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EDITORIAL

Show The Film

From the almost universal acceptance of the Warren Commission Report, seven out of ten people now doubt the findings. Elaborate TV programs and a very long news story have been presented recently in an effort to stop this trend of doubt. It will be difficult for the average citizen to understand deceptions in these programs unless he has spent many hours with the testimony and exhibits.

But there is one solid, tangible and best piece of evidence the public has not been allowed to see, and will not be allowed to see. That evidence alone—the little piece of Abraham Zapruder movie film is all that need be shown to prove to all that there were at least two riflemen shooting at the President. The viewing of the violent slamming of the President's head against the back seat rest of the car is conclusive evidence that a rifle was fired from the front. That motion plus the splattering of the policeman with blood and brain located at the left rear of the President's car is so overwhelming that the public must not be allowed to see it.

What is this lame excuse that the film is the property of Life Magazine—so solemnly proclaimed by the announcer this week? Take it from Life! That is what was done with the Oswald rifle. A special law was passed by Congress to deny the rifle to a Colorado man who had already purchased it from Marina Oswald Porter. The rifle is really of no value since it was not used. But the movie pictures are proof.

Citizens, while you still have time demand—demand

to have the Zapruder movies shown to the public. The film will cost money—maybe several millions, but what does that matter compared to the importance to this democracy?

Even the terms of purchase agreed to by Life make one suspicious. Life agreed to unbelievable restrictions in order to store the film in its vaults. Not only will Life not show it, Life will not tell the terms of the contract to the public. No wonder Zapruder broke down and cried when asked by the Commission attorney how much he was paid for the film.

The Mirror has learned the contract runs for ten years. Zapruder has been paid more than \$480,000 to date. He gets a high royalty for each time the film is shown.

While Zapruder was testifying, he told how magnanimous he had been in giving \$25,000 to the Firemen's and Policemen's Fund. On such an important matter as this, possibly he and Life might be magnanimous again and relinquish their royalties for a few months while the film is being shown to the entire nation.

But if the full royalty is demanded, we say pay the man—pay Life. Pay them all, but by all means show the movie to the public. The country must have the best available evidence in order for citizens to make honest

and intelligent decisions. The film is badly needed for this purpose. Pay them both and show this nation, and the world what happened that day in Dallas.

Pass a law. Pay the parties concerned, so we can save a democracy.

New Mystery in JFK Assassination: What Happened to Dr. Perry's Tapes?

Reprinted from: Variety

Whatever happened to the many film, video and audio tape records made of the nationwide broadcast debut of Dr. Malcolm Perry? CBS News, among others, would surely like to know.

Dr. Perry was one of the two main surgeons who operated on President John F. Kennedy after he was shot in Dallas. Perry was filmed and taped extensively at a press conference held at Parkland Memorial Hospital when attempts to save the President's life had failed. During that conference Perry reportedly stated that the throat wound suffered by Kennedy was an entrance wound—a statement in sharp contrast to the findings of the Warren Commission Report on the assassination.

Preparing its three-hour "CBS News Inquiry: The Warren Report," scheduled for the 10 to 11 p.m. time periods June 25, 26 and 27, CBS News has scoured network archives and several local stations for either visual-audio or audio records of Perry's interview, but all traces of it seem to have vanished. Les Midgley, producer of the inquiry, says CBS archives (with more than 80 hours of footage on the assassination and its aftermath) contain a visual version of the interview sans sound (it seems technicians covering for CBS misplugged the sound equip-

ment).

Midgley says CBS had figured on getting that interview from the network affiliate in Ft. Worth, but the footage disappeared from the station's library. And neither NBC or ABC can locate the interview in their libraries.

CBS News went so far as to ask Emile deAntonio, producer of Mark Lane's "Rush to Judgement" now running theatrically, for a copy of the interview (it was a somewhat far-fetched request, since, as reported some weeks ago in VARIETY, CBS had first invited deAntonio

in to screen and buy footage from its assassination library and then refused his use of the bulk of it on the premise the web was doing its own show).

