

THE FOURTH DECADE

1963

1973

1983

1993

2003

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or both, Muscovit concludes the ultimate decision making emanated from Castro.

The threat to Castro ultimately was the cause for Castro to peg JFK for assassination, according to Muscovit. Ten weeks before the assassination, Castro gave an interview to Daniel Harker indicating that U.S. leaders could pay with their own lives for plotting against Castro. [10] When asked of this interview, Castro explained that it would have been insane for Cuba to plot to assassinate the American president. [11]. The Cuban Embassy in Mexico was said to be aware of the assassination prior to the actual assassination. [12] Muscovit does not address the story of Richard Case Nagell, which could explain this pre-knowledge. Nagell was said to have flown to Havana on September 19, 1963 to confer with Cuban aides to see if they could shed light on the assassination plot. Their only advice was to shoot Oswald in the hope that it would stop the plan. [13] Nagell subsequently took two shots in an El Paso bank, presumably to take himself out of any consideration of shooting Oswald and to put himself in jail at the time of the assassination. [14]

Perhaps among the more interesting aspects of the Cuban connection is in relation to two unusual flights by Cubana Airlines from Mexico City to Havana. The first of these involved a five hour delay for a single passenger, with departure at 10:30 P.M. on November 22, 1963. Years later it was determined that this person was Miguel Casas Saez, who had been in Dallas from the beginning of November until the 22nd. Saez had arrived in a two engine plane, did not go through customs, and rode in the cockpit as the only passenger aboard. [15]

A second flight was associated with Gilberto Policarpio Lopez, who was said to have driven to Texas from Tampa on November 20th after having secured a visa to visit Mexico. Muscovit questions whether Lopez is one of the Latins encountered by Rose Chermie. Lopez flew out of Mexico City on Cubana Airlines on November 27th, again as the only passenger. [16] It would be interesting to know if Cubana Airlines were simply not encountering much business in Mexico City, or if these two flights were glaring exceptions.

It would appear that Muscovit built no stronger a case for Castro as being the central plotter than could have been made for the suspects whom he rejected for that role. Had Muscovit taken the more modest thesis of claiming there was a Cuban connection with at least

one of the sniper teams in Dealey Plaza, his interpretations would have been more believable. Perhaps Muscovit was trying to fill the void of determining the central plotter, given the likelihood of multiple assassination teams.

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MAN-IN-THE-DOORWAY: AN UNBELIEVABLE COINCIDENCE

by
John J. Johnson

The Altgens Photograph Associated Press photographer James Altgens was standing about thirty feet from the President when he snapped this photograph, the



second photo he took that day. Altgens heard a burst of noise which he mistook for firecrackers. He does not know how many reports he heard since they had no significance to him at the time as he was unaware of what was happening. Altgens later stated that it was the sound of the first gun shot that caused an involuntary reflex action that clicked the camera. But it may have actually been the report of the second shot that triggered his response. Altgens was reacting to the first shot that he heard; the sound of the first shot fired may have been drowned out by the sound of the 4 police motorcycles that were escorting the President's car. Note that the President is visible through the windshield and is already reacting to being hit by holding his fists in front

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of his throat. It takes a few split seconds for someone to react to a wound, just as it takes a few split seconds for sound to travel and for a cameraman to react and involuntarily trip the shutter. After taking the above photograph, Altgens turned the film in his camera, adjusted the focus to 15 feet and was raising his camera to eye level when he heard another report which he recognized as a gunshot. A bullet struck the President in the head as he passed just a few feet away. This was at 12:30.

By 12:57 the photograph was moving on the news wires, 3 minutes before the President was pronounced dead at Parkland hospital and just 11 minutes after the first news bulletin was issued. (HSCA Record Number 180-10014-10152)

The photograph got to Africa and London, all over the world, at the same time that people got it in the U. S. and the photo was on page one of many of the world's newspapers

within hours. (*Pictures of the Pain*, pp. 317, 318)

This was a truly remarkable feat of journalism. What is even more remarkable is that this, the very first assassination picture to be published, (*Whitewash II*, p. 245) could have eliminated Lee Harvey Oswald as the prime suspect in the shooting, for there is a person who resembles Oswald, and is dressed like Oswald, peeking around the corner of the entrance to the Texas School Book Depository, practically next to the President in the photograph. (For an enlargement of this section of the photograph, see back cover illustration, this issue.) The Warren Commission would later claim, "The man on the front steps of the building, thought or alleged by some to be Lee Harvey Oswald, is actually Billy Lovelady, an employee of the Depository, who somewhat resembles Oswald." (WR 644) It was just a coincidence. Sylvia Meagher comments:

Neither the Report nor the Hearings and Exhibits provides any visual means of judgment since no photograph of Lovelady is found in any of the volumes. Merely asserting that it is Lovelady and not Oswald in the doorway, the Commission presents no supporting evidence by which one can appraise the resemblance between Lovelady and the man in the doorway, or Lovelady and Oswald, although nothing less hangs on the accurate identification of the doorwayman than Oswald's possible total innocence of the assassination. (Accessories After the Fact, p. 362)

Lovelady, as will be seen, was very reluctant to have anyone photograph him. Had Altgens been using color film that day, there might be no controversy concerning the identity of the man in the doorway, for the color of the shirt (along with the pattern) might have established his identity beyond doubt.

In any case, there were never more than two suspects for determining the man's identity: Oswald and Lovelady. And one of them, Oswald, can be eliminated since he was on the sixth floor firing at the President. That leaves only one possibility: Billy Lovelady.

Why is it then that every time we look at the Altgens photograph, we see the haunting figure of Lee Harvey Oswald staring back at us? It may very well be Billy Lovelady as claimed by the Warren Commission in 1964 and later by the second investigation conducted by the House Select Committee on Assassinations in 1976. Any student of the Kennedy assassination knows that this event has far more than its fair share of coincidences, and this may simply be the most bizarre, most incredible coincidence of all. But the man-in-the-doorway is not simply a face in the crowd that resembles the alleged presidential assassin. What is it that makes him appear so suspicious? Is it simply the uncanny resemblance to the presumed assassin? Is it because he does not seem to be smiling like the rest of the spectators? Is it the stance he has assumed, seeming to be peeking around the corner? Or is it the open shirt that makes him stand out like a sore thumb? Is it just our imagination, or is he the only spectator who appears suspicious?

THE MAN-IN-THE-DOORWAY All of the Depository employees who were asked by the Commission agreed that the man who is a dead ringer for the presumed presidential assassin has got to be his look-alike co-worker Billy Lovelady. None of them ventured the opinion that

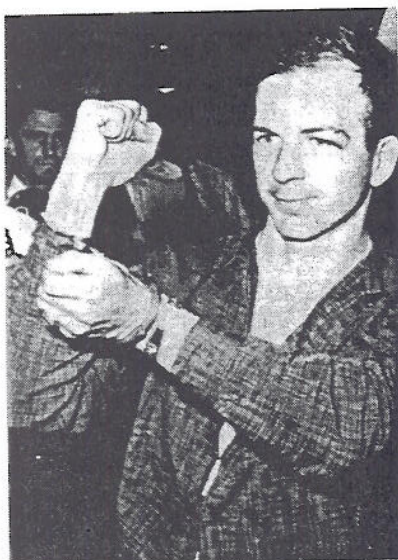
it might be Oswald. After all, Oswald was on the sixth floor firing at the president, wasn't he? Even as mysterious a person as Lee Harvey Oswald, who had a reputation for being in two places at the same time, could not be simultaneously carrying out the assassination from the "sniper's nest" and also be intently observing his handiwork from the front steps of the Depository. People have been so brainwashed by this reverse logic that even if it were shown that the man-in-the-doorway was Oswald, he would still be guilty. In bringing the Altgens photo to the attention of the Secret Service, Mrs. Helen Shirah states in her letter of January 17, 1964:

...as the motorcade of our late President passes the Dallas School Book Depository, there, on the left, emerging in a hurry from the building, is a man who bears a striking resemblance to Lee Harvey Oswald. As a matter of fact, even the clothes he has on seem to be like the ones Oswald had on when arrested. I realize that you have concrete evidence against him but if you find that the picture is of Oswald, it would mean he had an accomplice, who is still at large. (Photographic Whitewash, p. 190)

Mrs. Shirah is probably right about Oswald's involvement in a conspiracy even if he was on the steps of the Depository. Innocent people don't carry revolvers to the movie theater and engage in fist fights with the police. She has also noticed something that should be obvious to anyone who studies the Altgens photograph: the Oswald-Lovelady figure is the only spectator who appears to be anticipating or reacting to the drama that is unfolding. Ironically, he is also the only one standing in the doorway who has facial features that are identifiable at all. Another coincidence.

The Man-in-the-Open-Shirt The man-in-the-doorway of the Altgens photo is wearing his long sleeve shirt wide open, half way to the waist. This style of dress is rather unusual today, but was it the style in the early 60's? This author is just one year younger than Oswald and vaguely remembers students in high school walking around like that around 1959. My wife, 5 years younger, assures me that open shirts were all the rage in that era. Be that as it may, the question is not whether open shirts were in vogue at that time, but rather whether Oswald and/or Lovelady adopted that mode of dress. As will be seen, witnesses disagree whether Oswald was wearing the same shirt at the time of the assassination as he was when arrested at the Texas Theatre. But all are agreed

that on November 22nd, all day long, Lee Harvey Oswald was wearing his shirt open as in the photo shown here.



On the morning of the assassination Lee Harvey Oswald arrived at the home of Buell Wesley Frazier, who would drive him to work - together with the

infamous paper bag which contained either the rifle or curtain rods. Frazier's sister, Linnie Mae Randle, observed Oswald from the kitchen window and described him as wearing a white T-shirt, brown shirt, and gray jacket. She not only mentioned the T-shirt as the first item, but a little later in her testimony emphasized it again - twice more. (Warren Commission 2H250) [All underlining in this article is done by the author for emphasis.]

Mr. BALL. How was Lee dressed that morning?

Mrs. RANDLE. He had on a white T-shirt, I just saw him from the waist up, I didn't pay any attention to his pants or anything, when he was going with the package. I was more interested in that. But he had on a white T-shirt and I remember some sort of brown or tan shirt and he had a gray jacket, I believe.

Mr. BALL. I will show you another shirt which is Commission No. 150 [the shirt Oswald was wearing when he was arrested]. Does this look anything like the shirt he had on?

Mrs. RANDLE. Well now, I don't remember it being that shade of brown. It could have been but I was looking through the screen and out the window but I don't remember it being exactly that. I thought it was a solid color. [Note that it may have been a different shirt.]

When asked about the jacket, Mrs. Randle replied:

Mrs. RANDLE. Yes sir; that I remember. But I, you know, didn't pay an awful lot of attention to his jacket. I remember his T-shirt and the shirt more

than I do the jacket.

Does it seem strange that she should even mention a T-shirt? Men button their shirts all the way up when they are wearing a necktie. When no tie is worn, the top button is usually left undone, in which case the T-shirt is visible, - but barely so. It is hardly worth mentioning; in fact it is not usually mentioned when crime victims give police a description of a suspect. How often are a shirt and a T-shirt mentioned in police reports? Mrs. Randle, however, felt it necessary to mention it, and her description indicates that Oswald's T-shirt was not only visible, but rather conspicuous.

Wesley Frazier testified:

Mr. BALL: I have here Commission 150, which is described as sort of a rust brown shirt. Have you ever seen Lee Oswald wear this shirt? It has a hole in the sleeve near the elbow.

Mr. Frazier: No, sir; I don't believe I have because most time I noticed when Lee had it, I say he put off his shirt and just wear a T-shirt the biggest part of the time so really what shirt he wore that day I really didn't see it or didn't pay enough attention to it whether he did have a shirt on. (Hearings, Vol. II, p. 238)

Officer Marrion Baker, who confronted Oswald in the second floor lunchroom about a minute and a half after the assassination, gave this testimony:

Mr. BAKER: At that particular time I was looking at his face, and it seemed to me like he had a light brown jacket on and maybe some kind of white-looking shirt.

[Baker was not the only one to make the mistake of thinking that Oswald's shirt, which was open almost to the waist, was actually an unzipped jacket. At the Texas Theatre, where Oswald was arrested, FBI Agent Bardwell Odum was in the lobby and said the suspect, whom he later identified as Oswald, was wearing a "reddish brown jacket with zipper open all the way in front." (The Fourth Decade, Vol. 1, No. 6, September, 1994, p. 18) It was the shirt that was reddish brown.]

Mr. BELIN: Handing you what has been marked as Commission Exhibit 150, would this appear to be anything that you have ever seen before?

Mr. BAKER: Yes, sir; I believe that is the shirt that he had on when he came - I wouldn't be sure of that. It seemed to me like that other shirt was a little bit darker than that whenever I saw him in the homicide office there.

Mr. BELIN: What about when you saw him in the School Book Depository Building, does this look familiar as anything he was wearing, if you know?

Mr. BAKER: I couldn't say whether that was - it seemed to me it was a light colored brown but I couldn't say it was that or not.

Mr. DULLES: Lighter brown did you say, I am just asking what you said. I couldn't quite hear.

Mr. BAKER: Yes, sir; all I can remember it was in my recollection of it it was a light brown jacket.

Mr. BELIN: Are you referring to this Exhibit 150 as being similar to the jacket or similar to the shirt that you saw or, if not, similar to either one?

Mr. BAKER: Well, it would be similar in color to it - I assume it was a jacket, it was hanging out.

Mr. BELIN: Was he wearing anything that looked like Exhibit 150 at the police station?

Mr. BAKER: He did have a brown-type shirt on that was out. [Since Baker thought it was a jacket, "out" apparently means "open.")(WC Hearings, Vol. III, p. 257)

Mr. DULLES: Do you recall whether or not he was wearing the same clothes, did he appear to you the same when you saw him in the police station as when you saw him in the lunchroom?

Mr. BAKER: Actually just looking at him, he looked like he didn't have the same thing on.

Mr. BELIN: He looked as though he did not have the same thing on?

Mr. BAKER: He looked like he did not have the same on. (WC Hearings, Vol. III, pp. 262, 263)

This observation would support the theory that Oswald did return to his rooming house and change shirts. Oswald told his interrogators that he changed shirts after leaving the Depository and placed the dirty shirt in a bureau drawer.

William Whaley, the taxi cab driver who claimed to have picked up Oswald and delivered him to the vicinity of his rooming house minutes after the assassination, noted the open shirt:

Mr. BALL: Did you notice how he was dressed?

Mr. WHALEY: Yes, sir. I didn't pay much attention to it right then. But it all came back when I really found out who I had. He was dressed in just ordinary work clothes. It wasn't khaki pants but they were khaki material, blue faded blue color, like a blue uniform made in khaki. Then he had on a brown shirt with a little silverlike stripe on it and

he had on some kind of jacket. I didn't notice very close but I think it was a work jacket that almost matched the pants.

He, his shirt was open three buttons down here.

He had on a T-shirt. You know, the shirt was open three buttons down there. (Hearings, Vol. II, p. 255)

Two other witnesses give similar descriptions of the clothing worn by the man who was fleeing the scene of the Tippit murder and attempting to avoid apprehension. Sam Guinyard saw the fleeing gunman who had on "this brown shirt (which) was open at the throat and the white shirt underneath it." (Warren Commission 7H400). Johnny Calvin Brewer, a clerk at the shoe store where the fleeing man briefly "ducked" before entering the Texas Theater, said the man he saw wore a brown shirt with two buttons undone and a white T-shirt underneath. (Warren Commission 7H3).

