

Hearings Before the President's Commission on the Assassination of President Kennedy

TESTIMONY OF CURTIS LaVERNE CRAFARD RESUMED

The testimony of Curtis LaVerne Craford was taken at 9:15 a.m., on April 9, 1964, at 200 Maryland Avenue NE., Washington, D.C., by Messrs. Burt W. Griffin, Leon D. Hubert, Jr., and Albert E. Jenner, Jr., assistant counsel of the President's Commission.

Mr. GRIFFIN. I want to start out by stating for the record, for your purposes, also, Larry, that we are continuing this deposition under the same authority which it was commenced yesterday morning, and I know that there is no mistake on your part that the oath which you took before is still in effect.

Mr. CRAFARD. That is right.

Mr. GRIFFIN. What we propose to do today is to go through in some detail some of the papers which have come into our possession. The first thing I want to ask you to look at is a notebook, which is a blue cover spiral notebook entitled, "Penway Memo Notebook" and it has Commission Document No. 717, but for the record I will clarify this that this is not the same number as the numbers that we are using in the deposition. I will give it a deposition number in just a minute. I am going to mark this for identification on the front cover—I am going to mark this on the inside of the front cover at the bottom in pen, "Washington, D.C., April 9, 1964, Exhibit 5202, Deposition of C. L. Craford," and I am going to sign it with my signature, Burt W. Griffin.

Mr. HUBERT. For the purpose of the record, count the number of pages and half pages. Perhaps it is a good idea to initial the bottom of each page with your initials.

Mr. GRIFFIN. All right. In addition to the front cover, what I am going to do is number the pages at the bottom, and I will put my initials on each. I will make it clear that I am numbering only the separate sheets of paper. I am not numbering each side of the paper. We can refer to these pages as the numbered side and the reverse side for purposes of discussion.

Mr. HUBERT. Why don't you have the record show that pages—

Mr. GRIFFIN. Page 10 is a blank. Page 11 is a half sheet of paper which has been torn off and there is nothing written on that page. Page 14 is approximately a third of a sheet of paper, the bottom two thirds having been torn off, and it does contain penciled writing on it. Page 15 is a full sheet. Page 16 is approximately a half sheet with penciled writing on it. Page 17 is a full sheet. There is a total of 18 pages including half sheets and third sheets of paper in the notebook, and there is a blue hard cardboard front cover and a buff or dirty brown back cover which is also hard cardboard. Do we have photostatic copies of it?

Do you want to put that in the record?

Mr. HUBERT. I just wanted to get them numbered the same way. We can do that later.

(The document was marked Craford Exhibit No. 5202 for identification.)

Mr. GRIFFIN. I am going to hand you what I have marked as Commission Exhibit 5202, and ask you, Larry, if you recognize that.

Mr. CRAFT. Yes; this is a notebook I used to keep phone numbers when I was working for Mr. Jack Ruby.

Mr. GRIFFIN. Did you buy that notebook yourself?

Mr. CRAFT. Yes; I bought this myself.

Mr. GRIFFIN. And how soon after you went to work for Jack Ruby did you buy that?

Mr. CRAFT. About a week after I went to work for him. You look real close on the front you will see my name on the front of it.

Mr. GRIFFIN. And did you write that in there?

Mr. CRAFT. Yes.

Mr. GRIFFIN. Can you read what you see on there?

Mr. CRAFT. C. L.—Larry Craft, Carousal Club. Its got 1312½ Commerce Street, Dallas, Tex. It's real vague on there.

Mr. GRIFFIN. That is an impression that simply comes through as actually scratches on there and doesn't come through in any color?

Mr. CRAFT. No; it doesn't come through in any color.

Mr. GRIFFIN. Now, when you bought this book, did Jack Ruby give you any instructions with respect to maintaining the book?

Mr. CRAFT. Just use it to put phone numbers down in, addresses of people that called in wanting to talk, called in, put the phone number down so I'd know how he could get in touch with them.

Mr. GRIFFIN. Did the notations that appear in there follow any sequence either chronological or by topic or anything of that sort?

Mr. CRAFT. I don't believe they do, no.

Mr. GRIFFIN. Would you want to take the time to look at it and see if you recognize any sequence in the entries?

Mr. CRAFT. The first portion of the book on the first page is more or less numbers which was used quite frequently.

Mr. GRIFFIN. You are referring to page 1?

Mr. CRAFT. Yes; page 1.

Mr. GRIFFIN. Now, do you want to look over on the back of page 1; the reverse side?

Mr. CRAFT. It is also numbers that were used quite frequently.

Mr. GRIFFIN. Now, look at page 2.

Mr. CRAFT. Page 2, I believe, was an address on the top of page 2. It was an address that I wrote down for Mr. Ruby.

Mr. GRIFFIN. What about the remaining entries on there. Were they numbers that were used frequently?

Mr. CRAFT. No; I don't believe so.

Mr. GRIFFIN. Do you want to look at the reverse side of page 2?

Mr. CRAFT. There is only one number on there, on the reverse side of page 2 that we used very frequently. That was Little Lynn's phone number.

Mr. GRIFFIN. The front part of page 3?

Mr. CRAFT. From the numbers on there, as far as I know, there was only one of them that was used very frequently. It was Mickey Ryan. On the reverse side is just more or less notations that were taken down from phone calls. Then on page 4 is just numbers that were taken down from phone calls. The first number on page 4, Norma Bennett, that was that one girl I was trying to tell you about yesterday.

Mr. GRIFFIN. She was the waitress?

Mr. CRAFT. No; she was the one I started saying about that Jack had tried to get to work as a stripper to get her to work for this friend of his, Ralph Paul.

Mr. HUBERT. What you mean is that during your testimony yesterday you remembered her name as Norma but you did not remember her last name?

Mr. CRAFT. I did not even remember her first name, sir.

Mr. HUBERT. I thought you mentioned that her name was Norma.

Mr. CRAFT. Not that I recall, sir.

Mr. HUBERT. In any case, you now say that the person you were testifying about yesterday who tried to get work and who was ultimately placed at work by Ruby with Ralph Paul was Norma Bennett?

Mr. CRAFT. Yes, sir.

Mr. HUBERT. And the entry on page—what is it?

Mr. CRAFTARD. Page 4.

Mr. HUBERT. Refreshes your memory to that extent, right?

Mr. CRAFTARD. Yes, sir. On the reverse side of page 4 is just notations. No. 5 is just notations, with some things that Jack had to do on that day. Then the reverse side of 5 is just notations, phone calls. No. 6 is some draws that I took on different days. The reverse side of No. 6 is just notations, mostly for phone calls that was taken. No. 7 is just notations with the exception of the top number, the top name, Joe Roskydall, who was a friend of mine while I was previously living in Dallas.

Mr. GRIFFIN. Larry, in the pages that you have gone through so far, have you noticed any handwriting in that book that is not your handwriting?

Mr. CRAFTARD. No, sir.

Mr. GRIFFIN. As you go through this, if you do recognize any handwriting that is not yours, would you point that out to us?

Mr. CRAFTARD. Yes, sir. On the reverse side of page 7 there is just notations from phone calls. The bottom half of that page written in ink isn't my handwriting.

Mr. GRIFFIN. Do you recognize whose handwriting that is?

Mr. CRAFTARD. No, sir; I don't.

Mr. GRIFFIN. Are you able to recognize Jack Ruby's handwriting?

Mr. CRAFTARD. No, sir; I am not.

Mr. GRIFFIN. Are you able to recognize Andy Armstrong's handwriting?

Mr. CRAFTARD. I believe I would recognize Andy's writing.

Mr. GRIFFIN. Does that appear to be Andy Armstrong's handwriting?

Mr. CRAFTARD. No, sir.

Mr. GRIFFIN. Do you want to look at page 8?

Mr. CRAFTARD. That is my writing on page 8. That is just phone numbers, addresses that was taken down that Jack Ruby give me to write down, addresses that he wanted to keep. On the reverse side of that is a couple of phone numbers. I don't recall what they were for. Page 9 I don't have any idea what that was for. I don't recall it all.

Mr. GRIFFIN. Is that your handwriting on page 9?

Mr. CRAFTARD. It looks like my handwriting, yes. The reverse side of page 9 is blank. Page 10 is blank. A portion of a page, page 11, is blank.

Mr. GRIFFIN. Page 11, incidentally, is a half sheet of paper. Do you recall in using this notebook whether you had occasion to rip out portions of the notebook?

Mr. CRAFTARD. A couple of times I took a piece of paper and put a phone number on it for Jack. Page 12 is just a few notations for some things that I had to buy for myself. The reverse side of page 11 is——

Mr. GRIFFIN. That is the reverse side of page 12?

Mr. CRAFTARD. Page 12, yes; is just notations. Page 13 is a couple of notations.

Mr. GRIFFIN. Page 13 is in your handwriting?

Mr. CRAFTARD. Yes. This number in East Waco may not be mine. I don't know.

Mr. GRIFFIN. You are referring to what appears to be 3902——

Mr. CRAFTARD. East Waco.

Mr. GRIFFIN. East Waco, and that is written in pen?

Mr. CRAFTARD. Yes; I don't recall I ever wrote it down, and it doesn't look like my handwriting.

Mr. HUBERT. Page 10?

Mr. GRIFFIN. No; page 13.

Mr. CRAFTARD. Page 13. The reverse side of that page is my handwriting. It is just notations. Page 14 is some notations I took while I was trying to make arrangement to ship a dog to California. It is about a third of a page.

Mr. GRIFFIN. Can you read page 14 for us? It is a little difficult to read.

Mr. CRAFTARD. I'm not even sure what it is, myself. I can make out the name Frank Fisher underneath, but that is all. I believe the rest of it is something, Boeing Insurance it looks like.

Mr. HUBERT. How is it spelled?

Mr. CRAFTARD. B-o-e-i-n-g. The reverse side of page 14 is just notations. 15

is just notations. I don't remember the bottom portion of that number wrote in dark blue ink.

Mr. GRIFFIN. It begins with "WF-7-3037"?

Mr. CRAFT. Yes.

Mr. HUBERT. What page?

Mr. CRAFT. Page 15.

Mr. GRIFFIN. Then there are three more lines which appear to read on one line, "063" on the next line "Herman" printed, and the letters "Flore" and then those are crossed out and written above it in longhand is the word "flowers". And then directly under "Herman Flowers" is in longhand "from Wax-a-hatchy." Do I understand that you do not recognize that writing, for example, "from Wax-a-hatchy", as being in your handwriting?

Mr. CRAFT. "Wax-a-hatchy", I believe, is my handwriting. The rest of it I don't recognize. On the reverse side of that is figuring. That is definitely not mine. Page 16 is just notations. That is about $\frac{2}{3}$ of a page. The reverse side of that page is just notations, people calling in wanting reservations. Page 17 is just notations in my handwriting. The reverse side of page 17 is just notations. Page 18 is just notations in my handwriting. The reverse side of that is just notations.

Mr. GRIFFIN. With the exception of the pages in that book which you have indicated are blank, every page in the book is filled, which means that there are only a total of 18 pages in the book altogether. Do you recall from looking at this notebook whether when you bought the notebook it had more pages in it than appear to be there now?

Mr. CRAFT. I believe it did have. I'm not positive.

Mr. GRIFFIN. Do you recall ripping out any of the pages?

Mr. CRAFT. I don't recall ripping out any full pages; no, sir.

Mr. GRIFFIN. Do you recall whether in making the entries in that book you used pages in a consecutive fashion or whether you made entries on pages at random so that there would be many blank pages interspersed among pages that had writing on them?

Mr. CRAFT. Most of it, I believe, was—from the first portion of the book, from the front to the back was pretty well in rotation. If I turn it over to the back and maybe flip over four or five pages and make a notation in it, as I recall.

Mr. GRIFFIN. Do you mean by that that you would leave some blank pages at the back?

Mr. CRAFT. As I recall, there was blank pages left spaced in the back.

Mr. GRIFFIN. So your testimony would be that the book as you see it now is not in the same condition as it was in when you left Dallas on the 23d of November?

Mr. CRAFT. That is right.

Mr. GRIFFIN. Is there anything else about that book which appears to be different from the way that you remember it when you left Dallas on the 23d?

Mr. CRAFT. No; not that I can notice.

Mr. GRIFFIN. Do you have any general questions, Mr. Hubert, that you want to ask about the book?

Mr. HUBERT. Yes; I would like to. What was the purpose of keeping that book?

Mr. CRAFT. I used it, Jack would get calls he wanted to keep the number of and I'd write the number down in this book and later transfer to another book, and then I would use it if a phone call come in somebody wanting to talk to Jack I'd put the number down where he could get in touch with them at so I could give him the number to call.

Mr. HUBERT. I think you testified that the first three or four pages were made when you first bought the book?

Mr. CRAFT. Yes.

Mr. HUBERT. And were in fact numbers that you knew or he told you would be frequently called, is that right?

Mr. CRAFT. Yes; the first two pages on both sides.

Mr. HUBERT. He gave you those numbers?

Mr. CRAFT. Yes.

Mr. HUBERT. Now, you were to keep the book in order to advise him currently, that is to say, daily, of the calls and messages and so forth that came in?

Mr. CRAFARD. That is right.

Mr. HUBERT. I suggest to you, therefore, that that book, in order to serve the purpose that you stated, it was being kept for, would have been used by making the entries in sequence as they came up and not skipping around?

Mr. CRAFARD. I used the front of the book for numbers that Jack give me that he wanted to keep. Then I'd use the back of the book for people that called in for reservations at the club or he'd give me some numbers he wanted to use right then, but he wouldn't want to keep them, or something of this sort.

Mr. HUBERT. My point is that when you first started to use the book did you just put the first series of entries other than those numbers that were frequently called just at random on any page, or would you put it in the next available page?

Mr. CRAFARD. It would usually be on the next page. Sometimes I would skip maybe two or three pages.

Mr. HUBERT. Did you have any reason for doing that?

Mr. CRAFARD. I'd want to have the pages there, a couple of blank pages there, like this one here which should have been torn out. I don't know why I didn't.

Mr. HUBERT. What page are you referring to?

Mr. CRAFARD. The reverse side of page 12. It is a list of some sandwiches I went out and got for a couple of the girls that worked at the club.

Mr. HUBERT. Are you suggesting to us that the book served several functions and that there were different portions of it for each function?

Mr. CRAFARD. That is right.

Mr. HUBERT. I think you said that the back of each page was used for the function of putting down reservations.

Mr. CRAFARD. I might use two or three pages right in a row for that, or I might take a page right out of the middle of the book.

Mr. HUBERT. And leave it in the book?

Mr. CRAFARD. Usually I tore the page out. The pages I transferred over and when I got the book full I'd just throw the book away and get another book.

Mr. HUBERT. Which book are you talking of?

Mr. CRAFARD. These notebooks like this.

Mr. HUBERT. You had more than one?

Mr. CRAFARD. I believe I had one other notebook similar to this, the same type of a notebook as this.

Mr. GRIFFIN. Do you recall what you did with that notebook?

Mr. CRAFARD. No, I don't.

Mr. HUBERT. I thought you testified that this was the one that you started off with.

Mr. CRAFARD. Yes.

Mr. HUBERT. There was another one that you bought later?

Mr. CRAFARD. Yes. I used it quite frequently. I'd tear the pages out and write down the reservations a lot, most of the time. I had this book and when I started putting reservations down I thought I'd get another book and use it for that and then I'd have this one just for the phone numbers and I wouldn't mess up the reservations.

Mr. HUBERT. Then the other book, when it was used up, as it were, was thrown away?

Mr. CRAFARD. That is right.

Mr. HUBERT. Now, you have been through it. What we want to find out is if there is any way that one can tell by looking at the book about the date when any particular entry was made.

Mr. CRAFARD. No, sir.

Mr. HUBERT. Are you saying that you skipped around arbitrarily?

Mr. CRAFARD. It might be 2 or 3 days before I'd put anything down in this book in a row, maybe. Personally, I couldn't say anything about the dates when I made the entries.

Mr. HUBERT. Suppose that you hadn't used the book for a couple of days and then you found occasion to make an entry. Would you make that entry right following the last one you had made or would you make it at some other page?

Mr. CRAFT. Several times I would flip over in the book to the next empty page, put down an entry, and later I'd take the first few pages that I had left out, left where I could and there would be a number Jack would want to keep and I'd write the number down. These numbers on the first couple of pages here, I think the first page is all numbers that I got the first day and then the others is numbers I added to it later.

Mr. HUBERT. Then are we to understand that there is no possibility of determining the sequence of events recorded in that book by referring to the order in which they appear in the book?

Mr. CRAFT. That is right.

Mr. HUBERT. In other words, an entry on one of the later pages might have been made prior to the one on the earlier page?

Mr. CRAFT. That is right.

Mr. GRIFFIN. When you testified, Larry, that you would sometimes flip the book over and make entries on the back of the pages, and as you have just done in front of us, you have turned the book over on its face to the back of the book. Do I understand your testimony to mean, then, that you worked, for some of your notations you worked backward?

Mr. CRAFT. That is right.

Mr. GRIFFIN. From the back of the book?

Mr. CRAFT. Yes.

Mr. GRIFFIN. But am I correct in understanding that the pages in the front of the book which have writing on the back side of the numbered page were not entries that were made in this fashion that we have just been describing but followed in the ordinary sequence that you would have made in working from the front of the book?

Mr. CRAFT. That is right. The first two pages in the book, as I stated before, are numbers that he wanted to keep. I would fill the front of the page and then turn the page over and fill the reverse side of that same page.

Mr. GRIFFIN. Now, as you go through there, would you leaf through those pages from one on, and tell us what the first page is that you recognize that wasn't made by working from the front of the book and filling in sequence the back of the page after you had filled the front?

Mr. CRAFT. I believe it would be page No. 4.

Mr. GRIFFIN. And the back of page 4 has entries on it which might have been made because you were working from the back of the book forward?

Mr. CRAFT. Yes, I believe so. I believe that is where I made those.

Mr. GRIFFIN. You also explained to Mr. Hubert that you would transfer some of the entries from that book into another notebook.

Mr. CRAFT. Yes.

Mr. GRIFFIN. Would you describe the other notebook for us?

Mr. CRAFT. It was a Penway notebook, but it was a larger notebook. It was a memo pad, I believe is what it was. Was wide enough that it had a dividing line down the middle of the page, a red dividing line down the middle of the page.

Mr. GRIFFIN. Who purchased that notebook?

Mr. CRAFT. I did.

Mr. GRIFFIN. And how long after you purchased this small Exhibit 5202 did you purchase the notebook that you have just been describing?

Mr. CRAFT. I believe it was about 3 or 4 days later.

Mr. GRIFFIN. Where was that book kept physically?

Mr. CRAFT. Mostly on Jack's desk.

Mr. GRIFFIN. Did you leave that notebook at the Carousel when you left?

Mr. CRAFT. Yes.

Mr. GRIFFIN. Were there any entries that were made in that notebook which were entered directly into that notebook without being placed in some other notebook first?

Mr. CRAFT. I believe there were a few in the last couple or few pages in the notebook.

Mr. GRIFFIN. The entries that were in this larger Penway notebook which you

have been describing, did they include all of the telephone numbers that are in this small Penway notebook which we have before us?

Mr. CRAFT. No, not all of the numbers. There were numbers—the numbers that Jack wanted to keep and used quite frequently.

I believe all of the numbers on both sides of the first two pages were in that book along with some other numbers that he had given me that he wanted to keep that I wrote down there in the front.

Mr. GRIFFIN. Were all the numbers that were placed in the large Penway notebook placed there at Jack's instructions or did you place some of them in there on your own initiative?

Mr. CRAFT. It was numbers that Jack wanted to keep and he asked me to write down, he had asked me to get another book and write them down in it so he could have them.

Mr. GRIFFIN. Up to the time that you bought this larger Penway notebook, had Jack been maintaining a notebook?

Mr. CRAFT. Very seldom that he used a notebook. He had a book full of numbers he very seldom used it.

Mr. GRIFFIN. Where did he keep that book of phone numbers?

Mr. CRAFT. I believe he had one on his desk.

Mr. GRIFFIN. Do you recall what kind of a book that was?

Mr. CRAFT. I believe it was a regular phone number and address book.

Mr. GRIFFIN. Do you think you would recognize that book if it were shown to you again?

Mr. CRAFT. I believe so; yes.

Mr. GRIFFIN. Larry, do you recall at this point if there were other entries in this small Penway notebook which you have identified as 5202 which you do not see in there now?

Mr. CRAFT. I couldn't say definitely that there was; no, sir.

Mr. GRIFFIN. I want to refer now to the inside of the front cover. At the top of the inside of the front cover there is a number which appears to be "261-TA3-8101."

Is that the way you would read that number?

Mr. CRAFT. I would read it 261-7A3-8101.

Mr. GRIFFIN. Do you recognize that number?

Mr. CRAFT. No; I don't sir.

Mr. GRIFFIN. Now, can you tell us what the number is underneath that? Read it for the record.

Mr. CRAFT. FE 5-3366.

Mr. GRIFFIN. Do you recognize that number?

Mr. CRAFT. No.

Mr. GRIFFIN. There is a number under that, 612. Do you have any idea what connection that has?

Mr. CRAFT. No, I don't.

Mr. GRIFFIN. Do you see the name "Jeff," which is written under 612?

Mr. CRAFT. Yes.

Mr. GRIFFIN. Do you know who that might refer to?

Mr. CRAFT. No; I can't recall who it was.

Mr. GRIFFIN. What is the next number under Jeff?

Mr. CRAFT. TA 1-1782.

Mr. GRIFFIN. That "T" is written the same as what you thought was a No. 7?

Mr. CRAFT. Yes.

Mr. GRIFFIN. In 261—

Mr. CRAFT. Just a second. Half the time I've got to figure it out, myself. Yes, that would be TA there, too.

Mr. GRIFFIN. And that is your handwriting?

Mr. CRAFT. Yes.

Mr. GRIFFIN. I take it what you are indicating is that you have a tendency to make your "T's" look like "7's."

Mr. CRAFT. Yes.

Mr. GRIFFIN. Do you recognize this number TA 1-1782?

Mr. CRAFT. No, I don't sir.

Mr. GRIFFIN. Now, on the top of page 1 there is some sort of a word written.

Mr. CRAFT. The word "save."

Mr. GRIFFIN. What is the significance of that?

Mr. CRAFT. That I want to save that piece of paper, that particular sheet of paper, that I don't want to destroy it.

Mr. GRIFFIN. I take it that the notation "Vegas Club" with its number under it is the telephone number of the Vegas Club.

Mr. CRAFT. Yes.

Mr. GRIFFIN. And the next number is written "Jack's home" and under that "Whitehall 15601."

That is Jack Ruby's telephone number at home?

Mr. CRAFT. Yes.

Mr. GRIFFIN. Now, tell us what this next notation "Buddy" Fort Worth—

Mr. CRAFT. Buddy, Fort Worth, phone No. AX 3-0118 with the words "twist board" underneath it is the fact that this Buddy was a gentleman Jack called in reference to the twist board. I believe that is one of the gentlemen had something to do with making the twist boards in Fort Worth.

Mr. HUBERT. Do you remember what Buddy's last name was?

Mr. CRAFT. I'm not positive. I believe it was Buddy Heard.

Mr. HUBERT. What was your understanding as to Buddy Heard's connections to the twist boards?

Mr. CRAFT. I believe that he had something to do with the production of the twist board in Fort Worth.

Mr. HUBERT. What leads you to believe that?

Mr. CRAFT. Because of the way it is set up here, he give me the number, he give me the twist boards. It was something to do with either the production or the selling of the twist boards.

Mr. HUBERT. Now, there is a line, rather a vacant space under "twist boards." I would just as soon that you not make entries in the book.

After that blank line there is some writing "Fort Worth" and some other things that follow.

Would you read that into the record, and then tell us what the significance of that is?

Mr. CRAFT. It would be the word "Fort Worth" phone No. "ED-51266" with a dash, and the words "give to Mike Shore only." That would be a number where Jack Ruby could be reached and he didn't want me to give the number to anyone but Mike Shore.

Mr. HUBERT. Do you know why he didn't want to give it to anyone but Mike Shore?

Mr. CRAFT. No, sir; I do not.

Mr. HUBERT. Was Mike Shore a person that Ruby dealt with regularly?

Mr. CRAFT. I believe he talked to Mike Shore two or three times a week on the telephone.

Mr. HUBERT. Did you ever have occasion to meet Mike Shore?

Mr. CRAFT. I'm not sure, sir. I believe he was in the club. I'm not positive.

Mr. HUBERT. Did you ever have occasion to meet Buddy Heard?

Mr. CRAFT. I don't recall, sir.

Mr. HUBERT. Do you recall where Mike Shore lived?

Mr. CRAFT. No, sir; I don't.

Mr. HUBERT. Let me ask you to state again what this entry in connection with Mike Shore pertained to?

Mr. CRAFT. The number would be a number where Jack Ruby could be reached but he didn't want me to give the number to anyone but Mike Shore.

Mr. HUBERT. Did you ever call that number, ED-51266?

Mr. CRAFT. I don't believe so, sir.

Mr. HUBERT. Was the number ED-51266 entered into this book the first day that you got the book?

Mr. CRAFT. It was within the first 2 or 3 days, I'm positive of that.

Mr. HUBERT. Did you ever have occasion to call Jack Ruby at that number?

Mr. CRAFT. Not that I recall. I don't remember making a call at that number.

Mr. GRIFFIN. Did Jack say anything to you which would indicate how often he visited the premises that that telephone number was located at?

Mr. CRAFT. No, sir.

Mr. GRIFFIN. Do you have a specific recollection of the conversation that you had with Jack which resulted in making this entry in the book?

Mr. CRAFT. I believe it was over the telephone, and he called in, and I believe I said something about Mike Shore had called wanting to talk to him, and he give me that number and told me to give it to Mike Shore only.

Mr. GRIFFIN. Did he indicate whether he would be at that number only that day or for a short period of time, or whether he could be reached there every day, or what?

Mr. CRAFT. I believe it was just a couple hours that day.

Mr. GRIFFIN. Now, under the name "Mike Shore only" there is another line which has no writing on it, and then there is an entry "St. Charles FL 7-0520." What is the significance of that?

Mr. CRAFT. I believe the name St. Charles is the last name of a gentleman that Jack Ruby knew, but I don't recall ever meeting the gentleman or ever calling him to talk to.

Mr. GRIFFIN. Do you recall how that entry came to be put in the book?

Mr. CRAFT. No, other than the fact that Jack give me the number. I believe there is reference to that same number further on in the book.

Mr. GRIFFIN. Perhaps when we get to it we can discuss it at that point.

Mr. CRAFT. All right.

Mr. GRIFFIN. I am going to turn over page one then.

There are no further entries on page one, are there?

Mr. CRAFT. No, sir.

Mr. GRIFFIN. And we will look at the reverse side of page one.

Now, there is a name written here "Abe"——

Mr. CRAFT. Klinman.

Mr. GRIFFIN. How is that spelled?

Mr. CRAFT. K-l-i-n-m-a-n.

Mr. GRIFFIN. Who is Abe Klinman?

Mr. CRAFT. I don't know what his position was or what he done for a living, but I believe I met him at the club.

Mr. GRIFFIN. Was he a local Dallas citizen?

Mr. CRAFT. I believe so, yes.

Mr. GRIFFIN. Was this somebody that Jack dealt with regularly?

Mr. CRAFT. Yes. Four or five different times that I know of Abe called the club, and several times that Jack called Abe.

Mr. GRIFFIN. There is a telephone number under there, "RI 8——

Mr. CRAFT. "4272."

Mr. GRIFFIN. Is that Abe Klinman's?

Mr. CRAFT. Yes.

Mr. GRIFFIN. On the next line there is something written in there.

Mr. CRAFT. The word "personal," the letters "UN," that is a telephone No. "UN-3-0400."

Mr. GRIFFIN. Whose number is that?

Mr. CRAFT. Mr. Earl Ruby's in Detroit, that is his home phone number.

Mr. GRIFFIN. While you were at the Carousel, do you recall Jack's ever telephoning Earl Ruby or Earl Ruby ever telephoning Jack?

Mr. CRAFT. Jack phoned Earl two or three different times. I don't recall Earl phoning Jack.

Mr. GRIFFIN. Do you recall why it was Jack called Earl?

Mr. CRAFT. In connection—the one time that I can really recall was in connection with the twist boards.

Mr. GRIFFIN. How soon was that after you went to work for Jack?

Mr. CRAFT. I believe that would have been about 2 or 3 weeks after I went to work for Jack.

Mr. GRIFFIN. And what do you recall about that telephone call?

Mr. CRAFT. Just the fact that he told Earl about the twist boards, and he told him he'd send him a couple of them and some of the advertisement he had on them, so he could promote them a little bit up Detroit.

Mr. GRIFFIN. Did you overhear this telephone conversation?

Mr. CRAFT. Yes, sir; there was something said about how they was doing there, how they was selling there in Dallas, and the fact that Jack thought that they would really go over pretty good up in Detroit, Chicago, and in that area.

Mr. GRIFFIN. Now, there is a number under "Earl Ruby, Detroit" is written under "personal UN-3400" and under "Earl Ruby, Detroit" there are some other notations. Would you indicate what those are?

Mr. CRAFT. It would be the No. 313 would be a code number, I believe, for Detroit. The phone No. "UN 3-5590" which would be the business number for Earl Ruby, and the words "Cobo Laundry" with the address "18135 Livernoise Avenue," Livernoise Street.

Mr. GRIFFIN. May I point out for the record that Livernoise is written on two lines along the right-hand side of the page under the line which says "Cobo Laundry 18135" on it, and it is bracketed off from a notation, which is "Ed Pullman" and on the next line "TA-34484."

Do you recognize the name Ed Pullman?

Mr. CRAFT. He was a gentleman there in Dallas, I believe, that Jack called several times.

Mr. GRIFFIN. Do you know what his dealings were with Ed Pullman?

Mr. CRAFT. No, I do not.

Mr. GRIFFIN. There is a line under that telephone number, "UN-3" and then "UN-3" is scratched out and then on the following line there is a name written. What is that name?

Mr. CRAFT. Leona Miller.

Mr. GRIFFIN. Who was she?

