

Bob Cutler
Box 1465
Manchester, Mass. 01944

2/12/77

Dear Bob,

The opening words of your ²11/10/77 to Tom Smith at the "ational Enquirer are baselwss and the ensuing "explanation" is horseshit. So please start from the beginning and tell me what you are up to.

I have not written you since you asked me about using some of my pictures. I did get another set of drawings yesterday or the day before, I glanced at them in haste and merely filed them. You said, as I think, that the work is mine thus the use if fair and I can't tell you how to interpret so I didn't even look at your interpretation.

You told Smith "In anticipation of what I'm now certain will be Harold's displeasure what (sic) my well-intentioned desire to give him full credit please find enclosed a revision of my drawing #89 which supercedes the one I sent you on the 8th." I'm reading further now, "this puts the info where it belongs..." Bullshit. On this new chart you cite tje Enquirer and 3H361-2. These are thin disguises for my copyrighted Post Mortem, the one-time use of part of which I sold to the Enquirer before printing and to help pay the printing bill, which I could not do without it. Your sources are Post Mortem. You told me so with ecstasy.

The fact of the location of the back and neck wounds is my work and it alone and it is copyrighted. I am not waiving that copyright. Of course if you are reviewing, then there is fair use possibility in a review. But not as you do here, in claiming it as your own work.

I've gotten out your 2/8. I have no idea what you are supposedly rebutting and I did not ask. I do not the conclusions: "credit where credit is due." (Credit pays none of my FOIA bills and the xeroxing alone is not \$750 ahead od me.)

It appears to me that this use of what Lattimer wrote more than four and a half years after its publication also comes from Post Mortem. The second of these sketches comes, conjecture aside ("hit him in the Adam's apple") comes entirely from my work.

You are now selling that? (You read with difficulty- I did not say scissors - it was a scalpel.)

If you do this I expect you to sign the check over the Jim Lear to apply to the costs of the FOIA work that others, in this instance you, rip off.

You are one of whom I'd never expected anything like this, especially not the phoney of ~~the~~ 2/11. If I had I'd have paid more attention to the earlier sketches.

First you accuse George Lardner of assassinating David Ferrie to the Rules committee and now this. What is eating you? How rational is it to say I'd be displeased at crediting my work and thus stealing it, pretending it is your own?

You also ought never do this to a publication. It can get them in trouble. They have a large staff and no reason for internal communication on things like this. In addition, I've been expecting visits with stories in mind from two different members of that staff.

Your handwritten note on the carbon of the note to Smith reads "mille pardons - I realize I was too hasty." Except in asking my permission, which you did not do yet, this makes no sense to me.

None of it does. So how about spelling it all out?

Meanwhile, sit back, cool it and think. What in the world are you up to that drives you to the unethical and to such extremes? This, from my contact with you, is entirely out of character.

Sincerely,

Harold Weisberg

cc:Tom Smith

CUTLER DESIGNS

BOX 1465, MANCHESTER, MASS. 01944

R. B. CUTLER, Architect

(617) Tel. 626-1521
Hm 927-0064

M E S S A G E

R E P L Y

TO Tom Smith

National Enquirer

Lantana FLA 33462

DATE II/10/77

DATE

Tom

in anticipation of what I'm now certain will be Harold's displeasure what my well-intentioned desire to give him full credit please find enclosed a revision of my drawing #89 which supercedes the one I sent you on the 8th .. this puts the info where it belongs and the 'blame' onto me where it belongs and if anyone takes the time to look back to your Oct '75 issue they will find where the real credit belongs in the first place ..

