

July 25, 1967

Dear Mr. Weisberg:

Please forgive this letter following so fast on the last one. As you know I do not expect an answer unless you think one appropriate. I have read Photographic Whitewash. (Thank you for your kind mention of me.) As with all your books, each chapter is a revelation and carries to the reader that sense of shock that is at once pleasant and unpleasant: it is sickening to learn that the whitewash has been so blatant and wide; but it is exciting and redeeming to know that the truth is going to be known. You may remember I once believed that Nothing Would Ever Be Done. I now think, thanks largely to your work, the whole story will one day be told. And I have hope that it will be in our lifetime. A second factor contributes to my optimism. I experienced a cold fury when CBS pushed its four hours of propaganda. ~~I~~ stared at Cronkite and Seavard and swore that I would never give up. Therefore, in spite of the fact that I know you do not agree with my reconstruction of the mechanics of the assassination, I have continued to send you material, one, because you requested it, and two, because I am still convinced that I am turning up a fresh perspective. If, for instance, the photos and X rays are ever viewed by an impartial body and it does turn out that they by and large resemble the Commission's case; if for instance, the Garrison case for snipers on the knoll should fail to be established, I will still have provided a coherent and thorough explanation of what could have happened. I think it is what must have happened, simply because I am a reasonable person (Phi Beta Kappa, Mo., 1950) and my reason leads me to the same answer from every direction in which I approach the mechanics of the assassination.

In the attached paper, I present nothing new but perspective. But I do think that my chain of reasoning hold together very tightly. It concerns the false Oswald. I accept that on the basis of what we do know that there was a false Oswald and that is the subject of the paper. But I think it ought to be kept in mind that Oswald was in a sense his own false Oswald: in Russia, in New Orleans in the organization of the FPCC. And that the theory of the false Oswald is somewhat dependent on the veracity of Ruth Paine and the timeclock at the TSB. Sometimes I doubt Mrs. Paine very much. And anybody can punch you in on a time clock.

Before going on to the false Oswald I would like to offer a thought on the Lovelady caper. I do think it is Oswald in the doorway. Certainly any reasonable person ought to go on the possibility that it could be him. But what about Lovelady? Why would Lovelady say it is himself? FBI armtwisting is one answer, of course. But Lovelady must have been very stubborn in one respect: he absolutely refused to pose in a shirt that could be mistaken for the one worn by "him" in the picture. He must have been shown the picture, have identified himself and then gone and got a shirt. If he had forgotten what he wore that day, he would look among his shirts for one that resembled the picture he had looked at and identified. If he wasn't sure then he would have picked one resembling it, going on the theory that that was probably it. He would have picked a darker long sleeved shirt. Instead he picked a short

sleeved shirt that couldn't possibly be the right one. This discloses a great deal of craftiness on his part, at the least. On the one hand he admits it is a picture of him. On the other hand he poses in a shirt that proves beyond a shadow of a doubt that it isn't him - if that was the shirt he wore that day. What can explain this? Lovelady obviously wanted an out. He had to say that it was he in the picture because that is what the FBI wanted. Yet he left himself an opening. He proved to everyone that it wasn't he. This can ~~only~~ mean two things: one, either he knows perfectly well that it is Oswald and fears it may be proved some-time; or he knows it is himself and that the person was up to something: as I have suggested there is an object in front of the person's chin and shoulder. Whatever that is out in the air is in front of the person, since it cuts off the chin and shoulder. And there is a third possibility, of course. It is Oswald and one of the other men who are obviously up to some shenanigans in front of Oswald is Lovelady. In any case it would seem obvious that Lovelady has some guilty knowledge, the most innocent being that he swore it was himself when he knew it was Oswald. That is the minimum that can be inferred from his refusal to put on a shirt that would condemn him to being the person in the doorway. He did not want to prove that it was himself in the doorway. He wanted for some reason to prove that it was not. Which he did by putting on a shortsleeved, striped shirt. At any rate, something was going on in that doorway and Lovelady knew it.

In my opinion if it was Oswald in the doorway, then the men in the doorway - Shelley, Lovelady, Frazier must have some guilty knowledge, the minimum being that they have lied and condemned a man. And who is the colored man in the niche in front of Oswald? Oswald's left arm is out in the air over his shoulder (if it is not in the air then it is cozily on his shoulder) - surely he must have known if Oswald was standing there with his arm so sweetly on his neck? However the arm is out in the air. And it is moving.

