

8/21/66

Dear Mr. Marcus,

Rather than a reflection, my delay of a month in writing you is a tribute to the imaginative things you sent me. It must sound a little nutty, but I have stayed so busy I haven't been able to do justice to anything. After an initial glance at your materials, when I wrote you, I put them aside for the first chance I'd have to study them. Today is a Sunday, and I'm sufficiently ahead of my wife to stop my own output for it. It is a truly impressive study you have made. As you realize, we, meaning Mrs. C. besides you, came to essentially the same conclusions separately and by different means. It may surprise you to know that this relates to some of your other things, like the 227 shot. For entirely different reasons I haven't time to go into now, I reached a similar conclusion some time ago.

You have several things, however, that I made no point of and I now, after the lapse of time, think I was not aware of. I know I made use of Mrs. K.'s hairline, but not as you did. That is really very good. The other is the position of Connally's hand. I may have noticed it, but I don't now recall that I did. These are important things.

I still have misgivings about some of the things on the map, as I earlier wrote. Unless you anticipate publishing something on it in the immediate future, I'd prefer not to take the time to go into all of it now, for it is not simple. Did you try what I suggested about the Altgens picture and the so-called Lovelady and the concrete structure and the tree? As I recall, from the map they will not line up as the picture says they should.

I dropped Bill O'Connell a note a week ago reporting other photographers not previously reported, especially two: one in Dealey Plaza, inside the concrete structures, whose film was improperly exposed and is too dense, and another outside the police-garage ramp. There is still another I cannot identify, the black and white movies Kellerman saw. He was cut off in his comment. The Archives has none.

Most of my sequel is now in rough draft. My approach is consistent with that of WHITEWASH. The tentative title is WHITEWASH II: WHO DID IT. Meaning the white-washing. Although it is pretty well set and requires little more, if any of you have any suggestions, I'd welcome them. What do you think of the title?

Willis has answered a letter, but not all my questions. I sent Will a carbon of my reply. He confirms he made and authorized no retouching, says he knows of none, confirms the long delay in the return of his film, and insists there can be no proper prints of any of the frames. Says he wants \$50,000.00 for his stuff. I hope Mr. C. is making a good recovery. I'm looking forward to what Lillian was going to send me re: Willis, for that I'd much like to have.

Lane's people are very active and making many good arrangements for him. Now anyone who has one of his mimeographed versions or a set of proofs? He is to be on radio in DC tomorrow, Phila. night 23rd. WNEW-TV is going to do a special, calling the four of us "The Doubters" and syndicate it. We are about to go back to press for the third printing, which I have delayed because a) I haven't paid for the second and b) publishers' nibbles. Bill may also be interested in knowing I've heard from one that is proposing to distribute WHITEWASH just the way it is because they find it has a certain "inside quality". Wish I could get it out in England that way. Serialization sold to Spanish newspaper, German magazine... If any of you people pick up any indications of Big-Brother interest, of which there are now solid signs here, please let me know. Here is involved, or at least is reported to, several agencies. But the ice is broken, and nothing will not stop the truth. Again, thanks, my respects, and my best to the others you may be in touch with.

Sincerely,

Harold Weisberg

1249 Hi Point St.
L. A. Calif. 90035
July 11, 1966

Mr. Harold Weisberg
Hyattstown, Md.

Dear Mr. Weisberg,

I finished your book yesterday. It is a tremendous work; and to have completed it within a few months of the release of the volumes seems a super-human effort. My sincere and hearty congratulations.

As I told you during our phone conversation last month, I too have been working on the case since November 22, 1963, and I am sending you some of the material I have developed, as follows:

1. "Hypotheses, Zapruder Film" (13 pgs)
2. photo-panel JFK-1 and notes
3. " " JFK-2 " "
4. " " JC-2, 1, " "
5. Dealy Plaza layout map (mailing in tube separately)
6. layout-map witness-list (5 pgs)
7. envelope containing green plastic triangle for use with map.
8. envelope containing two cars for use with map.

I was particularly interested to see your conclusions re: the Zapruder film, as this has been an area of special interest with me ever since the blk-and-white frames appeared in Life, Nov 29, '63.

I worked up the "Hypotheses" early last year, and see from your book that we came to some similar conclusions. Even though the reproductions are poor, I am quite confident of my conclusions; with the exception of the possible tangential JFK head-hit at 247. In that case, I am confident that I have observed the described movements correctly, but I cannot say the sudden reversal of head direction and simultaneous thrusting out of arm was not caused by a spasmodic jerking, rather than by an external force.

I note that you believe the break-up of ~~the~~ clarity at 190-192 was caused by Zapruder's shaking due to something he saw. I agree the blur at that point was caused by the shaking of the camera, but I think it more likely this was a ~~fx~~ reflex reaction of his to the sound of the shot (shots?).

I developed the photo-panels with accompanying notes after the ~~Hypotheses~~ were formulated.

The layout map was originally obtained by Lillian Castellano (without witnesses). It is obviously not complete as to witnesses,

of the important ones but I tried to place as many/as I could locate with confidence. The sheriff's deputies near the N.E. corner of Houston and Main are not in any particular order; nor are the men on the overpass, although where relevant, I considered their statements and/or testimony.

Most of the witnesses along Elm St. were positioned only after photo verification (Zapruder, Nix, and Muchmore; from ~~the~~ vol. 18, Life, and Four Days), matching where possible with testimony and statements, etc.

The green angle represents the view in Willis slide #5.

The yellow, Muchmore fr. 42.

The blue, Nix fr. 24.

The red, the Moorman photo (M-a). (Dave Lifton says he is sending you a packet of the Willis and Moorman photos).

The red-shaded frame numbers in the Elm St. roadway; 189, 227, 247, and 313; represent "hits" noted in the Hypotheses.

The blue-shaded frame numbers represent other important reference frames; 183, color panel #1 in Life, Oct2, '64 (also included as first picture in photo-panel JFK-2).

202; the frame which Lillian Castellano proves is simultaneous with W-5 (Willis #5).

255; the Altgens picture.

343; the approx. point where Hill first grasps the rear of JFK's car.

The red-shaded figures #1-5 in the knoll area are the positions represented by the "images behind the wall" first discovered in the Moorman photo by Dave Lifton.

I believe the other numbers after witness-names are self-explanatory (the slash/mark divided figures, of course, represent volume/page).

I presume you will affix the layout map to a cardboard ~~backing~~ backing. The green plastic triangle -- which represents the Zapruder camera viewing field, can then be attached to Zapruder's position with a straight-pin, so that it will swivel.

The two cars in the small envelope both represent the President's car. The smaller is to scale (1"=20'), while the larger one is over-scale and is made so that Connally can turn.

Since you did not ask me to send this material to you, I cannot expect you to pay for the approx. \$10 cost it represents. Besides, I understand you have taken a financial beating in your devotion to this historic cause, as we all have to one degree or another. I, too, am not a man of means. Therefore, if you think the material worthwhile, and if you are so inclined, I would appreciate your sending me the equivalent value in copies of your book. Whether you care to or not, the material is yours. You may use it with or without credit. However, if you do wish to use my name, I would appreciate your first informing me.

Again, my best wishes.

Sincerely,

Raymond J. Jance