

Osceola, Wis.
Oct. 24, 1967

Dear Mr. Weisberg,

You are right that there is something wrong with the left arm of "Oswald" in the picture with the rifle. The elbow should show. It was probably snipped off accidentally when the different elements of the picture were being assembled.

I still think they began with one negative and made an enlarged print from it to work on more easily. Then they took a picture of someone holding a rifle and the papers and fitted it onto the print over the original figure. The legs are badly cut out. They look lumpy. The new body was a little too long for the space, so comes out taller than the original, but still not long enough for the real head of Oswald they supplied, so that he comes out only seven heads tall. Normal proportions are from $7\frac{1}{2}$ to 8 heads tall. They seem to have used the original feet but because, as I mentioned before, the figure is tilted to its right the ankles look badly bent. After a little re-touching with opaque grays, they re-photographed their composite and made a new negative. During the process, of course, much of the detail was lost and the body is little more than a silhouette.

I think they did something similar to the Zapruder film.

The only Zapruder pictures I have are the ones from the November 1966 issue of Life and from your books. In the Life series, only the frames after 233 appear to be unretouched. The quality is better than the ones preceding and the motion depicted flows smoothly from frame to frame. Mrs. Kennedy reaches her arms toward the president. Governor Connolly brings his left arm up and around to brace himself against the car door as his "recoil to the right" throws him against it. It is his left arm as is plainly shown in the enlargements of frames 236 and 242. However if you follow this arm back to frame 233 you will see that an outline of a RIGHT ARM has been scratched onto this left hand and it is now a RIGHT HAND. And in the enlargement of frame 230 this "right hand" is said to be gripping the brim of his hat. This hand has only three fingers, too large, and all the same length. In spite of this it is plain that Connolly has already been hit because he is falling to the right, his right shoulder is going down, is much lower than the left.

The frames from 222 through 228 make no sense at all except as a clumsy attempt to make it appear that Connolly is still turning to the left when he is already recoiling to the right. This was before the "one bullet theory" and was probably part of the attempt to space the second shot as late as possible to make enough time between it and the first. The motion in these frames should be part of the motion in the frames that follow. It is not. When seen as a movie the head of Connolly must be just a blur. In the enlargement of 223 he seems to have a ruffle around the top of his shirt collar. And I don't think the man in 225 is Connolly at all. From there through 229 they seem to have been deliberately defaced. In the pictures that do not appear

to have been retouched, there is what looks like a sliding glass panel as part of the car, just ahead of Connolly. Between 223 and 230 it partly or completely disappears, which must be the places where somebody worked on the pictures.

In your first Whitewash book on page 206 which shows the spliced 212 frame, on the signboard in that frame there are what appear to be cracks radiating from a point in the film's sprocket hole. And in frames 207 and 210 the sign has been clumsily defaced. I wonder what they are hiding. Bullet holes very likely. Also in the Life pictures the sign in frames 227 and 228 seems to have more slender supports than it does in the others. They look more like the supports of the new sign as seen in the re-enactment photos.

I have thought for a long time that there must have been more than one plot. The FBI shows its complicity by its attempts to cover up the evidence. But I can't believe that they would deliberately plot the murder of President Kennedy. What I can believe, though, is that they would plan a fake attempt, "discover" it in time, pin it on a fake communist and start a witch hunt for those evasive reds that plague J. Edgar's dreams. I read somewhere that before the Nazis burned the Reichstag they had considered staging a fake attempt on the life of Hitler but gave it up for fear that it would afford too good an opportunity for someone who might really want to assassinate him.

Who found such an opportunity ready-made for them in Dallas is a hard question. So many elements were involved: Police, Criminals, Bay of Pigs Veterans, CIA, FBI, Oil Interests. Or maybe the Power Elite wanted a more compliant president. Maybe they all had plots and all the plots converged in Dallas.

I think you and your wife are doing a hard, possibly dangerous, but a great and necessary work. I hope I have helped a little, although you have probably thought of most of this already yourselves.

With best wishes,

Mrs. Ashbel Ingerson

Please excuse the bad typing. If I did it over again it might be worse.