

Rt. 7, Frederick, Md. 21701

2/22/68

Dear Dick,

There is never the necessary extra moment, never the time for liesurely contemplation, for unhurried communication, for there is too much to do, no matter what one gives up to get things done.

We now have an additional hitch: my wife has badly torn all the ligaments in an ankle. The doctor says it is worse than a break. It is in a cast, will be for three more weeks, and then she'll have a half-cast or something for another three weeks. This nails me down and it means I'll have to do the considerable amount of work she always did—plus my own kind of entirely inadequate housekeeping.

In California I have a new friend, a new contact and worker, an imaginative one who continues to study and restudy his initial concepts and is quite willing to find his own error and then acknowledge it. He has found errors in his work that I could not. He is an artist, with photographer connections. His name is Fred Newcomb, 4640 Noble Ave., Sherman Oaks, Calif. 213/783-8037. Steve Jaffe was to have been in touch with you about him. I write in the event Steve failed. I was going at a pretty strong clip out there, sometimes not even getting into bed, so I couldn't. Fred has established the validity of my early analysis, that the Willis film, particularly 5, have been altered. The key is in the mullions in the pergola. He is having the photographic work done more carefully than when I saw it. I have not yet decided how I want to use it, and I haven't discussed it with him yet. There are also other exciting things that seem probable, like identifiable faces of people whose pictures in earlier days and places I also have.

I'd like them to make an analysis of the bag shot, unless you are confident that it is 100% genuine. I haven't had a chance to look at it until just now. My wife told ~~xxxxxxx~~ me about your letter so I cleaned up most of the other accumulation first. I have difficulty believing that the entire weight of the rifle jerking and sliding and pushing against the sealed end would not have made some kind of indentation or mark and none is visible. It likewise is inconceivable to me that anyone carrying something like those two parts would not have wound his package from side to side, to keep it from breaking through, if for no other reason (and remember the "loose" screws). There is no such indication on this paper. The wrinkling at the first cross-crease just visible under the top as shown is inconsistent with everything we have been told. There was no reason for it, no way to explain it as part of that story. And 3 p.m. was pretty late to be removing such evidence if discovered two hours earlier. I'd like Fred to put his artist's eye to work on it. He knows all my suspicions that I have indicated in print, which is how he got onto the things he now has, beginning with them. Also, it would be very desirable if he were to have every picture possible showing people and background in Dealey Plaza at the time of the assassination, particularly of the pergola, anything like Betzner that he can use in checking things like Willis 5 out. He has been using magazine pictures. He has a fairly credible case of touching up that eliminates one bush at the edge of the knoll closest to the TSB, and of parts of a tree. You may recall I early indicated the passage of a train at the time of the shooting. He thinks he has established the painting out of a car behind that pergola. The horizon is certainly gone, as is any ~~one~~, etc. Can you help him?

I have been thinking of what to do with what Murr has discovered. If today is not too jammed, I may get enough uninterrupted thinking time to decide. I'll let you know or send you copies if I can. It is ~~is~~ enough for me to

3/22/68

Dear Dick,

More than usual snowed under. Sciambra was here this week, until today. Got back Monday, very tired.

Here is a memo I asked Beverly Brinson to make for us. I have a copy also.

Also, I gave Joel Palmer the Alyea, which he should have returned to you with prints of some of the frames. I never did have the time to look at the negatives and Jim said he didn't have time. Joel was to send you a set of prints. I have the negatives he made us. I presume he has written you.

There is even more confusion than before down below.

Best-and thanks for the prints
of the curtain-hanging