

Winter 94-95 Number 12

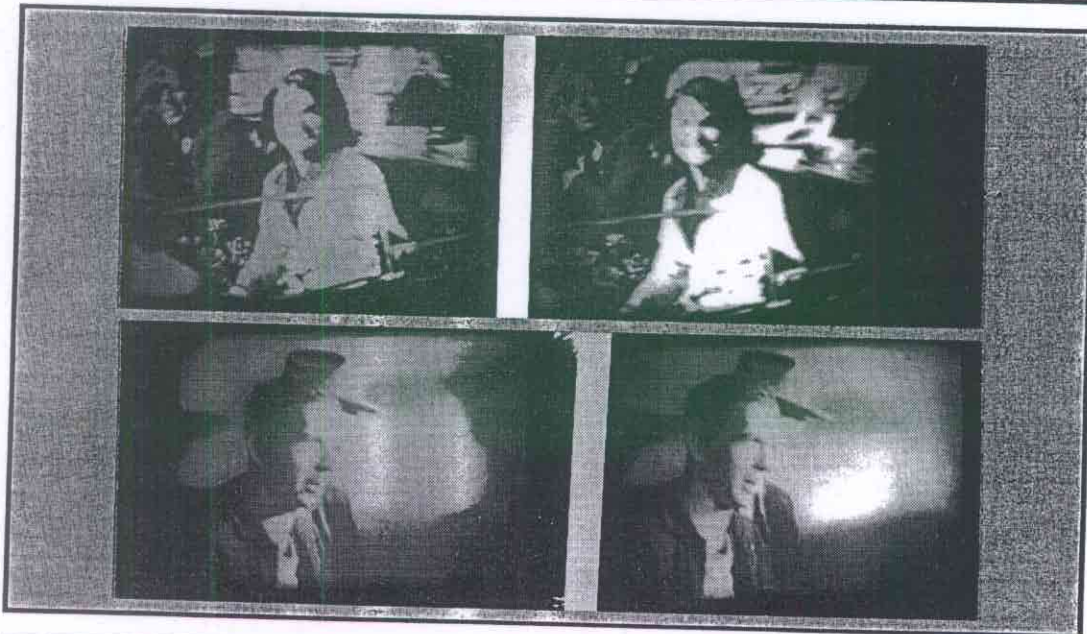
\$ 4.00



G. J. ROWELL'S THE INVESTIGATOR

THE ASSASSINATION OF PRESIDENT JOHN F. KENNEDY - IN SEARCH OF THE TRUTH

Martin Shackelford's ASSASSINATION EVIDENCE



IN THREE DIMENSIONS

IT'S NEVER TOO LATE TO INVESTIGATE

EDITOR AND PUBLISHER: G. J. ROWELL

THE INVESTIGATOR is published six times a year.
1501 Park Avenue, Bay City, Michigan 48708.

Subscription rates: \$24 for 1 year. \$4.00 for single issues.

Back issues (when available) \$5.00 each.

Canada: \$30 per year, \$5.00 for single issues (US Funds Only).

Overseas: \$36.00 per year, \$6.00 for single issues (US Funds Only).

SUBSCRIBERS PLEASE CHECK YOUR MAILING LABEL TO SEE WHEN YOUR SUBSCRIPTION WILL EXPIRE. IF FOR EXAMPLE YOUR LABEL SAYS "Issues 1-12", THEN THIS ISSUE #12 WILL BE YOUR LAST UNLESS YOU SEND IN YOUR RENEWAL.



J.F.K. ASSASSINATION EYEWITNESS VIDEO - PART 2

By Mark A. Oakes

120 Minutes of UN-EDITED
ORIGINAL INTERVIEWS WITH
PROFESSIONAL AUDIO

3 WORLD EXCLUSIVE INTERVIEWS *

\$26.00 postage paid, U.S.A.

- 1) Detective Paul Bentley
- *2) FBI - Robert Gemberling
- *3) Parkland Memorial Hospital's Nurse,
Elizabeth Wright - Goode
- *4) Patsy Paschall (known for her film footage)

Call or Write:

Mark A. Oakes

3503 West Northgate, Apt. #115

Irving, Texas 75062

(214)-252-3434



AN EXTRA DIMENSION:

APPLYING STEREOANALYSIS AND 3-D PHOTOGRAPHY TO RESEARCH IN THE ASSASSINATION OF JOHN F. KENNEDY

By Martin Shackelford

In 1978, I wrote a short article called "Dealey Plaza in Three Dimensions" for Penn Jones.¹ I have been asked by various researchers to expand on the topic, but never quite got around to doing that. This is dedicated to those patient colleagues.

1. STEREO: HOW DOES IT WORK?

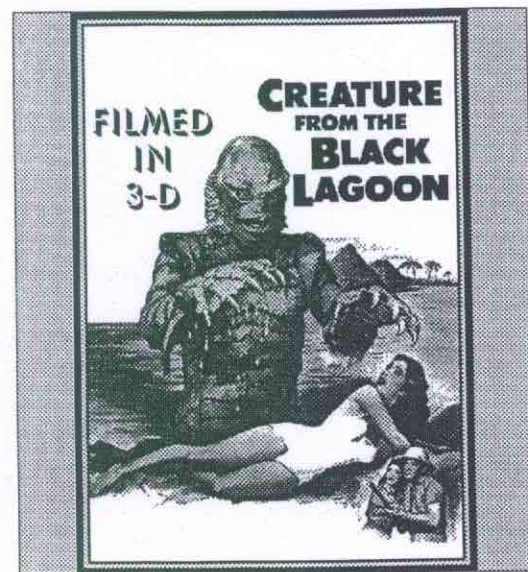
Depth perception, the ability to see spatial relationships in three dimensions, is an artificial creation of the brain. Each eye sees a two-dimensional image, and the brain combines them, interpreting the information on depth to create what you "see." If the two images are provided by two camera lenses (or two camera positions), the brain will do the same thing: show you a three-dimensional image.² Several discussions of stereo theory appeared in the volumes of the House Select Committee on Assassinations.³

2. STEREO PHOTOGRAPHY: SOME HISTORY AND SOURCES:

People frequently seem amazed that I know about 3-D photography, until I remind them of the View-Master stereo viewers and reels that nearly all of us have been exposed to since childhood.

Stereo photography (both amateur and professional) has been popular since the 1850s, shortly after the invention of photography, and has led to the organization of several organizations devoted to the subject.⁴ Stereo view cards sold well as late as the 1920s. There was a revival of 3-D photography in the 1950s, and new cameras and equipment have again become available in recent years.⁵

Beginning in the 1920s, there have also been periodic bursts of 3-D movie making, most notably in the



1950s ("Creature from the Black Lagoon," "Dial M for Murder," etc.) and early 1980s ("Comin' At Ya!," "Jaws 3-D," etc.).⁶

A few 3-D films have become available in 3-D⁷ on videotape.⁸ There is also anaglyph 3-D available in computer disk and CD-ROM formats.⁹

In recent years, there have also been a variety of television promotions, both repeats of older 3-D movies, and special events, like 3-D halftime broadcasts during football games, with viewing glasses sold through convenience store chains. With these glasses, you can view some assassination-related footage in 3-D (see below, Section 3A, "Films").

Magazines occasionally run photos in various 3-D formats, including anaglyph and hologram (laser-gene-

rated on film: no viewer required).¹⁰ 3-D comic books,¹¹ trading cards and other items appear on a semi-regular basis. There are also books containing numerous reproductions of antique stereo views,¹² and 1950s Stereo Realist views.¹³

Most recently, the popularity of so-called "Magic Eye" posters has led to books, postcards and other items using the technique. One spinoff this year was several books which showcase a variety of stereo views and formats.¹⁴

Once you know where to look for it, stereo is not difficult to find.

3. WHERE TO LOOK IN THE JFK EVIDENCE

A. FILMS

As mentioned in Section 1, images produced by two camera lenses or two camera positions can provide a three-dimensional image. As far as we know to date, there is no intentional 3-D photographic evidence relating to the JFK assassination, but that doesn't mean there is no 3-D photographic evidence.

One source of changing camera positions is a camera that is panning. Examples of films taken by panning cameras include the Zapruder, Nix, Muchmore and Hughes films, among others. These films can be viewed in 3-D using the convenience-store TV promotion 3-D glasses, which slightly delay the transmission of each image to one eye, creating the parallax necessary for 3-D viewing (this also works for regular television programs and videotapes which include panning). Quite an assortment of the footage currently available on video can be viewed in this way, including panning views of Oswald in the Dallas Police hallways.¹⁵

Depth information can also be obtained from the films by examining pairs of frames in a stereo viewer. In the Zapruder film, for example, pairs like 133 and 135, 187 and 193, and 182 and 200 (separation varies depending on what kind of information is being sought; sometimes exaggeration is helpful in bringing out degrees of difference¹⁶) create useful stereo images.¹⁷ If one has a clear set of frames from the Nix, Muchmore or other films, similar stereo views can be created. Remember, however, that a sequence during which the camera is not panning will not produce stereo views. Stereoanalysis of the films was done for the

House Select Committee on Assassinations,¹⁸ as well as by the Itek Corporation for its 1976 report.¹⁹

Stereo viewing can make clearer the location of the JFK limousine in Elm Street, the relative positions of the limousine's occupants (a key element in analyzing the Single Bullet Theory: you don't have to rely on someone else's computer simulations), and the relationships of various spectators to each other, to list a few examples.

B. PHOTOGRAPHS

[1] LOCATION

If we were lucky enough to have two photographs, taken in the same direction by different photographers at the same instant, and from nearly the same location, we would have a stereopair. So far as I am aware, there was no such lucky conjunction of the photographic evidence of the JFK assassination.

There were, however, spectators with still cameras standing near spectators with movie cameras, so there is another possibility: matching a still photo with a film frame. This works, for example, with a Houston Street frame from the Marie Muchmore film and Wilma Bond's photo number 3. Robert Hughes, Charles Bronson and Orville Nix were also filming from positions relatively near each other. The separation²⁰ would produce an exaggerated stereo effect, but the degree of exaggeration can be taken into account.

[2] CAMERA MOVEMENT

Another source of stereo pairs results from situations where a subject hasn't moved, but the camera has. Numerous subjects from Dealey Plaza may suggest themselves, as well as many photos taken from differing angles of the Texas School Book Depository and other locations.

