**Transcript 11/06/2021 - Project JFK/CSI Dallas presents The Journey - Spotlight Series featuring Larry Rivera**

Timestamps are approximate. ↔ Indicates a change of speaker.

00:00:08 Okay, let's get started. Hi, I'm David Knight and I'm the host of project JFK's film series, video series meeting series, whatever you'd like to call it.

00:00:17 Tonight is the Spotlight series featuring Larry Rivera.

00:00:20 And I would like to give a brief introduction about Larry.

00:00:23 And we're also going to do a screen share of our website where Larry has a presence on there as well.

00:00:31 He's had a lifelong interest in the JFK case, upon encouragement from J Gary Shaw began studying and buying books, subscribing to JFK journals of the period and attending conferences in the early 90S, including the 30th anniversary symposium.

00:00:46 He's given presentations at conferences since 2013,

00:00:50 at Santa Barbara for the 50th, published the book, the JFK Horseman, which I'm going to talk about here in just a second.

00:00:57 He published that in 2018, which encompasses all of his research over the years.

00:01:02 And he's working on a second book, a study of the new documents released in 2017, and 2018.

00:01:07 And now I'm going to do a quick screen share.

00:01:12 And we're going to pull that up real quick.

00:01:22 For those of you, for those of you that have and have not maybe went to our website, we have a website called ProjectJfk.com. And if you'll click on the More tab, you will see what's known as Rivera legacy, and the Rivera legacy is going to show you info on Larry Rivera.

00:01:53 This is the cover to his book, The JFK Horseman. I know it has been printed in color and also in black and white.

00:02:00 I have the color version that actually Larry gave me when I met him in Olney Illinois for the first time.

00:02:07 And there's definitely a difference between the color and black and white.

00:02:12 They're both great books.

00:02:13 But if you want to see key details, I suggest everybody to order the color edition.

00:02:18 In the book,

00:02:21 there's images from the book, you can order the book on this tab, you can find out more about Larry Rivera, on this tab here.

00:02:31 Also, there was a video interview that me and Brian and Casey did with him,

00:02:35 in Olney, that if you'd like to watch a video clip. It was filmed outdoors, the microphone, picked up everything, so apologize for that when you do watch it.

00:02:48 There's also images of Blender.

00:02:49 And Larry is going to talk about Blender tonight, his work in doing a recreation of Dealey Plaza, the Harper fragment.

00:03:03 I'm not gonna give too much away on that because he's going to actually share this.

00:03:07 But if you'd like when you have time, please visit the website and look at the images and the work that Larry has done

00:03:14 to help get to the truth of what actually, you know, key points, angles.

00:03:22 He's going to also discuss how he built the Blender, how he built Dealey Plaza in Blender using the Cutler diagram, which he's going to show us here in just a few minutes when we get into that. But Larry's a hell of a great guy.

00:03:38 I suggest everybody that has not read his book.

00:03:42 He's put a lot of work into it.

00:03:42 He's been a researcher for quite a long time.

00:03:46 And with that, I want to, I want to thank Larry for joining us in the Spotlight series this evening.

00:03:51 We're going to do four parts.

00:03:53 If you've been at our Spotlight Series presentations before, usually what we like to do is do a part, take a quick break.

00:04:02 If you have questions, you can ask Larry, your questions.

00:04:06 If not, you can get up and use the restroom and you're not going to miss out on anything when we go to the next parts.

00:04:10 The four parts we are going to be speaking about tonight.

00:04:13 First, we're going to start with Blender.

00:04:15 And that is going to be... We're going to start with the basics of what Blender is.

00:04:22 Then we're going to be talking about the Harper fragment and Dealey Plaza.

00:04:26 We will take a break at that time, you can ask questions to Larry. Please keep it to what we just discussed.

00:04:35 There will be time at the end to ask questions that maybe aren't on the topics this evening.

00:04:41 The second part will be backyard photographs and the overlays of his work.

00:04:45 The third part we're going to be speaking about Beverly Brunson she as what I've kind of, you know, had put her out there as is the forgotten researcher because there's a lot of people that just don't know who she is.

Especially because she's from Baxter Springs, Kansas.

And yeah, not too far away from my hometown.

00:05:05 So we're going to talk about Beverly Brunson. And then we're going to finish up tonight with Mexico City, and also a video with Winn Scott.

00:05:13 So with that, I'm gonna go ahead and turn it over to Larry, and let's go ahead and get started, buddy.

00:05:19↔ Thank you, David.

00:05:22 It's an honor and a pleasure to be here.

00:05:24 First thing I wanna do is I wanna dedicate this to two people.

00:05:31 First of all, of course, my father who passed away in early August, and he was, you know, quite the person who moved me to get into the JFK

00:05:45 area.

00:05:48 And J Gary Shaw, actually, because Gary in the early 90S, I wrote him, and I ordered his book, Cover-up, the one that he authored with Larry Ray Harris.

00:06:01 And we started to build a, not a relationship, but you know, correspondence corresponding. And he encouraged me and he sent me through other areas you know of investigation. For example, he hooked me up with Dr. Rose, who did the Third Decade and the Fourth Decade.

00:06:25 And also the old Assassination Information Center, which not too many people, at least, nowadays, but if you're from the old school, you remember, the old AIC down there downtown, near Dealey Plaza, where I met a person by the name of Johnson, who, Robert Johnson, who also encouraged me to write articles and to investigate. I met Larry Howard there.

00:06:59 So Gary, J

00:07:04 Gary Shaw, I mean, I know, I don't know, if he's in the audience, you know, but I have a lot of gratitude and respect, you know, for his work. Especially with, you know, being in Dallas, you know, when he was raising all this hell there in Dallas, you know, and tracking down witnesses and getting the inside information there in Dallas of what really happened.

00:07:28 You know, you had, you had to have a lot of courage to do that in those days.

00:07:31 So, my hat's off to Gary, and hopefully, later, he'll join us or whatever.

00:07:37 But the reason that we're here tonight is to abound as far as the technology that is catching up to the perpetrators of this heinous crime, and who thought that at the time that, you know, their manipulations of photos and images, and their…the way that they filtered everything coming out of Dallas to create that lone nut, crazy theory, you know, which today nobody believes.

00:08:16 And so it all comes full circle now, you know, with the technology. And that's what, hopefully, we're gonna, you know, demonstrate here tonight, because as technology keeps improving, and I have a colleague, a couple of colleagues that I've invited here tonight, one is Mike Machanska. And he is a Hollywood,

00:08:40 he works in Hollywood and in the film industry.

00:08:42 And he's a film expert.

00:08:45 And this guy's the real deal.

00:08:48 You know, and he, he's he tells me that the word going around in Hollywood and in California is if you say anything, or have an opinion about the JFK assassination, your career is over.

00:09:00 Okay, so that just goes to show that the pressure is still on almost 60 years later regarding the JFK assassination, you know, and people still are protecting careers, you know, and livelihoods, you know, and stuff like that.

00:09:17 And like I said, Mike's of the very top, at the very top of the list as far as experts in film and photograph evidence. And another person that I invited here tonight is Dr. David Mantik, the number one expert on the autopsy, X-rays photographs, okay.

00:09:43 And he is the author of a very important book about that deals with the JFK head wounds.

00:09:50 And he, has pinpointed the location of the Harper fragment, so that it's unequivocal, as far as where it came from, the back of the head.

00:10:04 Okay, but exactly the positioning and everything and what the Harper fragment represents.

00:10:10 We're going to show here tonight in 3D as a model. And so the audience can have a better idea of the dimensions, the curvature, the texture, and all of these different factors that go into the Harper fragment.

00:10:30 Because what came out of the, in the Warren Commission, and I'm going to show you an image of that the CD 1269, were flat images.

00:10:42 So when you look at the Harper fragment, what you see is a flat image when that's not the case at all. You know, don't forget that it's part of the skull,

00:10:52 so it's got curvature.

00:10:52 It's got texture, okay. It's got indentations, it's called, it's got what we call what in the medical profession foramina, which have to do with the location of blood vessels and stuff like that.

00:11:06 So hopefully, we can get an opinion on that.

00:11:11 So but what I'm gonna start here is very basic. And I'm gonna build on to the basic stuff on Blender. And I'll start a screen share here.

00:11:20 And I'll go here into the, this is what's known as the viewport, okay? And in Blender, we're dealing in three dimensions.

00:11:30 All right, now if I go from overhead, we all did our algebra, okay, and doing graphs and everything.

00:11:37 Okay, X and Y.

00:11:40 Well, the green is why the X is red.

00:11:46 Okay.

00:11:46 And when we start in Blender, we start with a very simple cube.

00:11:50 Okay, and we start with a camera, and I'm just gonna point these out here.

00:11:56 Let me go into object mode. Our camera, our light source, and our object.

00:12:04 Very simple.

00:12:04 That's how it starts from here.

00:12:07 And we can build on to just about anything, okay? And here at the top, you will notice that it's counting the vertices, the faces, the tries, which are triangles, objects, okay? There's three objects in this composition, very simple.

00:12:29 Okay, and what a composition, a model or an object would be in Blender.

00:12:37 Okay, so if I were to go into edit mode, so I can edit actually edit this cube, okay, I can go to wireframe mode, or I can go into solid mode.

00:12:48 But once I'm in edit mode, I can go ahead, okay, and pick vertices.

00:12:57 A vertice is just a point in space in the universe, okay? And Blender deals with this in three different manners.

00:13:06 And here we go.

00:13:09 The vertices is the first, the line a line is your second point here of reference.

00:13:18 And the third is your plane. When I go here, okay, now what can I do once I'm in edit mode, I can alter this object, I can do whatever I want with this object.

00:13:31 I can, you know, it's just limitless.

00:13:35 Now, if I wanted to, for example, add another object in here.

00:13:41 For example, I would just go here, Alt, I mean, shift a, and I can install a plane, a cube, a circle, a UV sphere, Ico sphere, cone, a taurus. Even a monkey, let's try the monkey.

00:13:57 Okay.

00:13:59 And I can put this monkey right here.

00:14:00 And they do it just for fun, you know, just for illustration.

00:14:06 All right. And there's your monkey.

00:14:08 Okay.

00:14:08 And so if I were to view this through the camera, this is what I would get.

00:14:14 The other thing about Blender is that once you have your camera set up in your light source, then you can go ahead and render it.

00:14:22 Okay.

00:14:22 And, you can texture the models, you can do whatever you want with them.

00:14:28 I mean, it's your world.

00:14:30 I don't know if you ever heard of Bob Ross, he would say this is your world, you know you paint.

00:14:34 Okay, and this is exactly the same thing here.

00:14:38 Okay, so those are the basics, you know of Blender. I can scale this.

00:14:44 Okay, for example, I can blow it up, you know, it's whatever I want to do.

00:14:51 I can extrude. Extrusion means that when I'm in the object, okay, and I can go extrude.

00:14:59 And I can see now I've got two, I've doubled the cubes here, these are actually rectangles here.

00:15:06 But to give you an idea of everything that can be done here, I'll go back to vertices.

00:15:14 Okay.

00:15:16 And for example, and I want to make this brief, because I don't want to bore anybody, okay? See this, I can just, you know, model, go ahead and model whatever I want.

00:15:25 Okay, and usually what we use what to do modeling are reference images, and that's what we're gonna move on to in a second here.

00:15:36 But the thing about this is that with Blender, we can recreate, any photograph, any image, anything that's in two dimensions, we could, we can bring it into three dimensions with this program.

00:15:54 Now, the thing about it is that the learning curve is a little steep.

00:15:58 And you really have to get on YouTube and do exercises, and, you know, and work on it for quite a long time before you can actually do something productive.

00:16:10 But if you stick to it, you know, I started in 2014.

00:16:14 And it was a little complicated at first, but then, you know, I would get back to it, I would watch videos, I would do the simple stuff, you know, and, that's how, you know, we were able to get this ball rolling, especially on Dealey Plaza.

00:16:32 So I'm gonna just get out of here, and I'm gonna bring in, first of all, the Harper fragment.

00:16:42 Okay, can you see this? Is this good there? Are we on Harper?

↔ Yeah, we've got, we're on Harper, Larry.

↔ Okay, good, perfect.

00:16:49 Now, this is what comes out of the modeling process of the Harper fragment.

00:17:01 I want to show and I'm going to have to stop the share for a second here, Dave, I want to show the two-dimension okay.

↔ Do you? Are you want me to show the pictures that you sent me?

↔ No, not yet.

00:17:20 Because this is the one that I want to show.

00:17:21 And let's get back to…Oops, here we go.

00:17:26 I'll get back here.

00:17:26 Screen share. Here we go.

00:17:29 Okay.

00:17:31 This is a Harper fragment, as seen in commission document 1269.

00:17:35 Okay, now, the fragment has an outer component, and an inner component, as you can see. And I mean, it's not really that big, you know, this is two inches.

00:17:51 So I would say it's about two and a half, maybe two and a half inches.

00:17:54 All right.

00:17:54 But if you look at the image closely, I mean, there is absolutely no detail and you assume that it's a flat bone.

00:18:05 All right.

00:18:09 Now, that's not even close to what it really is.

00:18:12 Okay, let me go back here.

00:18:16 All right, when you model it, and when you apply the texture, and all the information that's missing from the two-dimensional image, okay, this is what we are left with.

00:18:32 Okay.

00:18:32 And as you can see, it's got curvature it's got thickness, it's got depth, okay.

00:18:41 And the exact position okay of the fragment is on the lower the lower occipital parietal area, which has been pinpointed without a reason without any doubt by Dr. Mantik. Okay, now, I want to. Now the rendering of this, okay, is done by manipulating the, what we call the nodes.

00:19:13 Let me expand here and this is another thing about Blender.

00:19:19 Okay, we can Okay. Now this node editor here, I'm gonna pick the Okay.

00:19:28 And this is important because this is why this modeling is so, and it has so much potential. There we go.

00:19:40 Okay, this is the image okay of the inner or is it the outer? No this is the outer, okay.

00:19:52 And what we have here is we apply bumps and gloss.

00:20:00 Okay, and noise, okay, to the image so that it all mixes up together to give us the final output here.

00:20:11 Okay? Now this might look a little complicated here, but actually what it's doing is it's altering the image so that the final output looks like what Dave is going to show you there.

00:20:24 I'll stop the screen share. Dave, you can you have the it's your turn now to show us the, results.

00:20:34 You have them there, right? There you go.

00:20:39 Yeah.

00:20:39 Okay.

00:20:39 Now, this is the…this is the rendering.

00:20:41 As you can see, I've got different light sources installed in the composition.

00:20:47 And as the, as the model rotates, okay, hold it, hold it there, hold it there, hold it there.

00:20:56 Okay, you can see the light as it bounces off of the model, and you can see the texture, okay, of the Harper fragment as it would be, as it would have been.

00:21:11 For any doctor, you know, they would have been, or investigator that would have been looking at it.

00:21:18 Now the thing about the Harper fragment is that it is in such a way that it's got it's got like, different layers, okay. Now, the outside and the inside because of the fracture because of the force of the of the bullet,

00:21:36 and the way that it just jetted out of his back the occipital parietal area, the bone fractured in a very particular way.

00:21:48 All right, where you get this, these corners.

00:21:52 Okay, go ahead and keep turning

00:21:53 it Dave. Yeah. And where, I mean, they're not exactly one flat image on to another, they are different.

00:22:03 So when we did the modeling, we had to take that into consideration and do the inner part as a separate model from the outer part.

00:22:11 Okay, once we had that down, then we combined them, then we extruded the depth, you know, the thickness of the bone, and then we start to apply the texture.

00:22:22 All right, it's very important, because as you can see here, the way that the fracture is, it's in different levels, it's in different layers, okay? Almost like a wafer, okay? And, it happens when you've got that force, that just explodes out the back of the head.

00:22:44 And, gives you this type of rendering here.

00:22:49 Now, this is the inner part of the of the Harper fragment, and you can see how beautiful, you know, the foramina, and, the, inner part of the bone, you know, with all these little nooks and crannies and stuff, you know. And how the light shines off of that. Because of what Blender is doing, you know, with the object, you know, and I find these to be really, really good here. Because they represent, you know, what the, what the Harper fragment is, and by the way, once you have this in a 3D model, it can be 3D printed.

00:23:36 Okay, now, how big is the Blender fragment, it's not no bigger than this.

00:23:43 All right.

