

Dear Chris Scally,

4/3/76

Thanks for your kind 3/28, and my thanks to your associates, too. This kind of appreciation is perhaps the best reward. Excuse the greater than usual haste. I've just returned for a trip of several tiring, productive long days, in Memphis. I'm coming out okay but the damage from the phelbitis is permanent. It is not as limiting and tiring as I'd expected in October, but it does limit.

I don't now remember my reasons for writing what I did about the missing Z163. It was before I knew Groden, who did his work originally for me. I know that early on he showed me this. He found it independently and his photo-optics as distinguished from his writing and speaking is dependable work. His Rolling Stone piece was, except for error, unoriginal. It is possible that I was not at that early date able to pinpoint the exact frames without individual slides and spotted it in slow-motion projection. I have an old Bolex that runs at 5 fps and I was able to persuade the Archives to let me use it. Most of my early work was done with it and the slides, which as I recall begin with Z163. Sorry that after so long a decade my recall is no better. I think it was a combination of factors, one the abrupt "jump" of the war. This coincides with those Eisenberg memos, recall. No objection to your use of any of this. There may be more in Photo WW, the early parts, on damage and when copies were made where.

We can guess only with all the evidence denied, but I go along with the timing I hint in the early part of Post Mortem, which seems to be supported by a careful reading of the doubters in the Eisenberg memos, in the period represented by those frames immediately before Z163. I suppose there were none made prior to this because someone detected what I later did and did not want it as clear as it could be in slides.

I do not regard Cutler and Sprague as dependable. Sprague is paranoid on this. While the very fine Cutler is not, he lacks the background for definitive work and has been carried away by some aspects. His intentions, of course, are the best.

I don't know if we could do the kind of photo-optics Groden did on the original with one of the first-copies, which lack the marginal material, if we could pinpoint the precise moment. I think by now you realize that the meaning of the Z film to the government was not as evidence but as what it had to work around. It was a major problem, not an asset, to the Commission staff. You now know the obfuscations with and of the medical evidence. The combination makes precise determination impossible now, I fear. But as I think I pointed out, there was no need to pinch other peoples' pennies when LIFE was willing to do the work free. The reason for not making a slide of each frame has to have been hiding evidence. As of today I know of no way of surmounting this in and with the film. I tried to do it as best I could with other evidence. Among the imponderables is the precise reaction time of those whose reactions have to be estimated, from the victims to Zapruder. I think that as early as Whitewash I went into an aspect of this with Zapruder and I think that is where the others picked up Z189. I believe it is in Whitewash, which was finished 2/15/65. This, of course, is a problem when others do not credit sources. But my present recollection is that I detected a Zapruder reaction at that point, meaning to something that happened earlier.

If it can be of any help, I wrote the first part of Post Mortem before 9/67. I can date this in memory by the fact that a friend spent that month with us helping my wife. Among the things she did is retype the first part of Post Mortem. We moved here 10/1/67. While I do not recall the first time I met Groden, I know it was here when he started phoning me after we moved here. Then he started visiting me, for weekends, when I laid out an approach for him in the work he thereafter did. This includes less isolation work than he did and the duplication of a fixed number of frames to slow it down. My present best guess would be about 1969. Meaning for the beginning of Groden's work. He can perhaps tell you more but I doubt if his recollection will be much more precise. I can date my first work with the Z film with the time I was first able to use the Archives regularly. It was about 4/1/66, just before the well-known edition of Whitewash, which was printed as I now recall 5/7/66. I worked on the slides much when use of the 16mm version in the Archives was unsatisfactory, then I got them to let me use my Bolex and then I got UPI to release the Nic and Muchmore films. This is dated in the letter in PW. Hope this is of some help. Excuse time

162, Alexandra Road,
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England.
March 28, 1976.

Dear Mr. Weisberg,

I hope you are well, and that you have fully recovered from your bout of phlebitis. Thank you again for the copies of Post Mortem which you so promptly sent. As I told you before, I found the book excellent - you certainly destroy that fictitious medical 'evidence'. The other people who got copies of the book through me are equally enthusiastic about it. One of our 'group' wrote to me and said "When you read Weisberg, you realise what 'research' really is". I cannot add to that.

There is one point on which I would appreciate your comments. I realise that you are very busy, and cannot spend hours writing letters, but a brief comment would be gratefully received.

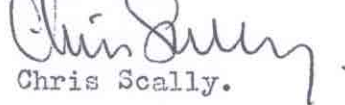
At the bottom of page 90/top of page 91 of Post Mortem, you disclose that you have proof of the removal of two more frames from the early part of the original Zapruder film, around frame 163. In an article in Rolling Stone on April 24 1975, Robert Groden discloses (p.35) that frames 155 and 156 are missing from the film. In an article in the London SUNDAY TIMES MAGAZINE dated July 27 1975, which is based on Groden's Rolling Stone article, frame 157 was published and clearly shows this splice. Is this the damage of which you had the proof in 1967, when you wrote Part I of your book? In Groden's clear version of the film, this splice is noticeable, both in the Super-8 and 16mm versions. Can you give me any further details of the proof you have? As I think I told you some time ago, I have been working on the manuscript of a book based entirely on a study of the Zapruder film and the related evidence. Any details you can give me, therefore, will be much appreciated. I would emphasise, however, that any facts concerning this further damage to the film will be FOR MY FILES ONLY unless you say otherwise.

Finally, when do you think the first shot was fired? I go for some time before Z-183, maybe even back in the Z-170's. Bob Cutler goes for Z-183 in his

last two books, and Dick Sprague said Z-189 in Gallery magazine last October. I notice that Groden also picks that frame. I would be very interested in your findings on this. I agree that it was before Z-202, when Willis 5 was taken. However, I cannot find you specifying a particular frame in any of your books.

Thank you again for the copies of Post Mortem - I hope that the Bank Draft was satisfactory. I look forward to hearing from you soon. Best wishes, meantime, to your wife and yourself.

Sincerely,


Chris Scally.