

NR_key_name: B92750B5C24F20898625664400777A5C

bradford

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SendTo:**CopyTo:****DisplayBlindCopyTo:****BlindCopyTo:**

CN=Eileen Sullivan/O=ARRB

From:

james fetzer <jfetzer@d.umn.edu>

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9:40:44 PM

ComposedDate:**ComposedDate_Time:****Subject:**

The Limo stop, etc. (fwd)

4 of 9.----- Forwarded message -----Date: Sun, 5 Jul 1998 23:54:30 EDTFrom: Drmantik@aol.comTo: jfetzer@d.umn.eduSubject: The Limo stop, etc.Dear Jim:This is just a brief followup on Bradford's comments.1. Regarding the limo stop, I have never insisted on a full stop, either in mytalks or in the book, although that is probably very close to what happened. I have always been quite content to accept a dramatic deceleration as beinggrossly in conflict with the extant Z film. The point is really quite simple(see p. 274): the very modest deceleration seen in the extant film hardlyseems likely to have prompted all these eye witness statements. I am not heremaking an argument (new or old)--that was done in the book--I am merelyrestating a long held position. As you look at pp. 272-276, it should beevident that I do not insist upon a full stop. I recall being very sensitiveto this issue as I was writing this chapter. See, for example, the first line(p. 275) under the subtitle "Did the Limo Stop? Arguments Con". If anyoneinsists that I have changed my position on this, it is simply not true.2. Regarding the images I have used in my analysis, I have made it very clearthat I have used only those published by the Warren Commission. I also addedthat I had available superior black and white prints of these (obtained fromTink). Is Bradford really objecting to my use of these?3. An incorrect citation qualifies as an error, but whether the remainder ofBradford's items qualify as errors is a matter of judgment. I have alreadystated my position on these points as well as I am able. Why is it soimportant to decide whether or not they are all errors? If this is really thefocus of the discussion, it begins to appear like an agenda.4. Whether a movement is too fast cannot be assessed quantitatively merely bylooking at a film or video. This definitely requires a more detailed analysis,of which frame by frame analysis is critical. If we cannot agree on thisissue, we are oceans apart on proper methods of analysis, and will no doubtdisagree on much else.5. Groden's copies were not even discussed in my chapter. I don't know whythese were even introduced to the discussion. I used only Warren Commissioncopies. I am bewildered by these comments.6. The slowing of the limousine was only ONE of many arguments for filmalteration. And the points Bradford raises seem rather minor even for thispoint--they are editorial in nature, not substantive. I think his points havebeen worthwhile but, unless he has something really penetrating to say, theyhave been exhausted at this point. Let's move on the bigger issues.David

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