

10 October 1967

Miss Brunson:

Your reconstruction of the assassination is, as you say, brilliant. I am, of course, appreciative of the effort you have made to set me on the right path. In my pedestrian way, I had set myself a more limited task than solving the whole crime, and have concentrated on documenting the fabrications and distortions and serious omissions in the Warren Report. I leave the reconstruction and solution of the assassination to those whose intellectual and inductive powers are equal to the task, acknowledging that my own capacities are circumscribed. Indeed, we now have the "solution" proclaimed by the New Orleans district attorney, who impresses you so favorably, and will soon have the hypothesis of J.D. Thompson---but I must acknowledge that it is difficult to match your hypothesis for fearlessness and ingenuity.

I am not going to give you any point-by-point commentary on your thesis, in spite of your effort to coerce me into doing so---not because I am timorous but because I lack the time, whether or not you believe that. I have quite a large correspondence in addition to a job that is quite demanding at this time of year, and a considerable volume of chores related to the imminent publication of my book. Much as I should like to drop everything and devote myself to a discussion of your extraordinary and ingenious theory, as you seem to feel I am in some way duty-bound to do, I will limit myself to one question (which I have the feeling I have raised already, but to which you did not address yourself---if I am wrong, I apologize, of course). That question is, what does the Zapruder film (and the color slides of the individual frames) reveal about the motorcycle officers?

Having seen repeatedly an excellent first-generation print of the film, and having studied the color slides both in Washington and New York, it is my recollection (although I cannot make any categorical claims on the basis of mere memory) that the motorcycles in question are in view almost the whole time, that the riders in each case keep their hands in full view, on the handlebars, and that they never make any unusual movements or appear to hold any objects in their hands. If I am correct in this, would you not agree that the Zapruder film poses an insuperable obstacle to your theory?

Since you are so aggressively certain that you have presented the only or the best or most coherent reconstruction of the crime, it behooves you to make the needed examination of the Zapruder film and slides, and not to dump it in Weisberg's lap or mine as if we were under some duty to provide a public service to those who demand it, whether with or without merit, and even if it means putting aside our own work or particular interests. Asking is one thing; demanding is quite another, whether it is a theory or a poem or 40 of either.

I would dearly like to present my views on Garrison, whom I regard as a mountebank and a menace, but I will have to save that for another occasion when I have the time. Perhaps I have already been excessively frank, but no one likes to be patronized or intimidated.

Yours sincerely,

Sylvia Meagher