00:23:43 If you, know, if you held it in your hand, you know, it's no bigger than, this, you know, two and a half inches.

00:23:50 All right.

00:23:50 And so this is why Blender is so important.

00:23:56 You know, we can apply Blender, you know, to, you know, the what's left of the evidence, you know, the photographs, you know, and see, you know, where it takes us, you know, and it's promises a lot, you know, it's in you know the case and so we're, you know, very excited about the you know, how Blender can help us really, really understand, you know, what's going on and any questions or anything?

Well, one thing I'd like to add in Larry, real quick, is we're actually working with a what they're known as a 3D artist, and he is actually taking Larry's work of doing the Harper fragment, and then he's 3D printing it and he also does the airbrushing can bring out you know, for the texture, matter texture, and so on with that. And because once you just do a 3D print, it's strictly just in one color, of plastic.

But in order to Get what Larry's got, he's using that in order to actually make the Harper fragment come to life and something you can actually hold in your hands.

00:25:07 Right.

And eventually, once we get back to meeting in person, eventually, we're hoping to have one of those that we can pass around.

00:25:15 I'm probably going to put it in like acrylic, because it'll be fragile.

00:25:18 Put it in like an acrylic cube that we can pass around, people can actually pick it up and actually look at that Harper fragment that they've never been able to actually see.

00:25:26 Right.

It's not something you just go to the archives, and, you know, they're gonna, you know, show it to you.

00:25:32 I mean, it's, it, this is something that brings it from, it it's using the technology we have available today.

00:25:38 Just like when they scanned in the bullets at the National Archives, this is what Larry's doing, of actually creating the Harper fragment for everyone to be able to see. And it takes away the image and brings it into a 3D image.

00:25:51 Yeah and, I would love to have Dr. Mantik be the very first one to have, you know, have it in his hands, you know. So, but, yeah, this promises, you know, you know, to really give us a much better idea, okay.

00:26:12 Of You know, and reinterpreting the JFK evidence.

00:26:20 Okay, so I'm just gonna go ahead and get out of here.

00:26:26 And let's go to Dealey Plaza here.

00:26:29 Larry, this is Casey, can you hear me?

Yeah, I can hear you fine Casey.

00:26:34 Casey, I just wanted to make a comment.

00:26:36 It's interesting when you look at that fragment, and the pictures of that fragment? Ah, you know, after all these years, we're looking at it in a two-dimensional form.

00:26:47 But when you actually apply the Blender process, what an amazing thing that is, because you can now see that actual curvature now.

00:26:58 Yeah, I mean, that is that that's, phenomenal.

00:27:03 And I may be getting a little head of what's going on here.

00:27:06 But when Dr. Mantik measured the actual, the, I guess the density of that particular bone, I'm going to assume that it was the same density as JFK's head or anybody's head.

00:27:22 The skull?

Yeah.

At that particular time.

00:27:26 So yeah, I went to anatomy references for that.

00:27:31 You're right.

00:27:34 Yeah, in order to get the thickness, you know, exactly.

00:27:36 Well, hey, that's what something that maybe Dr. Mantik can tell us.

00:27:40 Hey, you know, it needs to be a little thicker.

00:27:42 I can do that right away? You know, it's no big deal.

00:27:44 You know, but absolutely, it gives you a totally new interpretation.

00:27:51 You know, because they didn't want you to see the Harper fragment. They didn't want you to infer that wait a minute, you know, there's no way that this came from the front of his skull. It had to have come from, you know, the back of his head, you know. And that's what this new interpretation, it tells us, you know, without any, reasonable doubt.

00:28:13 All right, so, I'll do another screen share, and let's go to Dealey Plaza.

00:28:19 Okay.

00:28:22 Now, a couple of items here.

00:28:27 I was talking earlier about the X and Y and the Z and the X axis.

00:28:33 Okay, this is a frontal, coming from south to north, okay.

00:28:38 And as you can see, the red line is our X, the Z or the Z is our, you know, vertical measurement and you're asking where the Y is, of course, right here.

00:28:56 Now, what I'm going to do. See this, this is when I talk about reference image, okay.

00:29:03 And this is something that we're gonna talk about a lot.

00:29:06 And, David already mentioned it. This is the Cutler.

00:29:11 Robert Cutler was one of the pioneers in the JFK assassination investigation. He called himself, excuse me, an assassinologist. And he used all of his talents and his connections to create a map of Dealey Plaza.

00:29:30 Okay.

00:29:32 And this is it.

00:29:32 So and this is very recently after the assassination. Because we know that a lot of landmarks in Dealey Plaza have changed over the years.

00:29:46 All right, so we needed to have something that had been done by a professional and Robert Cutler provided that many years ago. And in fact, if you look at this map here, he's placed the different photographers that were known at the time.

00:30:07 For example, here's Willis.

00:30:10 Here's Betzner. Here's Croft.

00:30:11 Here's Towner. There's Martin. You got Bell. You've got Nix. Babushka Lady here, Moormon. Bothum. Altgens, okay.

00:30:23 And on and on and on, and in fact, even Elsie Doorman up here.

00:30:26 Okay, on the fourth, I believe fourth or third floor that she was filming. And that's where she was right there.

00:30:35 So when I when I go here, okay. As you can see, the landmarks that are provided here by Robert Cutler are exactly in the position that they're supposed to be in.

00:30:54 Now another thing that I want to point out, when I go to the frontal, straight along straight down the line view here, we had to define the slope, okay, of Elm Street.

00:31:08 Okay.

00:31:08 And obviously, we all know that it's going downhill.

00:31:15 But how much downhill actually came out in measurements done by Daryl Weatherby years ago.

00:31:23 And those are the measurements that I use, those are the angles that I use to set the down slope here of Elm Street. As you can see, the triple… and I'll go in here a little bit into solid mode.

00:31:37 Okay, this is your triple overpass.

00:31:41 Another thing, every time that I click on an object, it'll turn, it'll tell you what object I'm clicking on

00:31:50 at the bottom left. You see here a triple overpass.

00:31:53 Okay.

00:31:53 And so, you know, at the time when I, when and it's, outlined in yellow, that means that is the active object, and I can work with this object, I can move it if I want.

00:32:09 Right now I have it, it's locked in place.

00:32:12 But if I want to actually edit it, I can go into edit mode.

00:32:18 And I can do that if I want.

00:32:18 I mean, that's right.

00:32:21 And that would be edit mode.

00:32:23 Okay, and work with it.

00:32:26 But since the model is already completed, I don't need to do that.

00:32:29 But the point here is that these objects are placed in the exact position that Robert Cutler placed them back in the, right after the assassination.

00:32:47 This is from the 60s, actually.

00:32:49 And as you can see here, I'm gonna go back into. This is the Dal-Tex. Let me, I'm gonna, okay, here's your Dal-Tex, see here.

00:32:59 Here's your county records criminal court building right here.

00:33:02 This is Houston.

00:33:04 Okay, here's Elm, as you see on the left at the bottom, okay, pops up.

00:33:11 Okay, all the trees, okay, the live oak, okay, and we have a lot of trees, and they're exactly in the position where they need to be.

00:33:22 All right, in fact, some of the trees were smaller.

00:33:26 And he even pointed that out here, as you see here, next to the reflecting pool.

00:33:29 All right, these trees are smaller than the other ones.

00:33:35 Okay, so that's to give you an idea of how much detail Cutler put into this map.

00:33:39 Okay, now, when I go ahead, and I turn it, okay.

00:33:46 And for the benefit, okay, so you can see what I can do with this model.

00:33:51 Now, obviously, you know, this is from a, you know, very, far away. But if I want to go in close, all I have to do is zoom in, okay.

00:34:02 And in fact here I can see already a little glitch that I can let's see we can repair. There we go.

00:34:13 Okay, this is the grassy knoll and show you and give you an idea of how editing is done.

00:34:19 I'll go into edit mode, I'll find that vertice, okay, and I'll go ahead and correct it.

00:34:24 Okay.

00:34:27 See, the model is not perfect.

00:34:28 I'm still working see so now that those two pockets that were there, okay, they're gone.

00:34:36 Okay, because I just fixed it.

00:34:38 And that's how easy it is to do editing of a model, you know, in Blender once you get used to it, obviously.

00:34:45 Now I want to point out all the lamp posts.

00:34:48 Anybody who's been down to Dealey Plaza these days knows that these lampposts are not where they were, you know, on November the 22nd 1963.

00:35:00 Okay, they were here right at the curb now they were moved over onto the infield.

00:35:07 Okay and others were removed.

00:35:10 Okay.

00:35:10 So that's one of those little tricks that they've been trying to play on us.

00:35:18 But we know better.

00:35:20 Okay, especially when we have this type of power in our hands.

00:35:26 Another thing that I want to talk about is cameras.

00:35:30 I've placed at least 40-41 cameras in this composition.

00:35:36 Each camera is represented by a triangle like that.

00:35:39 And I can adjust the focal length of the camera to match for example, the Altgens position.

00:35:49 Okay, and that's one of the things that Blender has allowed us to set. That Altgens was not standing on the on the infield, he was standing right in the middle of the left lane of Elm Street.

00:36:01 So what does that tell you? It tells you that he did not feel that he was in any danger of getting run over, so he stepped on, right onto the lane.

00:36:11 That means that those cars were coming in very slowly towards him.

00:36:16 Okay, now, this is the position of the camera, okay? Had Altgens been on the infield.

00:36:23 All right. And I'm gonna go ahead and give you the view of that position.

00:36:32 And as you can see, none of the none of the landmarks or the figures are in the correct position.

00:36:42 Okay.

00:36:42 And I'll give an example.

00:36:44 If you look at the Altgens photograph, this tree is over here on the right.

00:36:49 Okay.

00:36:49 Now, I'm just going to go here, and I'm going to switch over to Altgens. Okay, and I'm going to show you the view of that.

00:37:00 And now we get the proper positioning, okay, of each of the different objects, which are represented in the Altgens 6 photograph. The tree is in the correct position.

00:37:14 The Obelisk here is in the correct position.

00:37:17 Okay, the motorcycle, the outriders, okay.

00:37:24 And another thing I want to mention is, you might say, you might ask, How come, why haven't I filled out the other objects or other people that were there in vehicles? And the answer is very simple.

00:37:37 Computer power.

00:37:39 All right, what I've done here is place the most relevant objects, you know, in this composition so that it doesn't a doesn't a) slow down the computer,

00:37:57 and b) doesn't just crash. In order to do a complete composition of Dealey Plaza with everybody that you see in for example, in the Z film and everything would take you know, a lot more computer power and graphics power to do that.

00:38:14 However, the way that I have done it, you know, at least we get the most relevant people and the images. For example, LBJ's car, all right. The limousine I modeled myself, present President Kennedy's limousine.

00:38:35 I modeled that myself.

00:38:37 And what I wanted to show you here now is what the rendering process is all about.

00:38:47 So, what do you do with Blender once you have all your models and position and your textures and they look so nice and whatever? Now, what do you do with it? Okay, easy.

00:38:57 Now I just let the program, okay, Blender, show me what it's going to render as. And for that I just press F12, okay.

And though it'll interpret everything that I have in that composition, and it'll and, it will give me an image of what I just what I have there in the in the viewport of Blender at the time. And in this case would be what's coming out of the camera.

00:39:28 All right.

00:39:30 So Oops, looks like I have a little problem here with a texture here.

00:39:35 I have to look into that.

00:39:37 All right, so this is what the Altgens 6 photograph would have looked like, you know coming out of the out of Blender, and you've got Clinton Hill.

00:39:47 You've got Bobby Hargis and BJ martin and you've got Jim, James Chaney and behind him, which is not seen is the Knoll Rider, Douglas Jackson, which we're going to talk about a little later.

00:40:04 Okay.

00:40:06 And something that's really, really, really important is this lady here.

00:40:11 Okay, this woman here, as you can see in the Altgens photograph, she's filming.

00:40:19 Okay, but if you look at the Altgens photograph, you'll see that a big inkblot has been placed over the camera.

00:40:25 So we don't know.

00:40:28 So we think, you know, if they were dumb or something, you know, and that, you know, her film just got deep six, you know? And so what was she filming? What well her what was in her line of sight? Okay, so I'll get out of there.

00:40:46 And I want to move over here to Bill Newman because his sight, his line of sight, okay, and that's him right here.

00:40:59 Okay, and if I go to that camera, okay.

00:41:04 And I render that we get to see a lot more than then that we would have had we not had this here, this Blender here.

00:41:18 And it's gonna give us a rendering of what Bill Newman would have seen.

00:41:26 And now another thing, what photograph, obviously, I already mentioned the Altgens 6 photograph, but the other photograph that was used as a reference image, okay.

00:41:41 And when I say reference image, I'm going to use that image to place all the objects in proper, in the proper position.

00:41:48 Okay.

00:41:49 And we know that Altgens is one of them.

00:41:51 The other one is Zapruder frame 255.

00:41:54 Because the Altgens and the Zapruder 255 are the same scene, the same image, but from different perspectives. Altgens in the street.

00:42:07 Zapruder up on the pedestal, you know, on the grassy knoll.

00:42:12 So this is what Bill Newman would have seen as the motorcade was coming straight at him.

00:42:20 Okay.

00:42:21 And one of the things I want to pinpoint here and another thing, the resolution here is at a minimum, because I want these renderings to go as fast as possible.

00:42:31 Okay, right now I have it at a five sampling rate. If I push this up to 100 sampling rate, it would give you an extreme high definition, okay, of the image. You see, you wouldn’t have these, you know, little distortions here.

00:42:46 And it, would be a lot slower.

00:42:50 We don't want that.

00:42:54 This is just a demonstration.

00:42:55 Now, notice the reflections.

00:42:57 Okay.

00:42:57 On the limo. If you go and look at the Cisco photograph, which is of that overhead photograph that's real nice, you know, in color.

00:43:07 And look at, look at the reflections on the JFK limo.

00:43:12 I mean, it's like a mirror.

00:43:12 So this would have gone on throughout, you know, the entire trip here of the JFK limousine.

00:43:21 And that's why this concept here of the reflection here is so important.

00:43:26 Okay, because we, see that James Shaney is right next to the JFK limo, okay? But when you look at the Zapruder film, he's nowhere to be found.

00:43:37 All right, but then again, we have him in the Altgens. Okay.

00:43:44 I'll move over to Altgens. And he's right here.

00:43:50 He's within, he can probably if he stretches his arm, he can probably touch the president, you know, at the time is, choking on a bullet.

00:43:59 Okay, so, if I can see Chaney in the Altgens photograph, then how come? And let's take a look at Abraham.

00:44:14 Okay.

00:44:16 And there he is.

00:44:18 Okay, so this is what Abraham Zapruder is seeing? Okay, so Chaney is right there.

00:44:28 He should be in the picture.

00:44:30 He should be in the in the film yet he's not.

00:44:32 Okay.

00:44:34 And that's one of the things that we're going to talk about later when we discuss with Beverly Brunson, because that's one of the main that was one of her main thesis, you know, and where she said hey, you know how come you know if these are the same event from different perspectives, how come we can see him in one but we can't see him in the other?

00:44:53 Okay, and then she looked at the limousine, how it seemed that this blue paint had been applied to that to that frame.

00:45:02 Okay, which led her to believe…And she said it, but she, just said it outright said, that's a paint job.

00:45:11 Okay, where, you know now, why are they erasing James Chaney from the Zapruder film? Okay, she had a very good idea that, you know, we'll discuss that later.

00:45:27 But you know, this is what should have been seen in the Z film.

00:45:31 Now, if you look at the Z film 255, you're gonna see a big sprocket hole here.

00:45:35 Yes, I agree and I accept that.

00:45:37 However, you don't see anything any evidence of Chaney at all.

00:45:42 And you don't see any reflection on the, on the limo on the side of the limo.

00:45:46 So something happened there in the Z film that Brunson was on to. And again, Blender helps us interpret that, you know, her theory, and you know, just run it by whoever wants to look at the evidence and see, you know, if they agree or not. You know, I mean, we can't agree on everything.

00:46:10 All right.

00:46:12 But the this is evidence that comes out because we're able to work with this 3D program.

00:46:21 Now.

00:46:22 This is one thing, you know, I've got cameras all over the place and you probably want to see, you know, what they show? Okay, and here's one of my favorites.

00:46:30 Everybody talks about the shot in the back coming from the county records building.