I want to draw your attention to one more thing: in the Altgens photograph there is a man standing on the curb in the far right top end of the picture who is obviously looking up into the air openmouthed, and seems in fact to be pointing out something to a woman standing in front of him with her back to the camera. This man is not looking up at the sixth floor. He is looking into the air over the Vice President's car - about the level of the second or third floor, no higher. He has either seen something happen in the air over the VP car; or in a lower window of the TSBD. And it is startling enough to cause his mouth to drop open and to cause him to lift his right arm and call the woman's attention to it. Also one of the women in the Dal-Tex window just to the right of the projecting arm or object, is looking into the air at about the same position. What have they seen happen in the air? Additionally, a woman on the second floor of the TSBD said the second floor windows shook. I suggest that this could very well mean that a large "torpedo" exploded in the air in front of those windows.

Some other peculiarities in the Altgens photograph are to be found in the vicinity of Hargis. Was the man wearing black gloves. His right hand never shows in the Z film frames. That of Martin riding beside him shows throughout. Hargis is involved in some kind of movement for the white spots representing badges and bars on his chest come and go. Those on Martin's chest remain constant throughout the Z frames. In the Altgens photograph we can easily find Martins hands. They are in a normal position on the handlegrips. We can find neither of Hargis' hands. That which appears to be his right hand

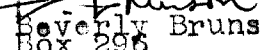
is the grillwork on the Johnson limosine as you can see by studying it and comparing it to the grillwork on the Kennedy car. The left hand may be in the shadows below the gearshift on the handgrip. The right hand should appear just behind that black blob, which is peculiar to the Hargis cycle. It does not appear on any other cycle. Either Hargis had a black or dark circular object way off to the right of his headlights or a black blob of paint has been placed on the photograph there. I cannot find a photograph of Hargis in which I can determine whether he was wearing black gloves or whether he did actually have an anomolous round black object attached to his cycle which the others did not have.

I am unlucky enough to have a very clear light copy of the Dec. 14, 1963 Post. I also have a copy of the issue which contains a much darker print. Nothing can be made from the latter. From the light clear copy much can be made. But in both copies there appears the circular smear in the front of Hargis' windshield, about the size of a thumbprint. The interesting thing about this is that when magnified this smear discloses several scratches and pinholes that cannot have been on the windshield since if magnified to life size the scratches would be an inch thick and the pinholes the size of bullet holes. These defacing marks definitely appear to be on the negative. I wish you would look at this.

And while you are looking, please study the white lines visible through the portion of the windshield on the right side (to Hargis). There are two fingersized white lines with a black mark between them. These appear differently in different prints. In my light clear print they appear to be a forefinger and a middle finger. In fact in my clear copy you can see much else, or think you can. At any rate the black blob conceals what ought to show the right handlegrip and I believe it was empty.

In Yarborough A I had noticed its defacement - those long smear lines through it. You have determined that this was the screen. It is interesting to me that these lines of defacement pass through the cyclist on the ~~left~~ right (to the President) obscuring his face (as his name has been obscured) passing on up to obscure the events in the doorway just below Oswald. On the left (to the President) a long line passes through the face of the man looking into the air, obscuring what he is doing. And Hargis is flooded with a great light coming down from above which does not occur in the original at all. This is another of those amazing coincidences. It is just exactly what I am interested in in the photograph that is obscured by the screen in Yarborough A.

You have proved that the powers that be were desperately afraid of photographic evidence. I merely submit that it could be what I am interested in that they wanted to ~~represent~~ suppress. Especially since they suppressed the fourth rider also. The fact that Featherstone descended so fast on Mrs. Moorman (and didn't Jean Hill say that Featherstone turned out to be a cop?) might indicate that the assassins had planned on the possibility that they might be photographed and were prepared to grab the film? In which case they would also have taken pains to concoct an assassination that would reveal the minimum on film. They would have known in advance that many cameras would be in evidence. I think they were counting on a trick assassination to escape the camera. Which it did. Almost.


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The False Oswald and the Original Plot