Mr. CRAFT. I believe she was a girl that called in connection with or in answer to an ad that Jack Ruby had in the paper for waitresses.

Mr. GRIFFIN. So this entry, "Leona Miller" would not represent somebody whom Jack called regularly?

Mr. CRAFT. Not to my knowledge; no, sir.

Mr. GRIFFIN. It doesn't really go with the group of numbers then that we have been talking about which were sort of permanent numbers?

Mr. CRAFT. That is right.

Mr. GRIFFIN. How about Ed Pullman though. Would he fall in this category of people that Jack called regularly?

Mr. CRAFT. Yes.

Mr. GRIFFIN. Now there is a telephone number under the name Leona Miller, and then there is a blank line, and there is something written on the next three lines. What is that on the next three lines?

Mr. CRAFT. Clark Dotty, I believe it is, D-o-t-t-y.

Mr. GRIFFIN. And the telephone number.

Mr. CRAFT. WH 1-1227.

Mr. GRIFFIN. Do you recognize the name Clark Dotty?

Mr. CRAFT. No, I don't; sir.

Mr. GRIFFIN. That concludes the reverse side of page one does it not?

Mr. CRAFT. Yes, sir.

Mr. HUBERT. Just before you finish that, let me ask you this. I notice that there is apparently the name Clark Dotty written out at the bottom of page one or the reverse of page one, and when it is written the first time the word "Clark" seems to be written and scratched through and then Clark Dotty is written again under its number.

Mr. CRAFT. Yes.

Mr. HUBERT. Are both of those entries in your handwriting?

Mr. CRAFT. Yes, sir.

Mr. HUBERT. Can you tell us why you wrote it twice?

Mr. CRAFT. About the only reason I can see here would be the fact that when I wrote it the first time instead of the name Clark I put some other name down. Then I wrote over it and I couldn't make it out so I wrote the name Clark Dotty underneath it.

Mr. GRIFFIN. Larry, do you recognize the name Mary Ray?

Mr. CRAFT. No, sir; I don't.

Mr. GRIFFIN. Did you ever meet Ed Pullman's wife?

Mr. CRAFT. Not to my knowledge, no, sir. Not that I can recall I should say.

Mr. GRIFFIN. On the top of page 2 there is an entry. Mar-Din Co. underneath that the name Henry Denture. The address 404 South Well, Chicago 7, Ill. Phone number HA 7-3172. Do you remember how that entry came to be made in the book?

Mr. CRAFT. It was the number, if I can recall right, Clark called in connection with the Earl Products Co. There is a company that I believe Jack said this Mr. Denture and himself had been partners in one time in Chicago. The company had went broke but they still had the papers and everything on the company. It had never been dissolved. He was using this as a name to sell the twist boards under, the Earl Products Co.

Mr. GRIFFIN. Other than contacting Henry Denture at the Mar-Din Co., do you know of any other dealings that Jack had with Mar-Din?

Mr. CRAFT. No, sir; that I remember.

Mr. GRIFFIN. Is it your understanding that Henry Denture was involved with Jack in the sale of twist boards?

Mr. CRAFT. Yes, sir.

Mr. GRIFFIN. What makes you have that understanding?

Mr. CRAFT. Jack give me that understanding when he give me this Earl Products Co. number, this number so I could call the Earl Products Co.

Mr. GRIFFIN. You mean the Earl Products Co. was at the same address and number as this Mar-Din Co.?

Mr. CRAFT. Yes, sir; from what I remember.

Mr. GRIFFIN. Mr. Hubert, do you have any questions you want to ask on this?

Mr. HUBERT. I understood you to say that Jack wanted to communicate to the Earl Products Co. the fact that Mar-Din and Henry Denture would be associated with the twist boards?

Mr. CRAFT. Yes, sir.

Mr. HUBERT. Referring to page 2 of Exhibit 5202, I take it that the first six entries starting with Mar-Din Co. and ending with Earl Products all relate to the same thing, is that right?

Mr. CRAFT. Yes, sir.

Mr. HUBERT. And were all entered about the same time?

Mr. CRAFT. Yes, sir.

Mr. HUBERT. I am not clear just what the significance is and I wish you'd state it again.

Mr. CRAFT. This Henry Denture, he called, he said it had been checked with him in this Earl Products before in Chicago and he was using the Earl Products Co. as a name to sell the twist boards under.

Mr. HUBERT. Henry Denture was?

Mr. CRAFT. Jack Ruby was, and he called Henry Denture in Chicago about the twist boards.

Mr. HUBERT. Did you overhear the call?

Mr. CRAFT. I was there when he made the call. I don't recall just exactly what was said but it was something about the twist boards.

Mr. HUBERT. And he called a man called Henry Denture?

Mr. CRAFT. Yes, sir.

Mr. HUBERT. Did he tell you why he wanted you to make this entry?

Mr. CRAFT. It was just a number he wanted to keep.

Mr. HUBERT. All right.

Mr. GRIFFIN. Larry, could the name Henry Denture be a mistake? Could the last name really have been Kenter?

Mr. CRAFT. It could have been; yes, sir.

Mr. GRIFFIN. Why do you say that?

Mr. CRAFT. It is quite similar and I could have made a mistake and put a "D" down in place of a "K."

Mr. GRIFFIN. Now after the entry Earl Products Co., there is a line with nothing written on it, and then there are two names. What are those two names?

Mr. CRAFT. Doris Land and Peggy Taylor.

Mr. GRIFFIN. Do you recall either of those two girls?

Mr. CRAFT. I believe they were girls who called in answer to the ad that Jack was running in the paper.

Mr. GRIFFIN. And the telephone number TA 4-6895?

Mr. CRAFT. Would be the number where they could be reached at.

Mr. GRIFFIN. Now under that there is the name Teddy Walters, and Teddy is written in longhand and Walters is printed. Are both of those your handwriting?

Mr. CRAFT. Yes, sir.

Mr. GRIFFIN. Now do you recall who Teddy Walters was?

Mr. CRAFT. No, sir; I do not.

Mr. GRIFFIN. And there is a telephone number under that. What is that telephone number?

Mr. CRAFT. FE 7-4644.

Mr. GRIFFIN. There is an entry under that which looks like A. F. McKnight, with a telephone number LA 6-2251. Do you remember anything about A. F. McKnight?

Mr. CRAFT. I believe Jack called, had a conversation with him a couple of times on the telephone. Other than that I can't recall anything.

Mr. GRIFFIN. Do you recall what those conversations were about?

Mr. CRAFT. No, sir.

Mr. GRIFFIN. That concludes page 2 on the front side.

Mr. CRAFT. Yes.

Mr. GRIFFIN. I am going to turn the page over and ask you to look at the back of page 2. Now there is a number WH 2-2371. Do you recognize that number?

Mr. CRAFT. No, sir; it doesn't mean anything to me.

Mr. GRIFFIN. And that is written in pen and then there is a line with nothing written on it, and then there is the entry Riverside 7-2362 Earl Products Co. How did that entry come to be put down?

Mr. CRAFT. I believe that was a local number Jack had me put down for the Earl Products Co. If I recall right that was the pay telephone of the Carousel Club, and anybody, he said if anybody called the Carousel Club asking about this Earl Products Co. or anything about that, to give them this number to call.

Mr. GRIFFIN. So Jack didn't want the Earl Products number to be associated with his personal phone at the club?

Mr. CRAFT. That is right.

Mr. GRIFFIN. Now was there a personal phone at the club?

Mr. CRAFT. Just a business phone, sir.

Mr. GRIFFIN. A business phone. What was the number on that business phone?

Mr. CRAFT. I don't remember it, sir.

Mr. GRIFFIN. Was it the same number as on his home phone?

Mr. CRAFT. No, sir; can I go back a little bit on this?

Mr. GRIFFIN. Yes.

Mr. CRAFT. Going back to page 2 starting with the Mar-Din Co., the number below that I believe, the HA 7-3172 if I remember right it seems to me that this number and the address were different. It seems to me this number was either a Fort Worth or a Dallas number, and this address up here was just an address where I sent something, or something of that sort.

Mr. GRIFFIN. I see.

Mr. CRAFT. I was thinking about that and it kind of didn't—

Mr. GRIFFIN. You don't think the HA number is a Chicago number?

Mr. CRAFT. No, sir; I believe that is either a Dallas or a Fort Worth number after I think about it a little bit.

Mr. GRIFFIN. You are clear that there were two different telephones at the Carousel Club. One was a pay phone and the other was a business phone?

Mr. CRAFT. Yes, sir.

Mr. GRIFFIN. Is it possible that the Riverside number was the business phone number?

Mr. CRAFT. It could have been; yes, sir.

Mr. GRIFFIN. There is an entry, there is rather a line with nothing written on it after the entry Earl Products Co., and then there is a name and address and some numbers written; what is that?

Mr. CRAFT. Bill DeMar, Wichita, Kans. The telephone number JA 4-4241. The telephone number JA 8-6116. Bill DeMar was a comedian that Ruby had hired to come down to the club, and these are the numbers where he could be

reached. I believe one was a motel number and one was a business number or something of that sort. I am not sure.

Mr. GRIFFIN. The entries in connection with Earl Products Co. and Bill DeMar are all written in pencil.

Mr. CRAFTARD. That is right, sir.

Mr. GRIFFIN. And I want to ask you if these would have followed in sequence or whether you were making these entries in there because they were entries which were to be kept or sort of on a permanent basis?

Mr. CRAFTARD. I don't believe they follow sequence, I don't believe the number of Bill DeMar, numbers would be anything we would keep on a permanent basis as far as I can recall.

Mr. GRIFFIN. But you also don't think that Bill DeMar called shortly after or that number was given to you shortly after the Earl Products number was given to you so that the two of them were made at roughly the same time?

Mr. CRAFTARD. I am not positive of that, sir. They could have been.

Mr. GRIFFIN. Let me ask you about Bill DeMar. Did Jack have any business with Bill DeMar other than to hire him as an entertainer?

Mr. CRAFTARD. As far as I know, no.

Mr. GRIFFIN. After the entries in connection with Bill DeMar, there is a line on which nothing is written, and then there is an entry Little Lynn OP 34, and then 817—JE 4-8525. Do you remember making that entry?

Mr. CRAFTARD. Yes, sir.

Mr. GRIFFIN. Do you remember approximately when that entry was made?

Mr. CRAFTARD. No, sir; I couldn't say for dates. It was made about I believe 2 or 3 days before Jack hired Little Lynn.

Mr. GRIFFIN. And how did that call happen to come in?

Mr. CRAFTARD. I don't remember how it come about, but he give me the number so he could have it to call Little Lynn.

Mr. GRIFFIN. Jack gave you that number or did you answer the telephone and get that number from a long distance operator?

Mr. CRAFTARD. I believe Jack gave me the number. I am not positive.

Mr. GRIFFIN. Now, after that there are some entries. Some figures written on the next two lines. Can you tell us what those numbers are?

Mr. CRAFTARD. No, sir; I don't know what they mean. There is the number 875, and number 1750. It seems like a hyphen behind the numbers with a dash, and a three behind that.

Mr. GRIFFIN. You haven't any recollection what that might relate to?

Mr. CRAFTARD. No, sir.

Mr. GRIFFIN. That concludes the reverse side of page 2.

Mr. CRAFTARD. That is right, sir.

Mr. GRIFFIN. I am going to turn over to page 3. What is the name written at the top?

Mr. CRAFTARD. The top line is "See Paul Lubeachick."

Mr. GRIFFIN. How does he spell that?

Mr. CRAFTARD. I believe that is L-u-b-e-a-c-h-i-c-k, I believe. On the next line is "Here at 9:30." That would be that Paul Lubeachick was going to be at the club at 9:30 and wouldn't be able to be there too long and he wanted to see Jack and I was to tell Jack when he called on the phone.

Mr. GRIFFIN. The next entry is also an entry for Bill DeMar.

Mr. CRAFTARD. It is Bill DeMar, Evansville, 824 West Idewild Drive, HA 3-7245. and I believe that was Bill DeMar's home address; I am not sure.

Mr. GRIFFIN. Now there is an entry in pen which follows that. What is that entry?

Mr. CRAFTARD. Ruth Shay, Inwood Road, FL 2-5494.

Mr. GRIFFIN. Who is Ruth Shay?

Mr. CRAFTARD. I believe she was a girl called in connection with the ad that Jack ran in the paper.

Mr. GRIFFIN. Was she ever hired?

Mr. CRAFTARD. I don't believe so.

Mr. GRIFFIN. Now there is a line and the name Mickey Ryan with a telephone number.

Mr. CRAFTARD. Mickey Ryan, DA 4-4378.

Mr. GRIFFIN. Was that a number that was put in there for permanent reference.

Mr. CRAFT. I believe that was his home number.

Mr. GRIFFIN. How often did you see Mickey Ryan?

Mr. CRAFT. I have saw Mickey Ryan probably about eight or nine times while I was working for Jack. Excuse me please.

Mr. GRIFFIN. Sure.

Mr. CRAFT. It seems to me that number should have been on the first couple of pages that wrote down, but it seems like I transferred the number to the front of the book after I wrote the number down.

Mr. GRIFFIN. The Mickey Ryan number?

Mr. CRAFT. Yes.

Mr. GRIFFIN. Mickey Ryan's name and number are something that Jack would keep on a permanent basis?

Mr. CRAFT. Yes.

Mr. GRIFFIN. Did Mickey come at any particular time of the day or night?

Mr. CRAFT. No, sir; he'd come in sometimes in the afternoon for a little while and then maybe he would be in in the evening.

Mr. GRIFFIN. And would he visit with other people in the club besides Jack?

Mr. CRAFT. Sometimes Jack wouldn't even be at the club. He'd come in and talk to Andrew and I, and just visit.

Mr. GRIFFIN. These eight or nine times that you saw him, were they spread out over the entire period that you worked there or was it just in one particular brief period that he came in?

Mr. CRAFT. Over the entire period of time I was working for Jack.

Mr. GRIFFIN. Do you recall the first time that you met Mickey Ryan?

Mr. CRAFT. I'm not clear. No, sir; I don't recall exactly when I met him.

Mr. GRIFFIN. Tell us about the first time that you do recall meeting Mickey Ryan and what happened.

Mr. CRAFT. The first time I really remember talking to Mickey at the club I believe he came in one afternoon and I was in the club. There was a letter that had come for Mickey Ryan to the club and I gave that to him.

Mr. GRIFFIN. Did anybody else receive mail at the club besides Mickey Ryan?

Mr. CRAFT. There was two or three people that had worked at the club previously that had mail sent to the club after they left.

Mr. GRIFFIN. Did Mickey have anything to do with the sale of twist boards?

Mr. CRAFT. Not that I know of.

Mr. GRIFFIN. What was Mickey's relationship with Jack?

Mr. CRAFT. As far as I know they were just friends.

Mr. GRIFFIN. Did you have any view about Mickey as to whether he was a homosexual?

Mr. CRAFT. Mickey seemed to be pretty decent guy. As far as I could figure there was nothing of that sort there.

Mr. GRIFFIN. Did you ever learn how Mickey met Jack?

Mr. CRAFT. No; I didn't.

Mr. GRIFFIN. Did Mickey have any kind of business dealings with Jack?

Mr. CRAFT. Not that I know of, sir.

Mr. GRIFFIN. You mentioned that Jack had a bookkeeper.

Mr. CRAFT. Yes, sir.

Mr. GRIFFIN. Do you recall what his name was?

Mr. CRAFT. No, sir; I don't.

Mr. GRIFFIN. But that wasn't Mickey Ryan?

Mr. CRAFT. No.

Mr. GRIFFIN. Was that a friend of Mickey Ryan's?

Mr. CRAFT. I don't know, sir. It might have been.

Mr. GRIFFIN. Mr. Hubert, do you have any questions.

Mr. HUBERT. Do you know what Mickey Ryan's occupation was?

Mr. CRAFT. As far as I knew, sir, he was a bartender.

Mr. HUBERT. Where?

Mr. CRAFT. It was a club called there a couple of days, a couple of different times asking for Mickey. I believe it was at the Gun Club where he went to

work. When I first met him he was unemployed and then he went to work afterwards.

Mr. HUBERT. It was your impression that he went to work as a bartender at the Gun Club.

Mr. CRAFT. Yes.

Mr. HUBERT. You formed that impression from what he told you?

Mr. CRAFT. When they called they called asking for him and they said they wanted him in reference to a job, and he said he was trying to get a job as a bartender.

Mr. HUBERT. Do you remember his having told you that he had gotten the job?

Mr. CRAFT. Yes, sir; that is the reason I formed the impression that he had been a bartender.

Mr. HUBERT. He told you so.

Mr. CRAFT. Yes.

Mr. HUBERT. I want to go back to that top entry on page 3 "see Paul"—

Mr. GRIFFIN. Let me finish up on Mickey Ryan a second. Do you know what kind of a club this Gun Club was?

Mr. CRAFT. No, sir; I had never been there.

Mr. GRIFFIN. Was it just a bar or was it a place where people went to shoot skeet or trap or something like that?

Mr. CRAFT. I don't know, sir. I believe the call came in as the Hunt Club or something like that or Hunter's Club or something of that sort, the call came in.

Mr. GRIFFIN. So you are not sure that the name of the club is the Gun Club?

Mr. CRAFT. No, sir.

Mr. GRIFFIN. And do you have any idea where that club is located?

Mr. CRAFT. It is near Dallas somewhere but that is all I know.

Mr. GRIFFIN. Do you know if it is in downtown Dallas or in the outskirts or what?

Mr. CRAFT. I believe that was on the outskirts of Dallas.

Mr. GRIFFIN. Would this have been a country club, a golf club of some sort?

Mr. CRAFT. It might have been; yes.

Mr. GRIFFIN. All right, I am finished with that.

Mr. HUBERT. Going to the top of page 3 that entry "See Paul Lubeachick here at 9:30." I think you added something to that entry to the effect that that entry meant that that man was going to be there at 9:30?

Mr. CRAFT. Yes, sir.

Mr. HUBERT. The part you added was that he couldn't stay very long.

Mr. CRAFT. That is the impression that I had when I talked to him, sir. He said something about—

Mr. HUBERT. You have a distinct recollection therefore of that particular episode and that man?

Mr. CRAFT. Of the call coming in; yes.

Mr. HUBERT. Was it a call?

Mr. CRAFT. Yes, sir.

Mr. HUBERT. The man gave you that name and said that he would be there at 9:30?

Mr. CRAFT. Yes, sir.

Mr. HUBERT. But that he could not wait very long?

Mr. CRAFT. I believe it was something like the fact that he would be there at 9:30 and he wanted to see Jack, that he couldn't stay there for any length of time.

Mr. HUBERT. Do you recall whether he came in at 9:30?

Mr. CRAFT. I don't recall, sir. After the club opened I was too busy to notice who came in.

Mr. HUBERT. With an entry of that nature isn't it fair to say that you would have conveyed that information in its totality to Jack?

Mr. CRAFT. That is right, sir.

Mr. HUBERT. In other words, you would have told him not merely that the man was coming in at 9:30 but that he had said he couldn't wait very long.

Mr. CRAFT. Yes, sir.

Mr. HUBERT. Do you recall having done so?

Mr. CRAFT. I'm not positive, sir. I don't recall it clearly.

Mr. HUBERT. Did you ever at any time after that see a man named Paul Lubeachick?

Mr. CRAFT. I don't remember, sir. I don't believe so.

Mr. HUBERT. But you do remember that you told Jack he couldn't wait very long?

Mr. CRAFT. Yes, sir.

Mr. HUBERT. Do you remember Jack's reaction to that?

Mr. CRAFT. No, sir.

Mr. GRIFFIN. I believe Mickey Ryan and a telephone number under there is the last entry on page 3.

Mr. CRAFT. Yes.

Mr. GRIFFIN. I am going to turn over page 3 to the back. There is the name Stanley Kaufman and a telephone number after that. Did you ever meet Stanley Kaufman?

Mr. CRAFT. I don't recall ever meeting him, sir.

Mr. GRIFFIN. Do you know who he is?

Mr. CRAFT. No, sir.

Mr. GRIFFIN. Now was Stanley Kaufman a name that Jack would have wanted kept on a permanent basis?

Mr. CRAFT. I don't know, sir.

Mr. GRIFFIN. There is a line with nothing written on it following the entry in connection with Stanley Kaufman, and there is a notation "Wednesday pay bill at phone company."

Mr. CRAFT. Yes, sir.

Mr. GRIFFIN. Was that something you were to do?

Mr. CRAFT. Something I was to remind Jack to do.

Mr. GRIFFIN. Would we be able to date anything in this book from that entry of Wednesday pay phone bill, for example, if we knew when Jack paid his telephone bill in October or November? Would we be able to draw any conclusions as to all of the entries in the book which appear before that entry "Wednesday pay bill at phone company?"

Mr. CRAFT. No, sir; I don't think so.

Mr. GRIFFIN. There is a line after the entry in connection with the phone company, and then there is something written. What is written?

Mr. CRAFT. Riky Kasada.

Mr. GRIFFIN. And is that somebody's name?

Mr. CRAFT. Yes, sir.

Mr. GRIFFIN. Is that your spelling of a name that was spoken to you or did somebody actually dictate that spelling to you?

Mr. CRAFT. I believe it is my own spelling.

Mr. GRIFFIN. So it is simply what we would call your interpretation of the phonetics?

Mr. CRAFT. Yes, sir.

Mr. GRIFFIN. Who is Riky Kasada?

Mr. CRAFT. I don't know, sir.

Mr. GRIFFIN. After that there is another name.

Mr. CRAFT. Scotty Milles, M-i-l-l-e-s.

Mr. GRIFFIN. Scotty Milles, M-i-l-l-e-s?

Mr. CRAFT. Yes, sir, M-i-l-l-e-s.

Mr. GRIFFIN. Who was he?

Mr. CRAFT. It was a she. She was the woman who called me in reference to Mickey on this job.

Mr. GRIFFIN. In other words, she called to inquire about Mickey Ryan?

Mr. CRAFT. Yes, sir.

Mr. GRIFFIN. And do you remember the conversation you had with her?

Mr. CRAFT. No, sir; I don't.

Mr. GRIFFIN. Did she indicate where she was calling from?

Mr. CRAFT. She said something about a club or something.

Mr. GRIFFIN. Was it this Hunt Club or Gun Club?

Mr. CRAFT. Yes.

Mr. GRIFFIN. Is there any connection between Riky Kasada and Scotty Milles?

Mr. CRAFT. I don't believe so, sir.

Mr. GRIFFIN. Under the entry reference on Mickey, there is a line and then there are some figures written there. Do you make anything out of those numbers?

Mr. CRAFT. No, sir; I don't.

Mr. GRIFFIN. Are those in your handwriting?

Mr. CRAFT. Yes, sir.

Mr. GRIFFIN. Would those be expenses that you had or money that you took out of the cash register?

Mr. CRAFT. No, sir.

Mr. GRIFFIN. No?

Mr. CRAFT. That is right.

Mr. GRIFFIN. Do you think if you sat here awhile and thought about it you might be able to make something out of this?

Mr. CRAFT. No; I don't believe so. It might be some bills that I had paid or something. Maybe some champagne I had bought or something like that that I had put down, the money I had been given and what I had spent.

Mr. HUBERT. You are clear though that those figures refer to money?

Mr. CRAFT. I would say so by the way they are wrote down.

Mr. HUBERT. Is the significant point about the way they are written down that indicates that they refer to money.

Mr. CRAFT. The number 1420 is wrote down like you write down \$14.20.

Mr. HUBERT. By doing what to the 1420?

Mr. CRAFT. Putting the dot behind your 14.

Mr. HUBERT. You put the decimal?

Mr. CRAFT. Yes.

Mr. HUBERT. Is that the way you write money?

Mr. CRAFT. Yes, sir.

Mr. HUBERT. So that you would say that those figures being in your handwriting would be the way you would write figures concerning money?

Mr. CRAFT. Yes, sir.

Mr. GRIFFIN. That concludes the back side of page 3. I want to turn to page 4 then. What is written at the top of page 4?

Mr. CRAFT. The name Norma Bennett with the number CA 4-2234.

Mr. GRIFFIN. Is that Bennett or Barnett?

Mr. CRAFT. I believe it is Bennett. As I have wrote it it appears to be Barnett.

Mr. GRIFFIN. But you think the name is Bennett.

Mr. CRAFT. I believe so; yes.

Mr. GRIFFIN. Now who is Norma Bennett?

Mr. CRAFT. She is a young lady that called in connection with the ad that Jack had ran, subsequently came in and met Jack. Jack tried to talk her to go to work as a stripper.

Mr. GRIFFIN. Did she ever work for him in any capacity?

Mr. CRAFT. Not that I know of, sir; not around the Carousel.

Mr. GRIFFIN. When did you first see her?

Mr. CRAFT. When she came into the club the day after she phoned. I believe that was about 4 weeks before President Kennedy was assassinated.

Mr. GRIFFIN. And did you talk to her at all?

Mr. CRAFT. Yes, sir.

Mr. GRIFFIN. What was your conversation with her?

Mr. CRAFT. Just getting acquainted with her more than anything. She seemed like a pretty nice girl. We got along pretty well.

Mr. GRIFFIN. How long did she remain in the club that day?

Mr. CRAFT. I believe she was around the club most of the afternoon.

Mr. GRIFFIN. And was Jack there during that period?

Mr. CRAFT. Jack came in after she arrived.

Mr. GRIFFIN. How long did Jack stay while she was there?

Mr. CRAFT. I believe he spent a couple of hours around the club.

Mr. GRIFFIN. Do you remember any conversation Jack had?

Mr. CRAFTARD. Not particularly, sir.

Mr. HUBERT. With reference to the entry on page 4 concerning Norma Barnett, is there any doubt in your mind that, as it is written, it is Barnett and not Bennett?

Mr. CRAFTARD. No doubt in my mind it is spelled Barnett, B-a-r-n-e-t-t.

Mr. HUBERT. You got that over the phone when she called; is that right?

Mr. CRAFTARD. Yes, sir.

Mr. HUBERT. What makes you think that her name was not really Barnett but Bennett?

Mr. CRAFTARD. I believe that I already spoke of her as Norma Bennett I believe when I spoke with her. I recall that.

Mr. HUBERT. Your testimony was that you subsequently met her.

Mr. CRAFTARD. Yes.

Mr. HUBERT. Did you then learn that her name was Bennett instead of Barnett?

Mr. CRAFTARD. I very seldom used her last name after I met her. I believe when she introduced herself it sounded to me like she said Norma Bennett when she introduced herself to Jack.

Mr. HUBERT. Obviously when you heard it over the phone you thought it was Barnett because that is the way you put it down.

Mr. CRAFTARD. That is right, sir.

Mr. HUBERT. But thereafter you think you learned from her that it was Bennett?

Mr. CRAFTARD. I might have misspelled it to myself or something. I referred to her as Bennett all the time.

Mr. HUBERT. To whom did you refer as Bennett?

Mr. CRAFTARD. Whenever I used her name to Jack a couple of times when we was talking about her.

Mr. HUBERT. Did you ever use the name Bennett to her?

Mr. CRAFTARD. I don't recall ever using her last name to her, sir.

Mr. HUBERT. Is it fair to say that you really don't know what her last name is?

Mr. CRAFTARD. That is right, sir.

Mr. HUBERT. What is the next word after CA 4-2234?

Mr. CRAFTARD. Waitress.

Mr. HUBERT. And then under that?

Mr. CRAFTARD. Judy Armstrong.

Mr. HUBERT. What is under that?

Mr. CRAFTARD. Congress, the phone number Congress 9-2576, Carlton, Tex.

Mr. HUBERT. Do you think those four lines beginning with waitress and ending up with Carlton, Tex., all deal with the same transaction?

Mr. CRAFTARD. I believe so; yes, sir.

Mr. HUBERT. In other words, the word "waitress" doesn't deal with the direction above it but the transaction below it?

Mr. CRAFTARD. That is right, sir.

Mr. HUBERT. What was that, a call from somebody who wanted to be a waitress?

Mr. CRAFTARD. Yes, sir; I believe so.

Mr. HUBERT. Did you ever meet that person?

Mr. CRAFTARD. I don't recall meeting her.

Mr. HUBERT. Do you know if Jack called her?

Mr. CRAFTARD. I don't know if he called her or not, sir.

Mr. HUBERT. All right; let's pass to the next entry under that.

Mr. CRAFTARD. Excuse me 1 minute, please. It seems to me this Judy Armstrong was a number that one night one of the girls was sick and one of the other girls that had the night off and we needed another girl and this is a girl that had worked for Jack, I believe, and we tried to call her. I am not positive of that. Or we tried to call her to go to work or something.

Mr. HUBERT. What you are saying is that insofar as the entry concerning Judy Armstrong which begins with the word waitress and ends with Carlton, Tex.

Mr. CRAFTARD. Yes, sir.

Mr. HUBERT. You first testified that you thought that this was a person answering an ad?

Mr. CRAFT. Yes.

Mr. HUBERT. Now you think that actually you all sought to call her to work in place of someone who was ill?

Mr. CRAFT. I believe the way it worked out she had called in connection with the ad and we had her number down on the list of girls to call and one night we needed a girl and we tried to call her and couldn't get in touch with her. Tried to call her to come to work and couldn't get in touch with her.

Mr. HUBERT. So that the entry on page 4 was actually made as you said it was?

Mr. CRAFT. Yes.

Mr. HUBERT. When she called applying for a job but you have an independent recollection other than the entry that on some occasion you called her to just see if she could substitute?

Mr. CRAFT. Yes.

Mr. HUBERT. Do you remember whether you reached her.

Mr. CRAFT. I don't recall reaching her, sir.

Mr. HUBERT. And you have never met her?

Mr. CRAFT. No, sir.

Mr. HUBERT. All right; what about Burt Nelson?

Mr. CRAFT. Burt Nelson, Chez Femme, the phone number EM 3-6324, and I don't know who Mr. Nelson is.

Mr. HUBERT. What is that Chez Femme?

Mr. CRAFT. I believe that is a place he worked, I am not sure.

Mr. HUBERT. What sort of a place is it?

Mr. CRAFT. I don't recall, sir. I believe it was a clothing store of some sort.