00:46:38 Okay, right here. That supposedly Weatherford was stationed at, and let's take a quick look at that.

00:46:45 Okay.

00:46:45 And even though we're on Z 255, where the limo is further down Elm Street, okay, then when it would have gone at the position that it would have been for that back shot. Okay, which you know, but the angle is not the same. It would have been at a pronounced angle here.

00:47:13 So I went ahead and I said, wait a minute, what if I move the angle over to the Dal-Tex. Okay, so now we can see that we have a very straight shot right here.

00:47:26 This right here is LBJ's car. This is JFK and this is the Queen Mary, okay? But LBJ's car is almost, you know, at the position that would have been that JFK's car would have been at the back shot. And it would have been more of a possibility of that shot being from the from the roof of the Dal-Tex. And just like you can like, the other buildings, they all have this ledge, you know, which offers cover and everything.

00:47:57 So, you know, this is just something that… Let's take a look at that rendering.

00:48:01 And we go from there, you know, what the, what Blender tells us you know, what other hypotheses can come out, you know, whether that what other possibilities can come out of this.

00:48:19 Okay, so, here it's rendering okay.

00:48:25 And here, here it is.

00:48:27 Okay, now I can accept this, you know, better than the one you know from the other building, you know. So a lot of misconceptions, you know, can be corrected you know, with Blender and I'm not done here because I'm going to talk about Badge Man here in a moment.

00:48:48 You know, everybody thinks Badge Man is such a, you know, a cool topic and you know, breakthrough so to speak, you know, and Gary Mack and Jack White went down at the Dealey Plaza and they were shown in the men who killed Kennedy and you know, Badge Man, this Badge Man that. But okay, we'll get out of here but when I look at the Moormon okay, and Blender.

00:49:19 She's right here.

00:49:21 Yeah that's, Moormon.

00:49:21 Okay.

00:49:21 And here's the position of Mary Moorman. Okay.

00:49:29 Notice that the way that I have it set up you know, you can see a down slope you can see the downslope of Elm Street if you look at the Moorman photo.

00:49:37 I'm gonna rotate the camera.

00:49:39 Okay, looks like it's going uphill.

00:49:42 Okay, not possible.

00:49:44 And that's just another effect there.

00:49:48 Now, I've positioned this model here

00:49:52 to occupy where Badge Man is seen in the Moorman photograph.

00:50:00 Okay, right here, just a generic model her. Now if I go behind the fence, okay, and behind the pergola, guess what? In order for Badge Man to be in that position? Okay.

00:50:19 He has to be standing on a ladder.

00:50:24 Okay, now Vaughn, okay, Todd Vaughn did a study on precisely on this Badge Man thing.

00:50:37 And he went over there with his camera and his optics.

00:50:41 And he had to get a ladder in order to get Badge Man into place where he is seen in the Moorman photograph.

00:50:52 Okay, so everybody thinks you know, it, you know, it's so romantic, you know that you've got this shooter that's dressed as a cop, you know, and this and that, you know, and I have to, and I have to call them as I see them, you know. If, you know, these people, Todd Vaughn, they went over there, and they did feel actual field work on this, and I have an article that I can show you to whoever wants to see it.

00:51:20 And I am just confirming and replicating their work, but in Blender, okay, in 3D.

00:51:25 And that is that is so important.

00:51:29 Because now, you know, people might say, oh, man, they might hate me, because you know, I'm attacking this, you know, this such an important part of JFK lore, let's put it that way.

00:51:44 All right, and see, here's something that I can fix.

00:51:48 See, I'm always. No see, I can come and, fix this here.

00:51:54 And maybe there.

00:51:59 And so, just as I'm concerned, I have to agree that the Badge Man is just an anomaly, you know, of a print that's been blown up so much that, you know, people will interpret whatever they want, as if they were looking at the clouds, you know, and seeing, you know, dragons and demons and stuff like that, you know? So what can I say? Everybody okay, with all this so far?

Yeah, I want to point out Larry, and everybody else that's, here in attendance.

00:52:35 And I'm glad you got that up on the screen.

00:52:39 It's not like you went into, you know, I commend you for the fact of using the Cutler diagram, because this is what Dealey Plaza looked like in 1960,

00:52:46 right after the assassination 63-64. If you would be using, you know, Google Maps, or pictures and measurements from today, Dealey Plaza has changed in certain aspects and certain key points of where things were located.

00:53:06 At if you look at what Dealey or if you look what the TSBD building looked like, in 1963, compared to what it looks like today, you know, there's been…All the buildings now, it seems like they, they've you know, the red courthouse, the, records building, the TSBD, they've all went through facelifts, things have been taken off the side of the School Book Depository building,

00:53:30 now being the sixth floor museum, you know.

The entrance, the entrance.

00:53:38 Yeah But you went back and actually used what we had available, right after the assassination to build your model.

00:53:47 So it's, you're not trying to, I don't think that you're trying to interpret, you know, anything out of the norm of what actually Cutler had done.

00:53:55 I mean, you did a great job with going through and building your model off of what we have, as a diagram, and what we see in pictures at the time of the assassination, compared to, you know, some models that we've seen on Fox News, or some of the like, PBS, Nova, and things like that. They go in and build computer model models, but do we really know if they went back and built them off of the 1960s?

Very good point.

00:54:23 And not only that, yeah, not only that, they only show you little, small areas, you know, like the limo and, you know, they don't go the whole, you know, the whole thing, you know, the whole scene there of Dealey Plaza, you know, the way that you know. This, is why, it you know, it's so difficult to construct this model.

00:54:47 Now.

00:54:47 I want to point your attention here at the top.

00:54:49 Okay.

00:54:51 You see vertices. We're talking about five million vertices, faces, five more than five and a half million vertices, objects, 2,341 objects, you know, I mean, that's a lot of computer power, you know, that is required in order to run that.

00:55:07 Okay? And that's exactly right, what you're talking about. And what I have seen from those other computer models is that, you know, they're very micro, they're not macro the way that this is here, you know. So, and, again, as I pan throughout the entire scene, another thing is, for example, the positioning of the, of the signs of the, you know, right here, okay? The Stemmons freeway sign, we all know that there was a lot of finagling done, you know, with the signs right after the assassination.

00:55:47 Okay, removal, okay.

00:55:51 And, the thing about the lamp post, and I have to come back to that is that the lamp posts would have offered researchers and investigators a good measuring point, okay to go ahead and grab cameras, and go and try to replicate the Z-film. Okay, and these lamp posts were so important.

00:56:16 And as you can see, now they've been completely changed.

00:56:18 Let me fix this here.

00:56:20 Like you stated I mean your model is it there's, like you like you stayed I mean, your model is not complete, but it's a hell of a start.

00:56:32 And it takes a lot of time in order to you know, put everything in the exact you know, Spot fix a little imperfections that happen.

00:56:42 I mean, you know it but it's, better.

00:56:45 It's the best model I've seen, and I think a lot of people probably have seen compared to what they've seen before on you know, JFK assassination research videos or specials, that's been on TV.

00:56:57 I think if we're in the 90s as far as accuracy, that's a good, that's a good count.

00:57:04 You know, I don't pretend to you know, have the entire answer to this thing.

00:57:09 Okay, but I'm gonna, I'm gonna show you what from the triple overpass.

00:57:14 Okay.

00:57:16 And I.

↔ Larry.

00:57:20 Yeah, Hey, this is Brooks LaPlante. I just wanted to…

↔ Hey bro, how are you doing?

↔ Just a quick comment about Badge Man. At the autopsy when the morticians were working on JFK, Tom Robinson

00:57:34 from Gawlers plugged a hole up in the hairline, on the far outside of the right eye.

↔ Mm hmm.

↔ Jim Jenkins refers to a lead smudge in the right temple area.

00:57:44 So yeah, depending upon your perspective, they're talking about the same thing.

00:57:48 If Badge Man, if the bullet struck there, from where Badge Man was standing, it would have blown the hole out the back left side of Kennedy's head.

00:57:57 Probably…

↔ Wrong angle, the wrong angle

↔ Yeah, right behind the left ear.

00:58:02 And there was virtually no damage to the back left of the skull.

00:58:07↔ And not and not to mention Jackie, Brooks.

00:58:08↔ Right.

00:58:11↔ Yeah, so it's got to be more of a frontal, which is what David and I have been proposing.

00:58:18 And we're gonna, you know, that's a good segue, you know, into what we're gonna do now.

00:58:23 Thanks.

00:58:24 And this is from the top of the triple overpass. Anybody who's been there, I have a picture that I took in one of my trips down there.

00:58:32 And this is exactly what you see from there.

00:58:34 You know, and, again, you know, the positioning of the lamppost, you know, which to me is so very important, you know. Especially that some have been removed, others have been moved.

00:58:46 If you go to Dealey now. I think that you got lamp posts over on this side.

00:58:51 And these have been moved over to the infield.

00:58:55 Okay.

00:58:56 So and again, for example, Roy Schaefer was the only researcher that I know of who went down to Dealey Plaza with a Bell and Howell, stood on the pedestal and started to take film, okay to compare to the, to the Z film.

00:59:12 All right.

00:59:13 And, you know, why, you know, why didn't other people think of that, you know. And I know that Douglas Horne, when he was with the AARB, they were going to do a study with the Bell and Howell and it got cancelled at the last moment, you know. And obviously, you know, for the same, because of the same situation here, they don't want you to go and dispute what their fairy tale is, you know. But, yeah, this is a really nice rendering here.

00:59:50 And again, if I wanted to really reproduce this in high definition, I can you know, crank up the sampling rate.

00:59:56 Obviously, the time, you know, doesn't allow us to do that.

01:00:02 Now, this is David's position right here.

01:00:04 And maybe, David, I'll render it for you right here.

01:00:10 And David can, maybe you can jump in here and describe, you know, what we're seeing and why.

01:00:16 And because he's done a lot of work on this, and I've obliged him by, you know, placing a camera there in between the slats there on the triple overpass to give us an idea of that position, of what would have been seen at that position.

01:00:35 Now, bear in mind that again, this is Z 255, the frontal shot comes around anywhere from Z 190, something to maybe 210, depending on you know, whose research you subscribe to.

01:00:51 And, but this is this is David's position.

01:00:57 Now I have my own position because we're looking at a low flat trajectory that goes through the windshield, penetrates through the neck right above the necktie there, nicks the necktie, okay, penetrates right there in the soft tissue and then hits bone or whatever and ricochets.

01:01:15 I don't know what happened.

01:01:17 Maybe Dr. Mantik is in the audience, he can give us you know, his opinion on that.

01:01:22 And but, David, go ahead, tell us what we're seeing here.

01:01:28↔ And David, David before you talk, let me interrupt real quick here.

01:01:32 This is Casey.

01:01:32 And I just want to point out at least an observation here.

01:01:35 You put a camera up on the triple underpass, the railroad bridge, correct?

↔ That's correct.

01:01:48↔ All right.

01:01:48 Now, I'm going to try to figure out how to how to ask this question.

01:01:52 The actual, the first picture that you took and used was from Altgens. Is that correct?

↔ That I just showed right now, previous to this?

01:02:10↔ I mean, was your original photograph that you were taking and, put it in the Blender from Altgens’ point of view, which is…

↔ Right, as a reference, yeah, it was used as a reference image. Correct.

01:02:23 For example, if you look at the tires, the left tires of the limo, they're riding right on the, on the dividing line, okay.

01:02:31↔ And that's, based upon the image that he took and the angle from where he is standing.

01:02:38↔ That's right, which means that he the only way that could have would have happened was with him standing in the middle of the lane right here, which is him represented right here with the arrow here that I'm pointing at.

01:02:50↔ And then after you went through this process, and put it into Blender to break it down, it aligns with the trees in the background and the…

↔ Absolutely.

↔ Okay, and, I guess the question that I'm asking here is, is the image that you are using, that you're placing the camera on the triple overpass or the triple underpass, is the image that you are using as a base. Is that taken from Altgens' point of view and then shifted back up to…

↔ Yeah, you can, yeah, you can say that. We're using the Altgens to set the models and the objects in proper position.

01:03:35 And then once that is done, because we're also using Z255. Okay, and another thing you see the black ladies here, the African American ladies here?

↔ Yes.

↔ Those are the ones that you see in the in the background there of the Altgens 6 photograph. And I'm gonna also go touch upon the lady, Peggy Hawkins and the Fedora Man who, you know, a lot of crazies out there think they've been superimposed there to hide you know, what's going on in the, you know, nothing of the sort.

01:04:05 You know, I mean, that's just preposterous.

01:04:06 Okay.

01:04:06 Now, but, David, go ahead.

01:04:10 I know you wanted to.

01:04:10 First let me let me show you where, that camera is okay.

01:04:16 In relation.

01:04:18 Okay, this is okay.

01:04:23 I think I guess I need to move it up a little bit.

01:04:26 Oops. Okay, is this about right, Dave?

↔ Yeah, it's, yeah, right.

01:04:32 Where you've got it at right there.

01:04:34↔ Maybe in between, right.

01:04:36 Maybe it's coming out maybe a little bit.

01:04:39↔ Right there.

01:04:40 Right.

01:04:40 Put it One more square over to the to the right there.

01:04:45↔ Okay, how about there.

01:04:45 Yeah, write it right there.

01:04:48 Okay.

01:04:48 And then I'm just gonna move it a little bit there.

01:04:52 How's that?

↔ Now what makes this what makes this viewpoint so in important in the research that I've done and I've expressed in conferences, is everybody talks about, you know, all the different shots. Well, I was concerned about the throat shot, which is basically the first shot that hit President Kennedy.

01:05:10 And I went down to Dealey Plaza, I'm looking all around.

01:05:13 Going, okay, if it's a frontal shot, which, I you know, the doctors of Parkland thought it was a frontal shot, like Crenshaw, and Dr. Perry. I started looking around going, what's the best angle, what's the best location of where to put this at. And this is prior to even getting a hold of Larry's book.

01:05:32 But I started looking at the triple overpass and starting to go around looking, you know, as a shooter, where would be the best location.

01:05:40 And we're where I showed Larry, my work and showed him the presentation I was working on.

01:05:48 And what I'd already presented, and I've updated it several times, is where this location is on the bridge.

01:05:53 It lines up perfectly for the frontal throat shot, which is what Larry was showing on the rendering while ago, and he's working on right now to bring back up on the screen.

01:06:06↔ I think I ran right out of memory here.

01:06:08↔ It could be.

01:06:10 But that's the thing about the model that Larry has built. It's not, I want everybody remember the fact, Larry's one of us, you know, he's a researcher asking questions.

01:06:23 You know, instead of having, you know, I'm not saying all media is bad, but instead of having the media or some of the, like Nova or history channel, give us the location that they put it at and show us just a small clip, like what Larry was talking about while ago, this is a model that's being built to help us understand the locations, the key points in and around Dealey Plaza.

01:06:51 This is something that, you know, it's not, it's not something that you know, other shows could not do, it's just the fact they've chosen not to use the program.

01:07:04 Why? Because maybe it's actually showing in better detail, and key points and locations that, you know, they just don't want to show or have us asking the questions.

01:07:17 So, you know, Larry's done a great thing it's taken you years to build. You know, I've played around with Blender, and trust me when he talked about a learning curve, it's a steep learning curve. But anybody that puts the time and the effort into it, can master this.

01:07:33 And I know that just last week, when we had J Gary Shaw in the audience during our journey meeting, you know, he asked Larry, hey, let's put the let's put the yellow stripes in the…

↔ Oh, yeah, right.

01:07:47↔ This is something that, you know, if you have an idea that, you know, something maybe Larry hasn't thought about yet, you know, or he hasn't gotten to just yet, you know, point that out to him.

01:08:00 So that way he can, you know, put that in there.

01:08:02 Because the more that we the more that we make the model complete,

01:08:06 and Larry takes the time to do that part of it, the better off we're gonna have as a research tool to be able to look at and maybe get some questions answered.

01:08:17↔ Yeah, I'm getting your rendering here back online.

01:08:21 You can see that right.

01:08:21↔ Yeah, it's coming up right now.

01:08:24 But, yeah.

01:08:24 This, puts this puts JFK in the in the in the correct position for the throat shot. I think it came from the top of the bridge with somebody, you know, in the shooter, kneeled down position.

01:08:39 It's, if you haven't seen my presentation, I know I've given it a few times.