Inside the Book Depository, the Dallas Police crime lab crew were busy taking crime scene evidence photographs. Lt. J.C. Day would take a photo, then hand the camera to Robert Studebaker, who would take a nearly identical view.²¹ Some of these pairs are viewable in stereo. Possible movement of the "sniper's nest" boxes has also been the subject of stereoanalysis.²²

Two photos taken by Fort Worth police of Oswald in his coffin at the O'Neal Funeral Home form a stereo pair. So do the backyard photos, CE 133a and 133b, including the heads, which eliminates the claim that

the heads are "identical": almost, but not quite.²³

For those studying ballistics, Harold Weisberg provides a usable stereo pair of the base of CE 399, "the magic bullet," in *Post Mortem*.²⁴ Better ones could be made of the original exhibit at the Archives. There may also be stereo pairs among the Dallas Police photos of the rifle and other evidence.

In the area of medical evidence, stereo viewing is possible with at least five pairs of JFK autopsy photos.²⁵ Although the two photos of the back of the head mentioned by Robert Groden (apparently the two most likely to reveal forgery to conceal evidence of a rear exit wound) are not yet both available, we do have useful pairs from the Fox set showing the head and shoulders (Fox 1 and 2), the back (Fox 5 and 5a), the top of the head (Fox 6 and 7), and the skull interior (Fox 8 and 9). Some of these have been published in usable form.²⁶

Lastly, stereomicroscopy, using angled lighting, is used in evaluating documents for authenticity,²⁷ but this works only on original documents, not photo copies.

4. COMPUTERS AND 3-D

There is both reading and imaging software available for those who wish to use their computers to work in 3-D.²⁸ Just as there are guides to drawing in 3-D with colored pencils or pens, there are computer 3-D drawing programs.²⁹

Some 3-D housing design and landscaping programs may be adaptable to creating 3-D models of Dealey Plaza. Such models can be crucial in doing trajectory analysis, where a two-dimensional model may be extremely misleading. Detroit researcher Dale Myers has done extensive modeling of the Plaza and the Book Depository, and has recently begun making his work available in video form.³⁰

Those with scanners can scan images and put them side-by-side for simple stereo viewing, either on-screen or laser-printed. Inexpensive viewers are readily obtainable.³¹

Some hospitals are using computer programs designed by one of "Star Wars" director George Lucas' spinoff companies to create rotatable 3-D images from X-rays, another technology with obvious applications to the JFK case.³²

5. TAKING YOUR OWN 3-D

RESEARCH PHOTOS

A. WHAT YOU NEED

FILM: No special film is required for taking 3-D photos. This means that you have available to you the full range of 35mm film stocks for prints and slides. You can even take 3-D with Polaroid film if you use two cameras or photograph a nonmoving subject (take one photo, step three inches to the left or right, and take a second photo: the two form a stereo pair).

CAMERA: Just as described above for Polaroid cameras, you can take stereo pairs with any camera,³³ but 3-D is easier with a camera designed for the purpose, or a camera with a special attachment. Though they are designed for 3-D, I don't recommend the Nimslo or ImageTech cameras,³⁴ which require special processing of the film and produce images you can't easily reproduce or enlarge. The only camera currently on the market for taking stereo pairs is the Loreo, which comes in a set with a matched viewer for \$120. On the used camera market, Stereo Realist, View-Master Personal Stereo, and other older cameras can be obtained. Stereo Realist is generally favored, as it produces two full 35mm images, and such accessories as mounting supplies remain readily available.³⁵

ATTACHMENTS: For my own work, I use a standard 35mm camera and a beamsplitter attachment, which places two images side-by-side on a frame of film. The resulting stereo images are easy to organize and view. The Pentax beamsplitter attachment I use is apparently no longer on the market, though it may be available second-hand. A less expensive version, the Franka Beam Splitter, sells for about \$55. The advantage of using an attachment is that you can take both 3-D and regular photos on the same roll of film. I alternated between the two in taking two sets of reference photos in and around Dealey Plaza in the Fall of 1991.

VIEWERS: These are available for both prints and slides, in various formats. Side-by-side stereo images can be viewed with a simple plastic hand viewer, an antique stereoscope, or a high quality bioptr stereoscope. Adjustable viewers and folding viewers are also available.

PROJECTION: There are currently no 3-D projec-

tors on the market, but accessories are available that allow for 3-D slide projection with standard projectors.³⁶ If you intend to project, you will need a format like Stereo Realist which produces two 35mm slides.

B. PICKING YOUR SUBJECTS

PEOPLE: Witnesses, researchers and others related to the case are appropriate subjects for 3-D. People are always good 3-D subjects.

LOCATIONS: Shooting relevant locations, as I did Dealey Plaza in 1991, is always helpful for future reference. Shooting in 3-D gives you more information to refer to later. The best 3-D photos usually include objects in the foreground, middleground and background. The more 3-D you shoot, the easier it will become to compose your photos, so you might want to practice it before you begin serious photography.

EVIDENCE: 3-D photographs of three-dimensional evidence (rifle, bullets, curbstone and other exhibits) will provide you with more information: is that a bump or a depression? a dark spot or a hole? shallow or deep? An example is the base of CE 399, mentioned above.³⁷ Two dimensional images can often be very misleading, as many theories based on them arising in this case attest.

CONCLUSION

Whether you employ stereoanalysis to examine existing photographic evidence, or take your own 3-D images in the course of your research, stereo is a valuable tool in exploring questions about the JFK assassination which maybe answerable in no other way.

Martin Shackelford, 216 N. Webster, Apt. 2, Saginaw, MI 48602

Notes:

1. *The Continuing Inquiry*, Volume 3, Number 1 (August 22, 1978).
2. A superb introduction is *Photographing in 3-D* by David Burder and Pat Whitehouse (1992, The Stereoscopic Society). The best source for this and other 3-D books, computer software, camera attachments, 3-D glasses and viewers, and other related items is Reel 3-D Enterprises, Inc., P.O. Box 2368, Culver City CA 90231, (310) 837-2368. Their catalog also has a good introduction to 3-D, in a Q&A format. A more advanced book is *Stereo Photography: An Introduction to Stereo Photo Technology and Practical Suggestions for Stereo Photography* by Fritz G. Waack, available from Reel 3-D. Another recent book, *Adventures in 3-D* by Douglas E. Wolfgram (1993, Que) includes a 3.5 computer disk with samples of 3-D programs.
3. These are easily located in the CD-ROM edition of the House volumes produced by L.M.P. Systems of Dallas, which is expected to release a combined Warren Commission/House Committee volumes CD-ROM late in 1994. Stereo theory is outlined on p. 577 of the *Report* (hereafter cited as HR577), I 177, II 418, VI 18 and 227, and VII 213.
4. In the U.S., The Stereoscopic Society of America, The National Stereoscopic Association, the Stereo Division of The Photographic Society of America, and the U.S. branch of the International Stereoscopic Union. There are also four organizations in Britain, and many in other countries.
5. The Nimslo camera and a single-use throwaway 3-D camera from ImageTech produce images that don't require viewers, but have clear limitations. Dual image slides and prints are the easiest format to use, and can be taken with any 35mm camera and a beamsplitter attachment, and viewed with a variety of viewers, ranging from \$2 to \$95. Two cameras can be mounted together on a camera bar for simultaneous images. Finally, there are dual lens cameras like the Loreo, as well as used Stereo Realist and other models from the 1950s and 1960s.
6. See, for example, *3-D Movies: A History & Filmography of Stereoscopic Cinema* by R.M. Hayes.
7. "Jaws 3-D," "Amityville 3-D," and others have been released on videotape, but not in 3-D as the original films were viewable with polarized lenses, not a format transferable to video; films in the anaglyph format (red and blue glasses), however, are transferable.
8. "Cat Women of the Moon" (1954), "The Mask" (1961), and the X-rated "Legend of the Magic Bed".
9. A company called Knowledge Adventure offers "3-D Dinosaur Adventure" and "3-D Body Adventure" among their science programs.
10. Sources include everything from *Playboy* and *Club* to *Omni* and *Sesame Street*.
11. One series is called "3-D Zone"; most major comics dealers carry an assortment of titles.
12. For example, *Stereo Views: An Illustrated History and Price Guide* by John Waldsmith (1991, Wallace-Homestead), *The Stereoscopic Nude: 1850-1930 and Early Erotic Photography* by Serge Nazarieff (both in 1994 editions).
13. Such as *3-D Hollywood: with 3-D Photographs* by Harold Lloyd, ed. Suzanne Lloyd Hayes.
14. *3-D Wonderland* (1993, Tokuma Shoten), *Stereogram and SuperStereogram* (both 1994, Cadence Books).
15. I was able to produce a nice stereo view of Lee Harvey Oswald from two Hearst newsreel frames, for instance.
16. See below, note 20.
17. I have begun, and hope at some point to finish, a complete listing of stereo views contained within the Zapruder film.
18. Zapruder film: R46, VI 18, 49 and 54; Nix film: VI 307; Hughes film: VI 309.
19. "John F. Kennedy Assassination Film Analysis".
20. Standard separation is the approximate distance between the pupils of two eyes. When the separation is less, the view is "flatter." When the separation is greater, the subject is miniaturized and the depth exaggerated. This can produce some startling effects! This issue is explored in Chapter 3 of *Photographing in 3-D* (above, note 2).
21. See, for example, pp. 153 and 154 of *JFK: First Day Evidence* by Gary Savage (1993, The Shoppe Press).
22. HSCA IV 423.
23. See also the HSCA analyses of this: R55, II 398, 416, 418 and 422, and VI 146, 176-7, 205, and 226.
24. P. 602, *Post Mortem: JFK assassination coverup smashed!* (1975, self-published).
25. For the HSCA analyses: I 179, VI 220, 229 and 383, and VII 40-41, 70, 76, 83, 103, 105 and 107. The HSCA experts only identified four of the five stereo pairs, omitting the skull interior.

26. Clear copies of some appear in *High Treason 2* by Harrison Livingstone (1992, Carrol and Graf).

27. HSCA VIII 232, 243-4.

28. An example is cited in note 2, above.

29. Sample programs are included in *Adventures in 3-D* (above, note 2).

30. "JFK Assassination: Volume One: The Dealey Plaza Shooting" was recently offered in a limited edition. Future volumes planned include "The Eyewitnesses," "The Oswald/Baker Encounter" and "The Tippit Shooting." To receive information on these, contact Microtech Graphics & Animation Inc., 9602 Hartel, Livonia MI 48150. Myers was seen discussing the Tippit shooting on the "Frontline" special "Who Was Lee Harvey Oswald?", and has done radio programs on the assassination.

