

copy for H. W. ...

Mr. Callahan writes of the many lives of Lee Harvey Oswald, including the many possible ties that linked him to the varied secret organizations that may have played a part in the president's death

All in all, *Who Shot JFK?* is a well balanced, thorough and easy to-read book on the subject.

Marita. Marita Lorenz with Ted Schwarz. (Thunder's Mouth Press, New York. 1993. 254p., \$22.95)

They say that spying is a man's game, where there are no rules, no quarter given or taken and no one looks back. Over the course of American history, women had their role in espionage, especially in the American Revolution or the Civil War. But in the world of 20th century America, women spies have been as quiet as summer snow. But along comes America's "Jane Bond", Marita Lorenz, a woman who led many lives, and one who has been linked to the periphery of the JFK assassination.

In *Marita; One Woman's Extraordinary Tale of Love and Espionage From Castro to Kennedy*, Marita Lorenz tells in a no holes bared, straight from the hip story of her adventurous life. But can one believe it all?

Marita's father was a German ship captain, her mother American, raised in Hitler's Germany during World War II. While her father was away in the German navy, Marita spent months in a concentration camp and after the war, arrived in the United States. Her mother led her own clandestine life, working for the National Security Agency. Fostered on the lives of spies, Marita was recruited at age 18 by the C.I.A. to carry out the agency's secret plans. When she met, and later had a child by Cuba's Fidel Castro, the CIA ordered Marita to kill Castro. She refused, thus, setting the tone that would dominate the rest of her life.

In *Marita*, Ms. Lorenz tells of her life amid the mercenary's who worked for the CIA, of her clandestine gun-running and boat thefts from the wealthy residents of Miami, her training with

the Bay of Pigs fighters in the swamps of the Everglades, where she met such controversial figures as E. Howard Hunt, Frank Sturgis and the one man whom she admired amongst the despicable crowd, Alex Rorke, who told her that "God wanted Fidel Castro dead." She also worked for the secret group known as "Operation 40", whose members planned the violent overthrow of Castro.

She recounts her affair with ex-Venezuelan President Marcos Perez Jimenez in which another child was born, her banishment (on CIA orders?) to the jungles of Venezuela where she lived with the Yanomano Indians, and her subsequent return to the United States.

Marita recounts her so called "gun running" "trip to Dallas a few days before the assassination of President Kennedy in which she was the only woman in a caravan headed by Frank Sturgis, a man named "Ozzie", and other assorted Cuban's. The caravan carried weapons such as shotguns, explosives, machine guns and other lethal merchandise. In Dallas, according to Marita, the group were met by Howard Hunt who was their paymaster and a "mob guy" who just happened to turn out to be Jack Ruby; Is this all credible? I seriously doubt it.

It is hard to know from reading this book which parts are fact, fiction or a combination of the above. It is clear that Marita Lorenz has lived a life that not many of us can even imagine and from which she is still reaping the consequences.

"The CIA is a "choo-choo train", says Marita. "You get on and go for a ride wherever it takes you, and along the way you do your job. If you fuck up or back out, the choo-choo will run you over."

J.F.K. Assassination Photographs. Comprehensive Listing of the Photographic Evidence Relating to the Assassination of President John F. Kennedy. John Woods, 11. (P.O. Box 31042 Aurora, Co. 80041. Limited to 50 copies. 1993. 687p., \$95.00)

Only fifty copies of this book have been made available in a limited

edition but this massively documented and comprehensive work on the photographers, their photographs and the related photographic evidence of the events surrounding the JFK assassination covering the period of time from November 22 to 24, 1963, is a first-rate, grade A monumental job. The author, John Woods 11, who spent many years compiling this volume, deserves the praise and thanks from the research community for his exhaustive efforts and his book is certain to be the essential reference guide for anyone who has pursued and examined hundreds and hundreds of the photographs and films. For, indeed, the photo evidence-just as much as the ballistics, medical and acoustics evidence-has been the subject of intense debate and raging controversy. If you do not have a copy of this book you are surely missing out on one of the most significant areas of assassination research.

The 687-page volume is in the format of a loose-leaf binder affording the reader the opportunity to remove pages and make notes or add additions. An extensive master list of photographers in alphabetical order is provided which is then expanded upon with a very detailed account of where the photographers were and the nature of the films they took. Wherever possible filming times (in seconds they took) are recorded, the kinds of cameras and films they used and a description of each still or movie sequence of the scenes taken.

Especially valuable is the summary reports of the various governmental bodies or agencies which conducted investigations of the Kennedy assassination. Besides the Warren Commission and the House Select Committee reports there are the little known Rockefeller Commission Report, the ITEK & NPIC (National Photographic Identification Center) film analyses.

The text also included a listing of film, audio and visual footage relating to the Kennedy assassination arranged, again, in alphabetical order and a valuable listing of TV programs, mostly of a documentary nature. The back section of the book contains an interesting and revealing sampling of letters written to Woods and other researchers on or by the photographers themselves. Also

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published are numerous government documents some of which exhibit the heavy hand of censorship deleting significant portions of those documents. Several contain the words "sanitized copy" which is undoubtedly another way of making documents besides the usual "declassified" designation.