The fact is that (a) Mrs. Randle noted Oswald's conspicuous T-shirt before the assassination, (b) the man-in-the-doorway was photographed with his shirt wide open during the assassination, (c) Officer Baker noted an open "jacket" less than two minutes after the assassination, (d) the taxi driver noted Oswald's open shirt minutes later, (e) two witnesses saw a man so attired, between the time of Tippit's murder and Oswald's arrest, and (f) Oswald was parading around the police station with an open shirt hours all evening long. This too may simply be a coincidence and it is flimsy proof indeed that Oswald is the man-in-the-doorway, but this must be considered in context with other circumstantial evidence - the facial features, the suspicious stance of the man peeking around the corner, the possible movement of this individual just before the shots were fired, and contradictory statements made by Lovelady about what he was wearing and whether he was sitting or standing.

Mrs. Randle wasn't sure that the shirt Oswald was wearing when he was arrested was the same one he had on that morning. According to FBI agent James Hosty, Oswald stated during his interrogation, "I took the bus and went home, changed my clothes, and went to a movie." (Assignment Oswald, p. 23) We will never know whether Oswald actually did say this. Although Oswald had been interrogated several times, for over 12 hours, we are told that the space was too crowded to accommodate a stenographer and the interrogation room was not wired for a tape recording device. Captain Fritz

told the Warren Commission that he took no notes during the Oswald interrogations, but indicated that he later typed a report based on "rough notes" that were made "several days later." In 1997 the Assassination Records Review Board acquired Fritz's handwritten notes from an anonymous donor. These notes, which are scribbled, include what seems to be "at Apt. changed shirt + tr. put in dirty clothes - long sleeve red sh + gray tr."

But even if Oswald did say that he changed shirts, he may not have actually done so. The Warren Commission asserted that "although Oswald...claimed to have changed his shirt, the evidence indicates that he continued wearing the same shirt he was wearing all morning and which he was still wearing when arrested." (WR 124, 125 quoted by Meagher p. 80)

William Whaley, the taxi cab driver, stated that Oswald's shirt resembled the one he was wearing when arrested:

Mr. BALL: Did you describe the shirt that this man had on to the police?

Mr. WHALEY: Yes, sir, I did.

Mr. BALL: What did you tell them?

Mr. WHALEY: To the best of my ability, I did, sir. I just told them it was a dark colored shirt with what looked like a silver lining.

Mr. BALL: Were you shown the shirt later?

Mr. WHALEY: About, it was at least a week later, sir, an FBI man brought the shirt over and showed it to me.

Mr. BALL: Is that the same shirt you saw here? [CE 150]

Mr. WHALEY: I think it is, sir. I am not positive but it had the same kind of silver streak in it.

Mr. BALL: What did you tell the FBI man who brought the shirt to you?

Mr. WHALEY: I told him to the best of my ability that was the shirt he had on. (Hearings, Vol. II, pp. 293, 294)

One would think that if Oswald said that he changed his shirt that the police would have gone to his rooming house and looked through his laundry so the shirt that he had been wearing that morning could have been seized as evidence. After all, several witnesses claimed to have seen the suspect in the sixth floor window, near the lunchroom, in the lunchroom, in the lobby, getting into a Nash Rambler station wagon, on a bus, in a taxi, and so on. The shirt would have helped identify the individual.

The Stance All of the other spectators are standing out in the open, relaxed and smiling at the President. Not so with the man-in-the-doorway. He seems uptight about something. Although his facial features are kind of blurred, he clearly is not smiling but is looking intently at the scene before him. He appears to be anticipating something or has been alerted by the gunfire. His body seems to be twisted as if he is peeking around the corner ready to duck back inside the building.

People Who were Standing Next to Lovelady

Billy Lovelady stated on March 19, 1964:

At the time the Presidential Motorcade passed the Depository building heading west on Elm street, I was standing on the top step to the far right against the wall of the entranceway to the Texas School Book Depository Building. At this time I recall that William H. Shelley...and Mrs. Sarah Stanton...both of whom are likewise employed by the Texas School Book Depository, were standing next to me. (62-109060-3130)

Wesley Frazier testified:

Mr. BALL: When you stood out on the front looking at the parade, where was Shelley standing and where was Lovelady standing with reference to you?

Mr. FRAZIER: Well, see, I was standing, like I say, one step down from the top, and Mr. Shelley was standing, you know, back from the top step and over toward the side of the wall there. See, he was standing right over there, and then Billy was a couple of steps down from me over toward more the wall also.

Mr. BALL: We have got a picture taken the day of the parade and it shows the President's car going by. Now, take a look at that picture. Can you see your picture any place there?

Mr. FRAZIER: No, sir; I don't, because I was back up in this more or less black area here.

Mr. BALL: I see.

Mr. FRAZIER: Because Billy, like I say, is two or three steps down in front of me. (Hearings, Vol. II, p. 242)

MR. BALL: You didn't see the President's car at the time you heard the sound?

Mr. FRAZIER: No, sir; I didn't. (Hearings, Vol II, p. 234)

This is because Frazier was standing higher up and therefore farther back from the street. The west wall of

the entrance blocked his view as the President's car passed the Depository and approached the triple underpass. Frazier chose to stand near the top step to shield his eyes from the sun:

Mr. BALL: were you near the steps?

Mr. FRAZIER: Yes, sir; I was standing about, I believe, one step down from the top there.

Mr. BALL: One step down from the top of the steps?

Mr. FRAZIER: Yes, sir; standing there by the rail.

[In 1963, there was a hand rail running down the center of entrance steps. This rail is visible in several pictures taken of the entrance at that time, but it has since been removed.]

Mr. FRAZIER: To be frank with you, I say, shadow from the roof there knocked the sun from out our eyes, you wouldn't have any glare in the eyes standing there. (Hearings, Vol. II, p. 233)

Several things are of interest here: which step Lovelady was standing on, which side of the entrance he was near, and who was standing next to him.

The Step William Shelley stated he was standing next to Lovelady just outside the glass doors of the entrance, which would also mean the top step, just where Lovelady claimed he was standing. It is not clear from the Altgens photo which step the man-in-the-doorway is standing on. But a photo taken from an 8mm film by Robert Hughes shows that it is apparently not the top step, unless he is sitting, as Shelley said Lovelady was. The head of the man-in-the-doorway is just above the colored man standing in the entrance, and the chest, shoulders, and head of a person in a white shirt, who is also standing in the entrance, are well above the head of the man in question.

Shelley, who said he was next to Lovelady (whether he was sitting or standing) also said that Wesley Frazier, Mrs. Sarah Stanton and Mrs. Carolyn Arnold, were also standing in this entrance way near him. An FBI report states "Mr. Shelley advised he was actually standing next to Lovelady when this photograph was taken but was not in view of the camera." This statement caused author Harold Weisberg to comment, "This would be possible under two sets of circumstances: Shelley was behind Lovelady, where he would have the poorest view of the motorcade and the President, or he was inside the masonry wall." (Photographic Whitewash, p. 67)

Left or Right Side of Entrance Lovelady stated above that he was standing on the right side of the entrance. An FBI report says "Lovelady stated his picture has ap-

peared in several publications, which picture depicts him on the far left side of the front doorway to the TSBD." This apparent contradiction of "left" or "right" might be explained by the orientation of the person making the statement. For someone standing across the street and viewing the entrance of the TSBD, as Altgens was when he took the photo, the man-in-the-doorway is standing at the extreme left of the entrance. A person exiting the TSBD doorway or standing on the steps, however, might easily refer to the man as standing on the right side of the entrance. But if it is Lovelady, where are the people who were standing next to him?

Movement of the Man-in-the-Doorway Three photos can be taken in sequence to determine where the men was standing: a frame taken from a color film by Robert Hughes, the Altgens photo, and a frame from a film by David Wiegman. In the Altgens and Hughes photos, the man-in-the-doorway appears to be standing near to ground level, a step or two above a black man who is just in front of him at the left front corner of the entrance. Hughes and Altgens were filming from ground level with Altgens to the west of the doorway and Hughes almost directly opposite it. Wiegman, on the other hand, was in a car approaching from the east and his camera was therefore several feet higher and pointing at quite a different angle. But even taking these factors into account, it apparent that Oswald...Oops! I mean the man-in-the-doorway... has ascended a couple of steps and therefore has moved toward the back of the entranceway, quite a bit farther from the front wall of the Depository than where he was standing in the Hughes or Altgens photos. This movement occurs within a very short time span - about a minute or a half minute before the 6 seconds of shooting to a half minute afterwards. This apparent movement, however, could simply be caused by Billy Lovelady standing up from the step where he had been seated while eating his lunch. It would have been entirely natural for him to rise once the President's car came into view.

The Wiegman Film A press car carrying NBC news cameraman Dave Wiegman Jr. was just turning the corner onto Elm street when the shots were fired. It was the sixth car in the motorcade; the President's limousine was the second car. Wiegman filmed from the car, a convertible, before hitting the pavement to take more film near the grassy knoll. Richard Trask states, "It would appear through careful analysis of this film, and aided by research done by Richard Sprague and Gary Mack on

the timing of the sequence, that Wiegman began filming a little over three seconds prior to the President being hit in the head. Wiegman probably first pressed his camera trigger just after the second shot." (Trask, p. 373) He panned his camera as the car passed the School Book Depository and caught the man-in-the-doorway, just as Robert Hughes, Mark Bell, James Altgens, John Martin, and Charles Bronson had done. The Wiegman film is blurred by the motion of the camera, but the figure is still visible. The man-in-the-doorway is now apparently standing against the wall at or near the top of the steps. The reason he appears to be peeking around the corner in the Altgens photo is because the President's car has already passed the Depository and was about halfway to the triple underpass. As a person moves up the steps, he also moves back away from the face of the building. As a result, the west wall of the entrance was blocking the car from view, and the person had to either move over or bend his body to see what was happening. Note how many people have raised their arms to shield their eyes against the noonday sun. For years researchers have wondered about the white splotch that appears on the shoulder of the man-in-the-doorway in the Altgens photo. It may be a hand in motion, possibly a reflex action of someone reacting to the sound of gunfire.

Twenty five years after the event, Wiegman recalled: "We were in that straight-a-way heading down to what I now know as the Book Depository, and I heard the first report and I thought like everybody that it was a good size fire cracker - a cherry bomb. Then when I heard the second one, the adrenaline really started pumping because there was a reaction in the motorcade. I was sitting on the edge of the [car door] frame, which I sometimes did. I keenly remember right after the incident that my feet were on ground during one of the reports." (Trask, pp. 371, 372)

Since the flurry of shots only lasted about 6 seconds, and Altgens snapped his picture after the first or second shots, the Wiegman film captured the man-in-the-doorway at about the same instant Altgens did. Note the black man standing at a lower level at the corner of the entrance. His head can be used as a reference point to show that the man-in-the-doorway was either sitting on the step in the Hughes photo, or was standing on a lower step. Lovelady stated that he was going to sit on the steps to eat his lunch, and William Shelley stated that Lovelady was sitting next to him.

Oswald's Proximity to the Entrance There is no cred-

ible evidence that places Oswald on the sixth floor at the time of the shooting. It is far more likely that he was in the vicinity of the first and second floor lunchrooms, which are much closer to the front entrance than the sixth floor sniper's nest. Oswald himself claimed he was in the first floor lunchroom at the time of the shooting and went up to the second floor lunchroom to buy a coke, where he was confronted by Officer Marrion Baker a minute and a half after the shooting.

If Oswald's role was that of willing patsy as suggested by his note to Mr. Hunt (See this author's "Oswald's Hunt Note," *The Fourth Decade*, March 1998, p. 23) he may have been told to wait in the lunchroom until the motorcade arrived at 12:25 PM. Since the motorcade was running 5 minutes behind schedule, Oswald may have become curious as to what was happening and ventured out onto the front steps to have a peek.

BILLY LOVELADY Billy Lovelady had been employed at the School Book Depository since 1961. On November 22nd, 1963 he was one of the men assigned to lay the plywood flooring on the 6th floor. He quit for lunch at 11:50 AM, took the elevator to the first floor, bought a soft drink, and went out the main entrance to eat his lunch on the steps.

Was Billy Lovelady standing or sitting? Several witnesses have testified that Lovelady was standing next to them on the steps of the Depository building; Lovelady himself made statements that he was standing. But the question is when was he standing, because there is no doubt that he did sit down on the steps at first.

Billy Lovelady stated that he was going to sit on the steps of the Depository to eat his lunch. Here is his testimony before the Warren Commission:

Mr. LOVELADY. Well, I went over and got my lunch and went upstairs and got a coke [the second floor lunch room where Oswald was confronted by a police officer a minute and a half after the assassination] and come back down.

Mr. BALL. Upstairs on what floor?

Mr. LOVELADY. That's on the second floor; so, I started going to the domino room [the first floor lunch room] where I generally went in to set down and eat and nobody was there and I happened to look on the outside and Mr. Shelley was standing outside with Miss Sarah Stanton, I believe her name is, and I said, "Well, I'll go out there and talk with them, sit down and eat my lunch out there, set on the steps," so I went out there.

Mr. BALL. *You ate your lunch on the steps?*

Mr. LOVELADY. *Yes, sir.*

The Depository foreman William Shelley originally stated that Lovelady was seated on the entrance steps:

On November 22, 1963, I left my office in the Texas School Book Depository and walked just outside the front entrance of the building to watch the Presidential Motorcade pass. This was about 12:15 PM. I recall that as the Presidential Motorcade passed I was standing just outside the glass doors of the entrance. At the time President John F. Kennedy was shot I was standing at this same place. Billy N. Lovelady who works under my supervision for the Texas School Book Depository was seated on the entrance steps just in front of me. I recall that Wesley Frazier, Mrs. Sarah Stanton and Mrs. Carolyn Arnold, all employees of the Texas School Book Depository, were also standing in this entrance way near me at the time Pres. Kennedy was shot. I did not see Lee Harvey Oswald at the time Pres. Kennedy was shot. (March 18, 1964 FBI interview, CE No. 1381, Hearings Vol. XXII, pp. 673)

If it seems strange that someone should be sitting while the President of the United States is passing by rather than standing to get a view of him, it should be pointed out that the Altgens photo gives the illusion that there is a crowd of people between the Depository entrance and the motorcade. Actually, the School Book Depository is situated on the corner of Elm and Houston and a glance at an aerial photograph will show that a person on the steps of the entrance has a clear view at the approaching motorcade coming toward the building on Houston and turning on a wide intersection onto Elm.