Mr. HUBERT. A what?

Mr. CRAFT. A clothing store of some sort, sir, I believe, I am not positive.

Mr. HUBERT. What about the entry under that?

Mr. CRAFT. Buddy, hyphenized, Floyd Turner, phone number LY 2-5903, Tyler, Tex. I don't remember ever meeting him. I believe Jack referred to him as Budd Turner though.

Mr. HUBERT. Would that be a call that had come in or a call given to you by Jack?

Mr. CRAFT. I am not sure, sir. I believe it was one given to me by Jack.

Mr. HUBERT. Do you know anything about that man?

Mr. CRAFT. No, sir.

Mr. HUBERT. Never met him.

Mr. CRAFT. Not that I know of.

Mr. HUBERT. Did you ever hear his name spoken other than in this connection?

Mr. CRAFT. No, sir.

Mr. HUBERT. Let's turn over to the next page then which is page 5. Would you read it because I can't read your handwriting.

Mr. CRAFT. Page 5 or do you want to read the reverse of page 4, sir.

Mr. HUBERT. I want to read the reverse of page 4 I beg your pardon.

Mr. CRAFT. It starts with line Linda phone number RI 2-0720, and the initials R. W. Bowsher.

Mr. HUBERT. Do you think that those three entries relate to the same thing.

Mr. CRAFT. I don't believe they do, sir.

Mr. HUBERT. Then tell us what they do mean independently.

Mr. CRAFT. I believe the line DA and the line number is a number where we could get ahold of this girl Linda, but the R. W. Bowsher I have no recollection of what it would be.

Mr. HUBERT. Does it seem to be written with a different pen or pencil?

Mr. CRAFT. The pencil that was used for the word Linda and the phone number seems to have been sharper than the one used for R. W. Bowsher.

Mr. HUBERT. Was it your custom to separate independent episodes by leaving a blank line between them?

Mr. CRAFT. I have done so most of the time; yes, sir.

Mr. HUBERT. In this case you don't seem to have done so.

Mr. CRAFT. Sometimes I would put them right under something else.

Mr. HUBERT. Anyway your recollection now is that you think the word Linda and the telephone number under it is independent from the line that immediately follows which reads "R. W. Bowsher?"

Mr. CRAFT. I believe so; yes sir.

Mr. HUBERT. Who is Linda?

Mr. CRAFT. I don't know, sir; I don't recall.

Mr. HUBERT. You said she was a——

Mr. CRAFT. I believe she was more like a girl that called in answer to the ad we ran in the paper.

Mr. HUBERT. What about R. W. Bowsher, then?

Mr. CRAFT. I don't recall anything about him.

Mr. HUBERT. Let's pass to the next entry which is separated from R. W. Bowsher by a blank line.

Mr. CRAFT. Buddy Heard, Loflin Hotel, phone number KE 2-4672.

Mr. HUBERT. Isn't that 71?

Mr. CRAFT. 71, yes sir. And underneath that the numbers 5336827, and 100 North Florence—and the word "office." I believe that would be the fact that Buddy Heard was staying at the Loflin Hotel. The KE number would be a number where we could reach Buddy Heard. The next number down would be probably a number for the office. I am not sure.

Mr. HUBERT. And the telephone for that office.

Mr. CRAFT. I believe would be the 533-6827. I am not positive.

Mr. HUBERT. You think that those five lines beginning Buddy Heard and ending 100 North Florence—office are all related to the same transaction?

Mr. CRAFT. I would believe so; yes.

Mr. HUBERT. Do you think they are not related to the line which immediately follows starting "Burt called?"

Mr. CRAFT. No, sir; I believe that is something entirely different.

Mr. HUBERT. Do you know Buddy Heard?

Mr. CRAFT. I am not positive. I believe I have met him. I am not sure. But "Burt called" underneath that——

Mr. HUBERT. Let's not leave Buddy Heard yet. Does the name mean anything to you at all? You might have some recollection in your mind?

Mr. CRAFT. I have heard the name mentioned several times but I don't know what Heard done for a living. I believe he had something in connection with the actor's union. I am not sure.

Mr. HUBERT. You don't think you have ever met him?

Mr. CRAFT. I am not sure, sir.

Mr. HUBERT. Go to the next entry, then.

Mr. CRAFT. Burt will call later. You have his home number. I believe that would be all related.

Mr. HUBERT. Those four lines would be related to one another?

Mr. CRAFT. Yes.

Mr. HUBERT. What would be the significance of that?

Mr. CRAFT. The fact that this Burt called and wouldn't leave the number but said that Jack had his home number.

Mr. HUBERT. "You" there refers to Jack, right?

Mr. CRAFT. Yes.

Mr. HUBERT. In other words, this was a note that was being written so that when Jack read it if he weren't there he would know it was written to him?

Mr. CRAFT. That is right, sir.

Mr. HUBERT. Who is Burt?

Mr. CRAFT. I don't recall who he was.

Mr. HUBERT. All right. That finishes the back of page 4. Mr. Griffin, do you want to start with page 5?

Mr. GRIFFIN. In other words, you got through the entries "Burt called." For my own clarification, did we identify where the Loflin Hotel is, which city that is in?

Mr. CRAFT. No, sir; we didn't.

Mr. GRIFFIN. Do you know where that is?

Mr. CRAFT. I am not sure. I believe that it is Dallas. I am not positive.

Mr. GRIFFIN. Are all of the entries from Buddy Heard to 100 North Florence—office—

Mr. HUBERT. That has been covered.

Mr. GRIFFIN. Then on the top of page 5 there is a series of notations. Would you read those off.

Mr. CRAFTARD. "Get ad off to Hyman." In other words things to tell Jack, to remind Jack he had to do was to get an ad off to Hyman, pay a phone bill and go to the bank and then appointment call to Earl.

Mr. GRIFFIN. Do you recall what ad there was to get off to Hyman?

Mr. CRAFTARD. I believe it was the ad in connection with the twistboards. I am not positive. We were sending an ad to this Hyman.

Mr. GRIFFIN. Do you recall where the ad was to be placed?

Mr. CRAFTARD. No, sir. He was to mail it, I believe. I am not positive.

Mr. GRIFFIN. What is the meaning of "appointment call to Earl"? What is an appointment call?

Mr. CRAFTARD. He had called and asked the operator to place the call at a certain time and to call him back when the connection had been made.

Mr. GRIFFIN. The mailing of the ad to Hyman and the paying of the phone bill and the going to the bank and the appointment call to Earl, did these all occur on the same day?

Mr. CRAFTARD. I believe so.

Mr. GRIFFIN. There is a line drawn under appointment call to Earl. It separates the page in half roughly.

Mr. CRAFTARD. Yes, sir.

Mr. GRIFFIN. What is the significance of that line.

Mr. CRAFTARD. It would be that this top portion of the page would have been 1 day, things I had wrote down for 1 day. The bottom of it would have been another day or on 2 or 3 days later.

Mr. GRIFFIN. Now, there is an entry there "get post office box."

Mr. CRAFTARD. Yes.

Mr. GRIFFIN. What was that in connection with?

Mr. CRAFTARD. I believe he was going to get another post office box to use for this twistboard setup.

Mr. GRIFFIN. Did he already have one post office box before that?

Mr. CRAFTARD. I believe he was receiving the mail through the Carousel Club and his home address.

Mr. GRIFFIN. There is a number under there RI 1-0345. Do you know whose phone number that is?

Mr. CRAFTARD. No, sir; I don't.

Mr. GRIFFIN. And there is a line with nothing written on it after that, and there is another entry. What is that?

Mr. CRAFTARD. "Pauline called" at I believe 4 and will be in about 7 or something like that.

Mr. GRIFFIN. Who was Pauline?

Mr. CRAFTARD. She was more or less I'd say the assistant manager over at the Vegas Club.

Mr. GRIFFIN. That was Pauline Hall.

Mr. CRAFTARD. I would say so.

Mr. GRIFFIN. That concludes the front part of page 5; is that correct?

Mr. CRAFTARD. Yes.

Mr. GRIFFIN. Mr. Hubert, do you have any questions you want to ask on those entries on page 5?

Mr. HUBERT. Do you remember the appointment call with Earl?

Mr. CRAFTARD. No, sir; I don't.

Mr. HUBERT. Those entries at the top of page 5, the four of them, the things that you were to do or remind him of, were they simply told to you by Jack over the phone or in person and then you were to remind him the next day or later?

Mr. CRAFTARD. Things that Jack said and I was to remind him the next day. I believe on this phone call he had tried to place it one day and he couldn't get the phone call through so he arranged for an appointment call the next afternoon I believe it was.

Mr. HUBERT. Did you do it yourself?

Mr. CRAFT. If Jack did?

Mr. HUBERT. Do you remember him doing it?

Mr. CRAFT. I can remember him placing, trying to place a call to Earl one day and he couldn't make it and he arranged a call for the next day. But I don't know if this was the incident or not.

Mr. HUBERT. What this simply means is that you were to remind him of it?

Mr. CRAFT. Yes, sir.

Mr. HUBERT. That was then your function with respect to it?

Mr. CRAFT. Yes, sir.

Mr. GRIFFIN. Do you recall Jack ever mentioning or did you ever hear anything about the Triangle Manufacturing Co.

Mr. CRAFT. I don't recall it, sir.

Mr. GRIFFIN. Do you recall if Jack had any dealings with any people in Wisconsin?

Mr. CRAFT. Not that I know of, sir.

Mr. GRIFFIN. I am going to turn over to the back of page 5. There is a name written at the top of the back of page 5. What name is that?

Mr. CRAFT. Jerry Lindsay.

Mr. GRIFFIN. Who is Jerry Lindsay?

Mr. CRAFT. He called in wanting a job. He had been a floorman in another club and he called in asking about a job at the Carousel Club.

Mr. GRIFFIN. What is a floorman?

Mr. CRAFT. A polite way of saying bouncer.

Mr. GRIFFIN. Did Jack employ a bouncer while you were there?

Mr. CRAFT. No, sir.

Mr. GRIFFIN. Did you ever talk to Jack about why he did or did not, why he didn't have a bouncer?

Mr. CRAFT. No, sir.

Mr. GRIFFIN. Was there any need for a bouncer?

Mr. CRAFT. No, sir; not the Carousel Club. This would have been in connection with the Vegas Club, I believe.

Mr. GRIFFIN. Was there a tougher crowd at the Vegas Club?

Mr. CRAFT. They had sometimes some pretty tough crowds out there on weekend nights. People would get drunk and start giving them trouble. The floorman would talk to the man trying to get him to quiet and if he wouldn't be quiet he would escort him to the door.

Mr. GRIFFIN. The Vegas Club didn't have stripteasers did it?

Mr. CRAFT. No.

Mr. GRIFFIN. Yet there was a tougher crowd there at the Vegas.

Mr. CRAFT. Yes.

Mr. GRIFFIN. Why was that?

Mr. CRAFT. The type of crowd that frequented the clubs, the Carousel Club and the other burlesque shows in town was the businessmen more than anything, whereas the Vegas Club's clientele was more or less common laborers, working people. It was a dance club where you could go in and buy beer, soft drinks and you could dance, and the clientele there was of the rougher nature.

Mr. GRIFFIN. I was a little bit confused in your testimony yesterday.

Was it your impression that Jack was doing better financially off the Vegas than off the Carousel?

Mr. CRAFT. Definitely; yes.

Mr. GRIFFIN. And you say that with positiveness? What makes you so positive about that?

Mr. CRAFT. Two or three different times Jack said if it wasn't for the Vegas Club he would have had to close the Carousel down a long time before. The Vegas Club was making enough money to keep the Carousel and the Vegas both running.

Mr. GRIFFIN. Why do you think he kept the Carousel open?

Mr. CRAFT. I don't know, sir. There had been a stretch where I guess he had had pretty bad luck with the Carousel, hadn't been making much money and he used the money he made from the Vegas Club to keep the Carousel going at that time from what I understood.

Mr. GRIFFIN. But the time you were working there was the Carousel carrying its own?

Mr. CRAFT. I believe so; yes, sir; to my knowledge.

Mr. GRIFFIN. So you felt that in the month or 2 months that you worked for Jack, both the Vegas and the Carousel were self-sustaining operations?

Mr. CRAFT. Yes.

Mr. GRIFFIN. After this entry about Jerry Lindsay, there is a telephone number TA 7-2553 floorman, and I understand from your testimony those all should be read together. Then there is a line with nothing written on it and there is a notation which I wonder if you can decipher.

Mr. CRAFT. "Talked to Leo—Mrs. Grant."

Mr. GRIFFIN. Would you recall the significance of that, who Leo was?

Mr. CRAFT. He worked at, I believe he was handling the floor at the Carousel most of the time. I don't recall what his last name was. I believe this was the night that I stayed at the Vegas Club for Jack the first night. I believe Leo called and I talked to him and then I talked to Mrs. Grant right away. Mrs. Grant called right away after that and I talked to her. I am not positive.

Mr. GRIFFIN. Is it your impression that the call from Jerry Lindsay was also taken at the Vegas Club?

Mr. CRAFT. No; the call from Jerry Lindsay was taken at the Carousel Club.

Mr. GRIFFIN. How about the telephone number under that, EM—

Mr. CRAFT. That is FL 1-9303.

Mr. GRIFFIN. Yes; do you know what—

Mr. CRAFT. I don't recall what it would be in connection with, sir.

Mr. GRIFFIN. Or the next telephone number.

Mr. CRAFT. No, sir.

Mr. GRIFFIN. That concludes page 5. Now let me turn over to page 6.

There are some entries on there, Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, and Saturday, and then from Sunday through Monday you have entries of amounts of money after that. Did you make those entries on there?

Mr. CRAFT. Yes.

Mr. GRIFFIN. And what do those refer to?

Mr. CRAFT. It refers to draws that I made from the till.

Mr. GRIFFIN. Do you recall what week that would have been that you made that entry?

Mr. CRAFT. No sir; I don't.

Mr. GRIFFIN. The entries for Thursday, Friday, and Saturday are not complete. Do you have any recollection on the basis of that that it was the last week that you worked there?

Mr. CRAFT. No; I don't believe so, sir. I don't believe it was. I might have been but I don't believe it was.

Mr. HUBERT. Larry, I notice that nowhere else in this little book are there entries of that nature. Can we assume that you only kept such records for 1 week or rather 4 days of 1 week?

Mr. CRAFT. I believe this was because of the fact that Jack had agreed to start paying me a salary and he wanted me to keep track of my draw slips, draws on that, and then it appears about Wednesday or Thursday he told me to quit keeping it, didn't have to keep track of it any more or something.

Mr. HUBERT. When you first went there it was just on a draw basis.

Mr. CRAFT. Yes.

Mr. HUBERT. Then you talked to him about a salary?

Mr. CRAFT. Yes.

Mr. HUBERT. He told you that he would think it over.

Mr. CRAFT. Yes.

Mr. HUBERT. And your testimony now is that after you all had talked about a salary he wanted to know what your draw was so that he could adjust the salary accordingly, is that right?

Mr. CRAFT. Yes.

Mr. HUBERT. So that these entries would have been made about the time that you talked about a salary?

Mr. CRAFT. Yes, sir. It would have been about 3 weeks before the assassination of President Kennedy I believe, sir.

Mr. GRIFFIN. That you talked about——

Mr. CRAFTARD. About the salary; yes.

Mr. HUBERT. It is fair to say then that these entries relate to that week, to wit, about 3 weeks before the assassination.

Mr. CRAFTARD. It would be 2 or 3 weeks before the assassination.

Mr. HUBERT. You said that the significance of the fact that there are no entries for Thursday, Friday and Saturday is that Jack told you that it was no longer necessary to keep a record of your draws?

Mr. CRAFTARD. I would believe so; yes, sir.

Mr. HUBERT. What did that mean with respect to whether you were going on salary or not?

Mr. CRAFTARD. I don't remember what it had to do with that, sir.

Mr. HUBERT. Did you go on a salary?

Mr. CRAFTARD. I never was paid any salary.

Mr. HUBERT. But you do remember he told you to stop keeping a record.

Mr. CRAFTARD. I believe that would be the reason that I quit. I don't actually recall him saying so but I believe that would be the reason.

Mr. HUBERT. Doesn't that refresh your memory?

Mr. CRAFTARD. No sir; it doesn't.

Mr. HUBERT. You didn't let me finish but I will repeat it. Doesn't that refresh your memory with respect to the fact that you all had agreed upon a salary then? Could it have any other significance?

Mr. CRAFTARD. He had said something; he said I would draw a salary but I don't believe there was ever any exact figure agreed upon. I don't remember of any.

Mr. HUBERT. In other words, on Wednesday, although you had not agreed on what the amount of the salary would be, your recollection is that he told you it was no longer necessary to keep this because there would be a salary?

Mr. CRAFTARD. Yes; I believe so.

Mr. HUBERT. But there never was any salary paid at all.

Mr. CRAFTARD. That is right.

Mr. HUBERT. When did you normally make these entries?

Mr. CRAFTARD. Whenever I'd make a draw. Usually in the evening I made most of my draws.

Mr. HUBERT. And you would put it in the book immediately.

Mr. CRAFTARD. Yes; usually.

Mr. HUBERT. Isn't it a fact that sometimes you would put it in there the next day.

Mr. CRAFTARD. I might sometimes the next day; yes.

Mr. HUBERT. Isn't it a fact also that at the beginning of that week you wrote down all of these days and then the entries were made as you drew for each day?

Mr. CRAFTARD. Yes.

Mr. HUBERT. Now an entry for Thursday would have been made on Friday, wouldn't it?

Mr. CRAFTARD. I believe it would have been made on Thursday.

Mr. HUBERT. I think you just told me that there was at least the possibility.

Mr. CRAFTARD. There was a possibility I would have waited until Friday but I believe I would have made the entries on the day I made the draw.

Mr. HUBERT. I am suggesting to you that these sets of entries have to do with the week in which President Kennedy was killed, and that is that you had agreed upon a salary on the Wednesday.

Mr. CRAFTARD. I don't recall exactly what week they had to do with, sir; really. It could have been that week.

Mr. HUBERT. But you had agreed on salary?

Mr. CRAFTARD. Yes.

Mr. HUBERT. But not the amount of it?

Mr. CRAFTARD. That is right.

Mr. HUBERT. And you never were paid any?

Mr. CRAFTARD. That is right.

Mr. HUBERT. For instance, the Saturday before you left Dallas you were not paid a salary.

Mr. CRAFT. No.

Mr. HUBERT. Had a salary been agreed upon prior to that time?

Mr. CRAFT. I don't recall that, sir.

Mr. HUBERT. If it had it would have been paid wouldn't it?

Mr. CRAFT. Yes; it would have been.

Mr. HUBERT. Doesn't that pinpoint then this series of days as being the week during which President Kennedy was killed on a Friday.

Mr. CRAFT. It seems to; yes.

Mr. GRIFFIN. After the entry "Saturday" there is a blank line and then there is an entry "call home as soon as possible."

How did that come to be written?

Mr. CRAFT. I don't remember, sir. It could have been somebody called in to have one of the girls call home or something like this. A couple of the girls had been married and had children.

Mr. GRIFFIN. Was that a note left for Jack Ruby or for yourself?

Mr. CRAFT. I don't believe it was for Jack Ruby. I don't remember.

Mr. GRIFFIN. Did you carry this notebook on your person at all times?

Mr. CRAFT. When I was in the club it was in my pocket all the time.

Mr. GRIFFIN. And when you were not in the club?

Mr. CRAFT. Most of the time it would be in my pocket, anyway.

Mr. GRIFFIN. Now there is a telephone number written after the previous entry, and it is RI 1-4643. Do you remember that entry?

Mr. CRAFT. No, sir; I don't remember it.

Mr. GRIFFIN. That concludes page 6.

Now let me turn over page 6 to the back, and there is something written on there, Schroll. Is that in your handwriting?

Mr. CRAFT. Yes.

Mr. GRIFFIN. And then there is the name Dick Gifford, KTVT, Fort Worth, TA 3-7110. Is that in your handwriting?

Mr. CRAFT. Yes.

Mr. GRIFFIN. Now do you remember how this Schroll name happened to be written down?

Mr. CRAFT. No, sir; I don't.

Mr. GRIFFIN. Or who that refers to?

Mr. CRAFT. No, sir.

Mr. GRIFFIN. How about Dick Gifford?

Mr. CRAFT. He was I believe an MC over at the KTVT.

Mr. GRIFFIN. Now do you remember how that entry happened to be put in there?

Mr. CRAFT. It was something in connection with the twist board setup. I called him in connection with—Jack give me the number to call and ask for this Dick Gifford.

Mr. GRIFFIN. Then what did you say to Dick Gifford?

Mr. CRAFT. I believe it was something on the price of advertisement on TV, for a TV advertisement or something of that sort.

Mr. GRIFFIN. And what makes you think that it was the price of a TV ad?

Mr. CRAFT. Mostly this next line hasn't got anything on it. It has been erased. I believe I erased it, 150 for 1 minute, and I recall this 150 for 1 minute was in connection with a TV advertisement.

I don't remember whether I made the call or whether Jack made the call or what.

Mr. GRIFFIN. After the line 150 for 1 minute, which is partially erased, there is an entry "Names of record shops where it can be bought."

Mr. CRAFT. Yes.

Mr. GRIFFIN. What does that refer to?

Mr. CRAFT. I am not sure of what it does refer to, sir. Probably a record of some kind that Jack was wanting to get ahold of.

Mr. GRIFFIN. Is that in your handwriting?

Mr. CRAFT. Yes.

Mr. GRIFFIN. Do you recall any records that Jack was interested in buying?

Mr. CRAFT. He was buying records and bought a lot of records he gave away as prizes in the club.

Mr. GRIFFIN. What kind of records were they?

Mr. CRAFT. Such records as, Belly Dancer and Striptease for Your Husband, Rusty Warren records and such as that.

Mr. GRIFFIN. So they were what you might call party records?

Mr. CRAFT. Yes; party records.

Mr. GRIFFIN. Did Jack show an interest in any other kind of records besides party records.

Mr. CRAFT. Not for the club that I ever saw.

Mr. GRIFFIN. How about for other purposes?

Mr. CRAFT. I don't remember him ever saying anything about records for anything else.

Mr. GRIFFIN. That concludes the back part of page 6.

We will turn over to the front part of page 7. There are some entries there. Are those entries all in your handwriting?

Mr. CRAFT. Yes.

Mr. GRIFFIN. The first entry is Joe Roskydall.

Mr. CRAFT. Yes.

Mr. GRIFFIN. Would you tell us again who Joe Roskydall is?

Mr. CRAFT. The name Roskydall is the last name of a friend of mine. This Joe was a number in the phone number I called when I was trying to locate this friend of mine.

Mr. GRIFFIN. What is your friend's first name.

Mr. CRAFT. Robert Roskydall.

Mr. GRIFFIN. And was Robert living with Joe Roskydall?

Mr. CRAFT. No; I figured they might be related. He had been around Dallas for quite a while and I thought they might be related in some way.

Mr. GRIFFIN. There is something written on the next line after Joe Roskydall. What is that?

Mr. CRAFT. It looks like Benning, EV 1-6260.

Mr. GRIFFIN. Does that have any connection with Joe Roskydall?

Mr. CRAFT. I don't believe so.

Mr. GRIFFIN. Do you recall what Benning was?

Mr. CRAFT. No, sir.

Mr. GRIFFIN. What is written on the next line?

Mr. CRAFT. W. J. Groveland, DA 1-5178.

Mr. GRIFFIN. Is that a person?

Mr. CRAFT. I believe so; yes.

Mr. GRIFFIN. Who was that?

Mr. CRAFT. I don't recall.

Mr. GRIFFIN. Do you recall how that entry came to be?

Mr. CRAFT. No, sir.

Mr. GRIFFIN. There is another entry there.

Mr. CRAFT. Dick Lenard.

Mr. GRIFFIN. Yes; who is Dick Lenard?

Mr. CRAFT. I don't recall that, sir.

Mr. GRIFFIN. There is another one.

Mr. CRAFT. KTVT TA 3-7110.

Mr. GRIFFIN. That is the same number that you had for Dick Gifford.

Mr. CRAFT. Yes.

Mr. GRIFFIN. Does that indicate that there was a second call made?

Mr. CRAFT. I believe that this KTVT here was wrote down before the other one was. It was later he give me the name Dick Gifford for the same number.

Mr. GRIFFIN. After the entry about KTVT there is a line with nothing written on it and there is some more writing.

Mr. CRAFT. E. J. Evans.

Mr. GRIFFIN. Do you know who he was?

Mr. CRAFT. No.

Mr. GRIFFIN. What is the next?

Mr. CRAFT. Stevens Park Beauty Salon, 2140 Forth Worth.

Mr. GRIFFIN. What is the significance of that entry?

Mr. CRAFT. Jack had me calling the beauty salons trying to get them to promote this twist board for him.

Mr. GRIFFIN. And did you call more than one beauty salon?

Mr. CRAFT. I called several of them around Dallas. I don't remember calling any in Fort Worth.

Mr. GRIFFIN. What would you do when you would call these beauty salons.

Mr. CRAFT. Talk to them about the twist boards.

Mr. GRIFFIN. How would a typical conversation go.

Mr. CRAFT. I'd call them and tell them——

Mr. GRIFFIN. Introduce yourself?

Mr. CRAFT. Introduce myself and tell them that I was promoting a twist board exerciser and tell them a little bit about the exerciser and that we would like to arrange a deal where we could put this exerciser in their salon, put it for sale in their salons.

Mr. GRIFFIN. And did you make any placements?

Mr. CRAFT. No sir. Excuse me, but this one here was 2140 Fort Worth Avenue in Dallas, Tex.

Mr. GRIFFIN. That would be in Dallas.

Mr. CRAFT. Yes. The phone number would be WH 6-9755. Underneath that is mail brochure. I believe we were supposed to mail a brochure to them.

Mr. GRIFFIN. Are you sure that is mail brochure and not Maisel Brothers.

Mr. CRAFT. No, I am positive that is mail brochure, almost positive of that.

Mr. GRIFFIN. And what were you supposed to do?

Mr. CRAFT. Mail a brochure to this Stevens Park Beauty Salon.

Mr. GRIFFIN. Did Jack have brochures printed up?

Mr. CRAFT. Yes.

Mr. GRIFFIN. How long after you started to work for him did he have these brochures? When did he first have them?

Mr. CRAFT. I believe it was about 2 weeks before President Kennedy was assassinated he got them. He hadn't got them very long.

Mr. GRIFFIN. Can you describe the brochures? How many pages were they?

Mr. CRAFT. One page. It was a sheet, I believe it was 7½ inches long and I believe it was about 5½ inches wide.

It said "Twist a waist exerciser," and then it showed an exerciser board. Then I believe it showed a couple of the different positions of a person on an exerciser board. I am not positive of that.

Mr. GRIFFIN. How big were these twist boards?

Mr. CRAFT. They were about an 8-inch square.

Mr. GRIFFIN. What were they made out of?

Mr. CRAFT. I believe it was a 1½-inch pressed board.

Mr. GRIFFIN. That would be wood of some sort.

Mr. CRAFT. Pressed wood.

Mr. GRIFFIN. Is that a fiberboard?

Mr. CRAFT. Yes, sir.

Mr. GRIFFIN. It is not a plastic though?

Mr. CRAFT. I believe these boards were made out of sort of a plastic glue in the press board. Then underneath that would be a ball-bearing disk, sort of a twist setup with a small piece of masonite attached to the bottom of that. The board would twist on the ball bearings.

Mr. GRIFFIN. And would you lie on the floor on this thing?

Mr. CRAFT. No; you would stand on it and twist.

Mr. GRIFFIN. Who designed this item?

Mr. CRAFT. I don't know who originally designed the item.

Mr. GRIFFIN. Did you get the impression that Jack had designed it himself?

Mr. CRAFT. I don't really know, sir. I never got any idea of who had designed it.

Mr. GRIFFIN. Now the brochure, did it have a picture of the twist board on it?

Mr. CRAFT. Yes; I believe so. I am not positive of that.

Mr. GRIFFIN. That concludes page 7, doesn't it.

Mr. CRAFT. Yes, sir.

Mr. GRIFFIN. The front part of page 7.

Now turning to the back of page 7, there are some entries in pencil, are those all in your handwriting?

Mr. CRAFT. Yes.

Mr. GRIFFIN. Now what is the first entry?

Mr. CRAFT. Ed McMullmore it looks like. It is probably spelled wrong.

Mr. GRIFFIN. Do you remember that name?

Mr. CRAFT. No, sir. I don't.

Mr. GRIFFIN. And then there is two telephone numbers written after that.

Mr. CRAFT. There is the word "Johnnie call Detroit."

Mr. GRIFFIN. But there are two telephone numbers.

Mr. CRAFT. Yes.

Mr. GRIFFIN. And then the note "Johnnie call Detroit Helene." What does that have to do with—?

Mr. CRAFT. Johnnie was the first name of one of the MC's Jack had working for him. I don't recall the last name. He got a call to call Detroit, to call Helene in Detroit. Apparently he had the number because that is all I got. I was told to have him call Helene in Detroit.

Mr. GRIFFIN. Do you know who Helene was?

Mr. CRAFT. No, sir. I thought it was possibly his wife.

Mr. GRIFFIN. Then there are three blank lines.

Mr. CRAFT. Yes.

Mr. GRIFFIN. And a number written upside down. What number is that?

Mr. CRAFT. That is RI 6-6807.

Mr. GRIFFIN. Do you recognize that number?

Mr. CRAFT. No; I don't. I don't believe that is my handwriting. It doesn't appear to be. For one thing for the fact that it is wrote with the page turned upside down, for one thing, and the numbers aren't shaped like any numbers are shaped.

Mr. GRIFFIN. Is it possible, referring to the top of the page, that this entry which looks like Ed McMullmore is really Ed Mc, and then Mulmore?

Mr. CRAFT. It could be; yes.

Mr. GRIFFIN. Would that mean anything to you reading it that way?

Mr. CRAFT. No.

Mr. GRIFFIN. Now written on the right side up on the back of page 7 after the entry RI 6-6807, there is another entry. What is that?

