1/7/89

Harold,

Thanks for all of the stuff. Enclosed are copies of Lifton's last two letters, the most recent of which (by one day) came airmail special delivery. I assume that you are keeping it a secret that I am giving you his letters. I hope to keep writing him and enjoy the dialogue. In the present instance I told him that I would send copies to you and Vince to search for info which would confirm or disconfirm his theory which I, of course, don't believe and which I told Dave I didn't believe. His letter raised a significant point, however, and that is whether or not the 7 film in the flick could be similar to the one Jim had. If I remember correctly, you said that Jim's was a rotten copy and the color changed partway through.

Don't send the Palmer memo--Paul just forwarded me a copy of it.

I would like a copy of the stuff on Horsey you are getting since I am interested in who he is and what he is up to and might be able to get someone who has no other use to investigate him.

You have already seen my letter to Penn, if I sent you a copy. If I didn't in my last letter, I gently raised questions of how he was sure of those he interviewed. I also pointed out that even if all of those people were the "real" people they claim to be, what rationale would be behind them talking or of telling the truth. Further, the case against Boxley doesn't even necessarily rest on whether they are telling the truth, since the major point is that he didn't about other things which are the things that tie the thing together into a plot theory. This fragmentation in the critics' letters can be prevented by giving some examples to Penn I think, and it is worth it. It's better that Boxley has no haven.

Good luck with the Dixiecrat. Don't forget that they all have copies of the Warren file according to what we know. Or at least they had copies of that file.

I am writing to the Archives immediately on Hunt and Rothermel. I will send money also since my govt. grant of $80 must have run out by now. Maybe I should! They might put some more into my account so I will be able to order anything I want. Between this and Marion Johnston coming in sick on a Friday, I am overwhelmed by what I consider to be undeserved attention.

November 9, 1963

Ian MacIndoe, my roommate (who owns our house), Freda's Australian friend, went to the Archives with Freda and Mike to research Malcolm X's death and see the JFK files. They got the run around and then made the mistake of mentioning your name. Needless to say, they never got to see anything, but got researchers cards.

Take it easy and I'll write when I get together with Patsy. That big appearance and big paper, both for the 20th, are weighing heavily on me.

11818½ Dorothy
L.A. Calif. 90049
JAN 8, 1965

Gary Schoenen

Dear Gary,

I was most interested in all the information in your letter of Dec 30. Much, if not all, of the info re Jaffe is entirely new to me. Your letter, demolishing as it were, my state of blissful ignorance, led to a series of occurrences that were somewhat upsetting.

I learned that Farewell America had been out here in California; and that it was shown to ~~[illegible]~~ local ~~[illegible]~~ people at a screening on December 13. I was not invited to this screening, and didn't even hear of it until this week, when inquiries I made (that were inspired by your letter) turned up the information. (Why I was not asked to go, I'll get to later).

Anyway, I understand that besides the Zapruder film, which IS a piece of gold, a lot of the rest of the film is very flimsy. I do not know details, but am told that one part of the film relates directly to New Orleans, and would have been very damaging and unethical pre-trial publicity, from Garrison's point of view. I am told that the portion of the film relating to Dealey Plaza also is dotted with insubstantial material, mixed in with the very substantial Zapruder film. I am also told that my original discoveries of image-behind-the-wall in the Moorman photo were also on the film; again, I do not know details.

I also was told that, after the film was shown on December 13, that there was quite an uproar in the Meyer Field / Ray Marcus group against Jaffe. Marcus asked Jaffe

to account for various of his (Jaffe's) actions, and to defend his "investigational integrity". As a result, ~~a~~ a STAR CHAMBER proceeding was held at Maggie Fields home where, with tape recorder going with the permission of all concerned, Jaffe was asked to explain (presumably, the circumstances of the film's composition, and how this or that ended up on it).

I am told that the general consensus was that Jaffe, however reckless, foolish, etc. HAS NOT AN AGENT, but I understand that Marcus still pushes that hypothesis as the explanation.

