

Boatright  
Box 55045  
Omaha 68155

17 May 1968

Mr. Harold Weisberg  
Route 8  
Frederick, Md. 21701

Dear Harold,

Here's the transcript--I've made all additions, corrections, etc. in red so you shouldn't have to spend a whole lot of time picking them up. My god! How many of these bloody things have you had to read? This is the dreariest ms. I've ever put my eye to. I think you wasted your valuable time with it, my friend, and I'm sorry I wasn't more helpful. But in any case I've added a few clarifying (I hope) comments and made some corrections. Note also page 61, attached to the typescript.

Listen: when you return this transcript why don't you simply add a note saying it (the typescript) is a full and accurate transcript of the interview, sign it, and then not bother about trying to make me a copy of the tape itself. The transcript is enough, Harold. Neither do you have to send me copies of the original materials I've sent you. I have your word that these materials will be returned to me as soon as you and Mr. Garrison are finished with them--and your word is good enough for me. I do want them back (except for the things I said you needn't return-- paragraph four of my letter of 21 April last) but it is not necessary for you to go to the trouble of making copies and sending them to me in the interim. Keep the stuff as long as necessary; see that it is returned to me when you're done. OK? (Incidentally, all the things I loaned you when you were in Omaha to see me have been returned by Mr. Garrison's office, with two exceptions: the Courtneys two books, America's Unelected Rulers and The Case of General Edwin A. Walker. I'd like them back, but, as I say, keep them as long as you need to.)

Another thing you've mentioned is "cost," which I take to mean what I've spent on postage, etc. Well, don't worry about it. You are a writer doing research; I am a writer too, and I will help you in any reasonable way I can. (You see, sir, I've now read the books you were kind enough to leave with me--and I am greatly impressed by the integrity of your work.)

All good wishes,

Philip Boatright

PS-- Here is a copy of the March 1967 "Innovator," found among a pile of other unrelated papers when I moved out of the Harney St. apartment.

Transcript of interview with Philip Boatwright

Q. Go ahead.

A. I, Philip Boatwright, of Omaha, Nebr., uh -

Q. April 3?

A. Yes. April 3, 1968.

Q. Harold Weisberg is interviewing Mr. Boatwright.

A. I was in New Orleans briefly in certain months from mid-1962 until January - early January of 1963. During that time I lived in the French Quarter. *(This has been more accurately ascertained since this interview.)*

Q. What was your address, Mr. Boatwright?

A. In the French Quarter?

Q. Your addresses. Yes.

A. St. Peters Street. Just a moment.

Q. Your address was 935 St. Peters St.

A. That's right.

Q. Let me stop this a minute. And you also lived at 920 Royal St.?

A. Yes, when we first went to New Orleans. That would be in July of 1963. *probably early 1st*

Q. July of 1962.

A. ~~Yes, that's right~~ Uh, I mean of '62.

Q. Yes.

A. That's right. *Be* Cause I left -

Q. Do you remember who owned these two buildings?

A. The one on Royal St. was rented from the Gondolfo Agency -

Q. Yes.

A. - a real estate agency there. Who may have ~~own~~ owned it I don;t know. But they represented - The St. Peters St. building was owned by an S. B. Udell or Udell - U D E double L - whose address in 1963 <sup>was</sup> 6245 Wadsworth Drive, N. O. He wrote me in Jan. of 19 - this <sup>letter</sup> is post-marked Jan. 1963 - relative to some furnishings that had been left in the apartment and I - I've forgotten what the agreement was now but he got a little bit upset about it. Apparently, there was some misunderstanding and some things were sold and some things were returned. In any case, that's the fellow who owned the building and ~~is~~ - so far as I know at that time. He's the person to whom we paid rent.

Q. Yes. Do you remember the owner of the other building or who managed either one?

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A. The Gondolfo Agency managed ~~ix~~ the one on Royal St.

Q. But not the other. You don't know about the other one? You don't recall?

A. So far as I know Udell ~~arranged~~ <sup>took care of</sup> that thing himself.

Q. In either of these places did you see a young woman whose picture you may since have seen in the paper?

A. No.

Q. Are you familiar with the young woman Garrison tried to subpoena and she left the state to avoid subpoena whose name came up in the testimony of Perry Russo?

A. No, I don't -

Q. Okah.

A. I might say it's -

Q. Her name is Sandra Moffet.

A. Sandra Moffet.

Q. Well, you were up here ~~and~~ <sup>then</sup> I thought it may have appeared in the papers here.

A. Well, it may well have. I might say that at this time I'm not - I don't follow the newspapers/closely.

Q. Did you ever know Perry Russo, by the way?

A. Not to my knowledge, no.

Q. You're are, and have been for most of your life, a writer, and you do other things for an income from time to time, is that correct?

A. Yes, ~~ix~~ <sup>I am</sup> fairly widely published as a poet, but I ~~have~~ am not ~~what~~ what you would call a writer in the sense that I have my income from that.

Q. Yes. Your employment in N.O. was writing in one form or another?

A. Yes. Yes, the only, uh - the only employment in N.O. had to do with writing, in fact. Most of this was with Kent Courtney - journalism - newspaper journalism -

Q. Yes.

A. The Independent American.

Q. And did you have to do with promotional work?

A. Yes. For the newspaper.

Q. And when did you - did you enter that employment soon after you got to N.O. in July of '62?  
I'm just trying to pick the dates you worked for Courtney -

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A. Yeah. I wish I knew. I think it was - August or September. I didn't work there terribly long. Of course, I wasn't in N.O. terribly long.

Q. Yes. But of '62. And about when do you think you left his employment?

A. Well, I would say October. *(Date has been more positively ascertained since this interview.)*

Q. Same year.

A. Yes.

Q. And you also did some promotional work for him in that time, didn't you -

A. Yes.

Q. - regular promotional literature?

A. Right.

Q. Did Kerry Thornley work for or with Mr. Courtney during that period of time?

A. No.

Q. Did he afterwards that you know of?

A. Not to my knowledge.

Q. You've never heard anything about this one way or the other.

A. No.

Q. You know <sup>of his</sup> ~~if he was~~ doing any ghost-writing for Mr. Courtney?

A. No. At the time I -

Q. Did you -

A. At the time I knew Kerry, he was working as a busyboy at the hotel.

Q. When was - can you place the first time you knew him?

A. I've been trying to figure out how I met him.

Q. At the Royal Orleans?

A. I would not have been apt to have met him there. I ~~would~~ probably met him at some place I went frequently, the Bourbon House, *sq.*

Q. You could very well have met him there because he haunted it.

A. Well, most people did. I mean in the <sup>immediate</sup> area there

Q. Yes.

A. I - I think - I'm not sure about this but I think - Brandy met him first and she introduced him to me; *I am not perfectly -*

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q. Brandy is Barbara?

A. That's Barbara.

Q. Barbara Carey.

A. Yes.

Q. Did you ever know Thornley to do any actual writing?

A. You mean published writing?

Q. Either published writing or anything more than the one manuscript he seemed perpetually to be working on, The Idle Warriors.

A. Yes. I saw a manuscript - some manuscript poetry. But that's all.

Q. What kind of poetry was it?

A. In my view, it was very didactic verse which did not appeal to me. Just - it was of a type which is fairly frequently published these days, but technically it wasn't too bad.

Q. Was he fairly regularly employed when you knew him?

A. So far as I knew, he was employed as a busboy at the hotel during all the time I knew him.

Q. Right.

A. Which is not terribly long but -

Q. Yes.

A. he was there all the time.

Q. Did you ever see him at Courtney's place or with Courtney? Did you ever see him with people who you connected with Courtney's operations, either by having seen them there or by having known about it?

A. No. But you - you mustn't - ~~tell you something you~~ <sup>err in to</sup> already know. I want to tell you something about Courtney's - Of course, now, first of all -

Q. Was he ~~then-x-living-on~~ <sup>down on</sup> Zimple(?) St.?

A. Yes. Zimple's right. He had more than one address. Green St. with - Green St. was one of them.

Q. I'll give you an example of the sort of thing I mean that you never know when you start something what you can find or what it can possibly mean. A part of the story of Oswald in New Orleans is the finding of some handbills that were printed at the Jones Printing Co. on Girard St., on Pine St. The NO.O. police made a big thing out of how close this was to the residence of a Prof. Reisman who believed in peace and therefore they thought he was a Communist. Now, you know the strange thing, it was just this close to Courtney's address on Zimple St. I went there and you could walk from one place to the other holding your breath. That's how close Courtney and Reisman live to each other; maybe its Reisman - R e i s.

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A. Well, Courtney had a Pine St. address.

Q. What happened to that building?

A. I don't know. I don't believe I was ever there.

Q. Was it a building or an empty lot when you were there?

A. That I couldn't tell you.

Q. Do you remember there was an empty lot as you looked toward Courtney's home on Zimple St. facing ~~the~~ Pine St. is to your left and if you go down Pine St. to your right, butting up against the back end of Courtney's property is a lot, I believe the address is 1018. Was there an empty lot there that you can remember?

A. Well, the address I have here is 1018 Pine St. *(that is, in my address book)*

Q. That's for Courtney.

A. And then 7819 Green St.

Q. No Zimple St?

A. No, but I think that is the - I'm sure there was a Zimple St address. I don't have it -

Q. Yes, his home is there. And there was

A. Yes, that's right - that's right. His home is Zimple St. The Independent American is - uh - either on Pine St. or on Green St. I have Pelican Printing Co., 7819 Green St.

Q. Now, the - there was a shed behind Courtney's home on Zimple St. in which he also worked, was there not?

A. That I don't know. But I do know -

Q. You visited his home.

A. Yeah, once.

Q. On the left as you face the home, there is a shed in back of it, a rather good size shed, rather good looking. Maybe "shed" is the wrong word. It's a decent-looking building, but it's a small one. okay.

A. I do have -

Q. While you're looking in your address book, would you see if you have any address for Kerry Thornley?

A. Well, yes, I have.

Q. Let me tell you so - because I don't like to slip up on the blind side of people. You also know other people of interest. Barbara may not have told you.

A. She mentioned some artist types that I did know about that time.

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- Q. Yes. Other people - and we'll come to them in the course of the discussion. That's why the address - I'm very happy you have this Address for him.
- A. I have two addresses here for Thornly. One is crossed out.
- Q. That's just as good as any other.
- A. But the other one -
- Q. 717 ~~Barrett~~ *Barretts St*
- A. Yes. And the other one -
- Q. 726 Dumaine
- A. Right.
- Q. I knew about the Dumain St. address.
- A. This is the address I believe I visited, I believe I was in his place once. *(That is, the Barretts St address)*
- Q. Did you ever know Thornley to live near Dauphine <sup>and</sup> ~~St~~ Esplanade?
- A. Now, wait a minute - Esplanade. Well, is <sup>*Barretts*</sup> ~~Berick~~ St.
- Q. The first one from Esplanade.
- A. I was going to say, that's close to -
- Q. Yes, yes.
- A. Uh -
- Q. Now, Barbara told me about a friend whose name she couldn't remember and people in N.O. are undoubtedly getting that name now - an art professor at Tulane. You remember him. And his wife. And do you remember where they live.
- A. Uh -
- Q. I'll tell you what I've done. I've asked Mr. Garrison's office to have a photographer take some pictures of that area hoping it will refresh her recollection and yours. By the way, may I ask you this: A set of pictures of people, some of whom are involved and some are not, they're all mixed up, Mr. Boatwright, so you won't be given only one kind, you know. Would you, if I were to mail those to you, or if Mr. Garrison were to mail those to you with no identification at all but, just say, numbers, would you mind going over them and if you recognize any of them writing a brief as you have, afterwards?  
Fine.
- A. Yes, these are the people <sup>she</sup> ~~I~~ was <sup>she</sup> ~~was~~ ~~talking~~ ~~about~~. They live by ~~Lorens St (?)~~. Fred and that's his wife, Beverly.  
*Orleans St*
- Q. ~~Bazler~~ Beverly Bazler - Bazler.
- A. Yes; B a z l e r
- Q. 1031 Orleans.

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A. Right.

Q. Uh -

A. They had an apartment upstairs.

Q. Can you see the 1300 block of Dauphine St from there?

A. Gosh. Well, let's see. Orleans runs crossways; that is, parallel with Canal, doesn't it?

Q. I've forgotten. Well, let me tell you why, and then you'll understand because again I want you to understand why I'm asking you questions. This has to do with sado-masochistic interests. It has to do with their having seen young men, including young Negro men, go into a home there and their hearing lots of unpleasant noises emanating from it. Do you remember anything about that?

A. No.

Q. That sort of thing to a degree may figure in this and Barbara's already asked you and gotten a name of one man named Bruce -

A. Oh, yeah.

Q. - who had - was - said he was; he used to talk about it, I understand - about being a sado-masochist. Now, frankly, my interest in him is what he can lead me to, not that he is a sado-masochist, which I regard as <sup>entirely</sup> his business, even though I find it unpleasant.

A. Well, the thing about the people in the Quarter is that they talk a lot

Q. That's always the problem.

A. Whether or not the things they talked about were things they engaged in. That's another matter.

Q. Yes. Well, I understand that Judy, who was his mistress or his wife, did go around rather well bruised from time to time.