Mr. CRAFT. CEN, which would be I believe the abbreviation for Central, and EX, which I believe would be the abbreviation for Expressway, dash 5400.

Mr. GRIFFIN. What does that have to do with?

Mr. CRAFT. I don't think anything. I believe that is my writing. Let me see.

Mr. GRIFFIN. It is or is not?

Mr. CRAFT. I believe it is. Wait a minute, Jack was going somewhere or somebody else was going for him and he was having trouble, didn't know how to get there. Somebody was going somewhere and they didn't know how to get there and I was talking to the people they was going to see and they told me to have him turn at Central Expressway 5400 on McKinney to 2500.

Mr. GRIFFIN. Those are directions to get to some place?

Mr. CRAFT. Yes; McKinney, but I don't remember where.

Mr. GRIFFIN. And were they directions for you or for Jack?

Mr. CRAFT. For somebody else. I don't recall who it was for.

Mr. GRIFFIN. For a friend of Jack's?

Mr. CRAFT. I don't recall. I give the directions to somebody else but I don't recall who it was.

Mr. GRIFFIN. Now is it your understanding then that you would drive out Central Expressway to the 5400 block?

Mr. CRAFT. Yes.

Mr. GRIFFIN. And then at the 5400 block you would find McKinney?

Mr. CRAFT. Make a right-hand turn I believe on McKinney, the 2500 block.

Mr. GRIFFIN. What makes you think you make a right-hand turn?

Mr. CRAFTARD. I remember something about the conversation. I am trying to remember. I can't remember too much of it.

Mr. GRIFFIN. Was that a conversation you had with somebody on the telephone?

Mr. CRAFTARD. I believe it was. I am not positive. I would not swear to it but I believe it was over the telephone that I was given these directions.

Mr. GRIFFIN. And you were to pass the directions on to somebody else?

Mr. CRAFTARD. Yes.

Mr. GRIFFIN. What part of Dallas would that be in, following those directions?

Mr. CRAFTARD. I believe it would be the southern portion of Dallas, I am not sure. It seems to me 5400 on Central would be the other end of Dallas, the southern end.

Mr. GRIFFIN. That concludes the back part of page 7. Now on page 8 there are some entries. Whose entries are those?

Mr. CRAFTARD. These are my entries.

Mr. GRIFFIN. All right, the first one has to do with somebody named Lenard Woods.

Mr. CRAFTARD. Lenard Woods, his social security number, his address, 3420 Medow, Apt. No. 235. These gentlemen on this page are all members of the band that played at the Vegas Club, and it would be Milton Thomas, his social security number, with the address 2220 Anderson, the phone number HA 1-1026; Clarence McInnis, social security number, the address 2607 Oakland, no phone number; James Dotson, the social security number, the address 1136 Fletcher, his phone number RI 7-7436; the name James T. Aycox, his social security number, 2715 Hebornia; I believe it is with a notation under that that he also was known as Bear; they called him the Bear. His phone number was HA 1-1026.

Mr. GRIFFIN. How did you happen to come to put all of those notations in there?

Mr. CRAFTARD. Jack's sister took sick. He had me get the names and the addresses of the boys. I had understood him to say he wanted it for tax purposes and I got the social security numbers too, so he could get in touch with them for one thing when he did want to get in touch with them and also for he said tax purposes.

Mr. GRIFFIN. Did you see these men at the Vegas Club and get the information there or did you call them?

Mr. CRAFTARD. I believe I got these from, it was either Jack's sister or Pauline. I am not sure.

Mr. GRIFFIN. That concludes the front side of page 8.

Mr. CRAFTARD. Yes.

Mr. GRIFFIN. On the back of page 8 there are some entries. What are those entries?

Mr. CRAFTARD. The numbers, the phone number WH 3-9783. That doesn't mean anything to me whatsoever. The phone number TA 7-9088. I can't make out what is underneath it.

Mr. GRIFFIN. Is that your handwriting?

Mr. CRAFTARD. I don't know for sure. It could be.

Mr. GRIFFIN. And this telephone number doesn't mean anything to you?

Mr. CRAFTARD. No.

Mr. GRIFFIN. That concludes page 8. Let's look at page 9.

There are some entries there. Are those in your handwriting?

Mr. CRAFTARD. No; I don't remember every making an entry of that sort. For one thing this phone number has been gone over two or three times. These numbers \$3, \$3.50, that has no meaning whatsoever to me. None of this has any meaning to me whatsoever. I don't recall ever making an entry of that sort.

Mr. GRIFFIN. Can you ever even decipher this 18 and then a 12 and then something is written. What is that?

Mr. CRAFTARD. It looks like M-M-L-E-S or it could be M-E-B-L-S. That is as close as I can come to it.

Mr. GRIFFIN. There is a telephone number RI 7-5610 also on that page.

Mr. CRAFTARD. Yes.

Mr. GRIFFIN. And is that in your handwriting?

Mr. CRAFTARD. I don't believe so. It could be. It could be, I am not positive.

Mr. GRIFFIN. That concludes page 9, doesn't it?

Mr. CRAFT. Yes.

Mr. GRIFFIN. The front part. And there is nothing written on the back of page 9.

Mr. CRAFT. No.

Mr. GRIFFIN. And there is nothing written on the front or back of page 10.

Mr. CRAFT. That is right.

Mr. GRIFFIN. Page 11 is a half sheet of paper and there is nothing written on the front or back of what is left of that. Now on page 12 there are some items "supporter, shaving cream, after shave lotion, tooth brush, code 10 hair cream."

Mr. CRAFT. Yes.

Mr. GRIFFIN. Are those in your handwriting?

Mr. CRAFT. Yes.

Mr. GRIFFIN. And they are personal items?

Mr. CRAFT. Yes.

Mr. GRIFFIN. That you purchased for yourself?

Mr. CRAFT. Yes.

Mr. GRIFFIN. How long after you began to work for Jack was that entry made?

Mr. CRAFT. I believe about 2 or 3 weeks after I went to work for Jack.

Mr. GRIFFIN. How long before you left?

Mr. CRAFT. That would be at least 4 or 5 weeks before I left.

Mr. GRIFFIN. That is on the front part of page 12 and there is nothing else on the front part of page 12. On the back part of page 12 there are a number of entries. Can you read those off to us.

Mr. CRAFT. The name Bonnie?

Mr. GRIFFIN. Who is Bonnie?

Mr. CRAFT. She is one of the waitresses at the Carousel Club.

Mr. GRIFFIN. What is after that?

Mr. CRAFT. Salami, swiss cheese on rye with mayonnaise.

Mr. GRIFFIN. And then what is the entry.

Mr. CRAFT. Ham and cheese with mayonnaise.

Mr. GRIFFIN. There is an M or something up ahead.

Mr. CRAFT. That signifies the mayonnaise.

Mr. GRIFFIN. I see.

Mr. CRAFT. PS, I don't know exactly what that PS meant there. There is ham and cheese with mayonnaise. I am not sure what the first part of this was.

Mr. GRIFFIN. Would that be Betty or Becky.

Mr. CRAFT. It might have been Becky, probably Becky; yes.

Mr. GRIFFIN. Was there a girl there named Becky, a waitress?

Mr. CRAFT. Yes; a waitress. Then the next entry on the page is Bill Remike.

Mr. GRIFFIN. Who is he?

Mr. CRAFT. He called in for reservations at the Carousel Club. To continue with that, Bill Remike, two couples at 9:30 they asked for good locations. The next entry on that is the name Proctor, one couple at 9 o'clock.

Mr. GRIFFIN. That is also a reservation.

Mr. CRAFT. Also a reservation.

Mr. GRIFFIN. That concludes the back of page 12.

Mr. CRAFT. Yes.

Mr. GRIFFIN. Now page 13, there is an entry.

Mr. CRAFT. The phone number WH 2-5326, Bobby Patterson.

Mr. GRIFFIN. Who is Bobby Patterson.

Mr. CRAFT. I believe he was at the Vegas Club, one of the players at the Vegas Club. I don't have his name down. He had something to do with the band at the Vegas Club.

Mr. GRIFFIN. Was he somebody that you saw? Had you met him?

Mr. CRAFT. I met Bobby Patterson; yes.

Mr. GRIFFIN. How many times would you say you met him?

Mr. CRAFT. I believe I saw him once or twice.

Mr. GRIFFIN. Where did you see him?

Mr. CRAFT. I believe once at the Carousel Club and I believe I saw him at the Vegas Club one time.

Mr. GRIFFIN. Do you recall now the time you saw him at the Carousel, when was that?

Mr. CRAFT. He come in in the afternoon and talked to Jack.

Mr. GRIFFIN. And do you recall how long he stayed?

Mr. CRAFT. He wasn't there very long, maybe 15 or 20 minutes at the most.

Mr. GRIFFIN. And do you recall what he talked about with him?

Mr. CRAFT. I believe it was something about, had something to do with who was in charge of the band at the Carousel or the Vegas Club or something of that sort. I am not positive.

Mr. GRIFFIN. How about the time that you think you saw him at the Vegas Club.

Mr. CRAFT. I believe one night when I went over with Jack he was there. He played at the Vegas Club. I am trying to get it straight. I think he was a guitar player. No; wait a minute, a horn player, saxophone player I believe it was. And this buddy of his, they had an act where the buddy lay down across two chairs and he stepped up on his buddy's chest and he stood on his buddy's chest playing his horn.

I believe that was Bobby Patterson. I am not positive.

Mr. GRIFFIN. Could this guy have been a police officer?

Mr. CRAFT. No; I am very doubtful of that.

Mr. GRIFFIN. You didn't know any Bobby Patterson who was a police officer?

Mr. CRAFT. No.

Mr. GRIFFIN. And there is no question that you had met a guy named Bobby Patterson.

Mr. CRAFT. No question there; no.

Mr. GRIFFIN. Would Andy Armstrong know Bobby Patterson?

Mr. CRAFT. Yes; I believe he would.

Mr. GRIFFIN. That entry is in pencil and there is a line with nothing written on it and then there is another entry under that. What is that?

Mr. CRAFT. It appears to be 3902 East Waco.

Mr. GRIFFIN. Who made that entry?

Mr. CRAFT. I have no idea.

Mr. GRIFFIN. I believe you testified before you didn't think that was your handwriting.

Mr. CRAFT. No. I would change that. I would say that was 0902 if you take a close look at it. You can see that, 0902 East Waco.

Mr. GRIFFIN. Or could it be E Street Waco?

Mr. CRAFT. It might be that, but I never made the entry, I would remember it if I saw it.

Mr. GRIFFIN. That concludes the front part of page 13. On the back of page 13 there are some entries. What do those seem to be?

Mr. CRAFT. I'd say the first one would be call Jack at the Carousel. The next one would be call Mr. Ruby at the Carousel. The next one would be Tex Lacy. It is preveo I would say or something like that. That is all I can make out. Pre, and v-e-d-o.

Mr. GRIFFIN. Does that mean anything to you?

Mr. CRAFT. No. Were these entries "call Jack Carousel" and "Call Mr. Ruby at the Carousel," were these your entries?

Mr. CRAFT. Yes. I believe this would be my entry here, too. I am not positive.

Mr. GRIFFIN. And were those notes for yourself or——

Mr. CRAFT. I believe it was something I told somebody else or something. I don't even—I can't even figure why I would write it down. I don't know. That doesn't really look like my handwriting. I wouldn't have put "Call Mr. Ruby." I'd put "Call Jack." And this looks like "Mr." up at the top of the page. It is something I can't ever remember putting something like that on the top of a page without finishing it.

Mr. GRIFFIN. That concludes the back portion of page 13. Page 14 is about a third of a sheet written in pencil.

Mr. CRAFT. Yes.

Mr. GRIFFIN. What does that say?

Mr. CRAFT. I am not sure what it is.

Mr. GRIFFIN. You indicated this is Boeing and something or other afterward.

Mr. CRAFT. Yes.

Mr. GRIFFIN. And then "Frank Fisher."

Mr. CRAFT. Yes.

Mr. GRIFFIN. Who is Frank Fisher?

Mr. CRAFT. I have no idea.

Mr. GRIFFIN. But you indicated before that you thought that was in connection with twist boards.

Mr. CRAFT. Yes; I did.

Mr. GRIFFIN. Do you still think that?

Mr. CRAFT. It could be twist boards or something to do with these dogs.

Mr. GRIFFIN. Why do you think something to do with the dogs?

Mr. CRAFT. Boeing would be possibly Boeing Aircraft and I was making arrangements to ship one of the dogs to California, so it could be something to do with one of the dogs.

Mr. GRIFFIN. Do you recall a Frank Fisher who was a musician and who was a friend of Jack Ruby's?

Mr. CRAFT. I don't believe I ever met him. I am not positive.

Mr. GRIFFIN. That information doesn't refresh your recollection about Frank Fisher at all?

Mr. CRAFT. No.

Mr. GRIFFIN. That concludes the front part of page 14. On the back of page 14 there is a telephone number.

Mr. CRAFT. TA 7-2553. I don't recall what the number would be.

Mr. GRIFFIN. And then a notation about?

Mr. CRAFT. "Tuna fish with lettuce wholewheat toast drv."

Mr. GRIFFIN. That concludes the back of page 14. Now on page 15 at the top there is an entry. What is that entry?

Mr. CRAFT. I believe it is Charley Boland, KTVT with a number LA 6-8303.

Mr. GRIFFIN. Do you remember making a call to that number?

Mr. CRAFT. No; I don't.

Mr. GRIFFIN. Do you remember anything about that notation?

Mr. CRAFT. No; sir. It doesn't mean anything to me.

Mr. GRIFFIN. How about the next telephone number on there, WE 7-3837?

Mr. CRAFT. That doesn't mean anything to me. I believe I stated before I didn't believe I put that down.

Mr. GRIFFIN. How about "Herman Flowers," that doesn't mean anything to you?

Mr. CRAFT. No.

Mr. GRIFFIN. So the entry here "Herman Flowers from Wax a Hatchy" is the last entry on the front part of page 15.

We will turn that over and on the back of page 15 there are a lot of numbers written down.

Mr. CRAFT. Yes.

Mr. GRIFFIN. What do those numbers have to do with?

Mr. CRAFT. I have no idea. It is definitely not my figuring.

(Short recess taken.)

Mr. GRIFFIN. We are on page 16 and we are looking at the first entry on the page. What does that entry appear to be?

Mr. CRAFT. "K. Hamilton."

Mr. GRIFFIN. Does that mean anything to you?

Mr. CRAFT. No; the rest of the page, I would say that it was somebody had called in for reservations.

Mr. GRIFFIN. It says, "9-3 couples between runway."

Mr. CRAFT. Yes.

Mr. GRIFFIN. And that page 16 is a half sheet of paper and there is nothing more on the page, and turning it over on the back part of that half sheet of paper there is an entry. What is that?

Mr. CRAFT. "Mr. Miller Friday 15 people Collins Radio Co." It would be somebody called in for reservations for 15 people.

Mr. GRIFFIN. Now, there is another entry under that.

Mr. CRAFT. "Cody-City Hall."

Mr. GRIFFIN. Did you know who Cody was?

Mr. CRAFT. Jack had said something about it. I think he was an officer of the law. I'm not sure if he was an officer of the law or a lawyer, or what he was.

Mr. GRIFFIN. What do you recall? Do you recall the name Joe Cody?

Mr. CRAFT. No; I don't recall the first name of the gentleman.

Mr. GRIFFIN. What do you recall that Jack said about Cody?

Mr. CRAFT. I don't recall what Jack really did say. It had something to do with when he gave it to me it was something to do with city hall, he had to see him, or he wanted me to remind him to call him, or something like that.

Mr. GRIFFIN. When would this have been?

Mr. CRAFT. I can't recall.

Mr. GRIFFIN. Shortly before you left?

Mr. CRAFT. It might have been 2 or 3 weeks. I don't remember.

Mr. GRIFFIN. There is nothing further on that half sheet of paper, is there?

Mr. CRAFT. No.

Mr. GRIFFIN. Now, looking at the top of page 17 there is a number written. What is that number?

Mr. CRAFT. "TA 3-8101."

Mr. GRIFFIN. Do you know whose number that is?

Mr. CRAFT. I believe that would be the doctor's number. I'm not sure.

Mr. GRIFFIN. Under there is written the name "Dr. Aranoff."

Mr. CRAFT. Yes.

Mr. GRIFFIN. Is that your writing?

Mr. CRAFT. Yes.

Mr. GRIFFIN. Do you remember who Dr. Aranoff was?

Mr. CRAFT. He was Mrs. Grant's doctor, as I recall it.

Mr. GRIFFIN. Did you have any conversation with him?

Mr. CRAFT. No; not that I can recall. I never had any conversation with the doctor.

Mr. GRIFFIN. There is a line with nothing written on it. And the next line has what looks like a telephone number on it. What is that?

Mr. CRAFT. The number "FR 4-2764."

Mr. GRIFFIN. Is that a Dallas telephone number?

Mr. CRAFT. I am not positive of that. It might be.

Mr. GRIFFIN. Is the number familiar to you at all?

Mr. CRAFT. No; I don't recall the number at all.

Mr. GRIFFIN. And on the next line, what is written?

Mr. CRAFT. "LA 8-4716," the name "Debby."

Mr. GRIFFIN. Is the name Debby familiar to you?

Mr. CRAFT. It doesn't mean anything.

Mr. GRIFFIN. Now, there is a line with nothing written on it, and then there is another line.

Mr. CRAFT. "Overton Rd.," and "Hawthorne" underneath, it would be Hawthorne Road Drive, I believe, "Porta Build, Inc." company. This is all something of my own here.

Mr. GRIFFIN. What did that have to do with?

Mr. CRAFT. This is all on my own. At that time, I was going to try to get in touch with my brother-in-law who lives in Dallas, Tex., and this Overton Road, I believe, is where one of the people that I went to church with lived, out on Hawthorne Drive.

Mr. GRIFFIN. How about Porta—

Mr. CRAFT. I had at one time worked for Porter Building Corp.

Mr. GRIFFIN. Is that in Dallas?

Mr. CRAFT. Yes.

Mr. GRIFFIN. When had you worked for them?

Mr. CRAFT. I had worked for them the year before, the previous year.

Mr. GRIFFIN. Were you going to contact them?

Mr. CRAFT. I was thinking about maybe seeing if they needed any men down there, or something.

Mr. GRIFFIN. When did you make that entry?

Mr. CRAFTARD. This was about a month before President Kennedy was assassinated.

Mr. GRIFFIN. Did you ever contact them about a job?

Mr. CRAFTARD. I called them one time, I believe, and the gentleman wasn't there that I had talked to, and I never called back. The Litot Trailer Park, that is where we was staying, where my wife and I lived when we was living in Dallas.

Mr. GRIFFIN. That is the next entry on there?

Mr. CRAFTARD. Yes.

Mr. GRIFFIN. How about the telephone number?

Mr. CRAFTARD. That is the number of the Litot Trailer Park.

Mr. GRIFFIN. That concludes page 17, the front half. On the back half of page 17 there is a notation. What is that?

Mr. CRAFTARD. Call Buddy Heard, El Paso, dial direct, tell them that you are in town, that you are a friend and would like to get in touch with him. This is something for Andy. He was to call Buddy Heard in El Paso.

Mr. GRIFFIN. Did Andy go to El Paso?

Mr. CRAFTARD. No; he was to make a call; dial direct to El Paso as if he was in El Paso. I don't remember exactly what it had something to do with. It seemed like this Buddy here was a comedian or something that Jack was trying to hire or something of that sort.

Mr. GRIFFIN. Was Andy going to try to hire him?

Mr. CRAFTARD. I think it was just he was doing that for Jack, trying to find out how to get in touch with him. I am not sure.

Mr. GRIFFIN. Now, there are two lines with no writing on them, and then there is another entry. What is that?

Mr. CRAFTARD. The name Mary.

Mr. GRIFFIN. Do you know anybody named Mary, in Dallas?

Mr. CRAFTARD. It has no meaning to me except the fact that my sister-in-law's name is Mary.

Mr. GRIFFIN. How about the telephone number under that?

Mr. CRAFTARD. It has no meaning to me whatsoever.

Mr. GRIFFIN. And then the next telephone number?

Mr. CRAFTARD. It has no meaning, either.

Mr. GRIFFIN. That last telephone number on the page is RI 1-1456, and the other telephone number on that page is DA 4-4378. That concludes the back of page 17. Turning over to page 18, there are some entries on there. What is the first entry on the page?

Mr. CRAFTARD. It is D 2 with a dash and then the figure 175, \$1.75.

Mr. GRIFFIN. What is that?

Mr. CRAFTARD. I am not sure unless it is maybe some draws I took that day or something.

Mr. GRIFFIN. Are you sure that is \$2 and not \$200?

Mr. CRAFTARD. It might possibly be \$200.

Mr. GRIFFIN. Did you have any dealings with anybody about spending \$200?

Mr. CRAFTARD. Not that I can recall.

Mr. GRIFFIN. What is the notation after that?

Mr. CRAFTARD. Jack took \$20 from the bar till.

Mr. GRIFFIN. Is that your handwriting?

Mr. CRAFTARD. Yes.

Mr. GRIFFIN. Do you recall when that was?

Mr. CRAFTARD. No, sir; I don't recall.

Mr. GRIFFIN. Now, there is another entry after that, "Pete White Atty."

Mr. CRAFTARD. Pete White, attorney, Fidelity Union Life Building, with a number, RI 1-1295.

Mr. GRIFFIN. Did you make that entry?

Mr. CRAFTARD. Yes.

Mr. GRIFFIN. Do you recall anything about Pete White?

Mr. CRAFTARD. No.

Mr. GRIFFIN. Now, what is the next entry on there?

Mr. CRAFTARD. The next entry has to do with the twist boards. It is, "Call

beauty salon; tell them that I have a twist-a-waist exerciser," and let them have it for \$2; in quantities for \$1.75 each.

Mr. GRIFFIN. Is it fair to suggest that the \$2-175 that is written at the top of the page and this same entry about \$2 and \$1.75 both relate to twist boards?

Mr. CRAFTARD. Yes.

Mr. GRIFFIN. That concludes the front part of page 18. Turning over to page 18—

Mr. CRAFTARD. The first thing on the page is "Jimmy Rhodes can tell where to get blowups at." Some blowups of some pictures that Jack wanted and this fellow Jimmy Rhodes could tell him where to get them at.

Mr. GRIFFIN. Did you know Jimmy Rhodes?

Mr. CRAFTARD. No.

Mr. GRIFFIN. Did you ever hear of him?

Mr. CRAFTARD. I heard Jack mention the name.

Mr. GRIFFIN. Now, there is a line with nothing written on it, and the name?

Mr. CRAFTARD. Mr. Wooldridge.

Mr. GRIFFIN. Who is he?

Mr. CRAFTARD. I am not positive.

Mr. GRIFFIN. Do you have some idea?

Mr. CRAFTARD. No.

Mr. GRIFFIN. There is another line with nothing written on it. Then there is a telephone number.

Mr. CRAFTARD. The number WH 6-6220.

Mr. GRIFFIN. Does that number mean anything to you?

Mr. CRAFTARD. No.

Mr. GRIFFIN. And there is another line with nothing written on it; and the notation "8-5 tomorrow." What did that have to do with?

Mr. CRAFTARD. I can't remember.

Mr. GRIFFIN. There is another line with nothing written on it. And the name Bob Litchfield.

Mr. CRAFTARD. Yes.

Mr. GRIFFIN. Do you remember him?

Mr. CRAFTARD. No, I don't.

Mr. GRIFFIN. And a telephone number after that.

Mr. CRAFTARD. It is TA 7-9301.

Mr. GRIFFIN. And then a name after that.

Mr. CRAFTARD. Mrs. Moddy.

Mr. GRIFFIN. Who is she?

Mr. CRAFTARD. I believe that was his bookkeeper. I'm not sure.

Mr. GRIFFIN. Now, there are some numbers. That concludes page 18, does it not?

Mr. CRAFTARD. Yes.

Mr. GRIFFIN. With the exception of a telephone number, RI 7-5311, which is right under the name Mrs. Moddy.

Mr. CRAFTARD. I imagine it is her number.

Mr. GRIFFIN. Now, there is some writing on the inside of the back cover. There are three telephone numbers, RI 7-7436, CH 2-3442, CH 2-4114. What do those numbers relate to, if you know?

Mr. CRAFTARD. I don't know.

Mr. GRIFFIN. Now, there is another number Newton. There is a name Newton. Does that mean anything to you?

Mr. CRAFTARD. No.

Mr. GRIFFIN. Is that in your handwriting?

Mr. CRAFTARD. I'm not positive of that. It doesn't appear to be my writing.

Mr. GRIFFIN. What is the number written under the name Newton?

Mr. CRAFTARD. 2550.

Mr. GRIFFIN. Is that your handwriting?

Mr. CRAFTARD. No.

Mr. GRIFFIN. That is not your handwriting?

Mr. CRAFTARD. No. I don't ever recall of having wrote any of those written in ink.

Mr. GRIFFIN. That would be everything on that page except the RI 7-7436?

Mr. CRAFT. That is right.

Mr. GRIFFIN. Now, on the outside portion of the back cover there are some other things written on there. See if you can tell us what those are.

Mr. CRAFT. The name J. L. Coxsey.

Mr. GRIFFIN. Do you know this person?

Mr. CRAFT. No. The name Coxsey is the name of one of the gentlemen I went to church with when my wife and I were living in Dallas.

Mr. GRIFFIN. How would that be spelled?

Mr. CRAFT. His name was Lee Coxsey.

Mr. GRIFFIN. Is that the same gentleman?

Mr. CRAFT. No; I don't believe so. And there is the number under that that I can't make out. Then there is a number EV 1-6979, and there is, it looks like LV or something. I can't understand that a bit. There is the number PL 2-8995.

Mr. GRIFFIN. Are those things in your handwriting?

Mr. CRAFT. Yes.

Mr. GRIFFIN. Do you recall where you left that book when you departed from Dallas?

Mr. CRAFT. It was either in Jack's office or in the room right in front of his office where I slept days. I'm not positive whether I left it on his desk or on a stand in my room.

Mr. GRIFFIN. But in any event did you leave it in the open, or did you leave it in a drawer?

Mr. CRAFT. I believe it was lying right out on top of a table or a desk, whichever it was. I'm not positive.

Mr. GRIFFIN. Mr. Hubert do you have any questions you want to ask?

Mr. HUBERT. Did I understand you to say earlier this morning that normally you kept that book on your person?

Mr. CRAFT. Yes.

Mr. HUBERT. You didn't leave it hanging around?

Mr. CRAFT. That is right. On occasion, Jack would be there and I would be giving him a number and he would want me to go down maybe get a paper or something like that and I'd leave the book lay on one of the tables near the phone and go down and come back up.

Mr. HUBERT. Then you would get your book back?

Mr. CRAFT. Yes.

Mr. HUBERT. I guess it is fair to say, then, that except for those occasions, and then when you left the book, when you departed from Dallas, the book was always in your possession?

Mr. CRAFT. Yes.

Mr. HUBERT. Did you ever notice that some of the entries were made by someone else in that book prior to the time you left for Dallas?

Mr. CRAFT. No.

Mr. HUBERT. Are you willing to say that they were not made prior to the time you left for Dallas?

Mr. CRAFT. That is right.

Mr. HUBERT. Now, specifically, some of the entries that you have said are not in your handwriting—

Mr. CRAFT. Yes.

Mr. HUBERT. Were not in that book when you left for Dallas?

Mr. CRAFT. That is right.

Mr. HUBERT. What makes you sure of that?

Mr. CRAFT. Nobody else had wrote in the book.

Mr. HUBERT. No one had a chance to?

Mr. CRAFT. That is right.

Mr. HUBERT. Jack would have had a chance to on a few occasions?

Mr. CRAFT. On a couple of occasions he had a notebook just like it that he carried himself.

Mr. HUBERT. But you never saw these entries even after Jack had occasion to write them in?

Mr. CRAFT. That is right. I never noticed them.

Mr. HUBERT. And no one else had a chance to write them in?

Mr. CRAFT. That is right.

Mr. HUBERT. Would it have been possible that those entries were written prior to the time you left Dallas?

Mr. CRAFT. I doubt it very much. It was possible, but I doubt very much if they were.

Mr. HUBERT. Now, you testified this morning earlier, too, that the book seemed to be somewhat different from when you last saw it in Dallas.

Mr. CRAFT. Yes.

Mr. HUBERT. In what ways did it seem different?

Mr. CRAFT. I believe there were more pages in it than was there.

Mr. HUBERT. Pages with writing, or blank pages?

Mr. CRAFT. I can't recall whether they was all blank pages or whether they had writing on them, or what.

Mr. HUBERT. Let's put it this way: Do you recall any particular pages that are not in that book at the present time?

Mr. CRAFT. No.

Mr. HUBERT. You are not in a position to say, then, really, that any pages with information on them have been taken out?

Mr. CRAFT. That is right.

Mr. HUBERT. Your impression that the book is different than it was before you left Dallas is based then upon the size of the book?

Mr. CRAFT. Yes.

Mr. HUBERT. Does it seem to have fewer blank pages now than it did before?

Mr. CRAFT. Yes. I thought there was half a dozen or so blank pages in the middle of the book last time I used it.

Mr. HUBERT. What was your purpose in leaving the book in Dallas when you determined to go away?

Mr. CRAFT. There was numbers that, to me, that had to do with this business and they didn't mean anything to me, so I just left it there.

Mr. HUBERT. Did you do that deliberately?

Mr. CRAFT. Yes. I figured they was numbers that he wanted. It didn't mean anything to me. I had no use for it.

Mr. HUBERT. You wanted to see that he got them?

Mr. CRAFT. Yes.

Mr. HUBERT. But you don't know where you left the book?

Mr. CRAFT. I either left it—I am not positive exactly where I left it. It was either in his office on the desk or in my room on a stand where he would have saw it.

Mr. HUBERT. Can you tell us why you didn't write a note saying why you were leaving, where you would be?

Mr. CRAFT. I can't say why other than what I have said the other day.

Mr. HUBERT. Were you aware that Jack would argue you into staying?

Mr. CRAFT. I thought he probably would; if I called him or anything he would probably do his best to get me to stay, and I had made up my mind to leave and I didn't want to have to argue with him.