Incidentally, Mrs. Carolyn Arnold, secretary to the vice-president of the School Book Depository, was acquainted with Lee Harvey Oswald because he used to come to her for change. At 12:15, just 15 minutes before the President was shot, Mrs. Arnold went to the second floor lunchroom for a glass of water. She saw Oswald sitting in a booth on the right-hand side of the room as you enter. Although she did not speak to him, she recognized him clearly. She recalls the time as "about 12:15. It may have been slightly later." (Conspiracy, p. 108)

What was Lovelady's reaction? The man in the doorway appears to be staring very intently at the drama unfolding before him, as if he knew what was going to happen. Yet Lovelady stated that he did not know that

the President had been shot until 3 minutes later: [testimony reordered for clarity]

Mr. BALL. *What did you hear?*

Mr. LOVELADY. *I thought it was firecrackers or somebody celebrating the arrival of the President. It didn't occur to me at first what had happened until this Gloria came running up to us and told us the President had been shot.*

Mr. BALL. *Who was this girl?*

Mr. LOVELADY. *Gloria Calvary.*

Mr. BALL. *You heard the shots. And how long after that was it before Gloria Calvary came up?*

Mr. LOVELADY. *Oh, approximately 3 minutes, I would say.*

Mr. BALL. *Three minutes is a long time.*

Mr. LOVELADY. *Yes it's - I say approximately; I can't say because I don't have a watch; it could.*

Mr. BALL. *When Gloria came up and said the President had been shot, Gloria Calvary, what did you do?*

Mr. LOVELADY. *Well, I asked who told her. She said he had been shot so we asked her was she for certain or just had she seen the shot hit him or - she said yes, she had been right close to it to see and she had saw the blood and knew he had been hit but didn't know how serious it was and so the crowd had started towards the railroad tracks back, you know, behind our building there and we run towards that little, old island and kind of down there in that little street. We went as far as the first tracks and everybody was hollering and crying and policemen started running out that way and we said we better get back into the building, so we went back into the west entrance on the back dock [that] had that low ramp and went into the back dock back inside the building. (Lovelady's testimony to Warren Commission as reported in HSCA Record Number 180-10115-10244)*

It is interesting to note how many people, including Truly, Shelley and Lovelady, believed that the shots came from in front of the President. Lovelady stated:

I recall that following the passing of the Presidential Motorcade, as the car in which the President was riding traveled down the Elm street extension, I heard several loud reports which I first thought to be firecrackers and which appeared to me to be in the direction of Elm Street viaduct just ahead of the Motorcade. I did not at any time

believe the shots had come from the Texas School Book Depository building. (Lovelady's statement to SA Eugene F. Petrakis and SA A. Raymond Switzer, March 19, 1964, HSCA Record Number 180-10115-10239)

Wesley Frazier also thought so. Frazier testified: *Well, to be frank with you I thought it come from down there, you know, where that underpass is. There is a series, quite a few number, of them railroad tracks running together and from where I was standing it sounded like it was coming from down the railroad tracks there. (Hearings, Vol. II, p. 234)*

Lovelady's Shirt. The FBI showed a decided reluctance to interview James Altgens even though he took some crucial pictures and was probably the closest spectator to the President when he was hit. When the controversy produced by the Altgens photograph forced the FBI to photograph Billy Lovelady to establish that he was the man-in-the-doorway, and that it was not Oswald, they called Lovelady for a photo session. The pictures they took are shown here. Since the whole purpose was to



prove that it was Lovelady, and since the man-in-the-doorway was obviously wearing a long sleeve shirt, one may wonder why the FBI photographed Lovelady in a short sleeve one. There are three different versions of why the FBI photographed Billy Lovelady in a short sleeve shirt: (1) that he had not been told to wear the shirt he had on at the time, (2) that the FBI told him not to bother wearing the shirt he had on at the time, and (3) that Lovelady told the FBI he had been wearing the short sleeve shirt.

The report issued by the House Select Committee on Assassinations states:

Lovelady was reported to have been wearing a

short-sleeved red and white, vertically striped shirt. Lovelady later explained that when he was interviewed and photographed by the FBI, he had not been told to wear the same shirt he had worn on the day of the assassination and that, in fact, he had been wearing a long-sleeved, plaid shirt when he was standing in the Texas School Book Depository doorway. (HSCA, Vol. VI, p. 287)

Are we to believe that J. Edgar Hoover's vaunted FBI didn't think it important to ask Lovelady to be photographed in the same shirt that he was wearing at the time?

In his book *The Killing of a President*, Robert Groden states (p. 187):

When the FBI called Lovelady to come down and be photographed, they told him not to bother to wear the same shirt. When they released the photograph, they stated that it was the same shirt, creating the controversy over whether it was Oswald or Lovelady in the Depository doorway.

Neglecting to tell Lovelady to wear the same shirt is bad enough, but to tell him not to bother wearing it is simply incomprehensible. Then they not only photographed him in the wrong shirt, but issued a report stating that it was the right one. Can this really be true? Is it possible that any agent of the FBI could be so utterly inept and incompetent as to display such a cavalier attitude? If so, it puts the FBI in the same league with the Dallas Police Department which failed to take a transcript of Oswald's 12 hours of interrogation.

There is no doubt that Lovelady told the FBI that he was wearing the short sleeve shirt as it is noted in several FBI reports. The photos are labeled "Composite photograph of Mr. Billy Nolan Lovelady consisting of three photographs taken by an agent of our Dallas, Texas Office on February 29, 1964." (Photographic Whitewash, p. 69) On the same date as the photo session, and FBI report states that Lovelady told them he was wearing this shirt:

Bureau's attention is called to an interview with BILLY NOLAN LOVELADY on 2/29/64, contained in the report of SA ROBERT P. GEMBERLING dated 3/10/64, at Dallas, captioned "LEE HARVEY OSWALD, aka, IS - R - CUBA", pages 24 and 25, wherein LOVELADY advised his picture had appeared in several articles depicting him on the far left side of the front doorway of the Texas School Book Depository immediately after the assassina-

tion, and that he was wearing a red and white vertical striped shirt and bluejeans at the time. (Memorandum from SAC, Dallas to Director, FBI on 11/19/68)

Lovelady also told Jones Harris that he was wearing a short sleeve shirt:

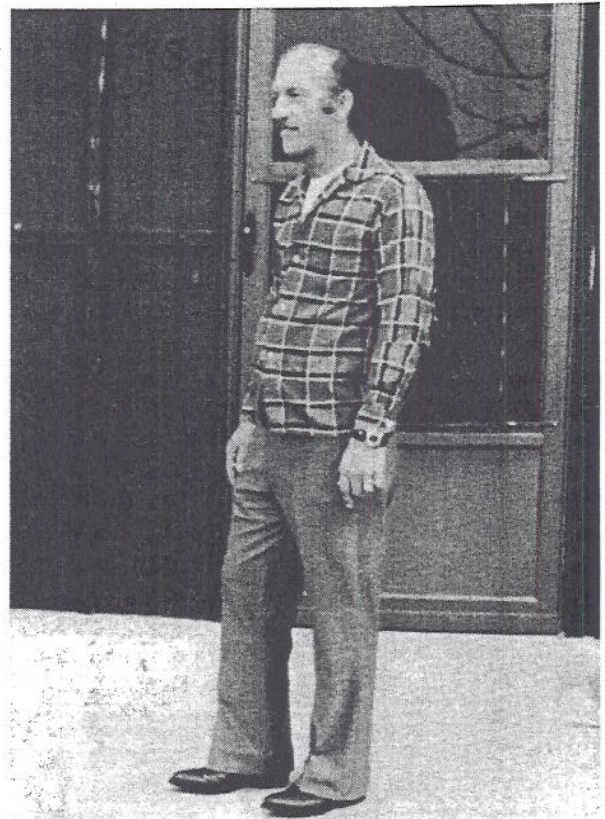
...still brooding over the picture [of the man in the doorway] Jones Harris flew to Dallas, met with Lovelady and talked with him for about a quarter of an hour. Lovelady told him, yes, it was he standing in the doorway. Lovelady also told him that the FBI had taken several pictures of him, presumably to compare with the AP picture of the assassination scene. Lovelady also said that on November 22 he was wearing a red-and-white striped sport shirt buttoned near the neck.

Harris left Dallas unconvinced. "I admit there is a strong resemblance between Lovelady and the blow-up of the figure in the doorway," he said. "But the figure in the picture does not appear to be wearing a striped shirt and it is buttoned very low, showing much of his white T-shirt. Why doesn't the FBI or the Warren Commission have Lovelady pose in the doorway and have Altgens take a picture from the same distance and with the same camera as on November 22?"

The FBI apparently isn't as inept as this account makes them seem to be, for they were aware from the very start that the whole case against Oswald could go out the window unless they could prove that it was not Oswald standing in the doorway. Lovelady said that the night following the assassination two FBI agents visited his home. "They said they had a blown-up picture they wanted me to see. Right away I pointed to me and they seemed relieved. One had a big smile on his face because it wasn't Oswald. They said they had a big discussion down at the FBI and one guy said it just had to be Oswald. ("The Picture With a Life of Its Own," New York Herald Tribune, May 24, 1964)

When FBI agents photographed Lovelady in the shirt he told them he was wearing when the President was shot, they undid the top buttons to make it look more like the shirt in the Altgens photograph, even though Lovelady stated that his shirt was buttoned to the neck. But whether the shirt is buttoned or left open, it is still a red and white striped short sleeve shirt. It doesn't take an expert to see that the shirt in the Altgens photo has

long sleeves and could not possibly be the one Lovelady originally said he was wearing. Later, Lovelady changed his story to say he was wearing a long sleeve red and blue plaid shirt with wide vertical and horizontal stripes forming large blocks. But there is no indication that Lovelady ever produced the long sleeve shirt during the Warren Commission's investigation. The earliest date that he is reported to have shown it to anyone is November 1971 when Dallas Times Herald photographer Bob Jackson was finally able to have Lovelady pose on the steps of the Book Depository Building, wearing the same shirt he'd had on the day of the assassination, for several copyrighted pictures. (Trask note #31, p. 324, Dallas Times Herald photograph files, JFK #9) That picture is shown here. Why did it take eight years to do this? Why



didn't the FBI have Lovelady pose on the steps of the Depository for a photograph so they could include it in the Warren Commission's report to prove it wasn't Oswald? Possibly because they weren't so sure it was Lovelady. After all, on the day they photographed him, he told them in an interview that he was wearing the short sleeve shirt.

The HSCA, to support its conclusion (vol.6, pp. 286-289) that Lovelady was the man in doorway, relied on a photograph, shown here, of Lovelady in Dealey Plaza on November 22, a seemingly balding and unshaven man wearing a shirt seemingly identical with the long-sleeved plaid shirt in which Lovelady posed in 1971; a photograph taken by one John Martin. (Groden, Killing of a President, p. 187, published this picture and, in his photo credits section, p. 223, attributes it to F.M.



Bell. However, the HSCA attributes it to Martin, probably correctly, as Trask, pp. 268 and 570-73, shows that Bell completed his filming immediately after the motorcade passed, while Martin stayed at the scene filming activity in Dealey Plaza long after the assassination.)

When the HSCA sent some people out to Denver in 1976 to interview Lovelady and show him the film taken by John Martin, he stated that the FBI never asked him what he was wearing. The following is taken from the executive session of the HSCA on November 15, 1976 Record Number 180-10117-10040, Chief Counsel Sprague speaking:

And Lovelady was shown this additional film, the new film [the Martin film], if I can call it that. Sure enough, Lovelady and his wife both see it and say, "Yes, that is me." And his wife goes on to say that Lovelady hates to shave, she always has to be on him to shave, and so forth. And Lovelady said, "You know, you are the first people that have ever asked me was I shaven on the day of the assassination. Nobody ever asked me. And when I was shown that original picture where I said the look-alike of Oswald was me, nobody asked me, really, what jacket or what shirt I wore that day or anything about my appearance." (pp. 54, 55 HSCA 180-10117-10040)

Lovelady later claimed to be wearing a shirt with a block pattern as bold as the pattern formed by the brick wall in the background when Robert Groden photo-

graphed him for the HSCA. Mr. Groden claims that he can see the large block pattern of Lovelady's shirt in the Altgens photo of the man in the doorway, although the image is too faint to be transferred to paper. Although Groden once believed that it was Oswald in the doorway, he now is convinced that it is Lovelady. Note that this shirt is apparently constructed of a heavier material than the one in the Altgens photo, and does not hang open loosely.

In spite of the comic-opera episode over the short sleeve shirt, Lovelady apparently was wearing a long sleeve plaid shirt that day - at least someone was wearing it at the time the Martin film was made and at police headquarters a little later. In this photo, shown here (from

Groden, The Killing of a President, p. 92), the back of Oswald is visible as he is led past a man (who could be Lovelady) who has been brought in for questioning along with several other School Book Depository employees. Oswald's shirt is hanging completely off his left



shoulder but is still draped over his right shoulder. This could be the result of buttons being torn off in the struggle with police in the Texas Theatre, although no participant in the arrest ever claimed as much. Every day of the year, throughout our country there are struggles between police officers and suspects who must be disarmed or subdued. How often in these struggles do the suspects have buttons ripped off their shirts or have their shirts ripped open? People don't ordinarily have shirts ripped off their backs when they engage in wrestling matches. A man is more likely to lose his shirt if it was loose fitting with several buttons missing or unbuttoned to begin with. Oswald's shirt, when he was taken into custody, did have buttons missing. The man-in-the-doorway had a shirt open almost completely to the waist. It could, of course, just be another one of those hundreds of "coincidences" in the JFK assassination that Oswald should have had his shirt ripped open an hour-and-a-

half after the man-in-the-doorway was photographed with his shirt open. It may be just a coincidence that the Lee Harvey Oswald being paraded around police headquarters is wearing a long sleeve shirt hanging wide open which looks identical to the mode of dress of the man-in-the-doorway. But what about Lovelady? Was his shirt also open? Unfortunately, Lovelady, or whoever the man is in the Martin film and in the photograph at police headquarters, never turns toward the camera, so it is not possible to determine whether the shirt is buttoned to the neck (as Lovelady told Jones Harris and the FBI his shirt was) or open to the waist. This is the only known photograph of Oswald and Lovelady (if it is Lovelady) together. (The Killing of a President, p. 92)

Although the Warren Commission was shown CE 150, the shirt Oswald was captured in, they never saw the shirt that Oswald claimed to have been wearing at the time of the assassination. Neither did the Commission ever see Lovelady's long sleeve shirt. The first recorded instance in which Lovelady showed the shirt to anyone was 8 years later when Bob Jackson photographed him on the steps of the Depository.

Coincidences abound in the Kennedy assassination. One such coincidence involves Martin. Who is this "John Martin" that took the movie film showing the person identified as Billy Lovelady? Jim Marrs on page 259 in his book *Crossfire* reports this curious item in relation to the shooting incident in which Oswald allegedly took a pot shot at right-wing general Edwin Walker as he sat in his home. The expert rifleman, who had all the time in the world to sneak up to the window, missed his sitting target, although he is supposed to have hit the moving target of the president. Marrs (*Crossfire*, p. 259) speculates that Oswald and Walker were acquainted and that the incident was staged:

A tenuous tie [between General Walker and Oswald] may be a St. Paul, Minnesota man named John Martin, who was an acquaintance of General Walker's and filmed him in his Dallas home in the late summer of 1963. Incredibly, Martin journeyed on to New Orleans where, on September 9, he photographed Lee Harvey Oswald handing out Fair Play for Cuba material on the same roll of film.

Just a coincidence. But is this the same 58-year-old native of Minnesota by the name of John Martin who worked as Superintendent of Safety at the Post Office Terminal Annex on the south edge of Dealey Plaza the

person who photographed the "man-in-the-doorway," or is that just another coincidence? Richard Trask says the John Martin who filmed in Dealey Plaza is not the same John Martin who filmed Oswald in New Orleans. (Letter to author, March 17, 1995)

THE OSWALD-LOVELADY RESEMBLANCE The Loveladys had fled Dallas to escape harassment. They had received letters and phone calls from every state in the union and from foreign countries as well. Billy went into the trucking business in Denver, Colorado. The Loveladys were living in Denver when the HSCA sent Robert Groden to take photographs of Billy wearing the long sleeve shirt that is allegedly the one seen in the Altgens photograph. They had purchased the shirt for 59 cents at a Salvation Army flea market (conversation with Gary Mack at sixth Floor Museum office 8/29/96); years later Patricia Lovelady would telephone author/researcher Harold Weisberg and try to sell him the shirt for \$5,000 (letter to author from Mr. Weisberg, 5/14/94).

Does Billy Lovelady really resemble Oswald that much? One FBI report states:

Mr. Lovelady stated his close resemblance to Lee Harvey Oswald has become somewhat embarrassing. He stated his stepchildren, Timmy Ekstedt, age 6, and step-daughter, Angela Ekstedt, age 4, were watching television shortly after the assassination at a time when Lee Harvey Oswald was shown while in custody of the Dallas Police Department and both of these children remarked that they thought their daddy was on television referring to his close resemblance to Lee Harvey Oswald.

