

9/3/69

Dear Gary,

Before I get into my meeting with Mondale's Jasper today, I want you and Paul to know that I discovered there are 43 boxes of radio tapes at the Archives. They are being dubbed. They've got every radio station in the world! I am unaware of any such listing in the biblio. And on the biblio, I left mine there for updating, declassifications to be indicated, to be given Bud when it is done, and he has agreed to mimeograph whatever they add, so everyone can have it.

Jasper, Lil and I had lunch on Capitol Hill, thence to the Archives, We had about an hour to chat, I talked mostly of unknown material of the more shocking kind, with a few of the more conspicuous basic things. When we got to the projection room, what a remarkable coincidence! There waiting for us were two men who had DJ written all over them. I forgot the name of one, the junior. The other is named Goldblum. It just happens they had asked to be called the first time the movie was to be shown. After all, it is so much trouble to cross that single street, and it is so expensive (and you know how all federal employees worry about waste) for the projectionist to run less than a minute through the machine. They had little notice, though, for asped couldn't have gotten my letter until yesterday.

He was pressed for time and I had a few urgencies, one of which was calling off a wolf asking for his overdue money, so I restricted it to a showing of Z in motion and a few of the slides. Rather oddly, for the first time I noticed, in looking at the late slides, it was not possible for me to see either Connally in them! It looked like they had to be under the floor boards.

These two strangers were silent, merely listening. Before the film got threaded, satisfied as to their origin, I asked peripheral questions, "Official or unofficial?" And, a little of both, things like that. At the end I asked the agency and, the Junior silent, the older said, after some hesitation, Justice. I asked him which part and he said this was not directly connected with his work, that he had been interested, and he had had to do with civil parts of the case. Which is a kind of mystery. Would he have meant the pael business, the Halleck trial? (Mike afterwards said it had something to do with a Denver case, but that does not ring a bell). So, as we were leaving, I told him we hadn't time to go into all I had been able to prove from the film, but if he or his agency wanted to know the rest, I'd be happy to come down again and spend more time, etc. He was a little uncomfortable, for there is little doubt he knew of me.

Anyway, Jasper is entirely without doubts. I felt it desirable to emphasize as I did out there, integrity of society angle, sophisticated enough not to bore him. He was impressed. On Z I kept it simple, major emphasis on destruction, second-handedness, Willis picture-taking and significance, and 313 and late frames. He knows very well the force is backward. On Willis, I have found the simplest and most comprehensible thing is to show the camera down from the eye, the feet moving, and him out of frame entirely, well before 210. It is very comprehensible, and the rest is not necessary. What they will do is another matter. I spared him in advance and repeated, I didn't know what, if anything, his man would want to do, I am aware of problems for politician, etc., but the one thing I hoped he'd do is inform himself, so that, if and when it became necessary for them to know, they would not have to learn when there was no time for it. I invited him/them up. He indicated tight schedules, heavy responsibilities. In short, I think I shook him very deeply, to the point he has an inner understanding of the hazard, and until he talks to his man he will not know the reaction, but he is cautious and thinks there will be nothing. This is my appraisal. But there is no doubt he nows and clearly sees the truth.

Hastily,

CC Hock