

3/30/74

Dear Hal,

Sorry I do not have time for a long response to your letter.

You are welcome to copy such pictures as Altgens' and any others that have not been borrowed and not returned.

I don't know where a set of the 26 can be had now. I know others looking.

I now have a duplicate of the Zapruder camera. It has a slide operation, up into single frame, normal called 16 and 48. No 24, despite the Barrett report. It can go from 16 into 48 and back easily but I don't know if it did and at this point none of that really makes any difference except to persuade people that there was a dishonest investigation. I don't know anyone who today believes anything else.

There is, of course, point in informing people. If they are informed, not deceived.

You have an interesting point in the 12 fps, which is an impossibility because the film at any speed seems to run much too fast.

I learned about the misinterpretation of the cycle windscreen almost as soon as the book was printed.

The Moyes book is crap. Nothing built of next to nothing. It is also overloaded with the kinds of errors that can't be excused and are not easily explained away. I have read it.

And Marcello and Garrison are not and were not buddy-buddy. This is typical invention. Garrison did clean New Orleans up and I know of and in fact have heard of only legitimate business there that Marcello owns. His base is the next parish, outside of Garrison's jurisdiction.

I know of no direct Marcello employment of Ferrie. Ferrie worked for one of the countless lawyers who worked for Marcello. And Ferrie seems to have done well on that case, which Marcello did win. Good guy or bad, the way he was deported is fascist.

I know of no rational reason to believe that Bradley is in any way connected with the assassination. I know him, dislike him, detest his beliefs and connections, but none of this is evidentiary. He does look like that bum but that was not him. I knew about Braden from the first. But after reading Moyes I know nothing about him connecting him with anything except a crooked past.

This is the kind of stuff I abominate. It is paranoid, without factual basis, and there is every reason not to discuss it as though it were factual or even had possible meaning. To do this kind of thing is to destroy credibility and to abuse the trust of those who listen and read.

Call before coming to be sure I'm not busy.

Slide enclosed.

Best regards,

2048 Seattle Ave
Silver Spring, Md.
20904

Dear Harold;

I wanted to finish your three "Whitewash" books before I wrote you--the original I read again. I got the "FBI Coverup" and the "Photographic Whitewash" from you--as well as "FrameUp"--and I was wondering if you had any more "Whitewashes" out. I got the impression there were at least several more, e.g. CIA in New Orleans, and would like to get copies of those also. Please zip me off a note and let me know and I'll drop you a check. I'll be quite honest with you. Your books are quite depressing to read...but certainly not because of your writing ability. I must say, I do enjoy that! When you go off on one of your acrimonious and sarcastic tirades in your writing, I find myself cheering you on under my breath. But, it takes much to retain ~~one's~~ sanity as one wades through your revelations. At the very least, it is terribly depressing--as if we didn't have enough to be depressed about these days!

I think you definitely misunderstood me on several counts in my last letter. I am not about to go proselytizing across the country like Harvey Yazazajian, possibly to just make a buck and to say a bunch of irresponsible things. Let me relate a little incident in my life. At least four to six years ago, my assignment in my Postmasters club at work was to give a book report. My report was on a little blue paperback named "Whitewash" by some guy named Harold Weisberg. At that time, I had no visual aids, be they maps, diagrams or photographs. I did a damn good job of capturing and stunning my audience, all without any sort of photographs or slides. What surprised me was: how universally and consistently people had continued to reject the Commission findings, how little they knew of the truths of the matter and how relatively accessible it is, and, finally, how much they wanted to know. And, believe me Harold, they still want to know! (And much more so now, when more and more people are learning what their Government can do and does do to them) Anyway, I would like to have as much information readily available--primarily in my house--for friends and acquaintances who are interested in learning something about The Lie and something about the truth. And, these people are not shills because it is far more convincing, far more reasonable, and far more sensible to convey much of this information through photographs. The antics of the "first" bullet--as well as that of the commission--cannot be conveyed properly unless one can see a blowup of Zapruder frame #230 with John Kennedy frantically clutching his throat while John Connolly calmly holds his ten gallon hat...in his right hand, whose wrist had been ostensibly shattered over a second before by an assassins bullet. One cannot really comprehend or appreciate the nonsense that the Commission is asking us to swallow when after hearing the official explanation as to how the rifle got into the TSB, you follow with what was really said by Buell Frazier and his sister and then show a picture of this paper bag used to smuggle the gun in, which shows no creases even remotely arranged to the shape of a gun, but has folds which look like the bag was pulled out of the back of somebody's pocket, unfolded, and dropped there.

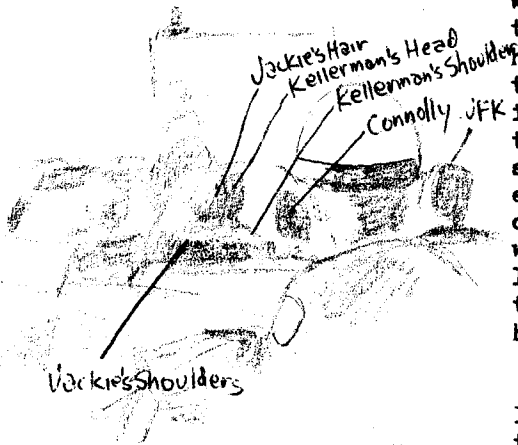
I have really dug up almost all of the photographs I would want. What I can't get hold of is a set of the 26 Volumes to wade through and pick out photos to copy as well as an uncropped version of the primary Altgens photograph without a book center seam running down the middle. So, there is very little digging, probably, to do for these. So, if you ever feel like giving your fingers a little rest for a few minutes, and wouldn't mind a little company who could be as unobtrusive as you want, please drop me a note.