31. Antique stereo viewers can often be obtained at antique stores or antique shows. For viewers as little as \$2 each, a source like Reel 3-D Enterprises is an option (see note 2, above).

32. An episode of the television series "The New Explorers" elaborated

on this technology. For an example of rotatable body imaging, see "3-D Body Adventure" (1993, Knowledge Adventure, available on disk or CD-ROM); an example of body imaging (skeleton) is on Knowledge Adventure's "3-D Dinosaur Adventure CD-ROM Sampler," which includes 3-D glasses.

33. You can even buy a twin cable release, that triggers two cameras at the same instant, and a camera bar for mounting two cameras side by side.

34. See above, note 5.

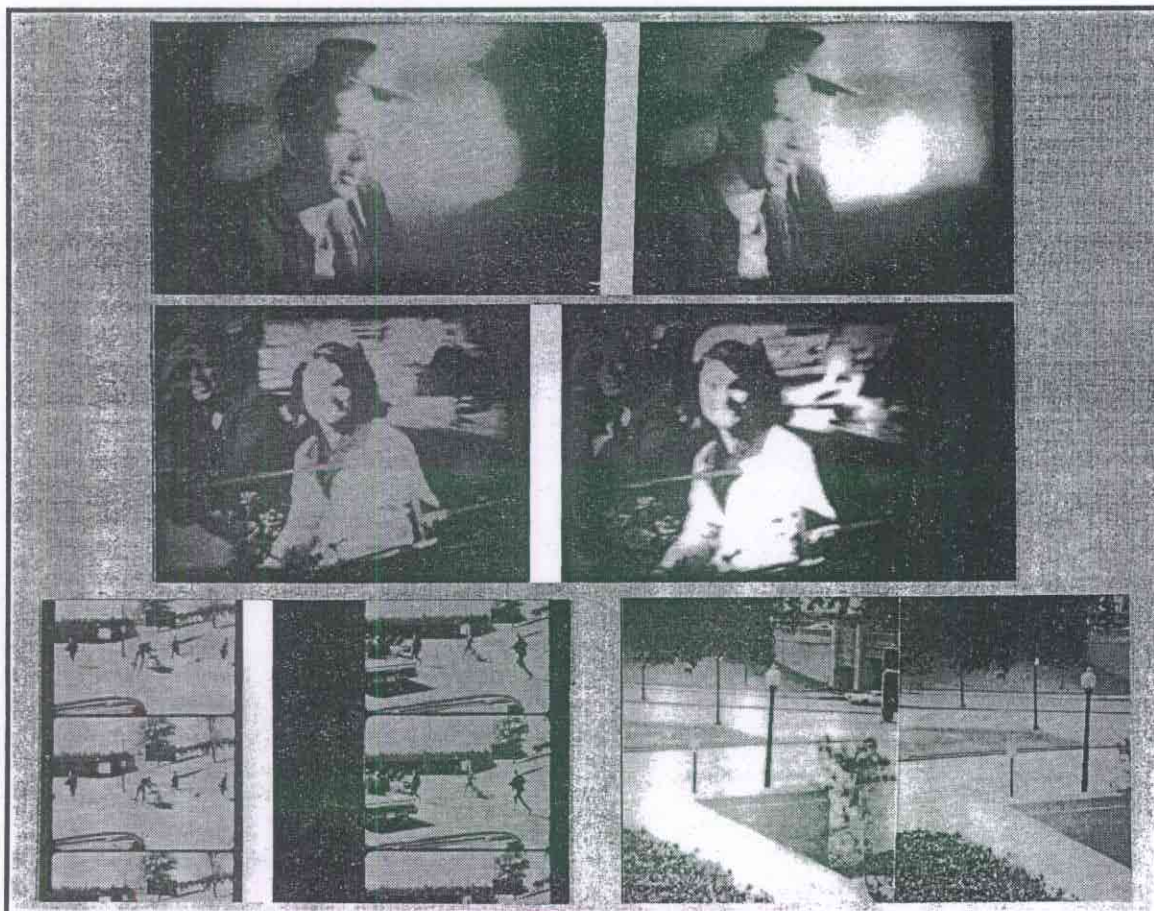
35. For information on supplies for various formats, see the Reel 3-D Enterprises catalog (above, note 2).

36. This can involve a twin projector stand, a dual remote that advances both projectors at once, polarizing filters for each projector, a special silver lenticular screen (\$90-292; also produces sharp clear images with regular slides) and viewing glasses with matching polarized lenses (at 60 cents to \$8 a pair, depending on style and durability).

37. In section 3 B (2).

PHOTO CAPTIONS FOR STEREO VIEWS

Lee Harvey Oswald in custody at the Dallas Police Headquarters, November 22, 1963 - frames from Hearst newsreel; President and Mrs. Kennedy riding in the Dallas motorcade, November 22, 1963 - frames from Universal newsreel; View of Dealey Plaza only moments after the shots: the underpass and grassy knoll from camera car on Elm Street - frames from Malcolm Couch film. (Views created by Martin Shackelford); View of retaining wall from Zapruder's position in 1991. (View taken by Martin Shackelford).



A Comparison of the Official Reconstructions of the John F. Kennedy Assassination

By Darryl Weatherly



The official Warren Commission records contain two distinct shot scenarios for the assassination of President Kennedy that differ considerably from what it put in its report. And in fact, the scenarios differ considerably from all common interpretations of the extant film record. In particular:

1. *Each scenario includes a third shot hitting the limousine at a point 30-45 feet further down Elm St. than where the car is depicted in frame Z313 (commonly referred to as the "head shot" frame).*
2. *Each scenario places the second shot hitting the limousine at a point at least 40 feet further down Elm St. than where the car is depicted in frame Z240, which is commonly accepted as showing Governor John Connally already shot.*
3. *One scenario includes time calculations that put the second and third shots much closer together than the first and second.*

The first of these points has been known for a long time. Several early books on the assassination pointed out that the FBI and Secret Service reports to the Warren Commission indicated three shots hitting the limousine with no missed shot, and no "single bullet" hitting two men.

The early authors either missed or ignored other severe conflicts between, on one hand, the FBI and Secret Service shot scenarios, and on the other, the Com-

The information in this article is based upon an early study done for Harrison Edward Ly-
ingstone's next book **KILLING KENNEDY** And
the Hoax of the Century, due for a Fall 1995
publication. The book will expand upon and
update the information contained in this article
- including a startling revelation about a film of
the assassination of President John Fitzgerald
Kennedy which has never before been viewed
by the American public!

mission version, which was seemingly based on the Zapruder, Nix, and Muchmore films.

The official bodies reenacted the crime several times, starting within a few days of the assassination at the latest. The FBI's November 29, 1963 report on the assassination indicates that a Secret Service agent John Howlett conducted a study involving a surveyor and one or more films on or before that date.¹ Chester Breneman, a surveyor, recalled a study performed for LIFE magazine on November 25,² and Robert West, the Dallas County Surveyor in 1963, thinks that work started the afternoon of the assassination.³

An extensive reenactment was performed by the FBI and Secret Service on December 5, 1963. The surviving records of this reenactment are the photographs comprising Commission Exhibit 875 (17H870-895), and the survey plat CE 585, which appears (vastly reduced in size) on 17H262.

The Commission also used two more survey plats, CE 882 and CE 883, and printed tiny reproductions of these (17H901). CE's 882 and 883 are nearly identical with each other. Both are different from CE 585 in that they show more details of structures in the plaza than CE 585.

Exhibits 882 and 883 are dated May 31, 1964, and

are associated with the May 24, 1964 reenactment conducted by the Warren Commission. CE 585 is dated December 5, 1963 and has a note saying "revised 2/7/64".

CE 585 has a scale of 1 inch = 20 feet and can be reproduced at the National Archives. The other two plats are in 1 inch = 10 feet scale, and, according to the Archives, are too large to reproduce.

CE 585 and CE 875

CE 585 depicts Houston and Elm Streets with elevation contours on the paved areas. Along the limousine path, starting at the Main/Houston intersection, are markings at 25 foot intervals. These are denoted 0+00, 0+25, 0+50, 0+75, 1+00, and so on. Station 2+50 is the first one west of the Houston/Elm intersection, and is almost directly south of the Depository window. Station 7+25 is the last one before Elm St. goes under the bridge.

The station numbers also occur on CE's 882 and 883, along with the elevation contours. CE 884 (17H902), a block of Zapruder film frame numbers, distances, and angles (for shot trajectories), includes station numbers to locate the supposed locations of the President depicted in certain Z frames.

For some reason, CE 585 shows a pattern of road stripes on Elm St. which differs from the pattern shown on CE's 882 and 883. CE 585 shows 13 pairs of stripes between Houston St. and the bridge, while the other two plats have 12 pairs.

To the extent that I am able to check, it appears that CE's 882 and 883 show the actual road stripe pattern apparent in the CE 885 photos. Robert West's recollection is that he only measured the exact positions of the stripes for the May 31 map, and that what is shown on CE 585 is not necessarily the correct road stripe pattern.⁴

CE 585 has three X's drawn in the center lane of Elm St. They are numbered 1,2,3 going westward and apparently stand for three shots hitting the limousine. Their approximate locations, with respect to the stations, are respectively 3+81 (6 feet from 3+75, toward 4+00), 4+43, and 4+95.

The December 5th reconstruction photos (Warren Commission Volume 17, pages 873-895) show a car positioned at various stations as follows:

Page	Station	Page	Station	Page	Station
873	0+00	881	3+00	889	4+75
874	0+50	882	3+25	890	X # 3 *
875	1+00	883	3+50	891	5+50 +
876	1+50	884	3+75	892	5+25 +
877	2+00	885	4+00	893	5+75
878	2+25	886	4+25	894	6+00
879	2+50	887	X # 2 **	895	6+25
880	2+75	888	4+50		

* (next to 5+00) ** (between 4+25 and 4+50) + (order reversed)

The introduction to this exhibit states that the car is placed for each picture with the rear bumper over one of the station marks. The above correspondence can be verified visually by comparing the position of the car with respect to the road stripes in each picture, to the position of the station marks with respect to the same stripes. Keep in mind that CE 882 (the 5/31/64 plat) apparently has the proper pattern of road stripes.