A. She appeared to be - uh -

Q. Yes.

A. For some reason or another, I don't -

Q. Bruce was a professional thief at the old French opera house, for purposes of identification.

A. Professional thief. Well, I think that -

Q. Or we could eliminate ~~the~~ "professional" if you prefer.

A. Uh - he was -

Q. This is Barbara's description.

A. He was a waiter. Waiters in those spots, like the Opera House, did engage in theft, as Bruce described it.



- Q. Yes. Do you remember, he was a waiter when you got there and he was still a waiter when you left.
- A. I believe he was unemployed when I first met him.  
I see.
- Q. /Was he employed there when you left?
- A. So far as I know.
- Q. Have you heard from him or of him since? Or Judy?
- A. *No, I have not.*
- Q. Do you remember the last name of either one?
- A. Yes. Bruce is no doubt in here. *(that is, in my address book)*
- Q. While you're looking for him, could you describe him?
- A. Well, he's medium height, approximately my build, dark hair.
- Q. When you say your build, you mean a little bit on the lean side of average?
- A. Ha, ha.
- Q. But not as tall as you.
- A. No, no. He wasn't as tall as I. He had dark, close-cropped hair very, <sup>very</sup> ~~happily~~ <sup>neatly</sup> dressed most of the time. He took an extraordinary, for the French Quarter, that is, an extraordinary interest in his appearance.
- Q. What kind of clothing did he prefer?
- A. Uh --
- Q. Sports dress?
- A. Yes; sports dress. But peg trousers; he wore tight-fitting clothes.
- Q. And how did he wear his hair?
- A. ~~xxxxxx~~ Close, as I recall.
- Q. Short like mine, or ~~xxxxxx~~ flat on the top?
- A. Uh - uh -
- Q. It was a flat style then.
- A. Um-hm. ~~xxxxxx~~ <sup>Close -</sup> pretty much like yours.
- Q. GI haircut.
- A. Except that his hair was ~~xxxx~~ quite black.
- Q. Yes. How about his eyes and his complexion?
- A. He had - the color of his eyes I don't recall. But his complexion

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Those <sup>?</sup>Latins -

was quite - quite white. /Most of those, those in the Quarter, don't get any sun. Yet it was not sallow; it was not unpleasant.

Q. Yes. Do you know his ancestry?

A. No. That I don't.

Q. Well, while you're looking for his name in your address book, I also understand that he and Judy had a child that they gave away rather rapidly

A. Oh? That I don't know about (approximate)

Q. I tell you that in the form of a question to see if you did. And again I understand it was so there'd be no interference with their - what they regarded as their enjoyment of life.

A. Uh, well - that would be conceivable - that, yes. Because they were - uh, ~~essentially~~transitory people.  
in a sense, pretty

Q. How much do you think he weighed?  
he weighed

A. Oh, /probably 140.

Q. Suppose I turn this off while you look for the address.

A. Well, I have it.

Q. Oh, you have it.

A. Yes. Bruce Owen - O w e n. The address is

Q. 1031 Royal.

A. Yes. Again it was upstairs.

Q. Fine.

A. Judy's name was Allen.

Q. Judy Allen.

A. Judith.

Q. ~~Judy~~ Judith. What age, by the way, was Bruce about?

A. I'd say 25.

Q. And Judy?

A. Judith, I think, was younger than that., But it was hard to tell; she looked a bit older.

Q. Do you know where either one came from?

A. No. I used to know where Judith came from; she told me.

Q. ~~xxxx~~ What does she look like?

A. She's very extraordinary - very gaunt in appearance, very unusually thin and gaunt-looking. She ~~wasn't~~ rarely smiles; she was not unattractive, uh -

Q. How tall?

A. She was a bit taller than Bruce, as I recall; That would make her probably ~~about~~ 5-8 -

Q. Is that allowing for her heels-- did she wear flat heels?

A. To my knowledge, she never wore high heels - always low ones.

Q. Was she heavy or thin? You said she was thin.

A. She was thin; very, very thin.

Q. Do you remember the color of her hair, if that means anything.

A. Brunette.

Q. How did she wear it?

Q.  
A. Usually in disarray; just down.

Q. How did she dress? Neatly or otherwise?

A. She dressed rather unkemptly.

Q. Do you know of any employment she had?

A. She was for a time employed, but I cannot tell you where.

Q. Okay.

A. I've forgotten now. I don't even know what type of employment it was.

Q. Well, if you think of anything of these people afterwards, I'd appreciate it if you'd let me know.

A. Yeah.

Q. Or how I can find them. Not because I think they've done anything wrong at all, but I think they may direct me to others who I ~~think~~ am interested in.

A. Oh, I'm sorry I'm not - it's been so vague -

Q. First, don't apologize. I think that you know without me explaining it that when these great events in life happen nobody anticipates them; after they happen, the recollection of those with the clearest, most dependable recollections is inadequate and all of the things that might relate that we subsequently find might relate at the time they happened we have no reason to remember, Mr. Boatwright. So I understand this.

A. Well, a majority of these people I found interesting, but I was not part of the in group, so to speak. I didn't spend large quantities of time with them at one time. They were kind of "characters". I don't mean that in a derogatory or pejorative sense. I just mean that

- well, their way of life was a good bit different. I couldn't criticize it necessarily, but I had other things to do and I didn't spend ~~xxxxxxx~~ a great deal of time -

Q. I understand that. Let's get to Thornley. Why don't you, just in your own words, tell me what you remember of him, who ~~he~~<sup>you</sup> knew that he associated with, regardless of the degree of intimacy of the association. Then I'll ask you more questions about it. By the way, Barbara was not clear on Thornley's status and I want you to know what it is. He has been indicted for perjury, allegedly committed before the grand jury. Barbara would discuss this with me after she spoke to you and I wanted to be sure that she didn't leave you under a misapprehension. He has been charged with perjury. And I presume eventually there will be a trial. He's announced he'll do everything he can to avoid going back to stand trial.

A. He's still living ~~in Florida~~ where now?

Q. Tampa.

A. Tampa. I read in the newspaper that he had been indicted.

Q. Yes. Now, if there's anything you knew that might help establish his innocence of that charge, I want you to know that I really want it very much. Because my interest is not that of a prosecutor, although I am here representing a prosecutor. My interest is that of a writer, you know that without me describing it to you. We went through with whatever it is.

A. Well, I -

Q. Well, let me tell you - no, go ahead.

A. I certainly will be - will be glad to tell you anything about him I know. Well, as for his guilt or innocence of charge of perjury, that's something I wouldn't -

Q. That will come up in court.

A. But - he, uh - Thornley is the one exception to what I just said a few moments ago, about the - my relationship with the people in the Quarter. I knew him better than the others. He was - he came around, so to speak, quite a bit, especially after Barbara left around Xmas time, and I was alone in New Orleans. He, uh - well, I would describe him as a Thomas Paine type. He was a political pamphleteer type of individual.

Q. May I ask you a question that's intended to clarify that. Are you telling me how he conceived himself or how you conceived him?

A. Well, I think the two are fairly close. He never mentioned this directly.

Q. Do you know of any political tracts he wrote?

A. No.

Q. He talked them.

A. Well, he -

Q. Let me - let me tell you again because my interviewing method is different than anybody else's. The only thing that I know of published - that Thornley ever published is a very slight book, which is hardly a pamphlet. Besides, he's very sensitive about it. Major parts of that were contributed by other people. He fleshed it out by reprinting an edited version of his testimony before the Warren Commission.

A. He did testify -

Q. Oh, yes, he did. And his testimony has great significance. That's the beginning of my interest in Thornley. And his book, The Idle Warriors, has never been published. And the only writing that anybody I've talked to was aware of until you mentioned to me this poems and if you know where I can get copies of them I'd like to very much.

A. These were in manuscript. I had ..... night.

Q. Right. The only writing I know of him showing anybody at the Bourbon House was parts of The Idle Warriors, which never got published, at all. Some parts of it are quoted in his book, Oswald. So this is why I ask you, if this guy was a political pamphleteer, I wonder if this comes from his talking or his writing.

A. Oh, definitely from his talking. I had assumed - I never saw at any time any political writing that he did. He talked a good bit. He - however, the ideas he had were not original; he got them out (?) ~~not~~ (I would say most of his political ideas came from the writings of Ayn Rand)

Q. Politically minded.

A. <sup>I am not especially</sup> politically minded, but by the same token I am not completely naive about such matters. He was a very energetic young man, a very vital sort of guy. He was very much taken with the work of Ayn Rand the novelist, and he ~~was~~ would quote passage and verse - chapter and verse, from sections of Atlas Shrugged.

Q. It was his Bible?

A. Pretty much so. It was - it was an important book to him. This was something he and Brandy had in common. I had not at that time read the book. I did later and found it very interesting. But he was greatly excited by this book and by the writings of this woman.

Q. By her thought, too, I take it.

A. Yes. And he was interested in this institute that was set up. A man by name of Brandon(?) - yeah, in New York City set up an institute that gave instruction in the principles of Rand. It was called the Brandon Institute or something like that.

Q. What form did his interest take, do you know? Just an expression of interest?

A. Just the verbal expressions, so far as I know. Like most everyone else in the Quarter he was a talker. However, he was a little bit ~~more~~ more excitable and ~~less~~ intense -

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Q. Emotional, too?

A. In a ~~brutal~~ brittle sense.

Q. Yes.

A. He did not impress me as being a compassionate boy, I'm sorry to say.

Q. Yes. You think he's capable of violence, then, do you, packed with this emotion?

A. That, sir, I couldn't say.

Q. Well, you never saw any sign of it.

A. No, I -

Q. You never saw him in a fight or pounding the table or -

A. No.

Q. Okay. Who else did you see him with at the Bourbon House or elsewhere?

A. The only - uh - fairly constant friend that I know of was another boy who worked at the hotels as well as the Captain, I believe. His name was Vic Latham.

Q. That's name is familiar to me.

A. Yes; his address I have here too. Some of these people I wrote to when I came back to Omaha. I received no reply to many of them. 937 Dumaine. (Latham's address, I believe, was 937 Dumaine; no. I received ~~no~~ reply to correspondence initiated - that is of the persons referred to here.)

Q. Yes. When did you - when would that writing have been; after the assassination?

A. No, I think -

Q. You see, the assassination was '63 -

A. I think that -

Q. You say you came back to Omaha -

A. In January.

Q. in '63. You came here from New Orleans.

A. Yes.

Q. And you originate here.

A. Yes.

Q. Any special description you can give of his relationship with Latham? They were just friends or -

A. Latham was a writer, or wanted to be a writer.

Q. In other words, a nonpublished writer.

A. Yeah. I did read some of his manuscript. It was incredibly bad.

Q. Fiction, non-fiction, or -

A. Fiction.

Q. Was his thinking some of Thornley's political thinking?

A. So far as I know, Vic had no political commitment whatsoever.

Q. Okay. Who else would you say ...

A. No one that I could say -

Q. Now, you said that after Barbara left you saw more of Thornley.

A. Yes.

Q. Where did you see him/

A. He would come around to -

Q. To your home?

A. To my place, the apartment there on St. Peter, or I would meet him at the Bourbon House.

Q. Yes.

A. Everybody met everybody at the Bourbon House

Q. I know

A. And it -

Q. Oswald was also supposed to be there

A. That's interesting.

Q. And one of the people involved in this story who has been very helpful says that there was an introduction of Oswald by Thornley at the Bourbon House. Thornley says otherwise. That would have been after you left because Oswald didn't go to New Orleans where he was born, he didn't return until late ~~19~~ April '63. Did you ever meet him other places than the Bourbon House, either by accident or by design?

A. Not that I recall. We used to occasionally go over to a coffee house.

Q. Which one? Ryder or Griffin(?)

A. ~~Ryder or Griffin~~ No. I have been to the Ryder but I don't recall whether Kerry was over there - ever other there or not. *(I have no recollection of ever having seen Kerry at the Ryder.)*

Q. Did you sign the register when you were there?

A. At Ryder's?

Q. Did you sign the guest book?

A. I may have. I gave them a copy of my book when I was there.

Q. That was to Jack Fraser? Slim fellow, very soft-spoken, who now wears a very short beard, trim?

A. I don't recall the name nor the appearance of the guy. I used to do readings there. I read there several times.

Q. Did you ever meet Thornley at any of the discussion groups that used to exist in the Quarter?

A. No.

Q. Ever go to any of them?

A. You mean political?

Q. No, no. Some of them were <sup>absolutely</sup> nonpolitical, some of them would tolerate no political discussion.

A. No, the only discussion type thing I ever attended there, Barbara and I both went to literary-type tea in someone's home, the New Orleans Poetry Society, or some place that was very plain. But he wasn't there and -

Q. Did you ever meet <sup>Clay</sup> Shaw at any of these literary things? You know he was a playwright, a successful one as a boy.

A. No.

Q. Did you ever see him around?

A. No, I don't recall him.

Q. You know what he looks like, from the pictures in the paper?

A. Again, I'll have to say I didn't

Q. Well, let me describe him. He's a man about 6'2", tight gray curly hair, very imposing, impressive-looking man, baritone voice, reputation of being a homosexual. His head now seems to jut forward on a rather thick neck. A stockily built man. Wealthy man, a neat dresser. He ran the Trade Mart fairly well. ~~The International Trade Mart~~ He began as publicity director. The International Trade Mart.

