

MEMORANDUM

23 December 1968

TO: Files for record only
FROM: STEVEN J. BURTON
RE: FAREWELL AMERICA, a film
directed by HERVE LAMARRE

On December 13, 1968, the film FAREWELL AMERICA was privately shown in Los Angeles. The screening was at the Charles Adikoff screening room, 9255 Sunset Blvd., Los Angeles. Present were HERVE LAMARRE, STEVE JAFFE, MAGGIE FIELD, RAY MARCUS, LILLIAN CASTELLANO, JIM LAWRENCE, FRED NEWCOMBE, JIM ROSE, STEVEN J. BURTON, PAUL EBERLE, and others.

This film was produced by Frontiers Publishing Co., ostensibly a cover organization for the French Intelligence Service. The same people were responsible for the publication of the book, FAREWELL AMERICA, by "James Hepburn". This book has also been known as THE PLOT or L'Amérique Brule.

This memo is written for the record only. Since apparently LAMARRE has abandoned efforts to have the film widely shown, the issues raised herein do not now justify a hue and cry. However, as the reader will see, I consider LAMARRE to be a totally untrustworthy person and his apparent termination of interest is only apparent.

The most dramatic part of FAREWELL AMERICA, of course, is the Zapruder film footage. How this footage was obtained is a mystery, but suffice it to say that it is of moderate to good clarity. The importance of showing this film to every American cannot be overstated. However, it is my opinion that it is not worthwhile to show the Zapruder film to America as it is presented in the context of FAREWELL AMERICA.

I take this position for two reasons: First, the film is presented without sufficient explanation for a layman to understand anything about it. Secondly, the remainder of FAREWELL AMERICA is either so irrelevant or so incorrect as to discredit totally the valid and damning evidence in the Zapruder film. Furthermore, the remainder of the film is discrediting to any responsible criticism of the Warren Commission or any responsible investigation of the John Kennedy assassination.

I shall be more specific regarding both points. First, a discussion of the treatment of the ZAPRUDER film; then, discussions of the other evidentiary points raised in the film.

THE ZAPRUDER FILM TREATMENT

The following is a complete transcript of the narration over the Zapruder film (shown in slow motion). Other runthroughs of this footage were without evidentiary narration:

The first bullet strikes this traffic sign. The shock waves can be seen in the picture. (gunshot) (gunshot) Almost simultaneously, another bullet hit President Kennedy in the neck. (gunshot) A third bullet entered Kennedy's back. After a moment's pause, there is a second burst of gunfire. The fourth bullet hits Gov. John Connally. (gunshot) The fifth bullet explodes Kennedy's brain. (gunshot) (gunshot) (gunshot) The other shots go wild. One bullet hits the pavement, another strikes the windshield of Kennedy's car.

Whether or not I agree with this interpretation (and I do not), is not the issue. What is significant is that this narration is so bland, so uninformative, and so pointless, that it is worthless. I think that it is clear, that a layman viewing the Zapruder film with this narration would not really know what he was looking at.

At the very least, the film must be specially related to the Book Depository Bldg. and the grassy knoll. The individual shots must be pinpointed and related in time to the alleged assassination weapon's operating speed. And, most importantly, it must be stressed that the head snam at Z313+ indicates an assassin in front while other shots indicate an assassin(s) in the rear, therefore dictating a conclusion of conspiracy.

LAMARRE chose to do none of these necessary things. The result is that he has neutralized a truly sterling asset.

THE WALKIE-TALKIE MAN

Several months ago, FRED T. NEWCOMBE discovered an interesting man in the background crowd of the Altgens photograph. This man appeared to be of latin extraction, wearing a dark raincoat, and had his hand in front of his mouth. Out of the top of his hand, it appeared, was a straight line that could be interpreted as a radio antenna.

Speculation was set forth to the effect that perhaps this man was involved in some communications aspect of the conspiracy. However, FRED soon discovered that the "antenna" was, in fact, a line of the side window of Lyndon Johnson's Secret Service car. Although Fred had never mentioned the walkie-talkie man as anything other than speculation, he readily noted his error and informed those who were aware of the speculations.

