

Mr. Charles Drago  
12 Stephens Court  
Providence, R.I. 02904

7/17/90

Dear Mr. Drago,

I have questions about Biamonte, whether he exaggerates, for example, from what you quote, "Officially, I was a legal attache...but I was in fact an FBI agent..." And that he followed "the Italian leads into the Warren investigation."

EVERY FBI Legal attache is an FBI agents and Biamonte had to know that. For the most part, they had liaison roles and were not operative, although there are instances where there were operations despite the fact that there were to be none.

Although it is obvious that he exaggerated in saying that "every cop in Italy knew me," it is certain that those who knew him knew he was both an FBI agent and the legal attache in Rome. So why this kind of knowingly dishonest representation of himself?

There was not a single substantial lead to be followed in Italy for the Commission or for the FBI itself. It did not give everything to the Commission. But it did follow leads and get information, through Italian authorities. For example, copies of newspapers, particularly Communist.

The liaison worked both ways, of course, so there never was any question about his role or why he was doing whatever he did.

I can understand your interest in treating the assassination as fiction. When I had a seemingly insurmountable publisher opposition to treating the subject forthrightly and accurately I thought for a while of a novel. But I soon learned I'm not a novelist! I do not believe, however, that on such a subject authors should be other than completely and resolutely responsible and not in any way mislead the people. I've pretty much kept up with the overt fiction and the pretended non-fiction that is fiction and I can't think of any one, regardless of the medium, that did not mislead and misinform.

Your books went out in today's mail. I forgot to include the order form that we usually include so here is an extra one.

Happy hunting!

*Harold Weisberg*

Harold Weisberg



Armstrong, Ellington & Parker  
Public Relations/Advertising/The Arts

July 12, 1990

Dear Mr. Weisberg,

Thanks so much for your prompt and detailed response. I take your points about the supposed "Italian connections," and for your further edification I offer the information upon which I stumbled in detail.

The book in question is A Thief in the Night, by John Cornwell, published by Simon and Schuster. It is, in my opinion, a highly reputable investigation into the death of Pope John Paul I by the former editor of the Foreign News Service at The Observer in London, one that reveals no criminal conspiracy to assassinate the pontiff, but rather a post mortem effort, ill conceived and executed, to make the story of his body's discovery and final disposition more palatable to the flock.

In any event, on page 175 of the first hardcover edition, the author quotes Thomas Biamonte, the former F.B.I. agent in question (and at the time of publication director of investigations into consumer fraud in the state of New Jersey) as follows.

"...I handled the Getty kidnap case in Italy, I personally conducted the negotiations over the phone with the kidnapers. I did the Italian leads into the Warren investigation of President Kennedy... Every cop in Italy knew me and the kind of guy I was..."

Biamonte was assigned by the F.B.I. to Italy in "the beginning of September, 1962... Officially I was legal attache at the Rome embassy, but I was in fact an F.B.I. agent and known as such by police and intelligence contacts throughout Italy."

There it all is. I don't think I have anything to lose by making telephone contact with Biamonte and asking some pointed questions. Of course I'll keep you informed.

Please know that my interest in the Kennedy case is long standing and utterly serious. I too read the "Mafia did it" books with a great deal of skepticism, and if in fact there was Warren Commission-sponsored Italian investigation, perhaps it was inspired by information unrelated to Mafia involvement.

Currently my major literary project is the preparation of a screen treatment of a fictionalized account of the assassination. I have chosen this method based upon my appreciation of the power of art to convey complex and emotional messages and material. Without giving too much away at this relatively early date, I can tell you

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that the story's protagonist is a well-known literary/film "hero," one whose symbolic representation of blind faith in Western civilization and its political establishments can stand for our own naive belief in those institutions prior to November 22, 1963.

When the treatment's final draft is complete, I'll notify you. If at that time you would be interested in reading my work, I'll be happy to send you a copy. Of course if time, work schedules, etc. would not permit that, I certainly understand.

Here is my order. I assume that the graciously offered copy of Oswald in New Orleans is not Whitewash I.

<u>Oswald in New Orleans</u>	\$26.00
<u>Whitewash</u>	26.00
<u>Whitewash II</u>	7.00
<u>Photographic Whitewash</u>	9.75
<u>Whitewash IV</u>	7.00
<u>Frame-Up</u>	12.00
<u>Post Mortem</u>	12.00
insurance	2.00
TOTAL	\$101.75

As my screenwriting project continues, I soon hope to be able to justify additional travel (in a pre-screenplay period) as it relates to this work. At such a time I shall take you up on your offer to spend some time with you and your files.

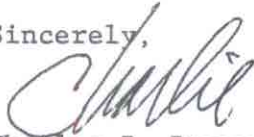
Please mail all material to me at this address.

Charles Drago  
278 Wickenden Street  
Providence, Rhode Island 02903

All correspondence, however, should be sent to me at my home address as it appears on the letterhead.

Again, thanks ever so much for your time and attention. I applaud your efforts, and I look forward to speaking with you again.

Sincerely,



Charles R. Drago

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