But deAntonio could only report that he had himself, in March of 1966, made a futile attempt to get the interview, spending 10 days in Dallas screening footage at tv stations and listening to tapes at radio stations to no returns. De Antonio told CBS the place to look for the footage is in the National Archives in Washington. It's his feeling that no station employee, no matter how lowly, could fail to realize that in handling the assassination footage he was dealing with "the raw material of history," and that it is preposterous that "the footage doesn't exist anywhere."

DeAntonio says that Dallas station reps told him that the FBI had been around screening footage and that agents borrowed segments "for examination."

Anyhow, neither deAntonio nor Midgley were successful in extended efforts to get Dr. Perry to submit to another interview (deAntonio was unable to get any of the medicos involved on film, and Midgley has only an interview with the doctor who operated on Gov. Connally).

DeAntonio says the only record available is a text of the interview from the N. Y. Times. Midgley says he was able to get a transcript of the Perry interview—and figures he was most lucky to get that.

FORGIVE MY GRIEF

VOL. II

By **PENN JONES, JR**
And More Deaths

The death of Albert Guy Bogard, 41, on February 14, 1966, belongs in the same group as the shooting of Warren Reynolds, and the deaths of Edward Benevides, Harold Russell, Lee Bowers, and James Worrell. These men saw either the escaping Tippit killer or a suspicious character running from the assassination scene. The man Bogard took on a demonstration ride from Downtown Lincoln Mercury might have been one of the killers. Bogard saw and described the man using the name of Lee Oswald, and we contend this is the reason Bogard had to die. If the escaping killer and the running suspect had been Oswald, then all these deaths and the shooting of Reynolds would not have been necessary.

The connection of Edward Benevides has been explained more fully in a previous chapter.

On Nov. 9, 1963, salesman Bogard showed a new Mercury automobile to a man using the name of "Lee Oswald." The two took a demonstration drive with the prospect at the wheel and drove at a high rate of speed (See Vol. X, p 354). The prospect said he would not have the money for a couple of weeks, but he would then pay cash for the car. Bogard had to ask twice before the man said his name was "Lee Oswald."

On November 22, 1963, Bogard was among a group of salesmen standing around a radio at the Lincoln Mercury business. When the announcement was made that Lee Oswald had been captured, Bogard took one of his business cards from his pocket on the back of which was scribbled the name "Lee Oswald." Bogard tore the card to bits, threw it in a waste basket and commented: "He won't want to buy a car." Several salesmen present heard the comment.

We believe the men in this group who have met with either shooting or death were seeing a false Oswald. Had the real Oswald been killed either in the Texas Theater, or what seems more likely to us, at the back door of the Theater, these deaths would not have been necessary.

Adding to the Bogard incident, we have learned

that there was a man using the name "Lee Oswald" seeking employment as a sand blaster at the Dal-Land Memorials at 116 West Commerce. This company also does sand blasting and is located just cross the Trinity River from the Downtown Lincoln Mercury place of business. This man came to the marble works for four or five days, and even went out on jobs with the employees seeking employment. He left a jacket, a cap and a pair of shoes at the firm. These items were picked up a few months after the assassination by a person using a fictitious reason for being at the place of business. He claimed a woman at The Dallas Morning News wanted the items for souvenirs.

This marble works "Lee Oswald" was a chain smoker and bragged constantly about having driven a green 1956 pickup truck from California

to Texas. The pickup, he told other sandblasters, was in a garage for an overhaul.

Shortly after Bogard gave his testimony, he was badly beaten in Dallas and had to be hospitalized. As soon as he could be released from the hospital, he left the area for a few months. During this time, Bogard was married to a woman from Northern Arkansas who had a beauty shop in Shreveport, Louisiana. He later divorced and was engaged to a woman in Dallas at the time of his death.

Bogard was from Hallsville, Louisiana. He was found dead in his car at the Cemetery of Hallsville on St. Valentine's day of 1966. A hose had been connected to the exhaust and the other end inside the car with windows up. The ruling was suicide.