

Johann Rush  
P.O. Box 563  
Hattiesburg, Miss. 39401

5/27/82

Dear Johann,

Glad to get your long letter of the 23rd today. I'll go through it again and provide what information and help I can. First and explanation: please excuse the haste and typos because my working days are now more limited. I lost yesterday because it was the day of my regular return to the Washington hospital for the regular check. I lose every morning from work because I have to go to a local mall, where I can walk and then, when I must, sit until I can walk again. When I returned today I had to drive my wife around on errands.

There is no local means of duplicating any motion picture film. I am reluctant to send it out of town but when no other possibility exists, maybe we can run that risk. The cost is about 30¢ a foot for duplicating, and I'm assuming that old-time regular 8 mm can be duplicated.

There also are many FBI reports pertaining to such films as Martin's and Doyle's. In fact, I've a rather large file pertaining to Oswald's literature distribution. So, perhaps you'd want to come here some time, make notes or copies of what interests you, and examine the movies on my old but last I used a very good Bolex projector or with the editor?

I'll help you in any way I can, regardless of whether or not I agree with what you believe or are doing.

Last time I wrote Jesse Core he didn't answer. I don't know if he is still alive or whether something or somebody turned him off. He was very kind and as helpful as he could be and I liked him. But from Mark Lane to the FBI, there has been much badmouthing. I suppose it is possible that some of the nasty stuff usually distorted or openly fabricated and untrue reached him. He can give you a description of one of the men with Oswald, other than Steele, and how he was involved. He may remember when he saw himself in footage that no longer exists at WDSU. The WDSU footage I have is identical with what Bill Turner got from you.

I gave Planer my word I'd not show what he let me get duplicated at Panamerican to Garrison, but when you let Turner have it, he sent it to Garrison and Garrison made a big thing of having me come in for the showing. That is how I know. He also had young Steele, then a Marine Lt. home on leave, in for that showing.

And this is the origin of the untrue report that it shows Shaw. I was there when Garrison claimed he could pick Shaw out, walking alongside the Camp St. side and then, allegedly, disappearing through a door I later learned could not be opened from the street side.

There is confirmation for your belief that you enlarged only 6 or 7 different frames, making a total of 17 prints. I have seen the 17 figure used in reports, maybe Secret Service reports, and I know very well that I have seen repeated reference to FBI agents showing six different pictures to people they interviewed. Only the FBI has not produced six different prints from the film and that is at issue in an FOIA case in court for four years. They've just recently claimed total compliance in that case and I've ~~disputed~~ disputed them. When I go through your letter again I may add more. There is no doubt that the FBI could and did make prints. They tried to stay away from all they could, in the simply and practical belief ~~that~~ that each picture presented a new problem as they tried to avoid all they could avoid. Oswald's associates is one of the areas of persistent avoidance. For example, in addition to pictures, they found a fingerprint not Oswald's on literature he alone, supposedly, distributed, when he picketed the carrier Wasp at the Dumaine St. wharf. I've never been able to get the identification.

In my own interviews I learned of others with Oswald at the ITM and elsewhere. At the ITM a Cuban who, I think, ~~was~~ was the New Orleans leader of Alpha-66, was one source. He then was chief mechanic for the Fiat place on Baronne. He later moved to Miami. He told me that he happened to be driving past and he saw Oswald in that operation. He said that not only did Oswald have other associates, they also had an old car that was at, perhaps in part of the driveway of, a parking lot across the street.

I have notes on all of this but can't get at them conveniently. The guy who owned the Fiat agency was J.B. Vola, who also was an artist.

Garrison also got several reports of a man taking still pics of Oswald. Those reports describe his appearance roughly as under Hoover FBI agents dressed. I do not recall any that did not place him on Canal St. and do not recall whether it was at the time of the arrest. I think at least some placed Oswald near Waterbury's and not at the moment of his arrest.