Mr. HUBERT. Of course, that wouldn't have prevented your writing a note.

Mr. CRAFT. No.

Mr. HUBERT. Or of calling Armstrong.

Mr. CRAFT. I didn't even think about it a bit.

Mr. GRIFFIN. Did you think at all about calling anybody?

Mr. CRAFT. No.

Mr. GRIFFIN. This wasn't even a matter that you pondered as to whether you should or should not call?

Mr. CRAFT. No; nothing I had thought of. I never had any idea. I didn't feel that there was any real reason for me to call anyone.

Mr. HUBERT. I think you told me that you felt grateful to Jack for what he had done for you.

Mr. CRAFT. Yes.

Mr. HUBERT. And that the motivation for your leaving was not any anger.

Mr. CRAFT. That is right.

Mr. HUBERT. On your part against him, but, rather, that you wanted to see your sister?

Mr. CRAFTARD. That is right.

Mr. HUBERT. You don't think you owed it to him just to leave him a note?

Mr. CRAFTARD. It just never entered my mind.

Mr. HUBERT. Did it occur to you that there might be a question of how much cash you had in fact taken?

Mr. CRAFTARD. No.

Mr. HUBERT. What about the salary that was owed to you? Weren't you interested in that?

Mr. CRAFTARD. I didn't even think about it.

Mr. HUBERT. You didn't say goodbye to anybody when you left Dallas?

Mr. CRAFTARD. No.

Mr. HUBERT. You didn't advise anyone that you were leaving Dallas?

Mr. CRAFTARD. No; other than the fact that I give the key to the boy at the parking lot and told him to tell Jack goodbye for me.

Mr. HUBERT. You did send a message of goodbye to Jack through this man?

Mr. CRAFTARD. Yes.

Mr. HUBERT. Did you leave word where you would be?

Mr. CRAFTARD. No.

Mr. GRIFFIN. Did you leave any message to the effect that you had taken \$5 out of the till?

Mr. CRAFTARD. I left a draw slip in the till just like I always have.

Mr. HUBERT. Were you in any kind of trouble there with a girl or something of that sort?

Mr. CRAFTARD. No.

Mr. HUBERT. That required you to leave as hastily as you did?

Mr. CRAFTARD. No.

Mr. HUBERT. Is it your custom to move around like that without leaving any contact points?

Mr. CRAFTARD. Quite frequently; yes.

Mr. HUBERT. Who knew you were working at the Carousel among your family or friends?

Mr. CRAFTARD. I believe I had wrote my cousin and informed her. I believe I wrote my mother and informed her.

Mr. HUBERT. This girl Gail knew it?

Mr. CRAFTARD. That is my cousin.

Mr. HUBERT. That is your cousin?

Mr. CRAFTARD. Yes; the cousin I was referring to at this time.

Mr. HUBERT. What did you expect to have happen to the mail that you got at the Carousel?

Mr. CRAFTARD. I didn't even realize I had left any mail. I had wrote to the people. I hadn't been getting any answers. My mother doesn't write an awful lot, and I hadn't got any letters from my cousin for a little while. My sister hadn't answered the letter I wrote to her, so I just—

Mr. HUBERT. Weren't you going out with a girl that you had gotten fairly close to by that time?

Mr. CRAFTARD. She had left Texas at this time. She had left Texas and, as far as I know, went out to California.

Mr. HUBERT. Was there anybody else that you were interested in there?

Mr. CRAFTARD. No.

Mr. HUBERT. Do you say to us now that in your opinion, and by this I mean your departure from Dallas under the circumstances you did depart was normal in your life?

Mr. CRAFTARD. Somewhat, yes; most of the time I go to leave, I just take off and go.

Mr. HUBERT. You have done that before?

Mr. CRAFTARD. Yes.

Mr. HUBERT. Many times?

Mr. CRAFTARD. I've done it two or three times I can recall. I usually leave from around my people, if I'm around my sister I'll say something to her that

I'm going to take off and where I plan on going. If I leave home I usually say something to the folks on where I plan on going.

Mr. HUBERT. After you found out that Jack had killed Oswald, did it ever occur to you that the way in which you had left Dallas might seem odd?

Mr. CRAFT. Yes; it did occur to me that it might seem very odd.

Mr. HUBERT. Did you communicate that view to anyone?

Mr. CRAFT. I think I said something to my sister to the effect that I thought it might be kind of suspicious the way I had left Dallas, so suddenly, without saying anything to anybody.

Mr. HUBERT. Did you say that to your cousin, too?

Mr. CRAFT. I don't know for sure if I said anything to Gail about that or not.

Mr. HUBERT. I think you told us that you spoke to your cousin, I am talking about Roberts now, about the fact that you had left Dallas on Saturday evening and the manner in which you left.

Mr. CRAFT. I don't recall saying anything to him about the fact that I thought it might be suspicious.

Mr. HUBERT. No; I am not suggesting that. But what I want to ask you is whether he thought that the way in which you left might throw some suspicion.

Mr. CRAFT. I don't recall him saying anything about it, sir.

Mr. HUBERT. Did it occur to you that perhaps one easy way to clarify your position would be to contact the FBI or some police agency and tell them where you were?

Mr. CRAFT. I didn't think about that. I figured that if they were looking for me, if I had heard anything about the fact that they were looking for me I figured I'd go to the nearest police station and tell them who I was and that they was looking for me. But that is the only thing I thought about on that.

Mr. HUBERT. Didn't you rather know that they were looking for you?

Mr. CRAFT. I wasn't positive that they were. I thought they might be; yes.

Mr. HUBERT. You had a pretty good idea that they might be?

Mr. CRAFT. Like I say, I thought they might be looking for me but I wasn't positive.

Mr. HUBERT. Wouldn't you want to find out positive evidence they were looking for you?

Mr. CRAFT. If there had been any definite evidence they were looking for me, I would have went into the nearest police station and told them who I was.

Mr. HUBERT. What do you mean by definite evidence?

Mr. CRAFT. The fact I knew for sure they were. I said I just thought that they might be.

Mr. HUBERT. You just told us that you thought that they might be?

Mr. CRAFT. That is right; I said that I thought they might be.

Mr. HUBERT. That wasn't enough to cause you to——

Mr. CRAFT. No, sir; it isn't.

Mr. HUBERT. Were you contemplating, as a matter of fact, going to some police agency prior to the time the FBI came to you?

Mr. CRAFT. No; I don't believe that I was.

Mr. HUBERT. How did you expect to get this positive evidence that they were looking for you?

Mr. CRAFT. I just figured if it was possible they might put something in the paper or maybe something over the radio or something and if I heard that they was looking for a young fellow that had worked for Ruby by the name of Larry or anything like that, they was looking for this young fellow that had worked for Ruby or anything, that I would have went in and told them who I was.

Mr. HUBERT. I understood you said there was no radio or newspaper at your sister's house.

Mr. CRAFT. No; but I was at other people's places that had radios.

Mr. HUBERT. You expected to get the information that way?

Mr. CRAFT. I didn't stay with my sister all the time.

Mr. HUBERT. So that you were making an effort to find out if they were looking for you?

Mr. CRAFT. I was where I would have found out if it was so, yes, on several occasions.

Mr. HUBERT. In other words, you went to listen to radio programs or TV programs with an effort to find out, among other things, whether they were looking for you?

Mr. CRAFT. That is right.

Mr. HUBERT. So that you might communicate with them and tell them where you were?

Mr. CRAFT. That is right. I figured one thing. I hadn't done anything wrong. I had no reason to hide from anything because I hadn't done anything wrong, so if there had been any indication whatsoever that they were looking for me I would have walked into the nearest police station and turned myself in.

Mr. GRIFFIN. Did you feel that anybody else had done anything wrong?

Mr. CRAFT. No. I knew from what I had heard that Ruby had killed, shot Oswald, I knew it was wrong. Like I say, I mean I had no idea that anybody else connected with him had done anything.

Mr. HUBERT. What made you think in the first place that there might be some suspicion cast upon you?

Mr. CRAFT. Well, the way I left, after I found out that Ruby shot Oswald, the way I left, I thought just suddenly like that, didn't leave any word to anybody where I was going or anything.

Mr. HUBERT. How would that connect you with the killing of Oswald?

Mr. CRAFT. I had been working for Ruby. He had shot Oswald. It could be kind of insinuating circumstances why I left and everything like that.

Mr. HUBERT. But you had left before Oswald was shot?

Mr. CRAFT. Yes; I had left before Oswald was shot.

Mr. HUBERT. So that really your concern was not that they would connect you with the killing of Oswald?

Mr. CRAFT. No.

Mr. HUBERT. But that—

Mr. CRAFT. They might think that I had done something wrong, myself.

Mr. HUBERT. With reference to what?

Mr. CRAFT. To anything, I mean breaking the law in any way.

Mr. HUBERT. With reference to the shooting of the President, too?

Mr. CRAFT. How is that?

Mr. HUBERT. With reference to shooting of the President?

Mr. CRAFT. Well, it could be that they might have thought I was involved in that in some way or something like that, and I just figured if they thought, you know, the way I had left if they had any idea at all that would further their idea, I mean if they had any idea that any of Ruby's employees were involved in it, that would further the idea that I had been involved in this, in it.

Mr. HUBERT. You actually thought about that?

Mr. CRAFT. Yes; I felt—

Mr. HUBERT. That was the thing that gave you concern and that is what you talked to your sister about?

Mr. CRAFT. Yes; it kind of bothered me a little bit.

Mr. HUBERT. Couldn't you have ended the bother by going to the nearest police force?

Mr. CRAFT. I probably could have. I never even thought about going in like that, just walking in and talking to them, asking them about it or anything.

Mr. GRIFFIN. Did you fear when you left Dallas that things might be happening which would get you in trouble?

Mr. CRAFT. No; it never entered my mind. I figured that that would be the end of things when they had caught Oswald, I kind of figured that would be the end of it and he would come to trial.

Mr. GRIFFIN. Did you fear that things might be happening which would get Jack or other people you knew in trouble?

Mr. CRAFT. No; I didn't.

Mr. HUBERT. Let's put it point blank to you, Larry. Did you think that possibly Ruby or someone among his friends might have had something to do with this and the best thing for you to do as an innocent person was to get out of there?

Mr. CRAFT. No, sir; I didn't, because if I had had the slightest idea that him or anybody he knew had anything to do with it, the first thing I would have done would have been to walk right straight down to the police station.

Mr. HUBERT. Then when you found out that he had killed Oswald, didn't it occur to you that he might be killing Oswald to remove the President's murderer?

Mr. CRAFT. I don't believe it really did occur to me at that time; no.

Mr. HUBERT. You see the point now, don't you?

Mr. CRAFT. Yes; I understand what you are trying to say. But later we discussed the fact that Oswald and Ruby might have been connected, as I believe everybody else has.

Mr. GRIFFIN. Do you think there is anything, can you think of anything as a result of what you saw down there in Dallas that would indicate that Jack shot Oswald out of some kind of fear?

Mr. CRAFT. No; I can't really think of anything.

Mr. GRIFFIN. Out of some motive of self-preservation other than, or not necessarily connected with the shooting of the President, but that he would have feared Oswald in any kind of a way?

Mr. CRAFT. No; I can't think of anything that would prove that, that would give me any reason to believe that.

Mr. GRIFFIN. Do you have some idea on the basis of your experience with Jack and so forth as to why he shot Oswald?

Mr. CRAFT. No; I haven't, other than the fact that I believed ever since it happened that Jack was out of his mind. I believe right today that the man should be in a mental institution.

Mr. GRIFFIN. Is that simply because you can't conceive of anybody doing what he did, or from some other facts?

Mr. CRAFT. I can't conceive of a man that is in his right mind walking up to a man, just walking up to a man, putting a gun in his belly and pulling the trigger.

Mr. GRIFFIN. In a police station?

Mr. CRAFT. That is right, I can't conceive of it, of any man that is in his right mind doing so.

Mr. GRIFFIN. But, other than that, is there any indication that you had that Jack wasn't in his right mind?

Mr. CRAFT. No.

Mr. GRIFFIN. Now, you saw him for a period of about maybe 18 hours after the President was shot. In that period that you saw him after the President was shot, is there anything that indicated to you that he wasn't in his right mind in the way that, you know, his behavior was markedly different?

Mr. CRAFT. No.

Mr. GRIFFIN. From the way Jack Ruby usually acted?

Mr. CRAFT. One thing he was kind of, when he would speak it was kind of a choppy way of speaking. He would say two or three words, wait and then say two or three more, which wasn't usual for Jack. He might bust off in the middle of a sentence and then pause for a couple of seconds before he completed the sentence.

Mr. GRIFFIN. Is this what you were referring to when you talked about Jack being nervous?

Mr. CRAFT. Yes; very much that way.

Mr. GRIFFIN. Was it the kind of nervousness that a man might have if he were afraid himself?

Mr. CRAFT. Yes, sir; that is possible, a man that was afraid for himself would be nervous like this; yes.

Mr. HUBERT. You observed those conditions prior to the time you left?

Mr. CRAFT. Yes.

Mr. HUBERT. This nervous condition?

Mr. CRAFT. Yes; on the night when we went out and took those pictures he was pretty well that way, he would talk in a burst and he would stop and then talk in a burst again.

Mr. HUBERT. Now, Larry, isn't it a fact that the reason why you left was because you didn't want to have any part of what you saw going on then?

Mr. CRAFTARD. I don't understand what you mean by that.

Mr. HUBERT. You saw Jack being nervous. You saw him taking all these pictures. You saw his great concern about the death of the President. Didn't it occur to you, and isn't it a fact that the reason you had left was because you figured that you didn't want to have any part of anything that was going on, although you didn't know what was going on? Isn't that a fact?

Mr. CRAFTARD. No. I cannot say that it is, because I had no idea there was anything going on, period.

Mr. GRIFFIN. Was there anything about Jack that indicated to you a peculiar concern about the death of the President, that the death of the President itself was some sort of a concern, a great concern to him more than it seemed to be to you or to Andy or anybody else?

Mr. CRAFTARD. It seemed to me more like it was more of a personal effect on him than it did on anybody else that I talked to very much.

Mr. GRIFFIN. What do you mean by that?

Mr. CRAFTARD. I can't really explain it. To me, I was shocked and everything, but it wasn't like it had been a member, more or less, say, a member of my own family. With him, it hit him more like it had been a member of his own family, it seemed to.

Mr. GRIFFIN. There was something he said in that connection?

Mr. CRAFTARD. I think he said something, but I don't recall what he said.

Mr. GRIFFIN. Let me ask you this: Were you present when Jack learned that Officer Tippit had been shot?

Mr. CRAFTARD. I believe so. I'm not sure. I think Jack was at the club or come to the club just shortly afterward.

Mr. GRIFFIN. Do you remember Jack's talking about Officer Tippit?

Mr. CRAFTARD. Yes; I think he said he knew him.

Mr. GRIFFIN. Did Jack talk a lot about the death of the President?

Mr. CRAFTARD. I don't believe any more than anybody else did.

Mr. GRIFFIN. How about Officer Tippit? Did he talk about that?

Mr. CRAFTARD. No; I don't recall as he said much about it other than the fact that he said he knew him.

Mr. GRIFFIN. You indicated yesterday that you felt Jack's concern over the death of the President was related to his concern for the convention business in Dallas. You remarked about his saying this is going to ruin the convention business.

Mr. CRAFTARD. Something to that effect. That was one of the first things he said, but that was the only time he referred to it that I can recall.

Mr. GRIFFIN. As you look at his activities, do you think that his concern or what had happened down in Dallas, meaning the death of the President and perhaps even the death of Officer Tippit, that Jack's concern might have been more related to his fear about what would be happening to his business rather than any sympathy and grief over the man himself?

Mr. CRAFTARD. No; I can't say that he did. I mean it seems to me like if a man was really concerned about his business he wouldn't have closed Friday night like he did. It seems to me like something like that—you know what I mean?

Mr. GRIFFIN. But, again, that is an impression you are drawing from some sort of outside event?

Mr. CRAFTARD. Yes.

Mr. GRIFFIN. I am asking you to look at just what Jack was talking about and the things that he seemed to be concerned with and occupied with after the death of the President.

Were they things, was his conversation mostly about the President, or was it mostly about the things that he had to do in Dallas?

Mr. CRAFTARD. I believe it was mostly about the President, as near as I can recall.

Mr. GRIFFIN. How long did you talk with him at the Carousel about the President?

Mr. CRAFTARD. Oh, while he was there the first time we was talking about it. I'm trying to recall there was something said there when he said some-

thing about he was going to be closed, that we was going to be closed that night. He seemed to think if we closed and the other clubs stayed open it might help a little bit, help the club a little bit, or something.

Mr. GRIFFIN. So that in Jack's mind closing was an aid to his business?

Mr. CRAFTARD. I believe so; yes.

Mr. HUBERT. Larry, when you decided to go, to leave Dallas, I take it that you packed up all your belongings because you didn't expect to come back.

Mr. CRAFTARD. Yes.

Mr. HUBERT. I think you told us you had two little cases?

Mr. CRAFTARD. Yes.

Mr. HUBERT. Did you search around to see that you had done all that needed to be done?

Mr. CRAFTARD. I knew I had everything that I wanted to take with me. I left a couple old shirts and a pair of old pants, I believe, that I left there.

Mr. HUBERT. And you left the book?

Mr. CRAFTARD. Yes.

Mr. HUBERT. What about that letter that you had written to Gale?

Mr. CRAFTARD. I don't even recall a letter that I had wrote to her that I had left there.

Mr. HUBERT. Did you know that there was a letter there with your aunt's address on it?

Mr. CRAFTARD. I had received a letter, but I believe I had threw the envelope into the waste basket or something like that.

Mr. HUBERT. How long before you left had you received that letter?

Mr. CRAFTARD. I think it had been probably about a week, I'm not sure.

Mr. HUBERT. Did it stay in the wastebasket all that time?

Mr. CRAFTARD. I think I had it lay on my desk, on the table there, for a couple days, 3 or 4 days, or something like that.

Mr. HUBERT. And then threw it in the wastepaper basket?

Mr. CRAFTARD. Yes; the wastebasket wouldn't have gotten empty until I emptied it, and I wouldn't have emptied it until it was full.

Mr. HUBERT. Did anyone else know about your aunt, her address in Harrison?

Mr. CRAFTARD. I believe Jack and Andy both knew that I had received a letter from my cousin.

Mr. HUBERT. Your aunt and cousin? Well, it is Gail?

Mr. CRAFTARD. Gail, Miss Eaton.

Mr. HUBERT. How did they know that? How do you remember that they knew that?

Mr. CRAFTARD. Well, the fact, the reason I remember it, there was some mail in on Jack's desk for one of the guys and he told me to bring it out by the cash register on the front desk and give it to them when I went in, and when I went and got it there was this letter addressed to me. I said something to Jack because he hadn't give it to me and he said he didn't know that was my name, and Andy was there when I said something.

Mr. HUBERT. Have you any reason to believe that he or Andy made a record of your aunt's address?

Mr. CRAFTARD. No.

Mr. HUBERT. When you left, then, so far as you knew, no one was aware of your aunt's address or of Gail Eaton's address?

Mr. CRAFTARD. That is right.

Mr. HUBERT. You had forgotten that the envelope was in the wastepaper basket?

Mr. CRAFTARD. Yes; I had said something to one of the waitresses about my cousin in Michigan, about where she had lived in Michigan, that she lived in Harrison.

Mr. HUBERT. Which one of the waitresses did you say that to?

Mr. CRAFTARD. I believe there was two of them there at the time. I think it was Bonnie and Little Marg, Marjory.

Mr. HUBERT. You had told them that you had a cousin called Gail?

Mr. CRAFTARD. Yes.

Mr. HUBERT. And that she lived in Harrison?

Mr. CRAFT. Yes.

Mr. HUBERT. How close a cousin was that to you, a first cousin?

Mr. CRAFT. A first cousin.

Mr. HUBERT. Was there any sort of affection between you?

Mr. CRAFT. Yes; there was.

Mr. HUBERT. Had you told that to the girls?

Mr. CRAFT. I believe I said something to them about the fact.

Mr. HUBERT. Did you see Gail when you stopped with your aunt?

Mr. CRAFT. Yes.

Mr. HUBERT. Now, she knew you worked for Ruby at a Carousal Club?

Mr. CRAFT. Yes.

Mr. HUBERT. When you got to see her, the news was out that Ruby had killed Oswald?

Mr. CRAFT. Yes.

Mr. HUBERT. Did you speak to her about your connection with Ruby?

Mr. CRAFT. I believe we discussed it; yes. I know we talked about it. I told her about what I had done for Jack, what kind of work I had done with him.

Mr. HUBERT. Did you tell her when you left?

Mr. CRAFT. Yes.

Mr. HUBERT. Did you tell her or them—by them I mean your aunt and uncle—the circumstances under which you had left?

Mr. CRAFT. I don't know for sure if I did or not, sir.

Mr. HUBERT. You must have told them that you left prior to Oswald's being shot.

Mr. CRAFT. Yes; I told them that I had left Saturday, about noon Saturday.

Mr. HUBERT. Did they seem to express any concern about the matter?

Mr. CRAFT. Not that I can recall.

Mr. HUBERT. Had you come to form in your own mind some concern about the matter?

Mr. CRAFT. Not other than the fact that I figured that I did say if I heard anything in the news about looking for an employee of Ruby's that had left, I would go to the law officers and let them know who I was and that I had been working for Ruby.

Mr. HUBERT. But, as I understand it, then, the only one that really discussed with you the position or the suspicion that you might be under was your sister, and that neither your aunt nor your uncle nor your cousin, Gail, nor your other cousin, Cliff Roberts, and his wife, expressed any concern or discussed the matter with you at all?

Mr. CRAFT. Not that I can recall where there was anything said about that I might be suspected of anything.

Mr. HUBERT. The only one you really talked to about that was your sister?

Mr. CRAFT. Yes, sir.

Mr. HUBERT. You got to see her, I think, the night before the FBI came, didn't you?

Mr. CRAFT. Yes.

Mr. HUBERT. So that you really hadn't had an opportunity to listen to any radios or newspapers or to see whether anyone was looking for one of Jack's employees who had left suddenly?

Mr. CRAFT. Not too much; no.

Mr. HUBERT. Had you had any?

Mr. CRAFT. Just in the cars, when I was riding in the cars if they had the radio on and the news was on I could hear whatever come over the news that way.

Mr. HUBERT. That concern, then, that resolution of yours that if you heard about that you would turn yourself in to the police was formed much earlier than when you got to see your sister?

Mr. CRAFT. Yes.

Mr. HUBERT. It was formed when?

Mr. CRAFT. Shortly after I heard, found out that Ruby had shot Oswald. I decided the fact if I heard anything in the news about that—that they was hunting for one of Ruby's employees—I would have gone to the nearest law officers and told them that I had been an employee of Ruby's.

Mr. HUBERT. I guess we had better break for lunch.

Mr. GRIFFIN. Yes.

(Whereupon, at 12:50 p.m., the proceeding was recessed.)

TESTIMONY OF CURTIS LaVERNE CRAFARD RESUMED

(The proceeding reconvened at 2:30 p.m.)

Mr. GRIFFIN. Let me repeat the statement we have been making at the beginning of every one of these sessions, that this is a continuation of the deposition which was begun on Wednesday morning with Mr. Crafard and, of course, you understand, Larry, that the oath which you took at the beginning is still in effect for this deposition.

Mr. CRAFARD. Yes, sir.

Mr. GRIFFIN. Now, before we proceed with the examination of further documents, I might mention for the record that Mr. Crafard and I had lunch this afternoon at Hogates Restaurant and we discussed informally some of his experiences in Dallas and his impressions of the events that have transpired since he first came to Dallas and since he left Dallas, and I might—I am going to raise a few of the topics, and I hope I cover them all. If I have left any of them out, I wish, Larry, that you would clarify the record on it.

I ask you, first of all, if we had a conversation about the homosexual relationship that you had mentioned before of Jack Ruby and George Senator?

Mr. CRAFARD. Yes.

Mr. GRIFFIN. And did I ask you whether you felt that Jack and George were involved in a homosexual relationship between themselves?

Mr. CRAFARD. Yes.

Mr. GRIFFIN. What is your view of their relationship?

Mr. CRAFARD. My personal opinion is the fact that there was no relationship between the two due to the fact, mostly because of the fact that they did not show the general affection towards each other that two men in this type of relationship would tend to show.

Mr. GRIFFIN. Do you have any questions you would like to ask on that topic, Mr. Hubert?

Mr. HUBERT. Yesterday, you gave us the opinion that you thought both Ruby and Senator were possibly homosexuals.

Mr. CRAFARD. Yes; I did.

Mr. HUBERT. But your point now is that they might be, but that you didn't perceive anything that would indicate that they practiced homosexuality between themselves?

Mr. CRAFARD. That is right. There was, to my opinion, they were both—appeared to me to have a homosexual tendency of sorts, but showed no—but it showed no signs that there was a relationship between the two of them in this way.

Mr. HUBERT. All right.

Mr. GRIFFIN. I think we also discussed whether or not you believed that Jack Ruby was capable of engaging in activities which he would keep secret from other people.

Mr. CRAFARD. Yes.

Mr. GRIFFIN. Would you tell us now what your view is about his ability, whether he is the kind of person that could have engaged in that activity?

Mr. CRAFARD. From what I knew of his background and what I know of him, I would say definitely that he is the type of person that could engage in an activity of any type without anyone else having any knowledge of it.

Mr. GRIFFIN. Mr. Hubert, do you want to ask any questions on that?

Mr. HUBERT. No.

Mr. GRIFFIN. We also discussed at lunch whether or not there—you have any recollection of any connection between Ruby and Oswald, and you mentioned to me a statement that you heard made at one time.

Would you tell us what that was?

Mr. CRAFARD. I believe that was the one I made just as we got out of the car.

Mr. GRIFFIN. That is right.

Mr. CRAFTARD. If I recall the words, I said, I told you that I believe that before I left Dallas I had heard someone state that Oswald had been in the Carousel Club on at least one previous occasion, that I wasn't positive who had made the statement, that I believed that it was made before I left Dallas.

Mr. GRIFFIN. Did you indicate to me you had some idea?

Mr. CRAFTARD. I thought it had been Andrew.

Mr. GRIFFIN. By that, you mean Andy Armstrong?

Mr. CRAFTARD. Yes.

Mr. HUBERT. You say before you left Dallas?

Mr. CRAFTARD. Yes.

Mr. HUBERT. What do you mean, before you left Dallas the last time?

Mr. CRAFTARD. Before I left Dallas after the assassination.

Mr. HUBERT. You mean before you left Dallas on November 23?

Mr. CRAFTARD. Yes. It seems to me that something had been said about Oswald being in the club, and I figured that probably it had been Andrew who said this because I had talked to him—been with him—more than I had been with anybody else on that day.

Mr. HUBERT. Have you seen Andrew since?

Mr. CRAFTARD. Only at the Ruby trial in Dallas.

Mr. HUBERT. Did you mention it to him, then?

Mr. CRAFTARD. No; I hadn't even thought about it.

Mr. HUBERT. Did he talk to you about it then?

Mr. CRAFTARD. No.

Mr. HUBERT. Well, now, this statement must have been made to you between 12:30 on the 22d and about really 5 or 6 o'clock in the afternoon of the 23d.

Mr. CRAFTARD. That is right, sir.

Mr. HUBERT. You didn't see Andy after that, did you?

Mr. CRAFTARD. I only saw Andy—I never saw Andy after the 22d, when President Kennedy was assassinated.

Mr. HUBERT. That is right. Andy woke you up, you all looked at TV, and then Jack came in and they all went off and you went to bed.

Mr. CRAFTARD. That is right.

Mr. HUBERT. Of course, you got up the next morning and talked to Ruby.

Mr. CRAFTARD. Yes.

Mr. HUBERT. It wasn't Ruby who said that, was it?

Mr. CRAFTARD. I don't believe so.

Mr. HUBERT. It wasn't George Senator who said it?

Mr. CRAFTARD. No.

Mr. HUBERT. Did you see anybody else?

Mr. CRAFTARD. No.

Mr. HUBERT. Did you talk to anybody else other than that girl on the phone?

Mr. CRAFTARD. No.

Mr. HUBERT. She didn't mention it to you?

Mr. CRAFTARD. No.

Mr. HUBERT. Who else could it be but Andy Armstrong?

Mr. CRAFTARD. I said I believe I heard this statement had been made before I left Dallas, I am not positive that it was made before I left Dallas, I might have heard the statement afterwards, after I left Dallas or after I went back, but I believe I heard the statement before I left Dallas on the 23d.

Mr. HUBERT. If you did hear it before you left Dallas, it had to be Armstrong; isn't that right?

Mr. CRAFTARD. Yes.

Mr. HUBERT. There is no question about that?

Mr. CRAFTARD. No.

Mr. HUBERT. Because you didn't speak to anybody else that you could have gotten it from?

Mr. CRAFTARD. No.

Mr. HUBERT. Now, you think it is possible that you read it in the paper?

Mr. CRAFTARD. No; I don't believe so. I didn't read the papers on it too much. I had a couple of the papers—

Mr. HUBERT. Do you think you got it over the radio or TV or any other news media?

Mr. CRAFT. No.

Mr. HUBERT. Your thought is that you got the statement that Ruby—that Oswald had been in the Carousel Club from a person?

Mr. CRAFT. Yes.

Mr. HUBERT. Now, if it was after you left Dallas, can you help us as to what person that might have been?

Mr. CRAFT. No; I cannot.

Mr. HUBERT. Would it have been any of your relatives?

Mr. CRAFT. No.

Mr. HUBERT. Would it have been anybody you worked with?

Mr. CRAFT. No; I don't believe so. If it had been after I left Dallas it would have been somebody who picked me up when I was hitchhiking.

Mr. GRIFFIN. You indicated to me, Larry, I think in the car, that Sunday you watched television someplace, that you may have seen this on television Sunday.

Mr. CRAFT. No; I didn't see television Sunday, I was on the road all the time.

Mr. GRIFFIN. You didn't stop in any restaurants or bars and watch television along the way?

Mr. CRAFT. No; I watched television the day of the assassination and saw him on the morning after.

