

12/27/66

Dear Miss Brunson,

As usual: your letter is very interesting; and I haven't time for an adequate answer.

I've just returned from a two-week trip to the upper midwest and the west coast, with a number of radio and TV appearances. The reception was very good, but the very long days were exhausting, and I'm just working.

Generally speaking, even I can find no immediate use for it, I'll welcome anything you might care to send. I may then be able to make it available to others (like the occasional newspaperman who has an interest), have it in case there is an investigation, and will have it in my files for the day when, as I've been told, my files will wind up in a university archive. I've asked that this be broadened to include the files of all working on the case.

The two broad white spots on the man next to the man in the doorway, who I am confident is Oswald, in the Altgens picture are the white shirt of the man behind him. The dark streak separating these two streaks of white is his tie. I do not know what obscures the face.

I can not make out what the fire-escape man is holding, but several others agree with you that they think it is binoculars. I do not believe the open window is too far away for it to have been the source of a shot. I'll have to examine the umbrella man again. It has been a long time since I did, What you say is interesting and I do not recall having noticed it.

Thanks, and have a good year.

Sincerely,

Harold Weisberg

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Enclosed

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It hits hard - the only way to hit 'em.

I have read II. I have always thought you were right about the first "shot" having been fired before frame 210 and you have now proved it conclusively. There is much that is very exciting in the sections on the photography. I had noticed the big difference (size of snipoff in particular) between frames 226 & 227, and I had also noticed from eye witness descriptions that more happened at ~~also~~ at the time of the head shot than is visible. I had also noticed the doctoring of much of the photography - in particular - in Willis #5 there is also a "muff" about O'Donnell's neck. And in the Yarborough exhibit from the S.E.P. there are several light streaks that should not be there - in the Altges photo. They must have been added in the reproduction. In particular they obscure three areas I am interested in.

I have done quite a bit more research and it is more accurate than what I sent you last - (there were some small inaccuracies in these.) In particular - Hargis & Chaney lied and I can prove it from the evidence - about where they were when the shot were fired. And I now know who the officer was who charged up the knoll on his cycle. It was not Haygood or Hargis. The one is Bowers, Jr., noticed, who tried to ride up the steps. I know why they didn't want to investigate this way, too. I am not going to send you any of this unless

you ask for it. Also, I have made an analysis of the ear & eyeglasses testimony vs to the shot sequence - 1-2,3; and the ~~Z~~² evidence which is 1,2-3. Almost no one else heard the shot that struck the Governor besides himself. Swagart knows he didn't hear it. (Also I agree there was at least one more "shot" - which many people heard)

Now I want to challenge you: what is that over Oswald's shoulder in the Helgas film? And what is it that obscures the face of the man who in turn obscures the face of the one with his arms over his head, both standing near Oswald? There is some kind of diversion going on on those steps. I think I know the general nature of it.

The man on the fireescape of the Dal-Tax bldg (which I could not make out until seeing your enlargement) has both arms bent at the elbow & is holding something in front of his face - ^{field} "glasses or a camera". He is supporting himself by a crooked knee on the step of the fireescape. The arm-like projectile in the window below is also very interesting. It is too far away for a shot to have been fired from there - in that case they & the "assassin" in the TSB D bldg. would have fired when the limousine slowed to make the turn. This arm threw out the first "shot", perhaps, the one that distracted the agents & exploded in the live oak tree.

^{UMBRELLA}
You didn't mention the umbrella. Perhaps you know the answer to it and it is innocent. I haven't come across an explanation of it. It opens in front of the Stemmons Freeway sign at between about Frames 204-222 - plainly visible

in color frames and positively an umbrella: the one "signal" visible from both the buildings and the knoll. And they had to have a signal to bring off the coup all at the same time. You can see this umbrella plainly in the 2 frames but there is some lanky-ganky with it in the Willis slides. I don't insist that it was ^{suddenly} opened. It was at least suddenly raised up in front of the sign.

I understood Kellerman to say that he noticed a difference in the color and in the black & white versions of the film taken "from the right" (Zapruder) and not between the 2 film & another black & white film. Kellerman was a "hostile" witness & received several insulting iminations because of it. Kellerman also said the small wound to the back of the President's head was in the hairline near the lower third of the ear - which is where a piece of square tape was placed on the man who represented Kennedy ⁱⁿ the FBI reenactments. (October 1963 Newsweek has a good reproduction - the Warren Report issue)

This wound wandered at least as much as the back wound. You can't find out where it was - except for Kellerman's testimony which counsel tried to confuse. It could have been delivered from the left if it was near the center of the head.

I agree about ~~how~~ have & Epstein. They both irritate me no end. Epstein would call a butterfly gray to please the establishment.

T.T.