

3/15/85

Dear Gary,

Thanks for your 3/12 and the enclosed copy of your letter to Henry Hurt.

I'm glad they are going ahead. I'd just heard that from David. Good luck!

My recollection of the Alyea footage, to which I refer in Photo WW, is that he actually exposed ~~thirteen~~ five reels of film and threw each out the window as he used it up and had time. I had a copy of about 400 feet and it was stolen. I may have a few stills from it somewhere. So, assuming that my recollection is reasonably correct, and I know what losing a loop is, he'd have had to have this happen over and over again for only 400 feet to remain. I do not recall any FBI reference to loss of loop. And my recollection is that the still include some on the search and some of the weapons of searchers.

With regard to "boorman, may I suggest that you not fix on and limit to Gordon Arnold because there are other possibilities?

Moreover, and this is mere caution, you say that the two thing Arnold told you "only someone who was there could know." Not so because at the time he told you he could have read them. These are sign blocking view and Jackie getting up out of seat. Both received much public attention.

If it is confirmed that there was a man there, that in itself is significant. If details that are later disproven are included, then the total worth gets destroyed. So be cautious and do not go too far.

With regard to the Zapruder original: I have a signed agreement that enables me to have individual frames made. Groden was to do this and he fell silent. I've written him several times without response. The agreement is that they could be used for study but not commercially. This was negotiated in one of my lawsuits but Lesar has gone no farther and Groden hasn't answered.

I am a bit surprised that Barger has been silent for so long and that DJ is so far behind its own schedule on whatever it was planning last year for first its end and then early this year. I suppose there are reasons, perhaps intertwined.

I'm glad Henry Hurt was interested in the enhancement. I understand he is on deadline. but if it pans out it would be a sensational plug for the book.

Best wishes,

March 12, 1984

Dear Harold,

I'm only transcribing the important WFAA interviews, but after rereading parts of WW2, maybe I should do more - it'll all be in Coverups. As for the Cecil Stoughton picture at Parkland, all I've got is the LIFE version. The original should be at the Archives and may be color. He took one color picture in Dealey Plaza showing the Newmans on the ground with the knoll in the background. Two photographers are also visible (or so I'm told - I first saw the picture at the JFK library in November 1980). Stoughton told Lifton years ago that he took no pictures at the scene.

I, too, have a vague recollection of seeing another photo or film showing the bucket. They make me wonder how the FBI was able to photograph the bloodstained seat later that evening - two pictures are in the record.

Nothing from DJ or Barger yet.

I plan on mentioning the Tom Alyea films in the next installment on the WFAA tapes, but here's what I found. They showed unedited Alyea footage early that afternoon. One of the reels was bad - the studio narration says "Looks like he's lost his loop," which means the film was flopping through the camera making every frame blurred to some extent. It started as Alyea filmed the "sniper's nest." If it was caused by a camera defect instead of a defective reel, all following reels would also be bad. At the studio, those reels would probably have been thrown away. During the live broadcast preserved on tape, they stopped showing the film shortly after the blurring began. Later showings had none of the bad footage and a few of the unimportant (at that time) scenes had also been cut (including Brennan and Brehm).

Either Gary Shaw or Robert Groden told me that Alyea's footage of the rifle, dusting for prints, discovery, etc was ~~xxxx~~ all restaged by the DPD. Was Alyea trying to fix his broken camera when the rifle was found? He was the only commercial photographer in the TSBD during the search.

Enquirer has officially released Jack White and I (by our request) from any previous commitments with the Moorman picture. The problem is simple: they've lost interest because there's nowhere they can go for enhancement. As you may already know, Henry Hurt is again interested in pursuing this. Enclosed is a confidential copy of my ~~xxxx~~ response to his suggestion.

John Moorman