A. What did he do before that? The Trade Mart opened after I left, I believe.

Q. ~~Oh, that's the new Trade Mart on King St.~~ No, the new Trade Mart opened after you left.

A. Oh.

Q. There was a Trade Mart on <sup>Camp</sup> King St. in I believe the 700 block.

A. That's outside the

Q. It's now called the Gateway <sup>B</sup>uilding, yes.



- Q. That was a 3-story buiding with a curving main entrance? And that was one building Oswald picked ~~for his~~ rather ostentatious literature distribution and got himself arrested with several Cubans who had come to break up his literature distribution. But Shaw's a man of culture; he's fluent in three languages, translates, and he's interested in plays. He wrote a successful one as a boy.
- A. I was just wondering. Has he done anything else?
- Q. He lives in the Quarter. He's rebuilt a large part of it. Rebuilt about 15 homes and his own created somewhat of a stir, the one in whch he lives, when he put a swimming pool in it. The Commission wanted to prevent that, but in his courtyard he had a pond - little pond
- A. (unintelligible)
- Q. Yes, yeah. He lives at 1313 Dauphine. It's a building that looks like it used to be a carriage house with the roof sloping toward Esplanade and the entrance is that way. I have a picture of it I'll show you. Well, think about any other places you may have seen Thornley or anybody you may have seen him with, regardless of how intimately.
- A. There's the - uh - the French Market, isn't it, the Coffee House in there -
- Q. Yes, yes.
- A. He and I used to go over there.
- Q. Which of the two?
- A. The older one. ~~I~~
- Q. It's called Cafe Dumond.
- A. Dumond; yes.
- Q. Did you ever bump into - did you ever see him recognize people there ~~becknew@c~~ whom you know?
- A. Not to my knowledge.
- Q. This is Mr. Shaw's house looking from Esplanade. And this is the front door
- A. Red door, isn't it.
- Q. Yes.
- A. Well, I'm afraid I haven't seen it. That I might recall, if I had seen it
- Q. I don't know how long that door's been red. These pictures were taken in '67. Here's a view looking closer to the house - a view of this rather odd house, again in the general direction of Esplanade. Here is a closer view of the same thing.
- A. No, I'm afraid they don't mean anything to me.

Q. Here's a different picture. Do you recognize that?

A. (Unintelligible. Apparently affirmative) *(Recognizing any of this series of pictures.) (I don't believe I did in fact)*

Q. You ever go there with Barbara. It's a Spanish bar.

A. The -

Q. It's not Casa.

A. Casa de la Marina is -

Q. It's not that.

A. No, that's the only Spanish <sup>place?</sup> ~~person~~ - Casa. Cuban? Habana Inn?

Q. The Habana Bar.

A. No.

Q. When Barbara first spoke to me, she mentioned Habana Bar. I wrote it down. Afterward she said I either wrote it down wrong or she misspoke herself and that's why I was asking while I had these pictures out.

A. No. It was called Casa de las Marina.

Q. Yes.

A. Wow! A pretty wild place. But it was a very interesting one.

Q. One of the places Mr. Shaw ~~z~~ used to hang out.

A. Oh?

Q. Yes?

A. Oh, there were enormous quantities of people there.

Q. I'm sorry I don't have the pictures. The assistant DA who was with me when we were at Barbara's took his and mine back to New Orleans with him. I had a partial set, he had a complete set. So we'll probably be sending you copies of these pictures to see what you recognize.

A. That would be - I think - pictures would probably stir my recollection better than anything else. Even the street names - I can't even in my mind now give you a good blueprint of the streets in the Quarter.

Q. Do you remember a man of the description I have given you?

A.= No.

Q. Do you remember any overt homosexuals who were good-<sup>size</sup> ~~z~~ sized men?

A. No.

Q. Did you ever hear anybody speak of, or did you ever meet, a man using the name Bertrand?

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A. Not ~~to~~ to my knowledge.

Q. Okay.

A. Did he have a diversity of names? <sup>?</sup> (?) (~~could be perverse something~~)

Q. As Clay Bertrand, he would not have. Part of the record of Clay Bertrand is befriending Latin homosexuals who got in trouble with the law. Garrison says, and I agree, it's a name used by Claw Shaw and that's why I ask. Well, to get back to Thornley and the people you saw him with, can you think of any others?

A. No, sir, with the exception of Latham. There was a girl, but I don't recall her name other than -

Q. Jeanne Hac(?)

A. I beg your pardon?

Q. Jeanne Hac? Her father was a professor, a medical professor.

A. No.

Q. He lived with her for a while.

A. ~~The~~s girl I met a time or two at the Bourbon House or someplacd. He - at least as he described her to me; that is, as Kerry described it, it was kind of a temporary thing, you know, convenience.

Q. Yes.

A. But this was true of so many people and so many situations in the French Quarter, it was just not a-

Q. How about Macauliffe?

A. Oh, ~~Art Macauliffe~~. *Martin McCalliffe*

Q. yes.

A. Oh, yes. He's a good, pretty good - a close friend of mine.

Q. Now how about Kerry's?

A. To my knowledge, he and Kerry did not know each other  
~~Arthur~~ *Martin*

Q. I see.

A. But they might.

Q. But you don't remember seeing them together.

A. No. ~~Arthur~~ *Martin* so seldom came to the Bourbon House; I don't think he cared too much for it. He would - he did a lot of business at ~~Brandon's~~ there in the Quarter and he -

*Brinnard's - Restaurant*  
Q. He got political interests, you know.

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A. As I understand, he did have some -  
I don't know.

Q. He had some Cuban political interests, too. Did he ever discuss these with you?

A. No. He didn't. We didn't -

Q. Did he ever mention the Friends of Democratic Cuba to you?

A. No.

Q. Or Radio Free Latin America? Or the Information Council of the Americas?

A. No. The only Cuban organization that I recall was a group ~~of~~ <sup>called</sup> Cuban students, something like that?

Q. Yes.

A. This I got through Courtney.

Q. Cuban Student Directorate?

A. Yes. That's right.

Q. D R E? Did any of them come into Courtney's when you were there?

A. No.

Q. Do you know which Courtney was in touch with? Or let me simplify it: First, was he in touch with the local group, with the Miami group or both?

A. The Cuban Student Directorate -

Q. They call themselves DRE.

A. This is the only group that I know about.

Q. Yes.

A. They <sup>issued-</sup> printed a newsletter, as I recall. But as to - Ken would say to me, for example, he'd say, "Our informants" on the Cuban Student Directorate have given us such and such information. I want you to put this in a, say, a speech.

Q. Yes.

A. I did radio broadcasts for him, at times.

Q. You mean you wrote the broadcasts that he made.

A. Yes.

Q. You didn't make them. He made the actual broadcasts.

A. Oh, he made the broadcasts. They were <sup>(on disc)</sup> taped; I mean, like this, down in the French Quarter someplace. But as to how he communicated with these groups, I haven't the faintest idea.

- Q. Did you ever see any Cubans or other Latins with him or at his places?
- A. No. But the Independent American was not an open area, you understand. ~~The door was open.~~ It's a home-like - it's a converted home. But the door is always locked.
- Q. That's rather strange.
- A. Even when I went to work in the morning, I'd rap on the door and one of the ~~first~~ secretaries would - It was always that way, as long as I was there, to my knowledge, so that no one ever came in who was not clearly associated with the newspaper or with the print shop. He ran the ~~Beauregard(?)~~ Printing Company.
- Q. Yes. *Pelican* The reason I asked that is I wondered if anybody brought these releases.
- A. Not to my knowledge. And he had an enormous quantity of mail, which was -
- Q. Yes, of course. Did you ever meet or hear of a man, Carlos Bringuier? B R I N G U I E R . He'd been a lawyer in Havana but was not practicing law; he was an official of the court and he had a general merchandise store catering to sailors on Decatur St. D
- A. Do you recall the name of the store?
- Q. Casa Roca. It was near the Habane Bar and Grill. In the 100 block.
- A. I know where Decatur St is, now. It's near the water.
- Q. Yes. Do you know where the Brad(?) Printing Co. Is? That's Grad - G R A D .
- A. No.
- Q. It was right there, just a door or two from the Habana Bar.
- A. No, I don't (balance unintelligible) *(I did not recognize the building in the photograph)*  
rather that
- Q. This is a/strange thing/Courtney ~~did~~ should keep his place locked up. And it indicates that he was preserving security or a concept of security for a reason. And this of course reminds you of a question Barbara asked you about reference to agents. Now she told me she -
- A. Oh, you ~~refer~~ -
- Q. Now, you referred in one case to a pamphlet, Labor's International Network, by Hilaire duBarrier, that Courtney printed and it carried the name of the Conservative Society of America, which was his.
- A. Yes.
- Q. Is there anything else you can think of that would fit in with the character of keeping the place locked all the time?
- A. No. I really can't imagine any reason because he did not - he didn't strike me as being overly suspicious in general. That is, he was - there was no password or anything of that sort -

Q. A newspaper is a rather public thing. Why keep it locked?

A. Yes. <sup>The</sup> Newspaper, as I recall, was available publicly, even -

Q. That's why he published it.

A. Yes. It was for sale on one of the newsstands down in the French Quarter even.

Q. You have no knowledge, however, of why he kept it locked.

A. <sup>no.</sup> /I didn't/ask him. <sup>ever</sup>

Q. He had all ~~xxxxxx~~ sources of information abroad?

A. He - I have no evidence that he did.

Q. Where was de Barrier located? In Paris?

A. No, he - well, he was sometimes in Paris. My impression was that he was a free-lancer who moved around and peddled his words where he could. I don't mean by that that he wasn't a legitimate writer -  
oh, I take that back. Kent spoke well of this man as being a -

Q. De Barrier.

A. Yes. As being an excellent source. He traveled, as I understand it, through Europe and, to my knowledge, he had no address where he could be reached.

Q. Know of any income he had?

A. The writer?

Q. Yes. De Barrier.

A. No.

Q. What did he live on and what did he pay his expenses with? Do you know?

A. Not a thing.

Q. What I'm really asking you is - I'll be more open about it - could he have seemingly fit the description of a man engaged in intelligence activities?

A. Well, that's hard to say. I was trying to think whether or not there was ever any indication that Kent paid his expenses or -

Q. Yes.

A. To my knowledge, there isn't.

Q. I wasn't thinking of Kent paying his expenses as well as - as much as others paying his expenses and Kent being the partial beneficiary of some of his writing. It would be so expensive otherwise Kent couldn't pay for it. It costs something to travel abroad and live.

A. Oh, I should think so.

Q. And write the pamphlet to submit to the Independent American. That pamphlet couldn't possibly pay the expense of collecting the information in Europe, as you are well aware.

A. I wouldn't think so. It sold for less than a dollar.

Q. Even if it sold for a couple dollars, you would have to sell a fantastic number of them just to pay for this man's transportation. So this man fits the general description of one who could be engaged in intelligence and that's why I'm just wondering. There are a number of such things throughout this story, and they're not as definitive as I'd like them to be, but they exist as suspicions.

A. Let me ask you, what part could Courtney, for example, play in such a business?

Q. I have no reason to believe that he played any part, but what I am trying to do is to eliminate. If he didn't, I just told you before, you may remember, before we started taping, about the finding of these leaflets that Oswald was giving out near Courtney's.

A. Oh, yes. You did mention it.

Q. I have no reason to believe Oswald and ~~Reisman~~<sup>Reisman</sup> knew each other. Maybe they did. But the ~~main~~ Commission ostentatiously did not produce Reisman as a witness, and I presume that those pamphlets were planted. And Mr. Reisman or Riceman's politicals were not the kind that Mr. Courtney would find most congenial.

A. No. Courtney would not be regarded, at least in present-day parlance, as being a peace -

Q. That's right. Or in '63.

A. He's a rightist. No, I don't think even then you could say he was

Q. That's right. So I don't know where these things fit but I want to know if they do and if they do, how. That's why I ask these things about de Barrier. Did you ever see him?

A. = No. ~~Not~~ To my knowledge, he never visited - no one visited the Independent American. In fact, he was not on the staff to my knowledge. With the exception of Kent's brother, who did also work for him, I believe he did - Kent's brother is a lawyer, I believe.

Q. Just ran for office.

A. Oh, did he?

Q. Didn't do very well. I was there election night.

A. Oh. He came in to talk one day with Kent about a strike that was current, there in New Orleans. I don't remember what strike it was, but I spoke with him briefly and he - I had a book that was being printed at that time and needed a copyright form notarized, and I believe he handled it for me. But no one else to my knowledge, outside of the mechanical staff -





Q. But you got it through A-1.

A. I got it - I got the interview, yes.

Q. Yes.

A. But he had applied for the Job and had been turned down, and it rankled with him, and -

Q. Yes.

A. He wanted it apparently very badly. I could see where he would.

Q. Politically, he was more in sympathy with Courtney.

A. Yes, I could see that. But he - one thing that Kent placed an awful lot of emphasis on was a college degree, which I had, even though it was not in political science or anything. But Thornely does not *have a degree* ~~the protest~~, and that may have been the difference, or something else. I don't know. Kent was a strange fellow, really. He was extremely fair to me in all ways. He knew, for example, that I was a Kennedy supporter, and -

Q. That's strange.

A. And he did not - that is, I didn't go around carrying a poster or anything, but - *(that is, I did not constantly voice my preference for John Kennedy when working with Kent - but neither was it necessary for me to deny it)*

Q. You didn't have to with Kent.

A. I did not have to deny any sympathy with the <sup>then</sup> present administration.

Q. Let's get to how Thornley looked in the day you knew him. And I'm going to show you some pictures, but I'm telling you in advance why. Because he dressed himself entirely differently in different periods.

A. He was - careless of his - with his dress, in regards to cleanliness, for example.

Q. You mean, just unwashed, toom or just unshaved?

A. Well, he would - he never grew a beard/<sup>or anything</sup> that I know of, he - Did he wear

Q. ~~Grow~~ a stubble from time to time, for two or three days?

A. Stubble, yes. And his clothing was sometimes soiled. His hair was always meticulously combed, interestingly enough. And he could not give one the impression of being a down-and-outer or somebody, you know, who had just been rolling in the gutter.