I have some questions.

1) How did the Zapruder film end up on Farewell America?

Do you know? Or have theory?

2) Did Garrison get a copy of the Z film for his possession?

I had always been under the assumption that the Time/Life people retained possession of the film, and showed up with it, at Garrison's request, when the time came to show it as part of the Grand Jury proceedings. Am I wrong? Is it true that Garrison was given possession of that film?

If true, doesn't that suggest that such a copy became the source for the FAREWELL America insert, and, if so, that Jaffe was probably instrumental in making that copy available to LaMarca? Please let me know what.

your thoughts are in this area. And, if you can, could you correct any misimpressions I have on the type of conditions under which Life made a copy of the Z film available to Garrison.

About the screening, and my non-invitation. A handwritten letter at 4 in the morning is NOT a good place to describe a serious feud that began years ago. Someday, I might send you copies of the few letters Marcus and I have exchanged. Maggie Fields is the "hostess" out here in LA. As you may know, the Fields are millionaires with a large palatial home. Maggie's intellectual independence, however, is in inverse proportion to her wealth. In brief, she is Ray's satellite-mind. I learned, back in 1965, that it was useless to try to deal with her as an intellectual independent. None of which is very important, except for the fact that she is quite a BITCH, in the real classic way. I'm being frank about my feelings. Anyway, everytime anybody of any importance comes through town, there is a gathering at Maggie's house. There have been such for Garrison, Lane, Thayer Waldo — you name it, Maggie, the hostess, has had her party.

In the fall of 1966, I stopped getting invited. Ever since, I have worked pretty much in isolation, working on my own, while — weeks after they had come and gone — I'd learn about the comings and goings of a host of persons I would love to have met.

In the Spring of 1967, Field and Burton foisted off a rumor that I was

(when Russia attacks Albania, China responds etc.) (1)

writing a book, with Wesley Liebeler, against Harold Weisberg. This was pure bull shit, and I was so upset that I wrote a 8-10 page single spaced letter to Harold Weisberg, explaining and counter attacking, and sent about 10 copies - sent to various parties.

There's more to that, plus other incidents. (1967)
A few weeks later, RAY sent a 3 page letter to Sprague attacking me, with short copies sent to various Eastern critics. I had NOT learned of its existance until 7 months later, in December 1967, as Ray had NOT given me a copy (and would NOT then, and still has NOT. Can you beat that?). In Dec, 1967, Ray cozied up to me to get a look at my correspondence with Tink. I had no idea, at the time, that he intended to produce the text in a 26 page attack! After the 26 page letter went out, I balked at Ray's theory that Thompson was an agent. An argument ensued. At that time, I learned of and confronted RAY with the existance of his previous (MAY 1967) attack on me! He wouldn't give me a copy, even then; and that's when I wanted nothing further to do with him. We've spoken about once since Dec 1967 (in June 68, when he screamed at me that I was "helping the murderers of John F. Kennedy" by my articles on Garrison in Open City.).

Result: the Maggie Fields / Ray MARCUS "establishment", around whom cluster BURTON, Jaffe, and other lesser luminaries. It is so hard that people who do speak to me swear me to secrecy NOT to reveal that we are friends, for "if Maggie finds out" they can't

Gary, I'm running out of paper and it's t
the morning. one final question: you state
that a double head hit is "quite clearly indicate
by the autopsy of the head." Can you
indicate, in a nutshell, what you mean by
that? Are you referring to the basic medical
argument for a double-head-hit that is in Tim
book? If not, can you indicate, roughly
and quickly, to what it is you are referring?

Sorry for all the bitching, plus
my handwriting.

Besides sending you the pictures, and mc
Ray Marcus correspondence, I also ought to
send you a 12 page memo I did on the
head snap, dated 3/20/67. Have you seen
already? I send one to Tink at that tim
Greetings From PARANOIDSVILLE, CALIF!!

Dave

be invited to her home anymore. The result is that I have been at functions where people who are normally friendly will apologize in advance for the fact that they will have to "ignore" me, in order not to alienate Fields!! So now you see why I think of her as a bitch.