It is alleged that Oswald and Lovelady could be confused by people who were not acquainted with the pair. One newspaper reported:

Yet ironically, there are arguments both ways by those who knew them both well. Once Pat [Patricia Lovelady] went to the depository to see her husband and she saw Oswald standing with his back toward her. She called her husband's name.

"Oswald turned around and I saw it wasn't Billy. He told me he thought I had the wrong man but he knew who I wanted. He went and got Billy.

"Our children were very young then, and they showed Oswald's picture on television. They pointed to him and said, 'There's Daddy'."

On the other hand, Billy tells the story of the day Oswald's mother visited the depository.

"It was during the Jack Ruby trial and she was in

Dallas. She announced she was going to the depository to see the young man who claimed to be the one standing in the doorway. I was standing at the counter when she came in. She asked me where the young man was and I told her he didn't come to work that day. She turned and walked away." ("Oswald look-alike, 41, dies," Dallas Times Herald, 1-18-79)

Attempts to Photograph Billy Lovelady There were several attempts by news reporters and private assassination researchers to get photos of Lovelady so a simple comparison could be made with the man-in-the-doorway. Lovelady complained to the FBI that someone was trying to get his picture. An Airtel of 4/7/64 from SAC, Dallas to Director, FBI, stated:

On April 6, 1964, BILLY NOLAN LOVELADY, an employee at the Texas School Book Depository Building, who has been identified as resembling OSWALD and who was standing in the doorway of the Texas School Book Depository building at the time of the assassination of President KENNEDY telephonically contacted SA ROBERT P. GEMBERLING, at which time he stated that an individual identifying himself as W. L. Beck had approached him in an effort to get a picture of LOVELADY. LOVELADY stated he told BECK he did not desire to have his picture taken and that BECK would not further identify himself except by name or explain the reason he wanted such a photograph. LOVELADY, who was quite perturbed over the efforts of this man to take his picture, requested advice as to what he should do. LOVELADY was advised that this was strictly a personal matter for LOVELADY to handle, but that in the event LOVELADY was able to obtain the license number of the car or any other identifying data concerning BECK, same would be made a matter of record in this investigation.

On April 7, 1964, LOVELADY again telephonically contacted SA GEMBERLING, at which time he stated the individual who had previously identified himself as W. L. BECK, was at that time parked near the Texas School Book Depository Building in a 1958 blue Chevrolet pickup truck with 1964 Texas License 1Y1095, and it was LOVELADY's belief that this individual was waiting in hopes that he would be able to photograph LOVELADY. LOVELADY stated that this individual

had made a remark to the effect that he would get a picture of LOVELADY one way or another.

On April 7, 1964, it was suggested to LOVELADY that in the event this man was harassing him, he might desire to advise the local police Department for whatever action they might be able to take.

On April 7, 1964, the Motor Vehicle registration department, Dallas, Texas, advised that 1964 Texas License 1Y1095 is registered to the Beckman Construction Company, 3220 Bryan Street. Fort Worth, Texas.

A news article describes the pursuit:

Last month Harris hired a young man named Bill Beckman, of Fort Worth, to go to Dallas and attempt to get a picture of Lovelady. It wasn't long before Lovelady realized he was being shadowed. He would spot Beckman sitting in a pickup truck near the loading platform of the Book Depository or trailing him on foot. He always managed to elude Beckman or duck just as his picture was about to be snapped. This play went on for almost three weeks. Beckman, however, was determined to succeed. One Friday as Lovelady was about to quit work, Beckman stationed himself outside on the sidewalk. He later described the episode in a report: "At 4:40 I saw L. and a blonde 19-20 year old girl. I edged back and waited, camera poised. The girl, from around the corner, stampeded up in a rage and slapped my right forearm and began an abusive tirade." The "blonde girl," as Beckman later learned to his surprise, was Lovelady's wife. Lovelady, meanwhile, had called a patrolman who was directing traffic and the three were taken to police headquarters. They were transferred to the police surveillance office and after some questioning were released. Beckman was advised to leave Dallas. ("The Picture With a Life of Its Own," by Dom Bonafede, New York Herald-Tribune, HSCA 180-10013-10392)

It is interesting to note that Lovelady later telephoned Ike Altgens to request a copy of his famous photograph showing the man-in-the-doorway. "Altgens was happy to comply, but could not secure from the elusive Lovelady an interview or photo session. He was told by Mrs. Lovelady, whom he met shortly afterwards, that Lovelady's elusiveness was due not so much to the assassination's events, as to threats on himself and his wife's children by a former husband, whom the family

was attempting to avoid." (Trask note #31, p. 324, Dallas Times Herald photograph files, JFK #9)

Others would try to photograph Billy Lovelady to make a comparison, but Lovelady would not consent to have his picture taken. So many investigators pursued him that he finally took his family and moved to Denver, Colorado and got into the trucking business. Billy Lovelady died on Sunday, January 14, 1979 of an apparent heart attack. Although he was only 41 years old, natural causes were presumed likely and his death prompted no autopsy. ("Oswald look-alike, 41, dies," Dallas Times Herald, 1-18-79, p. 1-B)

RESOLVING THE MATTER It may be an exercise in futility to try enhancing existing photos to determine which shirt is in the picture. Even with advances in technology, we are still dealing with photos, negatives, or 8 mm movie film that are over 35 years old. Colors have faded and quality is deteriorating. And the portion to be enlarged or refined is about the size of a pinhead.

Robert Groden, in his report for the HSCA (vol. VI, p. 310) states that (a) The Hughes film shows the color of the shirt Lovelady was wearing and these colors are consistent with those of the shirt in the Martin film (b) The Bell film, taken at closer range shows the color and pattern consistent with the Lovelady shirt, and (c) The Altgens negative, with the pattern of light and dark plaid heightened through Mr. Groden's technique of variable density cyning directly onto Kodak 5302 fine grain release positive "it can be seen, even by a layman, that the pattern is indeed that of Mr. Lovelady. This technique yields images perhaps two to four times clearer than conventional photographic methods." He may be right, but it is time to produce this evidence so we can all see it with our own eyes.

This author has tried to persuade owners of good quality copies of the Hughes, Bell and Bronson films to submit a frame showing the man-in-the-doorway for computer enhancement. No one seems interested because they regard the matter as having been long ago resolved. In their opinion, this effort would be like flogging a dead horse. A request to Wide World Photos, owners of the Altgens photo, to have the original negative subjected to analysis met a reply which stated in the same letter (a) "We are unable to locate the negative." and (b) "Unable to fill request. Dark Room will not comply." (letter to author, May 25, 1994)

About the only hope of settling the matter once and for all is to obtain additional photos which have not

been published. There were at least 70 people known to be taking photographs in Dealey Plaza on the morning of the assassination. Were all of their photos submitted for analysis? Were there other people taking pictures that are unknown to us?

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"The Picture With a Life of Its Own," by Dom Bonafede, New York Herald Tribune, May 24, 1964, HSCA 180-10013-10392

REWARD



\$500

will be paid for previously unpublished photographs which help to establish
the identity of the man-in-the-doorway

This man was photographed standing in the doorway of the Texas School Book Depository and appears in the same photograph as President Kennedy at the time of the assassination. The Warren Commission and the House Select Committee on Assassinations have both officially identified him as Billy Nolan Lovelady, a look-alike co-worker of Lee Harvey Oswald. But doubt remains: He looks too much like Lee Harvey Oswald and is dressed in a long sleeve shirt open to the waist, similar to the outfit Oswald was wearing when captured. He is also the only suspicious-looking person in the photo, peering around the corner at the Presidential motorcade.

It is hoped that someone, somewhere, has a long-forgotten photograph hidden away in an attic trunk or bureau drawer that can settle this controversy once and for all.

Reward will be paid by the author. Photograph, negative, and rights of reproduction become the property of the author. No composite photos, please.

Send information to Dr. John J. Johnson, 573 Hillsborough Road, Belle Mead, NJ 08502.

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Back cover illustration: The Spectator.

Depicted is an enlargement from the famous photograph by James Altgens showing an onlooker in the doorway of the Texas School Book Depository at the time of the assassination who bears a remarkable resemblance to Lee Harvey Oswald. Although this is supposedly a "dead issue," author John Johnson thinks not, as shown in his article, "Man-in-the-Doorway," this issue.

THE CASA DE LOS AMIGOS

by
Jerry D. Rose

On January 19, 1964, as the FBI was continuing its investigation of Oswald's alleged "associates" in Mexico, there came to the Mexico City Legat of the Bureau some information via the Bureau's San Francisco office. A female student at the University of California, Barrie Milliman, told a "confidential source" that on a Christmas visit to Mexico with her fiancé Amo Algozar, a student at the University of Mexico, Algozar told her he had met an "unknown American" at the Friends Service Center, also known as the Casa de Los Amigos. [1] Later, he saw the same American at Sanford's restaurant, this time in the company of Oswald, and the pair told Algozar "that they were working together to get visas for travel to Cuba and that they planned to go there together." Given the Bureau's propensity to try to associate Oswald with Friends groups like the New Orleans Council for Peaceful Alternatives, [2] this "information" aroused the intense interest of headquarters, which conveyed this information along with directives to interview Algozar and give the appropriate attention to the matter in view of the fact that "Mrs. Ruth Paine of Irving Texas, who has befriended Oswald and wife, has been prominently associated in activities of Friend's organizations."

The next day, the Bureau telephoned the Casa de Los Amigos to try to locate Algozar. [3] The Casa referred them to Algozar's brother, who promised to have him get in touch with the Bureau. On January 22, the Bureau interviewed the Acting Director of the Casa de Los Amigos, Von Peacock, who expressed doubt that Oswald was ever on the premises of the Casa, nor that he had any other connections with Friends Society members in Mexico. [4] He also gave some clues to the whereabouts of Algozar, hereafter referred to as Homobono Alcaraz or just Alcaraz. Concerning an "unknown American" in the area at that time, Peacock could only think of the name of Robert Kaffke from San Francisco, who had been staying at the Casa when Oswald was supposedly staying at the nearby Hotel del Comercio. Much more about Kaffke will follow.

In the same report as that describing the interview with

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Von Peacock, the Bureau reports the initial interview with Alcaraz, who appeared at the Legat office. He verified much of what he reportedly told Milliman, adding that he mentioned to her the possibility that Oswald may have been associated with one Steve Kennan, a "pro-communist American" who had been in Mexico in 1962 and 1963. He "stated emphatically," however, that he had never seen Oswald in the company of Kennan. Asked about Kaffke, he did vaguely remember seeing him "around the premises" of the Casa de Los Amigos.

The matter apparently rested there for a month until, on February 27, Robert Kaffke appeared at the Protection and Welfare Section of the U. S. Embassy. [5] His choice of an agency to which to talk indicates his motives. For unspecified reasons, Kaffke thought the Mexican Security Police were after him and requested financial aid in leaving Mexico by air—a train trip would be too slow! He "explained" that he had been one of a group of 58 students who went to Cuba in 1963 in defiance of a State Department ban on travel to that country. [6] Having stayed at the Casa de Los Amigos in 1963, he stayed there one night after his arrival "a few days ago" and heard talk around the place that Oswald had "a lot of money" on him when he had been there, for what reason Kaffke was unable to ascertain. He also said "that persons at the Casa de Los Amigos are really scared when the name of Oswald is mentioned."

When Kaffke's "information" was conveyed by the Embassy to the FBI, the Bureau should not have been surprised. Kaffke was "known to the Bureau," a phrase used frequently to identify its informants. A report of December 10, 1963 had identified Kaffke, an officer of the Bay Area FPCC, as a Bureau informant, [7] and another report of March 3, 1964 refers to a San Francisco memo of 5-17-63 in which Kaffke "had been a source with respect to a meeting at Kaffke's home of persons who were interested in the projected student trip to Cuba." [8] Kaffke may have found just the bait he needed to get himself out of Mexico. He was home at any rate by March 20, when he was still giving out his "information," this time to the San Francisco office, including the first reference I have found to an Arnold (LNU) who may have been the "unknown American" seen at both the Casa de Los Amigos and Sanford's, "advising" Kaffke that he had had dinner with Oswald. [9]

The mysterious "Arnold" begins to assume human shape and identity on March 31, as "Steve Kennan"

moves into limbo. On that date, inquiry at the Casa de Los Amigos ascertained that an Arnold Kessler of Detroit had been at the Casa in February of that year, a "journalist" who stopped over in Mexico City on his way to Brazil. [10] Since he worked briefly for a Mexico City newspaper, the Legat was directed to make inquiry at that newspaper about his whereabouts. Based on a letter received by a newspaper employee, the Bureau was able to locate Kessler in Sao Paulo, Brazil.

Actually, it took until April 30 for the Bureau to locate and interview Kessler. Meantime, the FBI was getting background data on Kessler, learning on April 10 that he had dropped out of school at the University of California on September 19, 1963 "for lack of money." [11] This information led the San Francisco office to urge that Kessler's local draft board in Detroit be notified, as he had lost his student deferment rights. Detroit reported his leftist activities while a student at Wayne University, as well as leftist affiliations of his father, Sam Kessler. Inquiry at the local draft board showed Kessler had actually requested and been granted permission to go abroad between September 19, 1963 and April 19, 1964, after which he was to return to U.C. Berkeley. For some reason, a May 19, 1964 order for his pre-induction physical was already scheduled to be sent to him in Detroit. Also on April 10, San Francisco obtained a copy of his passport data and photo, the latter to be shown to the "original source" (Kaffke) to determine if this were the "Arnold" he knew in Mexico. [12] On April 14, Kaffke immediately identified Kessler as the Arnold in question. [13] When Kessler was finally interviewed in Sao Paulo on April 30, he denied categorically that he had ever had any association with Oswald. [14] Actually, Kessler said, it was Alcaraz who told Kessler that he had been introduced to Oswald. Having already received his order for a pre-induction physical, he planned to leave Brazil in time to comply with this order on May 22.

Faced with these discrepancies in the stories of Kessler, Alcaraz, and Kaffke, the Bureau went back to the people at the Casa de Los Amigos who knew all three of them. [15] Agnes Coggeshall, Director and Von Peacock, now Assistant Director, described Kessler as a "stable and truthful individual" whereas Alcaraz was cited for his unreliability and weak character, both officials doubting the truth of Alcaraz' claims. As for Kaffke, Von Peacock says that Kessler told him he spent an evening with Kaffke whom he saw as a "boastful and unreliable individual."