Q. On that point, Barbara says he is one of the few people in the Quarter who never bummed anything.

A. He did not. He did not. But this again is part of his political philosophy, that he -

Q. Suppose he wasn't always employed. What would he be living on?

A. Nobody starves in the French Quarter.

Q. Yes, but nobody (lives?)without money, either.

A. Yes, well, I undersatand what you mean. Bumming, it seems, is a real fine science down there. Well, I don't know how he would live, whether he had - he comes from California, I believe, Whittier.

Q. Yes.

A. Whether he has a family there that would send him money or ~~something~~ I don't know, I never spoke with him about it.

Q. Yes.

A. He said he was from there because we made a joke out of it, being from - is it Nixon's home town?

Q. That's correct

A. I think he made a joke about it.

Q. Did he wear his well-combed hair short or long when you knew him?

A. Well, medium. It wasn't short as mine is now -

Q. It wasn't as short as mine is, either, which is pretty short.

A. No. He used a sort of pomade or something, because it was always in a -

Q. Slicked down.

A.= Yes.

Q. Did it ever bristle?

A. Bristle. How do you mean, like with a short haircut?

Q. Like a short haircut standing up but not necessarily a butch.

A. No, I don;t recall him ever having a haircut other than the one I described.

Q. Yes.

A. But -

Q. Did you ever think he looked like pictures of Oswald you saw?

A. No. I never associated the two.

Q. Many people say they see a resemblance. Let me show you a series of pictures of him. I'll try and give them to you in chronological order but you understand they may not be. Now, there - does that have an identification? It's from a New Orleans paper, isnit it. You see the date on it?

A. Yes. This is from this year - 2 - February 25, the Times-Picayune.

Q. Yes.

A. From this picture I wouldn't recognize him.

- Q. You wouldn't recognize him as the Kerry Thornley you knew?
- A. No.
- Q. Let me show you another one, and this/is from the ~~Washington Post~~ <sup>one</sup> St. Petersburg ~~New York Times~~ Times of February 22 of this year.
- A. Yes. That is a little bit more like him Here he looks as though he's trying to make some point or he's listening very unwillingly to a point
- Q. some one else is making. He has a -
- Q. Now, there's a difference in the hair in these two pictures.
- A. like I described to you
- Q. Yes, that's right. This hair is longer, isn't it. This hair is not quite slicked back; he's got a little bit of a forelock.
- A. It appears that way.
- Q. Yes. Was he - were his eyebrows always that dark?
- A. No, that's one of the things that causes me to wonder about both photographs, for that matter. But this one is understandable; or understandable because of the shadows. *(shadows, that is, in the picture)*
- Q. The one in St. Petersburg.
- A. Yes.
- Q. Did you think his eyebrows were less prominent in those days?
- A. Yes. He's fair-haired -
- Q. Yes. One of these pictures gives you that impression. But his eyebrows in most pictures strike me as being rather more prominent than the other pictures I've seen of him. I'll show you. Now, here is this one from the Washington Post of February 22 of this year, a UPI picture.
- A. Now, that I would not/call <sup>have</sup> Thornely, either.
- Q. I didn't tell you it was Thornely, you would -
- A. Now, there we go. There he is. That looks very much
- Q. Now, this picture. We'll come back to this picture. This picture is an AP picture that is in the Times-Picayune of January 10, 1968, and he's reading something. May I see this picture again and call something to your attention? You notice that, in this picture and the other two I showed you and this one, his hairline recedes prominently over his left temple, in all four of these newspaper pictures. Now, I don't know if this is asking you for a very minute detail. I have this picture which is a print printed backward to make his hairline ~~recede~~ recede over the left temple. I did it for a reason. Does this - did you ever -
- A. Now, it doesn't -
- Q. Do you have a sufficiently clear recollection to recall whether his hairline did recede in those days or do these newspaper pictures, all

of which are more recent, show a prominent recession.

A. My impression - and this is simply an impression; I cannot remember perfectly clearly, but my impression is that he had no noticeable recession of hairline more than, say, you do.

Q. But now you know, when it is printed that way, and this is the print, it is fairly prominent. The one that you reacted to so positively it really is even more prominent.

A. Yes. It is his face. It's the way *(it was the facial expression shown in the picture - this is what caused my positive response.)*

Q. Yes.

A. It's the way he's looking.

Q. Now his eyebrows are less prominent in that picture, aren't they.

A. They appear to be. But these, of course, are wire photos and it's hard to -

Q. No, no. That one's not. That was made from a print. That one is a photographic one. ~~That~~ I'm sorry, that's a wire one. It's the clearest one of them.

A. Yes, it's a bit more clear than the others.

Q. It's also larger.

A. But that I would call Thornley. But he - the recession here is not, to my view, terribly pronounced. Maybe if we had a different -

Q. Yes.

A. interpretation of what is pronounced.

Q. Well, maybe it's because I'm a little bit more sensitive to that because it was one of Oswald's prominent features. Now this picture has a forelock rather prominent in the middle. And it suggests - we are again talking about the Ap picture. It suggests that ~~that~~ if the hair was ~~not~~ short, he would have a very high brow.

A. Well, he did possess somewhat of a high brow. His hair was not short, though, but he combed it in this - he combed it back, directly back, and it had a kind of a - well, let's call it pompadour

Q. In the front?

A. Yes.

Q. It was prominent. Just a little bit prominent in front, to a degree that these pictures show that.

A. I don't know what he put on his hair, but it looks like he used some ~~kind of~~ fixative there that made it stay there.

Q. Did it look like grease?

A. Well, that I can't recall.

Q. Yes.

A. It was never out of place, so to speak, or coming down on the sides.

Q. His hair was the one part of him that was neat.

A. Yes, it was always neat.

Q. And you've seen him with a three-day stubble, untidy clothes, unwashed -

A. Yes. His nails frequently were -

Q. Isn't that odd that he always had his hair neat?

A. Yes, it is strange, and the nails were strange, too, because he worked in a restaurant handling food, but by and large he dressed better than people do in the French Quarter. That doesn't make him nattily dressed, but he dressed better than the average.

Q. Did he talk much about his Marine Corps days and Oswald?

A. He never spoke to me of Oswald except in a letter which I cannot for the life of me find.

I hope

Q. /You'll keep looking for it.

A. Yes. I took last night off, in fact, to go through things in an attempt to find it.

Q. ~~Yes~~ Did you note it in your journal?

A. Well, I don't know, I was just about to - that is why I have all these journals ~~l~~ laying out here on the floor. I was trying to go through them. The first two don't have anything about it.

Q. What period is covered by the first two?

A. Well -

Q. I'll turn this off then.

Q. We were talking while the tape is off about your journals which begin when in '64?

A. June.

Q. June '64 is your first one.

A. Yes.

Q. And that~~x~~ was after you broke off your correspondence relationship with Thornley.

A. I believe it was. Yes. I believe that the correspondence took place in '63. It was never extended. *(The letters here, of course, now been found.)*

Q. Could it have ended entirely in '63? Could it have gone into early '64?

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A. It could have. *(yes)*

Q. Barbara told me the story about your rather strong disappointment over a letter he had written to either, the Saturday Evening Post or Time or something like that approving ~~of the way that~~ the Kennedy assassination and she seems to recall that this was really what caused you to rupture relations with him.

A. I do not recall the substance now exactly of the letter that - the letter to the editor that appeared in one of the ~~Parker(?)~~ *Popular* weekly ~~papers~~, Post, Look, or something. I did see it.

Q. How close to the assassination?

A. Oh, gosh, I can;t tell you. It was no doubt sometime after. But he had written saying that one - some magazine had notified him that they would print the letter he had written, and it was a long time after that that I happened to come across this. I came across it by accident because Kerry and I weren't corresponding at this time.

Q. Yes.

A. I just happened to notice his name at the end of a letter that was -

Q. That could have been well into '64.

A. Yes. As I recall ~~it~~ the substance of the letter in the - was contained in the magazine was that he was - he was objecting to the idea that - that Oswald was the assassin. I believe he held that Oswald was being framed, but I'm not sure of the exact substance of it.

Q. Do you recall any writing from him in which he expressed something less than dismay over the assassination?

A. My impression is that - at least, he verbalized in the letters very, very strong dislike for President Kennedy. That I know, and this is what caused me disgust and I didn;t know how to respond to this sort of thing. I am not so partisan that I could not put up with someone who opposed Kennedy. Obviously, I worked for Kent Courtney. But Courtney never showered the type of verbal abuse on Kennedy that Kerry did. *(see p. 61, attached)*

Q. And this was in a letter.

A. Yes.

Q. I guesss it would have to be. Well, no, it wouldn't have to be, but ~~xxxxxxx~~ it's fascinating(?) it was not until after the assassination.

A. He never ~~xxxx~~ spoke to Kennedy in these terms while the President was still alive, although I know he was not sympathetic to the administration - the Kennedy administration. *(but Thornley was not sympathetic to any "government" that I know of - he did not voice to me a preference for some other adminis-  
tration)*

Q. I do wish you'd really go through your letters and get anything you have from Thornley.

A. Yes, I will.

Q. Because dates could be important. Even <sup>just</sup> the fact of the letter <sup>and a</sup> post-mark could be important.

- A. There's one possibility that disturbs me. I threw them away because of this reaction I had.
- Q. Well, I hope you didn't, regardless of what they say. Now, what I'd like to ask you to do is this: If you're reluctant to let me have the originals, Xerox them and send me Xeroxes, and then just tell me how much it cost and I'll pay you back. But if you're not reluctant to let me have the originals, register them so there won't be any problem, then I'll make copies and return them to you.
- A. All right.
- Q. But whichever way -
- A. Well, I think - I might say, well, if there's any written or printed information that is mine - that is my personal property that I give to you or loan to you, if it is necessary to use it, fine. But under ordinary circumstances =
- Q. It would not be used in writing.
- A. Because - that's something I feel very strongly about.
- Q. May I make this suggestion
- A. As an editor, that I don't -
- Q. Yes; that's right.
- A. Personal correspondence or correspondence with a writer on anything, I never release it.
- Q. Right. And over and above that, if it has any value, it should be a literary property.  
How about if I put it this way. I won't use it. I won't use it under any circumstances. If Mr. Garrison feels that he must, suppose that I ask him to issue you a subpoena for it. The only problem that - because this puts you under compulsion. The subpoena requires it and I wanted to eliminate even the remote chance of a subpoena; that is one reason why I came here because it does attract attention. But if any -
- A. Especially in Omaha. *(That is, yes, it does "attract attention" especially in Omaha - because of the recent case involving Mr. Beckham)*
- Q. Right. However, if at sometime in the future it's important to use one of these things to establish where Thernley was or was not on a certain date or something like that, if you prefer, I think he could issue you a subpoena for it.  
Let's do it this way. You keep the original and send me a Xerox and that way he can require the subpoena for a court process which should whenever possible be original.
- A. Oh, it - yes; I understand that.
- Q. Barbara said that he wrote you a postcard from Mexico. Have you found those?
- A. Yes, he did; no, I did not find it.
- Q. I misunderstood her.

(Mrs Cowley's first call to me 3/21/68; second call 4/1/68)

- A. I told her on the phone, I had not found it but that I remembered receiving it because the first time she called, I said - she asked me if I had received any correspondence from Court - from Thornley mailed from outside the United States. I said no. But I got to thinking about it and I remembered that he had sent me a postcard from Mexico, apparently from Mexico City; at least the picture on the card --
- Q. was a Mexico City picture.
- A. Because it was this famous cathedral.
- Q. Yes. Do you remember the date?
- A. No, sir, I do not. But that - again it may be that I still have it.
- Q. The date again could be very important. It could be important in a way that might exculpate him.
- A. I will certainly -
- Q. Because you see Oswald was in Mexico at very close to the same time.
- A. This would be in -
- Q. '63. Before cold weather.
- A. When we were - when Barbara and I were in the French Quarter, this was the - this was the great ~~excitement~~ <sup>excitement</sup>. Everybody was going to Mexico. And very, very -
- Q. Busboys, too?
- A. Oh, everyone. Everyone wanted to go to Mexico.
- Q. How many busboys went there? How many busboys could afford that?
- A. Well, very few people that I knew went there at all. But like many things in the Quarter, it was talk.
- Q. Yes.
- A. The lit - that was one of the things that set me apart from those who professed to be writers.
- Q. You did, of course.
- Q. Everybody was writing something but they weren't going to print it yet, it wasn't done yet. On and on and on. They wanted to talk about writing and my feeling at that time perhaps was overly serious, I don't know, but in any case I wished to be able to - I wished to work at writing more than talk about it.
- Yes.
- Q. /Before we leave the subject, let's see if there is anything you can connect the receipt of this postcard with. Anything that happened about the same time that might help orient it in time.
- A. Well, I was not living here but in another apartment.
- Q. When did you come here?



- A. And - that I can tell you. Jan. 10, '64, to Oct. 1, '64. ~~Yours~~  
~~xxxxxxx~~
- Q. You came here Oct. 1, '64.
- A. That's right.
- Q. And when did you move to the previous address?
- A. Well, probably Jan. 10.
- Q. '64.
- A. Right.
- Q. Then it was at that address, then, that you -
- A. Yes.
- Q. Could it have been before that? '63 after you came up here? You recall where you lived before you moved to the place you went to Jan. 10?
- A. Oh, yes, I - Well, I lived on <sup>Nicholas</sup> Lakewood St. here for awhile and then I lived in the "~~Quarter~~", an artists' studio in downtown Omaha here. <sub>(Regula Court)</sub>
- Q. Well, could it have been in either of these places? Thornley was in Mexico that I know of in '63.
- A. Is that right. '63.
- Q. Summer.
- A. Well, that wouldn't figure in this then, would it. Well, it's possible. But my impression is that it was received while I was living down on 31st St., just a few blocks down the street here, because I have a bulletin board above my desk and I remember putting it up there as kind of a wry memento, pinning it up on this board when I was down the street.
- Q. Is that the only place you had a bulletin board?
- A. <sup>it was not.</sup> And - No, / I - when I was up on <sup>Nicholas</sup> Lakewood St. here, which would be immediately after I returned from New Orleans, It would be Jan. of '63.
- Q. Until when?
- A. Well, I think until - Brandy could help you here because was there until she left Omaha to go to Oklahoma City - or to Lawton, Okla., rather, which would be, I think, around May. *(Yes, probably May)*
- Q. Of '64.
- A. No, I'd say of '63.
- Q. Of '63. If she doesn't remember the receipt of the letter, it would then mean that it was after May of '63.
- A. Yes. It would indicate that. Yes.