Given this state of affairs, I can see why I was not invited to FAREWELL AMERICA, despite the fact that I have yet to see the 2 films; and perhaps it wouldn't seiprise you that I'm not even told of the existance of my own work on that film, by either Field, Jaffe, Marcus, Burton.
I have learned some very bitter lessons from these experiences, and have no intention of sharing a thing with these people in the future.

I have pretty much tried to ignore them, though my curiosity was aroused by your letter, and what I learned upon poking around just pissed me off all over again.

(ars)

11818½ Dorothy St.,
L.A. Calif. 90049
Jan 5, 1969

Gary Schoener
Box 392 Mayo Hospital
Minneapolis Minn

Dear Gary,

I am resisting the urge to call you this afternoon, and decided I'd save $ and put a particular matter in writing. What follows is purely a hypothesis; I have no evidence. I have been doing a lot of thinking about the Zapruder film being on Farewell America, Jaffe's role etc. Yesterday, I had to call Vince ever-so-briefly to discuss something, and he told me that Time/Life did give Garrison actual possession of the film. So now I have at least that fact straightened out.

OK. Here goes with my hypotheses. When you get a chance, I want your comments.

Garrison gets possession of the Zapruder film. Being a red-blooded critic, he knows damn well he is sitting on a piece of gold. As a critic, he'd love to see the film reproduced and one or more copies get out, so that researchers can get access to it, and so that it will finally have been wrested away from the grip of Time/Life, at least for private research use, even if its illicit publication will always be prevented by the US copyright laws.

What to do? That is the question.

As DA, he simply cannot afford to monkey around with it, as for, to do so, he would then give the U.S. establishment a legal lever with which to hurt him, and badly. All that would have to happen is for there to be any evidence that Garrison violated the legal contract under which that film was made available to him, and he could not only be prosecuted as a person, but his professional credentials as a lawyer could be revoked. All the trials he has scheduled would be risked.
So he decides to let someone else do the job, "the job" being, getting that film reproduced.

First of all, he'd need someone with a small knowledge of photography. You just don't make duplicates of color movies in a home lab; you have to know where to go to do that. Which brings him immediately to the next problem: if that film is brought to a U.S. lab, it is sure to come to the attention of the authorities.
It is clear that a lab must be chosen somewhere which can process the film, knowing that they are dealing with the Zapruder film, and keep mum about it. In fact, you'd want a lab that not only would keep mum about it, but would be sympathetic to the entire project.

There is no question that any U.S. lab would just about be the worst place to do such a thing, and that a European lab, and particularly one in France, might be about the best. As a people, the French had a real love for JFK, have a continuing interest in the assassination, believe there was a conspiracy, dislike the U.S. Government and its Vietnam foreign policy, and don't like the CIA.

As a courier, to go to France, Garrison needs someone who knows about photography, who can handle himself in situations that could get tight, and who has the time to make an overseas trip.

Obviously, Jaffe would fit the bill. The older critics, like Garrison, have families and professions that would make such an undertaking too risky.

So Garrison settles on Jaffe.

Now, you have to realize that anyone, and I mean anyone, who has knowledge of such an undertaking is a potential witness against Garrison in any court action instigated by Time/Life for doing such a thing. Therefore, such a thing would have to be handled between Garrison and Jaffe, only. Garrison lets Jaffe have the film; Jaffe is the courier. And to explain Jaffe's "trip to Europe", some sort of "cover story" is floated by Garrison for the benefit of other critics, like Weisberg, yourself, Salandria etc. who simply don't have to know about such an arrangement.

All information like this has a finite leak-time. If you want to keep it a secret, you just don't tell it. Swearing 8 people to silence is not the way to keep a secret. You just don't tell them, if their knowledge is not necessary.

And, I'm sure you realize, no one had to know what the hell was going on but Garrison and Jaffe. Both are in the same boat: each is liable if Time/Life finds out. So both have a common motive for keeping mum.

