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TELEPHONE CONVERSATION BETWEEN HAROLD WEISBERG & ART KEVIN
December 20, 1967

Q - Harold Weisberg

A - ART KEVIN

Q. ART, let me identify you as ART KEVIN and the date as December 20; go ahead.

A. Alright, HAROLD, I don't know the relevance, but here is what he says. He says that he had two one hour reels of a Klan leader. He says this leader, he did not identify him by name was written up in the Saturday Evening Post by ARMBRUSTER and identified by ARMBRUSTER in the article as the rifle instructor for the KKK, rifle instructor for the KKK. He said the tapes were made in Hollywood on November 23 and 24, 1963. He is talking about himself, his Klan leader and those immediately around him whom he says were shaken down mercilessly by the FBI regarding the probe. On contact on these tapes wants money. He has admitted that there is no new information, etc., etc., etc., but from an FBI badgering point if that was of interest to you, he had these tapes.

Q. That of itself is of no interest. The thing that would be of interest would be any suspicions that they had but where the money could come from and who could put it up, I don't know.

A. I don't know what the guy wants, I never got that far with him. I tried to talk to him, you know, on a humanitarian basis but he's an old hand, HAROLD, and there's no getting around him.

Q. Well offhand can you think of any utility worth the expenditure of money that this could be worth?

A. Well, HAROLD, I don't know. The relevancy of what he is saying, to me, on its surface, doesn't seem that darn important.

Q. What has he told you about the Klan's belief, of the FBI's belief, of the FBI involvement -- I'm sorry, let me start that over again. What does he show of the FBI's belief of the Klan involvement in the assassination?

A. Nothing except that the FBI was shaking down the Klan out here.

Q. Yeah.

A. And this fellow mentions how he was shaken down and names of the other members of the local Klan here that were shaken down as well. And he goes on to tell about the badgering of the FBI. But it's a completely one-sided tape made by this chap, at two separate meetings that were held here in Hollywood.

- Q. Yes.
- A. I don't know the relevancy of it, apparently ARMBRUSTER had covered this in a Saturday Evening Post article.
- Q. That makes it even less valuable. If ARMBRUSTER, with the facilities of the Post didn't dig out anything behind it, I think it might be worthwhile getting in touch with ARMBRUSTER to see if the guy said anything about the involvement of the Klan, that's not on the tape.
- A. Or get the article itself.
- Q. Yeah. Could you give him a phone call after you see it?
- A. I sure can.
- Q. Do you think that might be worth the time?
- A. I will, I'd be very happy to carry through with ARMBRUSTER to see what light he could shed on it, but, er...
- Q. You might get a story out of it if you do.
- A. On its surface, the tapes don't seem that important, you know?
- Q. Yeah, I'm inclined to agree. Now how about the reports he said he had.
- A. That's all he says he's got.
- Q. I set you a copy of the letter. Didn't he say he had reports?
- A. I've got it all, he said he's got duplicate copies of letters which show the names of the Klan members and that's all he's got.
- Q. The only possible use of; I can think of frankly would be for a magazine piece. Without knowing what it is I don't see how I could even try and do something with a magazine piece.
- A. No, it would just seem to indicate that the FBI was very interested in the KKK and particularly in this chap which apparently ARMBRUSTER had written up already in a national magazine article.
- Q. Yeah.
- A. So what relevancy that has, I mean the only relevancy, of course, would depend on how it checks out or doesn't check out against the official investigative reports that you've combed through.
- Q. There is nothing there.

A. Yeah.

Q. Nothing. As a matter of fact, the only inferences I can find of radical right involvement are suppressed. That doesn't mean anything but it doesn't mean anything also, ART, because the truth is with this tremendous accumulation and with all the effort the officials went to to make it impossible to find what was in the files, this could be, could well be there and I just haven't seen it because of the way it's listed.

A. I see.

Q. So when I say I have seen nothing it doesn't mean that it's not there.

A. I can appreciate that.

Q. I think it's not however.

A. well
These fellows, too, as you know, these Klan members, are given to romanticism about involvement and this guy might have just been shooting off his mouth.

Q. That's very true but I want you to know that all of this recent stuff on the tunnels comes from me and I got it from a Klansman.