Q. That's what -

A. Which would mean I was -

Q. That's what you will find.

A. either down at <sup>Aquila</sup> ~~(Fourth Court?)~~ here in Omaha, with <sup>of</sup> Painter, ~~a~~ friend of mine. Or that I was here, because I moved directly from the studio to this 31st St. address. The building was -

Q. Unless Thornely was in Mexico more than one time, it would have to have been after May of '63.

A. Another possibility is that the postcard was not mailed from Mexico. It was a postcard he'd picked up at one time or another and because it had this old <sup>Cathedral</sup> ~~Marxist~~ agnosticism. And this church as you know was preserved by the revolutionay government in Mexico as a symbol of the oppression of the church. <sup>Thornely</sup> The reason he sent it, I've forgotten what the remark was he made on the other side

Q. But it was a remark appropriate to that.

A. Yes. And it was really quaint. This boy had the complete Ingersoll lectures, for example, in his room. He had almost a 19th century view of the value of rationalism. What Thomas Paine, who said that this - some scripture that the ~~ang~~ angels give the tablets to ~~the~~ a prophet, and Thomas Paine said, "Since I was not there to see this, I have the right to doubt it." This is the kind of view that Kerry had.

Q. Do you remember anything else that he went into in his letters? What sorts of things did he write about?

A. I don't recall. There was an exchange relative to a poem of mine, a long poem, written in New Orleans just shortly before I left, which he liked very much. It has never been published. And he did ask about this poem, and I said, if you want it, why, instead of publishing, I will sell it to you, and you will retain the rights to it and any reprint value that should - if I should want to put it in a collection sometime, that you will hold the rights to it and you will be credited. And he didn't go for the idea at all. But he did like the poem. To my knowledge, that is only other thing that he talked about.

Q. Yes.

A. The poem -

Q. Do you recall any references to Kennedy? Or to the assassination?

A. You mean in the letter?

Q. Yes.

A. Oh, hes; yes. He was - well, this kind of - I hesitate to say because the evidence of the letter which may turn up - letters; there are more than one, I think - may be different than my impression. But my impression is that he was glad *(see p.6, attached)*

Q. Well, that would not be unique because he and another man you know celebrated the assassination. *We'll come to that*

- A. Certainly there was no remorse involved. <sup>Oh!</sup> ~~A~~ little shock in a conventional sense.
- Q. Did he ever refer to Oswald in the letters?
- A. Yes. He told me that he had been in the Marine Corps with Oswald.
- Q. He didn't tell you that in New Orleans? Oswald had already defected, you see, and had then come back to the United States.
- A. No, he never mentioned Oswald to me
- Q. Oswald was back in the United States when you knew Thornley in New Orleans.
- A. It's possible, it seems to me, that Kerry would not have thought it noteworthy to mention Oswald -
- Q. He was writing a book, allegedly.
- A. Not on Oswald, though.
- Q. Absolutely.
- A. At the time I knew him?
- Q. Absolutely. Before the assassination. The book is called The Idle Warriors.
- A. Yes. I remember the name. <sup>He</sup> ~~You~~ mention <sup>it</sup> many times. But I never saw the manuscript, but -
- Q. Very few people did.
- A. Well, he was always going to show it to me, but he kept revising it.
- Q. Everybody says the same thing. But he didn't tell you what the book was about? Didn't say it was about a guy he knew in the Marine Corps who defected to the Soviet Union?
- A. Oh, yes, he did. Yes. Yes.
- Q. That was Oswald. The guy he knew in the Marine Corps who defected to the Soviet Union.
- A. Well, I don't know that he said it that way. But he did say it was about the Marine Corps, that I remember.
- Q. Yes.
- A. Could be, of course, ( in it) earlier, but - yes, I remember him saying that, but he never mentioned to my knowledge my recollection now, anything about Oswald, <sup>directly,</sup> that is, his name.
- Q. He never mentioned the name.
- A. Nor did he mention anything more about this book.
- Q. Did he get it published?

A. - except that it was -

Q. After the assassination, he told somebody with whom he lied in New Orleans that he'd been offered a fantastic sum for the final chapter by NBC but wouldn't sell it. From your knowledge, the way you're laughing is enough of an answer for you, isn't it.

A. He didn't mention anything of this kind to me.

Q. No, that's not what I meant. Is this in keeping with the Thornley you knew? That he would have turned down a large sum of money for a chapter of an unpublished book from a major media element like

A. NBC?

A. No. He had the <sup>Randian</sup> ~~randiest~~ view toward money. It was a glorious thing to obtain money and he would have certainly sold it. That's my impression, that is.

Q. That's my impression, too. But I'm also suggesting that if he had serious intentions as a writer, to be used on NBC would give him a certain status.

A. I think that he would - that would appeal to him <sup>(as well?)</sup> ~~much more~~ <sup>(both would appeal)</sup>

Q. Both of these things. would have appealed to him. ~~xxxxxxx~~

A. In fact, that was my first impression when I read this note in the newspaper that he was - I didn't know he was in Tampa but he - that he was going to be brought back to New Orleans or might be brought back for trial.

Q. I tried to help him on that; he wouldn't be helped. I went to see Clint Bolton. Did you know Clint Bolton?

A. I don't recall him.

Q. He was getting along in years, he has the reputation of being an alcoholic, he was part of the Chicago newspaper group in the '30's, he worked for Reuter's for awhile and he now has the record concession of Dixieland Hall. He acted as Thornley's agent. The dedication of Thornley's book may interest you: "To Clinton Bolton who first told me, 'Go home, ya bum, and write.'" I tried to suggest to him that Thornley would inevitably be of considerable interest to Jim Garrison following my own work on Thornley which was published, that it was only a question of time before Garrison got to him, and that if Thornley were wise he would get together with me and we would talk; if he were not quite that wise, he would still take the initiative and get in touch with Garrison. He went involuntarily, he did it in a very inept way: He went to court without a lawyer and the judge said "Go" so he went. And I have no doubt that he lied. I have no doubt whatsoever that he lied, which was a crazy thing to do. Incidentally, Barbara says you told her that you could imagine Thornley wanting to be -

A. I was just going to say, I think he would have enjoyed the whole thing.

Q. Do you think he would enjoy going to jail?

A. Well, I think that initially he might regard it as something that might have to be put up with rather than compromise his principles. His principles to me ~~xx~~ are very bizarre, but -



presented to him as something that would be counter to the government's policies on Cuba, because you may remember in those days there was a detente. You were in New Orleans at the time of the Cuban Missile Crisis.

A. Yes.

Q. Barbara was uncertain whether it was the Bay of Pigs, which she first thought, or the Cuban Missile Crisis, but it was right after you moved there. Do you remember anything he might have said about that, by the way? That was in Oct. -

A. No, I don't.

Q. Toward the end of Oct. '62 was when it was settled. It was announced on the 15th of Oct.

A. Oh, really? Well, then, I was still working. That would establish that I was - a little more clearly my period of employment with Kent because I was working on the Independent American when President Kennedy blockaded Cuba because that is what cost me my job, so far as I know.

Q. Your attitude?

A. No. No, the Conservative Society of American set up this convention arrangement for Chicago and their big pitch was they were going to have Congressman ~~Roussau~~ <sup>Rousselot</sup> from California, have someone from Miami - their big pitch was that we should put "an iron ring around Cuba". I have a copy around here someplace of a radio speech that was ~~(effective)~~ in the campaign because I wrote it. And then -

Q. What kind of person from Florida? A Cuban?

A. That is my impression but I am not sure. I may have his name -

Q. Do you have your files of the Independent American for that period?

A. Oh, yes.

Q. This is a <sup>collection</sup> ~~(volume?)~~ of your work at Courtney's?

A. Yes. How complete it is it's hard to say, but this starts with - there is the blockade of Cuba.

Q. Yes. Now, you see there is another interest that these things have. We are talking earlier about the Cuban (style?). And then it would also indicate whether - other things about Courtney. So this is why I say I would like to borrow it and go through it. And, of course, I would return it. And that would save time now.

A. Well, I tell you what -

Q. I will return it insured.

A. Why ~~don't~~ <sup>see</sup> ~~see~~ -

Q. See, if you could distinguish between what's personal and what doesn't have his personal (tape ran out here)

Tape 2- side 1 (marked 3)

Q. This is a draft? *(i.e., preliminary worksheet)*

A. Yes.

Q. "Kent Courtney, the conservative side of the news."

A. Yes. That ~~name~~ was the name of the radio broadcast. I don't know whether that ever went on the air or not, but that's - now here is a worksheet dated 11 Spet. It says Kent's California speech there. I don't recall precisely what that had to do with, but presumably he was going to California for something. Well, I have other drafts and rewrites here but they're not dated.

Q. Well, what Kennedy knew about Cuba could be of interest. I', sorry. What Courtney knew.

A. What Courtney knew. Well -

Q. Are there any copies of the paper there?

A. Yes. Then it's interesting. This is the initial one. You notice the one headline there about the announcement of the ~~Chicago~~ -

Q. ~~Yxxx~~ Chicago?

A. Yes. Right after that was printed, the administration blockaded Cuba and caused it -

Q. What did Courtney do then?

A. Well, the convention collapsed. They had no reason. That was their big thing. *(That is the main point of contention, the main reason for ending the convention, had dissolved.)*

Q. Yes.

A. In fact, that is why they cut back on staff on the newspaper, and that is - or at least that is the reason given me. In short, they cut me off. I was the - *(I was the youngest staff member, in terms of length of employment)*

Q. Yes; in short -

A. There's the revised one. They put out another issue of the same newspaper.

Q. And here they call the blockade a "cruel hoax".

A. Yes. Again it has some bearing on the time I was working there. That is dated the 29th or something isn't it?

Q. Yes.

A. Well, I was there when that was produced.

Q. Now the interesting thing is that when Courtney got what he wanted, he wasn't satisfied.

- A. Well, that is true of groups of this kind.
- Q. Even more interesting to me is this, Mr. Boatright. That assuming that the reason he gave you for letting you go is true, it means that really what he was doing was spending money and focusing on Cuba. He had a great interest in Cuba, great enough to spend money on it and to hire people for. Once Cuba was blockaded, he cut back. This is just what you said, he cut back.
- A. Well, I think - that is the explanation he gave me. I have no reason to think that he ever lied to me. In fact, he is an extraordinary man.
- Q. He just believes it.
- A. Yes. To my knowledge, he believes everything he told me. He was very candid.
- Q. I think you should know some of the best help I have gotten has been from conservatives, some of them even more conservative than him. I suspect that one man who has done some fine work is a member or is connected with the Ku Klux Klan. This is his country, too. So I can understand that these people can have these strange - at least they are strange to me - and yet be sincere. However, I just can't understand at the moment why Mr. Courtney would focus on Cuba and then with the blockade of Cuba lose his interest.
- A. Well, I think that a good bit of money - this is just projection; I don't know - but I should think that a good bit of money was spent on the organization of this convention in Chicago and when the reason the main reason for the convention was pulled out from under him - he
- Q. Whose money?
- A. Well, I don't know. He had the newspaper - he didn't care if he sold the newspaper especially. He would sell it, but it could only have amounted to a very small recompense. *(A fair number of copies of each issue were given away - promotional item)*
- Q. Well, where did his money come from - contributions?
- A. Contributions.
- Q. Did he get that many?
- A. He led me to believe there were people who contributed considerable sums. Who they were I do not know.
- Q. That is the why. The considerable sums part is the only part that can keep this sort of thing going. The individual dollar would have to come in such astronomical numbers that you can't figure on it. And I have often wondered where his money did come from.
- A. I don't know.
- Q. And I often wonder if some of ~~the~~ it was federal in ultimate origin.
- A. Well, I don't know, but he was having a - at the time I left he was having problems with the tax people.
- Q. They are not the kind of people who give out money.



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A. Well, No. But they -

Q. They didn't run the foundations for students, for instance.

A. They were putting the squeeze on him for income tax for a considerable amount. *(according to Kent's remarks to me on this problem)*

Q. Yes.

A. The organization said he didn't. I don't know how this came out, but I know that I was told that he regarded this as some kind of government conspiracy to silence him. Which is in keeping with his general theme. The only other great issue with Kent at that time was what he regarded as the federal occupation of Mississippi.