Mr. HUBERT. On Monday?

Mr. CRAFT. No; the morning after the assassination, Saturday.

Mr. HUBERT. Yes.

Mr. GRIFFIN. On Saturday between the time that you talked with Ruby, when you called him at his home—

Mr. CRAFT. Yes.

Mr. GRIFFIN. And the time that you left Dallas, did you see anybody other than the man at the garage with whom you left the key?

Mr. CRAFT. Not to talk to anybody; no.

Mr. GRIFFIN. Now, when you rode out of Dallas with that man whom you had met at the State Fair, did you talk with him about the assassination?

Mr. CRAFT. I don't believe we discussed it very much. He was telling me about his place out on the lake more than anything else, so far as I recall.

Mr. GRIFFIN. Did he know you had worked for Jack Ruby?

Mr. CRAFT. I believe there was something said about the fact that I worked for Ruby.

Mr. GRIFFIN. Did this man know Jack Ruby?

Mr. CRAFT. No.

Mr. GRIFFIN. Is it possible that he would have mentioned having seen Oswald at the Carousel?

Mr. CRAFT. No; I don't believe so.

Mr. GRIFFIN. Had he ever been in the Carousel?

Mr. CRAFT. To my knowledge, no.

Mr. GRIFFIN. Now, on Saturday—or on Friday, rather, the day of the assassination, did you and Andy and Jack Ruby watch television at the Carousel?

Mr. CRAFT. Some, yes.

Mr. GRIFFIN. Do you remember seeing Oswald's picture on television on Friday?

Mr. CRAFT. I don't remember it, no.

Mr. GRIFFIN. Do you remember watching television or listening to the radio when it was announced that Oswald had been apprehended and was the suspect?

Mr. CRAFT. Let's see. I believe we heard that over the television.

Mr. GRIFFIN. Do you have any recollection of who was present when you heard that?

Mr. CRAFT. I am not sure.

Mr. GRIFFIN. Larry, do you have a recollection on Friday of your activities from the time Andy woke you up until Jack left to go to Eva Grant's house? Can you reconstruct for us your activities in some detail?

Mr. CRAFT. Just a vague outline is all I can do.

Mr. GRIFFIN. Try to reconstruct this as best you can, what you did first, how long you watched television, and so forth.

Mr. CRAFT. I had the television on the rest of the day up until about—it must have been about 7 or 7:30 when I turned the television off.

Mr. GRIFFIN. Where was the television set located?

Mr. CRAFT. In Jack's office.

Mr. GRIFFIN. How big an office did he have?

Mr. CRAFT. Oh, about 10 by 10 or 10 by 12.

Mr. GRIFFIN. Did he have chairs in there?

Mr. CRAFT. He had a couch, a desk, and a chair in front of his desk.

Mr. GRIFFIN. Did you spend a good bit of the day in that office watching television?

Mr. CRAFT. Yes.

Mr. GRIFFIN. All right. After you got up, when did you first go into that office and start to watch television?

Mr. CRAFT. Almost immediately.

Mr. GRIFFIN. And how long did you stay in there?

Mr. CRAFT. We turned the television on and there was nothing on the television just right at that time, on the channel we had it on. We switched channels, while the set was warming up we went out front and listened to Andy's radio until the television warmed up, and then we watched television.

Mr. GRIFFIN. Jack Ruby wasn't there at that time?

Mr. CRAFT. No.

Mr. GRIFFIN. You say you stood in front of the television?

Mr. CRAFT. Yes, we stood and watched the television.

Mr. GRIFFIN. Was it possible to sit in Jack's office and watch television?

Mr. CRAFT. Yes.

Mr. GRIFFIN. How long did you stand there?

Mr. CRAFT. Just a couple of minutes.

Mr. GRIFFIN. Where did you sit, and where was the television set?

Mr. CRAFT. We sat on the couch and the set was in the corner behind the door. There was a filing cabinet between it and the wall.

Mr. GRIFFIN. And sitting on the couch you could watch the television set?

Mr. CRAFT. Yes.

Mr. GRIFFIN. Did you have to close the door in order to watch the television set?

Mr. CRAFT. No.

Mr. GRIFFIN. Was there a telephone in that office?

Mr. CRAFT. Yes.

Mr. GRIFFIN. How far away, how many extensions were there to the telephone?

Mr. CRAFT. There was three of them altogether.

Mr. GRIFFIN. There were three extensions or was there a telephone—

Mr. CRAFT. The telephone and two extensions.

Mr. GRIFFIN. All right. Where were the two extensions in relation to the telephone in Jack's office?

Mr. CRAFT. There was one by the bar and one by the door.

Mr. GRIFFIN. How far away would that be from Jack's office, each of those?

Mr. CRAFT. The first one, the one by the door would probably be 20, maybe 20, 25 feet from the office. The other one would be maybe about 10 feet further, between 30 and 35 feet, I would say.

Mr. GRIFFIN. You and Andy placed yourselves in front of that television set?

Mr. CRAFT. Yes.

Mr. GRIFFIN. What do you recall happening, what was the first thing, do you have any recollection of what you saw on television, how things transpired on television?

Mr. CRAFT. No; I don't. I believe they were at the hospital.

Mr. GRIFFIN. Pardon?

Mr. CRAFT. I believe they were at the hospital when we turned the television on.

Mr. GRIFFIN. You recall seeing some scenes at Parkland Hospital?

Mr. CRAFT. Yes; I can recall seeing some scenes but I am not sure whether it was as soon as we turned the television on or afterwards during that day.

Mr. GRIFFIN. What do you recall seeing on television before Jack Ruby came into the club?

Mr. CRAFT. I don't really recall what we saw on television.

Mr. GRIFFIN. While you were, between the time you turned that television

set on and sat down and watched it and Jack came in, did you leave the office, did you do other duties in the club, or just watch TV?

Mr. CRAFT. We just watched television.

Mr. GRIFFIN. All right. When Jack came in, were you people seated in his office?

Mr. CRAFT. I believe so; yes.

Mr. GRIFFIN. When Jack arrived, did you go out into the outer part of the club to talk with Jack, or did you remain in the office?

Mr. CRAFT. We went out by the front door.

Mr. GRIFFIN. Why was that?

Mr. CRAFT. More room for all of us to sit down who was in the office.

Mr. GRIFFIN. Could you watch television from the front door?

Mr. CRAFT. No.

Mr. GRIFFIN. Did you keep abreast of the news while you were out there by the front door?

Mr. CRAFT. Andy had his transistor radio on.

Mr. GRIFFIN. How long would you say it was between the time that you and Andy sat there and watched television before Jack came in?

Mr. CRAFT. I couldn't really say.

Mr. GRIFFIN. Was there a clock in Jack's office?

Mr. CRAFT. Yes.

Mr. GRIFFIN. Do you recall ever looking at that clock while you were watching television?

Mr. CRAFT. No; the clock wasn't—It was one you had to wind, and it wasn't wound half the time. We didn't pay any attention to it.

Mr. GRIFFIN. Do you ordinarily wear a watch?

Mr. CRAFT. No; I didn't, there.

Mr. GRIFFIN. In the period before Jack Ruby came in, did you get a meal of any sort, any food?

Mr. CRAFT. No.

Mr. GRIFFIN. Did you and Andy discuss the events on television as you sat and watched it?

Mr. CRAFT. I imagine we did. I don't recall saying anything.

Mr. GRIFFIN. Now, did anybody come into the club before Jack arrived?

Mr. CRAFT. Not that I can recall.

Mr. GRIFFIN. Do you recall any of the female employees of the club arriving at the club on the day, on the 22d?

Mr. CRAFT. No; I don't.

Mr. GRIFFIN. Would you think specifically about Tammi True, do you recall if she came?

Mr. CRAFT. No; I don't.

Mr. GRIFFIN. Now, when you say you don't recall, that is not the same as saying that she didn't come in?

Mr. CRAFT. That is right.

Mr. GRIFFIN. I take it that you would not make the statement, or would you, that she didn't come in?

Mr. CRAFT. I would not make that statement.

Mr. GRIFFIN. How about as to any of the other girls—Joy Dale, for example?

Mr. CRAFT. I wouldn't make the statement of the fact that none of them came into the club. I would say it was possible that any of them came into the club, but I don't remember.

Mr. GRIFFIN. Well, if any of them had stayed for any length of time, 5, 10 minutes, or more, do you think you would have remembered it?

Mr. CRAFT. I believe so; yes.

Mr. GRIFFIN. And you don't recall anybody coming in and staying as long as 10 minutes?

Mr. CRAFT. No; I don't.

Mr. GRIFFIN. All right. When Jack came in and you people sat out at the front of the club, how far were you seated from the telephones?

Mr. CRAFT. We was right beside the telephone.

Mr. GRIFFIN. Was that the one near the door?

Mr. CRAFT. Yes.

Mr. GRIFFIN. You would have been, then, about 10 feet away from the one at the bar?

Mr. CRAFTARD. Yes.

Mr. GRIFFIN. Now, as you sat there with Jack, did you all sort of keep your ears glued to the radio, or was there a general conversation?

Mr. CRAFTARD. We was talking. We had the radio up loud enough so we could hear, but we was talking.

Mr. GRIFFIN. There was a continuous conversation, or were there long pauses in the conversation?

Mr. CRAFTARD. I don't recall. I don't remember. We might have stopped, we might just sat there 10 or 15 minutes at a time; I don't remember.

Mr. GRIFFIN. All right. How long did Jack stay there with you?

Mr. CRAFTARD. I don't remember. It seems to me he was there probably a couple of hours.

Mr. GRIFFIN. You think Jack was there a couple of hours with you in the club?

Mr. CRAFTARD. He might have been; yes, sir.

Mr. GRIFFIN. Now, while Jack was there, did you ever go back into his office and watch television?

Mr. CRAFTARD. I believe we did; yes.

Mr. GRIFFIN. Do you have any recollection of how long you remained with Jack in his office watching television?

Mr. CRAFTARD. No.

Mr. GRIFFIN. Or how long it was after he came in that you went into his office to watch television?

Mr. CRAFTARD. No. It seems to me like it wasn't very long after he came before we went back into the office.

Mr. GRIFFIN. Do you have any recollection of talking with Jack about the dog that you were going to send to California?

Mr. CRAFTARD. Not on that day, no.

Mr. GRIFFIN. If you had talked about that, would you remember it?

Mr. CRAFTARD. I believe I would have, I am not sure.

Mr. HUBERT. Certainly the knowledge that the suspected killer of the President of the United States had been in the Carousel where you worked would have come to you as a pretty heavy shock; isn't that a fair statement?

Mr. CRAFTARD. Yes.

Mr. HUBERT. I suggest to you, then, that you can remember just when that shock hit you.

Mr. CRAFTARD. No; I can't.

Mr. HUBERT. Isn't it a fact, Larry, that you can tell us whether it came from Armstrong definitely or that you just picked it up on one of these rides later on because, as I say, it had to hit you and you admitted it was a shock.

Mr. CRAFTARD. I don't remember, sir.

Mr. HUBERT. Do you recall whether you were alone with the person who told it to you, or was anybody else present?

Mr. CRAFTARD. I don't remember that, either, sir. Most of that day is very vague in my mind.

Mr. HUBERT. What is your best guess—that Andy Armstrong told you?

Mr. CRAFTARD. I believe so; yes.

Mr. HUBERT. Well, now, if it had come from Andy Armstrong, it would have made more of an impression on you than if it had come from some person who had heard it as a rumor or over the radio, wouldn't it?

Mr. CRAFTARD. Yes.

Mr. HUBERT. Now, putting your mind to it in that way, can't you help us a bit more as to who actually told you?

Mr. CRAFTARD. No, sir; I can't. I have thought about it. I can't recall exactly who it was or exactly where it was I heard it. I believe it was before I left Dallas.

Mr. HUBERT. And if it was before you left Dallas, you already told us it had to be Armstrong?

Mr. CRAFTARD. That is right.

MR. HUBERT. Now, I come to, in effect, the question I asked you this morning, Larry. I don't want you to feel bound by what you said at another time unless it was the truth.

MR. CRAFT. I realize that.

MR. HUBERT. I suggest to you that the real motivation for leaving Dallas was that you had found out that Oswald had been in the club, and that the matter was getting a little too thick for you and you wanted out of it.

MR. CRAFT. No.

MR. HUBERT. That is not true?

MR. CRAFT. No, sir; that is not true.

MR. HUBERT. You say that is not true even if it is possible that Armstrong told you that Oswald had been in the club?

MR. CRAFT. That is right. If that is the case it was a subconscious thought. It wasn't conscious to where I would remember it. It would have been a subconscious thought that it was the case.

MR. HUBERT. I don't understand you when you say it was a subconscious thought.

MR. CRAFT. Just that. It wouldn't have been something that I thought about for any period of time. It would have been something that I had heard it and it just, I didn't even think about it, and then subconsciously that could have something to do with my leaving, but on a conscious level I will say no.

MR. HUBERT. Well, do you recall discussing it with this person who told you, in any way, so that you ascertained from the person how they knew?

MR. CRAFT. No.

MR. HUBERT. Had it been Armstrong wouldn't you have asked him, "Well, how do you know that, Andy? When did you see him? Where did you see him? Who was he with?" You would have asked those questions, wouldn't you?

MR. CRAFT. I would have asked him how he knew for sure.

MR. HUBERT. You don't recall asking the person who told you that?

MR. CRAFT. I don't recall; no.

MR. HUBERT. Well, now, if you had heard that from some of the people that you had been riding with it would have had to be after Ruby had shot Oswald, wouldn't it?

MR. CRAFT. Yes; it seems so. Otherwise, I wouldn't have known about Ruby being involved with him.

MR. HUBERT. That is correct. But you didn't find out about Ruby being involved until Monday morning.

MR. CRAFT. That is right.

MR. HUBERT. Therefore, it had to be after that so far as you are concerned?

MR. CRAFT. That is right, if I wasn't in Dallas. I believe that I heard the statement before I left Dallas on the 23d.

MR. HUBERT. That being the case, unless you want to tell us some other things, it had to be Armstrong.

MR. CRAFT. That is right. That is all I can—I can't say for sure who it was, and I can't even say for sure that I heard the statement before I left Dallas. But I believe that it was.

MR. GRIFFIN. Do you recall when it was that you first began to think about this statement?

MR. CRAFT. No; I can't.

MR. GRIFFIN. Did you talk with the people in Michigan, your relatives in Michigan about it?

MR. CRAFT. I don't remember, sir. I might have, with my sister, but I don't remember.

MR. GRIFFIN. You told me, I believe, in the automobile that you had not been aware until I mentioned it to you in the car that Bill DeMar had made the statement that he saw Oswald in the club.

MR. CRAFT. That is right.

MR. GRIFFIN. Do you think, if someone had told you, one of your relatives or somebody like that had told you, one of Ruby's performers or somebody who worked for Ruby had said that he saw Oswald there, do you think you would have remembered that kind of information being conveyed to you?

MR. CRAFT. I might have remembered something about the fact that one

of them had said, that one of his employees had said, that Oswald had been there; but I wouldn't necessarily remember who it was who had said it.

Mr. GRIFFIN. Now, if somebody said to you one of Ruby's entertainers claims he saw Oswald in the club, what would your reaction have been?

Mr. CRAFT. It would have been that——

Mr. GRIFFIN. You didn't know which entertainer it was or employee who said that?

Mr. CRAFT. I wouldn't really know whether it was true or not. I probably would state the fact that I had never saw him there personally that I knew of.

Mr. HUBERT. Let me get through with this and see if this won't help you out.

If you had heard this statement that Oswald had been in the Carousel, before you knew that Ruby had shot him, that would have had one reaction on you?

Mr. CRAFT. Yes.

Mr. HUBERT. That is to say, that the man happened to be in the club.

Mr. CRAFT. Yes.

Mr. HUBERT. If you had heard it after you knew Ruby had shot Oswald, I suggest to you that that would have been an entirely different reaction, because then it ties in Ruby and the club. Now doesn't that assist you by determining what your reaction was when you heard it, whether it was the first type of reaction or the second type of reaction, or do you agree with me that your reaction would have been different depending upon when you heard it?

Mr. CRAFT. I believe it would have been; yes.

Mr. HUBERT. Do you accept my version that there would be two different types along the lines I have said?

Mr. CRAFT. Yes; I believe there would have been.

Mr. HUBERT. What was your reaction, the first or the second?

Mr. CRAFT. I can't really remember.

Mr. GRIFFIN. Larry, when you talked with the FBI on Thanksgiving Day——

Mr. CRAFT. Yes.

Mr. GRIFFIN. I believe the FBI asked you did you know any connection between Ruby and Oswald.

Mr. CRAFT. Yes.

Mr. GRIFFIN. And I believe your answer at that time was that you did not.

Mr. CRAFT. Yes.

Mr. GRIFFIN. When you talked with the FBI were you being as frank and straight-forward with them as you are with us right now?

Mr. CRAFT. Yes; as much as I—to the best of my knowledge I told them nothing but the truth the same as I am doing with you gentlemen.

Mr. HUBERT. Did you mention to them that you then knew that someone had told you that Oswald had been in the club?

Mr. CRAFT. I don't believe I did because I—I don't believe I did. I didn't recall it.

Mr. HUBERT. Are you stating to us that you would not have recalled a statement made to you about Oswald being in the club, which statement had, by any hypothesis, already been made to you, when they asked you if you knew of any connection between them?

Mr. CRAFT. The thing is that if I remembered it, I would have said so, told, said something to them. If I didn't say anything to them, I didn't remember the fact.

Mr. HUBERT. They asked you if you knew of any connection between them, didn't they?

Mr. CRAFT. Yes; I believe they did.

Mr. HUBERT. And you then knew that someone had told you he had been in the club?

Mr. CRAFT. Yes; I believe they did.

Mr. HUBERT. Why didn't you tell them that you knew that?

Mr. CRAFT. I evidently didn't remember it.

Mr. HUBERT. But you have already stated that this thing made a great impression upon you.

Mr. CRAFT. I know that, sir.

Mr. GRIFFIN. Larry——

Mr. HUBERT. Let me follow this through a bit. Didn't they, in fact, ask you if you had heard the rumor that Oswald had been in the club?

Mr. CRAFT. I don't know exactly how he asked me about it, sir.

Mr. HUBERT. Didn't he ask you, in fact, if you had ever seen him in the club?

Mr. CRAFT. I believe he asked me that question; yes. I believe he might have. My answer would have been—

Mr. HUBERT. Is your statement to us if he asked you that question it would not have recalled to your memory that someone had told you that he had been in the club?

Mr. CRAFT. My statement is that it did not at that time.

Mr. GRIFFIN. Were you a little bit frightened when the FBI talked with you?

Mr. CRAFT. No; I don't believe so.

Mr. GRIFFIN. Were you at all concerned that your flight from Dallas might make you a suspect of some sort?

Mr. CRAFT. I don't believe—I don't remember having any such belief; no.

Mr. GRIFFIN. What was your feeling towards the FBI when they talked to you?

Mr. CRAFT. That they were talking to me because of the fact that I had worked for Ruby, and they wanted to know what I knew about Ruby's movements in hopes that there might be something there that would help them in their investigation.

Mr. GRIFFIN. At the time when you talked to the FBI you formed a tentative opinion about the connection between Ruby and Oswald or the motivation for Jack's doing what he did?

Mr. CRAFT. I figured, formed the opinion, myself, as far as I could figure Jack must have been out of his mind to shoot Oswald.

Mr. GRIFFIN. Was this, would you say this was a strong opinion that you had?

Mr. CRAFT. No. I will say that it is the sort of opinion I have now, it has been right along ever since I found out that Ruby had shot Oswald.

Mr. GRIFFIN. But in spite of having that opinion that there was somewhere along the line you began to think if there could be any connection between Ruby and Oswald?

Mr. CRAFT. I have considered the fact that there was a connection; yes.

Mr. GRIFFIN. When did you start to think about this?

Mr. CRAFT. I imagine I more likely thought about it as soon as I found out or just shortly after I found out that Ruby had shot Oswald.

Mr. GRIFFIN. In trying to think about that connection, have you been thinking about this rather regularly since then?

Mr. CRAFT. No. I have pretty well forgot just about, even, almost forgot about it entirely.

Mr. GRIFFIN. How long would you say it has been that you have been—have forgotten about any thoughts you might have had that there could be a connection between Ruby and Oswald?

Mr. CRAFT. Well, I have just almost completely—I haven't had a thought about any of this since I appeared at the trial. I was of the opinion that I was through with it and that I would just as soon forget about it.

Mr. GRIFFIN. How about when you started to work in the oil field up there in Michigan for the drilling company? At that time, did you ponder from time to time whether there was any connection between Ruby and Oswald?

Mr. CRAFT. I don't remember doing so; no.

Mr. GRIFFIN. Keeping these sort of questions in mind, can you tell us when it was before today that you first remembered that somebody might have told you that Oswald had been at the club?

Mr. CRAFT. I know definitely that I was told by somebody that Oswald had been in the club, but I haven't given that fact too much thought until we was talking this afternoon during the lunch break there, and it seemed to me the statement had been made to me before I left Dallas.

Mr. GRIFFIN. I am asking you when you remembered that statement. Keep in mind I am distinguishing between the time you actually heard the statement made and when you first remembered it again.

Mr. CRAFT. I remembered hearing the statement that Oswald had been in the club, but I believe there was something in the news about the fact that he had been in the club two or three times.

Mr. GRIFFIN. I see. Now, when you saw this in the news, did that bring to you a recollection that someone had also told you this independently?

Mr. CRAFT. I don't recall it doing so; no.

Mr. GRIFFIN. Well, is it possible that the recollection that you are giving us here is simply something that you really didn't hear anybody tell you but that you just read in the newspapers?

Mr. CRAFT. It could be that it is mixed up in my own mind about the fact that it come out that way, but I wouldn't know for sure.

Mr. GRIFFIN. You are not sure now whether you independently remember somebody telling you this or whether you just read about it in the newspaper, and now are confused as to whether your source is from somebody telling you or from the newspaper?

Mr. CRAFT. I am almost positive that the statement was made to me by a person, but it could have been that, like I say it could have been, after I left Dallas, after it came out that Ruby had shot Oswald, somebody had heard the statement over the television or read it in the newspapers themselves, and made the statement to me that they had heard that he had been in the club.

Mr. HUBERT. I come back to the point I made a little while ago, and I would like you to consider it again because apparently, as you say, you have not given this matter a great deal of thought up until now. I suggest to you again that your reaction when you heard it would have been quite different if you had heard that rumor about Oswald being in the club before Ruby shot Oswald than it would have been if you had heard it after he shot him.

Mr. CRAFT. I believe so; yes.

Mr. HUBERT. Now that reaction of yours is, I think, the key to your recollection of it, and I suggest that you put your mind to it, Larry, to see what—to have a recollection, if you can, which is true, of course, but which will reflect what your reaction was. It has got to be a different reaction between the two, and I think you have agreed with me on that.

Mr. CRAFT. Yes; I do. I believe that—I am not sure whether it was hearing a statement there when it was made to me or hearing it over the television or something like that. It was something about the statement where I said that if he had been I didn't know about it, and I didn't believe Jack did either or something of that effect.

Mr. HUBERT. Well, now, you are telling us then that at the time you heard this you made a comment?

Mr. CRAFT. Yes; I believe so.

Mr. HUBERT. You made a comment to the person who told you that Oswald had been in the club?

Mr. CRAFT. I believe so; yes.

Mr. HUBERT. And at the same time you made that comment that you hadn't seen Oswald in the club, you said you didn't believe that Ruby did it?

Mr. CRAFT. I didn't believe that Ruby had saw him in the club.

Mr. HUBERT. That must have been then after Ruby was involved?

Mr. CRAFT. It must have been; yes.

Mr. HUBERT. That would put it after Monday morning, November 25?

Mr. CRAFT. Yes.

Mr. HUBERT. So, according to that it couldn't have been before you left Dallas?

Mr. CRAFT. According to that; yes.

Mr. GRIFFIN. But do you still, in light of that do you still, have the recollection that you did hear it before you left Dallas?

Mr. CRAFT. I am not sure.

Mr. GRIFFIN. Let me ask you this, Larry: If you had heard this before you left Dallas, was your feeling nevertheless about Ruby's insanity or state of mind so strong at the point when you learned that Ruby shot Oswald that you would have regarded such a statement as being of minimal importance or was your initial reaction to Ruby's having shot Oswald a sort of quizzical one in which you really hadn't made up your mind about the man?

Mr. CRAFT. My original reaction when I first heard about it was the fact I couldn't really believe that he had done it. I just couldn't believe, I couldn't make myself believe, that Jack had done it.

Mr. GRIFFIN. Why was that? Was there something about Jack—

Mr. CRAFT. From what I knew of him he didn't strike me as the type of person that would do so. I later made up my mind that, I come to the opinion, if he had done it, if he had done it, he must have been insane when he had done it, before I saw anything on television about it.

Mr. GRIFFIN. I take it then that your initial reaction that Jack couldn't have done this also reflected what you had seen of him on Friday and Saturday, that he wasn't in such—didn't appear to you to be in such—a state of mind at that time as being one who wanted to go out and kill.

Mr. CRAFT. That is right.

Mr. GRIFFIN. And who wasn't so upset about the killing of the President that he would be motivated by grief or something like that to do such a thing.

Mr. CRAFT. That is right.

Mr. GRIFFIN. So you didn't see him crying or weeping or emotionally, terribly emotionally, upset about the President?

Mr. CRAFT. No; I didn't actually see him crying. His eyes were very red as if he had been crying the last time I saw him on Friday.

Mr. GRIFFIN. Or is that Saturday morning?

Mr. CRAFT. Friday. But then again it struck me so hard that when I finally realized that it really had happened, it struck me so hard, that I almost cried myself. I believe there was a lot of people throughout the country, men and women alike, that cried when they heard about it.

Mr. GRIFFIN. But still other than that reaction which you saw on Jack, there seemed to be nothing about Jack that made him appear any more grief stricken than any of the rest of you?

Mr. CRAFT. No.

Mr. GRIFFIN. Was Jack the kind of a person who was given to concealing his emotions?

Mr. CRAFT. Not so far as I know; no.

Mr. GRIFFIN. How about concealing his hostility toward other people, did you ever have any indication that he concealed his hostility toward other people?

Mr. CRAFT. No. In fact, I would say it would be the other way.

Mr. GRIFFIN. Did he have any people that he regarded as enemies in Dallas?

Mr. CRAFT. One person that he absolutely didn't have any liking for was this one MC from one of the other clubs that come up there once in a while.

Mr. GRIFFIN. Did Jack display his feelings toward that guy?

Mr. CRAFT. On several occasions, on two or three occasions, he told the guy he didn't care to have him around the club, and he just as soon he didn't come to the club, and on one occasion he told the man to leave the club and not to come back again.

Mr. GRIFFIN. But after the man was out of his sight was Jack the kind of person that he continued to talk about him and complain to the employees or other people that he was with about somebody who was—about whom he was annoyed or upset with?

Mr. CRAFT. I believe he went on for a few minutes about it.

Mr. GRIFFIN. Did Jack ever talk to you about his feelings toward his sister Eva?

Mr. CRAFT. Not that I can remember; no.

Mr. GRIFFIN. So you weren't aware of any hard feelings between Eva and Jack?

Mr. CRAFT. No.

Mr. GRIFFIN. How about his feelings toward Abe Weinstein, the man who ran the Colony Club, did Jack discuss those feelings?

Mr. CRAFT. No. From what I can remember any time Jack talked to Mr. Weinstein they got along fairly good.

Mr. GRIFFIN. So am I correct in understanding the way you describe Jack when he had somebody that he didn't like or had some hostility toward, that he would only display this in the presence of that person in solving some problem with the individual face to face?

Mr. CRAFT. Yes; I believe so.

Mr. HUBERT. Let me get back to the afternoon of the 22d again. What time did Andrew Armstrong leave, do you remember?

Mr. CRAFTARD. I don't remember the exact time; no.

Mr. HUBERT. Well, about?

Mr. CRAFTARD. Maybe 3:30, 4 o'clock, maybe a little later.

Mr. HUBERT. Did he leave before Jack left?

Mr. CRAFTARD. I believe it was after Jack left.

Mr. HUBERT. And you never saw him again really until you saw him in the courthouse in Dallas?

Mr. CRAFTARD. That is right.

Mr. HUBERT. Later that night you were with Jack; weren't you?

Mr. CRAFTARD. Yes.

Mr. HUBERT. As a matter of fact, everybody was reading, talking about Oswald.

Mr. CRAFTARD. I am not sure; sir.

Mr. HUBERT. Isn't it a fact that Ruby had a paper, was reading a newspaper?

Mr. CRAFTARD. He more than likely did, but I don't remember it, sir.

Mr. HUBERT. Well, you are aware that Oswald had shot the President or that it was believed that he had?

Mr. CRAFTARD. Yes.

Mr. HUBERT. And you were talking with Ruby about the whole thing, weren't you?

Mr. CRAFTARD. Yes; I imagine.

Mr. HUBERT. Well, now, if at that time you knew from Armstrong that Oswald had been in the club, don't you think you would have mentioned to Jack, "Say, you know somebody says Oswald was in the club?"

Mr. CRAFTARD. Yes; I believe I would have mentioned the fact that I had been told that Oswald had been in the club.

Mr. HUBERT. Does that help your memory as to when you got this remark?

Mr. CRAFTARD. No; it doesn't. The fact it even makes me more positive that it was after I left Dallas before I heard about it, because if I had said something like that to Jack I believe I would have remembered it.

Mr. HUBERT. Well, I'll tell you what I suggest you do, since the matter has only been really brought to your attention in the last hour or so, you know, I suggest that you give it some more thought and try to reconcile the different possibilities that exist as to when this information came to you in light of the questions we have asked you and the possibilities that have been expressed. Would you do that?

Mr. CRAFTARD. I have been doing so right along.

Mr. HUBERT. Let's go to something else, and we can come back to that.

Mr. GRIFFIN. I think it might be well to let it rest for a while. I am going to hand you, Larry, a Xerox copy of pages out of the notebook, and I have marked this "Washington, D.C., deposition C. L. Craftard Exhibit 5203, April 9, 1964," and I am going to sign my name to it. Now, I want you to take this Exhibit 5203 and look at those pages and leaf through it and tell me if you have ever seen that before.