01:08:44 You know, not only here during our programs, but also in Dallas and Olney Illinois, and also in Shawnee, Kansas.

01:08:52 It it's one of those shots that, it's one of those presentations that if you haven't seen, I'll see what I can do about uploading a copy of it, so everybody can see it.

01:09:03 But it really gives us I don't want to say a definitive answer, but I would say the closest answer we've had to the front throat shot.

01:09:10 And with the way Larry's putting in the viewpoint here, where he's putting that in the model.

01:09:19 I've went down there.

01:09:22 And I've had cars come in the center lane while I'm sitting there taking photographs, and it lines up perfectly.

01:09:27↔ Hey. David, this is Brooks again.

↔ Go ahead Brooks.

01:09:31↔ I think I made this comment last year in one of our sessions, but I've got a copy of a document.

01:09:36 It's a master's thesis written by student at UCLA.

01:09:41 His name is Henry Lambert.

01:09:41 He was a former master sergeant in the Air Force.

01:09:46 And the reason he did this thesis, he wanted to see how bullets deflect through glass and he was primarily interested in a hostage situation.

01:09:54 Somebody's taking a bank you know, robbing a bank, they got a teller hostage and if swat's going to shoot through a storefront or the glass window of a bank,

01:10:06 what happens to that bullet when it hits glass? It's a really phenomenal study took them a year long, they did all the shooting out at Edwards Air Force Base. I can give you the document.

01:10:17 But bottom line, they use I think a little over a 30 caliber bullet full metal jacket. No matter the angle of incidence, the bullet severely mushrooms.

01:10:29 And if it's not head-on, it deflects at a wild angle.

01:10:36↔ Hmm.

↔ These guys were pros, every shooter - there were three of them, six of them, eight of them. Every one of these guys with a gun in their hands that day, they were pros.

01:10:48 And so I just have a problem saying somebody's going to take a random chance of shooting through that windshield, which is at a severe angle, multi-layered, wasn't bulletproof, but largely what would help limit the impact of a bullet fire to the glass.

01:11:08 I've done the trig analysis of that position to really avoid the windshield you'd have to be on a ladder.

01:11:15 Speaking of ladders, the math works out the shooter would have to be 16 feet above grade on that triple overpass to clear the top of the windshield frame to have a clear unimpeded shot.

01:11:27 Because everybody at Parkland says that bullet hole wound in the throat was pristine, small, round and perfect.

01:11:35↔ Hmm.

↔ So I guess And I'll show you. I'll share this guy's thesis with you.

01:11:40 He's got tremendous data, all sorts of angles.

01:11:44 But in every case, that bullet the front of that bullet mushrooms dramatically.

01:11:48↔ Well, I'll throw this out Brooks.

01:11:51 I'm not saying that the shot is I'm not saying that the shot went through the windshield it could have but then again, on the other aspect of it is the car is coming downhill.

01:12:02↔ Right

↔ He's, say okay, say he's coming downhill, does that mean that he couldn't shot over the top of the windshield and caused the perfect round hole in the throat

↔ He'd have to be 16 feet above grade because I've done the trig on it.

01:12:15 I've done I've done all the angles and the math, you'd have to be shooting from 16 feet above grade.

01:12:21 To clear the top of the windshield.

↔ The unfortunate part about this is we can't really go down there to Dealey Plaza and shoot a rifle in the in the plaza, not one of us, to...

↔ I'm just saying I've done all the math and what prompted me to do it was Sherry Fiester's book.

01:12:36 But I just want to suggest, you're close. I want to give you credit, you're close.

01:12:42 And I think you and I have talked on the side. I think that maybe if anybody was up there, maybe it was a spotter with a radio kneeling back behind there.

01:12:49 And get with a good view.

01:12:49 The shot really comes, I think, from the south knoll, over opposite the grassy knoll that we're all familiar with the math works from over there.

01:13:00 And I can go into that down the road.

01:13:01 I don't want to steal any more time from Larry's presentation.

↔ We're gonna show you that angle in a minute.

01:13:07↔ Yeah, it works.

01:13:07 It works really well from over there.

01:13:09↔ Okay, this is this is the one that I have proposed from underneath the triple overpass.

01:13:14 Okay, and within a couple of feet of David's, and here, what we're looking at is a flat, low trajectory that goes through the windshield and then goes on to hit JFK.

01:13:30 All right, now, the one that I place that other position right here. Obviously, I haven't finished doing the hill here, but this is the position that's shown in the Cancellare photograph.

↔ Yes.

↔ Okay, everybody with me on there on that? Right? So when we go and look at that, okay, it's the angle, okay, of the cars, okay, does not allow for that straight ahead trajectory, that, we see if, you know, as opposed to the triple overpass either above or below.

01:14:14 Okay, so as you can see, the cars are, at a you know, at a completely different angle.

01:14:21 And this is the position and I've studied what you're saying Brooks, and this is the position. Not exact obviously, but this is within you know, a reasonable point here of where the that shooter would have been using the tree as a resting point here for the rifle or whatever.

01:14:48 And if you look at and I'll go ahead and render this, okay, real quickly here.

01:14:54↔ Hey, Larry, I've done all my analysis base looking at Z312 and it

01:14:59 works,

01:14:59 the headshot works from over there.

01:15:02 I'm not saying the throat shot, mm-hmm yeah, the head shot.

↔ Okay.

01:15:07 We're talking about the throat shot.

01:15:08↔ Okay.

01:15:10↔ Yeah.

01:15:10↔ Okay.

01:15:10↔ Thanks for the for the explanation.

01:15:14 But yeah, here's where the frontal throat shot, you know, would be impossible from, you know from that position.

01:15:22 Okay.

01:15:22 And I'll go ahead and get out of here.

01:15:27 And let's go ahead and okay.

↔ This is this is fantastic work, by the way.

01:15:39 Really

01:15:39

↔ Thank you I want to go back to the A6, the Altgens, okay.

01:15:44 And render that again.

01:15:45 Because there's a lot of misinformation out there regarding the figures in the doorway, okay.

01:15:57 And now some people just, you know, apparently they don't have anything else to do.

01:16:03 And they insist that these two figures right here, okay, if you look at the Altgens, these are the two colored women, the two African American women. Then you have the woman with the child and behind her Fedora Man.

01:16:18 Okay, everybody with me on this.

01:16:21 And so this is, you can't see his face.

01:16:23 Some people even thought it said it was Ruby, you know, whatever.

01:16:28 And another figure, the black man whose profile is seen here, okay. Now the foreshortening of the image that we see is because of the telephoto lens that Altgens was using.

01:16:42 Now, I have replicated the Altgens here using the exact specifications of his equipment.

01:16:50 All right, now I'm going to show you here, this is the camera that we're using here, and the focal length 115 millimeters, okay, size 48 millimeters and these match the parameters of Ike Altgens’ camera.

01:17:04 So that's why we were able to replicate this, you know, almost exactly.

01:17:10 And so the two African women American women and lady by the doorway with which… they appear to be, I mean, right next to the doorman figure, which is Lee.

01:17:23 Okay.

01:17:25 And they appear to be right there right next to them.

01:17:28 However, when you go and look at the… let me get out of here.

01:17:36 When you go and you place.

01:17:38 And you look at the model itself, you can see that the two African American women are at the curb.

01:17:46 Okay, on the sidewalk walk.

01:17:46 The woman with the child is right here.

01:17:49 And here's the Fedora Man.

01:17:52 And if we take a quick look here, I believe this would give us that yeah.

Croft. Okay, wait a minute this is Croft, Willis. Here we go.

01:18:08 Nope, not two three, let's tr let's see what Croft shows us.

01:18:13 Okay, Croft shows us the two African American women. But I know I have a camera here that gives us how about this there we go. Okay, now let's take a look at that.

01:18:30 Okay, because some people think that they're a figment of somebody's imagination, that they're not really there that, you know, it's a conspiracy that they fix the photo to hide what was in the background, Croc. Okay it never happened. Okay, wait a minute.

01:18:47 There we go.

01:18:50 So when we place them in the correct position, as you know, according to the Altgens, this is, you know, this is where they were.

01:19:03 Okay, they happened to both be in the sunlight because, you know, they were not close enough to the tree there.

01:19:09 You know, and this urban legend, you know, of them being right next to the doorway, you know, just doesn't pan out, you know, when you place them in 3D space, you know, using the reference images, okay, you then you get a much clearer interpretation, you know, of, you know, where they were, okay.

01:19:32 And that's, I mean, it's as simple as that, you know, and it has to do with the foreshortening of the camera and the equipment that he was using.

01:19:47 Now let's take a look at Willis.

01:19:49 Okay.

01:19:50 This is Willis, but at 255 when Willis took his photograph, the vehicles were further up you know closer to him.

01:19:58 And here in the background, we can see Zapruder.

01:20:02 Okay, and let me render that one real quick here.

01:20:06 And so we're able to now, as you can see, if I am able to match different photographs, you know, to the model in Blender, then it would it would be, we could conclude that the objects are, in fact, in the proper place.

01:20:32 Okay, they are in the proper perspective. They are,

01:20:37 and we have to go back to Cutler to thank for that because all we are doing is replicating Cutler, and putting those models and objects in the proper place, according to what Robert Cutler told us that Dealey Plaza looked like, you know, at that time, okay.

01:20:57 And here's Willis.

01:20:57 All right.

01:20:57 And oh, and another thing that I was, I was forgetting here, let me go back.

01:21:04 Okay, and, okay. The sun, okay, this object up here is the sun.

01:21:11 Okay, now, how was I able to place the object in that position, by studying the shadows, all right, by studying the shadows of each object and comparing and adjusting the sun

01:21:28 so that it, the shadows are produced, according to what the reference images are showing.

01:21:38 So, you know, with that data, I'm able to place the sun, you know, in this position, overhead, and that's why when you look at the shadows, how the shadows fall, you know, in the composition, they are pretty darn accurate.

01:21:54 You know, as far as, you know, that detail is concerned.

01:22:00 All right.

01:22:00 So, let's, move on to, oh. Here's one that I like, and from that little structure there, was where Lee Bowers was all right. And some people thought that he would not have been able to see the Knoll Rider riding up the embankment. If you place a camera there, he most certainly would have been able to see that, you know, right through the holes, you know, here in the of the monument there. And so that's another detail, and the issue of the doorway.

01:22:43 Okay, let's just go ahead and look at that real quick.

01:22:50 Oh, another thing, when I, when I set this composition up, the doorway is ground zero.

01:22:58 Okay, so to speak.

01:23:01 And I'm going to show you now the two perspectives that place the doorway in. And see I have a problem here this texture here, I'll have to fix that.

01:23:13 That's not supposed to be like that, but okay, and these are the components, you know, of the, of the doorway, the main components, all right. And, you know, I know there's a lot of controversy, you know, raging about that, you know, but this shows us, you know, that.

01:23:34 Okay, I'll go right here.

01:23:37 Okay.

01:23:37 And you see how Z and X intersect right in the middle of the door, the doorway of the TSBD. We were talking about the modifications.

01:23:51 And I wanted to point out that over time, and Gary told me that this probably happened when the county took over the building.

01:24:02 They moved that doorway.

01:24:07 Up.

01:24:10 Okay, they instead of the landing being just three feet, it's now nine feet and two inches.

01:24:20 All right.

01:24:23 So I guess you know why they did that.

01:24:24 You know, who knows, but they did it.

01:24:31 And so it's nothing like it used to be, you know, at the time at the time of the assassination.

01:24:37 Let me get out of here. I'll get back in.

01:24:40 Let me roll it back up.

01:24:45↔ Again, Larry, let me let me ask a question.

01:24:48 As you're putting this thing up here. The picture that you're using is Altgens, correct?

01:24:57↔ Yeah, the two reference images.

01:24:59 Okay, the main two reference images are the Altgens…actually three.

01:25:04 Zapruder 255, and the color map.

01:25:07 So I'm getting above frontal and sideways.

01:25:10 And then after that when I look at the other at the other cameras, okay, for example, I've got Towner.

01:25:21 Okay.

01:25:24 This is Towner, yeah, there's Towner.

01:25:25 There's two cameras. Towers got two.

01:25:27 Okay, I've got two cameras for Towner.

01:25:29 Okay.

01:25:31 Tina Towner. There's one.

01:25:32 All right.

01:25:36 And then there is this one, which, because her film pans, okay, and so here's the other the other one.

01:25:46↔ Hey, Larry, hit your screen share.

01:25:48 We're not seeing it.

↔ Okay, sorry about that.

01:25:51 Okay, Towner. This is one Towner.

01:25:57 Okay, and here's the other one.

01:26:06 Regarding Towner, I wanna mention that it was Mike who, pointed out that it was also rife with alterations, you know, and when we went and did a study on the Towner, we found, I mean, such ridiculous alterations, you know, they're even, they're not even funny.

01:26:25 All right, and let me, just render this.

01:26:29 And I got a hold of Tina Towner on Facebook, and I sent her a link to that work.

01:26:40 And she was like, wow, I didn't know this.

01:26:43 I didn't know this.

01:26:43 They had altered my, film, you know? And like, yeah, well, they did you know, she never got back to me after that.

01:26:51 But she did read the material and she agreed, and you know that you know, what's what happened to her film, you know? So anyway, this is the one of the Towner renderings. Let's get out of here.

01:27:10 Ah, okay, how about the sixth floor? Let's go up there. Is this coming across okay, over there on your end?

↔ Yeah, Larry we can see that.

01:27:25↔ Okay.

01:27:25 No, but the speed and everything okay.

01:27:27↔ Yeah, I'm seeing it okay.

01:27:29↔ So this is a from the sixth floor. This on the sixth floor. Obviously, you know, we have to cover all the bases so let that render there.

01:27:47 And again, you had to have been you know, I mean, there's just no way anybody could have achieved you know, something like that you know, and with that type of weapon you know, subsonic and everything you know okay.

01:28:10 So, this is 255 from the sixth floor.

01:28:18 Okay, obviously 313 would have been further down okay, which would have been a much even much difficult shot.

01:28:26 Okay, and this is a, this is what we're seeing here, okay. Again, all the lamp posts are in the proper position the trees and everything.

01:28:47 Okay, this is the way it was on November 22nd. Something else that I wanted to show here. There's doorman. I want to get back to this Badge Man thing.

01:29:22↔ Hey, Larry.

01:29:24↔ Yeah.

01:29:24↔ Hey Larry, if you could when you get a chance to double back to that six floor perspective.

If you look, if you zoom in there 4X that'll pretty much tell us what it looked like through the scope, right?

↔ Sure.

01:29:40 Okay.

01:29:41 Yeah, anyway, I can zoom in.

01:29:41 Okay, now, this is another reason why Badge Man is just not possible.

01:29:47 Okay.

01:29:47 Because if the if the limo, here's them 255 on 313 The limo would have been hidden by the retaining wall.

01:29:55 Okay, and so the concept of Badge Man here just keeps, you know, tumbling.

01:30:04 All right And so I wanted to show you that let's you want me to all render it real quick.

01:30:11 There see, the beauty of this is that once you have the composition in the models and everything you can go into situations of what if, you know. And I think that's the that's really important, you know with this technology here.

01:30:55 Okay, so again, there's your Altgens, there's Newman, oh, I even have Emmett Hudson there on the steps, and what he would have seen. Here's Emmett.

01:31:09 Okay.

01:31:11 And that's what he would have seen.

01:31:11 All right and now we can go back up to the sixth floor.

01:31:18 I guess.

01:31:21 Do we have questions yet, David? Because I know we're just okay.

01:31:28 So, here's what Brooks wants me to do.

01:31:31 He wants is this close enough? Brooks is, this is this what you were saying? Because I don't have, I don't have any way of…

↔ I didn't know if you could get the 4X because that was what the scope produced.

01:31:49↔ Yeah, no, I'm just zooming in at random here.

01:31:54 Okay.

01:31:54 But I see what you mean.

01:31:56 Yeah.

01:31:56 Maybe it's probably, it's, I'm sure it's possible, I'd have to look into that.

01:32:03 Okay, so, anything? Any questions or anything? So far? Anything? Any ideas?

↔ No, I'm just looking at the time, though.

01:32:16 Larry, we're at about 8:35. Do you want to move on to the second section we're going to talk about?

↔ Sure.

01:32:23 Everything okay with this?

