

21 photograph. It had the white and black  
0 numbers. . . . There was no hole in the  
11 original when they showed it to me  
12 . . . The Commission tried to get her  
13 off the subject, but she appeared fasci-  
14 nated by the altered photograph. "Why  
15 does the Commission not ask me about  
16 this?" she persisted. Finally the Commis-  
sion lawyer said, "Oh the record,  
please," and the subject was never re-  
turned to again. Wesley Liebeler, the  
junior attorney for the Commission who  
conducted the "off-the-record" discus-  
sion, recently said at a public meeting  
that he doesn't remember what was said  
during that off-the-record conference.  
And this photograph is the one piece of  
physical evidence used to show that  
Oswald shot at General Walker.

PLAYBOY: Do you know why or how the  
photo showing the license plate was mu-  
tilated after the photo came into the  
Commission's hands?

LANE: No, I don't. The Commission per-  
mitted a relatively inexperienced junior  
lawyer—Wesley Liebeler again—to han-  
dle this aspect of the investigation. The  
photograph raises the very real possibility  
that the Warren Commission tampered  
with evidence. Why? Well, if the license  
plate was dated either of the two years  
that Oswald spent in the Soviet Union,  
that would be proof that he didn't take  
the picture. But now you have me spec-  
ulating. As I said earlier, I don't know.

PLAYBOY: Wasn't it proved conclusively  
that the photo was taken with Oswald's  
camera?

LANE: The FBI said so.

PLAYBOY: Why would Marina Oswald lie  
in an effort to incriminate her dead  
husband?

LANE: Marina Oswald's testimony indi-  
cates only one thing—that she was a  
frightened woman, a Soviet citizen in an  
alien and menacing country, unable to  
speak English, without any means to  
support herself and her children, think-  
ing she was subject to deportation at any  
time. Marina Oswald is the type of  
witness every unscrupulous prosecutor  
dreams of, because she's totally vulnera-  
ble to pressure. Remember, she was held  
incommunicado for months by the Fed-  
eral authorities, and when she emerged,  
she disavowed all her original statements  
protesting her husband's innocence and  
wholeheartedly supported the Warren  
Commission's conclusions.

PLAYBOY: Are you charging that agents  
of the United States Government intimi-  
dated a witness and persuaded her to  
change her testimony?

LANE: It seems very likely. Take a look at  
Marina's own testimony before the Com-  
mission. She testified that FBI agents  
"told me that if I wanted to live in this  
country, I would have to cooperate."  
Marina gave the Commission the names  
of the FBI agents who said this to her,  
but the matter was never followed up;

the Commission evidently wasn't inter-  
ested in a possible effort by the FBI to  
tamper with a major witness. I don't  
know what the FBI meant by "co-  
operate." Perhaps nothing. But Marina  
also said an immigration official came  
from New York to see her before she was  
questioned by the FBI and "said that it  
would be better for me if I were to help  
them." She was obviously upset by her  
encounters with the FBI, and plaintively  
told Earl Warren, who throughout the  
hearings adopted the role of father figure  
toward her: "I think that the FBI agents  
knew I was afraid that after everything  
that had happened I could not remain to  
live in this country, and they somewhat  
exploited that for their own purposes, in  
a very polite form, so that you could not  
say anything after that. They cannot be  
accused of anything. They approached it  
in a very clever, contrived way." The  
Chief Justice quickly changed the sub-  
ject. So if you're asking me if Marina Os-  
wald was pressured by the Government  
to tailor her testimony to the official ver-  
sion, I'd say it certainly seems so. Marina  
was almost never subjected to what  
might be called cross examination. The  
Commission would not permit it. It was  
this attitude, when Marina was appear-  
ing before the seven-man Commission,  
that prompted one participant to refer to  
the vignette as "Snow White and the  
Seven Dwarfs."

PLAYBOY: What proof do you have for the  
charge in your book that the famous *Life*  
cover photograph of Oswald holding the  
alleged murder weapon may have been  
forged?

LANE: This photograph was the single  
document most responsible for persuad-  
ing Americans that Oswald was involved  
in the assassination. It shows him stand-  
ing on a lawn holding the Mannlicher-  
Carcano rifle in one hand and two Com-  
munist newspapers in the other, with a  
holstered pistol strapped to his waist.  
How pat can you get? Many copies of  
this picture originally and mysteriously  
materialized on the day of the assassina-  
tion—on a desk in the Dallas police  
headquarters; one cannot be certain of  
their origin.

PLAYBOY: The Warren Report seems cer-  
tain. On page 592, it states that the pho-  
to "of Lee Harvey Oswald holding a rifle  
[was] found among Oswald's possessions  
in Mrs. Ruth Paine's garage at 2515  
West Fifth Street, Irving, Texas."

LANE: That's what the Dallas police said,  
but questions about the authenticity of  
the picture raise doubts about its origin  
as well. Many newspapers ran the pic-  
ture—and *Life*, on February 21, 1964,  
carried it on its cover with the caption:  
"Lee Oswald, with the weapons he used  
to kill President Kennedy and Officer  
Tippit." The publication of that photo-  
graph raised questions in photographic  
circles around the world, and a number

of photographs. The experts charged it was  
fraudulent.

PLAYBOY: On what grounds?

LANE: First of all, some of the pictures  
reproduced in the press show a tele-  
scopic sight on the rifle, while in others  
there is no telescopic sight. Subsequently,  
responsible publications such as *New*  
*week* and *The New York Times* admitted  
to the Warren Commission that their art  
departments had retouched the photo.  
But even more serious is the evidence  
that the entire picture was faked. As  
published on the cover of *Life*, the  
shadow from Oswald's nose falls directly  
down to the middle of his mouth, where-  
as the shadow from his body falls at  
about a 45-degree angle to his rear and  
to his right. From this, photographic ex-  
perts immediately concluded that either  
Oswald's head had been superimposed  
on the picture or that the picture had  
been taken on a planet enjoying two  
suns. I repeated this observation to the  
Commission and they decided to test the  
photo's authenticity. Evidently, in order  
to prove that the shadows in the picture  
could be authentically duplicated, the  
FBI had one of its agents assume a sim-  
ilar position and took a photograph of  
him, which was published in the Report.  
Sure enough, the body shadow in the  
FBI picture falls at the same angle as the  
body shadow in the *Life* picture. But  
there's just one small problem: In the  
photograph published by the Warren  
Commission, the man's head had been  
removed! The FBI said they did this be-  
cause nothing about the head was "pertin-  
ent"—while it was obviously the only  
pertinent factor involved, since the ques-  
tion was whether or not the nose and  
body shadows matched. But the Warren  
Commission showed a photo with the  
head deleted as proof that the *Life* pho-  
tograph was accurate. Thus we come full  
circle. An openly doctored photograph  
was offered to prove that another was  
authentic.

PLAYBOY: So you believe the photograph  
was forged as part of a plot to incrimi-  
nate Oswald?

LANE: Oswald believed that. In the Com-  
mission's 26 volumes of evidence, you'll  
discover that when Oswald was con-  
fronted with the photo in the Dallas jail,  
he charged that "The Dallas police have  
superimposed my head on that body, be-  
cause that is a picture of my head, but  
not of my body." Oswald added that  
he'd worked for a photographer and  
knew something about photography, and  
therefore knew the photo was a forgery.  
He said he would prove it at his trial.  
There never was a trial, of course.  
Obviously, I'm not charging that *Life* or  
any other publication superimposed the  
head. They evidently accepted the photo  
in good faith, though rather uncritically.  
PLAYBOY: When did Oswald make that