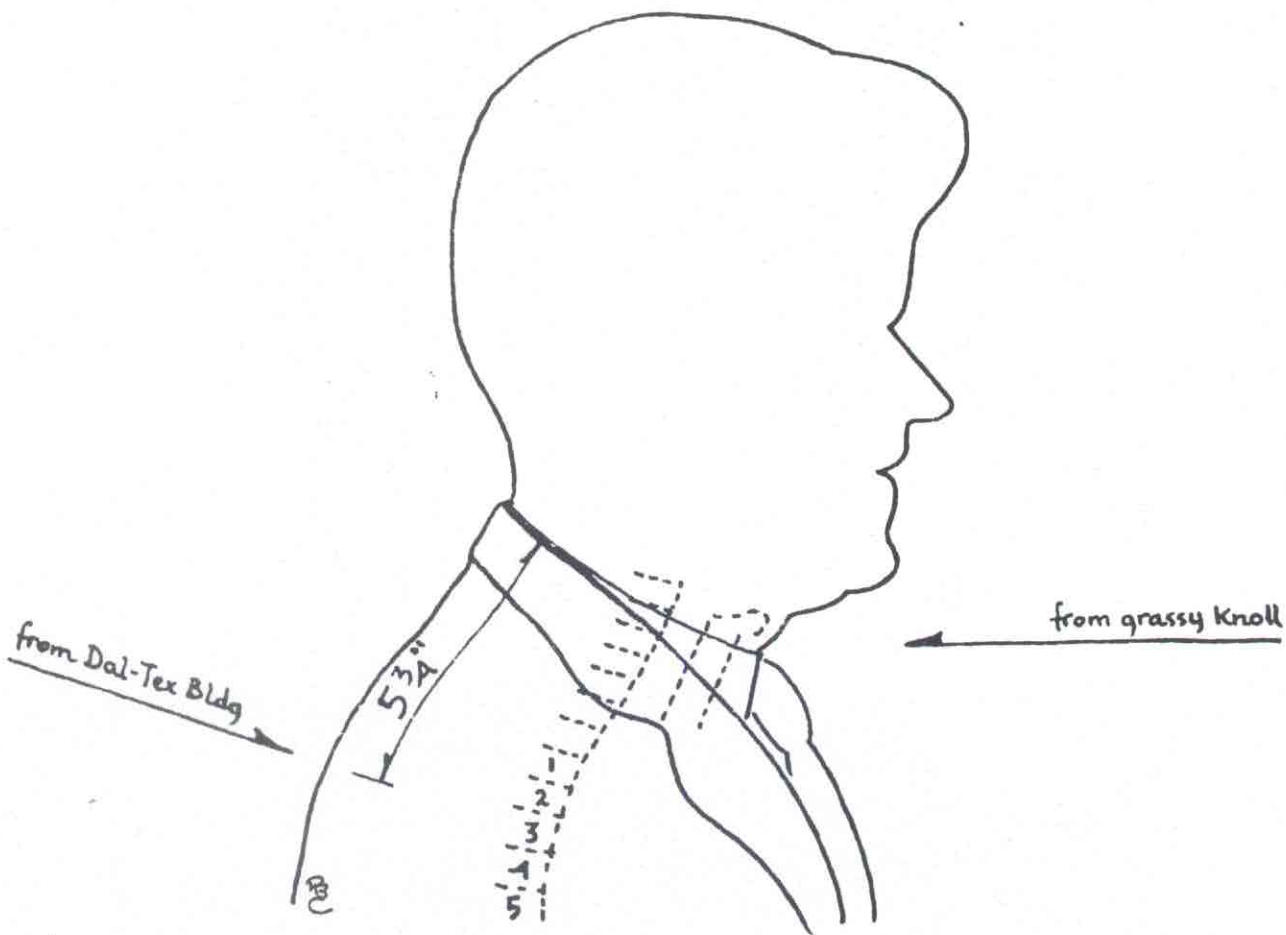
I hope this clears everything up and I regret having caused any ructions ..
cheerio

SIGNED

copy to Harold Weesberg

SIGNED

*mike pardons -
I realize I was too
hasty*



BACK WOUND:

the 2nd wound of ENTRY,
 occurred at Z-226 ...
 at about level of
 3rd thoracic vertebra

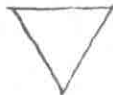
ref: National Enquirer
 X-7-75, p41

THROAT WOUND:

the 1st wound of ENTRY,
 occurred at Z-188
 above shirt collar and
 below Adam's apple

ref: Warren Commission Hearings
 vol III, pp 361-2

NON-FATAL WOUNDS ... JFK XI-22-63



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M E S S A G E

R E P L Y

TO Harold Weisberg

Route 8

Frederick MD 21701

DATE II/8/77

DATE

Harold:

enclosed please find two drawings which I've put together in response to an article I hope to rebut in National Enquirer .. I remember your being in there somewhere a time back with the third vertebra location so titled my second drawing in your favor .. I hope you do not think I'm interfering : credit where credit is due ..

