

12/30/67

Dear Dick,

As you can see from the enclosed, I've written Kingston.

We'll have to let the Oswald-Loveley bit await the future. I consider these cannot be the same shirts. Next time you are in the Archives, look at the shirt in which he was arrested.

Credit is a real problem because everyone wants it and even what has been published presents a serious memory strain. I've mixed them up myself. Ray is irrational on the subject-where he alone is concerned. In my case, aside from vanity, there looms a great debt to be paid, and that can come only from the sale of the books, and everybody and his brother is lifting my stuff and pretending he founding it separately, including typographical errors and incomplete footnotes.

I disagree with your reasoning on the front shot and high on the knoll. First, I am talking of a shot originating in the approximate position of the manhole Al Chapman photographed for me, which is rather close to the tracks, and I believe the car was farther east, as you will see when POST, ORDEM is published, aside from what I've said and published.

Lillian may have been the first to time the shot at before 2202, I do not know. Hers is the Clint Hill shoulder things. I didn't give her credit there because she was afraid then and asked that I not do elsewhere, once I found her credited with other things, which made me believe she was no longer apprehensive. However, the kinds of people who will not face reality can argue about this. What they cannot argue about is that Willis' camera is down and he is out of Zapruder's lens, walking.

While I do not know when the first shot was fired, I am certain it had to be before 189 to give time for Zapruder to react and for Willis to lower his camera, which he could not have done had it been at 189. Remember, he also had to snap his picture, and most of us freeze for an instant when we do that. I've forgotten where I think JFK's arm froze. I think Ray also had some ideas on this, 2 shows the arm stopped moving, then went to the throat.

I'd love to have more on the island photog. I've had my friend broadcast for him again. I'll be out there in a little more than a month and I'll try myself.

Perhaps you can help identify Altgens 4, so-called, and whether Darley was the one from the ditty bag. Al Chapman may learn for us who the man near Altgens is. If you can get me pictures of the Congressmen taking picture, I may be able to get one or two Congressmen to talk to them, see if we can get their film. If you can, please send me a duplicate so I can keep one, for Congressmen do not always return what they borrow. Sometimes they cannot.

I think Billings told me LIFE had locked everything up before the Thompson thing and he had no copies for himself. Their LA office has hired Schiller to "get" Jim. Dick professed to know nothing.

Have a good year.

Sincerely,

The University Club  
One West 54th Street  
New York, New York 10019

December 26, 1967

Mr. Harold Weisberg  
Route 7  
Frederick, Maryland

Dear Harold:

This is in response to two of your recent letters. The November 24 one first. Murr is certainly a thorough person and should be of valuable assistance. I hope he is able to verify for once and for all whether Similas is a fraud or not. I phoned Ray Jeffries, AP-Chicago, who is still there. He says Similas is a fraud. He examined every frame of Similas' several rolls of film and found only two photos which might have been taken during the Dealey Plaza period. One showed the front of a car and the other, the rear. The background was fuzzy but no buildings were evident. He said there was no way to determine where or when they were taken, and no occupants of the car were visible.

The fact that Jeffries actually saw some photos, whatever they showed, makes Similas worth tracking down to the bitter end. Jeffries didn't know what to look for at the time, and he saw the negatives only.

Thank you for the comments on my monograph. By now you should have received the updated Exhibit 1. Here are my responses to your comments.

- 5a If the first shot were fired from a high position on the knoll and passed through JFK, it would have had to have been deflected at a rather sharp angle upward, or else it would have made a hole in JFK's coat and shirt below the collar line. Since the large deflection would seem unlikely and since the only hole in the coat and shirt was caused (I believe) by the second shot from the rear, I conclude that the first shot would have remained in JFK's body. Mrs. Baker's testimony would make a first shot from a lower front angle seem more likely.

- 18 I had no intention of not crediting anyone in my monograph. Your point is well taken and my next edition will have credits on specific points where I know them. One of the problems is that various people claim credit for the same item and I don't know who to believe. Another problem is that after a certain length of time it is difficult to remember who discovered what. I believe that Lillian Castellano was the first to tie down Z202 as the time of Willis 5, but I know you did the same thing. On Z189 as the time of the first shot, I am not presuming a muscular reaction time on the part of JFK, but rather a direct transfer of energy from a bullet. Admittedly, this could take one or two or three eighteenths of a second. I'd be very much interested in seeing the suppressed medical evidence you mention.