Q. General Walker.

A. And this is the thing which we came very close to having words about because to a northerner it was too much for me to swallow the racism bit. However, I didn't say anything and he - but he could hardly go to a convention in Chicago with this platform. ~~HEXN~~ I was aware of that. It had to be something international or national which would appeal to people outside the deep south and Cuba was it; and when this collapsed - surely you know there are many organizations of this kind. Their existence ~~depends~~ depends on being outside, on ~~its~~ being the kibitzer, on being the criticizer. When they get what they were talking about wanting, then the reason for their existence collapses and this was my impression. *(of Kent's proposed CSA convention)*

Q. Do you have any idea why he fixed on Cuba?

A. No, sir, I do not. That was the big thing when I came to work there and I ~~had~~ had very elementary orientation, I am afraid, on the policies. I learned a great deal while I was there. I read like a maniac in an attempt to catch up and -

Q. Do you have any idea who some of these large sources of money could ultimately trace back to?

A. No, sir.

Q. They never gave you any indication?

A. No, sir. The mail was all processed by two or three women that had a little office-like arrangement, a front room. This was a converted home.

Q. Who else worked for him that you can recall?

A. Well, let's see; there was - you mean editorially?

Q. Any way. In any capacity.

A. *(Articles other than reports on the L.A.)* These are not signed, by and large, except ~~many~~ those by ~~Gay~~ or Kent. You've never seen - they're mostly taken from other newspapers. Phoebe

Q. Yes.

A. But there was a woman by the name of Mary Helen. <sup>H</sup>er last name escapes me, but she occasionally signed an article. Yes, here it is. Mary Helen ~~Breakel~~. *Brunzel.*

Q. Wasn't she an assistant editor?

A. Yes. Right. Very large woman. *Mrs. Brung, L. Dick, now* That's the only person I can really tell because that's <sup>in</sup> the same office <sup>and</sup> in the same room with me. My impression was that the others - they were all women. They opened the mail.

Q. Is there anything you could add to the essence of what - pardon me. They opened the mail.

A. Yes?

Q. - the ~~essence~~<sup>essence</sup> of what Barbara told me, that the Courtneys undertook the defense of General Walker over that incident, raised money and arranged for the lawyer and so forth?

A. That's what Kent told me, that he had - that he had seen to it that Walker received a lawyer.

Q. How about his bond?

A. Man had arranged for that. I believe that - I don't know if Kent - Kent or Phoebe - put up the money themselves or whether they got somebody to do it or what. But they were -

Q. It was a considerable amount of money, wasn't it?

A. I don't know how much it was.

Q. Barbara's recollection is that it came to a tidy sum by the time it was all done.

A. But they - the Conservative Society of America, that is - wished at that time to back Gen. Walker as the CSA candidate for President, much as they had Strom Thurmond and Orval Faubus a few years preceding. They were in touch with Gen. Walker. I've even seen his letters. Poor fellow; has a very poor command of the English language.

Q. Walker?

A. Yes. His letters were handwritten -

Q. You mean his letters to Courtney.

A. Yes. They all bore the engraved "Edwin A. Walker, U.S. Army Resigned." at the top of the stationery. But ~~they~~ were undecided, and they had sent him a copy of a book called Ten Days in May, is that Fletcher Knebel? *Kent and Phoebe*

Q. Yes

A. And wished to receive his response to this and - to this book in order to try to decide from that whether or not he was worth the backing, or not. I have not read the book.

Q. Did you ever see him? In your office?

A. No. To my knowledge he never visited there ... *that and Phoebe* never indicated he had ever visited there.

Q. By the way are you figuring on eating any time soon or anything?

A. Oh. If you like.

Q. But how about you?

A. Well, I haven't eaten since this morning.

Q. Well, let me ask you - I made a few notes. Now there's one thing Barbara wanted me to check with you because she was - I am - you may find this a rather unusual way of interviewing, but really all I do want is the truth. This is why I up all the time.

A. I'm sorry I'm not more precise.

Q. That's all right. If you are more precise than you are accurate, it does me no good.

A. Well, I'm afraid - that's what I'm afraid of - that *(that I would not be perfectly accurate)*

Q. That's one reason I always want to use a tape; not to even trust my own memory. She had told me about a uniformed group she thought were Civil Air Patrol cadets. They wore uniforms, they had a blue truck, they had an insignia, they hung around a theatre. She initially thought that that was New Orleans but she wondered if it could have been something in Omaha. In New Orleans that could connect with David Ferrie.

A. Nothing that I have observed.

Q. You don't know anything about it in Omaha.

A. No.

Q. She told me to check on that with you. She told me this over the phone when she told me she'd spoken to you because she'd been thinking about it and wanted to be more certain in her own mind. Did Barbara ever tell you how she met Thornley/

A. No. *(But that I can recall, but she very likely did tell me)*

Q. I don't remember asking her. I'll ask her.  
that she met him first

A. I'm not sure/~~about this~~, but I think she introduced him to me.

Q. That's what you said earlier.

A. I don't remember where I first saw him.

Q. Barbara said you'd found a copy of The Innovator. I'd like very much to borrow that.

A. I carry it - I have it with me, in fact. This is Thornley's address in Los Angeles. *(I happened to be carrying it in my coat pocket Holiday)*

Q. That's very good. What's the date?

A. April 9, 1963.

Q. Can we leave it with your Courtney file?

A. Yes. Now this letter's not - this is not a letter. It is not from Thornley. It is a sample copy of this thing. (*"Smoozles"*)

Q. Thornley did not address it.

A. Not to my knowledge, no.

Q. Okay. Let's just keep it all in the envelope in which it came.

A. It does - in one of the <sup>(lists of articles contained in earlier issues)</sup> of the back issues, there are things listed that he supposedly had written, one of them called, Comrade Oswald and the Holy God and Mankind.

Q. Thornley wrote that.

A. That is what it says.

@. This is very important, Mr. Boatright.

A. Down at the bottom there. (*printed at bottom of page in sample copy of "Smoozles"*)

Q. Do you know if Thornley knew that Oswald got Communist literature openly in the Marine Corps? Let me keep it all together and we'll spend what time we have together. I'll read that separately. Would you mind putting it in the envelope so we'll keep it all together and I'll keep it that way for you. I'll return all of this. Oswald got Communist literature openly in the Marine Corps. And Thornley knew that he had at least a "secret" security clearance. You can be pretty apolitical and know that these things are incompatible.

A. Yes.

Q. Thornley knew that Oswald almost broke with him when he implied that Oswald was a Communist and Thornley's words are, "Not you, too, Thornley!" Oswald was a strong anti-Communist, Mr. Boatright. And Thornley was used by the Warren Commission to establish Oswald as a Communist; not another one of his Marine Corps buddies would do it. It got to the point with one, Sgt. Delgado, where Liebeler didn't realize - the lawyer - didn't realize what he was doing when he described Oswald's favorite book, The Animal Farm, as an anti-Communist classic, and then you can see the "Oops!" just jumping right off of the page and they go on to something else.

A. I can't imagine Ker - at least as I knew him - of course, I didn't know Kerry when he was in the Marine Corps, and I don't know how recent his ~~xxxxxx~~ conservative-rightist views were -

Q. It was in the Marine Corps.

A. but he - anyone who was a Communist - that is, a professed Communist - would not endear themselves to Thornley at the time I knew him.

Q. Thornley would hardly have been a friend of his.

A. No. He was extremely rightist. As I say, he was more of the Courtney -

Q. Of course. Well, you'll learn more about Oswald in my book Oswald in New Orleans and I'll leave all four of them. Do you remember anything - I asked you and you don't remember anything he ever mentioned about Oswald by way of delineating Oswald's ~~xxxxxx~~ character.

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- A. To my recollection, he never mentioned him. That was in New Orleans. He did mention him in the letter which I have yet to uncover.
- Q. Barbara mentioned that you had correspondence with Al Thompson, Al Scott, Pat Patterson and Mim.
- A. No, that's incorrect.
- Q. You knew Mim.
- A. I knew all these people.
- Q. You had no correspondence with them.
- A. None of them. There's some, that is, to Thompson, for example, I write to when I returned to Omaha but I received no reply. Al Scott was the bartender at the Bourbon House. Thompson was kind of a somebody who came around. Mim was a painter of sorts, Patterson the same thing.
- Q. Patterson a painter?
- A. Yes.
- Q. Diver?
- A. Diver?
- Q. Was he a diver, too? Did he lose part of an ear?
- A. Not to my knowledge.
- Q. That's a different Patterson, then.
- A. This fellow had almost albino colored hair.
- Q. Patterson.
- A. Yes.
- Q. Naturally?
- A. So far as I know.
- Q. Now, Al Scott. Can you imagine Al Scott organizing a group that called itself Services unlimited? and saying, "We will do anything for a price"? Because he did. And I'm wondering if it was a frivolity or something serious. Some of the men associated with that went around and were talking for a while about their getting an offer to kill the President, and I think they're a little bit unhappy about it now. I'm satisfied that no such thing happened, but I think they wish they hadn't said it.
- A. Well, again, here, I hesitate to - I hardly know how you would weigh it. I don't like the guy very much. I did write to him once after I'd returned because New Orleans to me was an extremely forceful experience and to this day I'm interested in what took place there - when I was there, at least. It is a forceful city to me and I wanted to maintain a link with it. So I wrote to such people as Thompson, hoping that I would at least get news or something.

Q. Did you say Thompson or Scott?

A. Thompson. <sup>Scott</sup> Al I did not know - didn't know if he was still bartender and because, the way I understood it, he was returning to his home town with his wife or something. I think ~~xxxxxxx~~ he's from Detroit.

Q. Yes. By this Al you mean Al Scott.

A. ~~xxxxxxx~~ So - Oh. I see what you mean. Yes. I'm thinking - the person I dislike was Al Thompson. He's the person I wrote to. I wrote to him, I wrote to Latham - Vic(?) Latham, ~~xxxxxxx~~ mentioned earlier. Thornley I believe, so far as I know, had left the Quarter. I think he said he was going to Whittier or someplace.

Q. This was after you left?

A. yes. Shortly after I left.

Q. Then maybe I ought to tell you that two weeks after the assassination Kerry Thornley went to Arlington, Va., and stayed there through all of the hearings of the Warren Commission.

A. You'd told me earlier that he had testified, that he was a witness.

Q. Yes. But he moved to where they were working and became a doorman at Shirlington House.

A. Somehow, that sounds like him.

Q. He wanted to be on the scene.

A. Yes.

Q. Again, I ask you. You see why I asked the question before - Is what you know of him consistent with him wanting to be associated with affairs he thought might be of moment and might be in consonance with his own beliefs as he saw them. Why should he want to leave the Quarter? He was happy there, wasn't he?

A. Yes. However, things - life in general didn't have much of an edge there. *(This is my opinion of life in the French Quarter)*

Q. What do you mean by not having much of an edge?

A. People are kind of -

Q. ~~A~~ Non-political?

A. Everything is manana. Oh, not necessarily. Well, I don't know anything about it really, politics in the Quarter, except for Kent, and he doesn't live in the Quarter. Well, people in the Quarter that I knew anyway, and I knew most all of them, but those I knew were not overtly interested in politics, were not declaimers, were not intense people. They are more or less lethargic. They would not do ~~one~~ thing today if they could put it off till tomorrow. Thornley was not, in my opinion, like that. Of course, he was not native to that area. He was a Californian.

- Q. He wasn't native to Arlington, Va., which is Washington. And you find even more lethargy there. Most of the seat-of-government people are not as inclined to criticize government. So in my own thinking, and it's only thinking - I have no specific knowledge - I think he went there to be near the Warren Commission.
- A. It's quite possible. Quite possible. Kerry is an activist of a kind. A political activist of a kind, at least verbally. He is not, however, an intellectual.
- Q. I know. Clearly he's not. Did you ever walk around during the day-time with him or at night, did you ever go into the post office with him?
- A. No. Not that I can recall.
- Q. The post office that's on Camp. The old post office opposite Lafayette Square.
- A. On Camp St.?
- Q. Yes. Lafayette Square is where the Times-Picayune used to be? They've just moved.
- No. <sup>ice</sup>
- A. /Well, the only post off/in New Orleans that I visited - ~~left a couple copies of my book there when it came from the printer - was the branch that's in the Quarter.~~ *(my printer in Florida shipped copies of the book to me in New Orleans - I picked them up at the Custom House B.C.)*
- Q. Yes. Now, I'm asking you if you ever went there with Thornley.
- A. No. I went there alone.
- Q. Did you ever hear - know of him having a post office box? Thornley. You never addressed him at a post office box any place.
- A. No. He was in Los Angeles three years ago *(according to an address for him published in the "Surreator")*
- Q. Now suppose I wanted to get in touch with Mim. Do you remember her last name?
- A. No, I do not.
- Q. Her husband was a pilot, I believe Barbara said. Does -
- A. Oh, yes, but that's been many, many years ago.
- Q. How old are they?
- A. Well, she's maybe 40 - 45. I don't - she was ~~making~~ living alone when I knew her - I mean when we knew her - in New Orleans. She spoke of having had a husband. Whether or not there was a divorce or whether they simply parted -
- Q. You never knew her husband.
- A. No. I didn't.
- Q. I guess it was Barbara who told me her husband had been a pilot. He may have been.
- A. /I think Mim ~~was~~ <sup>had been</sup> a pilot, an aviatrix, herself.

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Q. How would one find her?

A. It's like everything else in the Quarter; everybody talks, you know.

Q. Where did she live then, do you know?

A. Yes, she lived on - wait a minute;

Q. And while you're looking,

A. Yes; Apartment 202, 638 Royal. *(from my address book)*

Q. Does Thornley know her?

A. Oh, sure. She made her living by sidewalk drawings, paintings.

Q. Yes. Jackson Square?

A. Anywhere. Dixieland Hall, Jackson Square, there on the corner of  
and St. Peters -

Q. Did you spend much time in Dixieland Hall?

A. I was there once.

Q. Did you ever know Al Clark who runs it? *(A. We don't recall him.)*

A. Al Clark?

Q. Clark. He runs it.

A. <sup>*Preservation*</sup>  
~~(Desolation?)~~ Hall I went to. *(on St. Peter St.)*

Q. Yes. Now does Thompson, Scott or Patterson, to your knowledge, know  
Thornley?

Oh, yes.