In a wrap-up memorandum of May 21 on the whole affair, Legat Mexico concluded there is "no real basis for inquiry" and "no further investigation is being conducted" on the matter. [16] In summarizing the developments in the case, there are a couple of intriguing references to a "someone" in California who may have stirred up the whole mess of accusations in the first place. Alcaraz complained that Milliman misunderstood what he said about Oswald and the "American," after she had "discussed his conversation with someone in California." In a second interview, Alcaraz suggested that "'a false alarm' apparently had been initiated by some acquaintance of his fiancé Barrie Milliman in Berkley, California." With Robert Kaffke living across the Bay in San Francisco, can there be much doubt of the identity of this someone/some acquaintance: an FBI informant in a bad situation who apparently expected to give the Bureau what it "wanted"—the image of an Oswald associated with a Friends group in Mexico City? While I'm generally not a great fan of FBI "investigation," I can only applaud the Bureau in this instance for not taking the bait offered by one of their own, Robert Kaffke. [17]

Notes

1. FBI Record #105-3702-211. Archives Record #124-10003-10391.
2. See: Jerry D. Rose, "The Pursuit of Leonard Reissman," *The Fourth Decade* 4#4 May 97, pp. 8-11; and Hugh Murray, "The NOPD and the NOCPA: Surveillance State or Keystone Coppery?" *The Fourth Decade* 3#5 July 96, pp. 3-11.
3. FBI Record #105-3702-212. Archives Record #124-10003-10390.
4. FBI Record #105-3702-222. Archives Record #124-10003-10380.
5. FBI Record #105-3702-376. Archives Record #124-10233-10429.
6. For an extensive discussion of this episode, see: Jerry D. Rose, "Red Summer of '63," *The Third Decade* 9#6 September 93, pp. 37-43.
7. FBI Record #105-82555-952. Archives Record #124-10014-10298.
8. FBI Record #105-3702-373. Archives Record #124-10233-10426.
9. FBI Record #105-82555-2697. Archives Record #124-10035-10266. In a 3/24/64 memorandum from headquarters to San Francisco (FBI Record #105-82555-2697), San Francisco was asked, quite logically, why Kaffke did not report his information

- about "Arnold" at his interview at the U.S. Embassy in Mexico City on February 27—if his meeting with "Arnold" occurred prior to that time. Since the finally-identified Arnold Kessler was at the Casa de Los Amigos until February 29, it is possible that Kaffke's meeting with Kessler followed his meeting at the Embassy.
10. FBI Record #105-3702-546. Archives Record #124-10239-10103.
 11. FBI Record #105-3702-627. Archives Record #124-10227-10211.
 12. FBI Record #105-3702-682. Archives Record #124-10227-10266.
 13. FBI Record #105-3702-722. Archives Record #124-10240-10001.
 14. FBI Record #105-3702-880. Archives Record #124-10079-10360.
 15. FBI Record #105-3702-863,864. Archives Record #124-10079-10339.
 16. FBI Record #105-3702-1027,1028. Archives Record #124-10163-10304.
 17. Until my visit to the National Archives earlier this year, I was unaware of Robert Kaffke except as a name on the list of 58 students who made the controversial trip to Cuba in the summer of 1963. In browsing the FBI's "3702" file (Legat Mexico file) for information on the Bureau's investigation of Oswald in Mexico (a major story in itself), my attention was attracted to Kaffke as an informant who was also one of the notorious 58, and that his "information" was consistent with a broader pattern of post-assassination attempts to associate the American Friends Society with Oswald. Then there is the further unexpected information that Kaffke was staying very near the Hotel del Comercio when Oswald was supposedly there — making him a candidate, perhaps, for involvement in the likely chicanery of Oswald impersonation in Mexico City. My point in adding this note is to offer a comment on a procedural issue for assassination research. Given the totally inadequate indexing of documents released to the Archives under the 1992 Act, and in view of rumors that the Archives may shortly put an end to researcher "browsing," the terrible prospect starts to appear that a great deal of material important to assassination research will remain practically inaccessible to retrieval for research purposes.



COUP D'ETAT: A CRITIQUE

by
Ken Thompson

One of the most persistent, and to me illogical, theories of the Kennedy assassination is the idea that in the weeks and months leading up to November 22, 1963, powerful U.S. Government insiders, let us call them the "high-cabal", conspired to have JFK assassinated. These same conspirators, we are told, later arranged to have documents destroyed, x-rays and photographs altered, false clues planted, and so on, in order to cover up their own guilt and make an innocent Oswald the patsy. The objectives were to reverse certain foreign and/or domestic policies begun by JFK, and possibly to enhance the careers of certain politicians. This conspiratorial explanation is usually referred to as a coup d'etat (or coup). It is the theme of many books, and is expressed with artistic flair in Oliver Stone's 1991 movie JFK.

Seven years after JFK this theory continues to thrive. In his 1998 book Assassination Science, James H. Fetzer, Ph.D., implores us to take seriously the hypothesis that: (JFK's) "death was the result of a coup d'etat involving the CIA, the Mob, anti-Castro Cubans, and powerful politicians, such as LBJ, Richard Nixon, and J. Edgar Hoover, fully financed by Texas oil men and elements of the military-industrial complex." [1] Similarly, results of a recent poll among subscribers to the JFK/Deep Politics Quarterly showed that: "The CIA led all groups as the planners of the assassination." [2]

This article makes no effort to defend the hapless lone-gunman theory, long ago discredited by conspiracy theorists. Instead, my intent is to argue against a coup d'etat interpretation on the grounds that an effort of the magnitude proposed by coup d'etat theorists would have entailed prohibitive logistical problems for the high-cabal in the planning stages. With a recognition of these problems, open-minded students of the assassination can properly discard this ponderous theory, and move on to more plausible conspiratorial explanations. In preparation for this task, we first need to define our term and see what relevance, if any, it might have had as a technique applicable to the high-cabal in 1963.

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Definition and Preconditions Of A Coup d' etat A coup d' etat is "...the sudden, violent overthrow of an existing government by a small group. The chief prerequisite for a coup is control of all or part of the armed forces, the police, and other military elements." [3] A coup is a blatant power grab; military hardware is openly displayed; everyone knows what is going on; there is no need for a "cover-up." Since the end of WWII, there have been 311 attempted coups in some 79 countries; of these attempts, 170 have been successful, [4] Scholars have studied coups extensively and many authoritative books are available. [5]

The underlying cause of a coup is economic and political instability. Coups are fairly frequent in countries with low per capita GNP. In addition, researcher Rosemary O'Kane [6] has shown that coups are common in countries whose economy is based on exports of a single primary commodity, such as Bolivia's dependence on tin ore, or Rwanda's dependence on coffee. "The more ... (dependent) on primary exports and the poorer a nation the greater the likelihood that a country will have a coup d' etat." [7]

Closely tied to economic instability is political instability. Some countries such as Saudi Arabia and Afghanistan are hardly more than feudal monarchies. Tiny, micro nations like Grenada and the Seychelles have fragile governments easily toppled by coups. And relatively large countries such as Guatemala and Honduras, with moderate levels of economic development, nevertheless have governments that lack a tradition of civilian rule. In such countries the military governs and, notwithstanding its strong concentration of power, the incumbent military regime can become vulnerable to rival military factions. [8]

At the opposite end of the spectrum is the U.S., with a long history of economic and political stability, due in large part to its tradition of democratic civilian rule. "The great achievement of constitutional democracy has been to give reasonable security to governments from forcible overthrow by compelling them to accept limitations on their power, by requiring them to forgo the use of force against rivals who agree to accept the same limitations, and by establishing well-known legal procedures through which these rivals may themselves constitute the government." [9]

But what if the economy of a country is strong and stable and the constitution works properly, as was certainly the case in the U.S. in 1963? Might it still be

possible for a small but powerful clique to engineer a successful coup d' etat for its own selfish reasons? The answer in a word is — no. In theory there was nothing to prevent a coup attempt in the U.S. in 1963. But it could not have been sustained.

According to Harvard researcher Edward Luttwak: "The public and the bureaucracy have a basic understanding of the nature and legal basis of government and they would react in order to restore a legitimate leadership ... A significant part of the population takes an active interest in political life, and participates in it. This implies a recognition that the power of the government derives from its legitimate origin, and even those who have no reason to support the old guard (JFK's foreign and domestic policies as the old guard, for example) have many good reasons to support the principle of legitimacy." [10]

Scholar Steven David concurs: "a coup ... cannot succeed in the face of mass opposition ... In societies where the people are politically mobilized, involved, and powerful, there is not much chance of a coup occurring against the wishes of the people." [11]

Planning A Non-Traditional Coup d' etat Let us suppose that in 1963 some high-cabal reasoned that a traditional coup, as described above, would never work in the U.S. So they modified the concept: a coup d' etat disguised as an assassination by a lone nut. An appropriate historical precedent for this scheme is lacking, and their choice of a method so clunky and clamorous as gunfire seems to mock their presumed sophistication, but let us proceed.

According to this theory, the high-cabal, with ultimate decision-making authority, would have agreed on the broad outline of the assassination plot, including: a military-style ambush; the need for a patsy; and the need for a future cover-up. In addition, a military chain of command would provide the high-cabal with "plausible deniability" of operational details, which could be left to mid-level operatives. Given the breadth of this coup, as defined by Professor Fetzer and others, the plan would have required dozens if not hundreds of people to implement, and it would have been conceived well in advance.

For this grand scheme to work, everything would have to come together in just the right way at just the right time. Therein lies the problem. As you increase the complexity of such a plan, you decrease the probability of its success. An assassination plan based on the coup

d'etat theory would have involved tortuous logistical problems. Some, though by no means all, of these problems are discussed next.

Logistical Problems Mobilizing one's forces without arousing suspicion would have been a colossal challenge. A small group of like-minded CIA insiders plotting a coup with the help of a couple of trusted ZR Rifle hit men, for example, seems fairly credible to me. But how could their plan ever be kept secret from the eyes and ears of Big Brother?

If we include powerful politicians in this high-cabal, to cover for our CIA plotters, the problem then becomes how to reconcile the personal histories of these politicians with the illegitimate nature of a coup. LBJ, Hoover, and Nixon were men whose "power" was their ability to work within a legitimate political system. Playing dirty tricks on your opponent is one thing, but murder is quite outside the bounds of legitimacy. And the risks would have far exceeded any envisioned political advantage.

Even with the active or tacit support of any of these men, however unlikely, a planned coup could inadvertently have been detected by ethical people in any number of government departments. The Secret Service in particular has a long history of loyalty to the incumbent President. Suppose a conspirator tried to enlist the support of an ethical SS agent, and the agent not only said no, but threatened to expose the conspirator. Can coup d'etat theorists point to any "mysterious deaths" of SS agents, which occurred before November 22, 1963?

When we add up all the players in this imagined coup, including anti-Castro Cubans, the mafia, the Dallas police, army intelligence, wealthy Texas oil men, individuals willing to play the role of Oswald imposter, and so on, we have a production only slightly less grandiose than a 1950's Cecil B. De Mille Hollywood epic, with its cast of thousands and cost of millions. Imagine the petty bickering about the plan's details, the rivalries, the massive communications network, the lengthy payroll of such an enterprise. And all of this conspiratorial hub-bub would inevitably lead to information leaks, gossip, mistakes in judgement, and therefore detection by those loyal to JFK. (Adding arsenic to his coffee would have been so much simpler.)

A long lead-time would only compound these problems. Mark North has suggested that assassination planning was in full progress as early as June of 1963. On June 8, 1963, according to North, "Ruby ... remains in

(New Orleans) three days. There can be little doubt his role, in large part, is to provide logistical support for the plan to assassinate President Kennedy." [12] William Weston would have us believe that the plan was conceived in 1962. "...some time around late 1962, (the TSBD building) came under the influence of political forces, which had treacherous designs against the President." [13]

But the plan's vulnerability to detection prior to November 22, 1963, is only the beginning of the logistical problems. Other problems would pertain to Oswald and to Dealey Plaza.

Credible evidence indicates that a gunman was positioned in an upper floor of the TSBD building, Oswald's place of work. We thus infer, according to the coup d'etat theory, that the conspirators selected this building for its panoramic view of Dealey Plaza, and because on November 22, Oswald would be in proximity to one of the real shooters, a necessary requirement for a later frame-up. Given the long lead-time for assassination planning, the conspirators would have needed the unknowing cooperation of Roy Truly, the person who hired Oswald on October 15.

Assassination planners also would have had to manipulate the motorcade route to include Elm Street between Houston Street and the Overpass. Assuming the route could thus be arranged, a later problem would have arisen if JFK's staff had suddenly insisted upon a route change, for any number of valid reasons. Furthermore, assassination planners would have had to arrange for the parade to pass in front of the building during Oswald's unsupervised lunch break, and then hope there would not be a lengthy delay, after which Oswald once again would be under the watchful eye of his boss and coworkers.

Not only would Oswald need to be inside the TSBD building at the scheduled time of the shooting but, in view of his "innocence", he would necessarily have to be made oblivious to the presence of the real gunman. At the same time he would have to be alone and unobserved; a chance encounter with another TSBD employee at the moment of gunfire would give him, from the high-cabal's point of view, an unwanted alibi, thus rendering his patsy status useless. Additionally, a weapon at least similar to that used by the real killer and traceable to Oswald would need to be planted surreptitiously near where the real assassin was positioned. And all this planning and scheming would have to be

conducted so as not to arouse the suspicion of our "innocent" patsy.

These are some of the Oswald-related uncertainties which conspirators would have had to wrestle with in the planning stages. His handlers, we are told, would thus manipulate him to be near a phone on a lower floor to await instructions on a matter of vital interest to him. Mark North speculates that Oswald was led to believe there would be a pro-Castro demonstration that day. [14] Jim Garrison suggests that Oswald, as FBI informant, was awaiting instructions on steps to take to prevent an assassination attempt. [15]

But this gambit would work only if logistical problems could somehow be circumvented, and if Oswald himself did not withdraw his interest or participation, for whatever reason. Had he done so at the last minute, the conspirators would be left with no patsy, and time running out. Thus, the success of the entire plan hinged on Oswald's cooperation. If the conspirators had cultivated a backup patsy in anticipation of this problem, then a whole new set of logistical problems would have centered around the backup patsy.

Nor would Dealey Plaza logistical problems be limited to Oswald. For example, assassination planners would have to figure out how to deal with TSBD employees who might choose to stay inside the building and who might therefore happen to look out one of the west windows only to see badgeman firing from behind the picket fence. And conspirators would have had no control over Oswald's boss, who might decide at 11:45 a.m. to have a 12:30 p.m. meeting of all order-fillers including Oswald.

Also, how does the real gunman get inside the TSBD building, with a rifle, without arousing suspicion? In reports to the FBI in 1964, none of the 73 TSBD employees said they saw any suspicious strangers come into the building that morning. [16] But let us assume that a gunman could manage to slip into the building, move to the sixth or seventh floor, and then set up shop. As 12:30 p.m. approaches half a dozen employees innocently decide to watch the parade from the same general area as our stealth gunman. What then?

Quite aside from logistics related to security, Oswald, or Dealey Plaza employees, the high-cabal would have been confronted in the planning stages with their inability to control the weather on November 22. With rain, the limo's bubbletop would be in place, and while it was not bullet proof, it might have been enough of a

barrier to deflect an otherwise fatal shot by half an inch. A failed attempt would guarantee enhanced future protection sufficient to preclude a second chance. Moreover, a driving rainstorm could easily have interfered with gunman visibility, and would in any case have confounded the role of the "umbrella man." [17] Indeed, rainy weather did occur in the area only hours earlier. Or, instead of rain, the weather might have been characterized by dense fog, by no means unheard of here in Dallas.

Conspiracy theorists rarely mention the weather, which is odd considering that the assassination was an outdoor crime. I can just see a brainy, diabolical mastermind reflecting on his brilliant scheme, as the minutes tick away Friday morning, November 22. Every detail has been carefully and meticulously prearranged; nothing has been left to chance. And then, thirty minutes before the parade begins, with everything neatly in place, a pounding thunderstorm forces the motorcade to be canceled. JFK is transported from Love Field to the Trade Mart in a helicopter. All that time and effort; all that planning and scheming; all those risks taken—for nothing.

The point of all this is that in the weeks and months leading up to November 22, 1963, no one could have engineered an assassination set-up free of uncontrollable variables. Any high-cabal of shrewd, intelligent men would have realized this. They would have rightly concluded that the probability of success for such a grand scheme was approximately zero. At that point, assuming such a plan existed in the first place, they would have turned to easier, more direct options: for example, tampering with the safety mechanisms of Air Force One, or resorting to arsenic poisoning, or some such. Certainly the CIA did not lack creative ways to kill Castro.

The fact is that the Dealey Plaza event was not a mere assassination attempt; it was an attempt that succeeded. And it succeeded, in my opinion, precisely because the plan was relatively simple and spontaneous.