The introduction to the exhibit also states that location X#3 and station 5+00 are within four feet of each other, so one picture suffices for both. Location X#2 was apparently far enough from station 3+75 to justify a separate picture.

Note, by the way, the switched order of the two photos depicting the stations following the third shot.

The photographs that show the car at locations X#2 and X#3 also seem to depict the rear bumper at the indicated point on the street. (The statement that X#3 is four feet from station 5+00 supports this.) Presumably, the location of the car in the reconstruction is intended to mimic the location of the Presidential limousine, with the rear bumpers coinciding. So one should add about six feet to the station locations of the X's to get stations 3+87, 4+49, and 5+01 as the approximate locations of Kennedy and Connally at the time of these three shots.

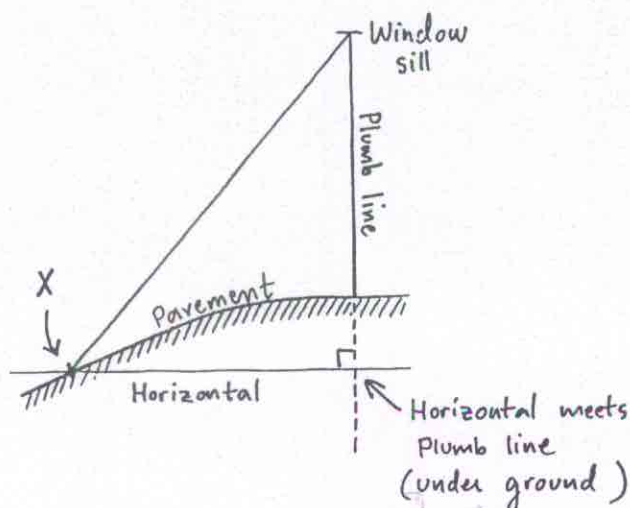
From the CE 884 block of figures, the interval Z210 to Z225 corresponds to the interval between stations 3+73.4 and 3+88.3 on the street, so the location of X#1 is consistent with the eventual Commission conclusion that a shot hit the President while he was out of Zapruder's view behind the sign. For the other two shots, there is wide disagreement between their placement according to the 12/5/63 reconstruction, and just about everyone's interpretations of the Zapruder film.

On the CE 884 block, frame Z240 corresponds to (President located at) station 4+02.3, and in both the single-bullet and separate-shot versions of the official

story, not to mention most of the multiple-gunmen scenarios, Connally has already been hit at this point. This is about 41 feet short of the spot at which the 12/5/63 plat places the rear bumper of the car at the impact of the second shot (and about 47 feet short of where Kennedy and Connally actually would have been). From Zapruder's vantage point, station 4+02.3 would be to the left of the nearest lamppost, and station 4+43 (and 4+49) would be to the right of this lamppost.

Again referring to the CE 884 block, frame Z313 corresponds to station 4+65.3 as the position of the President at the third shot. This is about 30 feet short of the spot at which the CE 585 plat places the rear bumper of the car at the impact of the third shot, and about 36 feet short of where Kennedy would have been.

The CE 585 plat includes a diagram of the trajectories of the hypothetical shots (essential parts reproduced on the next page). Each location on the street is



given an elevation, a distance to the Depository window, and a horizontal distance to whatever point is directly below the window and at the same elevation as the location on the street.

Strictly speaking, the lines labeled 294', 242', and 184' do not represent exact shot trajectories. The lines connect the window sill with points on the pavement directly under the rear bumper of the car. Apparently,

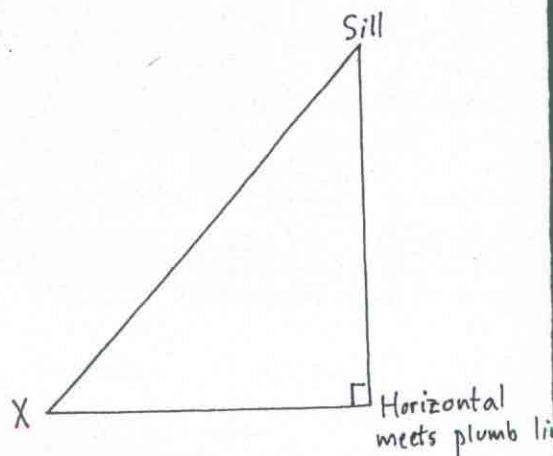
there was no effort made in this reconstruction to approximate the positions of the occupants of the car.

There is a small anomaly in this diagram. The elevation given for X#2 on the actual plat is 419.07, whereas the location of this mark with respect to the elevation contours suggests the actual elevation is 419.70. I think this is a simple error in transposing digits, and that 419.70 is the correct figure.

It is worth noting that the diagram compresses three dimensions into two, and so does not represent an exact view of the scene from any point in the Plaza. The corner of the Depository and the four marked spots on the pavement are not in a line with each other.

The three figures for each shot were probably obtained in this order:

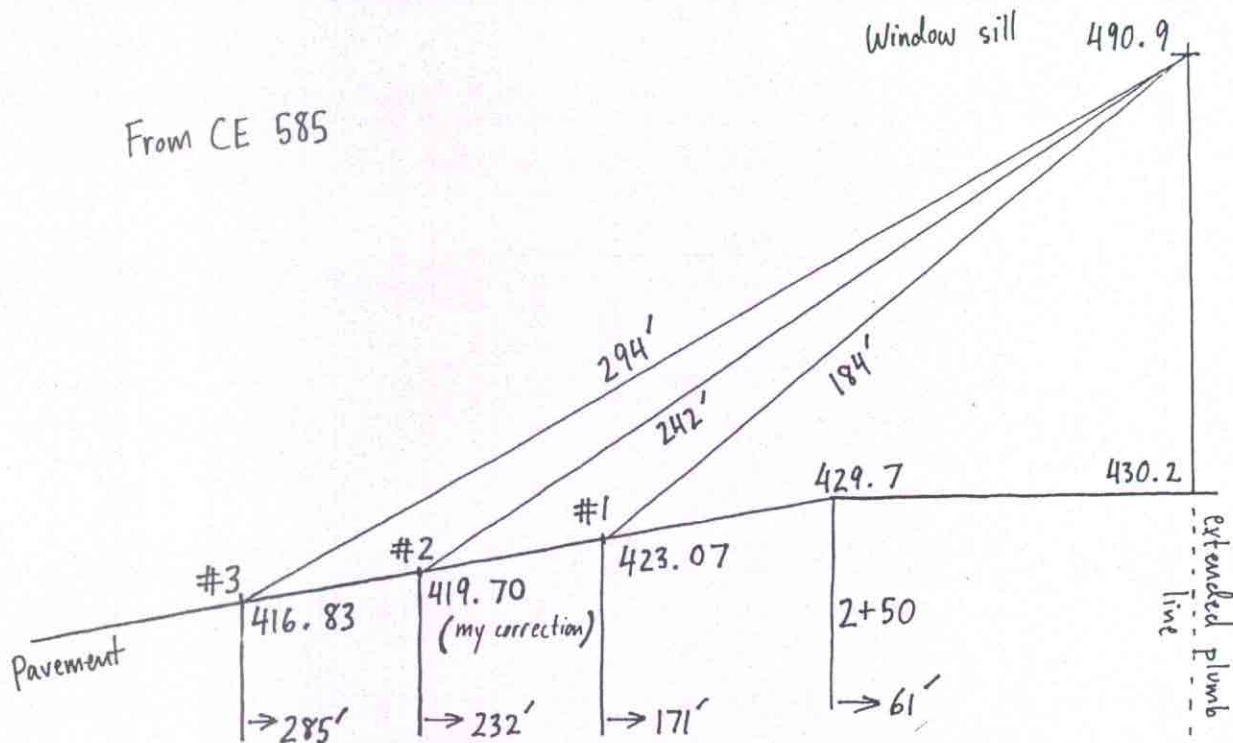
1. Elevation of the marked point on the street, likely taken from an existing survey plat.
2. Distance from that point to the window ledge.



3. Horizontal distance to the plumb line extending down from the window ledge, obtained from the right triangle relation.

4. Distance to the window and horizontal distance then rounded off to the nearest foot.

The numbers are internally consistent given that order of calculation, since the range of possible extremes for the distance to the window ledge, later



rounded to the nearest foot, always gives a range of possible extremes for the horizontal distance that includes the stated distance after roundoff (see the table next page).

The point of being picky about these figures is to show that they aren't just made up out of the thin air. They represent actual measurements made at the scene and must be based on something.

Was the Zapruder film used in the December 5th reenactment? How could it not have been used? Was it the same film that we have today or a substantially different film?

It is clear enough from CE 585 that the reenactment to which it relates involved use of a film shot from the concrete post where Zapruder stood. The post is marked on the plat, which otherwise shows none of the concrete structures in the Plaza. The signs and lamp-posts which are in view in parts of the film are marked on the map, and the three yellow stripes on the south curb of Elm St. are also marked. These stripes are visible, as far as I know, only in the Zapruder film and in later photos taken from the same pedestal.

If the Zapruder, Nix, and Muchmore films were available to the official agencies at the time of the December 5th reenactment, as the record seems to show, then reason indicates that they must have been used. There is ample documentation that the May 31, 1964 reenactment used these films. How, then, could the two reenactments differ so much in their placement of the limousine at the time of the fatal shot to Kennedy's head? Did the films change between reenactments?

The location of the limousine at the second shot, according to CE's 585 and 875, corresponds to its location in frames 285-290 in today's Zapruder film. These are frames in which only Connally's head is visible. The field of view shifts upward starting around Z275.