Ergo, Jaffe now departs to Europe, with a few insiders being given the "French Intelligence Agency" caper as a cover story. With him, Jaffe has a copy of the Zapruder film, THE COPY THAT LIFE GAVE GARRISON.

Jaffe now departs for Europe. Hereof course, the details get fuzzy. I don't know where he would go to do the job. I now where I'd go.

In 1965, when I first discovered "images-behind-the-wall" in the Moorman photo, I sent the material to Buchanan, not only for safe keeping, but for his opinion.

Here are excerpts from his correspondance to me at that time:

1) Buchanan's letter to me of May 29, 1965

"I have received your cablegram, and the next day the negative and print you sent to me were forwarded to me by The Express.

"As you suggest, I will have them examined by at least one person with enough professional experience to give an expert judgment as to the significance of what is found there...In this examination, I have access to the photographic service of some of the leading Paris papers. As you have requested, I will not release these photographs for publication at the present time, even in the event that an analysis confirms your first interpretation. For that reason, it would be more prudent if you would address your future correspondence to my home, and not to the Express. I ask you, in return for this protection, to advise me of your future findings, and to do this promptly....While I can help you on the photographic evidence, and---if your own interpretation seems to carry weight----I can assure you that your findings will attract worldwide attention, I think you should also seek the assistance of other groups and individuals... "

I quoted the above letter to show how interested and excited Buchanan was.

His next letter goes into more detail.

from his letter to me of June 8, 1965

(after his comments on the blowups) "I have an appointment with a friend tomorrow who has access to one of the finest photographic studios in Paris. None of us, unfortunately, is an expert on police investigation. If we had to count on the police, however, I'm afraid we'd have to wait a long time!"

from his letter to me of June 14, 1965

"As I advised you in my letter of June 8, I made arrangments to have enlargements printed from your negative by what is probably the best-equipped photographic studio of all the French newspapers. I can now give you the result of this examination...(lots of opinions)...

"I can now report to you that, through the intervention of a friend here, I've been promised help from a completely unexpected quarter which I can't identify, except to say that if you had to pick some one to check the work of the F.B.I., these are the people best equipped to do it. I would like you to be extremely discreet about this, since to talk about it would jeopardize the whole operation and might get some one in trouble.

"The person to whom I refer now has the entire file of photographs (the ones I had sent Buchanan--D.L.) He has asked me whether it is possible for us to get a photograph which he could use for a control...(goes into detail on type of control photos he would like--D.L.) ...the examination will be more than superficial, and it is of course the first thing a professional investigation would demand...

from his letter to me of July 5, 1965

"I had my first interview this evening with the offial who arranged an examination of your photographs. The examination was conducted by several technicians who make similar examinations as part of their daily work. Here is a summary of their findings: (lots of comment, image-by-image, of No. 5 man, No. 2 man, etc. ---D.L.)

"This operation having been conducted on a personal and unofficial basis, the man with whom I have been in contact did not feel that he could show the pictures to the head of the department which conducts this sort of work (emphasis mine--D.L.) but he is willing now to do this ....

"I'd advise continued prudence in regard to contacts that we have here.

The above quotes show the interest that Buchanan had, and the connections he had. A few months later, in October, Maggie Field went to Europe, met Buchanan, met with editors at Paris Match; she brought a lot of her research from the 26 volumes to Europe. (Maggie has

relatives that live near Paris; and the Fields' go to Europe each Christmas , with the entire family, for prolonged vacations and skiing. Maggie, by the way, is fairly close to Stephen Jaffe. There is a warm relationship there.)

Anyway, the whole point of the above quotes and discussion, is not only to show that Buchanan had very interesting contacts, but to show that Buchanan met Maggie over there, they had quite a few extended discussions onthe case, and he and she went up to Paris Match together. The net result was that by the time Maggie came back from Europe, her in person contacts with Buchanan led to a more personal relationship than he had with me, which was all by mail.

