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THE NEW YORK FREE PRESS
CRITIQUE:

ZAPRUDER FRAME NO.	TIME FROM 1st SHOT	COMMENT	REENACTMENT FRAME	ZAPRUDER FRAME
210	0.0 secs.	FIRST SHOT POSSIBLE		
222	0.656 secs.	CONNALLY TURNING LEFT		
225	0.830 secs.	KENNEDY REACTING		
230	1.093 secs.	KENNEDY HIT, CONNALLY UNINJURED		
238	1.530 secs.	CONNALLY HIT		
244	1.858 secs.	CONNALLY OBVIOUSLY HURT		
252	2.295 secs.	SECOND SHOT POSSIBLE		

Page from SIX SECONDS IN DALLAS by Joseph Thompson, Bernard Gella Assn., Publisher

"Six Seconds in Dallas"
 and
 The Garrison Case
 &
 Its Cast.

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critique 1:

"Six Seconds in Dallas"

by Joseph W. Masi

(Third of a Series)

"Six Seconds in Dallas," by Josiah Thompson. 315 pages. New York: Bernard Geiss Associates, \$8.96.

During Clay Shaw's pre-trial hearing in New Orleans last March, lawyers defending the alleged conspirator in President Kennedy's assassination sought to introduce the Warren Report as evidence.

Two judges denied the motion, one of them saying that the report was "fraught with hearsay and contradiction." The failure of the Report to be allowed as evidence and the reasons given for the denial were only the latest in a long series of public embarrassments for the document. Josiah Thompson's brilliant book is another. The young philosophy-professor-turned-independent-investigator goes all of the other critics of the Warren Report one better by developing his own assassination theory.

It is Thompson's belief that critics no longer can limit themselves to holding up the errors of the Commission to the public view: "It is the responsibility of future works to address themselves to the question, 'How then did it happen?', to begin drawing all the evidence together, and to attempt to make sense of it."

As he began to draw the evidence together for himself, Thompson soon found that the amateur film taken by Abraham Zapruder in Dallas that day provided the key to the riddle of the assassination. His

curiosity aroused by the movements of President Kennedy and Governor Connally inside the car, Thompson examined the film countless times, slowing it down and running it backwards as it suited him. Finally he employed a method discovered by Philadelphia lawyer Vince Salandria. By using slides made from the film, and by showing two slides on two projectors at the same time, it is possible to isolate the time, the movements, the sequence of reactions by the victims to the assassins' bullets.

What this all led to was Thompson's rediscovering that President Kennedy and Governor Connally were not hit by the same bullet (CE 399), but by two different bullets fired an instant apart. The destruction of the "single-bullet theory" concocted by assistant counsel Arlen Specter is, in effect, the end of the "lone assassin" theory as well. The 6.5 Mannlicher-Carcano could not have been operated rapidly enough to enable a single killer to fire all of the shots.

Bolstering his findings on film by numerous interviews and reassessment of evidence undigested, misused or completely ignored in the 27-volume Report and Hearings and Exhibits, Thompson concludes that four bullets were fired; that three, not one, assassins were involved, and that they fired from three different locations.

One of the assassins was in the southeast corner of the Texas School Book Depository, (the window cited by the Warren Commission as the source

of all the shots). The second assassin was on the roof of an adjacent building, either the Dal-Tex or Dallas County Records Building. Killer number three was behind the stockade fence on the grassy knoll in front of the Presidential limousine.

It is a sad point of interest that neither the Dal-Tex nor the Records buildings were searched or guarded by Secret Service agents before or after the assassination. One official did run through the Dal-Tex; but as Thompson points out, the Records buildings, as a government office, was presumably above suspicion.

The first shot and the third were fired from the Depository. Both struck the President. The second, which wounded Governor Connally, came from the Dal-Tex or the Records building. The fourth shot originated from the grassy knoll. As Thompson tells it:

Behind the stockade fence, a third assassin had heard the first two shots and seen that the President was still sitting upright. His backup shot, fired perhaps from a long-barreled pistol at a range of less than 40 yards, would be the conspirators' insurance policy. It did not fall them. As the evidence adduced earlier shows, it drove into the right temporal region of the President's skull, snuffing out John Kennedy's life . . .

Thompson points to testimony of the Commission's star witnesses to make the case against the Report's conclusions even stronger. (e.g. Howard L. Brannan, who saw the rifle being withdrawn back into the sixth floor window refers to only two shots coming from that point.) Thompson claims that the second shot fired from the TSBED covered the sound of the fourth shot of the day.