A few days (at most) after the assassination, television newscaster Dan Rather viewed the Zapruder film and gave two on-air "narrations" of what it showed. His descriptions suggest that he saw Connally hit while turned around, facing the President, which corresponds with Zapruder frames 285-290. The following two quotes are from the Richard Trask book *Pictures of the Pain*.⁵

Calculations from CE 585 data

Elevation difference	#1 : 490.9 - 416.83 = 74.07
(Vertical line)	#2 : 490.9 - 419.70 = 71.20
	#3 : 490.9 - 423.07 = 67.83

If the window-to-pavement distances are rounded off from figures that have one decimal place, then consideration of the possible extremes gives:

$$\#1 \quad (184.4)^2 - (67.83)^2 = 29402.451, \quad \sqrt{29402.451} = 171.47$$

$$(183.6)^2 - (67.83)^2 = 29108.051, \quad \sqrt{29108.051} = 170.61$$

Both extremes round off to 171.

$$\#2 \quad (242.4)^2 - (71.20)^2 = 53688.32, \quad \sqrt{53688.32} = 231.71$$

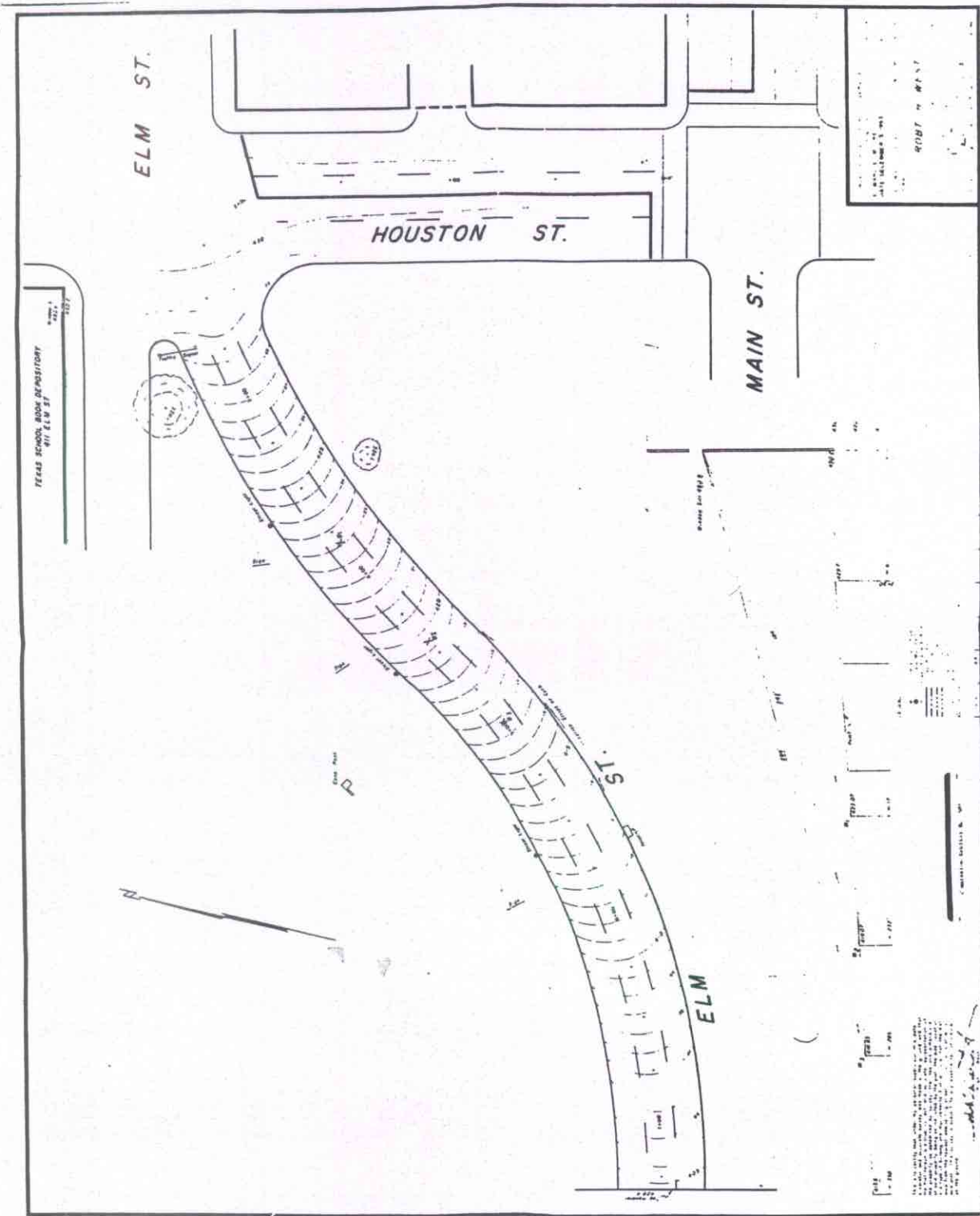
$$(241.6)^2 - (71.20)^2 = 53301.12, \quad \sqrt{53301.12} = 230.87$$

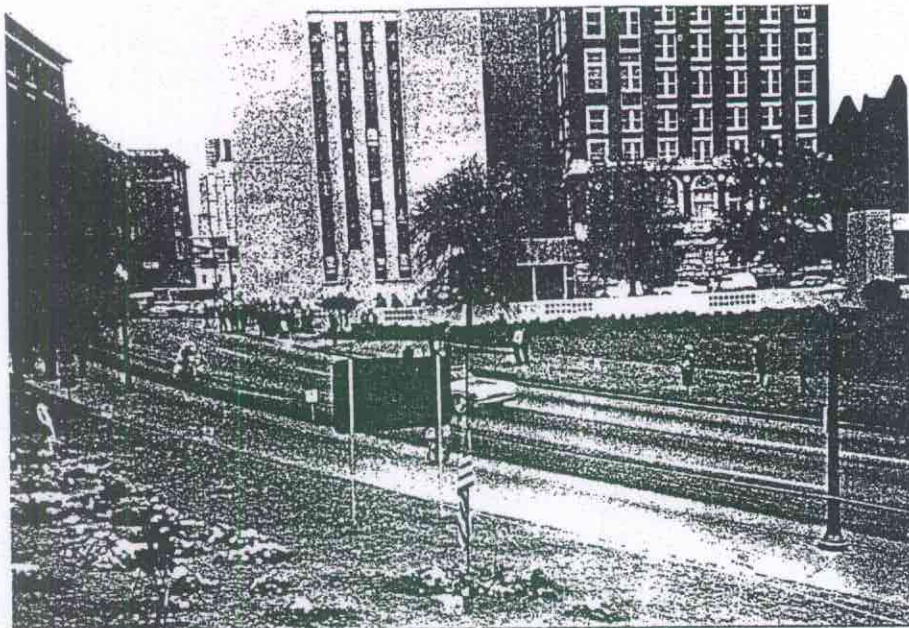
Upper extreme rounds off to 232.

$$\#3 \quad (294.4)^2 - (74.07)^2 = 81184.995, \quad \sqrt{81184.995} = 284.93$$

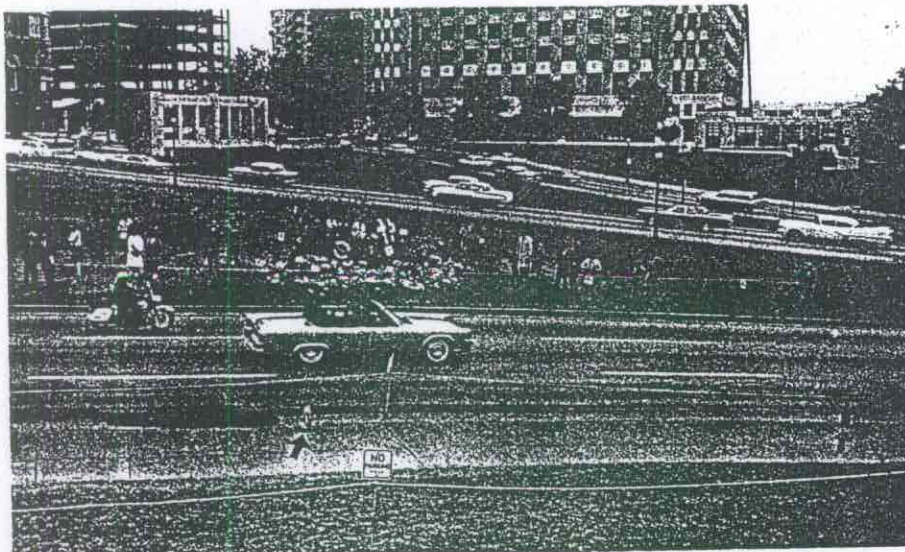
$$(293.6)^2 - (74.07)^2 = 80714.595, \quad \sqrt{80714.595} = 284.10$$

Upper extreme rounds off to 285.

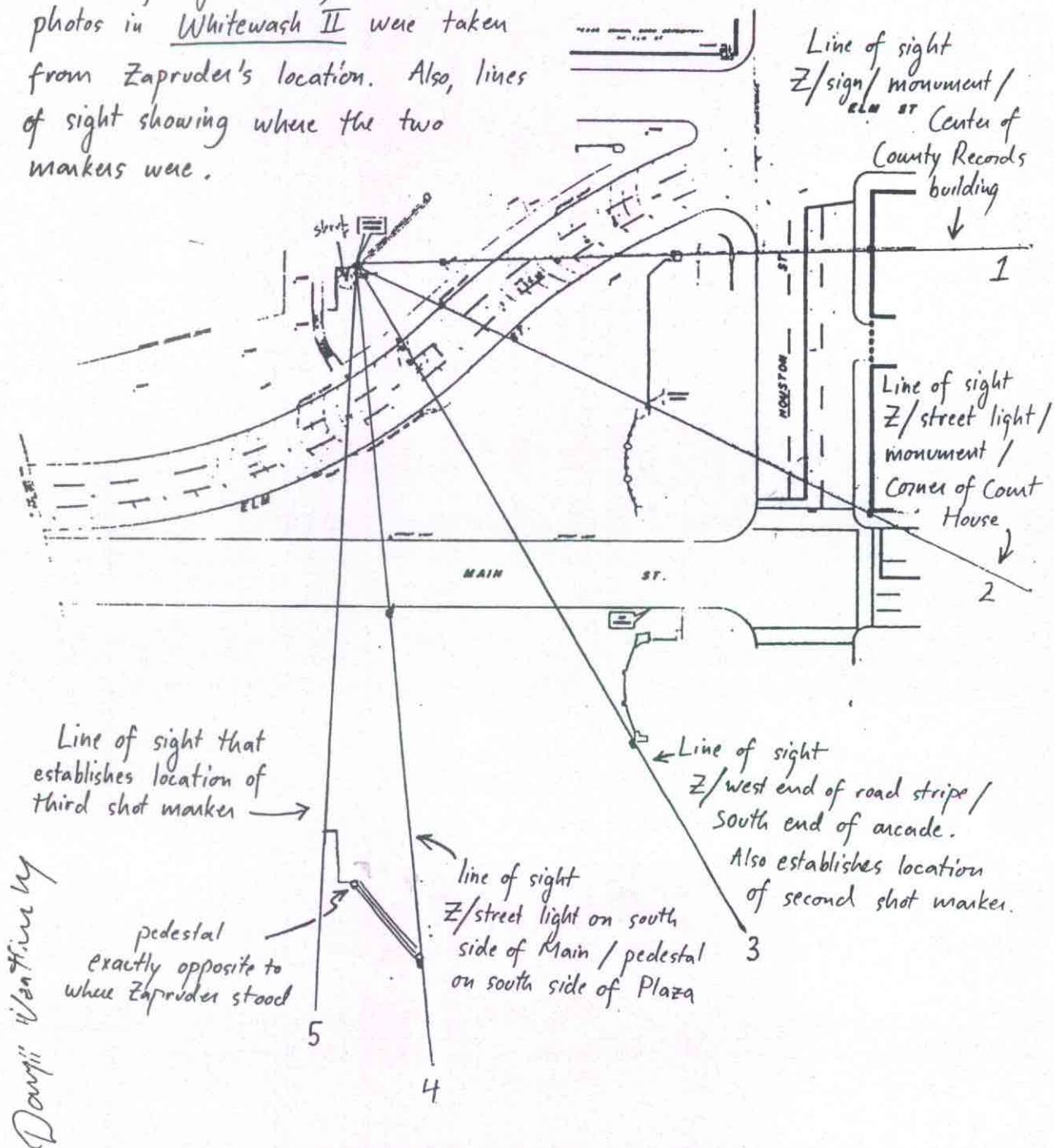




Secret Service reconstruction of positions of Presidential car at first (above) and second and third shots (road markers), like FBI's, says Governor Connally was hit by a separate bullet. This denies the basic conclusion of the Report.