01:32:25 Again, you know, and closing this, portion here, you know, it's… I've been working on this for years, you know, and just sometimes, you know, I, you know, drop it, but then, you know, it's like, you know, like The Godfather keeps, you know, bringing me in? So yeah.

(Laughter) all right. So, let me run this.

01:32:56 Oh, we still go…

↔ Yeah, we're going to move on to the backyard photographs next, Larry?

↔ Yes, sir.

01:33:04 Okay.

01:33:04↔ All right, well, Larry's getting ready to show we had our spring conferences this year in April and May.

01:33:20 And we kind of finished up with kind of just a round table discussion where some people had already left for the day.

01:33:29 But we basically just kind of sit around like we were doing if we were in person at a bar talking.

01:33:33 And what Larry showed with the backyard photographs and the overlays that he's got, it really it really hit a nerve with some people.

01:33:45 But the fact of it is, what he's done with the overlays,

01:33:50 through the computer program, it really, you it almost it almost makes it where you just really can't second guess because you're looking at the photographs that he's going to show with the overlays going over the top of it.

01:34:03 And it really will point out a different viewpoint for some people and some people be like, okay, I knew I was right.

01:34:09 So, yeah, Larry's gonna pull that up, and, we're gonna go with that next section.

01:34:14↔ And always, if somebody's got a better explanation, you know, we're always willing to, you know, look at it and compare notes and whatever, you know, let me get going here.

01:34:24 Here we go.

01:34:26 All right.

01:34:29 All right.

01:34:36 Now, these were the images that were used to frame Lee in the eye of the world, actually, you know, and, I mean, it was just too convenient.

01:34:49 You know, and just too easy, you know. For obviously, you know, Life magazine, you know, the well the Booth, Claire. Yeah.

01:35:07 The family that we now know, were, you know, actually, agents, they were operatives, you know, and they were part of this whole umbrella of media giants that were controlled by the CIA.

01:35:25 And so when you look at the famous backyard images of Lee holding two weapons, you know, and two left of publications you know which were used to paint him as a violent communist malcontent, you know, you're going to agree with what Life magazine is telling you, know, because, you know, it's gospel.

01:35:46 And so, and, you know, they did their very best, you know, to paint Lee, you know and, in this very compromising position.

01:35:58 I mean, I mean, if you're gonna go and, you know, assassinate the President, this is what you want to leave behind.

01:36:05 I mean, it's, the whole concept is so ridiculous, you know, and in real in the real world, okay.

01:36:10 And these came out in February, the following February.

01:36:17 And they actually, there were actually three, they were commission exhibits.

01:36:23 But at the beginning, only two of them were available.

01:36:28 A third one, we're gonna tell you know, now what, how that came about.

01:36:32 And these are CE 133, A, B, and C.

01:36:38 The first two, A and B were shown to Lee on that same evening 11/23. Now, the third one did not surface until 7/1976, among the possessions of former Marine and Dallas Police Department Officer Roscoe White. And at the time, the HSCA took possession of it, and later returned it to the White family.

01:37:03 And this short presentation will focus on the role Roscoe might have had in the production of those composites.

01:37:10 Now on the evening of November the 23rd, as he was being interrogated by Fritz Bookhout, and Kelley, you know, he, right away, he protested, you know, and then when they were presented to Oswald, He sneered at them, saying that they were fake photographs. And then in due time, you know, he would show and he would prove that they were fakes.

01:37:35 All right. By the way, this was stuff that we were supposed to present at the mock trial in 2017, in Houston, that we were not able to.

01:37:48 But like I mentioned, from the very notes of inspector Kelley, you know, he said that at the proper time would show that they were fake.

01:37:56 And now we can go ahead and do that, you know, and speak for Lee here.

01:38:00 Now, there's an issue here about the rings, you know, 133A he's not, sure, you don't see him wearing any rings on any of his fingers.

01:38:12 Okay.

01:38:15 Now on 133B, what appears to be a ring on his right.

01:38:20 Finger.

01:38:22 Okay.

01:38:23 Right, ring finger.

01:38:25 Okay, now we don't see anything on the left because the perspective doesn't allow us to.

01:38:32 But then 133C, which is the one that shows up at Roscoe's he's now he's wearing a watch, and a ring.

01:38:39 Okay, anomalies that are pretty obvious, you know? Now photogrammetry, suggests that the same face was inserted into all three photographs.

01:38:50 With simple airbrushing used to slightly alter the mouth, head and hairline.

01:38:55 Now, this is nothing new.

01:38:55 Okay.

01:38:55 And I'm gonna cite you know the people, the two most important studies, you know, on the backyard photos, okay, Now, when we superimpose all three, the features line up perfectly, you know, and I have an animation here that I'm gonna have to get out of here.

01:39:14 Because this thing is a little buggy.

01:39:20 Here we go.

01:39:20 And let's see what we got here.

01:39:23 So again, on these overlays, if you don't see any movement of the features, that means it's the same, it's the same one in the same photo.

01:39:36 Okay.

01:39:38 And here, we just color coded them.

01:39:39 Now for the chin comparisons.

01:39:41 Okay, there's the Lee, okay.

01:39:49 But then when you compare, and this work was done by Jack White.

01:39:56 All right.

01:39:57 Where he compared the chins and they're not even close.

01:39:59 All right, he's got that clef here.

01:40:01 Okay.

01:40:04 And that's the New Orleans, NOPD, and then this is the Dallas again.

01:40:06 Okay.

01:40:10 This one really shows how they beat the crap out of him, you know. They put remember when mercurial chrome used to put that iodine you know, on cuts and bruises right back in the day, that's what they put here.

01:40:22 So, anyway side by side, you know, you have this major anomaly here and again credit Jack White.

01:40:32 Now, this is where some of our work comes in.

01:40:35 And when we superimpose, when we do the overlay of the of the New Orleans photograph onto CE-133A look at all of this space here.

01:40:48 Okay, that you see here and when you do the animation, first of all, let me briefly retouch you know, on the importance here of the intrapupillary distance, okay, when you do these overlays, you have to have the first measurement is your eyes, you know, and where those are in proportion

01:41:18 to the, to the photograph.

01:41:20 Okay, now Lee, when you place Lee onto the photograph, yeah, the line, the eyes line up perfect.

01:41:28 Okay, but when you try to…and then based on that you line up the nose and the mouth and everything.

01:41:34 And you're left with all this left over here on this side.

01:41:38 Okay, clearly, you know, a problem.

01:41:42 Okay.

01:41:42 Now CE 133, which was found with Roscoe, the pose changes, you know, from 133, a 133B, and now we've got this, you know, a very particular pose, okay.

01:42:01 And, you know, when they did the reenactment, the detective Bobby Brown, and this is at the Neely address, actually.

01:42:08 And I've been there and I've, actually taken photos of myself in that same position.

01:42:15 And this is, you know, this is not the pose that you see in A and B.

01:42:23 Okay, so that's what I'm getting at here.

01:42:26 But it is the pose that you see in the one that was found with Roscoe White.

01:42:30 Interesting there.

01:42:33 Okay.

01:42:33 And here's another photograph different from the one that he took here.

01:42:38 I mean, what was the interest? You know, in 133C, you know, when it's not even the same as being A and B, you know, another something that's never been explained.

01:42:50 Then the ghost image, again, it's the same pose as 133C, not A or B.

01:42:56 Okay.

01:42:58 And, this was also found at the DPD.

01:43:02 Now, Roscoe.

01:43:04 Roscoe was as a chameleon. If you look at all these photographs of Roscoe, not a single one, matches the other one.

01:43:12 Okay.

01:43:14 And as he got older, and whatever, and, in all of them, he's got that square chin, okay, which we see in the backyard photos.

01:43:26 And, as we move on here, and I found this information at the Weisberg site, and it's very relevant, and it needs to be,

01:43:37 it needs to be studied here.

01:43:40 Roscoe was trained in photography having been hired in that capacity by the DPD October 7,1963, only weeks before the assassination, Roscoe took pride in his photographic skills, and was in the habit of altering the faces of people in photographs.

01:43:56 His relatives thought it curious that he went to the trouble of erasing the faces of all the people in his pictures. They wondered where he had learned to do that.

01:44:08 But naturally, he never offered any explanation.

01:44:12 After eight months, Roscoe was finally classified a mechanic remained in the MACS pool, a motor pool, and continued sending home doctored photographs he had taken and developed himself.

01:44:22 So he, definitely had, that ability and that skill.

01:44:29 Okay.

01:44:30 And I guess that takes a lot of time and practice.

01:44:33 Because, you know, for them to trust him to do this in the framing of Lee Oswald. Then it shows you that he was an important cog in this whole fiasco here of creating the Patsy and setting up the Patsy retroactively.

01:44:55 Now this is known as the beach photograph.

01:44:57 And here's Roscoe right here.

01:44:59 And what's so amazing of this photograph is the pose that he is in here

01:45:05 is exactly the pose that you see in 133A. All right, he's, got his, weight, sort of like shifted over his right hip and leg.

01:45:19 All right. And that's what I found

01:45:23 so amazing here. You know, the same, the same body pose here, you know, from, you know, these two different photographs.

01:45:35 All right, so I think that's one of the, that's a very, important here.

01:45:42 Now, again, Jack White suspected that Roscoe was the backyard man when he discovered this unusual bump on his right wrist, which appeared to have been result of a poorly set bone fracture.

01:45:54 I don't know if I have it here.

01:45:57 But the other researcher who did extraordinary work on these was Stephen Jaffe, who did the work for John Barber in his incredibly, and if you don't have anybody has ever seen this, go chase it down, the Garrison Tapes, you know. And this, the information there, still prevails today.

01:46:18 And that was in the very early 90s that John Barbour produced that. He even narrated it, narrates the film himself.

01:46:25 And in that, in that presentation, Steve Jaffe did overlays but of, you know, what do you call those plastic overlays, you know, transparencies, you know, and that kind of thing to show that the same phase had been used, and the head tilted a little bit to frame Lee.

01:46:54 Now the overlays as they come out, you know, from the, our experimentation and again, using the same terminology that I use for the identification of Doorman, you have the probe, which is the photo that you're gonna be working on, and you have the gallery which are your subjects.

01:47:14 Okay, in this case, the 133A

01:47:19 and Roscoe.

01:47:22 Okay, and 133A and Lee.

01:47:24 Okay.

01:47:24 So, after we did all the, all the work, okay, you can already see that Lee is a much smaller, proportion speaking, you know, physically speaking, he is much smaller in the face, you know, the neck, the shoulders, you know. I mean, this guy was what 135, wet, you know, and you're talking about Roscoe, who looks so much stronger, you know, bull neck, shoulder, strapping shoulders and torso and everything. You know, I mean, completely different body types, you know.

01:48:04 So, when we did our overlays, I mean, I don't think it was as it was a surprise, when, you go from left to right, top to bottom, at the top left is zero percent opacity.

01:48:19 Okay, and as I increase the opacity value, okay, of the gallery over the probe, we start to see that the confirmation of the body, the body lines up perfectly, okay, when we look at the neck, the shoulders, the traps, okay? And as we go down, we notice that, even here under the armpit, you know, it's, a perfect match when you go here, up and down.

01:48:54 And when you finally get to a hundred percent, there is very little movement of one layer versus the other.

01:49:04 All right, because that's what we're working here with layers.

01:49:08 Okay, the probe is one layer, the gallery is the second layer.

01:49:12 And then we just go ahead increase opacity values once we have everything lined up.

01:49:18 And in this case, we went and lined up, you know, the face, the mouth and the nose and everything, and let everything just fall as it as it would.

01:49:28 And this is what this is the result.

01:49:32 And here.

01:49:32 It's even more dramatic when we include the head.

01:49:35 I mean, Lee Oswald did not have this humongous head here.

01:49:42 You know, pretty obvious, but Roscoe did and the neck area here.

01:49:47 I mean, it is perfect.

01:49:51 I mean, it fits perfectly.

01:49:51 I mean, there's nothing here that you know, left in doubt.

01:49:57 When you when you superimpose Roscoe onto the backyard man photos, and then obviously the cherry on the top is, you know the chin.

01:50:06 Okay, but this is and then here's our animation.

01:50:10 Again, when you look at this, notice that there's no movement, if these were dissimilar, you would have movement, because of the, because overlapping one side of the head or the shoulder, or whatever would happen, and that's not happening here, you know, the animation goes smoothly, and as one transfers and transitions to the other, then you can see that, to me, it's an open and shut case, you know, the man who stood in for the backyard photos was Roscoe.

01:50:47 And here's another one.

01:50:50 Showing, again, when you go and look at the neck area, and the shoulders, you know, it's just a perfect match, you know, the torso, all right, you know, with when you just exclude everything that's happening with the face, everything else is falling into place, then.

01:51:11 And then this guy knows all about, you know, this type of alteration of images and photographs.

01:51:17 It doesn't take a rocket scientist to figure this one out.

01:51:21 I mean of course, we have to, you know, check with Lee you know what the result would be with Lee being overlaid onto the backyard man photo.

01:51:31 And here, we start to see, okay, how scrawny Lee really was, and his shoulders are higher up they're narrower, of course.

01:51:46 And don't forget that we have matched the nose and the mouth and the chin here.

01:51:51 And then let everything else fall into place.

01:51:54 And there are all kinds of anomalies here.

01:51:58 Okay, it's not even close.

01:51:59 This is not the man who stood in for the backyard photos.

01:52:03 And here's your animation.

01:52:06 Okay.

01:52:08 Here's your animation.

01:52:14 And again.

01:52:14 I think it's pretty straightforward.

01:52:21 I think this might be the last slide David. Yes, it is.

01:52:24 Okay.

01:52:24↔ David, any questions?

↔ Okay.

01:52:32 Anybody got questions about what Larry just spoke about? As far as the backyard photographs and his overlay work? Anybody might like to add anything?

01:52:39↔ Yeah, this is Brooks again, a great, just fantastic job, Larry.

01:52:44 Just a comment from the medical records

01:52:49 when Oswald was in the Soviet Union.

01:52:51 He was hospitalized.

01:52:53 And part of that treatment, he had intestinal worms.

01:52:56 Now where he got those we can speculate.

01:53:00 Was it one of his trips to Mexico or wherever

↔ I never herd of that.

↔ Oh yeah, he was treated for intestinal worms.

01:53:08↔ So about the thing here and the wrists and but I never heard…

↔ Yeah, I can share that with you.

01:53:14 But it's very telling because he would, particularly when you take a look at, you've got him in the long sleeves when he's in custody there.

01:53:22 But the white T-shirt photo.

01:53:24 He is a small, frail.

01:53:25↔ That's right.

01:53:25 Yeah, absolutely.

01:53:29↔ So I just wanted to, I just wanted to share that with you. He did.

01:53:33 He was treated for worms, and that's probably where he lost a lot of his weight.

01:53:36↔ Well you're talking about 135. You know, and that's exaggerating, almost, you know, and that's when they compare them to Billy Lovelady who was 175 at the time, you know, 40 pounds heavier, you know, whatever, you know, and you know, so yeah, absolutely.

01:53:53 I agree.

01:53:55 You know, he wasn't, you know, he was what, five, nine, you know, and he was a very slightly, was slight build, even though he was muscular and everything. If you see the picture of him being dragged out of the Texas theater, okay, you can see his abs, you know, and I've studied that picture, you know, and you can see that he's got abs and everything.

01:54:16 So he, you know, he was athletic, you know, but he, you know, he you know, he wasn't scrawny, in the sense that he was, you know, he was just, and he had been a marine and everything so, very thin. Yeah.

01:54:28 So, David, Casey, anybody.

01:54:32 Are we ready to close this portion here?

01:54:35↔ If nobody else has any questions yeah,

01:54:37 we can close this portion and move on to Beverly Brunson.

01:54:42↔ Yeah, Larry. I just wanted to make a comment.

01:54:45 I feel for years, Brian Edwards and myself have studied with Jack White.

01:54:51 And Jack did a phenomenal job of putting all these things together on Lee Harvey Oswald. But I do want to point out that the emphasis that you have brought out because of Blender and all these other things that you have worked on, especially, I would say to people, you need to get Larry's book, this is a phenomenal book and the time that he has spent on this is, just it's not only breathtaking, but it is one of the main things that I think you have to have, in order to be able to see, to see what is what has gone on in the past 58 years.