However, after the error was noticed, the speculation and photographs were communicated to LAMARRE in Paris. Whether the error was pointed out or not is not known.

In FAREWELL AMERICA, the existance of the walkie-talkie man is presented as fact, and not as speculation. Though sensational, this is irresponsible and wrong.

IMAGES ON THE GRASSY KNOLL

FAREWELL AMERICA displays the #5 man image on the grassy knoll (from the Moorman Photograph). This image, developed by Ray Marcus, is an extremely important discovery that adds significantly to the evidence of a gunman on the knoll.

However, the #5 man display is immediately followed by an ostensible presentation of the #2 man (Moorman photo). However, the narration says that the #2 man is better seen in the Nix film and proceeds to show the Nix 18 'image'.

First of all, it is easily demonstrable that the Moorman #2 man is not in the same position as the Nix 18 'image'. Secondly, no responsible critic, to my knowledge, has ever placed any credence in the Nix 18 'image'. In my opinion, this image was set up as a straw man and then knocked down by the original ITEK CORP. study.

The effect of this irresponsible presentation is, not only to set up further straw men, but also to discredit the highly credible Moorman #5 man.

"BRADLEY" ARREST PHOTOS

About a year ago, RICHARD SPRAGUE obtained a photo (WILLIAM ALLEN) of two men being escorted past the TSD by uniformed policemen. One of the men, in this profile view, bears a resemblance to EDGAR EUGENE BRADLEY.

At the time this photo was obtained, there was a great deal of speculation that this person was, in fact, BRADLEY. However, the subsequent surfacing of other photos (by JIM MURRY and JACK BEERS) of these men established that, at best, this was a very weak and hazardous connection to draw.

Somewhat later, I personally showed these photos to several persons who knew BRADLEY in 1965 and since. None of them could see anything more than a very slight resemblance. All noted that BRADLEY has not changed that much in five years.

However, the photos and their speculations were communicated to LAMARRE. Whether the discrediting aspects were noted is not known. It does seem that the comparison is so poor that LAMARRE should have seen

the problems regardless. Yet, the comparison was presented in the film using the words, "startling resemblance". The implication is clearly stronger than the rhetoric and it is highly irresponsible.

THE ACCUSATIONS

Following these evidenciary presentations, the narrative names several persons as having "actively participated in the planning" of the assassination. They are WILL FRITZ, JESSE CURRY, GUY BARRISTER, CLAY SHAW, and DAVID FERRIE. No evidence whatsoever was presented to substantiate these accusations.

The irresponsibility of such accusations is self-evident. However, two more serious consequences inevitably follow. Firstly, the accusation against CLAY SHAW is clearly prejudicial to the current legal proceedings in New Orleans. Such actions are intolerable. Secondly, any group or person who presents this film is very much subject to libel actions by the living accused. This raises the question of unexposed evidence. LAMARRE stated that such evidence exists and will be presented in the event of a libel action. However, such an action must be made in a neutral tribunal (e.g. in Luxembourg) and not in an American courtroom, he said.

Such evasiveness is not to be respected. We do not really know whether the evidence exists or not. Even so, these conditions make it impossible for anyone to have even faith in the accusations.

THE REMAINDER

The rest of the film is an attempted deification of John F. Kennedy. Not only does it present such irrelevant poor taste as implying that Kennedy was an unfaithful husband, it presents Frank Sinatra singing "I love you, I can't live without you"! Need more be said?

PERSONS INVOLVED

The two persons known by me to be involved in the preparation of this film are HERVE (ORNE) LAMARRE and STEPHEN JAFFE. It is clear that LAMARRE had full control of the film's contents and that JARRE could do no more than make suggestions. It was JAFFE who sent the work of NEWCOMB, MARCUS, and SPRAGUE to Paris.

REACTIONS

No one who was present at this screening was impressed by the film, save LAMARRE. Most had rather strong reactions. All were of the opinion that the film was poor; most felt that no responsible person could have anything to do with its promotion.

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Steve Jaffe