Lines of sight showing that the two photos in Whitewash II were taken from Zapruder's location. Also, lines of sight showing where the two markers were.



Dated 11/25/64 by

Pictures of the Pain

"...Governor Connally whose coat button was open turned in such a way to extend his right hand out towards the President...and as he turned he exposed his entire shirt front and chest because his coat was unbuttoned...at that moment a shot very clearly hit that part of the Governor. He was wounded once with a chest shot, this we now know..." (page 87).

"The Governor's coat was open. He, he reached back in this fashion (Rather apparently illustrates the action), back as if to, to offer aid or ask the President something. At that moment, a shot clearly hit the Governor, in the front, and he fell back in his seat." (page 89).

Notice that he said that a shot hit Connally in the front. So Connally must have been turned around for Rather to think that a shot hitting him in the front could have come from the Depository. Also, Rather was saying that he saw the wound, saw it appear on the Governor's chest. No wound is readily visible on Connally in the Z235-Z240 sequence. Everything that is put forward as a reason to think a shot hit him there is based on interpreting his apparent reactions.

The unpublished manuscript *Murder from Within*, by Fred Newcomb and Perry Adams, is the first work to propose that Zapruder frames 285-290 could have once shown Connally being hit. They suggested that the image area was reduced in this part of the film to hide the area below Connally's head.⁶

Newcomb and Adams' manuscript was completed in 1974. They cited the Rather broadcast descriptions and gave their date as November 23rd. Trask cites an article by Gary Mack in *The Continuing Inquiry*, which in turn cites a transcript obtained by Richard E. Sprague, presumably from CBS. Trask is of the opinion that the broadcasts were made on Monday, November 25th.

Many authors have pointed out that Rather described the President as being driven forward when hit in the head. *Murder from Within* is apparently unique in drawing attention to Rather's description of the shot that hit Governor Connally.

FBI Visual Aids and CD 298

On January 20, 1964, the FBI turned over to the Warren Commission a collection of visual aids, including a Dealey Plaza scale model. The aids were accompanied by an explanatory volume which became Commission Document 298. The document is partly in narrative form and partly in question and answer form, including a section dealing with distances, angles, and time intervals between shots.

The scenario was, of course, three shots from the Texas School Book Depository window, with no misses since this was before the adoption of the single-bullet theory. The window-to-target distances are given as 167 feet, 262 feet, and 307 feet for shots 1, 2 and 3 respectively.⁷ Harold Weisberg published an excerpt from this FBI report:

(*Whitewash II*, p. 37) *What was the aiming pattern of the assassin's target? The target was moving away in a relatively straight direction. Shot one was fired from a gun probably braced for a steady shot sighted-in on a predetermined point on the parkway just clear of tree foliage. Linear measurements made on the scale model indicate that shots two and three were fired at a target slowly moving away in a direction slightly downward and to the right of the point where shot one struck the President.*

A. *SHOT ONE* hit the target from a distance of 167 feet, measured downward along a 23-degree angle from the horizontal.

B. *SHOT TWO* hit the target from a distance of 262 feet, measured downward along an 18-degree angle from the horizontal. The target moved forward 96 feet in 4.4 seconds at 15 mph (22fps) or 5.5 seconds at 12 mph (17.6fps). Line of sight change from shot one: 5 degrees upward, 4 degrees to the right.

C. *SHOT THREE* hit the target from a distance of 307 feet, measured downward along a 15-degree angle from the horizontal. The target moved forward 45 feet in 2.0 seconds at 15 mph (22fps) or 2.5 seconds at 12 mph (17.6fps). Line of sight change from shot two: 3 degrees upward, 1.5 degrees to the right.

A distance of 167 feet corresponds to approximately Z frame 207 if, as with the Secret Service figures, it means the distance to a point directly under the rear bumper of the car. A distance of 262 feet corresponds to the location of the limousine around frame Z313, and a distance of 307 feet corresponds to approximately frame Z370.

The document estimates the time intervals between shots as 4.4 to 5.5 seconds between shots #1 and #2 (limousine moved 96 feet), and 2.0 to 2.5 seconds between shots #2 and #3 (limousine moved 45 feet). These time intervals are based, apparently, on the insistence of many Secret Service agents that the limousine moved at a speed of 12 to 15 mph throughout the shooting.

The document gives precise distances from the pedestal on which Zapruder stood to the locations of the limousine at shots 1, 2, and 3.⁸ Pictures of the Dealey Plaza model show miniature cars representing the limousine at these three locations. The car representing shot #3 is across from the steps leading down from the pergola, and the car representing shot #2 is in about the location that we commonly associate with the fatal shot to Kennedy's head.

One must ask how the FBI could incorporate such data in a visual exhibit intended to "assist eyewitnesses in clearly demonstrating their recollections at the time of the shootings."⁹

Were shots combined in this scenario? Did "shot #2" really stand for two nearly simultaneous shots hitting Connally and Kennedy, so that it would at least approximate the witnesses' actual recollections? Did the FBI then make up a shot 45 feet further down the street, or was Kennedy really hit there?

Note that this scenario puts the second and third shots closer together than the first and second. The Warren Report concedes that most witnesses who reported a specific grouping of shots put the last two close together (the implication there is that one of these was the missed shot), and the description by Dan Rather also gives the impression that the third shot followed very close upon the second, according to the film as he saw it.

I would suggest that the original "timing problem" faced by the authorities concerned the last two shots, and had nothing to do with the "magic bullet".

The research community should give some thought to the phenomenon of incompetent or purposely ineffective use of evidence. Bits of Warren Commission minutia have been turned into magnets for criticism. Significant pieces of evidence are used in the literature to make one minor point, like a rebuttal to the single-bullet theory, and afterward that evidence is discarded.

This happened to CE 585, which was reproduced in Harold Weisberg's *Whitewash II*, with the comment that the three X marks stood for three shots hitting the limousine, contrary to the single-bullet theory. There was no comment about the actual location of the marks for the second and third shots.¹⁰

Weisberg also printed two photographs from the Commission's files, showing a reenactment in progress, and taken from the pedestal where Zapruder stood. Weisberg took these to be photos that were once part of CE 875, but that had been suppressed. (They may be that, or they may depict an earlier reenactment.) The photos show three traffic cones representing, apparently, the location of the limousine as three shots hit it. *Again, the only comment is that three hits is a contradiction to the single-bullet theory!!* Two of the cones were placed further down the street than where the limousine is shown in Zapruder frame 313. The author either did not notice this or chose to remain silent about it.

The section of CD 298 that gives the distances is also quoted on page 37 of *Whitewash II* with no comment about the gross conflict between these figures and what is now seen in the films.

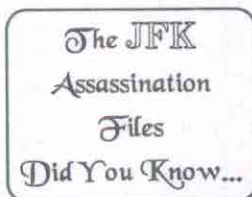
How could this information have been in the official files for so long, and available in a much-read book, without anyone grasping its meaning? Or did some people properly interpret this material, but we never heard from them?

Darryl Weatherly, Math Dept., SUNY, Binghamton, NY 13902

Notes:

1. Warren Commission Document 5, p. 117.
2. Fort Worth *Star-Telegram*, April 14, 1978.
3. Interview with Robert West, January 11, 1995.
4. Ibid.
5. Richard Trask, *Pictures of the Pain*, Yeoman Press, 1993.
6. Fred Newcomb and Perry Adams, *Murder from Within*, copyright 1974, p. 120.

7. CD 298, pp. 14-15. Reprinted in Harold Weisberg's *Whitewash II*, 1966, p. 37.
8. CD 298, pp. 10-11.
9. CD 298, Preface.
10. Weisberg, p. 243.
11. Weisberg, p. 248.



Due to an unforeseeable breakdown in the editing stage, Harrison E. Livingstone's newest book *Killing Kennedy And the Hoax of the Century* was unable to go to the printing stage as scheduled in April. Release of the book has been postponed until the Fall of 1995.

Mr. Livingstone recently met *Case Closed* author Gerald Posner face to face in New York City just before Posner gave a presentation to the Friar's Club. Given a very brief chance to address the crowd after Posner finished speaking about Lee Harvey Oswald, Mr. Livingstone replied, with words to the effect, that it was always nice to hear a fairy tale before going to sleep. Mr. Livingstone then proceeded to enumerate some of the facts in the case. Later, a show of hands of those in attendance overwhelming demonstrated their belief that a conspiracy felled JFK.

Gerald Posner, the poor man's version of Warren Commission apologist David Belin, is reportedly scheduled to have a television presentation in the Fall. Perhaps this will provide an opportunity for Harrison E. Livingstone to get some national television exposure at last, as he and Posner could be poised to meet in a head to head confrontation.

Word also has it that researcher & Oliver Stone consultant Gus Russo's long awaited book on Lee Harvey Oswald has been postponed until later in the year. It will be probably be published in the Fall.