01:55:28 And Larry's work, especially with the Blender program and all these aspects of, how he's looking at it the highlights of Lee Harvey Oswald backyard photos and things of this nature.

01:55:42 It…this is the type of material that should be brought into a court of law.

01:55:48 I mean, right now we have people that have a rough time trying to figure out if three people, if three white men shot a guy and shot a black man, and then that one, the one kid that supposedly shot two people up there, whether or not it was self-defense or not, I'm going good God, we've got pictures of Lee Harvey Oswald, we got pictures of rifles, we have all different types of angles.

01:56:13 The phenomenal thing about this assassination is that it has given people an opportunity, especially like you, Larry to go out and, show what your expertise is, in putting together things that you have taken some tremendous time. I know it tremendous amount of time putting this together.

01:56:33↔ Yeah, I spent six years six years writing the book Casey. And it took, you know, a lot of a lot of, trust me, a lot, a lot of work.

01:56:43 And, I think the is the thing here now that, you know, with the computers, and the technology that we have again, and I have to say it again and again, the technology is has caught up to the perpetrators.

01:57:01 And I was talking to Mike the other day about this, for example, the people at Hollywood, Sydney Green, what's her name, that they did these 4K blow ups of the Z film, you know, and Mike was telling me Look, you know, what these images are telling us now is how altered the film is, you know, because you can see the alteration, especially when you have that type of definition and resolution, you know, in the in the frames and the individual frames of the Z film, you know, so and that's what I'm talking about, you know, that the technology is catching up, you know, but like I said, and Mike just told me in Hollywood, nobody wants to even go near the JFK assassination.

01:57:50 Okay, so but it's okay, you know, us lay persons will, you know, do whatever has to be done.

01:57:57↔ And for anybody, I just want to throw in here real quick, anybody that has not ordered a copy of Larry's book, again, the quickest way to find it is to click on Projectjfk.com, click on the More section, Rivera legacy, and you will find an order tab that says, order now and you'll be able to you'll be able to go directly to the website that has his book for sale.

01:58:26↔ Yeah Moon Rock Books. Unfortunately, my editor and publisher has been two months in the hospital with COVID.

01:58:35 And he's on a respirator, you know, I pray that, you know, he comes out of it.

01:58:40 But you know, he's a fighter.

01:58:42 He's a Navy guy.

01:58:42 So Dave Gaharty. So in case anybody knows him, that's what he's been going through in his family.

01:58:51 But yeah, Moon Rock Books, and it's there you.

Go thank you yeah.

↔ The book is available there.

01:59:01↔ And also right, Cindy Wilkerson.

01:59:02 Yeah.

01:59:02 And Tom Whitehead.

01:59:05 Exactly.

01:59:05 Thank you.

01:59:05 Thank you.

01:59:05↔ Anybody that would like to also visit Larry's website, if you click on the affiliated website tab, and look for Larry's face, which is right here Larry Rivera research, you click on that and this will take you directly to Larry's blog page, and lots and lots of archives that date all the way back to February 2017.

01:59:28 And things that he has worked on several things that he's written. Everything you can find by just visiting projectjfk.com and click on Larry's circle there, and you'll see you'll see his website.

01:59:46↔ Thanks for the plug.

01:59:48↔ Absolutely.

01:59:50 All right. So I guess if we don't have any more questions on the backyard photographs.

01:59:56 We can also I guess go ahead, and move on to Beverly.

02:00:02↔ Yeah, my god she's queen Hecate. Queen Hecate was a, in Greek mythology, the one who threw lightning bolts, you know, for justice, you know? And I just, you know. Hold on… who's present okay.

Yeah, that was me.

02:00:24 Let me get her up here.

02:00:28 We go…all right.

02:00:41 Now chapter what is it chapter 19.

02:00:47 Yeah, chapter 19 of the book discusses the great Beverly Brunson and it's like that's close to 100 pages.

02:00:56 And what drew me to Beverly, okay, originally was going through the Weisberg site, you know, and I had read on these websites, you know, with the, we call the discussions, you know, the websites that people discuss the topic and they go back and forth and insult each other and blah. And Beverly might have come up, you know, once or twice, but I wasn't aware of her work until I went into the Weisberg site and he has a directory on all of her work.

02:01:42 And when I looked into it, and I started to read the material, I was flabbergasted because when we talk about the women who were pioneers in the JFK case. Mind you that you know, it's a it's a who's who you know, when you start when you talk about Sylvia Megher, Shirley Martin, Lily Castellanos, Maggie Field, Mae Brussel, Mary Ferrell, Dorothy Kilgallen. All of them the first-generation JFK assassination critics, researchers, investigators and authors.

02:02:18 But and women were very well represented in this field and made incredible contributions that it helped advance the case in its early stages, when very little information was available at the time when the FBI CIA and Warren Commission were controlling what the public could have access to.

02:02:36 And then you have Beverly Brunson, you know our JFK queen Hecate. And that's how I began, you know, part five of the book, dedicating okay, it's not that 63 pages, okay,

02:02:52 to this extraordinary JFK investigator assassination. You know, Beverly has never been included or considered worthy of being among the first-generation women investigators, you know, mentioned here.

02:03:05 Now, I have to point out that Beverly is from Kansas, was from Kansas, Baxter springs. And, she never met, she never married. She had a partner, a girlfriend for most of her adult life.

02:03:22 Okay, back in those days, you know, that had to be hidden away. You know, nowadays, you know, you know, it's totally different.

02:03:30 Okay.

02:03:30 But she, and I believe she went to the University of Missouri.

02:03:38 Yeah.

02:03:38 And yet 50 years after her short investigative career ended,

02:03:43 a new generation of JFK researchers is revisiting her work and realizing it's time for Ms. Brunson to take her place among the greats.

02:03:52 Now she was a poet by vocation.

02:03:53 And she used her ability to write to put together a series of papers that to this day must be considered among the best of her time.

02:04:02 Here Harold Weisberg considered her almost a novelty. You know, and, here's a passage, you know, from her to Howard.

02:04:13 I mean, Harold Weisberg, okay, it's a matter of stamina.

02:04:19 I'm not, I am not too modest.

02:04:21 I know I swing a formidable, phrase.

02:04:23 But I am apt to strike out at the end of about three of them. Prose is a long art, the long, meticulous art of the truly civilized, she quoted

02:04:35 Mel, you know, what's the name of this poet Milton? Yeah, Milton.

02:04:40 Poets are not too civilized, we like to leap suddenly out of the dark.

02:04:44 Okay to put it in another in another way, poetry is still an incantation to produce the god.

02:04:51 Poets are impatient souls and like Milton, when they attempt the art of prose they are apt to keep that old bull roar going, in the sly hope that if, their reasoning won't prevail against the opposition Queen Hecate will come and throw a bright bolt in their eyes.

02:05:08 That's why I published that because, to me, she really was the queen Hecate of JFK.

02:05:14 And she covered a lot of, a lot of really, really good research and information.

02:05:20 Now, her JFK investigations came to an abrupt halt in the midst of her very best work, and I will come back to that.

02:05:30 And unfortunately, Weisberg appeared to not take her very seriously and opted instead to file her papers and correspondence away in the hope that others perhaps in the distant future would be interested in revisiting them.

02:05:45 That time has finally arrived and Beverly's interest and passion for the case is best expressed in this passage and I in this passage, and I love this one, you will I trust forgive me for sending you so much,

02:05:56 and at my own will, this case has come apart. I eat and sleep it and I think the time is crucial.

02:06:02 I have acquired a number of gray hairs, my first these last two months, but I am not ashamed of them.

02:06:11 Okay, I think that's pretty, much gives you a good idea of how passionate she was.

02:06:22 So she investigated many aspects of the assassination and was 100% convinced that the photographic record that remained in the JFK assassination case was tainted, and could not be trusted.

02:06:34 I mean, I mean, that's basic that's the crux of the matter here.

02:06:40 You know, she realized from day one, hey, you know, what's being published doesn't look right.

02:06:47 And the photographs don't look right.

02:06:48 And, she never even went to Dallas, or she had never even went and met Weisberg at any time. She did all this, you know, straight out of Kansas, you know. By the way, her father, in my research, I did a lot of correspondence with people in Baxter springs, especially the historical society there.

02:07:10 And they sent me information on her dad. Her dad had been, had been in politics, and her dad had been the mayor of Baxter springs for 10 years. He had been a state representative for another I don't know how many years. So her name and her family was very well known.

02:07:29 Okay.

02:07:30 And I actually got in touch with a cousin, a second cousin of hers, who, told me that she was a loner, you know, basically and that and that she didn't even know, she didn't even know of her, of her JFK research.

02:07:49 I guess she really kept this very private, and we're gonna see why in a minute.

02:07:56 All right, and she had a copy of the 26 volumes of the Warren Commission.

02:08:00 And she just poured over them, you know, every single one of them. And no detail escaped her keen eye. And her acumen was just incredible in interpreting what was you know what was going on here.

02:08:15 Now bear in mind that she had no access to any film, only still images of the Z film published in the Warren Commission, the black and white, and Life magazine, the ones in color. A few I have that Life magazine and I think there's only about maybe 10 or 12 stills from the Z film.

02:08:36 Okay, and she studied the early classics like Marrs’ Accessories After the Fact, Tink Thompson’s Six Seconds in Dallas, Mark Lane's Rush to Judgment and especially Whitewash one and two.

02:08:48 Like I said, I go into a lot of detail in the book but here's a quick synopsis of her very best contributions and some have already been covered you know in this blog in the past. That's why you have these links for those interested later on.

02:09:04 You can get that website, it's only it's very easy to, it's not a long website name or anything like that.

02:09:16 Now, the thing about the Knoll Rider, okay.

02:09:22 And this is something that as we continue to develop the information on the JFK assassination and what happened there down on Elm Street.

02:09:32 The Warren Commission did their utmost to try to dispel the concept of the Knoll Rider.

02:09:42 Okay, the Knoll Rider is a, one of the motorcycle cops who went up the embankment and then he let the motorcycle go on.

02:09:54 And he went up there, you know, looking for the shooter or shooters.

02:09:59 And let me see if I can if I click here, will I be able to get over there? Let me let me know real quick here.

02:10:06 Is that good there? David?

Larry, yeah, you've got the Knoll Rider up there.

02:10:14 Okay, good.

02:10:14 So, when the report came out, Warren Commission report, you got this, you know, coming from though the co-authors of the report which were Howard Williams, Norman Redlich

02:10:27 and Alfred Goldberg.

02:10:29 There are no witnesses who have ever stated this, and there is no evidence to support this claim.

02:10:37 You know speculation immediately after and this is from the Warren report, not the, this is the 888 page little paperback thing that they put out.

02:10:46 Immediately after shooting a motorcycle policeman was seen racing up in the grassy embankment to the right of the shooting scene, pursuing a couple seeking to flee from the overpass.

02:10:58 I mean, they didn't even get it right.

02:10:59 But obviously this is a misinformation and commission finding there are no witnesses who have ever stated this.

02:11:05 And there is no evidence to support the claim. A motorcycle policeman Clyde Haygood, dismounted in the street and ran up the incline.

02:11:14 He said he saw no one running from the railroad yards to say adjacent to the overpass. That really did happen.

02:11:18 But not at the time that the Knoll Rider did his thing.

02:11:22 Okay.

02:11:22 So obviously, you know, liar, liar, your pants on fire.

02:11:27 Okay. So to make a long story short, Beverly Brunson went and she cited here.

02:11:36 She wrote this paper called the motorcycle escort, activities immediately after the shots were fired.

02:11:42 Okay, and she cited four crucial witnesses who observed the Knoll Rider.

02:11:47 Now these and I'm gonna, I'm gonna name them now.

02:11:53 Joyce Davis, James Simmons, who never went before the Warren Commission, Luke Winborn and Clement Johnson, who never testified before the Warren Commission and were only interviewed by the FBI.

02:12:07 So that's why when I say the only real way you could have found this testimony would have been by going to volume 22,

02:12:15 page 837, commission exhibit 1424.

02:12:17 And there it was, you know. He is, Mr. Davis said his attention was directed to the motorcycle escort.

02:12:26 Then Simmons said he recalled that a motorcycle policeman drove up the glad the grassy slope.

02:12:32 But look what they did here.

02:12:34 They said towards the Texas School Book Depository. They tweaked it, okay, obviously.

02:12:41 All right.

02:12:41 So then Mr. Winborn, the police officer riding in it on the grassy slope on the north side of Elm Street and this officer rushed up the steps leading up to the pavilion and was lost from sight.

02:12:53 Okay, then Mr. Johnson, his attention was attracted to the motorcycle escort.

02:12:57 He stated that white smoke was observed near the pavilion, but he felt that the smoke came from a motorcycle abandoned near the spot by the Dallas policeman.

02:13:05 Now, I went back to the Bell, to the Bell film and found this image which appears to be the tire marks, you know, going up the embankment.

02:13:18 Okay.

02:13:18 And later on David and Brian and Casey went and showed me how that picture looks through their, virtual goggles, there, you know, and you could see them clear as day, you know.

02:13:33 So Beverly wrote that the newspapers were replete with stories about what she called a motor jockey hero.

02:13:39 Here's a sample.

02:13:42 Note that this is a late Friday edition, which was published before the media came under control of the Cabal.

02:13:48 Okay, the Oklahoma City Times. A motorcycle patrol man rode pell-mell up a railroad embankment apparently in pursuit of the assassin. Pell-mell obviously means in a mingled confusion, or disorder, in a confused haste, okay, that's pretty much what it would be.

02:14:09 If that weren't enough to convince the reader about the veracity of this event,

02:14:12 how about actual witnesses who were interviewed shortly after by the late Mark Lane. S. M. Holland and Lee Bowers described what they saw from different locations and perspectives.

02:14:25 S.M. Holland, from the bridge of the triple overpass over Elm Street, who would have seen the event unfold from above as the limousine limousines were coming right at him. And Lee Bowers, who was stationed at the railroad mini control tower in the parking lot behind the picket fence. By far, S. M. Holland and James Simmons had the best view from atop the overpass and let's see…

↔ Hey, Larry, your sound's not working.

↔ No. Hold on the sound's not working?

↔ No, click Okay. Go down to the bottom right corner where you have your mute microphone at.

02:15:13 Or maybe it's up on the top since your screen sharing.

02:15:17↔ Right.

↔ And click on the little up arrow and make sure that it's clicked on same as system for your microphone.

↔ Okay, Okay, do you want to run that by me again?

↔ Okay, when you open it up, you'll see.

02:15:36 Okay, where the little mute microphone is.

02:15:39 There's a little up arrow.

02:15:41 You click on the up arrow, and you'll see where it says select microphone.

02:15:45 And you want to make sure that says same as system.

02:15:49↔ Wait a minute next to the mute? I don't see there's no up. There's no on where it says, where it's got my profile here, my image.

02:15:58↔ Yeah, you should have a little mute microphone.

02:16:04 On not over.

02:16:06 Yeah, you should have right there.

02:16:08 On my screen it's showing in the bottom left corner.

02:16:13 Is that where yours is at?

↔ There's one that says mute and three little dots and says mute my audio stop video.

02:16:24 Choose virtual background choose video filter pin, hide self-view and rename.

02:16:28↔ Okay.

02:16:29 Yeah, that's, not the right one.

02:16:31 So, real quick here.

02:16:31↔ There's no, there's no arrow, there's no arrow.

02:16:34 Okay, I'm gonna I'm gonna stop your share for just a quick sec.

02:16:40 Okay, now, do you see it, your icons on the bottom row?

↔ Yeah.

02:16:46 Okay, you see where it says mute in the bottom left corner?

↔ Yeah.

02:16:49 Okay.

02:16:49↔ Arrow Click that up arrow and make sure that your microphone says same as system.

02:16:54 And your speakers say same as system.

02:16:56↔ Got it.

02:17:03 Okay.

02:17:03↔ Now go ahead and go back to sharing your screen and restart your video and that should fix the sound.

02:17:07↔ Okay, let's do it are you good there?

↔ It's still muffled pretty bad.

02:17:18 Maybe see if your sound is turned up on the video.

02:17:23 There's a little there's a little microphone.

02:17:25 See if your sound is turned up.

02:17:26 All the way.

02:17:28↔ All the way.

02:17:28↔ All right now try to replay the video.

02:17:30↔ I'll try my…

↔ It's still not getting a whole lot of good sound out of it.

02:17:44 It's real muffled.