The crucial factors here are the trajectories of the shots. This is discovered by various means, chief among them the nature of the injuries to the victims. A deep wound low in the President's cerebellum, for instance, makes a shot from the Depository window an impossibility. The angle of Governor Connally's back wound does the same. The single-bullet theory goes to pieces all over. It may not be well-known, but on the day it published its findings, the Warren Commission was split on the single-bullet thesis. It glossed over the matter by saying that the theory was not essential to the belief in a lone assassin. No one believes this anymore.

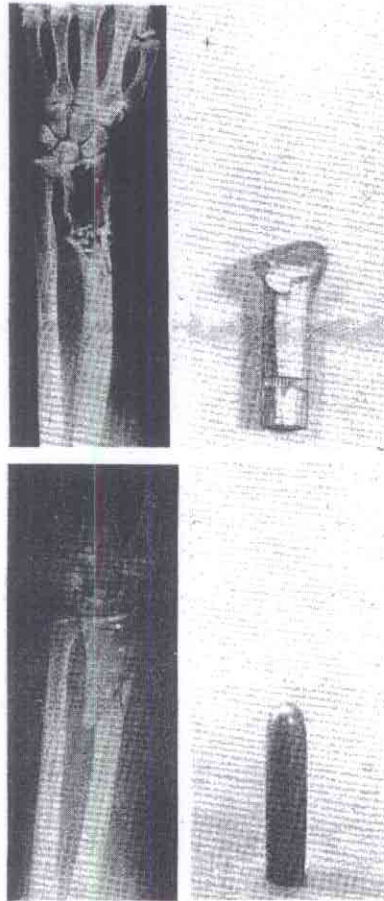
Thompson says he hasn't sufficient evidence to determine the guilt or innocence of Lee Harvey Oswald. Certainly the rifle found in the TSBED was Oswald's, but there is nothing to prove Oswald was firing it. There is much to prove that

no more than two shots were fired and that locations other than the TSBED were sources of shots.

The remarkable feature of Thompson's work is the placid atmosphere of rationality in which it is spawned. There is no shrill outcry against government, no howls that a conspiracy to conceal the truth existed as well as the proven conspiracy to kill the President.

Sensible as the book is, it is not surprising that Life Magazine is moving in court to have all copies of "Six Seconds in Dallas" impounded and destroyed. Life does not like the idea of drawings made from "its" Zapruder film appearing in the book.

Life didn't say that it disliked the idea of pictures of "its" President, John F. Kennedy, being shown as he was murdered in "its" country, the USA. I'll bet you didn't know that a weekly magazine owned the free world.



The uppermost picture shows a cadaver's wrist through which a bullet similar to the one supposedly fired at Governor Connally has passed through. Note the extreme flattening of the bullet's tip. On the bottom is Governor Connally's wrist, and the bullet used in evidence as the one which tore through it. Josiah Thompson uses these contrasting exhibits as part of his argument against the Warren Report's single bullet theory.

Photo Courtesy Bernard Geiss Associates

critique 2:

The Garrison Case & Its Cast

by Howard Romaine (LNS)

PLOT OR POLITICS? THE GARRISON CASE & ITS CAST, by Rosemary James & Jack Wardlaw. New Orleans: Pelican Publishing House; \$1.75 paper, 167 pp.

NEW ORLEANS — At the corner a crowded tiny bookstore drew me in. A great stack of the January issue of Ramparts with Garrison's picture dominated one magazine shelf; next to it was a neat pile of the latest edition of the Los Angeles Free Press, featuring Garrison's speech at the University of New Mexico—a speech widely unreported in the national media. On the opposite side of the store the paperback rack held a complete file of books critical of the Warren Report: Weisberg, Epstein, Lane and one I had not seen before—"Plot or Politics? The Garrison Case and Its Cast" by Rosemary James and Jack Wardlaw, two local State-Item reporters. Mrs. James turned out to be the writer who first broke the story last February that Garrison was investigating the as-

sassination. Jack Wardlaw is a colleague who has been covering the case regularly since then.

It's different in the rest of the country where the case is not followed so closely in the press, where people don't know as much and where Garrison is as yet an abstract and removed figure to be mocked by Newsweek and intimidated to be a little 'off' mentally by that citadel of truth, the Pentagon. But here in New Orleans he is a rather flamboyant D.A. whom people have known for six years, who has never lost a major case, who had previously bucked head-on with several of the judges who have accepted much of his testimony to date, indicting Shaw and convicting two men of perjury when they had changed their stories; and he is telling them that their government is systematically lying about the assassination of the former President.

It was the same everywhere. Cabbies, bartenders, shop clerks, all the little people that Governor Wallace talks to and radicals dream about saving.

They all know about Garrison. They read the local papers which give thorough coverage to the case, and many feel that something very big is going to happen, even to the point of sensing that something is terribly wrong in Washington, even worse than they feared during the last decade of "integration is Communism" hysteria.