"BOOKED BAG" - How is John Gotti, convicted crime capo of the Gambino crime family, spending his life sentence in the federal pen at Marion, Illinois? Hitting the books. Shari King, manager of the Liberty Book Store in Boca Raton, Florida, sends Gotti's requests to him through an intermediary. Already on the don's shelf: John Grisham's *The Client*, Philip Roth's *Operation Shylock*, Nelson DeMille's *The General's Daughter* and William Diehl's *Primal Fear*. Also included is Anthony Summer's book on red-dress-wearing J. Edgar Hoover, *Official and Confidential*, "because," says a Gotti goomba, "it tells the truth about the FBI." (*PLAYBOY*, August 1993, "Playboy After Hours", p. 15-16.)

What could turn out to be the rarest and most sought after item in recent research history? Could it be the equivalent of the very first recording of Elvis Presley - singing "Happy Birthday" to his mother; or perhaps



one of only four copies of a record that Paul McCartney made as a gift for the other Beatles - John Lennon, George Harrison, and Ringo Starr. This rare research item is Vince Palamara's *The Third Alternative, Survivor's Guilt: The Secret Service & The JFK Murder* video tape. Only the original and four copies are known to be in existence.

One delay in getting this issue into your hands sooner was the fact that researcher Darryl Weatherly uncovered additional information on the "official" reconstructions of the assassination - just as this issue was going to press. Faced with the options of outdated material or a last minute rewrite - I opted for the rewrite of his excellent article.

The next *Investigator* will feature Dennis Bishop's intriguing look into Lee Harvey Oswald's "Dallas Connections" - which will explore the circumstances surrounding Oswald's letter to "Mr. Hunt". Was it addressed to E. Howard Hunt of the CIA or billionaire H. L. Hunt of Texas? Also in the next issue will be an update on "Jack Ruby's Mechanics" by Bill Adams.



Book Review By David M. Keck

Most researchers of and those interested in the assassination of President John F. Kennedy know of Dr. Cyril Wecht as the lone dissenting member of the forensic panel of the House Select Committee on Assassinations. Not as many are aware of his involvement in that case from an early time and his role as a consultant on a number of other well known cases of famous or mysterious deaths across the country. This book explains his role in those situations and more.

Co-authored with Mark Curriden, a legal writer for the *Atlanta Constitution*, and his own son, Benjamin Wecht, a freelance writer and teacher, *Cause of Death* is a 314 page volume with twelve chapters, each one about a separate murder case, mysterious or famous death. It includes information about the deaths of the wife of Jeffrey MacDonald, Elvis Presley, Dr. Herman Tarnower, Andrew Diehl, Bill Ward, Sophie Friegood, two cases from Wecht's own Pittsburgh area, and the Sunny von Bulow attempted murder case. For the purposes of this journal, however, I am going to concentrate on those three chapters that deal with the Kennedy family in reverse order, beginning with the death of Mary Jo Kopechne.

Wecht's version of Senator Edward Kennedy's involvement in the death of Mary Jo Kopechne on that weekend in July of 1969 adds little to the facts of the case. There are many adequate books on the subject, dealing with specific aspects of it by Richard and Thomas Tedrow, R. B. Cutler, Kenneth Kappel, Robert

Sherrill, Jack Olsen, and Leo Damore, to mention a few. Indeed, Wecht himself says in this book "...there's very little new information or evidence."¹

Wecht states that his concern with the case did not involve accusations that the Kennedy family's influence would preclude a fair disposition of the outcome.² Indeed, he later was asked by Kennedy himself to support the Senator in what was then a planned run for the Presidency against the incumbent in his own party, Jimmy Carter, according to Wecht.³ Wecht's stated purpose in involving himself in this case was to determine if there was foul play, and what good, if any, an exhumation and autopsy would do for the case.

Wecht's primary contention is that if the proper medical and legal procedures would have been followed, a proper determination of the facts could have been made about the circumstances causing Miss Kopechne's death. He recalls testimony before Pennsylvania Judge Bernard Brominski regarding District Attorney Edmund (he calls him "Edward") Dinis's request for the exhumation of Kopechne's body, and the reasons why the Kopechne family would not have favored such an action.⁴ Wecht claimed that, in his determination, an autopsy could determine if in fact drowning was the cause of death, even after burial of some length. To Wecht, an external examination, such as was done in this case, was not sufficient for determining the cause of death in a drowning.

Even though, in other parts of the book, Wecht identifies himself as a Democrat politically, and, as was mentioned earlier, agreed to support Senator Kennedy in a try for the Presidency in 1980, he does question Kennedy's memory and version of events on that evening.⁵ He delves into the issue of toxicology reports and how much alcohol Miss Kopechne consumed before her death that night. The raising of that issue here by Wecht lends some credence to author/researcher Harold Weisberg's comments to me in a letter that "EMK [s accident was]... probably [due to] his own drunkenness."⁶ At least Wecht is willing to investigate that possibility in this chapter.

Wecht uses this case to recommend that qualified medical personnel in "the forensic sciences"⁷ to be appointed, rather than elected, throughout the country. He cites examples where the people that perform autopsies are often not even Doctors.⁸ Another short chapter was devoted to the murder of John and Edward

Kennedy's brother, Senator Robert F. Kennedy, just one year before the Chappaquiddick incident, in 1968. This time, Wecht claims that the fault in finding all the facts was not with the medical examiner, who, in this case was his friend, Thomas Noguchi, "coroner of the stars," who has written his own book; but with Sirhan Sirhan's lawyer, who, according to Wecht, did not properly use the information that was available in Sirhan's defense.

It was Wecht, on being informed of Robert Kennedy's impending death by his friend Noguchi, who recommended that the mistakes made in President Kennedy's autopsy could be avoided by following certain precautions. According to Wecht, he recommended that a "go-between" be contacted who had Kennedy family ties. He recommended Pierre Salinger. Wecht suggested that others, including Doctor Pierre Finck, who assisted in President Kennedy's autopsy, be invited in, along with the doctors who performed surgery on Robert Kennedy, to view the autopsy, assist, and give suggestions, but not run the autopsy.⁹

Wecht related how he visited the crime scene in Los Angeles and the tests that were done to determine how many times the Senator was shot, what the ballistics involved. Like the Senator's brother's case involving Miss Kopechne, there is not much information that is new here, but having Wecht's expert opinion as a forensic pathologist adds credibility to the theory that more than one gunman shot at Robert Kennedy that day.

Wecht also tells us that he was invited by Mrs. Sirhan, the accused assassin's mother, to defend her son in court. Wecht shares his reasons for declining (among others, he hadn't recently practiced criminal law, though he was a lawyer as well as doctor, his busy schedule, and his admitted great sympathies for the Kennedy family.)¹⁰

In the end, Wecht expresses regret that he did not take Sirhan's case. He states clearly that he believes Sirhan deserves a new trial and that Sirhan was not Robert Kennedy's murderer.¹¹

That brings us to Wecht's first chapter of this book, and by far the longest: the chapter on the assassination of President John F. Kennedy, and the case that Wecht is most thought of being associated with. Like the other two cases in this book involving the Kennedy family, not much that is new has been offered in this

work. Wecht's insights are valuable, however, if for no other reason than he has put them on paper for future reference, and from his perspective as an expert on the case and in forensic pathology.

As might be expected, Wecht, like Dr. Charles Crenshaw before him in *JFK Conspiracy of Silence*, reiterates the chain of events that occurred on November 22, 1963 that culminated in the death of President Kennedy. It then goes on to describe the investigation of the Warren Commission, the conclusions of which Wecht comments about early on "...absolute nonsense!"¹² His comments on the appropriateness of an autopsy on the President right there in Dallas are valuable in light of his professional qualifications.

Wecht explains in detail why a sectioning of the brain was crucial to solving the mystery of the direction and nature of damage of shots to the President's head. The importance of this evidence was confirmed by Dr. Roger McCarthy, President of Failure Analysis, the engineering firm so often quoted by Gerald Posner in his recent work *Case Closed*. In a conversation by telephone with Dr. McCarthy on October 11, 1993, he told me that this case "won't be resolved until we find his brain."¹³ However, in the same conversation McCarthy also noted "there are bigger problems than the wounds."

Wecht goes on to say that an exhumation of the President's body could still reveal information that would be helpful, in particular an examination of the skull. Wecht comments that all of this would have been unnecessary if the military doctors had followed appropriate procedures for an autopsy. In commenting about Wecht's criticism of Dr. James J. Humes' admitted destruction of notes he took during the autopsy, my family physician, Doctor Florence Lenahan, of Columbus, Ohio, and former Delaware County Coroner, commented that "destruction of any notes taken during an autopsy is inappropriate. A coroner can always use any information that helps to remember what you originally saw."¹⁴

Wecht explains how he first got involved in the case through discussions with Pierre Finck, and authors Sylvia Meagher and Josiah Thompson. He states that, at first, in 1965, there was "not enough evidence...for me to reject the Warren Commission conclusions."¹⁵

Like many other conspiracy theorists, Wecht goes into detail about the "magic bullet" that was supposed

to have traveled through Kennedy's back and neck, and on through Governor John Connally, seated in front of Kennedy. Here Wecht and Roger McCarthy differ somewhat. On September 18, 1993, Wecht telephoned me at my home long distance. Among other things, he told me that Posner's claim in *Case Closed* that the "magic bullet" tumbled when exiting the President's neck was inaccurate. He said this exit "would not cause tumbling."¹⁶ In contrast, McCarthy told me on October 11th that tumbling occurs "all the time" in wounds like this.¹⁷

Further, Wecht repeats the charge by Jim Garrison, dramatized in Oliver Stone's film *JFK* that the bullet could not have traveled a path that caused wounds in both men. He claims that defenders of the Warren Commission keep putting Connally further to the left, much like Jim Moore does in *Conspiracy of One*. In that book, Moore claims that because Kennedy was seated all the way to his right, with his arm over the side of the car, and Connally was in a jump seat, which was situated inboard from the regular seat that Kennedy was in, Connally was considerably to the left of Kennedy, and thus in line to receive the "magic bullet" as the Warren Commission says.¹⁸ When I was in Detroit for the 1992 Annual Convention of the National Council for the Social Studies, I had occasion to view President Kennedy's limousine at the Henry Ford Museum at Greenfield Village. Although it had been cleaned up and reconstructed (the bubble top was now replaced by a permanent roof), I could see that Connally's jump seat was indeed a few inches to the left of Kennedy's position. Pictures of Kennedy in the famous Zapruder film clearly show his arm draping over the side of the car. Wecht, however, is convinced that Connally could not be far enough to the left to cause his wounds from the same bullet that hit Kennedy in the back, and perhaps the neck, and told me so in our September telephone conversation.