There is an index to Woods' volume but the entries for this index are based on a "first mention" only and one wishes that this index had been more complete and listed names according to each page reference in the book.

By now most researchers are probably familiar enough with certain photographic controversies that have emerged ever since that fateful day of November 22, 1963, and these would include the following:

(a) The alleged Oswald in the doorway of the Texas School Book Depository Building photo taken just seconds after the shots were fired. (b) The highly controversial Oswald backyard photos showing him brandishing the alleged assassination weapons. (c) The so-called "three tramps" photos which show derelicts taken into custody by Dallas police some time after the assassination. (d) And, finally, but by no means last, the autopsy and x-ray photos over which the question of authenticity has loomed large.

Each of these photos are extensively discussed in Woods' book and readers can now look at the evidence (or non-evidence, as the case may be) and draw their own inferences and conclusions based on the data amply provided for by both governmental agencies and critics alike.

Woods enters the controversial area himself when he puts forth the claim that a photo taken (by S.L. Reed) outside of the Texas Theater showing Oswald under arrest also contains the figure of a man Woods says is Jack Ruby. In addition to this claim, Woods maintains that the famous Altgens photo (of an Oswald "look alike" in the doorway of the TSBD) also reveals a man on the far left of the photo whom Woods also believes to be Jack Ruby. (The Warren Commission published several versions of this Altgens photo in its volumes with two showing this Ruby-like figure but with all the versions severely cropped).

In the opinion of the reviewer, neither of these photos do, in fact, show Jack Ruby. Based on information I've obtained it appears that with respect to the Altgens photo, the "Ruby" figure may turn out to be a Dallas Police Inspector. This same figure may or may not be a figure who shows up in a photo Phil Willis, an amateur photographer, took about 15 minutes after the assassination. Perhaps this can be resolved in the near future if sources on these claims can be reliably checked out.

There are some other rather intriguing pieces of information that can be gleaned from this voluminous text and they certainly need to be looked into and studied further. Among these are the following: (1) The ITEK Corporation in 1967 concluded that there was no movement in the sixth floor window of the TSBD as seen in the Robert Hughes film which ended approximately 2 to 10 seconds before any shots were fired but Woods states in "in a later study ITEK would reverse their conclusion." What was that conclusion and how can this later report be found? (see page 506). (2) A Robert Knudson is reported to have taken autopsy photos of Kennedy but Knudson's name is not mentioned in two significant books by writers on the autopsy and the medical evidence: Harold Weisberg's *Post Mortem* and Harrison Livingstone's *High Treason* 2. Does anyone know why he isn't to be found in either official or unofficial sources? (see page 506). (3) Norman Similas, a Canadian photographer took 48 photographs before, during and after the assassination. So far not one of his photos was published in Canada. (4) On August 2, 1978, an ABC television station showed two photographs of Oswald allegedly in Mexico City taken during his supposed visit there in 1963. The photos were taken by former Cuban intelligence officials and purportedly show Oswald "wading through the ocean." In a phone conversation this reviewer had with Woods the possibility exists that the photos could be of Oswald in a swimming pool. (5) Woods points out in his book (page 10) that the existence of the elusive Charles Bronson film "was discovered by researchers in 1978 after the release of

FBI documents." But probably not many researchers are aware of the fact that the FBI knew of this film just three days after the assassination. The FBI report on that (not printed in Woods' book) claims Bronson's films (note the plural) "fail to show the building from which the shots were fired" but the FBI document did state that the "film did depict the President's car at the precise time shots were fired." Despite this FBI "review" of the film, the conclusion was reached that "the pictures were not sufficiently clear for identification purposes."

One last interesting detail is the reference to the little known and rarely seen film made by a group known as the Dallas Cinema Associates (better known under the title "President Kennedy's Finest Hour" or the DCA film). The film represents a composite of some 18 amateur film-makers who were in Dallas on that day when JFK was gunned down.

A final word: my hat is off to John Woods who has provided all the researchers with an invaluable tool. Again, I say that this is a job well done and we look forward with anticipation to a new work he is now in the process of completing.

Reviewed by Hal Verb.

Kill Zone. Craig Roberts. (Consolidated Press International. Tulsa, OK. 1994. 191pg. \$11.95)

This new angle on John Kennedy's assassination is written by Craig Roberts, former U.S. Marine and a trained sniper who served in Vietnam, and a man with 25 years experience as a police officer.

In 1987, while attending a conference in Dallas, Mr. Roberts went to the 6th floor of the Texas Book Depository Building and peered out at the "Kill Zone" stretched out below him. "A few minutes later I knew that my government had taken great pains to lie to the American people for the previous twenty-three years." Using his Vietnam experience as a trained sniper, Mr. Roberts concluded that Lee Harvey