

Johann William Rush

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Harold Weisberg
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Dear Harold:

Thanks for your efforts in obtaining the Martin film. I will give you credit in my Oswald documentary. I'm not sure when I'll have it finished, but I have just about collected all the footage I need. I had to rent another safe deposit box to hold all the stuff!

I was interested that you mentioned the Groden video tape: I have seen a copy of it. I have mixed feelings about Groden. He could go down in history as one of the great historians in this whole case because of the work he did with the Zapruder film and his salvaging of so much good footage. But, he's wrong about his interpretation of the films. Many of the Dealey Plaza films are out of sequence.

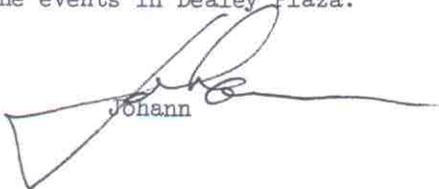
By studying his tape you can clearly see that Hargis never ran up the hill to the overpass. He only went up on the knoll where the people hit the ground. It was Haygood that went up the hill to the overpass. On page 100 of "SIX SECONDS IN DALLAS," Thompson makes the same mistake. The top photo of the motorcycle cop is Hargis, the bottom photo is of Haygood.

The Hargis bike was parked on the South side of Elm to the East of the knoll stairway. The Haygood bike was parked on the North side of Elm on the West side of the stairway.

In the scene of Haygood riding into the Plaza (turning onto Elm) you can see Hargis in the background running back to his bike. Then the Groden tape should cut to the short scene of Hargis right at his bike, then it should cut back to Haygood riding down the hill to where he parks. Hargis is gone and out of the Plaza by the time Haygood parks his bike. You can see Haygood running up the hill in the background of the Hughes film.

I don't know if I told you or not, but I've been working on a special timed and edited version of the Dallas Police tapes. They contain clues to the timing of the events in Dealey Plaza.

Talk to you later.


Johann

Dear Johann,

1/7/62

Thanks for your letter of the 1st.

I've heard nothing more from Robert. His technical work is perfect and honest but I disagree with some of his interpretations. With regard to one, after years, he's come to my belief.

On the police tapes: I'm still trying to get a copy of the FBI's. It should have provided it in one of my active suits.

If I didn't ask you, please let me know which you think are the most important stills and movies that the Dallas and New Orleans offices had or you think they had. The FBI is beginning to be willing to comply to some degree. They've offered a compromise on stills, of 100 8x 10 glossys. They lie and claim they have almost no movies.

I've just read Kurtz's book. It is terrible as well as quite dishonest. Also nuts. He refers to an article he wrote for a Louisiana history magazine on Oswald's connections in New Orleans. If you have that piece, I'd appreciate a copy.

Best wishes,