A. /How intimately I don't know.

Q. But you know that they knew each other.

A. Oh, sure.

Q. If you think of anybody else now or after I leave, interrupt me now  
or drop me a note, will you, of people who knew Thornley. I want to  
check every bit of it down to the ground, including if it's all opposed  
to what I believe, I want to check it all down.

A. In this little community in the Quarter, and it amounts to that,  
everybody knows everybody by name, and they don't know very much more  
than that. *(at least, there was the original record book)*

Q. Barbara mentioned Frederick and Alice.

A. Alice is - oh. Frederick, first of all, is her former husband.

Q. Barbara's former husband.

A. Alice is Frederick's mother. I don't know what -  
that is, those names fit. I don't know if she has something else  
in mind.



- Q. I remember now the connection in which she mentioned it. Frederick, I think, does a house organ for an oil company.
- A. Yes. Lives in New York City.
- Q. Was he in the Quarter then?
- A. No, no.
- Q. Then that is irrelevant; it has no relationship. Now, there was a movie being made with gays she thinks you may remember something about. There was a lawyer with it. Was it outside of Carlos Castillo's?
- A. A movie?
- Q. A motion-picture.
- A. Oh. Yes. Toys in the Attic was made there.
- Q. That's the name.
- A. Yes. Brandy and I - Barbara and I worked as extras.
- Q. Yes. Now there was a lawyer who seemed to run the thing.
- A. A lawyer?
- Q. She thought he was a lawyer. A rather well-dressed man who she thought was a lawyer who seemed to have been involved with this - no, no, he was connected with something else. But she seemed to think he had got himself in as an extra, too. She seemed to think that he was getting carried away with the emotion of it and sort of let it be known that he was without so having done earlier.
- A. None of that has any -
- Q. Doesn't ring a bell. Do you know if Thornley was connected with it at all?
- A. You mean at work there -
- Q. As an extra or in any way.
- A. No, I don't believe so. I don't think he was.
- Q/ Do you remember about a theatre group that was started by a man who I believe - and I think it was this lawyer - a man who absconded with the dough?
- A. Yes. I don't know the man's name. I guess I did know at that time, but I don't recall his name. I never did meet him. Brandy was interviewed by him, I believe, for a part, in the production was to be presented - the next production which happened to be Faulkner's "Requiem for a Nun". The play was not being produced at that time. The theatre was closed but on the marquee was an announcement. I believe the theatre was over on Royal St. I am not sure about that. Possibly it was closer to the river -
- Q. Do you know if Thornley had any connection with that?

- A. No. I don't believe he did. I couldn't -
- Q. Do you know anything about the man who was organizing it?
- A. The production?
- Q. Yes. Or the whole theatre group.
- A. No. Only that Brandy was interviewed by him and it was a distasteful experience for her.
- Q. To be interviewed by him.
- A. Yes. But I didn't - I wasn't present. She didn't get the part.
- Q. Well, she didn't give me any details, only she started to talk about it and we got off on something else and I don't now recall what relevance she thought it had.
- A. This was relatively soon after we arrived in New Orleans because we were living on Royal St. at that time.
- Q. Now, about Carlos Castillo, in which I have some interest.
- A. Carlos and his restaurant, you mean.
- Q. Yes. A very unprofessional business. This is his card, huh? his Mexican restaurant, 620 Conte. Well, from other people I understand that every once in a while he would close the restaurant and engage in political discussions with people when they came from Cuba and things like that. Does any of that sound familiar?
- A. No.
- Q. Do you remember anything about his renting space upstairs to use by other people? Probably Barbara mentioned this to you -
- A. She mentioned - she asked me if I knew of anyone living upstairs. I don't know; I don't recall.
- Do you remember
- Q. /Any of the waitresses?
- A. Yes, there was one. Wait a minute, now, wait a minute. This girl was very, very close to Thornley. Yes. What was her name. She liked him very much and he had a tendency to treat her as a - well, object of convenience -
- Q. Utensil?
- A. That, at least as I understand it, would be (the situation?) by and large. But I cannot for the life of me recall her name. I didn't know her well; I just knew her to -
- Q. Do you remember what she looked like?
- A. Well, she was a dark-complexioned woman, Latin, I guess, -
- Q. Rather good-looking?
- A. Yes. She was. Dark hair -

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- Q. Better educated than you might expect a waitress to be?
- A. I would say that she had a greater sensibility and probably a greater intelligence, whether or not she had any formal education I couldn't tell you.
- Q. Barbara seems to have had something like this in mind, but she was unclear, and she told me to take it up with you.
- A. I don't have any -
- Q. And it's from her - Barbara's impression is that this girl was better educated than most waitresses.
- A. She can't - oh, yes. That was the impression one got. Whether or not this involved formal education I can't say.
- Q. Well, was this waitress close to Castillo? Do you know?
- A. You mean in a personal sense?
- Q. Not was she his girl friend, but did they seem to get along pretty well. Did she pretty well know what was going on? If anything.
- A. They got along, I guess.
- Q. How would I find her? Have you any suggestions as to how I might?
- A. Is Castillo still in business?
- Q. I have never taken the time to go there and find out. I've been intending to since Nov.
- A. He might - on the other hand, he might not. He's extremely - on that.
- Q. I'm interested in him so I don't think I should ask him how to find her. And I'll tell you why I'm interested in him. I said I'd tell you in a moment why I'm interested in him. You were about to say something.
- A. Well, the only thing - the only person I could suggest would be Thornley himself. He, of course, would know, but -
- Q. How close was he to Carlos. Do you know?
- A. Thornley?
- Q. Yes.
- A. He regarded Carlos as a character, is all, so far as I know. Carlos was very volatile, arrogant at times, very abusive fellow, and sometimes a very nice guy, almost the same -
- Q. Ever hear him talk politics?
- A. No.
- Q. Ever hear him talk about smuggling?

AQ. No.

Q. Taking washers and refrigerators and things like that to Cuba? And presumably guns?

A. No.

Q. Never heard any talk about gunrunning.

A. No, I didn't.

Q. These are things I've heard about of Carlos. Who else did you see Thornley with at Carlos's if you do remember?

A. He used to come in to see this girl.

Q. But he didn't come there with other people.

A. Not to my knowledge. He was a loner.

Q. But Barbara gave me the impression that he more or less hung around with you.

A. Yes, he did. He would -

Q. Go out with you - just know where to bump into you - just bump into you then disappear for a couple hours and come back again. She seemed to remember his having fairly regular meetings with one particular guy about once a week.

A. The only person that I know of that Kerry had a lot to do with was this fellow I mentioned earlier, Vic Latham (Layton?)

Q. Yes. No, Not Layton. This was a man who I think was in some way, somehow, connection with one of the Cuban groups, but I'm not sure. Barbara was never with him when he was with this man. She just knows of his having met with a person. This is consistent with something else I picked up, and that's why I'm wondering if you can remember anything of that sort.

A. No, but I'll try. Just like this postcard. I didn't remember it initially and I -

Q. Barbara told me when you spoke to her the second time you told her about it. She told me when she -

A. Yes. I remembered receiving it.

Q. ~~Does he know~~ Did you ever know a Will Cuthbert Brady? A homosexual who writes?

A. Brady?

Q. Brady. Will Cuthbert Brady. A ~~is~~ Joe Moore? Jose Moreano? Jose More? Joe Deering? Edward Scannell Butler? Did you ever know him? He's somebody whose name McAuliffe could have mentioned because I think at that time they were connected. Butler was the vice president - the executive vice president, I think - of the Information Council of the Americas. Did McAuliffe ever mention any of these names?

- A. (apparently there was a <sup>script except, of course, McInnis</sup> negative answer following each of the names in the foregoing,) but it is not audible on the tape)  
No.
- Q. Did you ever hear the name Edgar Eugene Bradley? Bradley's not an uncommon name. (?)  
How about a man, Morris Brownlee, He was David Ferrie's in law I mentioned earlier. He's slight balding, he was a head of some kind, at one time he was on the hard stuff. Now I think he's only on pills. When he gets excited he kind of bounces on his knees like a orang-utang. Very intelligent young man, thin, dark. Ever meet anybody of that description?
- A. No.
- Q. Did you know of any Mexican reporters who visited town when you were there?
- A. No.
- Q. Now, besides, La Marina, what other places could you have gone to with Barbara?
- A. Holy mackerel! Well, a lot of places.
- Q. I asked you about Habana? Did I ask you if you ever went to Pena's Habana Bar?
- A. Yes. You asked me about that. To my knowledge, we were never in there.
- Q. That's Barbara's recollection, but I must have written down the wrong thing when she called me a year and a half ago. How about the Galley?
- A. Oh. The Gallery. Is it the Gallery? The Unicorn Gallery, or something? Where they were paintings?
- Q. No. There's a bar called - what kind - the Open Galley, the Old Galley - it has no sign out -
- A. I don't recall that.
- Q. How about Lafitte's?
- A. I don't believe I was ever in Lafitte's. I know where it is.
- Q. Cosimo?
- A. Yes, oh, yes. I was in there once, myself.
- Q. Only once.
- A. Yes. Once. That's a homosexual bar -
- Q. That's correct.
- A. And I was made very uncomfortable by the atmosphere. I went in and had a drink -
- Q. Yes. There's a place called Mom's Society. Have you ever been there?

A. No. Not to my knowledge.

Q. Mom's quite a character.

A. Oh, that place is crowded with characters, the French Quarter.

Q. Let me ask you about a few more people I made some notes of.  
Did you ever hear of a guy named Jim Poole? (A. No.) (Apparently negative  
A guy called Tiger Joe? (A. No.) reply followed each  
One called the Bulldog? (A. No.) of these questions but  
Guy Banister? He had a detective agency. (A. No.) inaudible on tape)  
Did you ever walk with Thornley in the general neighborhood of  
Lafayette Square?

A. That's outside the Quarter, isn't it?

Q. Yes; but not far.

A. To my knowledge, Kerry and I were never together outside the French  
Quarter.

Q. Yes.  
Bill Dalzell.

A. No.

Q. McAuliffe could have mentioned his name. He was one of the organizers  
of the group that McAuliffe got interested in. He was a man with a  
remarkable facility in languages. He could speak an almost limitless  
number as a native. Whatever language he spoke, he had the proper  
accent for it. And he for a while lived with Betty Tarrant (Parrot?)  
Do you know Betty Parrot?

A. ~~Manuel Gil~~ No.

Q. Manuel Gil - spelled G i l.

A. No.

Q. Frank Bartes. Really Bartes, B a r t e s.

A. No.

Q. Sergio Arcacha Smith. He ran the Cuban Revolutionary Council for a  
while.

A. No.

Q. Another one who succeeded him is - who ran a different group at the  
same time a little bit later, Rudolph Richard Davis. Rudolph Davis.  
Ricardo Davis. (A. No.)  
Did I ask you before if you ever knew Carlos Bringuier? I think I  
did. He has a store on Decatur St.

A. Oh, you mentioned the print shop -

Q. Next to the - in front of the print shop and then next to it, yes.

A. No, I don't believe I ever saw him.

Q. He's the New Orleans - he ran the Cuban Student Directorate in New  
Orleans, the same group that Courtney had the connection with.

implied that

A. Well, that's interesting, you know, because Kent never ~~inferred~~ ~~but~~ there was an organization or plans for this organization in New Orleans. *(I thought this I.O. received its "news" from the Cuban student group in Miami)*

Q. If you want to be more fascinated, it is he who went out and picked this fight with Oswald that got Oswald arrested and ~~murdered~~. I think that what Oswald did makes sense only as part of the establishment of an intelligence cover because he then took the publicity and went down to Mexico to the Cuban Consulate and said, "see what kind of a good comrade I am so how about giving me a ~~rix~~ visa." So my interest in -

A. ~~Was Courtney the one who complained?~~ Was Courtney the one who complained against the -

Q. No, no. ~~Bringinier~~ Courtney had no complaint, but Bringuiet.

A. O, I see

Q. Bringuiet was the man who precipitated this ruckus with Oswald. Oswald appeared at his place of business right before that to offer to train commandos.

A. I see.

Q. Did you ever know a girl named Ruthie in the Quarter whose father ~~had~~ - she'd be a very young girl - whose father was a prominent lawyer? Did you ever bump into Dean Andrews? You know who he is. He's a short, rolypoly lawyer with a tremendous love for jazz, and he blows a pretty hot clarinet himself.

A. No, I don't recall.

Q. Dean Adams Andrews. He was one of the few lawyers who would take the cases of homosexuals.

A. I don't place the name.

Q. Speaking of homosexuals, you know one who was kind of mature and responsible and in the Quarter who I might talk to? And who I might expect fairly straight answers from? I'll tell you frankly why. I want to cap(?) the information I have. And they, of course, have quite a self-defense problem. And they're afraid of fuzz, generally. ~~But~~ Garrison is the last district attorney they want to be afraid of, but ~~aside~~ aside from that, not only do they know things, but in addition to that, I want some kind of a good connection with them so that when the Oswald part of the frame-up falls apart, they won't be the next set of goats. Because the two most likely goats are homosexuals per se and Cubans per se.

A. You mean for the assassination.

Q. Yes. And they may be unwilling to believe that, but believe me it is so.

A. No, sir, I don't have anybody -

Q. Did you ever know Carlos Quiroga, a young man (end of side)

Q. We were talking about artists when we were having a bite to eat.

A. Yes. About *Dick* Hoffman.

Q. Dick Hoffman. Do you know Dick? from after his marriage to Patricia? Or did you know Patricia?

A. Long(?) blond?

Q. No. The girl that he was associatd with when you first knew him. They were not married in the legal sense, but they were friends.