The Cover-up Much of what has been interpreted as sinister during the post-assassination period, thus justifying the coup d'etat theory, could as easily be interpreted as poor judgment, careless mistakes, and confusion, understandable under the circumstances. Examples here might include: incorrect identification of the sixth floor rifle as a Mauser; the bumbling response of the Dallas PD; and the discrepancies between the Dallas doctors and those at Bethesda.

More serious are other actions which suggest incompetence or deliberate deception. Possible examples: Will Fritz' failure to record Oswald's interrogation; violation of the chain of custody for certain pieces of evidence; destruction of Oswald files; and possible alteration of the Zapruder film, as well as the autopsy x-rays and photographs. Some of what went on during this period might better be described as a conspiracy to save reputations and jobs. For instance, in the case of the Zapruder film, some official could have reasoned that if the film ever became public, which it did, glaring Secret Service mistakes could jeopardize the institution, hence some "fine-tuning" of the film.

Even if the U.S. Government did fake or forge autopsy x-rays and photographs, and that is not at all certain, this would prove only that in the post-assassination period, a serious effort was made to conceal the existence of an assassination conspiracy of unknown origin. In no way do I mean to minimize this. But it absolutely would not prove that the U.S. Government engaged in a pre-November 22, 1963 plan to assassinate JFK. To say that a government cover-up proves that the Kennedy assassination was a coup d' etat is very presumptuous. The Warren Commission did indeed censor, or ignore, highly credible conspiratorial evidence. But there are many possible reasons for this, one of which may have been Johnson's own belief about the assassination.

Columnist Jack Anderson provides a convincing explanation. "Why did the Government cover-up the facts surrounding Kennedy's assassination? The first reason is that President Johnson was fearful of provoking a world war that could involve the Soviet Union..." Based on Johnson's suspicion that Castro was behind the assassination, "President Johnson felt, rightly or wrongly, that the American people could not be told this. They would demand retaliation against Cuba which ... could have meant WWII. Johnson had been President for only a couple of days; he couldn't take that chance."

"Besides, the truth was embarrassing. The world would learn that the CIA was plotting to assassinate a foreign leader. Not only that, but with the help of mafia killers. Not only that, but the plot was bungled; and, not only that, the plot was botched so badly, it caused the assassination of their own President (based on Johnson's belief at the time.) It was just too much to allow the American people to know, and the consequences too great. So Johnson and his advisers felt that it was better that Americans not know the truth." [18]

Conclusion Researchers looking back to November 22, 1963, can easily see that the assassination attempt succeeded. But the conspirators would not have had the advantage of hindsight. They were looking ahead to an unknown future, full of uncertainties and lacking any guarantees. Uncertainties would have confronted anyone and any group, of course, and therefore would apply to any assassination theory. But the coup d' etat theory implies a plan that would have maximized such uncertainties.

At the opposite extreme is the lone-gunman theory, the simplicity of which implies a plan with the least uncertainties. However, the Warren Commission could embrace this concept only by disregarding evidence of a frontal shot. As an explanation of the assassination, logistical simplicity must not override credible evidence.

Most, though not all, of the Dealey Plaza controversies can be resolved if we agree that: (1) Oswald was the gunman firing from the TSB building, and (2) a second gunman was firing from in front of the limousine.

I can envision a small group of conspirators enlisting a couple of gunmen, one of whom is set up to be a guilty patsy. Gunfire as the chosen method is what I would expect for conspirators who were both unsophisticated and operating from outside the established political system. They created their plan not long before November 22, perhaps to take advantage of some unexpected opportunity. Little or no thought was given to the weather or to the need for some future "cover-up."

Notes

1. James H. Fetzer, Ph.D., editor: Assassination Science (Catfeet Press: 1998), p. 348 and repeated p. 366.
2. Jan Stevens and Walt Brown, editors: JFK/Deep Politics Quarterly (Hillsdale, N.J.: vol. 3 number 2, January, 1998), p. 17.
3. The New Encyclopedia Britannica, Volume 3 (Micropaedia Ready Reference:1998), p. 680.
4. Gregor Ferguson: Coup D; Etat: A Practical Manual (Arms and Armour Press: 1987), p. 11.
5. In addition to other books cited in these notes, see for example: John S. Fitch: The Military Coup D' Etat As A Political Process (Johns Hopkins University Studies in Historical and Political Science: 1977); Bruce W. Farcau: The Coup: Tactics In The Seizure Of Power (Praeger Publishers: 1994); Steven R. David: Defending Third World Regimes from Coups D;Etat (University Press of America: 1985).

6. Rosemary H. T. O'Kane: The Likelihood of Coups (Gower Publishing Comp., Ltd.: 1987), pp. 44-47.
7. O'Kane, p. 74.
8. Steven R. David: Third World Coups d' Etat and International Security (Johns Hopkins University Press: 1987), pp. 12-13.
9. The New Encyclopedia Britannica, volume 25 (Macropaedia: Knowledge In Depth: 1998), p.1012.
10. Edward Luttwak: Coup D' Etat: A Practical Handbook (Harvard University Press: 1979), p. 28.
11. David, p. 9.
12. Mark North: Act Of Treason: The Role of J. Edgar Hoover in the Assassination of President Kennedy (Carroll and Graf Publishers, Inc.: 1991), p. 279.
13. William Weston: "411 Elm Street" The Fourth Decade (vol. 1 number 4, May, 1994), p. 27.
14. North, p. 196.
15. Jim Garrison: On The Trail Of The Assassins (Sheridan Square Press: 1988), p. 279.
16. Warren Commission Hearings and Exhibits, vol. 22, CE 1381.
17. In his book JFK: The CIA, Vietnam And The Plot To Assassinate John F. Kennedy (Citadel Press, 1996), L. Fletcher Prouty informs us that: "Flechettes are small, rocket- powered missiles or darts that can be ... fired from a tube ... like a drinking straw ... they ... are hard to detect by autopsy . . . One such weapon, fired from a specially modified umbrella, may have been used to poison President Kennedy in Dallas ..." (Pp. 361-362). And author Robert Groden wonders: "Was the umbrella some sort of visual signal, a communications device? A weapon?" The Killing Of A President (Viking Studio Books: 1993), p. 188.
18. Jack Anderson: Who Murdered JFK: An American Expose Television Documentary (Saban Productions: 1988).

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TRIBUTES TO PENN JONES, JR.

Penn Jones was the first of the so-called "First Generation Researchers" I was ever privileged to meet personally. Appropriately, the date was 22nd November (1992) and the place was the Grassy Knoll. I had listened as Penn spoke to the assembled crowd and I had then joined in the one minute of silence which he called. A tiny man, wearing a distinctive blue baseball cap, he was then engulfed by admirers and people just wanting to say hello and maybe have a photograph taken with him.

I stood back and waited until the crowd had thinned out a little before introducing myself. Penn seemed very happy that I had taken the time and trouble to travel across the Atlantic to visit Dallas and he treated me with respect and kindness. No, I didn't have my photograph taken with him - but I did get his autograph!

The following year, 1993, together with fellow British researcher Justin Bowley, I was both proud and privileged to spend an evening with Penn and his charming wife Elaine at their home in Waxahachie Texas. At this time, Penn was not in particularly good health but he greeted us warmly, answered all our questions and took great pride in showing us his magnificent library of JFK-related books. He seemed to have two copies of everything-and they were all in wonderful condition.

At the end of the evening, he gave us some copies of the *Midlothian Mirror* and he also presented me with a copy of his *Forgive My Grief III*. He endorsed it with a few short words which still mean so much to me: "To Ian Griggs-Thanks for your Concern- Sincerely, Penn Jones Jr., 11/14/93."

I think that was the moment I realized that I had become "accepted" as a genuine researcher. You don't get a much better tribute than that-from such a respected man.

The research community has lost one of its best-loved and most influential figures-but at least we know that Penn Jones Jr. is now in a better place, a place where he can at last learn the truth about what happened in Dealey Plaza all those years ago! — Ian Griggs

Penn Jones Jr. was the finest person I ever met in the JFK assassination research. He had true integrity. He may have made mistakes, but we all make them. What counted with Penn was his honesty and true caring about the JFK case and John Kennedy himself. He motivated

and energized many researchers.

Penn went down to Dealey Plaza from his home in Midlothian, where he ran a local newspaper, as soon as he heard of the ambush, and began investigating the story from that point on. From the late Sixties, I began staying with him during my trips there.

Penn was a rare and wonderful thing. He was a true "Texas Liberal," a sort of pure flower that grew in a very dangerous environment. Sitting in the office of his paper, *The Midlothian Mirror*, he told me the story of how his paper was bombed because of his beliefs, and how near it was that people were almost killed.

He described the terrible battle of Anzio in Italy during WWII, when the timeless monastery of Monte Cassino with its priceless collection of antiquities was bombed to rubble by our planes, when General Mark Clark fought and blundered away their lives on the road to Rome. Penn, a colonel, retired as a Brigadier General from the Army, and always carried those scars of war. He learned in that baptism of fire and death the true meaning of tolerance and democracy.

Penn published four books that I know of on the assassination, the *Forgive My Grief* series, largely a collection of his newspaper articles, and these were seminal works on the assassination. He had his ear to the ground in Dallas and knew what was going on and what happened. He had little use for many of the famous people in the case. Because Penn was somewhat irascible and cantankerous (the word is honest), others among the famous researchers in Dallas and elsewhere either fell out of favor or broke with him. He was betrayed by some, and he tolerated no dishonesty. Many is the researcher he warned me against and he was always right. He had quite a nose for what stinks.

For many years, where others stayed with Mary Ferrell on their trips to Dallas, I stayed with Penn, and his kindness was unfailing, so you can see where I was shaped. In 1979 when I had organized a team from the Baltimore Sun to go to Dallas and show copies of the autopsy photographs to the Parkland doctors, I stayed with him and he drove me to the airport to pick up my team, who never came off the plane we drove so far to meet. His analysis of that was dead on the mark.

A book was written about him, *Citizen's Arrest, The Dissent of Penn Jones Jr., In The Assassination of JFK*, by H. C. Nash, and published in 1977.

We are thankful to his widow, Elaine, for her kindness and love in marrying him and carrying for him and put-

ting up with all of his friends when he could no longer care for himself. Her great act of love and mercy gives us all hope, especially for the golden years when one so young gave so much of herself, for respecting him and sharing the marriage bed, renewing hope and faith and reward. Let us be sure that this angel is all right.

Where the epitaph of some will be "the old bastard (and to be politically correct, bitch)!", we have to remember all that Penn accomplished, and dub him "The old rascal!" For after all, he was still a man, with all our human failings, feelings, desires, and achievements. And for that we are thankful. — **Harrison Edward Livingston.**

Penn Jones, to my knowledge, was the first credible author to recognize and to make public through his 1969 nonfiction work "Forgive my Grief" that US Navy LTCDR William Bruce Pitzer's death was no suicide—that his death was inextricably connected to the continuing cover-up of the conspiracy involved in the assassination of JFK. Penn Jones wrote, "Of all the strange deaths we have reported, the death of Lieutenant William Pitzer is one of the most glaring removals of an importance witness. Lieutenant Pitzer served as President Kennedy's autopsy photographer. He had to see the wounds to take his pictures, pictures which have never been available to qualified researchers. Pitzer told friends that his de-briefing after the photographic session was a 'horri-fying experience' and he stated that he was visited periodically by military personnel who reminded him repeatedly never to reveal for reasons of 'national security' what he saw while taking pictures. Lieutenant Pitzer was found dead just before he was due to retire after 28 years in the service."

What Penn Jones had intimated, even alleged, was disregarded by a morally weak crowd on Capitol Hill. I believe his brief, but cutting analysis of the critical importance of Pitzer's death was purposely ignored within the body of Congress, not because it was unbelievable, but because it rang of truth, and that truth meant the fear of retaliation by the conspirators was real in a terrible and final sense. Was action taken to have Pitzer's autopsy examined with a fine tooth comb? Was anyone in Congress made aware that the FBI had conducted a wide-ranging investigation of Pitzer's death which proved it could not have been suicide?

We do know that House Select Committee on Assassinations' investigator David Martindale spoke to Penn Jones by telephone on the 11th day of October 1977 and

that Penn Jones told Martindale of his suspicions regarding Pitzer's death and Pitzer's intimate knowledge of the truth of JFK's autopsy results. In Martindale's report to the HSCA (Record number 180-10106-10207, Agency file number 002872) Martindale summarizes his contact with Penn Jones and yet does not recommend follow-up. Dead Pitzer - dead issue? "They" hope so!

Penn Jones was not allowed to see Pitzer's autopsy nor the results of the FBI investigation that ensued. For 25 years Pitzer's widow was denied her own husband's autopsy and knew nothing of the FBI investigation. We now have both in hand and they tell the truth of what killed Pitzer. Penn Jones broke the ground - now it is up to the rest of us who respect and honor the truth as he did - to lay a foundation and then build a monument to justice in this matter by dogged and courageous research; by recording, analyzing, and reporting the facts; and then stirring the public to demand a real investigation of the JFK assassination and the cover-up of what we are certain was a conspiracy.

Penn Jones is watching us from afar. We must not let him nor our country down. We must capture the light of truth at the end of the conspirator's tunnel of subterfuge and loose it on the world. Justice must win out!
— Daniel Marvin

Other JFK assassination researchers have been more closely associated than I with Penn Jones Jr., but none has, I think, been more profoundly influenced by Jones in his or her personal career. I first met Penn in 1983 on a twentieth anniversary visit to Dallas when I was really first getting my "feet wet" in this field. I called Penn at his home outside Waxahachie and, although I was driving a car, he told me it would be easiest if he met me at the court house in the center of town. Either Penn was late or I was early, and I spent a memorable hour walking around that structure made famous in numerous movies which depict a "southern" court house. Eventually Penn pulled up in his dilapidated auto and I followed him to his equally dilapidated and very remote rural home — which turned out to be a monument to an intense and still-working student of the case. I saw my first copy of the Zapruder film, along with Penn's creative dub of the voice of Dan Rather repeatedly saying the President's body lurched forward over a clear Z-film depiction of the opposite movement. I began there my collection of issues of *The Continuing Inquiry* and *Forgive My Grief*, to be completed shortly there, after

when I prepared a Penn Jones Jr. Index to both works. I also contributed, I think, six articles that were published in the TCI and, as Penn seemed disposed to discontinue its publication, offered to take over editorship of same. Understandably, he was not particularly enthusiastic about this proposition, but he urged me to start my own journal, which I did in 1984 with *The Third Decade* with the support of other pioneer researchers such as Bob Cutler, Dick Sprague, Larry Harris, Ed Tatro, Mary Ferrell, and Sylvia Meagher. As we were discussing the economics of newsletter publication, Penn told me "you shouldn't publish a newsletter unless you're prepared to lose \$200 a month." For quite a few years, I said that Penn must have been clairvoyant enough to see my account books before they were created.

One way or another, there would likely have been no Third (or Fourth) Decade without the encouragement of Jones. For this I thank my good friend, Penn Jones Jr. —
Jerry D. Rose

I met Penn in Boston MA when he was on a panel of Warren Report critics 30 Nov. 66. I asked him afterwards what (the hell) I could do to help. He said "Research the hell out of one thing you find you like and can do." I am still matching shots with wounds. Thank you Penn. — Bob Cutler

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A RESPONSE TO HAL VERB

by
James Fetzer*

The double-review by Hal Verb of *ASSASSINATION SCIENCE* and *BLOODY TREASON (THE FOURTH DECADE 5 #2, January 1998, pp. 12-17)* was highly misleading and hopelessly inadequate. No one unfamiliar with these books could have understood their scope or their contents from what Verb had to say here; no one familiar with these books would have recognized them from his remarks. Instead of discussing them in some detail, he indulges himself by using this as an excuse to offer his personal views relative to a few selected aspects of these books that were of special interest to him. Virtually everything he has to say about both books turns out to be wrong.