Regarding your work on Willis lowering his camera, I felt that the establishment of Z202 by the "Clint Hill shoulder" method was all that was needed for the purpose of setting the time of the first shot. The camera position and Willis' movement out of Zapruder's frames are certainly supplemental.

- 19 I ignored the wind because a comparison of the two reenactment photos shows the notch above JFK's head on both occasions. A wind could only move the notch in one direction or another. It could not lower the notch.
- 22 Your comments on the Yarborough exhibit are well taken. On the timing, I am measuring everything from Z189. I will make that clear in the next edition. If you convince me it was earlier than Z189, I will alter it, but I will certainly not make it any later.

I know you will keep me posted on any new photographers and I will you. I'm especially interested in the Californian who took photos from the Elm Street Island before the shots. He may have the Umbrella man, man #2, and others, getting ready.

Last week I phoned "Ike" Altgens for the first time. He informed me that he didn't take "Altgens 4", the photo showing Zapruder and Sitzman just after they jumped off their pedestal. This creates another mystery photographer because all of the ones we know about anywhere near the location were not in a position to have taken "Altgens 4". I must go back to AP and track down this photographer. Two possibilities suggest themselves. The "other"

photographer appearing in Zapruder standing behind Altgens is on a direct line with the camera angle of "Altgens 4". He also looks like a professional to me. The other possibility is that one of the dignitaries in DIG 1 or DIG 2 took the photo. The timing would have been right. If this sounds crazy, you should see the later sequence of Weigman's showing CONG 1, 2 & 3, the congressional cars following the three camera cars. In CONG 2, two Congressmen can be seen standing up, taking photos of the knoll area.

Altgens other bobshell was a statement that he knew who the man behind him was. He said it was Jack Darley, an employee of the Dallas Morning News. However, I called Darley and he says Ike is wrong, that he was no where near Altgens at the time of the shots and that he didn't have a camera. I'm resolving this question by getting them together.

Your correspondent in Kingston is very interesting. It's too bad he has done all of that good work without access to more photos. Perhaps you should straighten him out on the following points.

Point 1. He is wrong about whether one can doubt that Oswald is in the doorway. I doubt it. More about that later. The blue shirted girl Bernabei complains about is there. She appears in every Hughes frame. I have seen Hughes' original in Dallas. What threw him off is her position. I believe she is much nearer to Hughes than the raised wall portion of the concrete structure and that she is sitting (or standing) on her father's shoulders. Of course, a look at Hughes original makes this easier to divine.

Further, what blocks at least as much of the doorway is the highway sign which is certainly also there.

Billings would get a bang out of the accusation that he inserted the girl.

Point 2. You should tell Bernabei about the Martin (DCA) photo of Lovelady in the checkered shirt and the color and appearance of this same shirt in the CBS film of Lovelady standing in the doorway from Altgens' distance. From Hughes' distance (even longer) it should look just about like the shirt we see in Hughes.

Point 3. Tina Towner's movie should show the doorway better than the three frames published. I'm trying to get Dick to show them to me, but things at Life have gotten much worse since their suit against Geis and Tink. If you have any influence there now is the time to use it.

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Point 4. He is completely correct about man #2 not running down to join the two men on the steps. Hudson is the man in the white cap. We know he was standing and sitting on those steps the entire time. Where is he in Willis 5? The answer is simple enough. He's hidden behind the other man on the same step. A blow up of Willis 5 shows him there. Also an analysis of the early Muchmore frames shows him there within three seconds of Willis 5. And he is just as relaxed with hands in hip pockets as he is later.

The ridiculous part about all of this is that if Dick Billings would just open his eyes a little, he would see man #2 still there, behind the wall, in his own film (Zapruder) in frames well after the head shot.

If he had been able to purchase the original Martin film, he would be able to see where man #2 went, namely, running back along the fence toward the overpass.

Point 5. Barnabei is right about the bag. You might tell him how ridiculously large the bag is when the cops bring it out of the TSBD, and that they emerge with it at 3 PM after 2 hours of delay. I notice that when Day testify's he never does specifically state that he found the bag there on the floor. No one seems to want to admit finding it. I'm certain they made it on the spot.