Oswald made many more demonstrations that the FBI allowed itself to report and some of my sources who were not at all reluctant also were its sources.

At some point in the future I'll return to that writing but I have no reluctance in letting you know this so that perhaps you may be able to do with it what I now can't.

Oswald is not the one who picked up the leaflets at the Jones Printing Co. I interviewed Douglas Jones about this twice, separated by more than a year, and he was 100% consistent. He lost his life during Hurricane Camille, as I recall it. However, Oswald did have those leaflets, so there is an associate not accounted for by the FBI. In Oswald in New Orleans I have the FBI reports to the Warren Commission, giving the fuzzed-over what the FBI initially reported, this and the deliberate and untruthful corruption of the field reports by FBIHQ in what it gave the Commission.



All the people the FBI interviewed re the Doyle film said that there was one particular and conspicuous Oswald associate. My recollection is that Oswald was handing out the leaflets and this other man was marching with a sign.

Two of the men who can be identified in your still the Commission used are a Japanese named Ehara and John Alice, who had an export or import business. Others who were there then are the guy with blueprints under this arms, from the rental company in Memphis, Brookfield (maybe his name is Lawrence) and his friend who was then an assistant manager at the Roosevelt. I have the ~~names~~ <sup>names</sup>. Just don't remember.

Barbara Reid thought she recognized a young man in the Martin film. I've forgotten the name she gave me but again have it in notes somewhere.

One of the provocative entries in Oswald's addressbook is Vern Rottman, with unlisted number(s). How did he know about Rottman and how did he get unlisted number(s)? I'm not aware of any checking of this, even by Garrison.

Mrs. Cerniglia, then with Cuban Catholic ~~XXXXX~~ Relief, is aware of the many times Cubans complained to her about Oswald's (otherwise unreported) picketing and ~~XXX~~ leafletting. Her husband was a doctor. Think her name was Elise.

Where the FBI made a big thing out of Oswald's leaflets being found on Pine St. and tried to connect it with Professor Reissman (who refused to talk to me), they forgot to mention that those leaflets were found near Kent Court ~~ney's~~. Reissman was a block away.

Think Roosevelt Hotel man named Nick Palmisano.

Of course you know Dolores Hecley. Jesse said you lunched with her that day. She had left N.O. by the time I could do any checking.

If more comes to mind, I'll interrupt following your letter.

On the FBI's claim that they can't make copies of the VDSU film, or your own work, for you, they know better because they forced me to litigate that question and I beat them in a precedent decision by the D.C. court of appeals. There they made this claim for some pix to which Time, Inc., claimed the rights. The court upheld the lower court and ordered them to provide the pix, which they then did. I suggest that if you remind them that their providing copies of pictures for scholarly use does not end any copyright rights and cite my decision, while reminding them that you are the photog and have your own copy they may back down. If you have not appealed, I suggest that you do this in an appeal. Of course, in this I mean to make the request of the FBI rather than Archives. I read too fast and didn't realize that you'd made the request of the Archives. Send the request to both FBIHQ in D.C. zip 20535, and to the N.O. field office. Also Dallas F.O., and for all the pix you want. Tell them that these films are recorded as in their possession and in some instances in the "bullies" in records provided to me. Ask them also to check the FBI's reading room.

You might even tell them that the N.O. film was duplicated for the FBI at Panamerican. They did make copies of the Doule and <sup>M</sup>artin films but I'm not certain this was done at Panamerican.

I have no need for a videotape of the WDSU film and as indicated above; you can have copies of what I have if we can figure out a safe way. I lost the first copy of the Doyle film and because I was apprehensive, I had two copies of the <sup>(to Doyle)</sup> Martin film made in Minneapolis and as I feared one never reached me.

I'd be interested in prints of other than Steel and Oswald so I can study them and have them, for file. The name White does not ring a bell.