A. Yes. I don't know - I knew of his association with no other woman.

Q. Can you tell me something about the woman whom you knew with him - knew him with? the typ - who did some typing? I'll tell you what I'm driving at. We were having lunbh and talked about her having typed the manuscript of a book for Martin MacAuliff.

A. She did some typing for Martin, mostly out of kindness by Martin. She was not an especially good typist, but she found difficulty supporting herself, making kind of - and Martin - I don't know how Martin had met her, but he'd let her do some typing for him is what it amounted to, in order to pay her something. I can't - I was trying to think of the name of that book, now, but I've forgotten. I don't know if it was ever published, or not. *(The book was at this time titled The Saints, but I've never seen the ms or read it)*

Q. Do you remember the subject?

A. I think it was a book about New Orleans, sort of - No, I don't know.

Q. There's something we didn't talk about. Did you know Ray Berg? For a short period of time he was a book publisher and he had a manuscript someone else thought I should read, The Day the Eagle Died, a book about Cuba.

A. No, I don't recall the name or the title.

Q. And you suggested Mim was outside, either working or selling the paintings.

A. That's what she used to do, yes. She -

Q. Who were her closer friends? to ~~whom~~ whom I might go looking for her?

A. I think anybody in the Quarter who is there now who was there then. You know, Larry - what's his name, runs Preservation(?) Hall.

Q. I don't know his name, but I know who you mean.

A. He could tell you where she is if she's still in the Quarter. Bernstein or Bornstein, or something like that. He runs ~~a big~~ Preservation Hall there on St. Peter St. There's <sup>also</sup> a gallery called Starving Artists, Inc., on St. Peter and Bourbon. Anybody there could tell you where she lives if she's still in the Quarter.

Q. Did you ever know John Dodt - D o dt? He threw kind of fancy parties. Ivan Kopman? also an artist? Booksie Gay? She was a gay - she had a gallery of sorts, came from a good southern family. *(A. None of these names familiar to me.)*

A. Do you remember the name of the gallery?



Q. No, I'm sorry to say I don't.

A. No, I think I - the name is not familiar. I don't - Hoffman used to hang around the Unicorn Gallery which is next to the Bourbon House there.

Q. Did you ever know Roger Loven? *(A.No.)*  
Did you ever know a Walter Kraft? *(A.No.)*  
I'm trying to think of another name that you might know, and I can't the name has gone from my mind.

Did you ever spend much time *(very noisy tape) at Court of Two Sisters?*

A. No. But I knew where it was. I - let's see; I either applied or was going to apply for a job as a waiter. The only time I was ever in there for any length of time was when I had dinner in there once. We went to the Court of Two Sisters ~~wh~~ to eat when we were working as exytras.

Q. They treated you.

A. Oh, the company. Yes.

Q. Did you ever see Thornley there?

A. No. At the Court of Two Sisters? It was really of no interest to me. That's a kind of tourist - We ate at the - there's a Chinese place on Bourbon St. called - I don't know what it's called. We would eat there or at Bourbon House occasionally, but their food is pretty wretched. There's - occassionally after we left the ~~Shanghai~~ Casade los Marinas we'd go next door; there's a Chinese place next door down there; pretty rough spot.

Q.~~ax~~ Did you see many Cubans at los Casas?

A.~~ax~~ There were many Latins; I don;t know if they were Cubans or not.

Q. I meant Latins.

A. O, yes. of course, it was a Latin spot. One guy whose name I did know and have forgotten spoke <sup>for</sup> some reason struck up a conversation. ~~There~~ <sup>he</sup> was a Guatemalan who told me that political conditions had made it advisable that he leave but you know how political things change daily, so I don't know what he meant by that.

Q. Were homosexuals prominently at Los Casas?

A. No more so than I imagine - than <sup>we</sup> I recollect ~~as~~ then in the Quarter; they were quite prominent. For the most part, they're ~~in~~ <sup>most</sup> ~~in~~offensive individuals if left alone. There is a group, ~~where~~ <sup>if</sup> a certain type is quite belligerent.

Q. Are they genuine homosexuals or are they latent homosexuals, <sup>if</sup> you know the distinction.

A. <sup>Some</sup> They would dress frequently ~~and~~ <sup>in</sup> drag, as they say. That I take to be overt homosexuality. *(that is, transvestite.)*

Q. Well, I dont mean that it wasn't overt, but I mean were they, in the common phrase, bisexual.

A. Well, that I don't know.

Q. I think these are the ones most prone toward violence.

Q. I remember when I first went to New Orleans that the - not the Times-Picayune but the other paper -

Q. The States-Item?

A. The States-Item, ys. - used to - that's the more tabloid type<sup>newspaper</sup> they used to run headlines about vice raids, etc., I at first got the impression that all homosexuals were kind of oppressed in New Orleans and I was kind of saddened by it. But then I discovered that there were this - if it was this ilk that was engaged in ~~this~~ pretty brutal affairs - they were the ones who were being - but that's about all I know. But of course, about every third person in the French Quarter is of questionable sex, or at least that would be my impression.

Q. Both sexes?

A. Yes. It was hard to tell - but again I didn't - I'll have to say that Brandy and I spent an enormous amount of time - in fact, most of our time there we were alone together. We did not mix as much as she might have, especially since she is more of an extrovert than I am. If circumstances had been different, we probably would have known more people; gotten out more. As it is, we did not. So I knew people only superficially, and that was all right with me.

Q. Since we first started to talk, have you thought of any<sup>wanted to</sup> of the things that we went over earlier in more detail? Has anything come to your mind that escaped it when we first started talking?

A. No. I do hope that I find the letters that -

Q. I do, too. Especially the letter from Thornley.

A. And I wish there was - I'll go over everything very closely in an effort to find them. But the life in the Quarter - I knew a great many people superficially because the Quarter is a community in which many people know many other people without knowing them in depth. Patterson used to talk about the "hard core", the people who really were in positions of trust, so to speak, in the Quarter. He says it takes a long time to get in with the "in" group. Well, I wasn't in New Orleans very long, and I didn't really court this community. I mean I wasn't interested in it too well. <sup>much</sup>

Q. You spoke about the hard core. Was he drawing social distinctions, too?

A. Social distinctions? In what way?

Q. The upper crust? Or was he speaking of the hard core of the ordinary -

A. The ordinary was my impression. Patterson certainly is - doesn't have much of a quarrel with any aristocracy, I am sure. The ordinary fellow.

Q. I don't think I asked you before, but did you ever go to any Greek bars or Greek restaurants?

A. No. I know where they are. The so-called (Tobenas?) are all over on Decatur St. or so. Cosimo's Bar. <sup>(Cosimo's isn't Greek)</sup>

- Q. There are some interesting murals in the Greek Club drawn by an artist known as Kent. His name is Kenneth Reynolds. Did you ever know him? *(A No)*  
Very interesting; the history of the Greek armies in murals.
- A. On the walls?
- Q. Yes. I didn't expect to find it in that kind of place.
- A. Well, we - ~~Ray~~<sup>*Barbara*</sup> and I always thought we'd go in to some Greek bars. They used to pipe their music from the phonograph to the outside. you could hear it on the outside. I am very fond of Greek music. ~~We spoke Greek. But we never did.~~ *(Neither Barbara nor I speak the Greek language)*
- Q. That is characteristic of Habana, too.
- A. There were some wild murals in Las Casa. They were very amateur kind of Diego Rivera type things. Folk art having to do with the Aztecs. and ( ) blood sacrifices; that sort of thing. They had very wild color.  
I think, though, Harold, that what this conversation has done probably is made me think about a good many things that I haven't thought about in a very long time. I probably will recall things after you are gone.
- Q. I hope so. And I hope you will make notes of them, Phil.
- A. I certainly will.
- Q. And maybe, since this does serve a purpose and an impersonal purpose, maybe it will keep that little bit of a block down.
- A. I had - we may <sup>*have partly*</sup> eliminate the block since we've been talking. I hope *(so)* it does. It is long since time for the bitterness and the disappointment of those days to have vanished. And, externally, I don't feel it. Also, I should hope it has eliminated the twists of -
- Q. One of the things we've talked about, the thing I am - the part I am most interested in is the accurate recollection you have of Thornley. Do you remember, you had a very clear recollection that he was not at all unhappy about the assassination.
- A. No -
- Q. That's probably an understatement of the truth.
- A. He seemed to be very keyed up about the assassination. He seemed to be very verbally abusive - these things I got from the few letters that he wrote. Kennedy - to my recollection, Kennedy was not mentioned, when I knew Kerry in New Orleans. It was a - he gave no rational framework to set his antagonism in. In other words, it was simply a vitriolic - *(see p 61 attached)*
- Q. He really hated him.
- A. Well, who can say? *(I am from his -?)*
- Q. I mean from his words.
- A. If you were to take simply his remarks at face value, yes. I found this personally offensive. He did say at this time he was going a book on Oswald, I think. But he mentioned Oswald and his case in his

letters. I believe he mentioned (*Oswald?*) - I guess he wouldn't have to because otherwise I wouldn't have known he was doing a book on Oswald and I did know that he was supposedly writing one. Then he was supposed to be writing Idle Warriors, whatever it was called, too.

Q. That was a book on Oswald, too.

A. Yes, you said it was. He did not mention - did not indicate this to me/at the time.

Q. Well, after the assassination he did a book called Oswald that I would say is perhaps three or four days work ~~xxxxxxx~~ if anybody works - maybe a week. A very slight book. And he may have been referring to that.

Can you think of anybody whom he may have known who may have a copy of that manuscript or who may have seen either or both?

A. You mean of the -

before ~~xxx~~ you left

Q. The people you knew he knew/in New Orleans - with whom might he have entrusted a copy of the Idle Warriors?

A. The only person that I can think of is Vic Latham. He's the only person that I know of who knew Thornley well enough to, say, come into his home. <sup>#</sup>I was to do a reading at Loyola <sup>South</sup>. I was over at Latham's. Barbara and I went over there - I wanted a mock audience when I was to read some work to see how my voice was. I hadn't read for awhile. And we went over to Vic's and Kerry went along. And he was quite at home there, and he'd been there before, and they were friends. Aside from that, I can't think of anyone with the possible exception of the girl down at Carlos -

Q. The waitress?

A. At Castillo's whose name I cannot think of. I knew her only, in any case, very slightly. Brandy worked there briefly. I used to come in for coffee or to eat lunch and the girl would be there. She was a pleasant girl.

Q. Very pretty, according to Barbara.

A. Yes, quite attractive.

Q. Did you ever see any commanto types, in Castillo's ~~sm~~ any men dressed in fatigues?

A. My recollection of people who came to Carlos' place - the food is pretty good, incidentally, if you like Mexican food - were tourists, a lot of tourists, who were obviously not even necessarily southerners. Middle-class people with their families.

Q. I think Barbara mentioned to you something that she mentioned to me that I may have garbled in writing it down, but my words are pretty specific. She connected Thornley with over top of the restaurant and a long-range radio, presumably a transmitter. I took that to be Castillo's.

A. She mentioned something - (*when she called on the telephone*)

QA. Do you have any knowledge of any radio transmitter up there?

A. No, I have no knowledge of any of that sort of thing. I was never upstairs. Presumably it did have an upstairs. The building was - did have a second floor, but - I saw no transmitter or receiver any where in the Quarter that I can recall.

Q. I must have garbled it when I wrote it down.

A. Well, she asked me over the telephone. Apparently you had discussed it with - I certainly - notice in just glancing through here that - trying to think or see if there was another name or some~~th~~ other thing that would remind me of something else -

Q. Here what you are glancing through is your address book.

A. This is - yes; this is an old address book that still has things in it that I use, but most of this stuff was either written down before I went to New Orleans or was written down while I was there, names of doctors and things I saw, for example, in the Quarter.

A. Let's just go ahead if you have questions you want to ask.

Mr. Harold Weisberg.

ref: transcript pp. 29, 33, 58.

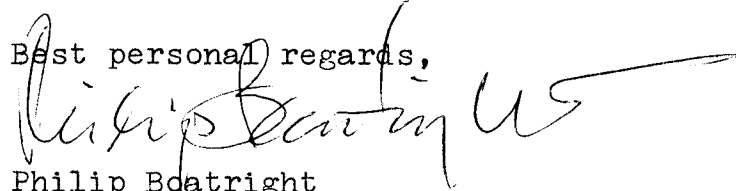
Dear Harold,

My replies to your questions on these three pages of the transcript, regarding Thornley's written remarks to me about President Kennedy and about the assassination, are not really supported by the texts of Kerry's letters. I reread the letters before sending them along to you and found them much milder in tone (on the subject of the President, at least) than I had recalled. There is at least one remark (about the President's grave) that is in very poor taste and I was no doubt shocked by it, especially at that time--but, all in all, the letters do not seem to support such strong statements as I made when you interviewed me.

And, from the letters, it also seems likely that Kerry's rather cavalier rejection of my offer re: "Song of the White Rose" was what offended me so deeply, what made me decide to stop corresponding with him. Apparently I was unable to recall this episode clearly or analyze it objectively, and in fact believed that Kerry's remarks about the President were what had made me want to break off our correspondence.

I am very glad the letters themselves turned up...to correct somewhat the rather misleading statements I made during our interview.

Best personal regards,

A handwritten signature in cursive script, appearing to read "Philip Boatright", with a long horizontal flourish extending to the right.

Philip Boatright  
17 May 1968