

UNIVERSITY OF *Minnesota*

MEDICAL SCHOOL  
DEPARTMENT OF PSYCHIATRY AND NEUROLOGY  
MINNEAPOLIS, MINNESOTA 55455

Dear Chris:

August 18, 1969

I hope that you don't mind the informality, but Harold Weisberg has asked me to reply to your letter to him of August 11. I have seen his correspondence in trying to get the 26 volumes and DCA film for you, although at the time I didn't know that it was for you. The government printing office is by far the best source for the 26 volumes which cost \$76 because the postage is free. (My set was sent airmail for free!) The quickest way to get the DCA film would be to send \$20 to Penn Jones Jr., Midlothian Mirror, Midlothian, Texas, 76065. If you do this, please be careful not to mention Harold's name or mine, since that might result in you're not getting the film. It would probably be cheaper if you got it from any of the people mentioned in Photographic Whitewash, but could take much longer and might result in your not getting it at all. I got it through one of them quite some time ago, and it took long distance calls, and then about 3 months, although at least some of the delay was due to tampering with my mail. Also, these people might not be willing to bill you for it, and would want money in advance most likely. Many of them are no longer connected with the old DCA. Why not send Penn Jones a check for \$20 and let him assume the postage. I am sure that he is making a fair profit on the price from my dealings with the DCA people. Don't write to Penn Jones for 26 volumes since he will have to charge you for postage which would be incredibly expensive.

The type of work you suggest on grassy knoll photos is interesting and could be very useful, particularly now. An American Researcher has noted, for instance, that although Willis slide 5 shows no train behind the pergola, the Nix film clearly does (conclusive in the integrated images done by Itek in their analysis) and so do the Bond slides. The basic questions left open by his analysis would be directly confronted and perhaps solved by the type of analysis you suggest. I can get any measurements done on Dealy Plaza which you desire through a mutual friend of Harold and myself who lives in Dallas, but getting you good copies of the important photos is another thing again. The DCA would not be useful for this since the photo lab which did it ruined the most important footage--that taken by John Martin. There is one (or perhaps 2) clear frame, and that is blurred. No one has the Betzner photo (Betzner 3) but we are still trying for a copy. Thus far the only one we have is the one published by LIFE in their article on "Why Kennedy Went to Dallas." Willis 5 is available as part of the set of 12 from Phil Willis, 6911 Wabash Circle, Dallas, Texas. The set costs \$7.50 now. It contains only several slides of major importance, as you probably know. Besides the slides of the knoll, there is slide #8 from which the government slid the man in the far right margin who resembles Ruby. This is interesting to contrast with Willis Exhibit 1, slide # 8, as published by the commission, since only the right margin has been cropped, and the photo has been blown up slightly to cover that fact up.

What Marcus did with the Moorman photo was to blow up portions of it and isolate figures which may be people. The one which holds up is Marcus man #5 who is behind the concrete wall which is just to Zapruder's right, almost at the point where it joins the pergola. Be sure to write to Sprague for his monographs.

As far as the analysis you suggest, there is no other photo known to me which could be compared with the Altgens in regard to the object projecting from the Dal Tex. Even if Moorman 1, which is not currently available, shows it, it would be too unclear to be of any use.

The address of Itek is: Itek Corporation, Lexington, Massachusetts, 02173. Their analysis of the Nix film is definitely unavailable at this time, but if you write to them, they will send you their "LIFE-ITEK KENNEDY ASSASSINATION FILM ANALYSIS." As for the Nix also to let them know that there is a demand. I suggest that you send for the aforementioned paper and see what Itek has already done. In brief, what they did was the following:

1. Examine the figure behind the concrete wall and near the end of it (Marcus man #2)--they concluded that this was a man (one of the Paris Match Buchanin articles pointed him out through use of Willis 5) 2. Determine whether Betzner 3 or Willis 5 was exposed first, 3. Investigated a "facelike" image above the picket fence [which turned out to be foliage], and examined 4. some of the stuff in the 6th floor windows of the TSBD. They did much aerial triangulating, some

time-lapse viewing, stereo viewing, three-image photointegration of images and visual photo-integration of images, doging and low gamma processing, and some photogrammetric analysis. They did not, however, do all that needs to be done. They discovered little about the alleged assassin's window, and did not study that all-important adjacent window which shows a figure of some sort in both the Hughes film and Weaver photo. They did not study Marcus man #5 who is a major unknown factor, since if it is a man, he could be involved judging from the fact that he is hiding and has something in his hand. All in all, they used the Hughes film, the Bell film (including the part taken late after the assassination which shows the TSB), Betzner 3, Willis 56, Zapruder frame 188, one of the Bond photos, Mary Moorman's second photo, and Dillard's photos. While very sophisticated techniques were used, important things, as I have already said, were not studied, and a number of the conclusions which were reached were not very rewarding in that they said amazingly little. So, there is more work to be done, although it would require equipment and know how. One of the biggest problems, and indeed the one which is probably insurmountable, is the inability of independent investigators to obtain copies of original films or the loan of original films. At best we can get copies many times removed from the original which, while nice for presenting the case to the public as I do all year round, are of little help for any type of sophisticated analysis. A mutual friend of Harold and myself, a fine professional photographer with a lot of imagination and some new techniques, has been utterly frustrated by the type of stuff we give him to work on.

A west coast researcher, Fred Newcomb, has done some fine photo work, although much of it is as of yet unfinished, and was not polished when written about. At Harold's suggestion, and following Harold's ideas, he did an analysis of Commission Exhibits 133A and B--the photos of LHO with the rifle which were published around the world. His finding was that the same head was superimposed on both bodies above the chin (it is not LHO's chin), but that the major mistakes made (which gave it away) were the use of the same head on both bodies and the failure to readjust for size (head is out of proportion to body--two bodies vary in distance) and to adequately fix up chin area. Harold has made other discoveries about those photos. Ray Marcus has blowups of his #5 man which he could send you, although he has not been an active researcher for quite some time. (Perhaps he has extra copies of his article on the #5 man in the Los Angeles Free Press.) Dick Sprague has seen more photos than the rest of us combined, although his knowledge of the details of the assassination and some of his interpretive work and conclusions make his most serious contribution the cataloging of the photographic evidence in a series of monographs.

You mention in your letter objects appearing above the fence on the knoll. There are three which come to mind. The "face-like image" which the Itek report has already studied. Critic Dave Lifton's blowups and finding of unusual things in the trees on the grassy knoll--something which has proved to be an embarrassment to the critics. And, the two images in the Moorman photo which Tink (Josiah) Thompson makes reference to. Betzner and Willis are too far away to aid in studying them, and the Nix film ~~which~~, which might be of some use, is not available to researchers. Even if we get a copy, say 3rd or 4th generation, it is unlikely that it will be good enough to show anything, given the bushes and the distance and the quality of his film. As I said earlier, however, #5 man should be studied. We have done all we can with the best Moorman available, and the only other film which might help, Nix, is unavailable. Much more is unclear and not very useful, by the way.

I cannot immediately identify the photo you mention on the last page of your letter to Harold as having been in Paris Match. I, like Harold, would very much like old copies of Paris Match, if you can find two extras of any. I will be glad to reimburse you. By the way, are there any old American magazines I can get you. I get them at half the original price, and can get many of them, although I may not have time to look until the middle of October. Do you have all the LIFE articles, for instance? I will try to get the dates of the Paris Match articles--I do have some.

The reason Harold writes you in haste would be easy to see if you had the chance to see him at work. He puts the rest of us, who are less than half his age, to shame continually, in everything from public speaking, radio-TV presentations, analysis of documents and things from the archives, harassment of the establishment to get some action, continual war with the national archives and federal agencies, and interviewing witnesses. Right now he is completing a first rate book, which has been done for some time except for material on recent King assassination developments, entitled COUP D'ETAT. In addition, he is working on the definitive work on the autopsy--POST MORTEM. There are three other books waiting to be done.

My PHD prelims are Sept 22-26, and I will probably go to Dallas until the middle of October, but after that time perhaps I can be of some help to you. Feel free to write and ask anything--if I can't answer it I can forward it.

Regards, Gary Schoener *Gary*