

5/24/70

Mary, Paul, Gary,

My friend Robert, who borrowed my Z copy during the winter, returned with some of what he has done with it and showed me a few things he noted in this copy, some of which I had missed. My own projector still lacks the most inexpensive parts after months of waiting them, so I've never before seen this copy of a good one or one that can safely stop on individual frames, etc.

I now have a triple 16mm print, with colors added and removed to sharpen clarity. He has a 16 mm print from which he will make me slides when he can find the right blanks to hold them. He has a 35mm negative he has made but now lacks safe means of getting it made into a positive.

Those of you who got my hasty memo on first viewing the Garrison copy, I think addressed to Fred, may recall my belief at least two films were used for the making of this copy. Robert proves that with ease, but it was done several generations before this copy, from certain internal flaws.

Some splices are quite visible. They are made with mylar which, characteristically leaves bubbled - which makes me wonder about the antecedents of the version of 20 printed by the Commission, where such bubbling, looking on an 8x10 print I have like water marks, is apparent.

Early in the film there is a short, sharp change in the green color I noted in this memo. There is both a splice and an excision at that point, and it would seem these couple of frames are from a different print.

I have not studied Fred's work on this. Some of you will recall my belief then expressed, that no valid conclusions could be made without consultation with an official copy in the Archives. When some of the laterations and damages in this copy are examined with any care, this becomes apparent, for even the framing is different. There is at one point a cut or a tear where the splice leaves what on projection is a prominent white slit in the film. The missing frames have been spliced into this copy, although it would seem to be unnecessary, except perhaps as an identification mark, if it comes from an original copy.

If I could supply him with clearer prints of the Lovelady frames of overexposed Martin, there are processes by which he could bring out other details now lacking and perhaps enhance those that are visible. He is anxious to get a copy of Nix and Mucamore to work with. I think this would be valuable. Also, he has access to parts of either or both, from a good copy, and he could supply clearer copies of those portions. His funds are limited, so what is the cost? I think what we should get him to do is to take the available copy and get the clearer partial copy of which he knows and make copies in which the clearer frames replace the identical ones. Until he sees what is available, that this is clearer cannot be certain. I am deducing this from his description, that is, of what he has already seen....One of the interesting quirks of this prints is that at a frame before total disappearance behind the sign the President's head alone becomes invisible in it...He estimates most of it is not less than 7th generation. ..He is getting to know more about the fact, which interests him much, and has technical knowledge and facilities he can tap we should use but not abuse.

Best,

Harold