There was a young man whose name I recall as <sup>A</sup>ruce, last name beginning with "A," who had some association with Oswald then. His father would not speak to me and after what the father told me, I did not look the kid up. He apparently flipped out and had to get institutional psychiatric care after the assassination. In 1969 he had just graduated from LSU and was working in Baton Rouge. The father feared that any questioning might cause a relapse. He and another son apparently associated the medical need with the assassination and Oswald.

I did not know that Ed Planer was not in the WDSU news dept in 1963 and perhaps I was confused or he was on when he looked at the film in the <sup>M</sup>ovieola, but I'm certain that he and Jesse both confirmed that Jesse is not in it, as he isn't in what was duplicated for me. Maybe it was after Garrison started up. I never met <sup>C</sup>oporan and when I met Gifford he had moved to the ABC station, I think Channel 11. We never talked about that. He was clearly antagonistic in any event.

Glad to know that the splicing was at WDSU immediately after the assassination. I did not know this <sup>may</sup> and had been led to believe otherwise.

The Archives ~~SEBETH~~ have two copies of this film, one from the Secret Service, which I examined, and perhaps that of the FBI, if it gave a copy to the Commission.

Your recollection is exactly what Jesse Core told me, in greater detail, about his being in your footage. Perhaps it is as you suggest later, that he was in the outtakes and they were not kept.

I've never seen "Executive Action."

The FBI had and used six of your blowups for ~~for~~ exactly the purpose you recall, showing them to possible witnesses for identifications. I've not gotten any yet and am trying to in this lawsuit I mentioned. All pix are within that litigation, that is, N.O. and Dallas, and the are holding out and lying. I may use the info you provide in this effort.

With regard to the books, I'll enclose a price list. It does not include "Oswald In New Orleans," which I did not publish myself and which is out of print.



Mary Ferrell tells me it is bringing fantastic prices. The only way I can provide a copy is by xerox. I have to get \$21.00 for that, including postage and insurance, and it represents no profit because of the cost and inconvenience of commercial xeroxing here. I have a couple that I had made several years ago that I've not been letting people know I have. You can have one if you want it but I'd be just as happy if you can find a copy and do your own xeroxing.

Penn is well intended but he's been paranoid for years. I've not seen him since about 1968. He says I'm a CIA agent! Don't know if he still believes it.

Don't let it get to you this way and there is no reason why it should. Even if strange and unaccountable things do happen, as they have to me often enough.

I've a great interest in Oswald in New Orleans and most of my work there was in trying to trace his careers there, as a boy and after he returned. I did not work for Garrison, as the popular fiction has it, and often we were at loggerheads. I had no real interest in Shaw and paid no attention to the prosecution until it was going to court. When I learned what the "case" was I disassociated myself from it, told Garrison he'd lose and deserved to and left N.O. While the NYTimes has me sitting at the counsel table (I'd agreed much earlier to be the "Dealey Plaza expert") in fact I was never in the courtroom and never laid eyes on Shaw.

However, anything you learn about Oswald and his associates would interest me because at some time I still hope to return to that and a book about him.

My copies of FBI files are much too extensive for you to read them all but if you do come here I have the (unknown) FBI Dallas index and by means of it you can locate all the records on those listed in it. Also, as I read this incredibly large collection of records, I made duplicate copies of some for subject filing. I have these in folders by name. With some subject breakdowns under Oswald and others. What I got before getting these FBI files is also filed by name and subject and can be retrieved without too much trouble. I am handicapped in file searching because of complications following successful surgery so I can't offer to do it for you because I can't keep up with my own needs.

If you haven't spoken to Sal Panzeca you might ask him if he ever looked into Oswald and what he found. I suspect they looked into Banister also.

If Jack Frazier is still around (he had the Quorum coffee club) he may have some copies of Oswald in New Orleans. He had a small paperback distribution business and he did make an effort to distribute the book when Louisiana News refused and tried to prevent any other distribution.

Good luck!

