9/18/67

Dear Dick,

The few times I've been in NY you've been away. I'm hoping to be there soon but do not know when. Perhaps Jones will before I do. We've discussed this. I'm preparing to leave for a speech and will be too busy when I return so let me say first, that I've completed the rough draft of the fifth book and have not finally decided on the title yet. I hope to have it out in a month or so. Faster is possible but there are other things I cannot avoid and must attend.

What you have been doing delights me. You have no idea, really, how wonderful it is to be able to forget about the pictures because you have taken over and more, doing things that would be beyond my capacity. From what I gather from your notes and what Jones has told me, it is not less than marvelous. Warmest congratulations!

I'm not unhappy to find so many of my hunches were as good as they've been.

I do not require any of the pictures. So far as I am concerned that is now your baby. If I can help, I will. To me the situation is now reversed. God bless your efforts! However, I'd like copies of any you can spare, and if there are any that I should not use or should be specially credited, please indicate. Publication is not my intent, but public appearances, like speeches, are. Also, it is possible I may see things in them, as I have in others.

Couch, as I predicted in the first book, is exciting!

On Alyea: even more exciting. Please, as you go over it, study to see if this can account for all of his footage inside. Remember, there is such a thing as negative evidence, and I suspect his film is rich in it.

I do not now remember the Craven footage. Underwood's should be very extensive. I think the west wall pictures he should have, besides those of the front, can be significant. I hope you can see them frame by frame, for there is a chance they might show people in whom we have great interest.

I knew Loveladay was wearing the shirt his wife described to me from the way she spoke. I sent Penn and he has examined the shirt. It is as I describe. However, she also told me the FBI never asked him to wear any special shirt! That is even better/worse! Particularly when they posed the buttons open, etc. I also was confident of the CBS picture because Richrer had told me they had photographed Loveladay in the doorway. I reminded him of my devilish love of scripture, warned him of the possibility of error, etc. However, I suspect the real reason they didn't use it is not her threat but the can of worms it would open. I gave Richter what little of my stuff he asked for months ago, rather shocked that he hadn't found it on his own when he had my published work to use as footnotes and source. Remember also that light and lens were different with CBS, as Richter acknowledged to me.

Keep it up! Send me what you can, mark what you want returned, and I do not have to have any of it (I would like what you can spare without hurt). I wish there were others to take over other aspects and do a fraction as well as you have! Magnificent. I'm just lost in respect. But do not stop, for we are getting closer.

Best regards,

TOUCHE, ROSS, BAILEY & SMART

80 PINE STREET
NEW YORK, 10005

September 14, 1967

Mr. Harold Weisberg
Hyattstown, Maryland

Dear Harold:

I have been on vacation and busy with new finds and so am just now responding to your last letter. My latest discoveries will delight you. At ABC's film library where I had earlier found what I thought were the Couch sequences on Elm Street, I found the out takes of those sequences. Apparently, ABC chopped up Couch and what I purchased earlier were three partial sequences (see Exhibit 1 list) which were broadcast.

The out takes of these are much longer and show much more. Couch started his first Dealey Plaza sequence as his camera car (#3) rounded the corner at Houston and Elm. He was not too far behind Weigman in starting his camera. The first frames pick up the front of the TSBD, but just miss the doorway. Couch then keeps his camera pointed straight ahead and as the car turns left you see a sweeping view from right to left until he is aimed straight down Elm Street.

Man #2 shows behind the corner of the wall. The man with the umbrella is there with the umbralla rolled up. Camera cars 1 and 2 are moving down Elm ahead of Couch. Dig 1 and 2 have moved under the overpass out of view.

The second sequence was used in its entirety and shows the cop with revolver drawn on the south side of Elm. The third sequence out takes started right after the cop sequence and show a lot more than what was broadcast. That sequence shows Weigman running and jumping into CAM 1. Then Couch got out of the car and took several sequences on the knoll and finally back in another car and on through the underpass.

He has some at Parkland Hospital also.

My next discovery was all of Alyea's footage in the same library. I haven't had time to analyze it yet, but he has sequences both inside and outside the TSBD. The sixth floor sequences show the west end of the floor and the searching for the rifle, finding the rifle and a cop leaning out of a western 6th floor window and waving at someone.

I'm afraid the shells, bottle, chicken and bag area do not appear, but I can't be sure till I spend more time with Alyea. I purchased both Couch and Alyea.

My third and fourth discoveries are Craven and Underwood footage at CBS. Jones Harris and I found both together on one reel where they have been under the noses of Bob Richter, Bernie Birnbaum and Les Midgeley for nearly four years. They show a lot all around the TSBD and on the knoll. However, CBS would not sell me copies, so I'll have to go there for my analysis work.

I have also received copies of several photos which I had only seen before. These include Bond, Bothum, Weaver, and several from AP and UP.

I will see the Betzner pictures finally this week end in Kansas City on my way to Colorado on business. McCammon expects to show me his photos soon, and I'm expecting Cabluck's in the mail. Similas, I believe, is a fake. He claimed to have mailed me two sets of his photos, neither of which ever arrived. His business phone has been disconnected and it turns out he never did have a secretary as he claimed.

The Lovelady sequence showing him in <u>the</u> shirt in front of the TSBD at about 12:40 - 12:45 was in the DCA movie. It was one thing Brenk left in. I have a photo taken for the CBS program of Lovelady standing in the TSBD doorway where he claims he was wearing the shirt he <u>now</u> claims to have been wearing that day and being interviewed by Eddie Barker. There is no doubt that the shirt he <u>really</u> was wearing that day is the same one as in the CBS sequence, and that its the same shirt Mrs. Lovelady told you Billy <u>was</u> wearing that day.

The only questions are! Why did he tell the FBI he was wearing the striped shirt, and is he the man in the doorway. Weigman, Hughes and Altgens show the man in the doorway's shirt, Hughes in color. None of the three look much like the shirt Billy was wearing. However, CBS took a

picture of him from Altgen's position which I have. The red and dark blue squares seem to blend together to look like orange. I intend to compare this with Hughes as soon as I can get a copy from Billings.

Do you want copies of any of the above? I have found it well worth the investment to buy copy negs of Murrays photos for $1.00 per strip. I now have looked at many blown up prints of Murray. It would take another ten pages to tell you whats in them.

Best regards,

Dick

Richard E. Sprague

RES/mw