That November, Buchanan ran a feautre story in Paris Match, and 22 other major periodicals around the world about the grassy knoll as the source of shots, featuring the Moorman images.

The banner headline , plastered across two pages of Paris Match, was: "There was a second shooter behind the Wall". Willis five was run, with a big white arrow pointing at the image at the corner of the wall. And the article was chock full of grassy knoll quotes from Maggie's research.

(The story led to the first big fedd out her . Buchanan gave no credit for anything, and the article explcitly stated how he had discovered all these images. I blew my stack, and wrote Buchanan a letter telling him what I thought; having invested hundreds of dollars in phone calls and photo bills, I was furious that that sob should not only make a small fortune without a thought of helping with any costs, but that he should have the nerve to claim credit. When I had a lawyer write Buchanan a letter about it, Ray Marcus just couldn't take it. He had been working in total anonymity, in his areas, and the idea that I wanted at least intellectual credit for what I had done, infuriated Ray, who is a professional altruist. Anyway, that is Ray's bag, but I thought I'd mention that here is where the real troubles started. Ray counted up the column inches in Buchanan's work, and said that, by that criteria, my contribution was only 5%. It was bad enough that Ray counted wrong;what was insulting was his attempt to measure the importance of the contribution by the column inches it took up. It was clear that the entire article, including the headlines that were run, and the very fact that so many periodicals ran it as they did, depended on those pictures and was structured around the theme that new "photographic discoveries" had been made----by Buchanan, of course.)

So much for the genisis of the deterioration in relations out here.

The important point is that Jaffe and Maggie are close, that Maggie had relatives in Europe, and that, through Buchanan, Maggie was fully introduced to all parties concerned.

When she came back from Europe, she confirmed that Buchanan's contact was with the Sureté, the French eqivalent of the CIA.(or FBI?)

Having stated my hypothesis, I want to tell you what I think happened.

I think Garrison judged terribly wrong when he chose Jaffe for this little mission. I think that your description of him in terms of "total incompetence, status and adventure-seeking" is close to the mark. He is not one whom I would trust in anything that was sensitive. He sends out the vibrations of a man-without-emotion.

without soul, and incapable of experiencing the emotion of "concern", and will apple-polish so that he can get himself situated "where the action is". Every time he opens his mouth, he reminds me of the words Sylvia used, I believe, to describe the way the language is used in the Warren Report: "the use of the English language in the service of obfuscation and guile." He's a very slippery liar: from sentence to sentence, he tells the truth, in a technical sort of way. But in spirit, he lies. I've tried to corner him a few times regarding various matters: he is as slippery as a greased watermelon used in the water polo games. Furthermore, Jaffe is the only person I've met in this case, who is on the side of the critics, who radiates the vibrations of a man on an ego trip, and nothing more.

Back to my hypothesis. I don't know what happened once Jaffe got to Europe with the film. Whether, in his glory, he stupidly chose to have dealings with LaMarre, who I understand is a french Larry Schiller, or whether things got out of control through no fault of his own, I don't know. This whole construct is hypothetical.

But the result is clear: instead of just getting the film duplicated, and perhaps slides made, Jaffe gets involved in wheeling and dealing which results in the production of Farewell America. Furthermore, while he is over there, Garrison can't resist telling people that "French intelligence" agrees with his, Garrison's, theories. I am of the opinion that that statement has as its source an occurance similar to Buchanan's taking my Moorman images to someone connected with Surete.

Now Jaffe comes home. Presumably, he has copies of the Z film, and perhaps a slide set.

Meanwhile, the people with whom he dealt in Europe also have copiesof the Z film, plus all sorts of research and theories that Jaffe spilled while he was over there. Between the mixed bag of photo research, New Orleans "plot theories", and the Zapruder film, Farewell America is produced.

Now LaMarre comes to the U.S. with his film. Its shown to a few critics. Those who have any common sense immediately realize what a threat such a film is tothe Garrison investigation, and to the critics. Jaffe is called out on the carpet.