## Johann William Rush

P.O. Box 563  
Hattiesburg, MS 39401  
(601) 545-8789

May 23, 1982

Harold Weisberg  
7627 Old Receiver Rd.  
Frederick, Md 21701

Dear Harold:

I'm sorry for the long delay in answering your questions. My research on this entire project began just last year, and I've been working night and day trying to catch up.

I've been back to New Orleans several times to interview some of the people who met Oswald in the summer of 1963. There were certain events that I remember vividly, and I wanted to compare my recollections with those of others.

I have also been trying to obtain films from the National Archives. I wanted to get a copy of the WDSU footage to see what scenes might be missing. But you know, they won't make a copy for me unless I obtain written permission from WDSU! The station was sold several years ago and the news staff has changed since 1963. I'm having trouble obtaining that letter. This burns me up because if it had not been for my making six copies of the original WDSU film, the Archives might not have a copy at all!

Your discovery of the Martin/Doyle films was brilliant. I learned about it from Earl Golz. I had heard rumors about the Canal Street films for years, but I knew that no local news cameramen or reporters were on the scene there.

I have tried to obtain a copy of the Doyle film from Doyle, but he seems to have dreams that "60 Minutes" will call him up some day to offer a million dollars for the original, so he's not giving out any copies.

I tried getting a copy from the FBI but they said they don't have any film by "Martin" and they are no longer giving out copies of the "Doyle" footage. They also said that they "can't find" the WWL or the WDSU footage!

Could I possibly trade a video tape copy of my WDSU film for a copy of your Doyle and Martin films? I'll pay whatever the printing cost would be. My WDSU copy is intact and is exactly what went on the air each day the three different clips were filmed. I can give you a

May 23, 1982

Beta or VHS tape copy, and if you would like, I could still-frame some of the scenes to show you the frames I made still photos of back in 1963.

By the way, have you discovered the "4th man" in my Trade Mart film? You know that Oswald was there with at least two other people handing out leaflets, but there was a fourth young man with him that day. He kept his back to the camera, and I don't think he handed out any leaflets, but he seems to have been a friend of the "unidentified young man" because they stood together, they talked to each other, and when the "unidentified young man" left the scene, the "4th man" walked off down the street with him.

Could this be the "4th man" Oswald mentioned in CE 93? Have you noticed the last page of Oswald's address book the names of "White" and "Steele"? Could "White" be the unidentified young man?

Here is a list of films, recordings, and still photos that were made of Oswald in New Orleans (as best as I can tell). As you see, I shot two of the news films, and I was present when the other two were shot. I have no idea as to who that "older man" might have been.

DOYLE FILM	8mm	Canal St.	Aug. 9
MARTIN FILM	8mm	Canal St.	Aug. 9
* "OLDER MAN"	stills	Canal St.	Aug. 9
RUSH FILM (WDSU)	16mm	Courthouse	Aug. 12
RUSH FILM (WDSU)	16mm	Trade Mart	Aug. 16
O'CONNER FILM (WWL)	16mm	Trade Mart	Aug. 16
STUCKEY AUDIO INTERVIEW	35 Min.	WDSU Radio	Aug. 17 (only about 5 Min. was aired)
RADIO DEBATE	20 Min.	WDSU Radio	Aug. 21
LALA FILM (WDSU)	16mm sound	WDSU TV	Aug. 21

\* According to Doyle



May 23, 1982

I have read over the interview I had with Paul Hoch and I find it to be quite accurate. What I'll try to do here is answer the new questions you asked.

You said that Ed Planer ran my film for Jesse Core "as soon as Oswald figured in the Dallas news," and that the scene of Core was not in the film as of 1968. I don't understand this. Ed Planer was not in the news department in 1963 and could not have been in a position to show the film to Core at that time. Someone such as Corporon, Gifford, or one of our news reporters could have shown the film to Core, but Planer could not have done it in 1963.