A. Is that right?

Q. That is correct. A man introduced himself to me by saying, "I think that you should know that PENN JONES not only dislikes me but doesn't trust me." And all of that stuff came from a man who I understand is a Klansman who tells me he is a racist. His name is AL CHAPMAN. Jim's using that and STEVE made a few more pictures.

A. Yeah, yeah. As you know, those are the pictures he released to WFAA. They ran on the UPI National wire by the way.

Q. I don't think anybody used them.

A. Well, they did

Q. Well, the best picture of all, Jim didn't use.

A. That's what I understand. I haven't seen it.

Q. I don't know why but if your people want them I can make a copy of them. Maybe JIM still has this one. I think the most important one of all, the most important two, first, didn't use and the one I asked STEVE to make, either he didn't make or didn't come out. I'll tell you what it is, ART. Did you have the picture of STEVE getting in what looks like a manhole?

A. Yeah.

- Q. That's a veritable pillbox at the top of Dealey Plaza behind the stockade fence.
- A. Right.
- Q. It's as deep as a man. I'd say 3' square. And there's a tube at the bottom of it into which a man could hide and into which he could slide and into which he could certainly slide a rifle. Now the picture of it clear, empty, tells more than the picture of STEVE getting into it. The picture of STEVE getting into serves a purpose as part of a series but not by itself. Over and above that I told STEVE to lay down flat on the ground, take a picture directly over the top of the opening at the stockade fence and to use flash so that there'd be no shadow. The purpose there being showing that the dirt could have either been excavated or that there was new concrete. Now I haven't seen them but somebody told me and somebody in Garrison's office said that he said that the, maybe Jim told me, that STEVE said that there was a different color in the concrete, it looks like fresh concrete. That was by far the most logical place for the sewer system to have been used, ART.
- A. Well, I understand that there's a photo of a closeup of the possible bullet that was being picked up, too.
- Q. That, too, is in the same series that CHAPMAN gave me and I'm helping him with the story for Saga magazine on it. In fact, I had arranged for that story back in August when I first told Jim about it. Without having seen that picture, I knew from his description what he was getting for me because I have another part of that sequence that he didn't get. And it may interest you for any follow up, you can find it, I think UPI has it. It is a NERIN GUNZ book, I think called the Red Roses of Texas. UPI/US/XX/XX/XX/XX/XX
- A. ERIN?
- Q. NERIN, N like in nobody. N-E-R-I-N, a very strange name but it's his correct one. The Red Roses of Texas.
- A. About the assassination?
- Q. Yes, the Commission knew about it, you'll find ALLEN DULLES' guilty knowledge, I think Volume V, p. 101 in the testimony of J. EDGAR HOOVER where all DULLES does is condemn GUNZ for being irresponsible and HOOVER says he'll study it but all the other stuff he studied has been trash. Now that picture shows the same men and I think BUDDY WALTERS pointing to the Northeast corner of the concrete cap on a very large sewer inlet with a round castiron manhole cover in the middle of it. A bullet is said to have struck there. Did you get a copy or did Jim give you a copy of what I gave him from the Commission's file's where WESLEY LIBBEIER was instructed to question WALTERS was, I think the exact language was, he at one time was quoted as having said he found the bullet but more recently has been backing off.

- A. No.
- Q. Well, I can send you that if you need it and also going along with this there is a newsman on a small station in New Orleans who I to ask some questions, he has a tape. His name is GARRETT JONES. That's WNOE. I haven't heard the tape. He said he did what I suggested to him and that was to ask WALTERS who the FBI man was, who the uniformed Dallas policeman was, why none of these people who were investigating the assassination within ten minutes filed reports on what they found and didn't find and if it wasn't a bullet, what was it?
- A. STEVE JAFFE indicated that he talked to the photog who took that thing and the photog indicated that he thought it was a piece of Kennedy's brain.
- Q. Well, there were pieces of brain there. Remember I told you, maybe I showed you, the series of reports I had showing that the skull was found even farther away.
- A. Yes.
- Q. And on the wrong side. So all of that is consistent with what we know. That long piece of thing could be a .45 slug, it might not be. But if it's a piece of brain, there's nothing left of the report. But in addition, in addition to that, ART, excuse me -- in addition to that I asked JONES to ask WALTERS because I had this staff letter by NORMAN RETLIDGE whether the Commission had ever asked him whether this was a bullet. Now it's obvious that the Commission had to, especially LIEBELER, after LIEBELER was told to. I know from the deposition that LIEBELER didn't ask him. But in any event JONES had WALTERS on tape saying he was not asked this question. So here you have your local man, WESLEY LIEBELER, who was responsible for not following this thing down.
- A. What I did hear, what Jim did tell me about, was a very interesting
- Q. A very interesting what, ART?
- A. A very interesting
- Q. T-w-i-s-t.
- A. (inaudible) TWX.
- Q. Yeah.
- A. A TWX message at a local Federal office.
- Q. Yes.
- A. Are you familiar with that?
- Q. Yes.