Since the false Oswald was created expressly to represent the real Oswald what he represented the real Oswald as is important. Every time the false Oswald appeared he was a plant and what he said and did were part of the planted evidence against the real Oswald. He was to incriminate the real Oswald in advance, create a case against Lee Harvey that would be remembered after the assassination and discovered as part of the case against the real Lee. This is the only conceivable explanation of the fact that a false Oswald was represented to Mrs. Odio as a potential assassin of President Kennedy. And here he did not appear as a loner. He was accompanied by two "Cubans". In the events at the Sports Drome Rifle Range where a man resembling Oswald appeared as a sharpshooter and a boor in company with a "Frazier" from Irving, the purpose was to present Oswald as a rifleman with fantastic talent. But here also he was not represented as a loner. He was accompanied by others. So far we have the picture of a rifle wielding potential assassin of President Kennedy who is accompanied by other men, associates. In addition a supposedly false Oswald appeared in an Irving gunshop and in a furniture store asking directions to a gun shop. It is not known whether he was alone in the gunshop. He was accompanied by his family in the furniture store. The association meant to be established was Oswald-guns, specifically, Oswald-rifle. (One of the women in the store can vaguely remember a long brown paper package -obviously planted to tie in with the long package carried from Frazier's car.) In addition a false Oswald appeared at the Lincoln Mercury establishment, demonstrated his competence as a driver and showed a preference for a fast red car. We must assume this is a plant, and since ~~the~~ red car showed up at the scene of the Tippett slaying, the assumption is confirmed. A false Oswald also appeared at Dal Lands Memorials and bragged constantly about having driven a green pick up from California to Texas. We must assume that the green pick up was a plant. And indeed it shows up on the knoll on the morning of the 22nd, blocking traffic while a man takes a rifle case out of it and carried it up the knoll.

How can we avoid the thought that the incident on the knoll was meant to be noticed? A member of the Dallas motorcycle division reported a stalled truck there at about 11 AM on the 22nd. The two men Miss Mercer saw in the green pick up later appear to Lee Bowers acting suspicious. This can scarcely be accidental since the beginning of it all is the appearance of the false Oswald - himself a plant -who bragged constantly about a green pick up. The green pick up also had to be a plant. We were supposed to "discover" that rifles were involved on the knoll. Just as we were supposed to "discover" that Oswald carried a long package up to his "sniper's nest" so cleverly constructed. And since we could not be expected to believe that Oswald was both on the knoll and in the TSBD we must have been expected to believe that Oswald was in the building and his associates were on the knoll. The "Hidell" rifle was found in the building. But anyone there would have had time to disappear. On the knoll it is a different story: it is unlikely that there was any rifle on the knoll, since we were supposed to think there was, and since anyone with a rifle could have been caught. Instead there were probably several men on the knoll "throwing" something into the bushes, causing puffs of smoke, etc. One puff anyway. (Any shot fired from The TSBD would have been a deliberately wild one just to confuse matters: the Tague bullet probably.)

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A pick up shows up again at the scene of the Tippett slaying: Benavides. Mrs. Markham said the truck racked off. Benavides said he left the scene in fright and then returned, implying it was on foot. In truth Benavides was doubling back on the scene of the murder on the pretext that he had "forgotten" something. Mr. Wright saw a car rack off: he said it was a gray coupe - but since many men are color blind, it could have been a green pick up Mr. Wright saw rack off. (Or it could have even been a red convertible he saw rack off: some men can't see the color red, it is always some dull color to them.) One red car was traced to friends of the Tippetts. It is hard to avoid the thought that the red car and the green pick up were also plants on the scene of the Tippett slaying. They would have been in the original plot to represent getaway vehicles for Oswald and associates. Whatever happened at the scene of the Tippett slaying, there was to be some sort of confrontation between Tippett and the "escaping" vehicles, to which the false Oswald had already drawn abundant attention.

When Oswald was arrested the original plot had to be dropped. For whatever the assassins had planned, they would not have planned to have Oswald murdered in the Dallas jail: that was a dead giveaway that there was a conspiracy: Oswald had to be silenced whether because he was innocent and could prove it or because he had guilty knowledge of some sort. So when Oswald was arrested and the assassins saw they had to murder him, it was necessary for them to deny all theories of a conspiracy and all evidence of one, even though they had planted some of that evidence themselves. The creation of the false Oswald and his words and actions prove this.

This is the great misleading thing in the case. There was an original plot in which Oswald was to appear as a leftwing conspirator. But when it became necessary to kill him in the Dallas jail, all notions of a conspiracy of any kind had to be quashed. (And it was the "White House" that quashed it, amazingly enough - see Wade's testimony.)

Commission and press have also had to cover up the original planted evidence of a conspiracy. This has misled critics into assuming that Oswald was originally set up as a leftwing donor. But an examination of the false Oswald and his words and actions abundantly indicates that Oswald was originally set up as a man with shadowy associates, "cubans", "roughnecks with rifles", "men in a green pick up". And it abundantly indicates that the assassination itself, as it was set up in Dealey Plaza and carried out that day was originally intended to draw attention both to the knoll and the book building.

And that the real assassins were elsewhere. And that this was an altogether trick assassination. Who ever tried to kill a president with a rifle? Too risky. You can knock him down out of your sights with a flesh wound. All Presidential assassins know that to be absolutely sure you have to get in close with a pistol and blow his head off.

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