Mr. CRAFTARD. There are nine pages in this one. I believe this is a notebook that Jack carried in his pocket.

(The document referred to was marked Craftard Exhibit No. 5203 for identification.)

Mr. GRIFFIN. What makes you believe that?

Mr. CRAFTARD. I recall seeing a notebook with these tear-out tabs on it that he carried. I am not sure whether this is the one or not.

Mr. GRIFFIN. Now, this Xerox copy which I have handed you is marked on the cover page "This is a Robinson Reminder."

Mr. CRAFTARD. Yes.

Mr. GRIFFIN. And then there are what you call tear sheets.

Mr. CRAFTARD. That is right.

Mr. GRIFFIN. What does the first one say?

Mr. CRAFTARD. "Jot it down . . ."

Mr. GRIFFIN. The second tear sheet, tear-out sheet?

Mr. CRAFTARD. "Do it . . ."

Mr. GRIFFIN. The third?

Mr. CRAFARD. "Tear it out . . ."

Mr. GRIFFIN. And the fourth?

Mr. CRAFARD. "Live notes only."

Mr. GRIFFIN. Those are all the tear-out tabs on what appear to be on the front cover?

Mr. CRAFARD. Yes.

Mr. GRIFFIN. Do you recognize the handwriting on that?

Mr. CRAFARD. It is printing, and it is pretty hard to recognize it. I believe this was Jack's notebook. It is his handwriting.

Mr. GRIFFIN. You believe it is his handwriting?

Mr. CRAFARD. Yes; I believe so.

Mr. GRIFFIN. That is not the notebook, is it, that you transferred entries into from your small Penway spiral notebook?

Mr. CRAFARD. No; it is not.

Mr. GRIFFIN. And you believe Jack carried this notebook in his pocket?

Mr. CRAFARD. Yes; I do.

Mr. GRIFFIN. Let us go through these entries and see if you recognize any of them.

Mr. CRAFARD. There are a few in there I know the names of.

Mr. GRIFFIN. How about Sandy?

Mr. CRAFARD. That has no meaning to me.

Mr. GRIFFIN. The second entry is A. F. McKnight.

Mr. CRAFARD. No.

Mr. GRIFFIN. Sue Pepper?

Mr. CRAFARD. I believe she had been a stripper.

Mr. GRIFFIN. Was she employed as a stripper while you were there?

Mr. CRAFARD. No.

Mr. GRIFFIN. Have you heard some talk about her?

Mr. CRAFARD. The name sounds like one of the girls I mentioned as a stripper.

Mr. GRIFFIN. Caroline Walker?

Mr. CRAFARD. No.

Mr. GRIFFIN. Strike that. Jack Yanover?

Mr. CRAFARD. No.

Mr. GRIFFIN. Caroline Walker?

Mr. CRAFARD. No.

Mr. GRIFFIN. Harold Tannebaum?

Mr. CRAFARD. No.

Mr. GRIFFIN. Margaret Caldwell?

Mr. CRAFARD. No.

Mr. GRIFFIN. Is this Kirk Dial or Kirk Diaz?

Mr. CRAFARD. I would say Dial.

Mr. GRIFFIN. Did you ever hear of him?

Mr. CRAFARD. No.

Mr. GRIFFIN. James Herbert?

Mr. CRAFARD. No.

Mr. GRIFFIN. Jules Herbert?

Mr. CRAFARD. No; not that I can remember.

Mr. GRIFFIN. Can you read what is written under Jules Herbert?

Mr. CRAFARD. It looks to me like "Sherry care of Lincoln-Houston." The name "Sherry," I believe she was a stripper.

Mr. GRIFFIN. How about Gigi?

Mr. CRAFARD. She was a stripper.

Mr. GRIFFIN. But not employed there while you were there?

Mr. CRAFARD. But not employed there while I was there. I have heard mention of the name.

Mr. GRIFFIN. How about Wally Rack?

Mr. CRAFARD. No; I don't remember the name.

Mr. GRIFFIN. How about the Doctor's Club, do you know what that was?

Mr. CRAFARD. No; I don't, sir.

Mr. GRIFFIN. What does that appear to be, Linda Kubox?

Mr. CRAFARD. I would say it looks like K-u-b-o-x to me.

Mr. GRIFFIN. Did you ever hear of that person?

Mr. CRAFT. No.

Mr. GRIFFIN. Betty Robbins?

Mr. CRAFT. Not that I can remember.

Mr. GRIFFIN. How about Iwana Birdwell?

Mr. CRAFT. I don't remember that.

Mr. GRIFFIN. How about Ferris?

Mr. CRAFT. No.

Mr. GRIFFIN. How about Skip Hutcheson?

Mr. CRAFT. I believe there was some, one young fellow that Jack had staying there before I went there they referred to as Skip. I don't know.

Mr. GRIFFIN. I see. Skip Hutcheson you believe is the fellow who sort of performed the job you did before you came?

Mr. CRAFT. Yes.

Mr. GRIFFIN. How long before you came was Hutcheson there?

Mr. CRAFT. I believe it had been 2 or 3 months, I am not sure.

Mr. GRIFFIN. It had been 2 or 3 months that had passed between the time——

Mr. CRAFT. Yes.

Mr. GRIFFIN. How about Lynd Chenalt?

Mr. CRAFT. No.

Mr. GRIFFIN. How about W. O. Chenalt?

Mr. CRAFT. It doesn't mean anything to me.

Mr. GRIFFIN. Is this Brenda?

Mr. CRAFT. It appears to be, yes.

Mr. GRIFFIN. Did you know a girl named Brenda there?

Mr. CRAFT. No; I don't remember of any.

Mr. GRIFFIN. And is that Augie?

Mr. CRAFT. It looks like it.

Mr. GRIFFIN. Did you know a fellow or a girl named Augie?

Mr. CRAFT. No; the name means nothing to me.

Mr. GRIFFIN. How about John, is that Rogers?

Mr. CRAFT. I would say so. It don't mean anything to me.

Mr. GRIFFIN. Shirley Bruce?

Mr. CRAFT. The name Shirley means nothing to me, but the last name would have been Little Lynn's correct name.

Mr. GRIFFIN. Well, her correct name was Bruce?

Mr. CRAFT. Yes.

Mr. GRIFFIN. I thought her last name was Carlin?

Mr. CRAFT. Her husband's name.

Mr. GRIFFIN. Bruce Carlin? Bill Willis?

Mr. CRAFT. The name sounds familiar, but I can't put any meaning to it.

Mr. GRIFFIN. Did he play in the band?

Mr. CRAFT. Yes; he was one of the band players.

Mr. GRIFFIN. At the Carousel?

Mr. CRAFT. Yes.

Mr. GRIFFIN. Gino Skaggs?

Mr. CRAFT. Means nothing to me.

Mr. GRIFFIN. Dottie Walters?

Mr. CRAFT. That means nothing to me.

Mr. GRIFFIN. Barbara Brown?

Mr. CRAFT. That means nothing to me.

Mr. GRIFFIN. Tom Palmer?

Mr. CRAFT. He had been employed at the club. We received some letters at the club for him. That is all I know.

Mr. GRIFFIN. What had been his employment?

Mr. CRAFT. I don't know.

Mr. GRIFFIN. Was he connected with AGVA?

Mr. CRAFT. Yes.

Mr. GRIFFIN. How about Sandra Moran?

Mr. CRAFT. No.

Mr. GRIFFIN. This is Kathy Kay.

Mr. CRAFT. She was one of the strippers while I was there.

Mr. GRIFFIN. And Andy?

Mr. CRAFT. That would be Andrew Armstrong, I believe.

Mr. GRIFFIN. How about Andrea Dalk?

Mr. CRAFT. The name means nothing.

Mr. GRIFFIN. How about this Kathy?

Mr. CRAFT. I don't remember the name at all.

Mr. GRIFFIN. How about Lorri Womack?

Mr. CRAFT. The name doesn't mean anything.

Mr. GRIFFIN. How about Margaret?

Mr. CRAFT. It doesn't mean anything to me.

Mr. GRIFFIN. Here is Judy Oberlin?

Mr. CRAFT. I don't recall the name.

Mr. GRIFFIN. George, Sherman, Tex.?

Mr. CRAFT. I don't recall the name.

Mr. GRIFFIN. Betty Kelley?

Mr. CRAFT. That doesn't mean anything.

Mr. GRIFFIN. Mike Eberhardt?

Mr. CRAFT. It doesn't mean anything.

Mr. GRIFFIN. Russ Knight?

Mr. CRAFT. Russ Knight—that doesn't mean anything.

Mr. GRIFFIN. Charles Senator?

Mr. CRAFT. That doesn't mean anything.

Mr. GRIFFIN. The House of Loan?

Mr. CRAFT. It doesn't mean anything to me.

Mr. GRIFFIN. How about Joe, Whitehall 2-5424?

Mr. CRAFT. It doesn't mean anything to me.

Mr. GRIFFIN. How about Jeannie?

Mr. CRAFT. Jeanine.

Mr. GRIFFIN. Jeanine.

Mr. CRAFT. She worked when I first went to work for Jack, she worked as a cocktail waitress and then she also was an amateur stripper. She went to work for Jack as a stripper while I was there.

Mr. GRIFFIN. What name did she strip under?

Mr. CRAFT. I believe it was under the first name of Jeanine. She used a French last name. She was of French descent.

Mr. GRIFFIN. Ralph Paul?

Mr. CRAFT. Ralph Paul.

Mr. GRIFFIN. How about American Airlines, and Tuesday, October 9, No. 985?

Mr. CRAFT. That would mean nothing to me. George Senator is the next one.

Mr. GRIFFIN. Of course, we have talked about George. Johnny Hayden?

Mr. CRAFT. No; I don't remember.

Mr. GRIFFIN. Joy Herrod?

Mr. CRAFT. No.

Mr. GRIFFIN. Joe Slayton?

Mr. CRAFT. No.

Mr. GRIFFIN. Wally Weston?

Mr. CRAFT. He was the comedian, I believe, Jack employed him for a short while.

Mr. GRIFFIN. Campbell-Corrigan, building repair. Did somebody do some building repairs for him?

Mr. CRAFT. I don't remember that. Corrigan, doesn't mean anything to me.

Mr. GRIFFIN. Chuck Isaacs?

Mr. CRAFT. It doesn't mean anything to me.

Mr. GRIFFIN. I can't read this.

Mr. CRAFT. Davis Kitter—something.

Mr. GRIFFIN. Kitter something or other.

Mr. CRAFT. It looks like.

Mr. GRIFFIN. But you don't recognize that?

Mr. CRAFT. No.

Mr. GRIFFIN. Earl Wilson?

Mr. CRAFT. It doesn't mean anything to me.

Mr. GRIFFIN. Tony Turner?

Mr. CRAFT. It doesn't mean anything to me either.

Mr. GRIFFIN. Tom Busch?

Mr. CRAFT. No; it doesn't mean anything to me either.

Mr. GRIFFIN. Joe Cook?

Mr. CRAFT. It doesn't mean anything to me.

Mr. GRIFFIN. Barbara Hickman?

Mr. CRAFT. It doesn't mean anything to me.

Mr. GRIFFIN. Tammi True?

Mr. CRAFT. Of course, she was one of the strippers who worked for Jack.

Mr. GRIFFIN. Here is Kay again, but you wouldn't know what Kay that would be?

Mr. CRAFT. No.

Mr. GRIFFIN. How about Nicki?

Mr. CRAFT. No.

Mr. GRIFFIN. Dolores Meridith?

Mr. CRAFT. No.

Mr. GRIFFIN. Wiliford Jackson?

Mr. CRAFT. No.

Mr. GRIFFIN. Phil Olian?

Mr. CRAFT. It doesn't mean a thing to me.

Mr. GRIFFIN. Wendy Knight?

Mr. CRAFT. No.

Mr. GRIFFIN. Wanda?

Mr. CRAFT. It doesn't mean anything to me.

Mr. GRIFFIN. Janice Anderson?

Mr. CRAFT. It doesn't mean anything to me.

Mr. GRIFFIN. Ann Petta?

Mr. CRAFT. No.

Mr. GRIFFIN. L. H. McIntyre?

Mr. CRAFT. Nothing.

Mr. GRIFFIN. Jim Brown?

Mr. CRAFT. No.

Mr. GRIFFIN. Carlos Camorgo, Mexico City?

Mr. CRAFT. It doesn't mean anything. The only thing I believe he had a stripper, pictures of a stripper, from Mexico or South America, that he had some papers from her indicating she had been there sometime in the past.

Mr. GRIFFIN. You believe he employed a stripper from Mexico?

Mr. CRAFT. She was either from Mexico or South America.

Mr. GRIFFIN. How long ago had he employed this stripper?

Mr. CRAFT. I don't know how long ago. I saw some pictures with her name on it, Spanish name.

Mr. GRIFFIN. Billie?

Mr. CRAFT. That doesn't mean anything.

Mr. GRIFFIN. Toni Rebel?

Mr. CRAFT. I believe there was something said about a Toni Rebel who was a stripper or a girl who went by the name of Toni Rebel on the stage.

Mr. GRIFFIN. Bill Towney?

Mr. CRAFT. It doesn't mean anything.

Mr. GRIFFIN. How about Affiliated Polygraph? That is a lie detector. Did you ever hear anything from Jack on that?

Mr. CRAFT. The only thing I can think of there he had a sign there on the bar that if anything come up of questionable or anything was stolen in the club or anything all of the employees would be required to take a polygraph test. I don't know whether that was Affiliated or what.

Mr. GRIFFIN. Did he hang this out where the patrons could see it?

Mr. CRAFT. It was hung on the front of the cash register.

Mr. GRIFFIN. Did you ever hear of anybody being asked to take a polygraph test?

Mr. CRAFT. Not that I know of.

Mr. GRIFFIN. Shirley Nole?

Mr. CRAFT. It doesn't mean anything to me.

Mr. GRIFFIN. Margo Larve?

Mr. CRAFARD. It doesn't mean anything.

Mr. GRIFFIN. Kitty Keel?

Mr. CRAFARD. No.

Mr. GRIFFIN. Mary Martin?

Mr. CRAFARD. No.

Mr. GRIFFIN. Gail or Carol?

Mr. CRAFARD. No.

Mr. GRIFFIN. Ethel A. Piersol?

Mr. CRAFARD. No.

Mr. GRIFFIN. Gail Thompson?

Mr. CRAFARD. Nothing.

Mr. GRIFFIN. Margie?

Mr. CRAFARD. That would have evidently been Little Marge, the one waitress.

Mr. GRIFFIN. Peggy Steele?

Mr. CRAFARD. She had been a stripper, she was a stripper who had worked there at the Carousel Club.

Mr. GRIFFIN. John M. Crawford?

Mr. CRAFARD. It means nothing to me.

Mr. GRIFFIN. Huntsville State Penitentiary, Huntsville. Did you ever hear him talk about anybody?

Mr. CRAFARD. No.

Mr. GRIFFIN. Linda?

Mr. CRAFARD. No.

Mr. GRIFFIN. Avrum?

Mr. CRAFARD. No.

Mr. GRIFFIN. Sherry?

Mr. CRAFARD. She had been a stripper or was a stripper that had worked for Jack.

Mr. GRIFFIN. Henry Segel?

Mr. CRAFARD. He would—Segel as it is used there wouldn't mean anything to me. But the address he has got it, Chicago, Ill.

Mr. GRIFFIN. Do you know of a Segel that Jack——

Mr. CRAFARD. Spelled differently than that, Segal Liquor Store is where he bought champagne and other wines.

Mr. GRIFFIN. Roy Pike?

Mr. CRAFARD. No.

Mr. GRIFFIN. You never knew Mickey Ryan by the name of Roy Pike?

Mr. CRAFARD. No.

Mr. GRIFFIN. Lisa Starling?

Mr. CRAFARD. No.

Mr. GRIFFIN. Stewart's Photo?

Mr. CRAFARD. No.

Mr. GRIFFIN. Gail Hall, Monroe, La.

Mr. CRAFARD. No.

Mr. GRIFFIN. Luke of the Times Herald?

Mr. CRAFARD. No.

Mr. GRIFFIN. H. G. Tiger?

Mr. CRAFARD. No.

Mr. GRIFFIN. E. Fletcher?

Mr. CRAFARD. No.

Mr. GRIFFIN. Darrell Williams?

Mr. CRAFARD. No.

Mr. GRIFFIN. Vivian?

Mr. CRAFARD. No.

Mr. GRIFFIN. Statler Barbershop.

Mr. CRAFARD. Just it was a barbershop in the Statler Hilton.

Mr. GRIFFIN. Is that where Jack got his hair cut?

Mr. CRAFARD. I don't know.

Mr. GRIFFIN. Dovie?

Mr. CRAFARD. No.

Mr. GRIFFIN. What we have done is gone through all of the pages 1 through

9 of Exhibit 5203, and we have read off every name that is in there. Now, I am going to hand you what has been marked for identification as Exhibit 5204, and I have written on this, "Washington, D.C., deposition C. L. Crafard, Exhibit 5204, April 9, 1964," and I will sign this in pencil. Will you look at that? It purports to be a notebook, and on the cover is simply the word "Addresses." It consists of 20 pages and, as I say, this is a Xerox copy of the cover and those pages. Would you look at that and tell me whether you have ever seen that?

Mr. CRAFARD. I believe this to be a copy of a notebook that Jack had, kept, in his drawer in his desk.

(The document referred to was marked Crafard Exhibit No. 5204 for identification.)

Mr. GRIFFIN. Is that the notebook that you transferred items from your Penway Spiral into?

Mr. CRAFARD. No.

Mr. GRIFFIN. So that the notebook which is represented by Exhibit 5203 you believe Jack kept in his pocket?

Mr. CRAFARD. Yes.

Mr. GRIFFIN. And this notebook, which is represented by Exhibit 5204, you believe he kept in his desk?

Mr. CRAFARD. Yes, or he might have kept in his pocket. He kept two or three different books in his pocket at one time, but I believe that one was in his desk.

Mr. GRIFFIN. And he also kept on his desk a much larger Penway notebook?

Mr. CRAFARD. Yes.

Mr. GRIFFIN. But he didn't have the larger Penway notebook until——

Mr. CRAFARD. Until after I went to work for him.

Mr. GRIFFIN. Yes.

Mr. CRAFARD. There was another one. The Penway notebook was about 6 inches long, and about 4½ inches wide.

Mr. GRIFFIN. Now, let us look at these names in here.

Mr. CRAFARD. I don't recognize any.

Mr. GRIFFIN. You don't recognize a single name? Did you know Cecil Hamlin?

Mr. CRAFARD. No; not that I know of.

Mr. GRIFFIN. Do you know what the Century Distributors, Inc., are?

Mr. CRAFARD. Century Distributors, Inc.?

Mr. GRIFFIN. Yes; what are they?

Mr. CRAFARD. I don't know.

Mr. GRIFFIN. Did you ever know Jack to be interested in any prizefighters?

Mr. CRAFARD. No; not that I knew of.

Mr. GRIFFIN. Did you ever hear of a Willie Love?

Mr. CRAFARD. I don't remember that name.

Mr. GRIFFIN. Did you ever hear Jack talk of Lewis McWillie?

Mr. CRAFARD. I don't remember.

Mr. GRIFFIN. L. J. McWillie?

Mr. CRAFARD. I don't remember.

Mr. GRIFFIN. Did you ever meet a fellow named Lawrence Meyers?

Mr. CRAFARD. I don't remember him.

Mr. GRIFFIN. Did you ever meet any of Jack's friends from Chicago?

Mr. CRAFARD. I don't remember.

Mr. GRIFFIN. Do you remember when you were at the State fair ever meeting any other people with Jack?

Mr. CRAFARD. No.

Mr. GRIFFIN. Do you remember when the first time was that you met Joyce McDonald?

Mr. CRAFARD. It was at the fairgrounds. She came out with Jack.

Mr. GRIFFIN. Did you meet her out there; did you meet any men out there with her?

Mr. CRAFARD. I don't—it seems like there was a couple of men with them, but I was never introduced to them.

Mr. GRIFFIN. I will state for the record that this notebook which we have

consists of 20 pages and those 20 pages include the cover which is marked "Addresses," and that is page No. 1, and the remainder of the pages are numbered consecutively through 20. I might also indicate that on each page of this exhibit, with the exception of page 1 and page 20, two pages are photographed open, so that would make a total of almost 40 pages of actual written addresses. I hand you, Larry, what has been marked as Exhibit 5205, Washington, D.C., C. L. Craford, April 9, 1964," and I have put my signature on there. This is a photograph of a group of people, and there is an arrow pointing toward one of the people. First of all, can you tell us if you recognize the place in which that photograph was taken?

Mr. CRAFTARD. It appears to be the Carousel Club.

(The document referred to was marked Craford Exhibit No. 5205 for identification.)

Mr. GRIFFIN. Is there anything about it that looks like the Carousel?

Mr. CRAFTARD. You can just see the portion of the runway across here.

Mr. GRIFFIN. This is in the lower left-hand corner?

Mr. CRAFTARD. Lower left-hand corner of the picture, and the Carousel was the only club in Dallas to have runways, to seat the customers on runways. These gentlemen are sitting right on the runway.

Mr. GRIFFIN. Do you see anybody in that picture that you recognize?

Mr. CRAFTARD. No; I don't. I see one of the waitresses back in the background. I can't make out which one it is on the upper right-hand portion, standing holding a tray, but I can't make out who it is though.

Mr. GRIFFIN. There is an arrow directed toward one of the individuals in that picture. Do you ever recall seeing that individual in the club before?

Mr. CRAFTARD. No; I don't. I don't recall seeing him at all.

Mr. GRIFFIN. Is that picture of yourself?

Mr. CRAFTARD. No; definitely not.

Mr. GRIFFIN. Why do you say definitely not?

Mr. CRAFTARD. One thing, the clothing. He is wearing a checkered shirt.

Mr. GRIFFIN. Yes.

Mr. CRAFTARD. Any time I was in the club I wore a suit.

Mr. GRIFFIN. You always wore a suit?

Mr. CRAFTARD. Yes. I sometimes took my dress jacket off and put on a gold livery jacket on.

Mr. GRIFFIN. Were you ever dressed in a sweater of any sort there?

Mr. CRAFTARD. No.

Mr. GRIFFIN. Did you wear a tie while you were in the club?

Mr. CRAFTARD. Yes. This gentleman is wearing what would appear to be a sport shirt, and I would say he is an older gentleman than I am.

Mr. GRIFFIN. I want to hand you what I have marked for purposes of identification as "Washington, D.C., C. L. Craford, April 9, 1964, Exhibit 5206," and I have signed my name to it. Do you recognize the place where that photograph was taken?

Mr. CRAFTARD. Mostly on the stage of the Carousel Club looking down the center runway.

(The document referred to was marked Craford Exhibit No. 5206 for identification.)

Mr. GRIFFIN. Do you see anybody in that picture that you know?

Mr. CRAFTARD. Excuse me; that is looking down the side runway on the left side.

Mr. GRIFFIN. Do you recognize anybody in that picture?

Mr. CRAFTARD. The young lady on the stage with her back to us, I believe, is the stripper known as Tammi True.

Mr. GRIFFIN. Blond hair?

Mr. CRAFTARD. Yes.

Mr. GRIFFIN. What is—how about the man who appears to be dressed in a tuxedo and standing on the stage; do you recognize him?

Mr. CRAFTARD. He looks like the comedian known, that I can only remember the name as, Johnny. He worked with a couple of puppets.

Mr. GRIFFIN. Do you recognize the man in the checked shirt?

Mr. CRAFTARD. Only from the fact that it was his picture in the—his photo in the previous picture that was designated with an arrow.

Mr. GRIFFIN. Is that an accurate, true and accurate, picture of what the inside of the Carousel looked like at the time that you worked there?

Mr. CRAFTARD. From that angle; yes. If you like, I can explain what they was doing when this picture was taken.

Mr. GRIFFIN. Would you tell us what that depicts?

Mr. CRAFTARD. It depicts the, what they call, raffling, you might say; they give tickets out at the door, and then they spin a roulette wheel, and the man with the numbers on the ticket that correspond with the ticket on the roulette wheel wins the prizes. That is what they were doing at that time; giving away prizes.

Mr. GRIFFIN. Do they give away prizes every night?

Mr. CRAFTARD. Yes; weekends mostly.

Mr. GRIFFIN. How about during the week?

Mr. CRAFTARD. Not too often. Sometimes they did. It depends on the size of the crowd.

Mr. GRIFFIN. Where did Jack get his prizes?

Mr. CRAFTARD. I don't know.

Mr. GRIFFIN. Did he give away twist boards?

Mr. CRAFTARD. He gave away twist boards, Rusty Warren records, two bottles of champagne, Wilkinson sword-edged blades, and stuffed animals.

Mr. GRIFFIN. Did he give away all of those items every night they had a raffle or different nights?

Mr. CRAFTARD. He would give whoever won their choice. They would have, give away, three prizes each night, and everyone would have their choices out of the prizes.

Mr. GRIFFIN. I am going to hand you what I have marked as "C. L. Craftard, April 1964, 5207," and I have signed my name to it. That is a photograph. Can you tell me where that picture was taken?

Mr. CRAFTARD. It was taken in Mr. Ruby's office.

Mr. GRIFFIN. Is the arrangement of chair and desk and what appears to be a couch in the foreground the arrangement that existed at the time that you worked there?

Mr. CRAFTARD. Yes. This couch here is part of a sectional that was turned crosswise of the office, the other portion being against the wall on the left-hand side of the picture, which is where you cannot see it.

Mr. GRIFFIN. Are the people in this photograph looking in the direction of the TV camera, I mean of the TV set?

Mr. CRAFTARD. I would say the woman as I am looking at the left of the picture, Joy Dale, is looking more in the direction than the rest of them, the TV set in the corner over this way.

Mr. GRIFFIN. There is a TV set as you look from Jack Ruby's position in the photograph. It would be off at the far wall in the left-hand corner?

Mr. CRAFTARD. To the left of him; yes, it would be to his left.

Mr. GRIFFIN. Is there a door shown behind Jack Ruby there?

Mr. CRAFTARD. Yes; that is the door connecting his office to what was my room.

Mr. GRIFFIN. So, in order to get into your room, you had to walk through Jack's office?

Mr. CRAFTARD. No. I had a door off in the hall to my room, but this was a connecting door from his office to my room.

Mr. GRIFFIN. Where is the door that enters Jack's office?

Mr. CRAFTARD. It would be almost immediately behind the girl on the right-hand side, who is Little Lynn.

Mr. GRIFFIN. Is that door sort of opened up through the middle of the wall or at one end of the wall?

Mr. CRAFTARD. More or less to the end of the wall.

Mr. GRIFFIN. Let's mark on there, then, Little Lynn on the side that she is on, and Jack Ruby in the middle; I am marking this on the back. And Joy Dale. Now, the background of this picture, there appear to be tacked up on the door a number of papers. Was that customary?

Mr. CRAFT. He had a lot of different papers tacked, fastened to the door there, hanging on it. He had a couple of pegs in the door he put them on.

Mr. GRIFFIN. What kind of papers did he keep up there?

Mr. CRAFT. Mostly old bills and stuff like that that he just stuck up on kind of a wire peg that he put them on.

Mr. GRIFFIN. Let me show you what I have marked as Washington, D.C., C. L. Craft, April 9, 1964, Exhibit 5208, and I have signed it. Was that photograph taken at the Carousel Club?

Mr. CRAFT. Yes. Do you want me to describe it?

Mr. GRIFFIN. Yes; would you?

Mr. CRAFT. It shows Jack Ruby standing on the stage holding the mike talking to the audience, and they are clapping him; applauding him, I should say.

Mr. GRIFFIN. Do you remember when that photograph was taken?

Mr. CRAFT. I don't remember the date, but this photograph would have been taken at the same time we had a photographer from a magazine taking pictures. It would have been taken by him.

Mr. GRIFFIN. How often did Jack M.C.; appear on stage?

Mr. CRAFT. One or two nights. I believe one evening, one or two evenings we was without an M.C. and Jack done the M.C.-ing. It was a couple of evenings.

Mr. GRIFFIN. When there was ordinarily an M.C. there, do you ever recall Jack going up on stage?

Mr. CRAFT. No. It wasn't his custom.

Mr. GRIFFIN. Looking at that picture, do you recognize anybody else in the photograph?

Mr. CRAFT. No.

Mr. GRIFFIN. Do you want to look at what I have marked in the same fashion Exhibit 5209, and tell me if you recognize anybody in there?

First of all, let me rephrase the question. Do you recognize where that was taken?

Mr. CRAFT. No; I don't. It wasn't taken in the Carousel Club.

Mr. GRIFFIN. And do you recognize anybody in the picture?

Mr. CRAFT. No. I would say this picture was taken in a place where the theme was more or less western theme than anything else. I remember I commented to the other gentleman when he showed me a picture, we were looking at the costume she had on, wasn't anything I remembered.

Mr. GRIFFIN. I want to hand you what I have marked in the same fashion Exhibit 5210. Do you recognize where that photograph was taken?

Mr. CRAFT. This photograph was taken in the Carousel Club.

Mr. GRIFFIN. Do you recognize who any people in those photographs are?

Mr. CRAFT. A stripper. I don't remember her name right now.

Mr. GRIFFIN. On the left-hand side, is that the same girl?

Mr. CRAFT. The same girl in another one of the photographs. It looks like Tammi True.

Mr. GRIFFIN. There are dogs in that—dachshund dogs in that photograph?

Mr. CRAFT. These dogs belong to Jack Ruby. We placed them on the stage as more or less the photographer was here, as more or less a photography stunt more than anything.

Mr. GRIFFIN. Were they regularly used in acts?

Mr. CRAFT. No; only on this one occasion they were used more or less like, say, for a photographic stunt.

Mr. GRIFFIN. Had you ever been up on the stage while the lights were on, while an act was in progress?

Mr. CRAFT. Not while an act was in progress. Usually, during the roulette wheel, I would put the prizes out and I'd take them off when it was over.