- A. This was fascinating.
- Q. I don't know. I think I am. Was it contemporaneous?
- A. With the -- yeah, immediately after it happened just prior to November 22, regarding something that was supposed to happen in Dallas.
- Q. Oh, yes, yes, I'm aware of that.
- A. It was a fascinating piece of information.
- Q. Indeed it is.
- A. Is there a copy of that thing available?
- Q. I don't know. I didn't ask him for it. You know, ART, I've told you before and I'll tell you again. I never say, Jim, what do you have? I say, Jim, what can I do? And he volunteered that, I didn't ask him.
- A. Well, what I was thinking about is this other problem that he's got currently is to make a story out of it.
- Q. Before you do I think you have a number of things to consider. If it becomes public, two things I can help you a little bit and I think that it should be done with the man who is responsible. Now one thing that you should bear in mind. It could lead to some people losing their lives. This is why I have done nothing with it.
- A. Well, the thing that got me, HAROLD, was -- now I've have a concern out here that say I'm on a State intelligence level...
- Q. Did you do it or did somebody do it for you?
- A. I did it.
- Q. Very good.
- Do you mind if I communicate that to the man who is my source?
- A. Not at all.
- Q. Right.
- A. Not at all. Authorities here are well aware of it. They know exactly what it's all about. And they know the family that picked it up, in San Francisco.
- Q. You don't mean the family that reported to me?
- A. Well, that I don't know. I'm not talking about the...
- Q. You mean the arrangement?
- A. I mean the -- yeah, yeah.
- Q. I follow you.

- A. The actual family that picked it up.
- Q. I, I -- that would mean a confirmation of what I had, because I had that. And I think you should understand that Jim was told very little. One of the men with him knew a lot more by the time he got there.
- A. Is this BOXLEY or ACKLEY?
- Q. B like in BILL.
- A. BAXLEY.
- Q. BOX. BILL BOXLEY.
- A. Okay, fine, I wasn't sure.
- Q. But we've deliberated for some time about telling Jim. I wanted immediately to tell him. I got Louie ~~out of bed~~ out of bed a little after 5:00 in the morning when he was in the middle of his finals and he came down and I told him about it before daylight. And then we had breakfast and decided what should and should not be done. And some of the things -- I did not do anything that they didn't want to do. When my judgment and theirs conflicted, I in every case respected theirs. For the most part, before the thing was over, he came over to my point of view. But I didn't know they had told Jim. Cause they had decided against it until he called me up and discussed it with me. So I want you to know how we worked on it. I did call the FBI. They were unreceptive.
- A. You called local down there?
- Q. Down there. They raised the question of jurisdiction and while I didn't say, "Are you trying to make it two?" I said it would be academic if what was possible eventuated. So they subsequently called back when I wasn't there and told me what steps they had taken and that does not include your city for a strange reason. Now when my friend got me out of bed at 5:00 in the morning, I knew this was nothing usual, so pretending that I had to go to the bathroom and that I had to get a robe on, I connected up my tape recorder. So I offered the FBI the tape recording and they didn't want it. I tell you all of this only for background, ART, and not to be used. I think that the decision to use this should be neither yours nor mine because I assure you, people can die from it. You can imagine in my financial condition, if I did nothing with it, how strong my feelings are about it.
- A. Now this is what I wanted to ask you about. The thing I had in mind was this, nothing more than a protective cover story rather than a relevant story.
- Q. That is one of the things I wanted to do and I was turned down. And I have to accept this judgment on this, ART, when I know it comes from dedicated people

A. What was his thinking as to, er...

Q. Well, he didn't go into detail. But the one thing I was aware of is that it could cause the deaths of people who were trying to be helpful. I was aware of this and I didn't ask them. Now the only thing I did do, I asked them if there were two men in which I had the most implicit faith, two newsmen, who were friends of mine, locally, who I could brief -- it was 24 hours before they said yes. It was 48 hours before I could brief the second one privately.

