

4/4/67

Dear Mr. Oser,

The man who has gone ahead with what I developed on the pictures, of which we spoke this morning, is Richard Sprague. He is with Touche, Ross, Bailey and Smart, accountants, at 80 Pine St., New York 10005. His home address is ~~wikx~~ The University Club, 1 West 54 St., New York.

Before I come down I will try and collect all I have on pictures. Eventually I will publish it in WHITEWASH III: THE ARCHIVE. I will also have a considerable amount of first-hand material in that on suppression ~~of this~~ holds any interest for you.

Of the pictures those I think may be of greatest immediate interest to you are the collection made by a group that was organized under the name Dallas Cinema Associates, a movie taken by Hughes, and several taken by LIFE, which did not understand their significance until Sprague pointed it out. The Hughes film has been borrowed by LIFE. They also have other films, from what I have heard.

J. Edgar Hoover was anticipating Mr. Garrison's appropriate reference to The Looking Glass in assuring the Commission that the Hughes film does not show anyone in that sixth-floor window. This is not the end, as it was ~~also~~ misinterpreted to be, but the beginning, because this film also shows the Presidential car ~~pass~~ that window at the time it shows nobody and nothing in the window. Sprague says it is clear and tolerates considerable magnification.

There were a dozen and a half amateur films collected in Dallas by the group that became DCA, and there are others, both still and motion. These were edited by one Rudy Brenk, who had no interest in anything but Schmalz. So, the most important footage was not used. The person with whom I dealt is Mrs. Irving D. Gewertz, 6422 Walnut Hill Ln. Dallas 75230, EM1-7785; EM3-6823. She and they are afraid. I urged Dick Sprague to approach them as I had, with the assurance of the protection of their property rights. He did and earned their confidence. He also saw film that had never been seen and understood. He has never sent me a memo he was going to write about what he saw. As I recall the name of the photographer who took what he considers the most important footage, it is Martin. This film shows running men on the grassy knoll and a man in the pergola (the LIFE stills taken a little later show two men in the door of the pergola. Dick saw them in New York). Taken with Willis 5, Dick says he is satisfied there seem to be riflemen, one in what seems to be a dark uniform. I encourage you to get to see all the clips of the DCA film, especially some underexposed footage. I have the names of all of those who took pictures, and I referred this to Dick, I think he now has more and more complete information on this.

Willis has other stills and is not capable of knowing what else they mean. All the Commission put into evidence were those he had previously copyrighted. He was never called as a witness until he published those 12

slides. He took pictures for at least an hour.

Wes Wise of the CBS station has never been satisfied with the official story and has to a limited degree kept up his interest in the assassination and the pictures. When Dick was down there he met with Wise and others from CBS New York who are interested. I had been bugging Dick about the Underwood footage. CBS told him it all exists, but had been put up for a "special".

Dick has also spotted in these pictures other and identifiable photographers, especially professionals, whose film can now be sought. There are, as you know, many amateurs not yet identified and located. Some of these are very afraid. I spoke to one during a broadcast on the Harve Morgan show on KCBS, San Francisco. He promise me copies of pictures he took from the island between the Elm Streets just before the assassination and outside the jail about the time Oswald was killed. We were cut off and I have never heard from him since.

I believe the Underwood footage should be examined carefully. The FBI would not look at pictures that did not show the sixth-floor window or the exploding head. I think others, the ones they would not look at, may be more important. It is these I have been trying to locate.

Possibly Mrs. Gewertz and her associates, once they are less afraid, will recall the names of others who did not join their group and who have footage. I have the names of the camera stores that figure in this. They may be able to turn up other footage and they were, some of them, instrumental in getting the DCA group together.

I must now get back to work. Your order for each of the books came in today's mail. WHITEWASH III is delayed for about 2 months. All of its content is available to you, but I will not risk carrying all of these documents I have so laboriously collected to New Orleans. I will tell you about them when we meet.

Therefore I am returning five dollars and I'm giving you two of each for the price of one. When I have III done I'll send it to you. As soon as I get this New Orleans aspect book into the hands of my agent, I intend to finish a book I laid aside, an analysis of the Manchester slop. That will not take long, and then I'll be on III again.

I think I also have some interesting things to tell you about Bullet 399. One other thing: If you are interested I can give you the fairly exact size of the fragment in Connally's tibia. I will do this if you will make no public use of it. I want to, in III, and not isolated but in a special context into which it fits. I have had an estimate made of its weight by a competent chemist. He estimates 3.25 grains. If I send you this proof, aside from keeping it to yourselves, would you be interested in having two replicas made of the fragment, one the closest to the description possible and the second the thinnest, hence the lightest, weighing them and letting me have them or pictures of them to use? Although I have totally destroyed the single-bullet theory, it lacks wide acceptability. This should finish it and help get the truth and help in what you are doing. Sincerely, Harold Weisberg