

the fatal shot came from the right front of the Presidential limousine?

LANE: Yes, there is. There's an eight-millimeter motion picture taken by a Dallas amateur photographer, Abraham Zapruder, some frames of which were published in *Life*. It was taken while the shots were being fired. Frame 313 of the film—which appears in Volume 18 of the Commission's evidence—shows the President just as the final shot struck his head. An examination of the two subsequent frames—314 and 315—would reveal whether he was driven backward or forward by the impact of the bullet. As the frames are presented in the 26 volumes, they seem to support the Commission's contention that the shots came from the rear—that the President was suddenly driven forward. But the Commission created that illusion by transposing frames 314 and 315, and by mislabeling them. Actually, the original film shows that the President was driven back and to the left. One of our investigators analyzed the Commission frames and wrote to J. Edgar Hoover pointing out the deception. Mr. Hoover replied—well, here's the letter. Read it yourself.

PLAYBOY: The letter, on FBI stationery and signed "John Edgar Hoover, Director," reads, in part: "You are correct in the observation that frames labeled 314 and 315 of Commission Exhibit 885 are transposed in Volume 18 as noted in your letter."

LANE: There's another interesting aspect of the Zapruder film: The Commission published most of the frames, but they failed to publish frames 208 to 211. A street sign visible in frame 207 is only partially visible in frame 212, because Zapruder panned his camera to photograph the moving Presidential limousine. In frame 212, sharp lines of stress suddenly appear on the back of the sign—which stood in a direct line of sight between the grassy knoll and the Presidential limousine—and the lines lengthen and deepen in succeeding frames. They appear to radiate from a spot in the lower left portion of the sign, but that portion is no longer visible by the time frame 212 was photographed. These stress lines appear to be the result of the impact of a bullet. Thus, what the Commission failed to publish—frames 208 to 211—could well be photographs of a portion of the sign struck by a bullet fired from the grassy knoll: This sign was removed from Dealey Plaza just after the assassination and has since disappeared. The question of these missing frames was brought before one of the Commission's lawyers last year by David Lifton, a graduate engineering student and an associate of the Citizens' Committee of Inquiry. The lawyer was so concerned that he wrote to Lee Rankin and Norman Redlich, two other Commission attorneys, admitting that Lifton's evaluation of the stress signs as a result