A. We're getting very close to mid-February and with all that's transpired...

Q. That's correct.
in the last couple of weeks

A. ..between and the photos, and now this, apparently we're very, very close to something happening, and we certainly wouldn't want it to happen in that area.

Q. That is correct. I still think that another area under most circumstances would be more likely. Now, ART, there's one thing I would like to try to do and that's to put you and the other guy in contact with each other over clear phones. So if you get a call from a guy who could be an alter ego of yours but not in your city, in your area, maybe you can, you may want to give him another phone on which to call you or something like that. And if that is done immediately, I think there'd be little danger of interception. But I do think that because both of you know it, because both of you are my friends, he would be Jim's friend if he knew him and vice versa. And above all because of this tremendously important thing he did. I think you should be brought together. And I will try and arrange that.

A. Fine, HAROLD.

Q. I would recommend pay phones in the immediate area.

A. Alright, and in view of what you said, then I will not go with the story.

Q. I certainly think you shouldn't, ART. Again, I don't want to impose my judgment on you but believe me people can die. You know the kind of people these are. And if this happens it would certainly adversely effect any chance of anybody else in the future ever doing anything about it. That, too, is a very important thing, ART.

A. It's just a thing, HAROLD, calling attention, calling public attention to it, making public record of it,...

Q. I understand that. What do you think my real purpose was in calling the FBI? I did hope that they would do something about it. But at the same time I made a record of their responsibility if anything happened. I understand, ART, our thinking is identical.

But I think there's something else that has to be considered here. And that is that innocent people not be killed.

A. That's fair enough. That's a good enough argument. Well, listen, do you know if this chap is still in New Orleans, waiting there or...

Q. I don't, I made no effort to find anything out. ART, I did only what I felt that I could do that others couldn't do and I felt that as much as I was curious, as much as my newsman's instinct helped me to want to know all I could, I felt that unless I was told anything I should ask any questions. I asked not a single one. I didn't discuss it with anybody in the office, except Louie, unless he first discussed it with me. And I didn't discuss it with Louie, I took him outside to discuss it with him. I merely mentioned it briefly, where there was no chance of interception so he would know exactly what I called him for immediately and so he could be thinking about it until we could get to a safe place and discuss it.

A. Is there anything that I should do perhaps from over here from a protective point of view as far as an official protection.

Q. It's there.

A. I mean, other than BOXLEY.

Q. I mean that, too.

A. Okay, fine.

Q. That is supposed to have been taken care of.

A. Well, the State, California State Intelligence is aware of this and as far as I can gather, it's just at the surveillance level, you know, strictly on a surveillance level.

Q. Yes. I just don't know, ART, and it would be awful if we trusted public authority and it failed but with his men there and with the State knowing, one of the things I'd be apprehensive about would be in interfering with something. Now let me give you an example of how this can happen from what recently happened. Jim's been working on a gambling case in New Orleans, or his office has been, for most of a year. They've got a fink down there named AARON KOHN who goes around exciting everybody about organized crime in New Orleans, I think only so he can hold his job, which is dependent upon it. So he has a so called investigator working on him and the day of the arrest, or the day before the arrest, this guy appeared in a very obvious surveillance of the suspect with binoculars and everything else and he tips off the whole game. So he got shaken up by the suspect so immediately filed a complaint with the police and need I tell

that when his place was raided there was nothing to be found. So this possibility is always present and here we're dealing with life and not just simple crime.

A. Of course, I realize that.

Q. So I know that what you want to do is everything you can but at this -- I really can't give you advice but if my judgment is worth anything I would say that he should be in good hands.