Verb remarks that these books complement each other in contending that major evidence has been altered, forged or changed to conceal indications of conspiracy. While this might serve as a description of *ASSASSINATION SCIENCE*—which provides decisive evidence that autopsy x-rays have been fabricated to conceal a blow-out to the back of the head and to impose a 6.5 mm metal object, that diagrams and photographs that are supposed to be of the brain of JFK must be of someone else's brain, that the "magic bullet" theory cannot possibly be true, that President Kennedy alone was hit at least four times, and that the Zapruder film has been subjected to extensive editing—it is not an adequate description of *BLOODY TREASON*.

Indeed, only about 250 pages of Noel Twyman's 960-page book are on the medical and photographic evidence, while approximately 700 pages explore evidence concerning the motives, means and opportunities of a wide range of individuals, organizations, and groups opposed to JFK, who might have wanted him removed from office and who may have been involved in the conspiracy. These books are indeed "complementary", but primarily because they both suggest that the conspiracy and the cover-up involved powerful elements of the federal government and the military-industrial complex. *ASSASSINATION SCIENCE* provides hard

evidence of conspiracy and of cover-up, while *BLOODY TREASON* also examines the powers and personalities who contributed to the plot to kill President Kennedy and then covered it up.

Instead of discussing the evidence and why the authors maintain that it supports their conclusions (which implicate LBJ, J. Edgar Hoover, the CIA, the Mafia, Texas oil men, and anti-Castro Cubans), Verb focuses primarily on superficial questions and non-existent errors, while maintaining—but without explaining why—he (Hal Verb) believes that the x-rays, the photographs, and the Zapruder film are NOT faked, altered, or fabricated. It would have been fine for him to have indicated his points of disagreement PROVIDED that he had done an adequate job of accounting for the evidence that these books present. He never gets around to this, however, and most of his "criticisms" reflect his misunderstandings or else are simply false. In this response, I shall follow his order using his sequence of numbers.

(O) The first (call it Point O, since the other ten are numbered 1 to 10) is that I committed "a real howler" in *ASSASSINATION SCIENCE* (on page 371) in suggesting that "two rich and powerful right-wing politicians were pitted against two rich and powerful left-wing politicians" (a phrase that he misquotes) based on his *INFERENCE* that I meant the Cabell brothers, on the right, and JFK and LBJ, on the left. Since I implicated LBJ in the plot to kill JFK (on page 370), which means that LBJ and the Cabell brothers were on the same side, I find this inference very odd. But I concede the sentence would have been less misleading had I said "two rich and powerful right-wing BROTHERS (Earle and Charles) were pitted against two rich and powerful left-wing BROTHERS (Bobby and Jack)", which was what I intended.

(1) The first of his numbered criticisms discusses a letter from Evelyn Lincoln, JFK's personal secretary, published in *ASSASSINATION SCIENCE* on the following page (page 370). Although this letter takes up one-half a page of a 480 page book (about 1/1000 of its contents), Verb devotes 1/10 of his review to explaining why it may be faked, including a grammatical error, what he takes to be a missing address, discussing her thoughts on the assassination with a stranger, identifying conspirators ("Johnson, J. Edgar Hoover, the Mafia, the CIA and the Cubans in Florida") not discussed in her book, her failure to present these views to either the Warren Commission or HSCA, and a signature that doesn't look right.

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Evelyn Lincoln was 79 when she wrote this letter, and the error ("As for (sic) the assassination is concerned,") is a mistake that is easily made, especially among the elderly. The address appears at the bottom of the letter but was not included in ASSASSINATION SCIENCE to preserve the anonymity of the recipient. In BLOODY TREASON (page 831), Richard Duncan, who had written on behalf of his students and to whom she is replying, is identified by name and by profession (a middle school teacher). It does not take a rocket scientist to infer that she was responding in this case because the inquiry had come from a teacher on behalf of his students.

A few years prior to the letter in question (dated 7 October 1994), moreover, Evelyn Lincoln conveyed the same thoughts to Anthony Summers, who was at the time engaged in research on a new book, OFFICIAL AND CONFIDENTIAL (1993), which discusses J. Edgar Hoover. And she made similar statements to Harrison Edward Livingstone, who includes an interview with her in HIGH TREASON 2 (1992), pp. 435-437. Whatever her reasons for not sharing her sentiments during the official inquiries, the letter appears to be genuine. What many readers may find perplexing, however, is why Verb devoted so much attention to something that was not serving as evidence for conclusions independently drawn but as a display that someone close to the Kennedys had come to conclusions that are similar to those of these books. Her opinions are especially noteworthy in view of her past position among JFK's most trusted aides.

(2) The second numbered criticism concerns BLOODY TREASON, page 98 (it is actually page 99), where Verb alleges that Twyman contradicts himself by observing (in a caption beneath this photograph, known as Willis #5) that it was "taken an instant before Kennedy was hit", since in discussing frame Z-188 (which appears between pages 144 and 145), Twyman also reports that the Betzner photo and the Willis photo were taken "before and after" the first shot. Verb thinks that Twyman is asserting that the Willis photo was taken BOTH before AND after the first shot! Since Twyman regards these photos as more or less bracketing the first shot, his meaning might have been clearer if he had also observed that, in his opinion, JFK was not hit by the first shot.

Verb also objects to a remark Twyman makes in passing (relative to his belief that the first shot occurred between Z-160 and Z-188) that Gerald Posner also thinks

the first shot was fired before frame Z-166. He sarcastically complains, "Imagine that—relying on Gerald Posner for fixing the timing sequence of the shots fired!" But that would be a fair criticism only if, in order to disagree with Posner's position, it was necessary to disagree with him on every single point! For example, I agree with Posner that the muzzle velocity of the Mannlicher-Carcano is about 2,000 fps (compare my piece in the very same issue of this journal as Verb's review), but I am not thereby relying on Gerald Posner to fix the muzzle velocity of the Mannlicher-Carcano!

Verb cites a syndicated column written by Liz Smith (SAN FRANCISCO CHRONICLE, 23 December 1997), in which she discusses Twyman's book, remarking that, after reading it, she was "totally confused again"! What Verb neglects to mention is that this remark was made within a specific context. Smith first explains that she had been convinced by CASE CLOSED that the Warren Report was correct, but after having read BLOODY TREASON, she was returned to the position of not knowing what she should believe. The thrust of her remarks is praise for the book. Including its study of the Zapruder film! Such cheap shots do nothing for Verb's credibility, especially since Smith's column seems to be the first national forum to praise work critical of CASE CLOSED.

(3) Indeed, the very next criticism displays Verb's tendency to take matters out of context. He quotes Twyman's observation about Walter Cronkite that "he studied the JFK assassination perhaps more than any other network newscaster". He goes on to say that Twyman appears to have been taken in by a four-part CBS series broadcast in 1967 (that was narrated by Walter Cronkite), but that he (Verb) was "not fooled by all of this". The discussion of Cronkite occurs in a long footnote on pages 198-199, where it is obvious that Twyman views the program he is discussing (the PBS NOVA documentary first shown in 1988) as filled with errors and distortions and believes Cronkite was manipulated by those who want to deny the truth! This note conveys severe criticism of Walter Cronkite, but that appears to have sailed over Verb's head.

(4) Verb then faults a chapter of ASSASSINATION SCIENCE by Ron Hepler in which Hepler discusses some reasons why Zapruder film evidence supports the conclusion that John Connally was hit by two separate shots, one at Z-315 (under his armpit) and another at Z-338 (his right wrist). According to Verb, the evidence for these two alleged shots is "shaky" and is "in no way

conclusive". He faults Hepler for relying upon *THE KILLING OF A PRESIDENT* (1993) by Robert Groden for support, claiming that Groden's reconstruction is "so utterly flawed it cannot be used as a guidepost". Verb might be right about all of this, but he offers no evidence in his support! He ought to have explained why Hepler is wrong: unsubstantiated opinions do nothing at all to advance the case.

(5) Next Verb considers the chapter of *ASSASSINATION SCIENCE* by Chuck Marler, which discusses the re-enactment of the assassination conducted on 24 May 1964. Using original measurements taken by the surveyors for the Warren Commission (measurements that were concealed or distorted by Arlen Specter in his role as a staff member), Marler calculates that the President's head and neck should have been visible during the Stemmons Freeway sign sequence (including Z-207 to Z-222). On this basis, Marler thinks that the Stemmons sign may have been enlarged to conceal what was going on in the vehicle, such as Kennedy's reaction to the first bullet.

Verb responds by arguing that the first bullet may have been fired at an earlier time, possibly even before Z-189. But even if this is indeed the case (as Twyman and Posner, among others, also appear to believe), it is no argument against an increase in the size of the sign that may have resulted from film editing (image alteration). Marler's calculations in fact corroborate David Mantik's discovery that the sign seen in the film displays magnification anomalies (pp. 319-320). There could have been various reasons for wanting to conceal information that would otherwise have been available. Verb attempts to explain why this should NOT have been done, but does nothing to challenge the evidence that it WAS done!

(6) Verb and Mantik agree that there were two head shots. Verb, however, does not explain where he places these two hits, nor does Verb indicate their temporal interval. Mantik has proposed two clearly separated head shots, with an interval much greater than that between Z-312 and Z-313. His arguments include eye-witness reports describing JFK's movements during this crucial interval—including a surprising absence of descriptions of a head-snap—corroborated by those who viewed an early version of the film the first few days. Moreover, of about twenty nearby Dealey Plaza witnesses, eight to ten report (hearing or seeing) another shot AFTER an obvious head shot. Verb, however, simply ignores all of these reports.

Mantik considers the head-snap that is seen in current versions of the Z-film in detail in his work, pages 279-284. He emphasizes the inability of a frontal head shot to BOTH lift the body against gravity AND to impart the observed recoil speed. This line of analysis was previously pursued by Itek, but has been refined by Mantik. Verb says nothing at all about any of these arguments: he does not even list them! Instead of offering a rebuttal, he simply begs the question, digressing to expend more than half of this section to discuss frames prior to Z-250, topics which are not mentioned in and are of scant relevance to Mantik's work on the film.

In relation to shots prior to Z-250, Verb insists that Mantik erred in placing the first shot, a point he raised in Dallas. Mantik's talk there was never intended as a disagreement with Verb, whose analysis he (Mantik) applauds. What he had to say there was intended as a disagreement with Warren Commission findings, where Verb has misinterpreted Mantik's meaning. The limousine stop (or near stop) reported by many eyewitnesses is a major reason for believing in film alteration and has always played an important role in this debate. Mantik discusses it at length (pp. 273-279). If any issue regarding film alteration deserves discussion, this is it, but Verb focuses his attention on events prior to Z-250 instead.

Indeed, nowhere are the limitations of Verb's research methodology more apparent than in relation to his criticism of work on the editing (altering) of the film. Jack White's observations and David Mantik's studies provide evidence of many kinds in their support, including eye-witness testimony, disagreements between early viewers of the film and what is currently available, inconsistencies between the film and other photographic evidence, between the film and the first two re-enactments, and inconsistencies internal to the film itself. Independent evidence of editing (altering) continues to be discovered by others, including Michael Parks, Michael Griffith, and Ron Redmon. None of these can be overcome by Verb's PRESUMPTIONS about the shot sequence, which—based as they are on the existing film—have themselves now been undermined.

(7) Verb then returns to page 368 of *ASSASSINATION SCIENCE*, where I am said to have simply repeated "the often told story" that three "tramps" who were photographed being escorted by police through Dealey Plaza after the assassination were Chauncey Holt (wearing a hat), Charles Harrelson (the tallest), and Richard Montoya (the best dressed). Verb claims that Ray and Mary

LaFontaine discovered "documents" proving who they really were and that they were not the persons I identified. Anyone who takes a look at their book, *OSWALD TALKED* (1996), will find that the records to which Verb refers do not appear there. The NAMES they claim belong to those photographed—Gus W. Abrams, John F. Gedney, and Harold Doyle, respectively—are provided, but the only photograph is of Harold Doyle.

The photograph of Doyle (p. 27) does not look even remotely like the best dressed "tramp" in Dealey Plaza photographs, but it is impossible to judge from the poor quality print of the "tramps" they use (p. 26). They dismiss Chauncey Holt's identification of himself as the oldest of the "tramps" by observing on page 328 that "Holt's assertions haven't been affected by the appearance of mere pieces of paper, like arrest records!" But "mere pieces of paper" are easily faked and have to be the least reliable evidence available. Indeed, in relation to Abrams and Gedney, they produce no other evidence at all! Anyone who thinks that the LaFontaines could waltz into the Dallas Police Department and settle this question based on what they found must be extremely naive.

The "arrest records" the LaFontaines claim to have found have been shown on television and appear to have been filled in rather hastily with very sketchy information, yet they are not published in this book. Even the best photographic evidence they claim to have unearthed (pp. 324-325) is not presented here. While the LaFontaines abruptly dismiss *COUP D'ETAT IN AMERICA* (1975-92) by Alan Weberman and Michael Canfield—who identify the "tramps" as E. Howard Hunt, Frank Sturgis and Daniel L. Carswell, respectively—it includes many photographs of the "tramps" and of their alleged counterparts. The LaFontaines do not even mention *THE MAN ON THE GRASSY KNOLL* (1992) by John Craig and Philip Rogers, an inquiry about Charles Rogers, who may well be the best dressed "tramp."

Among the most important indications that the three "tramps" really are those identified in *ASSASSINATION SCIENCE* is that studies by Lois Gibson, perhaps the nation's leading forensic artist, who still works for the Houston Police Department, concluded that they were Chauncey Holt, Charles Harrelson, and Charles Rogers (aka Richard Montoya), a matter she investigated for *THE MAN ON THE GRASSY KNOLL*. What Craig and Rogers discovered during their study of Charles Roger's apparent 1965 murder of his parents was interesting enough

that they were both invited to present their work at ASK, which Martin Shackelford summarized in his "Report from Dallas: The ASK Symposium, November 14-16, 1991," published in *THE THIRD DECADE* (January—March 1992), pp. 1-7.

Among the important points included in Shackelford's summary is that Lois Gibson felt her identification of the three "tramps" was supported by all points of identification and that Craig reported that the Houston police had verified Holt's ties to the CIA. As someone who has devoted considerable effort to investigating Holt's claims—through the study of audio and video tapes, manuscripts and correspondence, meeting him in person and discussing him with his daughter and his friends—I have become convinced that Chauncey Holt was one of the three "tramps" as he has maintained: he looks the look, walks the walk, and talks the talk. The best available evidence supports the identifications I provided in *ASSASSINATION SCIENCE* rather than the LaFontaine's dubious alternatives.

(8) Verb's entire response to Mantik's query of why the re-enactments locate a shot where JFK is not visible (p. 306) assumes Mantik has proposed that the Stemmons sign was altered after Z-207. Yet Mantik has specifically claimed (p. 306) that the superior edge of the sign (the critical edge for this purpose) was NOT altered! The focus of Mantik's discussion concerns the possible role of a missing film in carrying out the re-enactments, namely, a motion picture taken from the location of the Babushka lady (CD-298, p. 11). Although this film is described in some detail, those descriptions are not consistent with the Nix film, which is the name that has (improperly) been assigned to it, a matter substantiated by an interview with the photographer (CD-2, p. 310.) None of these issues is discussed by Verb, who misses the point here.

