

James Earl Ray and pictures I showed him a.m. 5/12 or p.m. 5/11/72, tapes will show which

He not only did ~~sa~~, he did not recognize Mack Youngblood, he showed no sign of recognition. I was watching, and if he had seen this man before, he was prepared for showing no reaction. He didn't even blink an eye. I showed him the Miami police photo, with identification removed, and a publicity shot obtained from Coward-McDani, in which he looks entirely different.

At some point in the pictures part of the interviews, the tapes will show where, he volunteered more about Foreman and the deal he was cooking with LHM on the "trap" shots, saying that Foreman wanted an identification whether or not he could make it.

I have the most recent (of which I know) mug shot of John George, really George Owen Wyatt. I next showed him that. Here he can be said to have reacted, but only very slightly, and a slight change in behavior can be interpreted, but not with certainty. One thing I think the tapes will show is his use of the word "blong", whereas the picture can't be interpreted as showing blond hair and the ident on the back says light brown. Perhaps he was referring to the description by Gracie Stephens, to which I had referred, saying I knew this man and he was close to her 125 lbs (134) and short (5-5) man. He toyed with this picture a bit, but said he had never seen the man before.

I told him the essence of the Memphis-Youngblood suspicion, that we had heard he had been arrested and sprung, or that a man said to be him had. No reaction. I'm telling you that his description to me, earlier, of the second man at the flophouse with Raul, does not make Y impossible.

I told him I had the Wyatt rap sheet and asked him if he wanted to see it. He didn't. There are 10 entries, not including an arrest with Morris Brownlee of which I know, in Dallas. Any disposition is listed in only the first four, all Kansas City, Mo., no convictions. On the first three he was ~~xxx~~ released by a variety of people, in each case including "Capt No. 1 Station", consistent with his later career known to me, narco link. Although there is no listing of being wanted in Brownsville, where it is quite possible, the last listing of "charge" is "vag inv being a fugitive from Brownsville Texas", disposition by MOFB, "aff. refused". Because as soon as I saw Gracie's description, I suspected this bad man, I think we should be quite cautious and not read too much into what I may have interpreted as a slight reaction when it might not have been.

I showed him all the bow pix I took in MO 11/71. I gave you copies. I professed never to have seen 1808 Carondelet, and there was nothing in his face to indicate otherwise. I told him I had taken these pictures despite his having told me the addresses meant nothing because it is always possible another frame is being worked on. He asked why and I said in the event this one comes up in court. If I numbered your set as I did mine, he thought A11-12 looked familiar and correctly said it was near Canal St. Now he has always insisted he was never anywhere except Canal St, so I can only wonder about a correct identification. This is Canal, which is a small street running for the single short block between Poydras and Perdido (in the view I showed him, this way). If yours are not numbered, this is the shot that shows the large "PARK" sign prominently in the right foreground. Now let's conspicuously the bottom of that sign reads "Le Pavillon Hotel Garage". I showed him the next picture (A12-13), showing the pediment with the engraved "Le PAVILLON", but no reaction. To the rest of this series, including of the two bars at that point on Perdido, he showed no reaction. However, I think it would be a good idea to get a rundown on Le Pavillon and some of its clientele. It looks like an old, fine, sort of exclusive place, the kind the likes of the late Beauder may have preferred. Ray a call to Guy Johnson can give you this and an update on other things (he may also ask you why you didn't have us go down there for the bowl game when he sent you the invite and the willingness of Raul Esquivel to talk to us with him present, though). He seemed familiar with the earliest shots, of St Joseph and Carondelet, and he knew the name Carondelet, and he seemed familiar with the car tracks, that are on it and St. Charles only. He did not make specific but seemed to understand when I described the expressway entrance. Because he has always admitted being on Canal St., I was surprised when he seemed not to recognize the picture of the Customs House. He looked at it a long time, I finally said he had been to a bar several blocks in the correct direction, but I think I had told him that but a bit earlier. This did surprise me, for that as the one shot I was certain he'd recognize. He did study it longest, and I did make explanations, like where the Trade Mart is (it is not in the picture). I think the first time I was again in New Orleans, although there would seem to be no likelihood of tracing backward, I should

2-day/pix

be a real, gon-you-wine tourist and take a picture or every bar on that side of the street, then go into each, having the sketch he had made for me of the one he said he'd been in (if authentic, it is pretty unique), and then, if I find it, check ownership. I do feel pretty strongly that he has to have recognized the customs building for it ~~is~~ is one of the best-known in that area and if he did any driving, especially to the area he seemed to be familiar with in the low-numbered pix, it is on the way he would have most likely driven. I mentioned "Decatur Street" and he showed no reaction or recognition. I felt it would be wrong to press him, so I didn't. In leaving the Provincial he'd have taken Decatur or Royal, and traffic is much denser on Royal.

The first time someone is in the "Library of Congress, it might be possible to get a history on Le Pavillon, which is clearly an old building. It must also be an exclusive place, for I've never heard of anyone, including the wealthy, staying there. In fact, I did not know it was a hotel, and I think in the usual sense it may not be. If nothing else happens before then, I think when I am again in N.O. it is the kind of place that should be checked out, and the employees might just be willing to talk about its uniqueness. And some of its more famous guests, if it has a history. I can, I think, be a history buff, as I have been an aficionado of trees and architecture. Speaking of trees, that is what I said interested me in November when I took the last pictures in the series, most of them. He did ask what they are, and I told him the address and why I took so many. No reaction, no interest, no further questions.

Perhaps a phone call might get some dope on Le Pavillon, like to Long's AA. By the way, someone, I don't now remember who he said, was interested in connecting Long with some kind of wrong. I think it was Foreman. The tapes, again, will show. If it is, I have all I need to go back to Hunter. But I will not take the time to listen to those tapes until Jim and I follow our earlier plan and dub them, when he is to make notes. (If we are not concerned about the possibility of their hanging, we can use my cheap tapes, 60s, for dubbing.) I want to preserve the originals so that we can prove from them there has been no editing or tampering of any kind. They are continuous, except where there is a short blank at the end of I think but a single cassette, one side, to the end. Mike's is signed by him, John's follows, then Jerry, then Carol and Albert with Jerry, then James, with the two cons sandwiched in when they were produced, then James again. These will show the spontaneity of the interviews and my refusal to lead and on the few occasions where I did, the specification that I was leading and the request for caution in the answer because I was leading to remind. In each case, the spontaneity of the ensuing answer is beyond question. In fact, I think that I, too, will dub a set to listen to when we dub for you, to preserve these in case you need them in court.

LePavillon conjecture: from its location, it may well have been a famous place of an earlier day and have been preserved by its owners. That was once one of the better parts of town you have its exact location in my earlier memo on the pictures. It is not far from the river and, for purposes of those pictures, close to St. Charles and Carondelet, which figure repeatedly in that handwritten series of notes you also have (I am missing five pp.) that Jimmy attributed to Russell X. Thompson (whose treatment by Frank is fascinating).

Harold Weisberg