A. Alright, fine.

Q. Now, BOXLEY is not alone with him. If there's nobody else with him, then they're doing a good job.

A. That's wonderful.

Q. There's somebody else that I know is supposed to be with him besides official people.

A. That's great.

Q. If you were to think about it, you might suspect who it might be.

A. Okay.

Q. When is he going back, do you know?

A. I don't. I haven't talked to him in a day, now.

Q. Did he tape a show Monday night?

A. I don't know. I just don't know for sure.

Q. He was supposed to.

A. You mean the one you did?

Q. Yes.

A. That I don't know for sure.

Q. Yeah. Well, he said he would.

A. That's interesting.

Q. Why?

A. I'm glad he would do it because of the, of the situation that you have there.

Q. That's correct and believe me that the reaction I have had tells me we have reached through my show an audience we have never before reached.

A. That's good.

Q. This is what I was hoping from it. On the other hand, I have misgivings about most of his public appearances. And I gave him both sides when I gave him the advice. It was his decision that he would do it. And I went no farther with it except to communicate with them saying that I could give them nothing but his willingness at a time when it was possible. This may have been a time when according to his best advice it was not possible, or according to his judgment he should not have done it.

A. Well, I don't know. He's playing it very close since he's been out here because of everything involved. And he might not have done it because of that.

Q. Will you be seeing him again soon?

A. I hope so, I've called him twice today and I haven't heard from him.

Q. Well give him two messages, give him a couple of messages for him. Incidentally, he is remarkable, he's the one man in the world I know I can speak to deep ellipsis and have him understand it. Ask him what he understood when he got this message from me. "That the light-fingered crusader reportedly had returned." And there's more to the message but I think you'll enjoy it if you have the time for just idle chit-chat. Otherwise, don't. Tell him that in checking this out, I find that my source of information was in error. And I did check it out and I left all the information behind. You might tell him that we now have a man from the company on our side.

A. This is all on the same message.

Q. No, this is a different one. This is an entirely different message. And that the doctor -- that is a kind of ellipsis that if you don't understand it, he will and will explain it to you. But it's something that must be handled with the tightest security. And then you might tell him also something else that he will understand. That the doctor was legitimately sick, and had almost lost his voice. He was very anxious for me to interview the doctor. The doctor was not evading me. Now there's one other thing that may interest him. Of all the people I have sought to interview down there, there are only two who have in anyway stalled me. One, and in each case they made a specific date, one that will interest him and tell him that I'm getting a further rundown because I think it's better before the guy is shaken up a little bit is the man whose name was first in the first transcription of the notebook was deliberately misspelled by the FBI. In the first FBI transcription of the OSWALD notebook, was deliberately misspelled by the FBI. In the misspelling, what was the first initial of the name?

- A. Oh, er..
- Q. Then I will tell you. It was a "C".
- A. You went over this with me, HAROLD.
- Q. Okay. Then you will know and he will know. Now tell him I have learned two things about this man, that he at the present time is just not acting normally, he seems to be an extremely worried man, and that supposedly once flew airplanes in the Congo. He seems extremely nervous and apprehensive.
- A. Once flew planes in Congo.
- Q. I think that should mean something to him if it doesn't to you. I think it should to both of you.
- A. You mentioned this to me. I know you did.
- Q. No, I didn't. I didn't know it until just recently. I learned it in New Orleans. This is one of the new things I've turned up.
- A. At BILL McDONALD's house, you mentioned something about this.
- Q. He's a different guy.
- A. Okay.
- Q. And that the second man had had an unpleasant departure from Inca.
- A. Is that E.B.?
- Q. His initials?
- A. Yes.
- Q. No, but E.B. is a man he now detests.
- A. Oh, really.
- Q. Yes.
- A. He's out here, you know.
- Q. I wouldn't be surprised. That's strange because he was in New Orleans last week. Now whether anything fruitful will come of this rupture with Inca, I don't know because the man still maintains his Neanderthal beliefs but if and when I am now there again, I think between Jim and me we could shake him up quite a bit. And all of this information is left for him there. Will you also give him an apology for me? Because I am having difficulty using my left side. I have not left behind all the reports I should but as soon as I can, I will write them and mail them. He wants two pictures. I have located one. He asked for one picture, I'm sorry. The picture I told you about from Nerin Gunz' book, I also want to locate my copy