02:17:45 Well, you might want to go from your end and play it.

02:17:48 From the web from my blog there.

02:17:50 Okay, let me

↔ It's it you'll find it 11 17.

02:17:54↔ Okay, hold on.

02:17:57 Right.

02:17:59↔ And I'll stop the share.

02:18:00 Yeah.

02:18:00↔ Okay.

02:18:00 And go to and then I'll come back to it. That will be better yeah, right, there you go.

02:18:18 Scroll down.

02:18:21↔ Let's see if mine works a little bit better.

↔ And a boy can throw his motorcycle down in the middle of the street and run up the embankment with his pistol drawn. He was running towards that particular spot.

02:18:38 And also another motorcycle policeman right behind him, tried to ride up the embankment on his motorcycle, and it turned over about halfway up the embankment. And he got out he got off his motorcycle.

And left it laying there and run on over to the fence.

↔ Did you get that?

↔ Yeah, I heard it.

02:19:06 Did you hear it? Yeah.

02:19:06↔ Okay, now go down to the next one, to Bowers.

↔ Okay, yeah, here we go.

↔ See, you know, then those of course you were standing around, including two on top of the triple underpass. Was one who rode a motorcycle up the incline coming up from the floor portion of Elm Street. He will…two thirds of the way up or more,

02:19:32 before he deserted his motorcycle. At the time of the shooting…

↔ All right, go ahead and scroll a little bit down,

02:19:42 I'll just read it from the...

02:19:43 No, you went too much.

02:19:43 Too much. Okay, still not convinced? Okay.

02:19:45 I know, I know.

02:19:47 How about live people who are still around and who might have been there that day?

02:19:51 How about photographer Bob Jackson, who was recently interviewed by the sixth floor Museum, the same Bob Jackson who took the iconic Oswald shooting photograph in the basement of this of the city hall of City Hall where the DPD had their headquarters. Here, Jackson in less than 20 seconds describes the actions of the Knoll Rider in astonishing detail.

02:20:11 Okay, now go ahead and scroll down.

02:20:17 Okay.

02:20:19 And he said he says a motorcycle cop.

02:20:20 No, you went too far. A motorcycle cop rode his motorcycle up the grassy knoll and just let it keep running.

02:20:27 He jumped off the motorcycle when and when the motorcycle went on until it fell over.

02:20:31 And go ahead and play the…

↔ So then I surveyed the scene, just for a moment there, I could see the confusion, the bedlam people covering up their kids, motorcycle cops motorcycle left it progressing, and just let it keep running.

02:20:51 He jumped off the motorcycle went on until it fell over.

02:20:55↔ Okay, you can stop, you can stop the screenshare, I'll pick it up.

02:21:00↔ Okay, there you go.

02:21:02↔ All right.

02:21:05 So I guess you know, that takes care of that, you know. And in fact, if you look at the movie Executive Action, there's actually a scene that shows motorcycle cops doing just exactly that same thing.

02:21:20 Okay, so going back to Beverly, because we're only on we only did the point 1. Are we back there, blood on the ground? Okay, now that's a very controversial one.

02:21:34 You know, many witnesses reported seeing a pool of blood at the top of the country steps that led up to the north pergola of the grassy knoll.

02:21:42 Jerry Coley.

02:21:44 The Jerry Coley story reported here in 2017 confirmed, Beverly's work 50 years ago. Coley is still around and is and is a firsthand witness who only recently revealed what he saw that day.

02:21:56 Even Gene Hill witnessed this blood and Beverly wrote about it scoffing at how it was reported in the Warren Commission that Gene had mistaken red soda pop for blood.

02:22:06 But Beverly took the incident all the way to Parkland.

02:22:09 As she discovered a phantom ambulance running around which transported a victim of the shooting who was attended and prepped by nurse Bertha Lozano, and who was admitted as a Mr. X, bypassing Parkland Hospital admittance procedure.

02:22:28 It was rumored that this victim had actually been a secret service agent.

02:22:32 Now, point number three that Beverly wrote about. Silenced weapons another favorite. Brunson detected separate reactions by JFK and John Connolly in frames 227 and 234.

02:22:46 She then studied the witness accounts of when, and in what sequence they heard gunfire which led her to conclude that silenced weapons were the only way to explain this anomaly. The detonation of firecrackers, cherry bombs and streamers, she wrote, was essential to divert attention away from the real shooters who were using silenced weapons from hidden positions.

02:23:09 And of course, she found plenty of witnesses who reported hearing and seeing these devices, including Secret Service agent, Warren Taylor, and that's in

02:23:17 WC 18, page 782. Lee in the doorway.

02:23:23 That one was easy.

02:23:23 It did not require 21st century digital imaging for her to conclude that it was Lee in the doorway.

02:23:30 Officer James Chaney and we spoke about this earlier when we were doing the Blender.

02:23:36 She believed that Chaney had been removed from the Z film.

02:23:39 It was not until I read Beverly's work that I realized she was onto something here.

02:23:43 And she cited FBI and DPD reenactments of the outriders being placed well behind and to the right of the limousine when shooting of the photos from the southeast window, when shooting the photos from the southeast window of the sixth floor of the Depository. As the vehicles proceeded down the slope of Elm Street,

02:24:03 she posited that Chaney would have been in the line of fire of a shot from this position.

02:24:09 She noticed that the Altgens 6 and Zapruder frame 255 should contain the same image data, but from different perspectives that we showed earlier.

02:24:20 However, they do not. She astutely noticed the blue ink which unevenly covered the quarter panel of the limo in many frames of the Z film after it comes out from behind the Stemmons freeway sign.

02:24:33 Now alteration of the Moorman polaroid photo. Her exact term was grotesque, and I couldn't agree more.

02:24:40 We have never before in public and see this is directly from her paper. I've been allowed to see this picture of Jackson.

02:24:51 She concluded that this had to be Jackson.

02:24:53 And it doesn't even look like Jackson.

02:24:54 Okay, it ought to stand in the doctoring here is obvious and grotesque. It ought to stand up in court. The blur at his stomach and she's talking about this here, this area right here. And instead of a shoulder we have a big gap which makes the man's neck grotesquely long. As if as it was not of course. No one's no is this long. There was an effort in the Nix frame published in color in the Post, the issue that mentioned you, to make it appear that this man was looking towards the Knoll. As you can see, he is not. And I just put this inset here so that you can see that the chin strap of the helmet is completely different here.

02:25:44 Newman, okay, is missing. Bill Newman is missing his left arm completely.

02:25:52 Okay, as you can see, and that's why and she mentions and she touches on all these points in her in her writings on the Moorman photo. Now the Joplin incident. Now and this is the reason why I believe that she stopped her JFK activity. Was Brunson discovering new information on the JFK assassination?

02:26:17 First off she was positive her mail exchange exchanges with Weisberg were being open.

02:26:24 The exact term and intelligence jargon seen in our previous post is flaps and seals.

02:26:32 Are they opening your mail?

02:26:33 So on September the 5th 1967 Beverly made the short eight mile drive to neighboring Joplin, Missouri, to meet up with a young woman presumably to exchange JFK research information and perhaps track down a lead.

02:26:48 She carried in her purse pages upon pages of her research in correspondence with Weisberg. One of the letters she had with her was correspondence with Richard Sprague

02:26:59 regarding the motorcycle escorts.

02:27:02 This person was a slim, short-haired young woman, whom Beverly had never met.

02:27:08 After a couple of drinks,

02:27:10 Beverly found herself a few hours later being pulled out of her car by five irate cops, who told her they had been chasing her for the past hour and a half where she had been driving on the wrong side of the road with headlights turned off, speeding and running red lights and causing a minor accident.

02:27:27 She had been cut in her leg and had a nasty knot in the middle of her forehead.

02:27:32 The last thing she remembered, oh, and the dashboard was all you know, all damaged. The woman turned out to be the last thing she remembered was that the woman had been driving Brunson's car before she blacked out. There's a lot of detail that I'm not including here, but it's very interesting that you go back and read a lot of detail that she includes, you know, with this incident. I'm just going general here. Okay, the policeman examined, the women turned out to be a friend of one of the arresting officers and the policeman examined the documents and correspondence that she had in her purse with amusement, while commenting what a nut she was.

02:28:19 She was never charged with anything because the doctor who treated her advised the police that she was not drunk.

02:28:26 Weisberg was convinced that Beverly had been drugged and was lucky to be alive, and thought that if this ever was to happen to anyone, it would happen,

02:28:35 it would, it would have been him.

02:28:36 I spoke about this to Vince Salandria one day when I was doing this research, and he was dumbfounded and wondering, you know, you know why it did not happen to him because he was a lot more visible,

02:28:51 you know, than Brunson. But then again, Brunson's work, and she was going into areas that nobody else was researching, you know, so it's possible that they were just trying to nip that in the bud.

02:29:06 And as a result of this incident, Beverly Brunson's JFK's investigative activity shortly thereafter came to a screeching halt. If she was intimidated enough to abandon her research, we will never know. Her enthusiasm and dedication, however, during the two years covered in the Weisberg documents leads me to conclude that she was years ahead of her contemporaries, and many of her theories are being proven correct

02:29:30 50 years later.

02:29:32 So any comments on queen Hecate there?

↔ Yeah, I want to I want to mention, Larry, that, you know, we all of us that are in attendance and people that'll watch us later on, you know, we've all we're all researchers, and just because, you know, we may pass on, it just goes to show that you know, people like Beverly Brunson, you know, we will be remembered for what we do in this case, and you know, how we participate and how we how we act and what we find and what we uncover.

02:30:02 And it just goes to show that, you know, Beverly, she wasn't alive during the time when we had the technology we have today, internet, you know, platforms like what we do here on Zoom, the different groups.

02:30:14 So, you know, her research is what was ahead of her time at the time, and it's still important to talk about today.

02:30:24 So I want to thank Larry for, you know, actually let me know her about her if it would have been for Larry's book and sitting down talking to him, I wouldn't know about her either.

02:30:34 That's why I kind of Deborah is a forgotten researcher.

02:30:38↔ Yeah, and very good researcher, and very much on top of her game, her, partner, Mary Wilson, I believe her name was, worked with her on all these papers, and they were actually a team, you know, and that's a very interesting detail there.

02:30:58 It wasn't just her it was also, you know, her partner with whom she spent, you know, most of her life with, you know, and, I knew that you know when I, when I found out you guys were from Kansas, and everything, and you guys took such an interest in her, you know, and, the people that I spoke to, you know, in Baxter springs, they, you know, they were very helpful, you know, and a woman by the name of Arlene Spalding had me send all the information, all of her papers and everything, because they were going to put it up there in a special section at the Historical Society there.

02:31:29 And they also got a copy of the book and everything.

02:31:34 So she has her, you know, a little niche there.

02:31:36 And, you know, she, amazing, an amazing woman.

02:31:41 Now, let's, the last part that I want to talk about is Mexico City. Obviously, you know, I've been really, really researching the new documents with you know, and all the new stuff on Mexico City that's come out for now, four years since 2017.

02:32:00 You know, and it's just overwhelming, you know, so much so much information.

02:32:05 And they say that there's nothing in the new documents, there's nothing, there's not, totally not even close to being true.

02:32:12 There is a lot. There is a lot of new information in the new documents, especially in the Mexico City, and a lot of the Cuba, thing that there were things that were going on that explain a lot. And none more important, as far as I'm concerned,

02:32:29 than the three consecutive Mexican presidents who were in the pocket of Winn Scott, you know, chief of station Winn Scott, a legend there, you know. So much so that in 1962, for his third wedding, he had the president at the time Adolfo Lopez Mateos stand as his best man.

02:32:51 I mean, when you do this, when you, in Latin American culture, you know, when you have somebody that close you’re compadres, you know, you’re brothers, you know. So the implications here are enormous, you know, and then it wasn't just Lopez Mateos, it was also Gustavo Diaz Ordaz, who was who succeeded Lopez Mateos. And then it was Luis Echeverria, who is the biggest crook of all, you know, because he is the one who interfaced with the Warren Commission, people who went down there, okay.

02:33:33 And he was very instrumental in creating the legend of Lee Oswald in Mexico City and the Sylvia Duran fiasco, and this and that, you know. So, you know, anybody who is really, really interested in Mexico City, and the JFK case, you know, has got to give the proper importance, you know, of this relationship, very close relationship.

02:34:00 I mean, Winn Scott had better relationships with these presidents than even the ambassador, or even the President of the United States, you know. And so, Project LIENVOY was the eavesdropping, the telephone intercepts.

02:34:16 Okay.

02:34:19 And LIENVOY was the one, and I have spoken about this many times before, where it was a joint telephone tapping operation between the Mexican, the Mexican president, and his cronies and the people that he wanted to persecute.

02:34:39 For example, the Communist Party in Mexico and the US. And the US had intercepted the Mexico City consulate and embassy of for Cuba and for the Soviet Union.

02:34:54 So they had all of the bases covered.

02:34:56 And not only did they cover their working place, there was another project where the US with the CIA station in Mexico City was eavesdropping on the private homes of the of the Soviet Union personnel who worked there, the most important ones who worked there at the at the embassy, in the Cuban Soviet embassy.

02:35:23 So, like I said, these documents reveal that this relationship was of extreme importance in the implementation of, implementation of both LIENVOY and the photo surveillance project LIEMPTY. And as much as Mexican nationals were doing, were tasked with doing most of the grunt work of monitoring the lines, transcribing the take into Spanish and making sure the base houses were not compromised.

02:35:48 So lo and behold, these documents have not gone unnoticed by some in the Mexican media.

02:35:54 And I have been interviewed by a couple regarding this.

02:36:00 Where now historians there find themselves having to grapple with the nuances of revision of Mexican history, and the prospect of admitting that Mexican presidents were beholden to the USS government and its extension into Mexico, the CIA. Some have even admitted the extreme danger of impeachment with its corresponding destabilization of the country as a result of this information being revealed, while these CIA assets were still in office.

02:36:29 Now, these are the three men Lopez Mateos 58 to 64.

02:36:33 Diaz Ordaz 64 to 70 and Echeveria

02:36:36 70 to 76. When he was president, Echeverria was his right-hand man. In Mexico, parties designate the successor while the sitting president is still in power, and it's just a matter of semantics, you know, of an election to confirm it, you know.

02:36:59 So that's how it works over there.

02:37:02 Now the importance of this arrangement suggests that during the crucial months leading up to and after November 22, these men were in perfect position to aid and abet the CIA and FBI in their quest to make Lee Oswald the patsy for the murder of JFK instead.

02:37:18 Indeed, in Echeverria's case, not only was he Mexican government's liaison to the CIA during the Sylvia Duran affair, his henchman and enforcer, and enforcer Captain Fernando Gutierrez Barrios. And he had his own cryptonym, LITEMPO-4. Oh, and by the way, Lopez Mateos was LITENSOR, Diaz Ordaz was first LIRAMA and then LITEMPO-2, and Echeverria was LIENVOY-2 and LITEMPO-8. And assistant director of federal security of police that was Gutierrez Barrios was directly in charge of the interrogations of both Sylvia Duran and Gilberto Alvarado Ugarte, the Nicaraguan intelligence agents agent who lied about witnessing Lee Oswald receiving a $6500 payment in large denomination bills from a Castro agent as a supposed payment for the assassination.

02:38:14 Preposterous, of course.

02:38:15 Now this cable dated 29 November 63,

02:38:17 with its redactions showing through, tells quite a story.

02:38:22 I mean, this is this is a this is a blockbuster right here.

02:38:26 I mean when you look at what's contained and it's only worth four points here, but it really gives you an idea of the control here exerted by Winn Scott. 29 November 1963.

02:38:38 Okay, now as you can see, you can see through the redactions here it's LITEMP, okay. Here RYBAT means rush, rush important. GPFLOOR was the code for Lee Oswald, okay.

Now LITEMP-4, okay, with whom IDEN 55 and COS is chief of station Scott dealing directly at suggestion of Luis Echeverria, acting minister of Gobernacion will keep us advised of interrogation of Alvarado as it progresses. Don't forget that,

02:39:13 afterwards when all this you know was said and done,

02:39:18 they recanted.

02:39:19 Alvarado said it was all a lie, you know, and that was it.

02:39:22 All right.

02:39:22 So the LITEMP/4 states that his first oral report will be ready at 11:00 hours Mexico City time on 29 November.