Mr. GRIFFIN. Would the stage be lighted in the same way for the drawing of prizes as it would be when an M.C. was on stage?

Mr. CRAFT. Yes.

Mr. GRIFFIN. Would only the stage be lit or would the patrons, the customer area, also be?

Mr. CRAFT. Just the stage.

Mr. GRIFFIN. Did you ever have occasion to look out into the audience from the stage when the roulette wheel, when the drawing, was in progress?

Mr. CRAFT. Yes.

Mr. GRIFFIN. Could you see faces in the audience?

Mr. CRAFT. It was pretty hard to make out any faces unless they were sitting right next, and then you wouldn't recognize them.

Mr. GRIFFIN. Unless they were sitting right next to the runway of the stage?

Mr. CRAFT. Yes.

Mr. GRIFFIN. And there were——

Mr. CRAFT. Excuse me a minute, please.

Mr. GRIFFIN. Yes.

Mr. CRAFT. You can just see a gentleman standing on the right-hand corner of some of these photographs. This gentleman was the M.C. at that time.

Mr. GRIFFIN. Do you recall who he was?

Mr. CRAFT. I believe it was Johnny. Yes; there is the box, one of his boxes. It was Johnny, but I am not sure what his last name was. There is a woman in one of these pictures; I believe I can just see myself, but it is not clear enough to make out. I believe it is me standing there.

Mr. GRIFFIN. This picture that you are looking at, this large photograph, is actually a series of small photographs?

Mr. CRAFT. It is actually a series of small photographs. It would be the first and second photograph in the middle series of photographs where you can just vaguely see me.

Mr. GRIFFIN. Now, I want to show you what I have marked in the same fashion Exhibit 5211. Do you recognize any of the people in that photograph, that set of photographs?

Mr. CRAFT. There is Johnny on the stage, the first one in the first series. I can see Johnny on the stage again.

The next one shows Johnny.

The next one shows Johnny and, I believe it is Tammi True.

Mr. GRIFFIN. Who is the heavy man in the short-sleeved shirt that is shown?

Mr. CRAFT. I don't remember his name. He was to the club on several different occasions. He always sat in the same place because he was such a heavy man nobody could get around him, such a big one.

In the middle series of photographs shows Tammi True in each of them.

And on the outside series of photographs is Little Lynn in Jack's office holding some stuffed animals.

The bottom picture on the right-hand series shows Johnny with one of his puppets.

Mr. GRIFFIN. Let me ask you this about the fat man in the short sleeves. Was he a friend of Jack's?

Mr. CRAFT. They knew each other. They seemed to be friendly, always talked, Jack would always speak to him when he came in.

Mr. GRIFFIN. Did you associate any name with this man?

Mr. CRAFT. I can't remember his name, sir.

Mr. GRIFFIN. Was his name in any of the names that we went through in the notebooks today?

Mr. CRAFT. I don't remember. I wouldn't remember his name if I saw it.

Mr. GRIFFIN. Was there anybody else who would know him? Would Andy Armstrong know him?

Mr. CRAFT. Andy Armstrong would know him; yes. I believe that Andy is the one that first told me his name and told me to always seat him in the same place.

There was only one chair in the club that he could sit on and we had to go get it all the time when he come in and put it in the place for him.

Mr. GRIFFIN. I am going to show you what I have marked in the same fashion Exhibit 5212, which is also a series of photographs.

Do you recognize any of the people in those pictures?

Mr. CRAFT. The stripper is Little Lynn.

Mr. GRIFFIN. In all of the pictures?

Mr. CRAFT. Yes.

Mr. GRIFFIN. How about the patrons? Do you recognize any of the patrons?

Mr. CRAFT. Only myself.

Mr. GRIFFIN. Where are you?

Mr. CRAFT. This doesn't look like me.

Mr. GRIFFIN. Is that you?

Mr. CRAFT. No; it is not me at all.

Mr. GRIFFIN. Is that you right there? You have indicated to me that your photograph appears in a number of these pictures.

Mr. CRAFT. Yes.

Mr. GRIFFIN. And let me indicate that you are in the photograph in the upper right-hand corner, and you are the man in a black suit who is seated second from the left along the runway.

Mr. CRAFT. Yes.

Mr. GRIFFIN. And in the picture immediately below that you occupy the same position?

Mr. CRAFT. Yes.

Mr. GRIFFIN. The picture immediately below that which is the third from the top, on the right-hand side you occupy the same position?

Mr. CRAFT. Yes.

Mr. GRIFFIN. And the stripper is Little Lynn?

Mr. CRAFT. Yes.

Mr. GRIFFIN. Then moving into the center set of pictures you appear in the same position third from the bottom?

Mr. CRAFT. Yes.

Mr. GRIFFIN. And the same position at the bottom?

Mr. CRAFT. Yes.

Mr. GRIFFIN. Now, is this suit and dress that you show here, is that the way you were normally dressed at the Carousel Club?

Mr. CRAFT. Yes. These pictures were taken as a photographic stunt, also.

Mr. GRIFFIN. During the day, Larry, if you had occasion to go out of the Carousel Club, were you also dressed in a suit?

Mr. CRAFT. During the day, up until about 5 o'clock, I was normally dressed in a pair of white jeans, a long-sleeved shirt or a pair of corduroys as I was usually working around the club and I didn't care to wear a suit.

Mr. GRIFFIN. I am going to hand you what has been marked in the same fashion Exhibit 5213.

Now, this picture was taken inside the Carousel Club.

Mr. CRAFT. Yes.

Mr. GRIFFIN. Will you look at these picture and tell me looking at the picture in the upper left-hand corner, who that is?

Mr. CRAFT. Johnny, the M.C. on stage with his three puppets.

Mr. GRIFFIN. And in the photograph right below that there are two girls. Who is the blond?

Mr. CRAFT. Kathy Kay and I believe Tammi True in the dressing room. The next photograph is the same.

The next photograph is Tammi True on stage. Going to the middle of the first photograph is Tammi True. The middle series is all Tammi True on stage.

Mr. GRIFFIN. Do you recognize any of the patrons in here?

Mr. CRAFT. No, I don't; except on the top picture on the right-hand corner shows the heavy set man we have mentioned before in the same position as before. On the right-hand column it shows Kathy Kay on the top photo.

The next three photos are all pictures of Johnny with his puppets.

Mr. GRIFFIN. Would that Johnny, would his name be Johnny Turner?

Mr. CRAFT. Yes.

Mr. GRIFFIN. Was he the only M.C., the only man who was employed at the time?

Mr. CRAFT. He was the only M.C. employed at that time; yes.

Mr. GRIFFIN. And the only other employees he had at that particular time were strippers or entertainers?

Mr. CRAFT. Yes; strippers and the waitresses.

Mr. GRIFFIN. So let me understand this. That while you were there, Billy DeMar was employed there?

Mr. CRAFT. Yes.

Mr. GRIFFIN. Wally Weston?

Mr. CRAFT. Yes.

Mr. GRIFFIN. Johnny Turner?

Mr. CRAFT. Yes.

Mr. GRIFFIN. And anyone else?

Mr. CRAFT. I believe that was all. I can't remember who the M.C. was when I first went to work for Jack.

Mr. GRIFFIN. Was it a different one other than the three we have mentioned?

Mr. CRAFT. I am not sure. That is what I was trying to remember.

Mr. GRIFFIN. Did these M.C.'s have a regular run of a prescribed number of weeks that they would play?

Mr. CRAFT. No; maybe they might come in for 2 or 3 weeks, or they might be there for 1 week and then they might stay for 3 or 4 months. It would depend on the contract that they signed with Mr. Ruby.

Mr. GRIFFIN. Did Buddy Heard ever come and appear?

Mr. CRAFT. I don't believe he was ever there while I was there.

Mr. GRIFFIN. I am going to show you what has been marked as Exhibit 5214 and I want to ask you if you recognize any of the patrons in those photographs.

Mr. CRAFT. The heavy set gentleman that has been mentioned before is in the second photograph in the left-hand series. He is in the first photograph in the middle series. That is all. But other than that, I don't recognize any of the other patrons.

Mr. GRIFFIN. I am going to hand you now what has been marked as 5214-A and all the markings are in the same fashion as the previous ones. Do you recognize any of the patrons in there?

Mr. CRAFT. The patron in the second and third photographs on the right-hand side looks familiar but I can't place him.

Mr. GRIFFIN. What I am handing you is Exhibit 5215 which is also marked in the same fashion as the others. Do you recognize any of the patrons there?

Mr. CRAFT. No.

Mr. GRIFFIN. I show you Exhibit 5216. You will notice that this appears to be the interior of a dressing room and there is some sort of a plaque on the wall in the top two photographs in the center and the photograph in the lower right-hand corner. Do you recall what that plaque is?

Mr. CRAFT. No, I don't.

Mr. GRIFFIN. Can you state whether that picture was taken at the Carousel?

Mr. CRAFT. No.

Mr. GRIFFIN. Now, do you recognize those as Carousel Club dressing rooms?

Mr. CRAFT. Oh, yes. The dressing rooms have been redecorated since I worked there, I know that.

Mr. GRIFFIN. Did the dressing rooms look as they appear in that photograph at any time while you were employed at the Carousel?

Mr. CRAFT. I don't believe that is the dressing room of the Carousel. I don't remember this stuff along the bottom picture, the left-hand side of the bottom picture in the left-hand column. The plywood door that is shown in several pictures, I don't recognize that as being of the dressing room at the Carousel.

Mr. GRIFFIN. I am going to hand you what has been marked in the same fashion as Exhibit 5217. Do you recognize the patron that is shown in that photograph?

Mr. CRAFT. No, I don't, but I believe from this picture I can pretty well state that that other last picture was photographs of the girls' dressing room, from the location of the table. Instead of a door that was a window that had been boarded up.

Mr. GRIFFIN. I show you Exhibit 5218 which has been marked in the same fashion. Do you recognize any of the patrons in that photograph?

Mr. CRAFT. No.

Mr. GRIFFIN. How about Exhibit 5219 which has been marked in the same fashion? Do you recognize any of those patrons?

Mr. CRAFT. Only that I believe this one has been showed in previous pictures.

Mr. GRIFFIN. Is this a duplicate of something we already have?

Mr. CRAFT. I don't believe it is a duplicate, but I believe this gentleman in the white shirt has been shown in previous pictures.

Mr. GRIFFIN. How about 5220? Do you recognize any of the patrons there?

Mr. CRAFT. Only this one gentleman here, I can make him out especially in the bottom picture in the middle column.

Mr. GRIFFIN. With the white shirt on?

Mr. CRAFT. The gentleman with the short-sleeved white shirt on I can recognize him from the previous pictures.

Mr. GRIFFIN. But you don't have a recollection of who he is?

Mr. CRAFT. I don't have a recollection of who he is. I don't think I ever knew the gentleman.

Mr. GRIFFIN. Now, Exhibit 5221, do you recognize any of the patrons in there?

Mr. CRAFT. Only the gentleman on the right-hand would be the back down in the picture towards the right-hand side would be the far side of the stage the heavy set gentlemen that has been mentioned before.

Mr. GRIFFIN. Did you know Officer Tippit?

Mr. CRAFT. No.

Mr. GRIFFIN. Did you ever know a man named Bernard Weissman?

Mr. CRAFT. I don't believe so.

Mr. GRIFFIN. Did you ever hear Ruby or anybody indicate that Officer Tippit was ever in the Carousel Club?

Mr. CRAFT. I don't remember of hearing any indication.

Mr. GRIFFIN. How about that Bernard Weissman? Was he in the Carousel Club?

Mr. CRAFT. I don't remember any indication of that, either.

Mr. GRIFFIN. Have you ever owned a gun?

Mr. CRAFT. I had a pistol, but it was in Oregon when I was in Texas.

Mr. GRIFFIN. What kind of a pistol was that?

Mr. CRAFT. A .22.

Mr. GRIFFIN. Have you ever owned any other sort of a gun?

Mr. CRAFT. No.

Mr. GRIFFIN. When you were in military service, did you have any training with a rifle?

Mr. CRAFT. Yes; I had training with the M-1 rifle and with the M-1 carbine.

Mr. GRIFFIN. When you were in Dallas, Tex., did you ever have any occasion to go out to any rifle ranges?

Mr. CRAFT. No.

Mr. GRIFFIN. Did you know whether Jack Ruby ever went to any rifle ranges?

Mr. CRAFT. No.

Mr. GRIFFIN. Your answer is you don't know?

Mr. CRAFT. I did not know.

Mr. GRIFFIN. While you were in Dallas, Tex., did you attempt to purchase an automobile?

Mr. CRAFT. No.

Mr. GRIFFIN. Did you visit any used car lots?

Mr. CRAFT. No.

Mr. GRIFFIN. Did you ever drive Jack Ruby's car?

Mr. CRAFT. No.

Mr. GRIFFIN. Did you drive an automobile at any time while you were in Dallas?

Mr. CRAFT. No.

Mr. GRIFFIN. Did you ever accompany anybody in an automobile to have it repaired?

Mr. CRAFT. No.

Mr. GRIFFIN. Now, I believe when you talked with the FBI, you indicated that you visited a store with Jack where he was going to get some electrical or electronic equipment.

Mr. CRAFT. Yes.

Mr. GRIFFIN. How soon was that after you began to work for Jack?

Mr. CRAFT. I think it was about 3 or 4 weeks after I went to work for Jack.

Mr. GRIFFIN. When you talk about working for Jack, do you mean that to include the time that you were working at the Dallas, Tex., State Fair?

Mr. CRAFT. No.

Mr. GRIFFIN. As working for Jack?

Mr. CRAFT. Only the time, from the time the State fair closed.

Mr. GRIFFIN. Do you recall what kind of electrical equipment Jack was purchasing, looking for when you went with him?

Mr. CRAFT. Some speakers and—that is the boxes that are used to work a speaker out of, the amplifier box.

Mr. GRIFFIN. Where was he going to use these items?

Mr. CRAFT. In the Carousel Club.

Mr. GRIFFIN. Had he had those items there before?

Mr. CRAFT. He had the items in the Carousel Club, but he was going to replace them with some better models.

Mr. GRIFFIN. Were his existing models defective in any way?

Mr. CRAFT. There was always something going wrong with one speaker or the other.

Mr. GRIFFIN. Did he actually replace these?

Mr. CRAFT. Not while I was there; no.

Mr. GRIFFIN. What happened at the electronics store that you visited?

Mr. CRAFT. He talked with the gentleman for a few minutes and I believe he give them a free pass to the Carousel Club.

Mr. GRIFFIN. What did he do in connection with buying equipment?

Mr. CRAFT. He had checked out some equipment they had there, their prices, the types of equipment.

Mr. GRIFFIN. What price range of equipment was he talking about?

Mr. CRAFT. He was wanting to get a better model amplifier as cheaply as he could.

Mr. GRIFFIN. Would this have been an expenditure of over \$100?

Mr. CRAFT. I really don't know, but I don't believe so. Could I go back a little bit to the day. I believe that was about a week after I went to work for Jack.

Mr. GRIFFIN. Now you testified yesterday I think that the girl whom you identified in some pictures taken on the street outside the Carousel with Jack Ruby, you identified this girl as Gloria McDonald.

Mr. CRAFT. Yes.

Mr. GRIFFIN. Could her name have been Gloria Fillmore?

Mr. CRAFT. Her name could have been, yes.

Mr. GRIFFIN. Are you sure about the name McDonald?

Mr. CRAFT. No. In fact if I may be allowed to say so, I am not positive that this girl is the girl I knew as Gloria. Her name could have been something entirely different. I believe it was Gloria.

Mr. GRIFFIN. You believe it was Gloria in this picture?

Mr. CRAFT. Yes, sir.

Mr. GRIFFIN. But you are not completely positive.

Mr. CRAFT. No. I never knew her last name.

Mr. GRIFFIN. Let me try to refresh your recollection a little bit. Going back to Wednesday, November 20, 2 days before the President was killed, and Thursday, November 21, do you remember on either of those 2 days receiving any telephone calls from Bruce Carlin?

Mr. CRAFT. I believe Bruce called the evening of Wednesday, the 20th wanting to speak to Little Lynn. I am not positive but I believe so.

Mr. GRIFFIN. Now how about on the 21st. Do you remember anything on the 21st?

Mr. CRAFT. I don't recall anything, no. He might have but I don't recall.

Mr. GRIFFIN. Do you ever remember on the 21st a telephone call being placed to Jack Ruby in the early portion of the evening, and your answering the phone and talking to the person on the phone?

Mr. CRAFT. I don't remember it, no.

Mr. GRIFFIN. Did Bruce Carlin ever have occasion to call Jack Ruby in your recollection?

Mr. CRAFT. I don't remember him ever doing so.

Mr. GRIFFIN. Did you ever meet any of Bruce Carlin's friends?

Mr. CRAFT. I don't believe so.

Mr. GRIFFIN. Did you ever meet a boy named Jerry Bunker?

Mr. CRAFT. I don't remember it, no.

Mr. GRIFFIN. Did Bruce used to call the Carousel regularly?

Mr. CRAFT. No. There was only one or two occasions when I am sure that Bruce called the club.

Mr. GRIFFIN. When are the other occasions?

Mr. CRAFT. I believe it was the evening of Wednesday the 20th Little Lynn hadn't went straight home from the club and he called asking, wanting to know where she was at.

Mr. GRIFFIN. Did you have any idea of the financial condition of Little Lynn or Bruce Carlin the week before the President died?

Mr. CRAFT. No.

Mr. GRIFFIN. Did Little Lynn ever complain in your presence about not having enough money?

Mr. CRAFT. I believe that when she first went to work for Jack, Jack either gave her an advance or loaned her some money, one or the other.

Mr. GRIFFIN. I recall yesterday in your talking with Mr. Hubert there was some problem you felt that you had lost 8 hours in describing what happened on your trip from Dallas to your destination in Michigan.

Mr. CRAFT. Yes.

Mr. GRIFFIN. In the time that has passed since then, have you been able to find those 8 hours that were lost?

Mr. CRAFT. Pretty well, yes.

Mr. GRIFFIN. What do you think happened?

Mr. CRAFT. I got mixed up on my routes in Oklahoma City and spent quite a bit of time getting back. There is where I lost the time.

Mr. GRIFFIN. About what time did you arrive in Oklahoma City?

Mr. CRAFT. I believe it was about 7 o'clock in the evening of the 23d.

Mr. GRIFFIN. And how did you happen to get mixed up on your routes?

Mr. CRAFT. I got a ride with this gentleman and I believe he said something about getting me out on my route or something like that, and I got mixed up on my route.

Mr. GRIFFIN. Did you ride with him in the wrong direction for a while?

Mr. CRAFT. He took me out, he took me quite a ways more than where I had to go.

Mr. GRIFFIN. On that basis what time would you say that you arrived in Chicago?

Mr. CRAFT. It probably would put me in Chicago sometime Monday, about 10:30 or 11 o'clock in the morning.

Mr. GRIFFIN. When you arrived in Chicago, then you knew that Ruby had killed Oswald?

Mr. CRAFT. Yes.

Mr. GRIFFIN. And what time did you arrive in Lansing, Mich.?

Mr. CRAFT. I believe it was about 6:30 or 7 o'clock Monday evening.

Mr. GRIFFIN. When you arrived in Chicago did you make any effort to call any of the Rubensteins?

Mr. CRAFT. No.

Mr. GRIFFIN. Did that occur to you?

Mr. CRAFT. No; that arrival in Lansing would have been about 3:30 or 4 o'clock. It would have been a couple hours earlier.

Mr. GRIFFIN. You mentioned that the ride that you had got out of Dallas on the 23d with a man whom you had met at the Dallas State Fair.

Mr. CRAFT. Yes.

Mr. GRIFFIN. What did he do at the Dallas State Fair?

Mr. CRAFT. There was a photography place on the fairgrounds. He worked there.

Mr. GRIFFIN. Was he a full-time employee at the fairgrounds or was this a temporary thing?

Mr. CRAFT. I believe this was just temporary for the fair.

Mr. GRIFFIN. What was the name of the photography place?

Mr. CRAFT. I don't remember that, sir.

Mr. GRIFFIN. Were there a number of different photographers at the fair?

Mr. CRAFT. I believe there was two or three different ones at the fairgrounds. This one was right close to the place I worked was located.

Mr. GRIFFIN. How far would it have been from a tent? Were you in a tent?

Mr. CRAFT. Yes.

Mr. GRIFFIN. How far would it have been from your tent?

Mr. CRAFT. About 150 or 200 feet.

Mr. GRIFFIN. In which direction?

Mr. CRAFT. It would have been down on the main midway. It would have been right on a corner of the main midway and the portion of the midway I was on. We were located on a branch off the main midway.

Mr. GRIFFIN. How old would you say this man was?

Mr. CRAFT. I would say he was probably in at least his middle forties, more likely in his late forties.

Mr. GRIFFIN. Was he bald or did he have hair?

Mr. CRAFT. I don't really remember.

Mr. GRIFFIN. Was he a graying man or what color was his hair?

Mr. CRAFT. I don't remember that either.

Mr. GRIFFIN. Do you remember if he wore glasses?

Mr. CRAFT. No.

Mr. GRIFFIN. Do you remember what kind of a car he owned?

Mr. CRAFT. I believe he had a Chevy. I am not sure.

Mr. GRIFFIN. How would you describe his physical build, anything remarkable about it?

Mr. CRAFT. No; not that I could think of.

Mr. GRIFFIN. Was he a thin man?

Mr. CRAFT. He was about medium build for a man his age and height.

Mr. GRIFFIN. And you say he had a young boy with him?

Mr. CRAFT. Yes; he had a son about I believe 9 or 10 years old.

Mr. GRIFFIN. Did you catch the son's name?

Mr. CRAFT. No.

Mr. GRIFFIN. How about his name? Did you learn his first name?

Mr. CRAFT. I more than likely knew his name but I don't remember it.

Mr. GRIFFIN. What did he do at the photography studio?

Mr. CRAFT. I don't know for sure just what he did do.

Mr. GRIFFIN. Was this a Dallas studio that had a place there?

Mr. CRAFT. I don't believe so.

Mr. GRIFFIN. Is there some central office of the Dallas State Fair that would keep records of the people who had charge of tents or booths there?

Mr. CRAFT. That would be the fair commission would know anyone that had any kind of a stand or concession on the midway.

Mr. GRIFFIN. And where would this commission have its office when the season was not in session?

Mr. CRAFT. It would be on the fairgrounds. I am not sure where though.

Mr. GRIFFIN. There is some sort of permanent office there on the fairgrounds?

Mr. CRAFT. Yes; the Dallas Fairgrounds is one of the largest fairgrounds in Texas. It is open the year around.

Mr. GRIFFIN. It is your belief that this man knew you worked for Jack Ruby as he was taking you out of Dallas?

Mr. CRAFT. Not until after we had got to talking and I told him I had been working at the Carousel Club.

Mr. GRIFFIN. How long would you estimate that you were with that man?

Mr. CRAFT. Oh, maybe a half hour or maybe 45 minutes at the most.

Mr. GRIFFIN. And it is your belief that he had a cottage at some sort of a lake?

Mr. CRAFT. Yes.

Mr. GRIFFIN. What place?

Mr. CRAFT. I don't remember the name of the lake he lived on, that he had his cottage on.

Mr. GRIFFIN. But you remember somewhat where he left you off and in what direction he had to turn?

Mr. CRAFT. I believe he went to the left of 77 when he let me off.

Mr. GRIFFIN. You left Dallas on route 77?

Mr. CRAFTARD. Yes.

Mr. GRIFFIN. And how far would you say you went on route 77?

Mr. CRAFTARD. We were about 20 miles outside the city limits of Dallas at Carrollton, Tex.

Mr. GRIFFIN. He let you off in Carrollton?

Mr. CRAFTARD. Just the other side of Carrollton a little ways.

Mr. GRIFFIN. North of Carrollton?

Mr. CRAFTARD. Just north. Not very far. It couldn't have been more than maybe a mile.

Mr. GRIFFIN. Was this some sort of main intersection he let you off at?

Mr. CRAFTARD. I believe so, yes; the main entry for the Carrollton traffic on the north side of town.

Mr. GRIFFIN. You were at route 77 and the corner of some other road?

Mr. CRAFTARD. I believe it was just one of the so-called farm roads of Texas. They have got a lot of the roads numbered farm road such and such.

Mr. GRIFFIN. Was there a sign up there that pointed to a lake that this man had to turn to?

Mr. CRAFTARD. I don't recall, sir.

Mr. GRIFFIN. Did you get any idea how large a lake it was? Was it a resort area?

Mr. CRAFTARD. I don't recall that either, sir. I don't remember.

Mr. GRIFFIN. But you do recall that the man had a cottage or something of that sort on the lake?

Mr. CRAFTARD. Yes; he was going up to work on his cottage when he picked me up.

Mr. GRIFFIN. We talked at lunchtime about a man who called the Carousel during the week before the President was assassinated.

Mr. CRAFTARD. Yes.

Mr. GRIFFIN. And would you tell us about these calls?

Mr. CRAFTARD. Is that the one where I said he wouldn't give his name or anything?

Mr. GRIFFIN. That is the one I had in mind.

Mr. CRAFTARD. This gentleman would call maybe two or three times a day asking for Jack. He would ask where he could reach Jack. It sounded like it was pretty important that he reach Jack, and that he would never leave a number where Jack could call him back at.

Mr. GRIFFIN. Did you ever give this man a number?

Mr. CRAFTARD. Not that I can recall, no.

Mr. GRIFFIN. Do you recall what time of the day or night this man would call?

Mr. CRAFTARD. It would usually be during the day. I can't recall any specific time.

Mr. GRIFFIN. Did this man ever wake you up?

Mr. CRAFTARD. No; it was always well after 9 o'clock, I know that.

Mr. GRIFFIN. Did it ever appear to be around lunch hour?

Mr. CRAFTARD. It could have been anywhere from 9 o'clock to 6 o'clock.

Mr. GRIFFIN. Did he seem to call at regular times when he called?

Mr. CRAFTARD. No.

Mr. GRIFFIN. Can you describe his voice in terms of age?

Mr. CRAFTARD. No; I couldn't.

Mr. GRIFFIN. Did this man call on Friday, November 22?

Mr. CRAFTARD. I don't really remember whether he did or not. I don't believe so.

Mr. GRIFFIN. How about on the morning of the 23d, Saturday the 23d?

Mr. CRAFTARD. No.

Mr. GRIFFIN. Did he call the day before the President was assassinated?

Mr. CRAFTARD. I believe he called sometime in the afternoon of the 21st.

Mr. GRIFFIN. Did you ever talk to Andy Armstrong about this man?

Mr. CRAFTARD. I believe I said something to Jack about him and I believe Andy was there when I did.

Mr. GRIFFIN. And what did you say to Jack?

Mr. CRAFTARD. That this guy called several times wanting to get a hold of him, would never leave his name or address or number or anything.

Mr. GRIFFIN. What did Jack say to you?

Mr. CRAFTARD. Jack had told me previously not to give his number to anyone unless I knew who it was.

Mr. GRIFFIN. That is his home number?

Mr. CRAFTARD. Yes, or some other number he left where he could be reached at. He said not to worry about anybody that didn't leave a phone number, they didn't want to get in touch with him very bad.

Mr. GRIFFIN. Did he indicate that he knew who this man was who was calling?

Mr. CRAFTARD. I took it for granted he knew who the man was. He never said definitely that he did know who the man was. I think when I told him about it he just said forget it.

Mr. GRIFFIN. You never met this man, did you?

Mr. CRAFTARD. No; if I had met the man I would have known his voice.

Mr. GRIFFIN. How many home telephone numbers did Jack have?

Mr. CRAFTARD. He only had one home number that I knew of.

Mr. GRIFFIN. Did Jack have an assistant manager by the name of Alexander?

Mr. CRAFTARD. That would have been Andrew.

Mr. GRIFFIN. I think we can finish a good part of this today if we could take a break. I want to hand you a copy of your interview with the FBI and ask you to take time to read that over. It is rather lengthy. It covers eight pages. Make some notes. Let me put this on the record. Let me ask you to take your time and read this, and we will take a recess for as long a period as you feel necessary. Make notes as you go along of any changes that you think ought to be made, either because you didn't tell that to the FBI or because you now upon reflection think that it is inaccurate, or because after reading this and reflecting on your other testimony you would adopt this rather than what you have said before. Let's figure this will take at least 15 minutes and maybe longer.

TESTIMONY OF CURTIS LaVERNE CRAFTARD RESUMED

The testimony of Curtis LaVerne Craftard was taken at 9:50 a.m., on April 10, 1964, at 200 Maryland Avenue NE., Washington, D.C., by Messrs. Burt W. Griffin and Leon D. Hubert, Jr., assistant counsel of the President's Commission. Dr. Alfred Goldberg, historian, and Max Phillips, Secret Service, were present.

Mr. GRIFFIN. Let me state first for the record that this is a continuation of the deposition that was begun on Wednesday morning, April 8, with Mr. Craftard, and that the oath and all the formalities that we went through on that date are still in effect. Yesterday afternoon as Mr. Craftard and I were returning from lunch, he indicated to me that he had received some telephone calls at the Carousel Club in the week before President Kennedy was killed, from a man who would call two or three, perhaps more times a day but would not leave his name but simply ask for Jack Ruby, and in connection with that conversation Mr. Craftard asked me if we had any recordings of Lee Oswald's voice. Mr. Craftard indicated that he would like to listen to the recordings with the possibility that he might recognize the voice of somebody he had talked to or overheard when he was in Ruby's employ. We have located a tape recording of an interview which was conducted with Mr. Oswald in New Orleans shortly after he was arrested for disturbing the peace in connection with the Fair Play for Cuba activities. The tape recording was made by radio station WDSU, New Orleans on August 21, 1963. The recording involves Lee Harvey Oswald, Carlos Bringuier, Ed Butler, and Bill Stuckey. The recording is provided to us by the United States Secret Service. It bears Secret Service No. 236.

I would also like to explain for Mr. Craftard's benefit as well as the rest of us that it will be very clear as you listen to this tape recording which person on the recording is Lee Oswald. In some cases his name may be used. In other cases the question and answer repartee is such that it will be difficult not to realize who Oswald is if you know anything about Oswald's background.