Wecht describes how he became involved in Jim Garrison's prosecution of Clay Shaw in New Orleans. His help was sought in regard to the autopsy evidence, which was deposited in the National Archives, with restrictions imposed by the Kennedy family. It is interesting that Wecht had been given permission to view the autopsy pictures again, this time with Doctors Randy Robertson and David Mantik, professional acquaintances of his. That was to have taken place late in

September of 1993.¹⁹

Like many other authors, Wecht could not resist relaying a story by someone with Mob connections who claimed to have primary sources relating to the assassination. He spends several pages describing his contact with one Robert Russell, a "convict turned Mob informant."²⁰ Wecht also relayed an interesting interview he had with Marina Oswald, widow of the accused assassin Lee Harvey Oswald.

In the end, Wecht suggests that rogue elements of the CIA, in conjunction with the Mob were responsible for President Kennedy's death. He calls for a special prosecutor in light of FBI and Justice Department's lack of "...interest in solving this case."²¹

This book has value to those new to the cases reviewed here because it gives a basic summary and overview of the events and personalities involved in each case. Though it does not add a lot of new facts to any of the cases involving the Kennedys, it is of value to seasoned researchers and students of the cases because it explains the context in which Wecht became involved in these cases, and his unique perspective as an admirer of the Kennedys and forensic pathologist. If you are willing to wade through the facts you already know, this book is readable and has considerable value as a reference work. **David Keck, 3503 Huntingbrook Drive #203, Columbus, OH 43231-4937.**

Notes:

1. Wecht, Cyril, with Mark Curriden and Benjamin Wecht, *Cause of Death*, (Dutton, November 1993, New York, New York), p. 91.
2. Wecht, p. 91.
3. Wecht, p. 102.
4. Wecht, p. 99.
5. Wecht, p. 98.
6. Letter to author from Harold Weisberg, October 13, 1993.
7. Wecht, p. 103.
8. Wecht, p. 79.
9. Wecht, p. 79.
10. Wecht, p. 87.
11. Wecht, p. 89.
12. Wecht, p. 22.
13. Telephone conversation with Dr. Roger McCarthy, October 11, 1993.
14. Conversation with Dr. Florence Lenahan, 1990.
15. Wecht, p. 26.
16. Telephone conversation with Cyril Wecht, September 18, 1993.
17. Telephone conversation with Dr. Roger McCarthy, October 11, 1993.
18. Moore, Jim, *Conspiracy of One*, The Summit Group, Fort Worth, Texas, 1990, p. 172.
19. Telephone conversation with Cyril Wecht, September 18, 1993.
20. Wecht, p. 48.
21. Wecht, pp. 75-76.



The Shaping Of Public Opinion

By Vincent M. Palamara



1960's

November 22, 1963

JFK Assassinated

- a) Press "leaks" (including Hoover's FBI)
- 1964 - Warren Commission
- b) Press "acceptance"
- 1966 - The "Critics": Lane, Weisberg, Epstein, Jones, etc.
- c) Public begins to strongly doubt the "official" verdict
- 1967-1969 - Jim Garrison
- d) The critics "unite" (in spite of the 1968 Clark Panel Review of the Autopsy Materials)
- 3/1/69 - Clay Shaw acquitted ...
- [First major lull in case - research community, publishing world]
- 1972, 1973, 1974 - Watergate, Ford takes over as President, pardons Nixon ...
- 1973-1976ish - Government investigates its own "dirty deeds" (CIA, FBI, etc.) [Rockefeller Commission, Church Committee, Schweiker/Hart Subcommittee] ...
- e) RESULT: "Could there have been a conspiracy - and subsequent coverup - in the murder of JFK?"

LBJ

NIXON

1970's

FORD

CARTER

1980's

REAGAN

BUSH

1990's

CLINTON

- 1991 - "JFK", A & E's "The Men Who Killed Kennedy"
- 1992 - JAMA, A & E's "The Trial of Lee Harvey Oswald" (EDITED - minus Lopez testimony, call-in poll, commentator's comments) [JAMA also acts as a counter to Dr. Crenshaw's book and "20/20" appearance in April, as well as "High Treason 2"]; Also: "Ruby", Court TV's "Mock Trial", many books/TV shows, JFK Records Act - 1992 Presidential campaign evokes memories of JFK - Clinton and Gore both believe there was a conspiracy, want files released
- 1993 - 30th anniversary with more file releases and books, but... Posner's "Case Closed" (with "Frontline", CBS Special, USN&WR, "Newsweek", etc.) [Connally dies]
- h) Although public opinion polls are still overwhelmingly in the critic's corner, an equal amount probably feel confused or indifferent...or both
- 1994 - [Jackie dies] C.O.P.A., A.S.K., more files, some more books, but...

ARE WE HEADING INTO THE THIRD MAJOR LULL IN BOTH THE RESEARCH COMMUNITY AND PUBLISHING WORLD?

IS IT A CLASSIC CASE OF "THREE STRIKES AND YOU'RE OUT"?

THE PUBLISHING WORLD HAS ABOUT GROUND TO A HALT, WHILE ANOTHER MAJOR ANNIVERSARY WILL NOT OCCUR UNTIL THE 50th ANNIVERSARY.

AFTER POSNER'S BOOK, ARE WE IN A POSITION EQUAL TO THE SURVIVOR'S OF A NUCLEAR HOLOCAUST -- "ONLY THE STRONG SURVIVE"?

ONLY TIME WILL TELL...



Untimely Deaths: Coincidence or Paranoia?

By Jack White



Every researcher knows about Penn Jones' famous list of untimely deaths related to the JFK assassination. You know the pattern: immediately after November 22, 1963 and during the Warren Commission inquiry there was a flurry of "mysterious deaths"; then during the Garrison investigation, another batch; then during the Church committee hearings, some more; and during the House Select Committee on Assassinations hearings another big group. The House committee even addressed the issue with a statistical study, but they concluded it was all coincidence, and that researchers were just paranoid.

Well, consider the following and decide if "untimely deaths" are paranoia, coincidence, or part of a pattern:

1. About 5 years ago the announcement of the alleged participation of former marine (and also former Dallas police officer) Roscoe White roused the nation into thinking there was finally a break in the JFK case. Then, a mass of disinformation attacking the credibility of Ricky White and his story of his father created confusion in the minds of researchers, media and the public.

2. The Dallas JFK Assassination Information Center had presented the information to the public at a 1990 news conference. Presiding at the conference were AIC financial backer Bernard "Bud" Fensterwald and the then AIC CoDirectors Larry Howard and Gary Shaw. Also present were private detective Joe West, who was helping the AIC with the investigation, Rev. Jack Shaw, researcher Larry Harris, and Ricky White. The four main "White" investigators were Fensterwald, Howard, Gary Shaw, and West.

3. Shortly after the announcement, at the height of the investigation, Geneva, Roscoe's widow, suddenly died an "untimely" death at a relatively young age.

4. Since then, of the four main investigators...

(a) Bud Fensterwald died an "untimely" death at a relatively early age from a "sudden illness." AIC's

funding dried up with his death.

(b) Joe West died an "untimely" death at a relatively early age during a "routine" heart bypass operation. I had talked to Joe three days before the operation, and he told me that during a "routine" physical, the doctor told him he must have a "sudden" bypass. Joe told me that he would call me about some "Roscoe photos" the following week when the doctor had told him he would be back in circulation after the routine operation. The heart operation was a "success", but Joe's lungs never restarted and he didn't wake up. He died later when the lung machine was disconnected.

(c) Larry Howard early in 1994 died an "untimely" death at a relatively young age from a "sudden illness." At the time of his passing, Larry was working with a former FBI agent on a fresh lead in the Roscoe investigation, and told me just days before he died that he was finding lots of new information concerning Roscoe's participation.

(d) A few weeks after Larry's death, JFK Assassination Information Center died.

(e) Gary Shaw, *be very careful of "sudden illness!"*

Jack White, 704 Candlewood Road, Fort Worth, TX 76103



THE EVOLUTION OF LEE HARVEY OSWALD

AN ALL NEW 18 x 24 FOUR-COLOR POSTER
THE MANY FACES OF
LEE HARVEY OSWALD

Researcher Jack White has assembled 77 facial photographs of "Lee Harvey Oswald" into a poster that demonstrates there was more than one person using that name.

Send \$20 check or money order to:

Jack White JFK Educational Research
704 Candlewood Rd., Fort Worth, TX 76104

Texas Theatre struck by fire

By Kevin O'Hanlon
ASSOCIATED PRESS

DALLAS — A fire on Saturday destroyed the stage and screen of the historic Texas Theatre where Lee Harvey Oswald was captured after the 1963 assassination of President John F. Kennedy.

The roof over the stage collapsed but the walls of the two-story movie theater which doubles as a museum remained standing. The flames did not reach the 1,080-seat auditorium, although about two feet of water pooled on the floor of the pit area in front of the screen.

The damage, however, was "not irreparable," said Battalion Fire Chief Mike Jones.

The five-alarm fire was believed to have started in a furnace shortly before 3 a.m. It was brought under control about daybreak.

General Manager Ron DuBois was asleep upstairs when the fire began but was not injured. "I ran out of here in my underwear," he said.

Oswald was arrested inside the theater in suburban Oak Cliff just hours after Kennedy was shot on Nov. 22, 1963. Nightclub owner Jack Ruby

Oswald was arrested inside the theater in suburban Oak Cliff just hours after Kennedy was shot on Nov. 22, 1963.

shot and killed Oswald two days later in the Dallas police garage while Oswald was being transferred to the county jail.

Ruby was convicted of Oswald's murder and sentenced to death. He died of lung cancer on Jan. 3, 1967.

The Texas Theatre, built in 1931 by the late billionaire Howard Hughes, has been hamstrung by financial problems and went into foreclosure in June 1992. A family-owned corporation, Texas-Rosewin Midway Inc., bought the building from United Artists Theatres Inc. in July 1993 and saved it from being razed.

The Italian renaissance-style theater, located three miles from where Kennedy was gunned down, reopened Jan. 20.



▲ A firefighter glances at historical information at the Texas Theatre after helping put out the flames that damaged it Saturday morning.

Eric Gay ■ Associated Press