Now to tell you my feeling about Oswald - Lovelady in the doorway. Refer to the attached diagram. I have lifted this from my scale map. I enclose a copy of a Weigman frame. You already have Hughes from Life and Altgens 2. Hughes last frame of that sequence shows the man in the exact same position as in the frame Life published.

If you compare the camera angles of these three photos you can see how the relative position of Lovelady in the doorway would appear to change. The timing is as follows. With respect to Z189, which I take as first shot time: (+ = after, - = before)

Life's Hughes Frame	H615	-7.6 seconds
Last Hughes Frame (In Tink's book)	H654	-5.7 seconds
Altgens Photo	Z255	+3.6 seconds
Weigman Frame	WG 1 (Z280)	+4.8 seconds (first frame)

Taking into consideration the big difference in distances between Weigman on the one hand, and Altgens and Hughes on the other hand, you can see how the separation of Lovelady and the Negro in front of him would

Mr. Harold Weisberg

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appear to change. On top of this is the fact that you can not see anyone to the left (as you face the picture) of Lovelady in Weigman. Even the original film I have shows only a shadowy figure which I can only imagine to be a man. He's certainly not out in the sun like the man in Hughes.

The man I believe to be Lovelady in all three photos does not move in either the Hughes sequence or the Weigman sequence. Since only 10.5 seconds separates these two sequences, if the man had moved from one side of the doorway to the other, some motion in either of the two sequences or both would probably be noticed. However, as you can see from the diagram, the man was standing quite still. In Weigman he appears to be to the right of the center of the doorway, while in Altgens he appears to be jammed up against the left side of the door.

Let me know if you find fault with this analysis.

Best regards,



Richard E. Sprague

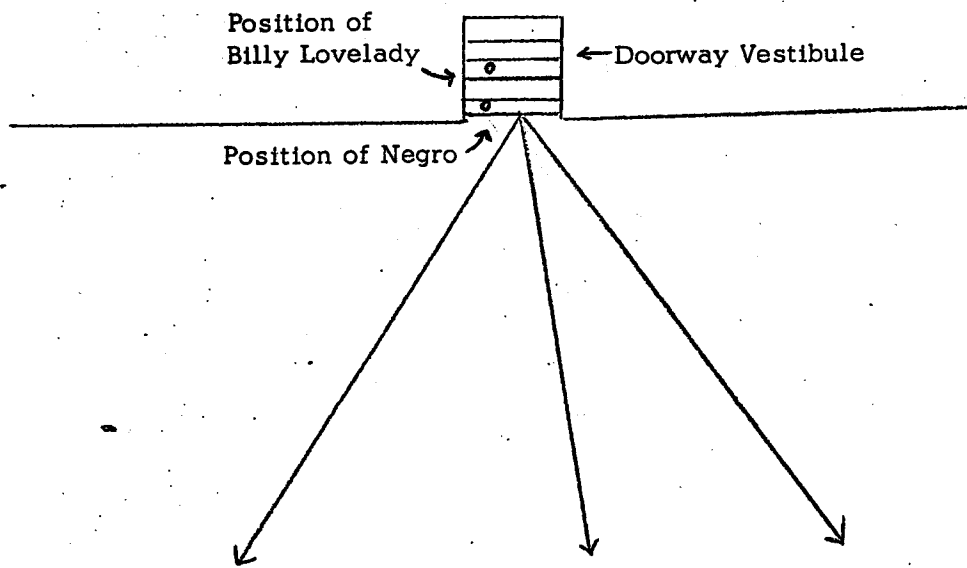
RES/mw

P.S. I'm returning Bernabei's letter as requested

encl.: 1) Weigman Photo - Frame WG 1  
2) Letter from R. Bernabei

P.S. I am sorry I can't enclose Weigman's photo. As soon as possible I will send it to you. (Mr. Sprague is at the moment on vacation.)

T S B D



Altgens' camera direction,  
Distance approx. 220 feet,  
Time +3.6 seconds

Hughes' camera  
direction, Distance  
approx. 280 feet,  
Time of last frame  
-5.7 seconds

Weigman's camera  
direction, Distance  
approx. 90 feet,  
Time of first frame  
+4.8 seconds