Also, Planer would have no knowledge of what happened to the film in 1963. Within minutes after Oswald was picked up and the report went out over national radio and TV, someone in our news room quickly located the three different clips we had on Oswald. They were spliced together and aired within a couple of hours. That night we "fed" a video tape of the film to NBC via cable.

I remember that I was in the WDSU news car with Jim Kemp when we first heard Oswald's name over NBC radio. Jim called the newsroom and talked to Mary Grady, our "editorial researcher." I can't remember if Mary said, "We already have it," or, "We're already looking for it." Jim had asked her about our Oswald film. Anyway, the film was found within a few minutes and it never left the newsroom. The video tape duplicate was made right away, and my six copies were made a couple of days later.

A day or so after the assassination, I asked John Corporon if I could take the original film to Pan American to have copies made. He agreed. I hand-carried the film and ordered three negatives and three positives. The theory was that if the positive and the original became scratched over the years, the negatives would survive.

I took one positive and one negative for myself. My positive has some scratches, but my negative has never been unrolled. What I have is exactly what went on the air originally.

It is possible that the original film went back to the lab several other times and that at some point scenes were removed. This is why I wanted to get a copy of the Archives film.

I have always believed in open public records and I thought that the making of the copies of the film and the still blowups for the feds was my little contribution to history (I was quite naïve in 1963).

If I remember correctly that Jesse Core was the P.R. man for the Trade Mart, then I believe I have a scene of him looking over one of Oswald's leaflets in front of the Trade Mart.

Regarding the debate "film," there was no film taken of the debate itself. Bill Slatter interviewed Oswald on film after the debate. Mike



Lala shot this, but I was standing just to the right of the camera. Something was wrong with Mike's camera that day so he used mine. You will remember that Oswald wrote that we made a "3-minute newsreel" of him. I remember vividly that he asked us after the filmed interview "how long" it had been. Mike told him that it was "one roll of film" which lasted "about 3 minutes." This was a common question and this was our standard answer. However, the film was edited down to about a minute that went on the air.

Ed Butler is supposed to have filmed a "reinactment" of the debate some months after the assassination, but only he, Bringuier and Slatter were present.

I have read that Clay Shaw witnessed the Trade Mart leafleting, but I know for sure that Shaw was not on the street in front of the Trade Mart. If he witnessed it, it might have been from a Trade Mart office window. I was specifically looking for Shaw that day because it was usual practice to shoot some film of any "high official" of any building or company that was being picketed. In other words, had Oswald leafleted at City Hall, I would have been looking for the mayor to shoot some film of his reaction.

Regarding "outtakes", all of these were thrown away each day the film was shot and aired. This was common practice at WDSU. It is remotely possible that someone at WWL saved their outtakes, but I don't see why they would have done so.

There is a chance that people have been confusing my film with Mike O'Conner's film over the years. If you see the movie "EXECUTIVE ACTION" you will see some of my film and some of Mike's film spliced together. Then, if you later see just my film, you would think that some of the scenes are missing, when actually only the WWL scenes are missing.

I don't recall how many stills I made for the feds, but 17 sounds about right. As I told Paul Hoch, I made only a few stills on Nov. 22, in an attempt to sell some to the wire services. But I did not have a good close-up of Oswald, so it was Mike O'Conner who sold his stills.

When the feds came by the station a day or so later, Corporon mentioned my stills to them. I can't remember which, but either the SS or FBI (or both) wanted additional stills from the Trade Mart film. They said they wanted to try to identify the "people with Oswald." I was surprised that these agencies apparently didn't have the facilities to make the blowups themselves.

I selected about six or seven different movie frames and made all my blowups from them. So, I made 17 blowups from only about six or seven different frames. In other words I made some duplicates rather than 17 different blowups of 17 different frames.

I just recently found a small 4 X 5 blowup that I remember printing back in 1963. It was one of my "rejects" because it was fuzzy and didn't show faces very well.

It seems as if those "17" stills I made got passed around all over the place. Three of them turned up in the Warren books with Bringuier's name and Pizzo's name connected to them.