And now something very interesting happens. The material in the film that comes from New Orleans, or from the critics, is blamed on Jaffe. Instead of applying the exact same standard of reasoning to the Zaprduer film, the existance of that is turned on its ear and used to prove that Farewell America is agency inspired!
How Else how could the Zapruder film be on it, the argument goes.

Which brings me to the next point: there will now be two groups of people who think that Jaffe is an agent (or that the film is agency inspired) but for different reasons!

Group 1) Anybody who knows about Jaffe's true reason for going to Europe

Group 2) Those who don't know about the Jaffe/Garrison arrangment to reproduce the Z film out ofthe country, but who do not like the ——→ film, Farewell America, and can only explain it in terms of a set-up to get Garrison and the critics in hot water. To this second group, the existance, on the film Farewell America, of the Zapruder film, is only further proof that the film is agency inspired.

= Now consider the first group. This"group" could conceivably include only one person: Jim Garrison. Its possible that he might have told one other person,(besides Jaffe), of the plan, simply because it is troublesome to have anyone harbor a secret like that. I don't know who knows and who deosn't know; I make no claims.

But anyway, the film Farewell America inspires group-2 people to attack it is agency-inspired.

Meanwhile, Garrison feels personally let down (at least) and perhaps double-crossed (at most) by Steve Jaffe. But Garrision can say nothing. His hands are tied.

For him to admit, in the process of"explaining" Farewell America what he had done with Jaffe and the Z-film, would be to expose himself to all the dangers of court-action that I discussed in the second page of this letter, and which required secrecy in the first place.

Therefore, if Garrison is entertaining the idea that Farewell America is agency inspired, he probably does not think so for the same reasons as the "Group 2" people do.

Rather, Garrison would probably think that the hypothesis of Jaffe-as-an-agent might explain what he conceives, to be some type of "double-cross", rather than face up to his misjudgement of choosing , in Jaffe, a person who was so reckless, indiscreet, and self-seeking.

A variant on this theme would be that Garrison doesn't think of Jaffe as the agent, but thinks agency-connected people at the European end of the line learned of Mr. Jaffe's mission to Europe, and that Jaffe got had. Thus, to Garrison, the "agent-theories" which explain Farewell America are a rationalization.

****

The above is all hypothetical.

Its my reaction to theories, which I just do not buy, that Stephen Jaffe is an agent. Its also my reaction to theories, which I do not buy, that Jaffe makes a trip to Europe, lots of theories to which he is privvy end up on Farewell America, but that the Zapruder film, also New Orleans based, didn't come from there. Its also my reaction, as a critic, to the sort of tugs my heart would experience if someone gave me a copy of the Zapruder film, and then extrapolating to the situation of Garrison.

If any of this is true, Garrison must really be off on a paranoid trip by this time, wondering just who the hell can be trusted. If there is any humor at all in the situation, it is that there probably are labs where the Z film could be duplicated right here in the U.S. I certainly know of at least one. I'm sure there are others. But I can easily visualize Garrison, with his love for exotica, dispatching courier-Jaffe to France, in order to do what he conceives to be "Mission Impossible".

With this letter, I feel I have saved one small fortune in a phone call. Please let me hear your thoughts on the hypothesis I have put forward at your earliest convenience. Particularly, rethinking events, do you find it explains certain things that have been puzzzling before? Looking forward to your reply

David Lifton

1/10/69

Dear Gary,

After thinking it over, I decided it was necessary to send Maggie copies of the Lifton letters. It is not simply because he has been maligning her for some years. It is also because of the importance of the entire matter.

I think you should know that for some time Burton has been concerned about how Lifton manages to learn some of the things he does, and Steve told me last February, when no one knew where I was staying and Lifton called me there, that he had to have a source among those Steve trusted.

If you take the best, or most charitable view, you have to consider he may be a very wrong guy. Or, you take take a Vince view. Or, as I regard most likely, he is sick. Either way, or any, I think Maggie must know what these letters can tell her.

I do thank you for sending them, if earlier I forgot.

Sincerely,