

2/4/67

Dear Sylvia,

I'm writing in the event we do not get together, which has happened too often on my few trips to New York and this time, with fewer hours, I've got more to try and do. I know your feeling of the Dean show and of me. It requires no explanation. Aside from everything else, there is no way of breaking through on nonstop Nizer except by interrupting (Sauvage would have had even less time than he did if I hadn't done the things) and when I get that angry and disturbed I am less calm than I might be. Time will tell. The few measurable things (they did not give my address) are my wife. They may, on balance, not be. I haven't heard the show, so I do not know what came out or even if it had been edited.

There are so many things about which I'm too naive. When you phoned the other night I forget some thing that just preceeded your call. I got a long call from a stranger calling himself Chuck Epolito. He is near Philadelphia and near Norristown and lives close to Specter. Now that I think of this in terms of your call, he knew too much about me. He wanted to come and see me. I discouraged it. He also tried to pry a little about what I know nothing about, the Begenov (approx) affair.

My few reports from London are as yours. My own agent, who detests Lane for reasons I do not know, was sympathetic to him and said the reaction will be against the critics of the critics. Sprow has been terrible. He kept ex major British publisher from offering a contract in the summer of 1965. His switch would be important.

What you ask is slight. I recommend against getting the copies ~~of~~ of the autopsy chart or the head sketch from the archive, although I'll gladly do it for you. They used Xerox copies, and the files copies are copies of copies. Because of the nature of the Xerox process, reduction makes it more clear. What I did was to lay the printed Vol 18 on a Xerox 914 and that Xerox copy is what I in each case used. If my opinion is worth anything to you, do not crop this diagram by Boswell as others have. Show the entire thing. I have just looked at the Dell pictures and they used the copies with the muscles. I'll get that for you if that is what you want the next time I'm at the archive, which will be the week of 2/13.

You are welcome to use my negatives on the face enlargement of the Altgens picture, but you will have to pay AP for the rights. Cost me \$15.00. Meyer Goldberg, Wide World. Bobbs-Merrill should pay. You should also get a clearer enlargement if you can get them to make it from the negative, which they now have in their office, 50 Rockefeller Center, First floor rather than in Goldberg's office or where they keep their photos. I had to make a negative from the enlargement of a copy. The first generation will be more clear. Jones Harris says he has a clearer one. But you are welcome to mine and to my Lovelady picture, but I'd recommend I buy you an original print, which is only \$1.50, for I'm certain that as you make appearances you will want and need it. I hope you can use it as it is and, not for space reasons, have to eliminate one of the three, as I did. I also have enlargements should you ever want to use them on TV in the future, Altgens 16x20, etc. If we get together tomorrow I'll have these with me. When I know your desire, I'll send the negative. But this money should not be your expense. That is the publisher's cost. If you do this and are not satisfied with what AP gives EM, then get mine. Or, begin with mine, whatever you want....I'll be accumulating a set of slides for TV use that you in the future will also be welcome to. I have a good one of Altgens and the enlarged face and the Dal-Tex Fire escape, an aerial view of Dealey Plaza, the Boswell chart. The slide maker loused up the shirt part and I have had enlargements alone! Best,

2 February 1967

Dear Harold,

Thanks very much for yours of January 25th, received yesterday. I may well be wrong about the Martha Dean program and I will be happy indeed to be wrong. It may be that the negative reactions which I got were in the minority, as you suggest, and that the net impact is favorable and exposes the vicious tactics of the opposition. Let me make it clear, in any case, that I am 100 percent with you in your position and was troubled only lest listeners were misled about what was really at issue.

The stationery is very handsome, your artist did a fine job.

Harold, I asked you about a man who was staying with a mutual friend of ours, as you may remember; you told me that you were cooperating with him and he was doing important work. Subsequently, I had a visit from this man, and I fully agree with you--I think he is doing most important work and I have no doubt that he is legitimate. In fact, through happy accident, I was able to supply an important piece in his mosaic.

However, other strangers have been turning up about whom I have the most serious doubt. This comes simultaneously with what seems to be a concerted campaign of vilification and ugly attempts at defamation. I think that every one of us should view with extreme caution any allegations from strangers of "breakthrough" information as I feel that part of the campaign will be the laying of some subtle traps.

A colleague of mine here in my office has just returned from London, where she saw the BBC marathon; she confirms what Lane told me two days ago--it was the crudest kind of put-up job, along the same lines of the Martha Dean affair, and so blatant as to defeat itself, for the public was outraged by the complete violation of fair play and turned against BBC instead of for their position, which was a calculated vicious attack on Lane in particular but in essence on all criticism of the WR. There was even an attempt to demoralize him in advance, by a diabolic story that Trevor-Roper was about to go over and denounce the critics. It turned out to be completely untrue. On the contrary, it appears that Sparrow may be coming over to the side of the critics.

Harold, I would like to take advantage of your offer to help out on my book by supplying photos. I have obtained a good part of what I need from TMO's photo file on the case; but I still need the following (for which I will of course pay any costs by return mail):

- (1) CE 386, Dell edition of Whitewash, second page of the photo section
- (2) CE 397 face sheet (autopsy diagram), third " " " " "
- (3) Closeups of the faces of Oswald, Lovelady, and man in doorway in the Altgens photo, which I believe you used in the original edition of Whitewash (I don't have that with me at the moment).

I hate to add to your many burdens and of course I will understand if you can't manage. However, I am to have a conference early next week with Ockene to go over the photos to be included in the book; so if you can't supply these three items, please drop me a quick line, so I will know. Okay?

Warm regards and thanks,

As ever,