I have no idea if Mike O'Conner gave any blowups to the feds (except for that one that is published in the Warren Report). I assume that they went to see him at WWL, but I've never checked this out.

So, I hope I have been of some help. Please let me know if I could get a copy of the Martin and Doyle films.

Also, I would like to buy copies of your books. I've got only the original "WHITEWASH" published by Dell. Let me know what else you have and what you would charge for copies.

Let me know if I can provide you with any other information. As far as my "point of view" is concerned, it has changed many times over the years. But I'm really just now getting started on some serious research. I am not very impressed with Penn Jones. When I met him in Dallas last November, he had an 18 year old girl friend. I know a lot of men who would say there were two dozen gunmen in Dealey Plaza if they could attract an 18 year old girl friend!

When I got back to my motel room that night, around midnight, the phone rang and the man at the desk said I had a call. When he put the call through there was only breathing on the other end, then they hung up. I called my wife back here in Hattiesburg and learned that someone had just called her to find out where I was staying in Dallas. She gave them my motel number. That night I placed all my luggage up against the door and windows. I didn't sleep very well that night. The next day I got to thinking that I had given out my name and home phone to several researchers, so one of them was probably just checking to be sure I was who I said I was. I guess all that is called paranoia!

Johann





VOLUNTARY EXAMINANT.

SHERIFF'S DEPARTMENT  
COUNTY OF TARRANT, TEXAS

Before me, the undersigned authority, on this the 23rd day of November A. D. 1963  
personally appeared Edith Piper 3402 Hunter Avenue, Dallas  
Age 55 Phone No. TA 1 2150 MISS SHERIFF- TARRANT SCHOOL No. 209.  
Dignity and type

I have been employed as janitor for the Texas School Book Depository for a little over 4 years. I do checkup of the books as well as lock up at night. I came to work yesterday about 10:00 AM and I work until 7:00 PM. There has been a man that I know only as "Lee" who has been working there about 5 weeks. He fills the orders and I pack the orders. Yesterday, at 12:00 Noon, this fellow Lee says to me, "I'm going up to work" and I went on to my lunch. I went by a front window on the first floor and ate my lunch and heard some shots and looked at the clock there and saw it was 12:25 PM. The shots seemed to me like they came from up inside the building. At about 1:00 PM when the police made us vacate the building and as we were being checked out, I noticed that "Lee" wasn't with us and I manifested to some of the employees there checking out that Lee wasn't there and somebody said, he must have already gone out. This man Lee has never talked much to anyone and hardly ever said anything to me. He kept pretty much to himself and hardly ever answer when I would say "Goodmorning".

