

January 2, 1997

Mr. Harold Weisberg
#100 Route 12
Frederick, MD 21701

Dear Harold,

Happy New Year to you and Lil! It has been awhile since we spoke, and I hope both of you are well. I still have not heard from Mary and no one answers whenever I call. I understand she did not look very good when she appeared at the JFK Lancer conference in Dallas in November.

Enclosed is a copy of our latest publication, written at our request by Richard Trask. We have reviewed the text repeatedly for both content and style and this final version has been agreed to by Trask, our executive director, my department head and myself.

We updated or corrected many parts from his *Pictures of the Pain* book. I chose and prepared all the photographs and wrote all the captions, which we later modified and shortened. I am most proud of several images, particularly Zapruder, Bronson and Moorman.

The still showing Zapruder being interviewed on WFAA came from their November 22, 1963 videotape. He appeared around 2pm and showed where he thought the fatal wound was. People who have been saying the Z film is a fake must also assume that Zapruder was part of the plot, for his gesture is exactly what the film shows and it hadn't even been taken out of the camera yet! Therefore, if there had been any fakery, and it was technically impossible, it had to have been done before 2pm and Zapruder would have to have been convinced to tell a false story!

The Bronson frame on page 25 corresponds to Z-313 and proves, beyond any question, that the *Mortal Error* theory is wrong. The picture is a still taken from the video we prepared for the *Frontline/Lee Harvey Oswald* show PBS did back in 1993. Notice how far back Lyndon's car was. Notice, too, that the umbrella man's umbrella is blurred vertically, showing that he was still pumping it up and down after Kennedy had passed him. This whole head shot sequence is only 24 frames, which Bronson shot at 12fps.

The Moorman picture is a digitized restoration of the original Polaroid. I arranged for it to be done at ITEK when I was in Boston back in November 1993. The original image is virtually gone now, so we did the restoration just in time. Although it looks quite sharp on page 35, the minute detail is irretrievably lost. The thumb print, made before they coated the original that afternoon, had decayed the image even further.

The Nix frame on page 41 comes from a version supplied to us years ago by Groden. A few weeks ago, with permission of the Nix family, I took the original 16mm color negative, made by UPI in 1963 from the 8mm original, and had it transferred to tape. You'll see the results on the NBC entertainment show *Dark Skies*, which paid for the transfer, airing the weekend of January 18-19. It should be the best-looking version of the film ever seen. The family also owns the

first-generation 8mm print kept by the FBI in their Dallas office. Granddaughter Gayle Nix Jackson and I got it from them several years ago. It, too, is in excellent condition but the original is still missing.

We published the *Photographic Memory* book recently to coincide with our new camera exhibit, which features the original cameras of all the photographers (except Mary Moorman's, which the family has misplaced.)

A National Archives representative hand-delivered the Zapruder camera, and it is on loan on a yearly renewal basis. We expect to have it for at least five years. Having looked through the viewfinder, it is somewhat less surprising that he kept on filming. Since he saw the events from a distance, that may have somewhat lessened the visual impact. Today, he would have zoomed in and seen the president much closer. That probably would have caused him to stop filming once he recognized shots were being fired.

Also enclosed is this week's National Enquirer article beating up on Groden. Now the world is learning what many have known for many years about his photo interpretation ability. Patsy Paschall and Tina Towner Barnes have sued him, and Gayle Nix Jackson has joined the suit. Others may follow. The irony is that probably all of those people would have let him use their films if he had only asked!

Best regards,



Gary Mack