of and give it to him at the same time so I will mail them by the end of this week. With the Christmas rush, it will probably be just as well to wait until early next week. But in any event, the Nerin Gunz' picture, I got from LILLIAN. And I think LILLIAN would probably provide you and him with copies and probably clearer than any copies I can. In fact, if you don't mind, maybe I won't send him that one but depend upon you to get it and make the copy for LILLIAN. LILLIAN was my original source on it. Now if you want to do anything on your own field, ART, on the sewers, and I can help you, let me know. Cause all of this originates with me, except what STEVE did afterwards. And my relation with CHAPMAN was such that he communicated with me by tape. But a magazine is doing to do a story on it and I wouldn't want to kill their story. I also have, I'm surprised Jim didn't copy them cause I took them down -- you see, I had all of this stuff with me when I was out there. I took all of it to New Orleans first, there was no interest then. When the dramatic possibilities were seen, then there was interest. This also includes all the plans for the sewers, both before and after the reconstruction of Dealey Plaza.

- A. Does LILLIAN's construction of the underground differ at all from what it is now?
- Q. I don't know what her construction is. I know that the original concept was hers. And the first thing that I ever found bearing on it is on p. 248 of Whitewash 2, the picture. And then this CHAPMAN thing just fell into my lap. I did nothing to initiate it; it was on his initiation when PENN wouldn't pay attention to him. I knew about the pictures and I'll tell you frankly what my concern was about these pictures: They were not his to give away. And I was holding off my friend at the magazine and holding off sending anything to Jim because I wanted to be sure that neither one got involved in some kind of a imbroglio over the copyrights or literary rights. As it's worked out, it's better this one, although I sometimes don't come through that way, I prefer to try to be cautious.
- A. And he should contact LILLIAN if he wants the copyright.
- Q. Whether or not he wants it, I think you should contact LILLIAN and get a copy for yourself, not for him. And if you could get a copy for him at the same time, he might use it while he's there.
- A. Is there any picture number or...
- Q. LILLIAN will know what it is. If you tell her it's a picture of BUDDY WALTERS pointing at where a bullet is supposed to have hit. You know LILLIAN, don't you? She's a wonderful person. She's done some fine work.
- A. Oh, sure. She lives right in my area. We're just a couple of blocks from each other.

- Q. Oh, that's even better. She may even have other stuff that relates to this. I'm sure the original concept was hers. In any event, I'm sure she's the first person through whom I heard it. Now, did I send you something on a different guy in your area?
- A. No.
- Q. I thought I had. Maybe it's San Francisco.
- A. Yeah, San Francisco.
- Q. I sent you copies?
- A. Right. A copy of that letter, yeah.
- Q. I didn't remember whether it was San Francisco or your area that it referred to.
- A. San Francisco.
- Q. Right.
- A. Alright, I will relay all of this to..
- Q. I hope you have a good holiday. Now let me tell you what my immediate plans are in case you want me for anything. I have a date to do a show in San Francisco on the 3rd of February. So I will be out in that area then. I don't know whether the associate of students down there will have me. STEVE tried to get them to have me as a speaker. But they at that time replied negatively. And whether they'll change their minds or not, I don't know. But I am speaking to the Associate of Students at Berkley. I'm trying to arrange it so I can do it on the same trip. So I'll be out there then, I don't think I will be sooner. But I am going to make a trip to Florida and a trip to the Midwest, for either speaking or T.V. appearances, or both in each case. So, I'm going to be away from home but not for any long period of time, until I come out there again.
- A. business
Your /, usually knows where to get ahold of you though?
- Q. Always.
- A. Fine.
- Q. If it hadn't been, we'd never had gotten this alert.
- A. That's very important.
- Q. Oh, yeah.
- A. Well, I hope our friend (inaudible)
- Q. Yes, yes, it would be very interesting if he were apprehended.
- A. Yes, I hope he's successful.

Q. But I also hope he's apprehended. That would have a remarkable deterrent effect. It might also have a remarkably deterrent effect on the other ideas directed at other personalities.