02:39:30 Now, IDEN 55, which I haven't been able to track down, will be in direct contact with the LITEMP/4 at that time and COS will send data as soon as it is obtained.

02:39:41 Now point number four is the one that just blew me away.

02:39:46 COS Scott is handling GPFLOOR, Oswald case,

02:39:52 personally, since LITEMPSOR AND LITEMPOS and LIENVOY are involved.

02:39:57 LITENSOR is the President, okay? And these are his cronies and LIENVOY is the tape ah, operation involved and need to see LITENSOR, LIELEGANT, Echevarria and others, none of whom speak English, okay. COS is handling GPFLOOR personally and, since these people are involved and he needs to see them,

02:40:25 okay, before anything is done.

02:40:27 Now the last line is mind-blowing. Also, continuous liaison with Ambassador, that was Mann, and ODENVY (ODENVY means FBI) is necessary and COS, Scott, wishes to control them personally.

02:40:46 Wishes control these personally.

02:40:49 All right.

02:40:52 What the scenario that I interpret here is that Winn Scott was controlling all the information coming and going to the FBI, and everybody who was involved. He was top dog.

02:41:05 He was number one in this operation here of creating the legend of Lee Oswald with the help of his Mexican president cronies.

02:41:14 All right now Echeverria was also liaison to the Warren Commission investigators. These were Slawson, Williens, and Coleman, who traveled to Mexico in 1964

02:41:24 to create the evidence trail of a supposed Oswald visit in late September, early October 63.

02:41:29 Given that these cases, which directly involved Echeverria, it is truly amazing that the HSCA would not include him in their persons of interest to be interviewed in 1978, either in Washington or in Mexico City.

02:41:44 When various HSCA investigators went there for the purpose of finding people who had fallen through the cracks during the 64 Warren Commission invest, quote unquote, investigation.

02:41:54 If one studies the cables and documents coming out of Mexico City in 1963, one comes to the realization that Luis Echeverria was an extremely important player in the CIA and FBI effort to frame Lee Oswald and in Mexico City.

02:42:10 Now Mexico finds out about its presence.

02:42:13 You know, Mexican scholars and historians started to read the documents coming out in 2017.

02:42:18 Okay, so this reporter here by the name of Victor Michel reports, is a Bloomberg reporter there but in Mexico, okay, and he did this report.

02:42:34 Okay, regarding an article by Raymondo Riva Palacio which details the New document revelations, Riva Palacio does not mince words when he writes about the importance of these new documents and how they undoubtedly should affect Mexican perception of the 20th century history.

02:42:53 Riva Palacio writes the following. This is in Spanish and here's a translation.

02:42:57 The disclosure of these documents would possibly change the history of Mexico. As the level of subordination of our president Adolfo Lopez Mateos to legendary chief of CIA in Mexico, Winston Scott, is officially revealed, who recruited him as an asset for the of the agency as he did with presidents Diaz Ordaz and Luis Echeverria. Not only would the government of Mexico have collapsed, I agree,

02:43:26 but Lopez Mateos could have been removed for the only crime for which he would have been tried, treason against the homeland.

02:43:32 And these are the images that are in Victor Michel's report. Top Secret. Okay, Adolfo Lopez Mateos LITENSOR, Gustavo Diaz Ordaz, LITEMPO-2. Now he assures the viewer that these discoveries appear to be just the beginning of a long and arduous task of reviewing and translating the extensive amount of documents and data, which surely will expand our understanding of Mexico's role in the Cold War and how intimately intertwined it was with the CIA.

02:44:04 Now, the wedding. It's now common knowledge that Winn Scott was very well connected with these Mexican presidents, so much so that he had the president at the time Adorlo Lopez Mateos standing as his best man for his third marriage in 1962.

02:44:19 These screen captures, from a very rare video of the reception, show not only how close Scott was with Lopez Mateos but also with both of his successors, Diaz Ordas and Echeverria. Okay here's Lopez Mateos Echeverria. Here's Winn Scott and his new bride. Here's lopez Mateos signing the register.

02:44:42 And here's the best man and the groom. And here's Lopez Mateos with Luis Echeverria. So did Lee Oswald ever have a chance against these. And I want David to run this... We're almost finished here, to run the video of this reception which is, it's got some very fitting music to it all right because I get. This is somebody in Mexico who posted this. You know and he adapted the music into the videos. Now obviously they were in perfect position to help make Lee Oswald the patsy you know that he ended up being. David you got that video for us?

Yep let me bring it up here.

Awesome (Music) that's Ordas (Music) Echeverria and Lopez Mateos. Treason that's wrong that's not Winn Scott, that's wrong. Go ahead (Music) Lopez Mateos and the bride (Music)

↔ That was David Atlee Phillips (Music)

↔ What you saw Atlee Phillips there?

02:47:37↔ Yeah, he was just in there a couple times.

02:47:39 Yeah.

02:47:42 If you go back a little bit I'll point them out.

02:47:48↔ So yeah, yep, Can we go back or how far?

↔ How far back was it? He was right.

02:48:01↔ He was in there twice.

02:48:04↔ It's only three minutes long.

02:48:06↔ You know? That's him.

02:48:06 Right there.

02:48:07 Right here.

02:48:09↔ I'll tell you something else I noticed Larry. Remember when I showed you the picture in the last journey meeting.

02:48:17 Where Winn Scott's got the guys got the binoculars or for or I guess camera around his neck.

02:48:25 We go here and look just about towards the end.

02:48:31↔ Yeah, that is Phillips.

↔ And that. That's the same one that was in the photograph.

02:48:38 Oh, I had last weekend?

↔ Oh, okay.

02:48:43 That’s, see, that's why this video needs to be examined. Okay.

02:48:46↔ You see this guy right here?

↔ Yeah, he's in that picture.

02:48:50↔ Yeah, I'm gonna show I'm going to show you the picture because he's in that too.

02:48:53 So let me pull that up.

02:48:53↔ All right all right

↔ If we go in here, to. We want we want to know where else we've seen him from? It sure looks like the same guy.

02:49:02 Maybe I'm incorrect.

02:49:04 But let's just take a look.

02:49:06↔ Oh, yeah okay, maybe. Facial recognition.

↔ Well, yeah, if we had that would be great, but that, he's got, you know, facial structure like the one that was just in the video.

02:49:25↔ Yeah.

02:49:25 Oh, wow, well that concludes our spotlight tonight.

02:49:33 I hope everybody is, you know, at least taking something out of this.

02:49:39 So any comments or?

↔ Anybody have any questions for Larry? I definitely,

02:49:47 I think if we if we could all give him a round of applause.

02:49:49 We would do it right now because, you know, his research that he's done and what he's presented here tonight, and what he continues to, you know, to give to us, when he joins the spotlight meetings is invaluable information.

02:50:05 And I know on behalf of Project JFK CSI Dallas, we want to thank him for being our spotlight speaker this evening.

02:50:11 And definitely, I'm going to say it again, you know, get his book and check out the section on Projectjfk.com.

02:50:18 And, you know, go to his website and look and see what, you know what he's got on there, because it's a treasure trove of information.

02:50:27 Very good. Questions or comments for Larry.

↔ I want to thank all the people that are, you know, thanking me and congratulating me, you know, it's just something that has to be done, you know, and if you're in a position to do it, you know, you know. We're at a crossroads right now with this with this case, you know, and as more researchers, you know, get, shuffle off, you know, to another planet, you know, the ones that are left, you know, have to pick up and continue this work, you know, and, you know, I never thought I would find myself in this position back in 1993.

02:51:07 When I was just, you know, there, you know, awestruck, you know, by all the people there when I met Gary Shaw, and Larry, his partner, you know, and, you know, and all the people that at the time, were the leading researchers and the leading authors, you know, and they have already shuffled away and now it's left to us to continue to, you know, with that torch, you know, and continue to develop, you know, based on A the new documents and B the technology, you know. And like I said before, anybody who says that there's no new information on the documents, you know, it's crazy. You know, you just gotta, those are pieces of the puzzle that you just have to know where they fit in, where to put, where to place them.

02:51:55 So you get the larger picture.

02:51:57 Thanks a lot.

02:51:57 I want to thank everybody for, you know, the attention, you know, for having tolerated me for three hours like this, you know, on a Saturday night.

↔ Well instead of out, you know, at your local pub, or having dinner with your significant other, perhaps…

↔ You could be watching the Alabama game.

02:52:17↔ Yeah, we're glad that everybody joined us this evening.

02:52:21 You know, it was it was different doing it on a on a weekend night.

02:52:26 Usually, we do the spotlights during the week.

02:52:29 But, you know, when, you know, scheduling happens, this is what we had this time.

02:52:33 And, you know, I think, I think we, had a really great presentation, and lots of great information that was covered and shared.

02:52:41 I also want to point out, I'm gonna do a quick screen share here.

02:52:46↔ Hey David, is that video of the wedding available on Larry's site?

↔ No, it's I don't think it's available.

↔ We're holding that, we're holding that one close to the vest, because that's been one

02:53:01 that's the one that other people have been trying to track down for a long time.

02:53:07 And we're the only ones who have it.

02:53:09 But it's available.

02:53:11 We can send it to you.

02:53:13↔ Just a quick comment. There's a couple comments that people aren't sure that's Phillips.

02:53:18 But when you went back, you were kind of skipping frames, but there is a point in that frame where he's turned almost 45 degrees to the right.

02:53:25 So it's not a profile.

02:53:27 I think it's clearly Phillips, but when you went back and looked at it now all you had was the profile shot. But yeah, there's a there is I think he was seen in the film twice.

02:53:40 But one of those he actually turns about 45 degrees to the right, and you can really see a lot of his face. It really looks like Phillips to me.

↔ David, when you have a chance to send it send it to Brooks, you know, by email.

02:53:50↔ All right Yeah, absolutely.

02:53:51 No problem.

02:53:51 I'll do that.

02:53:53↔ And anybody who wants to just ask David, he'll be happy to.

02:53:57↔ Yeah, I'll be more than happy to forward that plus, I mean, it'll be in the replay.

02:54:01 That will be up tomorrow.

02:54:03 So definitely if there's something that you maybe missed out on or had to go to the restroom real quick.

02:54:09 The replay of tonight's Spotlight series featuring Larry will be up on the website under the Events tab.

02:54:15 If you'll scroll down to the spotlight replays, you will find it. Speaking of which, I'm gonna spotlight I'm gonna spotlight a screen share here. Under the Events tab at projectjfk.com of course where you found the place to get Larry's E-ticket tonight for his presentation up on the website.

02:54:39 There is also upcoming events I just want to quickly announce the 2021 one day stimulus JFK assassination Research Conference.

02:54:48 And what I mean by stimulus, hey it's free to come to, it's free to attend, there is no fee.

02:54:52 If you wish to make a donation you can make a donation at projectjfk.com's homepage, you will find the PayPal donate button.

02:55:00 So it's kind of a name your own ticket price.

02:55:05 Or if you don't want to pay, you just want to show up, that's fine, too.

02:55:06 We're going to start November 13th, which is next Saturday. We're going to kick off at 9:00 a.m. We're going to end at 5 p.m. Or when the discussion ends, hell we may be going until midnight that night, who knows? God, I hope not.

02:55:19 But if anybody wants to, they can click and get their Eventbrite ticket for that.

02:55:28 And then the next journey meeting, the journey on the trail of the truth in the JFK assassination meeting for December, the 18th, from our normal one o'clock to three o'clock time, or I don't know why the hell that nine's in there, but anyway, between one to three, one to five, you know, whenever you can get your Eventbrite ticket for that.

02:55:48 And remember, everybody that December the 15th is when we find out if any records will be released, or if anything has been released at that time.

02:55:57 And I know that our friend Larry Schnapf will be giving us a blow-by-blow of what is taking place in the in the news and with the document releases.

02:56:08 So you definitely don't want to miss that.

02:56:11 And again, anytime that you want to go back and look at the journey replays, they're on the website. You can also find the chat logs, just like tonight's chat log will be uploaded.

02:56:23 If you want to take us on the go, you can download the MP3 of our journey meetings, ah, the Spotlight Series, which we had John Newman for two nights, we had Bill Simpich, David Denton, and Larry will have his spot put up here by tomorrow.

02:56:37 There's handouts, chat logs, MP3 meeting, downloads, you can take but again, if you wish to, if you wish to make a donation to us it helps keeps the lights on and also helps us with our cause of doing research.

02:56:55 Plus your name gets thrown up on the wall as our supporters, all you have to do is click the donate now button and you can donate whatever you would like to, if you'd like to.

02:57:06 So with that, if anybody has any other questions that you'd like to ask Larry, we've got a few more minutes.

02:57:13 So anybody have anything else, they want to say?

↔ Yeah, Larry this, is, Casey, I want to thank you very much for doing this.

02:57:18 We've had, I think that the last, the last spotlights, the last five spotlights that we've had have been just phenomenal.

02:57:29 And, again, let me just reiterate, thank you a million for the research that you do and keep it up.

02:57:35 And we will follow you as far as we possibly can.

02:57:40 Thank you again.

↔ Thank you, Casey, I appreciate the words.

02:57:42 And like I said, it this has to be a team effort, you know, in the, you know, maybe 20 years ago, 15 years ago, or the even, actually, it's always been thing about the JFK community. It's always been bickering between, you know, one set of people and others, you know, and, you know, that's not really the way, you know, to go about this, you know, it's, some it needs, we need to be united, you know, in this, in this quest, you know, for the truth and for justice for not only JFK, but for Lee Oswald, and, for the country to finally be able to come to terms with the reality of this coup d'etat.

02:58:34 Okay.

02:58:38 And, you know, it's just that simple, you know, and, that we are, you know, mature enough to, be told the truth.

02:58:51 And, you know, so that we can move on as a nation, you know, and I think that's paramount here.

02:58:56 As far as there's union, and there's cohesiveness, you know, between researchers, and there are no, there's no infighting or, you know, ridicule between one set of researchers and others, you know. It doesn't matter how crazy their ideas are, you know, it's, you know. It's up to you to pick and choose, you know, what you want to believe, you know, based on the information that's out there and the research that you do. You know, and I believe that's going to hold true, you know, for the years coming and the decades, you know. Sooner or later it's gonna happen, you know, so that's my thought.

↔ Well, thank you again, Larry.

02:59:39 And also it just popped up in the comments section in the chat log.

02:59:43 I do want to remind everybody that we have our meeting on the 13th.

02:59:48 See, we have our meeting on, I'm sorry, we have our one-day stimulus conference on the 13th, but on Friday the 12th you If you have Showtime, or if you don't have Showtime, I'm sure you can get the free trial.

03:00:02 But JFK, Oliver Stone's JFK revisited documentary is going to appear on Friday.

03:00:08 And we will be talking about that next Saturday.

03:00:11 So hopefully everybody that gets a chance to watch that on Showtime, Friday the 12th when it premieres, I think you're gonna be in for a big treat.

03:00:20 And I know Mr. Stone has done, you know, quite a bit for the research community with bringing out the movie JFK back in 91.

03:00:28 And you know, he's helping us out again, by bringing it to the forefront. It really hasn't actually gone away from the forefront, because we're still talking about it, you know, 58 years later. But definitely, you know, I think that will help us out, you know, by having, you know, a key spotlight on it.

03:00:48 Speaking of spotlights. And also, you know, doing our doing our meetings that we're doing here on projectjfk.com, and with our zoom presentations of the spotlight journey, and our conferences. So, I want to thank everybody again for everything that everything everybody that attends and everything that the researchers are doing, and our audience for attending us and helping make this a success.

03:01:14↔ So hey I'm amazed we still had 30 People at the end.

03:01:20↔ That's good.

03:01:20↔ Absolutely.

03:01:20↔ All right.

03:01:24 All right.

03:01:25 Well, with that, I'm David Knight with Project JFK, CSI Dallas, and I think we're going to bring our Spotlight series featuring Larry Rivera to an end.

03:01:32 So if you would like to, I want to thank him again for appearing and presenting for us. And again, the replay will be up on YouTube and on our website.

03:01:43 And remember, if you like the videos, leave us a good comment and click that thumbs up and be sure to subscribe so you know when the new videos will appear online.

03:01:52 And with that, I think we're just going to go ahead and bring her to a close, everybody.

03:02:00↔ Have a good evening Thank you.

03:02:01↔ Thank you, Larry.

03:02:03↔ Thank you