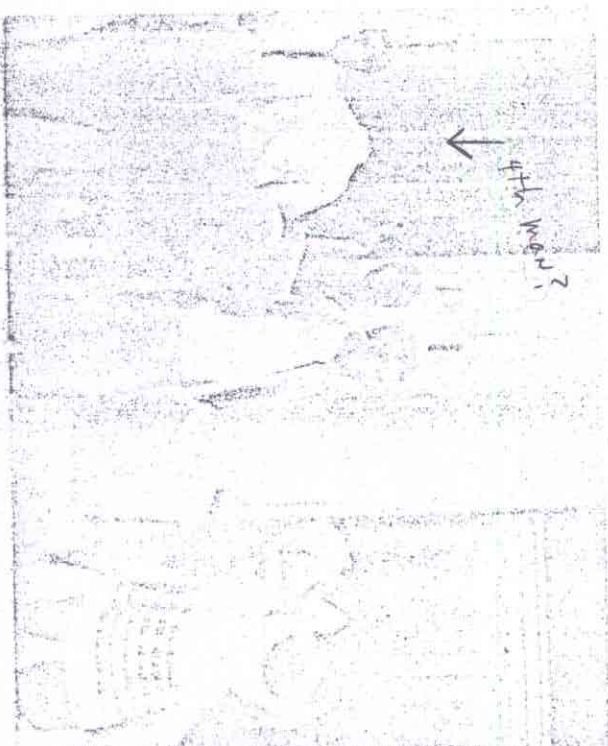
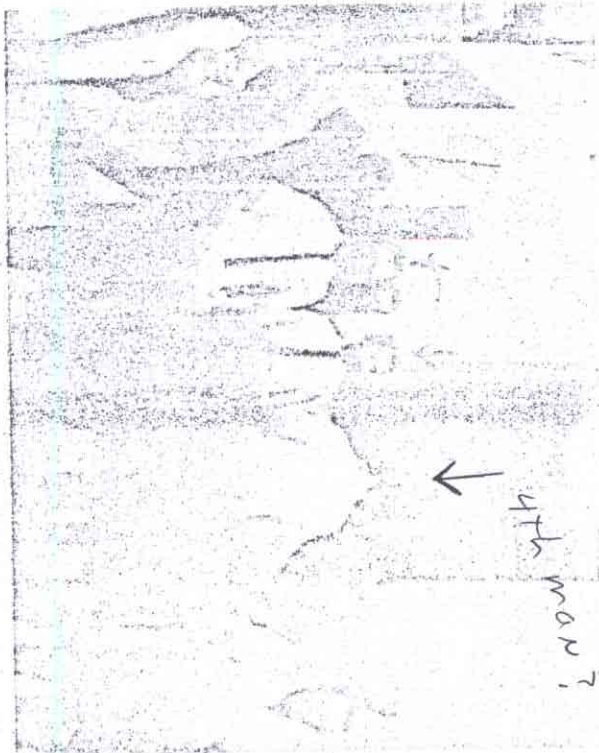
*Edith Piper*

Subscribed and sworn to before me on this the 23rd day of November A. D. 1963

*Notary Public, Dallas County, Texas*

PIZZO EXHIBIT A

Pizzo Exhibit No. 453-A



Pizzo Exhibit No. 453-B

H-D-C

# STREET AGITATION

I am experienced in street agitation having done it in New Orleans in connection with the F.P.C.C. On Aug. 9 1963 I was arrested by three anti-Castro Cubans and was arrested for "causing a disturbance" I was interrogated by intelligence section of New Orleans Police Dept. and held overnight being bailed out the next morning by relatives I subsequently was fined 10.00 charges against the three Cubans were dropped by the judge.

On Aug 16 I organized a four man FPCC demonstration in front of the International trade mart in New Orleans This demonstration was filmed by WDSU-TV and shown on the 6:00 news.

On August 17 I was invited by WDSU-Radio to appear on the August 17 radio program Latin American Focus at 7:30 PM The moderator was Bill Stucky who put questions to me for half an hour about FPCC attitudes and opinions. After this program I was invited to take part in a radio debate between John Butcher of "Inet" anti communist propaganda organization representative and Carlos Murphy Cuban exile.

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A-B-C

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COMMISSION EXHIBIT B3-Continued

Student Revolutionary District of 1963 in New Orleans July Debate was broadcast at 6:05 to 6:30 August 21, 1963 after this program I made a 3 minute TV. newscast which was shown the next day (August 22, 1963).

I received advice, direction and attention from V.P.C.C. National Director the Fair Play for Cuba Committee of which I am a member. At my own expense I had printed "Hands off Cuba" handbills and New Orleans branch membership blanks for the F.P.C.C. Local.

A. Letter from V. T. Lee  
B. FPCC membership card

1961/62 Film = 2:15 min  
only about 1 min was used

11/23  
INM  
JPa  
RSS  
GPR

Student Revolutionary Directorate delegate in New Orleans. This Debate was broadcast at 6:05 to 6:30 August 21, 1963 after this program I made a 3 minute TV. newscast which was shown the next day (August 22, 1963).

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COMMISSION EXHIBIT B3-Continued