A. Do you know who floated the original piece of paper?

Q. No.

A. I don't either and I'm trying to get that.

Q. I think that's important. I wouldn't be surprised if its ultimate origin were closer to me than to you.

A. I understand what you mean.

Q. Or to him.

A. I tried to get that from my friend this morning. And either he wasn't aware of it, or was but wasn't going to say (inaudible)

Q. Right.

A. Okay, HAROLD. I will look forward to seeing you hopefully, you know, in February.

Q. I'm looking forward to it, too, ART -- by the way, have you ever been able to do anything following up the material I gave you?

A. Well, I've tried to absorb it all, I've read everything you've given me...

Q. You haven't seen the guys?

A. No, I haven't gone up to the Lake yet.

Q. And how about the guy who was closer to you?

A. BILL? You don't mean BILL?

Q. No, the guy who looks like a Mexican.

A. Oh, that chap, yes. No, I haven't...

Q. I think you should know. Remember I told you about the guy who called in on the San Francisco program?

A. Yes.

Q. Well, my friends up there have interviewed him in depth. I haven't yet seen their transcription which runs 26 pages long. But he made positive identification of this man by picture and correct warning as one he had met in Florida.

A. I'm glad you mentioned that, alright. By the time you get out here, you know, the early part of February, I'll hope to have seen that chap once.

Q. Right. I think that it's just as good to let it cool and be as well prepared as possible. I think

I know the name of the owner of the boat involved. I picked it up last time I was down there, by accident. I just happened not to have overlooked something, everybody else had overlooked. As a matter of fact, the boat I think it was, it was an 85' former Coast Guard cutter. And I know the man who drove it. I can't prove the connection. I believe it exists. This witness says it is entirely consistent with everything I've told him from this story. Fascinating. Because remember he was to pick it up at an inland place and this is a man from that deeply inland place who has this boat on the open seas. And how much better can it fit. This guy was a dress manufacturer and by the way, not ZAPRUDER and I just maybe it might be better if I didn't tell you the name which just at the moment escapes my recollection of it, but I have it. I think it would be better for when you see him because if you were to keep on feeding him these clues, it might be better than giving him the name. Also involved is pills and the pusher.

A. Anybody in my neck of the woods?

Q. No, but I mean but also involved in his story down there.

A. Oh, I see.

Q. And I'm not talking merely about his arrest. I mean about the arrest of the principal.

A. Alright, that would, yeah, that would help me when I talk to that person out here.

Q. Right. And Jim's office has all of it. I've taped every bit of it and they have all of it. You have no way of knowing but I think my trip was fruitful. I always wish I could have stayed down there longer and I always regret that there are just 24 hours in a day.

A. Take care of your side.

Q. Well, I think it's nothing but some kind of a catch or a cold but it's pretty uncomfortable. One other message you can give Jim if you see him and that is that everything he wanted from ROGER I have. I have his scrapbook and I have his papers on the society of which he was a member. I'll tell you, it's called the Discordian Society. I don't think it's meaningful but Jim wanted it and I have it and the scrapbook includes a few pictures which I think have no great consequence.

A. A scrapbook and papers.

Q. And his own files on the Discordian Society. I picked up something fascinating on the political level involving some very important personages who are not really distant from this story. Something happened

in his own jurisdiction of which he was unaware, and I don't want you to tell him that because he's liable to go off the handle, but his own people know about it because as soon as I got it, they got to work with me and we got a fairly complete picture. The fascinating thing is that although this thing is -- I am quite confident there are no connections. There are superficial leads to a prominent personality involved in this. That's very elliptical but I can't say any more.

A. In his city?

Q. In his city. I'll tell you about it when I'm out there because it will fascinate you. I intend never to make public use of it. But it just can't be overlooked, these couple of leads absolutely must be checked out. It all happened in his city and it involves two known hangouts of a man in which he has a very considerable interest.

A. Have they checked it out down there?

Q. Well, the case is two years old. But there's no doubt about the reality of the case. What there is doubt about is whether it fits at all. I don't believe it does but how can we avoid the possibility when two known hangouts of a prominent involved person are involved. I think the most important thing in this material is to be aware not to use it. I think it should never be used publicly. Speak at the right time and some people will use it as ample evidence of good faith. I can't be anything but elliptical, ART. I'll tell you about it when I see you.

A. Alright.

Q. My best regards to everybody and I hope you have a very nice holiday.

A. Same to you.