cheerio

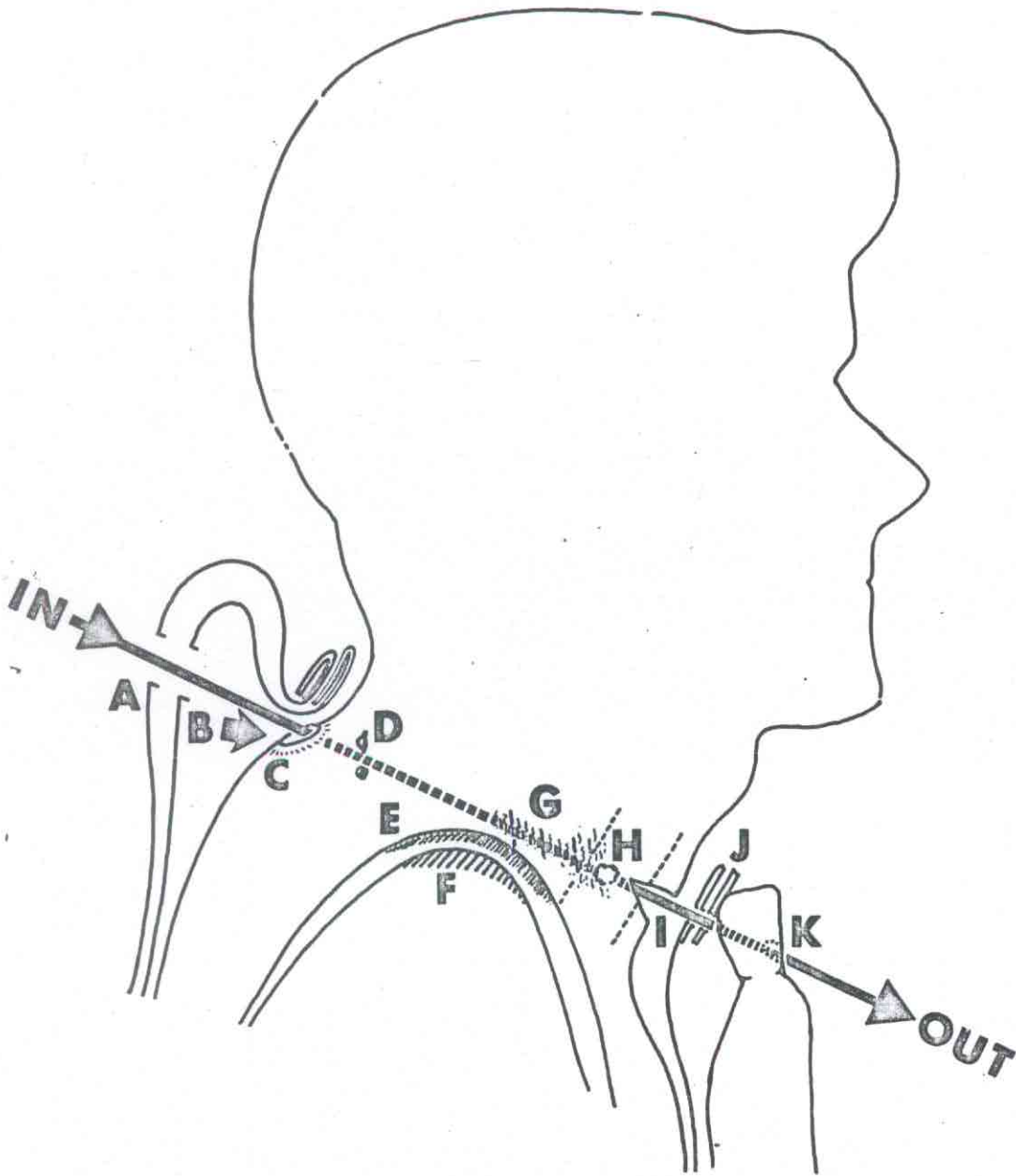
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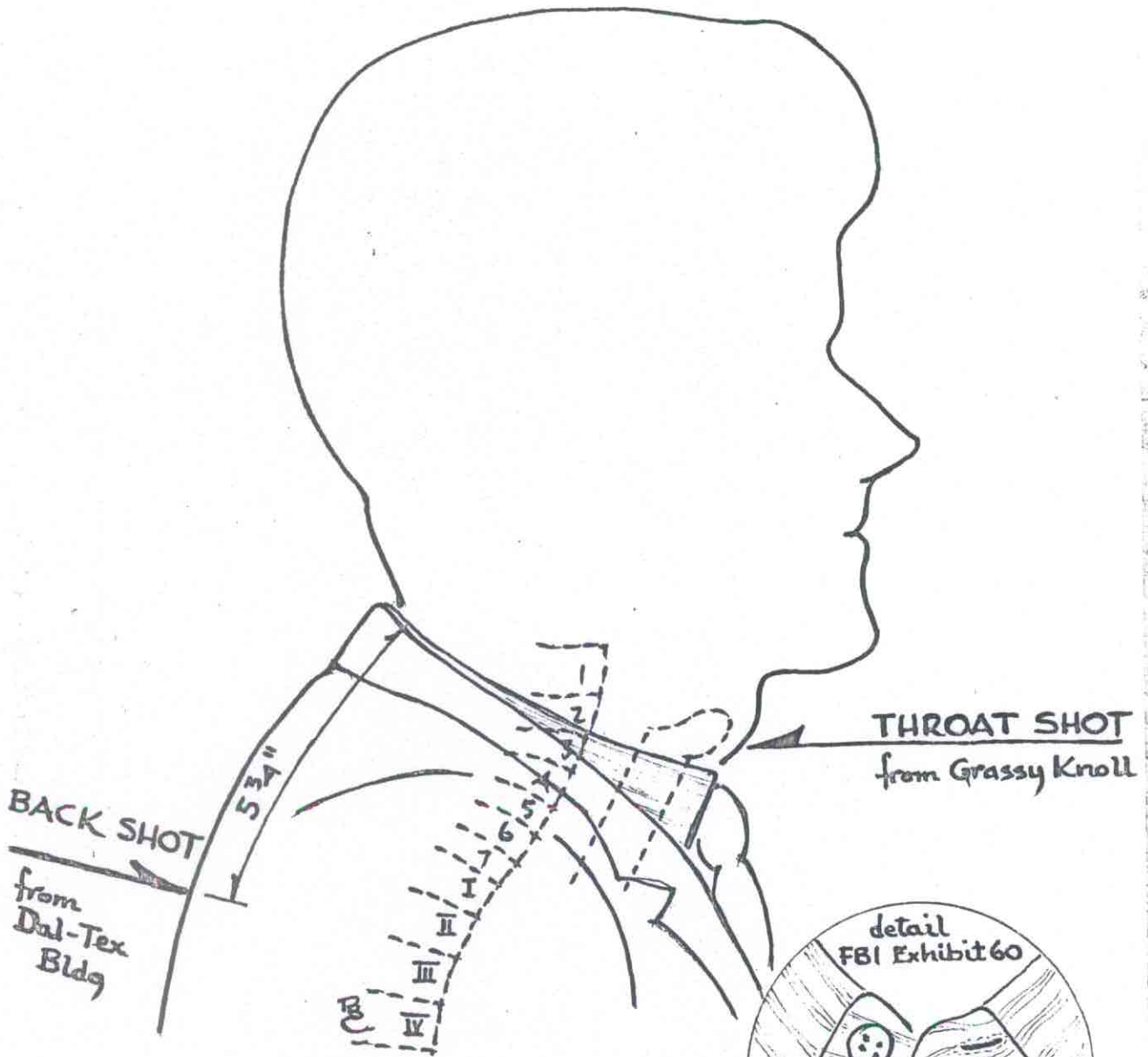
FORM AVAILABLE FROM GRAYARC CO., INC.
882 THIRD AVE., B'KLYN., N. Y. 11232

THIS COPY FOR PERSON ADDRESSED

Dr John K Lattimer's illustration of the first two wounds attributed to the magic bullet, CE 399, the star performer in Arlen Specter's Single-Bullet Theory, the basis of the Warren Report's solution to the crime of the century (published in Resident and Staff Physician, May 1972)



This illustration of Harold Weisberg's published research shows that the first of the President's two non-fatal wounds, fired from ahead of the limousine, hit him in the Adam's apple and knocked out his larynx. The second, fired from behind the motorcade, struck him at about the level of the third thoracical vertebra.



slits in shirt do no line up when collar is buttoned ...they were caused by scissors when tie was cut off not by a bullet



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