(9) Verb makes much of his belief that a "preponderance" of evidence suggests that a shot occurred SLIGHTLY BEFORE Z-206, thereby disputing Twyman's inclination to tentatively adopt the Warren Commission's conclusion that Jack was hit somewhere between 206 and 210. This is not the last word on the subject in *BLOODY TREASON*, however, and Twyman is only accepting one of the Commission's premises for the time being in an effort to use its own data to prove the Commission was mistaken, a common practice in courts of law. Verb's preoccupation with the shot sequence distorts his judgment about other issues discussed in

BLOODY TREASON, including other aspects of (2), where Verb is blinded to the fact that the timing of the first shot—which he and Twyman both think was around Z-152—is irrelevant to Twyman's proof of Z-film alteration.

(10) Verb concludes with a discussion of what he refers to as "the back of the head argument," which he appears to be dreadfully unqualified to examine. He questions whether it is true that eyewitnesses described a back-of-the-head blow-out and recites several statements by physicians from Parkland and by Secret Service agents he interprets as evidence to the contrary. No one who looks at Groden's *THE KILLING OF A PRESIDENT* (1993), pages 86 to 89, or who is familiar with Gary Aguilar's studies of the descriptions of the wounds could reasonably be persuaded by what Verb has to say here. He not only ignores the Prologue, where I note that Aguilar has collated the testimony of more than 40 eyewitnesses who reported a wound of this kind, but also a chapter by Charles Crenshaw, who discusses this matter in detail. By now, Verb's incompetence regarding even elementary matters has become all too painfully apparent.

A book review comes about as a causal interaction between a book and a referee. Sometimes the referee takes the measure of the book and sometimes the book takes the measure of the referee. In this instance, the referee has committed serious sins of omission as well as sins of commission. He overlooks or ignores large parts of both books, including the extensive discussion of possible participants in the conspiracy and the cover-up, which is the major focus of *BLOODY TREASON*, and hard evidence of the fabrication of x-rays, substitution of photographs and drawings, and other distortions of the evidence explored in *ASSASSINATION SCIENCE*.

He asserts disbelief in x-ray alteration without offering any argument! He thereby dismisses Mantik's important study of the addition of a 6.5 mm "metal" object, which not only cites a contemporaneous textbook that explains how x-rays can be copied, but was reviewed by the chief medical physicist at Kodak! Perhaps this should come as no surprise, however, considering that, of the 11 criticisms that Verb advances as his best shots, 10 either are based upon misunderstandings or else are false. The only complaint that might be correct, which is (4), is left completely unsupported. Since Hepler supplies reasons for his opinions, while Verb does not, even this point favors *ASSASSINATION SCIENCE*.

Let me close by observing that I consider Hal Verb to be a very sincere person who has given a great deal of serious thought to the assassination of JFK. Were sincerity and serious thought all that is required to come to grips with these issues, then this case would have been solved long ago.

* David Mantik and Noel Twyman have reviewed this article and concur with it insofar as it offers replies to criticism of their work specifically.

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LETTERS TO THE EDITOR

To the editor: I was disappointed to see *The Fourth Decade* give so much editorial space to Harrison Livingstone's attack on the Coalition on Political Assassinations and other members of the research community in its recent issue ("Address To the 1997 Summer Meeting of COPA," *Fourth Decade*, March 1998). Livingstone made many good points, but like much of his other prose he made them in a rambling style with other points that should not go unchallenged. His accusation that Robert Groden has made "ongoing adjustments" to the Zapruder film is not even thinly veiled. And just who does Livingstone think the "dishonest operatives" are in COPA? John Judge? Phil Melanson? Cyril Wecht? Does it serve even Livingstone's own research concerns to aim vague suspicion at people who work hard to keep the critical forum alive, warts and all?

I also disagree with Livingstone's conclusion that the critical community needs to reshape itself for more acceptance by the mainstream. As Dick Gregory puts it, the truth does not need to be validated by a lie. Also, the compulsion to "solve the case" and close up shop would have put Livingstone's own recent explorations about falsifications of the evidence in the dust bin of history before it ever reached them. The research community has thirty-five years of cases to solve - corrupt politicians, complicit media figures, a guilty military and various cons to make it all look like democracy is still in tact. The wide-ranging and open debate Livingstone calls for over issues involving the assassination, however, should also apply to his criticisms of the critical community.

— Kenn Thomas, Steamshovel Press,
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To the editor: I would feel remiss if I did not respond to Paul Joliffe's letter (March 1998 issue) questioning the credibility of the evidential underpinnings of "The Pitzer File" article I co-authored with Dr. Jerry Rose (January 1998 issue): How wonderful it would be if Mr. Joliffe were correct in his flippant analysis of LCDR Pitzer's death and its relevance to the assassination of JFK. The black cloud of suspicion would then be lifted from those who we thought to be the likely perpetrators of that heinous act in Dallas and faith could then be restored in our government. A pipe dream? You bet. The Warren Commission's Report is a whitewash forged in a furnace fueled by CIA subterfuge. Congress investigated too. Strange is it not that the CIA, the very agency it was to have investigated, had ultimate control over who and what information it would make available, what files could be perused, and what details could in fact be included in the final report? I am confident the research community will some day prove just that. It is inane to believe that Lee Harvey Oswald single-handedly master-minded and perpetrated the JFK assassination.

Mr. Joliffe wrote that he would "not be spending any more time reading or thinking about the way Pitzer died." I pray that he does wake one day with an ardent desire to know the truth. Dr. Rose's response to Mr. Joliffe's letter discussed the relevance of certain evidence. Dr. Rose has seen and studied the evidence. Did Mr. Joliffe rush to judgement? I say YES. I challenge him to read, study, and then make a judgement based on the "facts" contained in 200 pages of FBI, Maryland, and U.S. Navy investigations I obtained via the FOIA and provided to Dr. Rose so as to be available to researchers in THE FOURTH DECADE editorial offices.

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To the Editor: In response to John Johnson's article "Oswald's Hunt Note" in your March 1988 issue, I offer the following considerations.

CIA officer E. Howard Hunt would never have identified himself by true name to Lee Harvey Oswald. Hunt would have certainly used a false name and identity.

If Oswald wrote a letter to one of the wealthy Hunts about a job offer less than two weeks before the assassination, the wealthy Hunts would certainly have never let it out of their possession. They certainly would have destroyed it immediately, as the FBI did with its own note from Oswald.

Assuming the note is authentic, and I believe it is, it might have been obtained from Oswald on the false pretense that the wealthy Hunt family had offered him a job. The letter could later be used to divert suspicions and investigations in the direction of the wealthy Hunts, who were likely suspects. Jack Ruby might have been sent on a fool's errand to a wealthy Hunt's office on the day before the assassination for the same reason.

I suggest that researchers shift their focus to another very wealthy man, a fierce competitor in the petroleum industry: Howard Hughes. Most researchers of the Kennedy assassination should appreciate the significance of the following information.

According to Charles Higham's biography Howard Hughes: The Secret Life, p. 209, CIA agent and Watergate burglar Bernard Barker told Higham that in 1964 Howard Hughes was personally involved with the activities of CIA officer and subsequent Watergate burglar E. Howard Hunt in the secret war against Castro and that this involvement involved the use of submarines to communicate by laser with anti-Castro agents in Cuba. "Hughes worked with Eduardo [Hunt] in lasers," Barker told this author. To confirm this, I [Higham] contacted John Prados, an authority on Operations Pluto and Mongoose, the CIA's successive anti-Castro operations of those years. What laser deals would have been made through Hughes Aircraft, which was already deep into advanced spy technology?

Among these were ship-to-shore communications techniques — useful because at that time intercepts were not available. There were such absurdities on the drawing board as a submarine that would surface off the port of Havana and supply a laser sound and light show accompanied by a voice in Spanish that would state, to undermine Castro, that Christ was about to stage a second coming there.

In Operation Pluto, Hughes was involved in many activities. One laser use was in the Air Force, in directional bombing; another in air-to-air contacts. Unlike radio communications, light communications were not interceptible. In many of these operations, Hughes's Sal Cay island in the Bahamas was often used.

Warren Hinckle and William Turner in their book Deadly Secrets: The CIA-Mafia War Against Castro and The Assassination of JFK, pp. 79-80, report that the communications equipment to be used in the planned assassination of Fidel Castro was provided by Howard Hughes's executive agent, Robert Maheu. This same

source indicated that CIA officer E. Howard Hunt subsequently rebuked one of his main agents, Tony Varona, for not using this communications equipment, since Hunt knew that Varona's alternate communications were being intercepted.

In March 1961, Hunt resigned from his position of controlling the CIA's underground in Cuba and returned to CIA headquarters, where he was assigned to prepare for armed landings on the Cuban coast. On September 22, 1961, in unexplained circumstances, the property of David Ferrie was searched in New Orleans. According to the House Select Committee on Assassinations (Vol. 10, p. 119, footnote 97), this search revealed two miniature submarines, a Morse code key, several firearms, some ammunition, and three maps (Havana harbor: Cuban coast: "West Indies, Cuba and North Coast").

The movie theater where Lee Harvey Oswald was arrested was owned by Howard Hughes personally.

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UPDATES: NEW DEVELOPMENTS ON PREVIOUS ARTICLES

William Pitzer. The following information regarding "The Pitzer File," (issue of January 1998) was furnished by Vince Palamara in a communication dated April 1, 1998:

Oregon researcher Bill Law (see Winter 1997 KAC/Lancer journal) and I interviewed, for over three intense hours, Bethesda x-ray tech Jerrol Custer on 3/15 and 3/16/98. Among MANY other things, he stated: (1) Pitzer was present at the autopsy filming the whole thing, inc. the gallery with the military men, who flipped out upon seeing him doing this; (2) He also believes that Pitzer was murdered; (3) Custer also believes the circumstances for the alleged suicide are extremely suspect, esp. due to Pitzer's handicapped hand/arm... This totally corroborated Dennis David who, when Bill Law phoned David with the news of this independent corroboration, appeared to be crying on the other end, as Bill told me!

DID CASTRO KILL KENNEDY? A REVIEW

by
John Delane Williams

Andrei Moscovit's Did Castro Kill Kennedy? [1] is an important addition to the JFK assassination literature. The book has an unusual publication history. It was published in Russian in the United States in 1987. It was republished in Russia in 1991. Finally, it was translated into English by V. Klimenko and published in the U. S. in 1996. Somewhere along the line, errors in grammar, capitalizations and incorrect English have crept into the text. On p. 142, two sentences leave one with the feeling that moving back and forth between the languages can be problematical: "Above all, this called for restoring the reputation of the primary witness: Ellen Markham. Let us remember that it was just then, at the beginning of March, 1964, that Helen Lane told the Commission about his telephone conversation with Markham..." Those familiar with the story realize that it is Helen (not Ellen) Markham, and Mark (not Helen) Lane. These sorts of errors make one wish for a good editor who is also familiar with the JFK assassination story. Notwithstanding these occasional faux pas, this is a useful addition to the JFK case.

This book is much more an interpretive piece than it is an introduction of new evidence, though new information about Oswald's stay in the Soviet Union is presented. However, Moscovit uses the available information in some fairly unique ways that bear consideration. Moscovit creates four parts to his analysis. He begins with the murder of Oswald, then the murder of Tippit, then the murder of JFK, and finally, consideration of possible conspirators. His reverse temporal consideration of the murders is deliberate and leads him in his analysis.

How Did Ruby Get into the Garage? Moscovit disputes whether Ruby entered the auto ramp from Main Street and walked past Roy Vaughn, a Dallas policeman; this scenario was used in the Warren Commission reconstruction. Vaughn denied that Ruby could have entered through that door between 11:17 A.M. (the time stamped at the Western Union) and 11:21 A.M. (the time

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of the Oswald shooting). At least four different people saw Ruby in or near the police station on the morning of November 22, 1963. Three TV station crew members saw Ruby outside the police station between 8:00 and 9:30. (p. 44). Evangelist Ray Rushing met Ruby in an elevator going to the third floor around 9:30 A.M. Muscovit maintains that Ruby must have had an accomplice who got the Western Union receipt. Officer Frank McGee testified that he saw Tom Howard (a future Ruby lawyer, with a shady reputation) at the police station as Oswald was being taken out of the jail elevator just before his final walk. Howard posted a bond for Ruby at the police station five minutes after the shooting. Howard died at 48 of a heart attack on March 28, 1965. [2]. It is Muscovit's contention that Ruby briefly posed as a TV crew member and came to the garage at the same time as two crew members brought in a camera. Two officers recalled that three crew members pushed a camera past them. There were only two crew members present. Muscovit surmises the Dallas police covered up this information to cover their own incompetence for not checking for credentials.

The Murder of Officer Tippit Muscovit first addresses the time of the Tippit murder. The Warren Commission places this at 1:15. Other witnesses put it earlier; Helen Markham said it was 1:06 or 1:07. [3] T.F. Bowley went to the fallen police officer. He glanced at his watch, seeing 1:10, meaning the shooting took place at 1:09 or earlier. [4] The earlier times reported by witnesses required that Oswald be driven to the site; not enough time was allowed for walking. Muscovit describes a scenario that can serve as his thesis for the Tippit murder. The plan was to pick up Oswald at the Texas Schoolbook Depository. Deputy Sheriff Roger Craig saw a person whom he later identified as Oswald being picked up in Dealey Plaza in a light green Nash Rambler station wagon. [5,6] He was then to be taken near his apartment and was to wait for a ride to a rendezvous spot. At the rendezvous spot he was presumably to get a getaway car (Muscovit suggests a 1961 red Falcon with stolen plates that would be recognized by Tippit). If things went according to Ruby's plan, with any luck, both Tippit and Oswald would be killed. In particular, if Oswald survived, killing Oswald became Ruby's job. While there is only scant evidence for this scenario, some evidence exists. Frank Wright heard the shots and ran outside in time to see a grey (possibly Plymouth) coupe and a man run to it from Tippit's cruiser; he quickly drove off. [7]

Six people identified Oswald as being the person running toward the nearby Bouw-Texaco gas station. (p. 153) A mechanic who worked in a garage noticed a man acting suspiciously, trying to hide in a 1961 red Falcon, with license plates PP-4537, the license plates that belonged to a close friend of Officer Tippit; the car the plates belonged to was a light and dark blue Plymouth. (p. 155) Obviously, considerably more substantiation is necessary to accept Muscovit's thesis regarding Tippit's death.

Oswald Muscovit had one major advantage over North American JFK researchers; he could investigate the Soviet aspects of Oswald's life with much greater access. One informant told Muscovit that Oswald was pointed out to him at the foreign language institute, when workers would normally be expected to be working at their jobs. Another informant was shown pictures of Oswald and his coworkers. They were seen to be working on secret military production. Muscovit concluded Oswald was really a Soviet agent, trained at the Minsk KGB school.

Muscovit surely is more daring than other authors. He names Charles Givens, then a 38 year old employee of the TSB, as a possible accomplice of Oswald. He also names Dallas Police Officer Harry Olsen and Reserve Officer Richard Croy as likely to have been involved in the planned killing of Oswald at his encounter with Officer Tippit. Muscovit presumes LHO to be a shooter, with John Connally as his target, invoking the Jarnagin [8] story. Carroll Jarnagin was a lawyer who supposedly overheard Oswald and Ruby discuss the assassination of Governor Connally in October, 1963.

The Henry Hurt [9] interview of Robert Easterling is woven into Muscovit's theory. Easterling was reportedly being set up to be Oswald's driver. Both were apparently scheduled to be killed near the Bouw-Texaco station, according to Muscovit. Easterling bolted from the plan and failed to pick up Oswald at the Greyhound station.

The Cuban Connection In what is surely the main aspect of the Muscovit theory, the involvement of Castro and the Cubans, the least amount of tangible evidence is presented. Muscovit rounds up the usual suspects: The Mafia, LBJ, the FBI, right wingers and wealthy oilmen, the CIA, anti-Castro Cubans, the military industrial complex, Khrushchev, and Castro. While the involvement of one or the other suspects would seem to be indisputable, either in the assassination or the coverup