Many, perhaps most of them, hated or despised Kennedy when he was alive; but many of them hate Johnson as much or more. Perhaps it was only in the South that Kennedy could have been killed, and perhaps it is only in the South that people hate and distrust the Federal government so much that they can believe it would have the gall to hide the real assassins.

I read "Plot or Politics?" as yet undecided about Garrison. Critical of the Warren Report, yes; but critical of Garrison also, because, even with Vietnam, I wondered how such a big lie as an assassination cover-up could be possible. There would be too many people and surely a few, or even one, who would

have talked by now. Maybe some have even tried.

It is an essential book. In crisp newspaper style, Wardlaw and James describe the evolution of Garrison's case. They evaluate the evidence produced thus far, describe the blows of the national media and their effects on the case and analyze

Garrison's motives. In the process of telling the story, rich details of Garrison's career and biographical sketches of the judges, key witnesses and the accused are provided. One gets the feeling that these people are being described as they are, as

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Garrison and

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they appear to other New Orleansians, not as the readers of some national magazine would like them to appear. And, most importantly for getting a feel for the case, the book includes excellent photographs of all the key figures: Garrison, Clay Shaw, Ferrie, Arcacha Smith, Andres, Monk Zelden, etc.

It all began one day when Garrison happened to be on the same plane to Washington as Sen. Russell Long from Louisiana and John Rault, an oilman. Sen. Long mentioned that he thought the Warren Report was virtually a fabrication. So Garrison read it, and its critics, and reopened his investigation, undercover. That was in November, 1966. By February, Rosemary James, who regularly covered the restive D.A.'s office, had figured out that something was going on. Garrison had been too quiet for too long. By tracing his and his staff's travel through receipts available to the public, she deduced what they were doing and broke the story in the States-Item.

Shortly after the original flurry over the announcement of the investigation had cooled down, David Ferrie was found dead in his apartment. It turned out that Ferrie had been under surveillance by Garrison's men for two months and would have been arrested within a week—had he not died.

Soon after, Garrison arrested Clay Shaw. The city was breathless. Clay Shaw is a respected and powerful member of the New Orleans business and cultural elite; to accuse such a man of plotting to assassinate the President could only have one result. It caused people to question Garrison's motives, and his sanity. But in the preliminary hearing for Shaw, Garrison produced a sur-

prise eye-witness, Perry Russo, who identified Shaw as a co-conspirator with Ferrie and one Leon Oswald in the Kennedy assassination.

The authors call attention to one of the most striking legal developments to date: when Shaw's defense attorney, Dymond, attempted to introduce the Warren Report as evidence to discredit Russo's testimony, D.A. Charles Ward objected. He contended that the Warren Report "had never been proven in court." The judges upheld the objection on the grounds that **the Warren Report is hearsay.**

The very tone of the book lends tremendous credence to its conclusion—it describes and weighs both sides. It is different from what Weisberg does in his Whitewash books for instance. Moreover, the political stance

of the writers makes their cautious conclusion—more in favor of Garrison and the possible future success of his investigation than opposed—much more convincing than those defenders with vested political interests in "getting something on" the Cold War Establishment, such as Ramparts or The New York Review. Here is the tone: "Is it not possible to guess (without sounding too much like a New Leftist rally or like Ramparts magazine that the American Establishment would rally to suppress this information? Could not then the vast investigative powers of the C.I.A. and the F.B.I. be turned toward burying the evidence rather than uncovering it?"

At the end of the book, Wardlaw and James return to that part of the Garrison story which is most important to many now, at least until the Shaw trial. What are Garrison's motives, and how do these motives reflect on the credibility of his claims?

The authors also are especially well prepared to deal with this topic because of their long acquaintance with the man and the area. In fact, it is the wealth of detail about New Orleans and Louisiana politics, and about Garrison himself as a man that makes this book so important at this particular time. For most of the other writers who believe in Garrison, he is just another cog, another piece, in that weird and frightening turning fascist structure called America. But for James and Wardlow he is a very real and forceful local D.A., regardless of the role he is or may be playing in a larger perspective.

Out of their very local perspective, they point out that if he just wanted sensationalism, there were several points where

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His Cast

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he could have bowed out gracefully—but he didn't. Furthermore, "it would seem incredible that Garrison would risk destroying himself on a quixotic venture unless he had some confidence in the outcome, and he exudes self-confidence."

So what does this book mean? And if Garrison does come up with a case, what will that mean? I remember that cautious statement by the two authors, carefully distinguishing themselves from the New Left and then accepting, tentatively and cautiously to be sure, the New Left's version of the assassination cover-up. Then I wonder if they are taking that next New Left step to consider, that if this is true, what America has become.