I did differ with your finding on two points, one of which is major and the other quite minor. The significance of the second and minor difference might be important, though:

Your discussion of a possible timing error due to having Zapruder's camera speed mis-set left me thoroughly confused. You advanced the possibility that the speed was set at 24 fps instead of the normal speed--which you said was 18.0 fps and which has been established to be 18.3 fps due to inaccuracy in the camera. To support this, you conveyed your observation the Zapruder film ran fast, i.e., the motion was fast when projected normally. Firstly, a minor point; Zapruder had a regular 8 movie camera--as he had flip-over reels--and not a Super 8. The normal speed of a regular 8 is 16 fps and not 18, as with the Super 8. This means that the camera was off 2.3 fps and not 0.3 fps, which, I will point out has no significance. However, the camera could not have been accidentally set at 24 fps as you theorize and still be consistent with your observation that the action runs fast. 24 fps is a slow-motion speed!!! When you take at this speed, the film runs slow. Since it is projected at a slower speed, 16 fps, the sequence runs slow. After repeatedly viewing my copy of the film that I got from Penn Jones--thanks!--in my variable speed projector, while keeping your observations in mind, I came to the conclusion that if anything, Zapruder probably had the camera set at a slower speed, 12 fps, which would project at a faster pace. (12 fps is a standard "fast" speed, but I don't know if Zapruder's camera had such a setting.) I projected the film at my projector's slowest speed, 12 fps, and the filming rate then seemed normal. This would mean a 1/12 second spacing between frames, not a 1/18th, and would mean that the sequence of events was stretched over a 50% longer time period than what the commission contended, viz., 9.5 seconds instead of 6/3.

The difficulty with the second point lies with the Phil Willis shot #5 or, Shaneyfelt #25. You go into detail on this in the Photographic Whitewash, in which you make the point that you feel the shot was retouched. After much digging around, I found a color version of the picture in the 24 Nov 67 issue of "Life" which, after some study, led me to believe the picture has not been retouched. The figure at the end of the wall shows to be quite dark, but so does Zapruder! The reason is that they are both strongly back-lit and in the larger, clearer picture in Life, the shadows appear to be of essentially the same density. Further, in both Whitewash and Life, a bit of edge-lighting appears on the left side. On the same page in Life is a black and white photo of the same scene by Hugh Betzner. This was taken a fraction of a second earlier and from a position about 5 feet to the East. The person behind the wall had been turned slightly more to the right and the sunlight spilling across his body is much more evident. Life claims that the Itek study of another photo established that this person later joined the two men who, at the time of the Willis shot were standing on the steps which go down the hill from behind the wall. (One

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is wearing a maroon shirt.) He joined the two by the time the fatal head shot was fired. Retouching of Mrs. Kennedy's coat did not occur either. The apparently billowing collar is, in fact, the top of the windshield of the motorcycle patrolman directly in line with the President's car. Through the top of the windshield you can see the unretouched shape of the pink jacket Jackie was wearing. Jackie appears to have turned her head perhaps 30 to 45° to the right with reference to the car. Just past the right side of her head--only her hair shows--is the right side of the back of Roy Kellerman's head,



the edge of which is about in the middle of the windshield. Occupying the right third of the windshield is the back of Gov. Connolly's head. The visual distortion occurring through the windshield no doubt leads to a confusion in the interpretation of the photo. However, the color version clearly shows Jackie's shoulders, which then allows you to place everything else. I took a close-up color slide of this pertinent section of the photo today which, if when I get it back in a few days + looks acceptable, I'll mail it to you with this letter. In case it is not adequate, I hope the sketch to the left will help.

While I am an engineer during the week, I am also a professional photographer. If there is anything I can do for you in a photographic sense, I am herewith donating my services. I can do copy work for you and I have a B&W darkroom. For color work, I can take it to my custom lab and get it done for you for what it costs me, viz., wholesale! I realize this is a little late in the game but I hope to hell you're not quitting.

If you let me come on up there some time I could take a look at your mounted prints and we could talk things over.

I want to thank you for the thoughts you wrote in the books you sent me. One particularly got to me and I want to make good use of the miles I have to go.

Sincerely

Mel Morganstein

P.S. You might take a look at a book on the stands (paperback) called "Legacy of Doubt" by Peter Noyes. Quite honestly, it seems to answer a lot of questions raised by men such as yourself. Basically, the trails which led to the CIA/anti-Castro Cubans were just as much a smokescreen as that built up around Oswald and that its purpose is to provide a scapegoat should the trail lead to the "Right"--as it did. Noyes, instead, implicate the Minutemen-type groups, (entirely consistent with the Miami Tapes) which include a number of people which were star witnesses for Jim Garrison; as well as the criminal element. Specifically, he points the finger at New Orleans crime-boss, Carlos Marchello, who was not only deported by Bob Kennedy, but employed David Ferrie, and was buddy-buddy with good old Jim Garrison. One person involved in the rackets, and who was definitely at Dealy Plaza, and who looks like Rev. E.E. Bradley, is a man named Gene Braden (Brading, etc.), etc., etc., Well read it if you can.