

Memo to File 9/19/92

Like a knife ripping through a comforting blanket of privacy, I received a call from Harrison Edward Livingstone late this evening. To the best of my knowledge, I have never met or spoken to Mr. Livingstone, and he claimed to have obtained my number from Kathlee Fitzgerald, one of his researchers. (I had asked her for some information a while ago.) I think she may have done this because I was asking her some questions about certain contentions in his book. I owe her pain. Mr. Livingstone has a speaking voice reminiscent of Saturday morning cartoons, for which reason I will henceforth refer to him as "Mr. Toon."

Mr. Toon asked me if I was familiar with his exploits. To spare him the effort of forming whole sentences, I indicated that I knew who he was. He said he was calling to track down a rumor he had heard about David Lifton's relationship with his publisher, but the questions quickly came around to why I was so interested in some of the material in his book and whether I was double-checking him.

Mr. Toon and his friend, Mark Crouch, an undoubtedly impressionable young man, viewed the Life transparencies of the Zapruder film at the Archives last week and have concluded that the film contains subliminal images (an advertisement for Coca-Cola perhaps?). While Mr. Toon is in Carmel, Calif., pursuing his investigations, Mr. Crouch is studying the matter. They are both convinced that Bob Groden has doctored his copy of the Zapruder film, and they have spoken to agents of the FBI in Washington about bringing fraud charges against Bob. They are also accusing Bob of stealing original prints of films (including Bronson and the autopsy photos) from the HSCA and replacing them with copies. Mr. Toon claims that prints of the autopsy photos that Bob showed him and a Baltimore Sun reporter had National Archives stamps on their reverse sides. Mr. Toon seems bent upon destroying Bob. As self-justification, he claims a niche in the National Police Hall of Fame that he deems worthy of protection.

He accuses Bob of selling his High Treason I manuscript to Jim Marrs when they were having difficulty finding a publisher, and alleges that Marrs plagiarized his manuscript, then sold his book to Oliver Stone for \$500,000, of which Larry Crafard apparently gets a cut. He accuses Bob of "manipulating the evidence", with the clear implication that Groden has been altering films and releasing them very selectively. He specifically accused Bob of retouching Z-413, although I believe the controversy over that frame was resolved many years ago.

Toon claims to be working very closely with Larry Howard of the Assassination Information Center, another reason to avoid any involvement with that group. He is working on a new book and claims that he has broken the case, although (as is usual for the countless others before him who have broken it) he was careful not to divulge any of the coveted details. He seems to be working with AIC on an angle involving H.L. Hunt and claims that one of Hunt's right-hand men has unburdened himself.

He claims to have an "operation" consisting of cooperative press types and lawyers, as well as researchers such as Kathlee, whom he plies with computer and photographic equipment.

He is also working on an attack against several of the critics. He asserts that he has run across people with some of the worst characters in the field of assassination research, and seems to feel that there is some concerted effort to obstruct him from solving the assassination. He asked me to check Lane's book with respect to the latter's analysis of libel law. He also asked me for the bona fides of Harold Weisberg, whom he seems to suspect. I told him that if you're wrong, Harold will tell you that you're wrong. I also said that Harold doesn't go in for speculating and theorizing, which is why Toon may find it difficult to talk to him. He claims to have given money to Harold in the past, and I hope it's because Harold has been charging him a high consulting fee, which he should. Mr. Toon also takes after Cyril Wecht. We did not go through the whole roster of his hit-list.

As with Kathlee Fitzgerald, I told this idiot nothing about what I am doing, and he was equally uncommunicative about the details of his latest project. I expressed the opinion that he ought to concentrate on the case rather than infighting with other critics. I also told him that, while I have met and spoken with Bob Groden only occasionally during the past seventeen years, I would be very saddened to learn that any of his allegations against Bob were true. Toon wants to send me what he writes about the critics so that I can review it for libel. I did not agree to act as his lawyer, nor render any legal advice to him and, as far as I'm concerned, I have no professional relationship with him. To paraphrase what Richter said about Lifton years ago: At this time -- and perhaps for all time -- he is not to be taken seriously.

RBF

P.S. 9/20/92 Mr. Toon calls again. Curious about what whether I'm doing anything on the case, and particularly why I would be interested in Capt. Karnei. I told him that I wasn't doing much of anything.