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1/9/91

Dear Mark,

I write to thank you for your 1/5 and the enclosures before having a chance to read them because the mail has been heavy for some time (almost none attributable to the Stone movie) and I do not want to let that make another stack in which things can get lost on my desk. I use an off-center copy of a Nation review on the chance you do not see it.

I did write the newspaper at 500 Mildred, Media, my letter was not returned, so I presume it was received. I've heard nothing from it or from Robert. You may well be right in thinking that the reporter got it twisted a little, that Robert had Lifton in mind, but he has been silent and if he did not intend to slur me he should have written and told me so. He did make several phone calls clearly at Stone's instigation before the story appeared.

I'd never heard mention of "Peek's Bad Boys" and I know of no significant leaking ^{by them} that that did, as indicated in the clippings I have. What I did is not leaking. I am credited with giving the script to the Post and I believe it was the Post's story that caused most of the subsequent interest.

I don't know that the media has lumped us all together but you are right in saying that it has lumped all who do not agree with the official mythology together

For the historical record I'd appreciate a copy of the Lifton letter to Stone in May in which he represents that he is the leader of all of us, in Operation Bad Boy.

Monday I turned down the fifth invitation to see the movie. I regard it as a waste of time for me and I do not want to have to go to a movie in a wheelchair, the only way I can..

I was not even aware that Lifton had a screenplay but from the time his hardback appeared it was apparent that he was claiming to have discovered sex and invented the wheel. However, Stone did have an option that did not require him to use Lifton's screenplay or Garrison's book, about which I informed him accurately 2/8/91, before he started shooting: he could have taken time and done a new script, without claiming it would record our history, or as he did, claim it to be truthful, not fiction. This was my main objections, that he persisted in representing this movie as truthful, as our history.

I was not aware of anything that Lifton did other than what Harry told me, that he was distributing the script wholesale.

You say the movie must gross more than \$40 million to make a profit. Did you not mean net?

I do not recall whether the receipt between Fox and Madenia was disclosed. I'll try to remember where and how I filed that so long ago and if I get an answer I'll tell you. My belief is that I published all I was given. I also do not recall that anyone noticed that there was an extra color print deposited. Please excuse the haste, and thanks,
Harold

Janaury 5, 1992

Dear Harold,

Hope the New Year finds you well. Thank you for the Times article.

I am enclosing a number of clippings from area papers. There are quite a few in today's Philadelphia Inquirer including a commentary from Ole' Single Bullet himself.

The newspaper in which Robert's article appeared is The Delaware County Daily Times. The address is 500 Mildred AvenuePrimos, PA. 19018 The phone number is 215-622-8810.

I believe what happened in that article(Delaware County Times 11/22/91) was simply the result of the way Kelvyn Anderson wrote it. Robert is obviously referring to Lifton when he states, "This so-called critic leaked it because he was convinced Stone was going to do his story." This is reinforced by Robert's quote in the Philadelphia Magazine. I'm certain Robert did not speak of you as a "disgruntled and discredited charlatan."

This situation surrounding the movie has created a climate where it's hard to offer pinpoint criticism. Ironically it was Stone who found himself in a triangulated crossfire. The movie has been attacked by 3 separate groups, each with their own motive. They are:

THE CONCERNED CRITICS - Men like you and Harry who have investigated this case and while you hold the Warren Commission in great contempt you hold The Garrison Investigation in almost equal contempt.

THE OLD GUARD - This group includes the likes of Belin, Ford and Spector who insist on defending the myth of the Warren Report.

PEEK'S BAD BOYS - This was the group organized and run by Lifton. It included a small band of Lifton-sympathetic main stream journalists among them, Sam Anson and Martha Smilgas(Time).

The problem is that the media, for the most part has grouped all 3 together. Robert has a letter that Lifton wrote Stone in May which tries to indict you, me, Harry and himself as the ringleaders of Operation Bad Boy. This linkage is also evident in Sam Anson's Esquire.

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I gave the movie two grades. As a motion picture I'd have to give it an "A". It moves rather fast for a 3 hour drama, there are many stars and it's production values are first rate. As for it's grade as a documentary I gave it a "D". I felt the medical evidence contradictions were valid and important but where not given enough background. I'd have spent less time on the homosexual antics and more on the background importance of the evidence.

In defense of Stone I can only say that he had limited choices of "plot vehicles" to drive the movie. I've seen Lifton's screenplay and if you think Garrison made himself look good, you should see Lifton's. He singlehandedly credits himself with discovering the "ultimate solution (body alteration)."

Lifton is the one who should receive the Oscar and Golden Globes. He was calling Stone every name in the book in January. He outlined "Operation Peek's Bad Boy (his title not mine)" in several phone calls. He wanted me, because of my position in the media to sign on to his campaign of slander. Then in May, Lifton gets his foot in the door with Stone and ends up with a screen credit and probably a few thousand dollars in his pocket. He then changes his story and tries to place the blame for Operation Bad Boy on the rest of us.

The movie appears doomed as far as it's financial prospects. As I told Harry, it must gross far in excess of 40 million in order to make a profit. It's failure will likely mean there'll be no more motion pictures concerning the event. So much for Hollywood.

I've been wanting to ask you a few questions about Post Mortem. In the Memorandum of Transfer (Post Mortem pg. 558) The last item is the receipt between Fox and Madenia concerning the November 29 processing of "films and prints." Is this actual receipt still sequestered? Fox indicated to me that he did not believe they made any prints that day. This would seem logical if a few days later Fox is asked to make prints in the Secret Service lab.

Has anyone ever addressed the fact there's one too many color positives in the later inventories of the material after it's placed in the Archives?

Sincerely, Mark Crouch

