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Vol.  
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**PRESIDENT'S COMMISSION**  
**ON THE**

**ASSASSINATION OF PRESIDENT KENNEDY**

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**DEPOSITION OF LYNDA L. SHANEYFELT**  
Report of Proceedings

Held at

Washington, D. C.

Tuesday, September 1, 1964

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PRESIDENT'S COMMISSION

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ON THE  
ASSASSINATION OF PRESIDENT KENNEDY

Washington, D. C.

Tuesday, September 1, 1964.

DEPOSITION OF LYNDAL L. SHANEYFELT, taken, pursuant to  
notice, at 200 Maryland Avenue, Northeast, Washington, D. C.,  
commencing at 10:45 a.m.

PRESENT:

NORMAN REDLICH, Special Assistant to General Counsel

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Mr. Redlich. The purpose of today's deposition is to take the testimony of Lyndal L. Shaneyfelt, Special Agent with the Federal Bureau of Investigation.

Mr. Shaneyfelt, you have previously testified in connection with the Commission proceedings on April 23, 1964, and June 12, 1964, is that correct?

TESTIMONY OF LYNDAL L. SHANEYFELT

Mr. Shaneyfelt. That is correct.

Mr. Redlich. You still consider yourself under oath?

Mr. Shaneyfelt. Yes, I do.

Mr. Redlich. You also appeared on one other occasion, is that correct, Mr. Shaneyfelt?

Mr. Redlich. That is correct.

Mr. Redlich. And that was the date when you testified in connection with the re-enactment that was conducted in Dallas?

Mr. Shaneyfelt. That is correct.

Mr. Redlich. During your previous testimony, Mr. Shaneyfelt, you testified concerning the retouching which, according to your testimony, had been performed on the photograph which has heretofore been designated as Commission Exhibit No. 133A; is that correct?

Mr. Shaneyfelt. Yes.

(Exhibits 10, 11, 12 and 13 (Shaneyfelt) were marked for identification.)

Mr. Redlich. I hand you now an exchange of correspondence

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between the Commission and Life Magazine, which has been designated as Shaneyfelt Exhibits No. 8, 9, 10, 11 and 12, together with a photograph furnished to the Commission by Life Magazine which has been designated as Shaneyfelt Exhibit No. 13, and I ask you to review this correspondence.

For the record, Mr. Shaneyfelt, have you read this correspondence?

Mr. Shaneyfelt. Yes, I have.

Mr. Redlich. This correspondence will show that the Commission advised Life Magazine of your prior testimony, and requested of Life Magazine the original photograph upon which the retouching was performed.

Does Shaneyfelt Exhibit No. 13 purport to be that original photograph, Mr. Shaneyfelt?

Mr. Shaneyfelt. Yes, it does.

Mr. Redlich. And Shaneyfelt Exhibit No. 13 was forwarded to you by the Commission for examination, was it not?

*Shaneyfelt*  
~~Mr. Redlich.~~ That is correct.

Mr. Redlich. The Commission asked you to examine that photograph in order to describe in greater detail the actual retouching which was performed on that photograph preparatory to publication, is that correct?

Mr. Shaneyfelt. That is right.

(Exhibit 14 (Shaneyfelt) was marked for identification.

Mr. Redlich. I now hand you another exhibit which is

designated as Shaneyfelt Exhibit No. 14, and ask you to describe how it was made, and what it purports to demonstrate?

Mr. Shaneyfelt. Shaneyfelt Exhibit No. 14 is a chart that I prepared to illustrate the retouching that I found in my examination of the Life Magazine photograph which is Shaneyfelt Exhibit No. 13.

This chart consists of three different photographs. Photograph A is a normal print of Commission Exhibit 133A. Photograph B and C are photographs of the Life Magazine picture, which is Shaneyfelt Exhibit No. 13, made using special lighting technique in order to portray the retouching that has been added to the Life Magazine photograph, Shaneyfelt Exhibit No. 13.

Mr. Redlich. On each of these three photographs there appear a series of numbers starting with No. 1, and running consecutively through No. 11, is that correct?

Mr. Shaneyfelt. That is correct.

Mr. Redlich. Can you describe the significance of these numbers?

Mr. Shaneyfelt. The numbers with red arrows were placed on the photographs to point to specific areas of retouching, and relate them to these same areas of the photograph which is Commission Exhibit 133A.

Mr. Redlich. And as I understand it, just using as an example before I ask you to go through all of the numbers, using No. 1 as an example, the arrow next to No. 1 in photograph A of

Shaneyfelt Exhibit No. 14, points to the stock of the rifle as it appeared in the picture which has heretofore been designated as Exhibit No. 133A.

The arrow next to No. 1 in photograph B of Shaneyfelt Exhibit No. 14 points to the same spot on the stock of the rifle and points to a specific indication of retouching which you will subsequently describe?

Mr. Shaneyfelt. That is correct.

Mr. Redlich. And the arrow next to No. 1 in photograph No. C of Shaneyfelt Exhibit No. 14 points to the same spot on the rifle; namely, the stock, and is placed here in order to indicate in more specific detail the type and manner of retouching which was done at this particular location?

Mr. Shaneyfelt. That is correct.

Mr. Redlich. Now, starting with No. 1 and going through No. 11, would you describe the points on the picture and the type of retouching which was performed?

Mr. Shaneyfelt. Yes.

Point No. 1 on all photograph A, B and C, points to the stock of the rifle, particularly the top area of the stock running from the butt of the rifle to the breech.

On photograph A this No. 1 area is rather indistinct but shows that the rifle stock runs in a straight line from the butt up about two-thirds of the way to the breech, where it curves down around a highlight that is clearly visible on ~~the~~ photograph

A of Shaneyfelt Exhibit No. 14. It curves around that highlight and then recurves up to the breech.

In this same general area of No. 1 of photograph B, there is a dark area which is an area of retouching that is on the photograph which is Shaneyfelt Exhibit No. 13, that runs from the butt of the rifle all the way to the breech without any curve or recurve around the highlight.

The highlight is still present on this photograph. However, the retouching line runs straight past and is a straight line of retouching and does not follow the actual configuration of the rifle stock in that area.

Mr. Redlich. Just so the record is completely clear on this, Mr. Shaneyfelt, the retouching marks which appear in pictures B and C of Shaneyfelt Exhibit No. 14, are the retouching marks which appear on the photograph furnished to the Commission by Life Magazine and which has been designated as Shaneyfelt Exhibit No. 13?

Mr. Shaneyfelt. That is correct. The retouching does not appear as prominent in the Life Magazine photograph, which is Commission Exhibit No. 13, as ~~it does~~ <sup>it does</sup> in the photographs B and C of Shaneyfelt Exhibit No. 14, because photographs B and C were made with special lighting to bring out this retouching, but they are nevertheless, the points of retouching are nevertheless, there on the Life Magazine photograph.

Mr. Redlich. And photographs B and C of Shaneyfelt Exhibit

No. 14 were actually made from the photograph which is Shaneyfelt Exhibit No. 13?

Mr. Shaneyfelt. That is correct.

Mr. Redlich. Will you continue?

Mr. Shaneyfelt. Photograph C of Shaneyfelt Exhibit No. 14 shows at point 1, which is the area of the upper edge of the stock of the rifle, ~~there~~ this straight line retouching going directly from the butt to the breech without a recurve, and not in conformity with the actual contour of the stock of the rifle in that area.

Points No. 2 in all photographs A, B and C, point to the telescopic sight of the rifle. In photograph B retouching is shown around this point No. 2 where retouching has been added to enhance the detail around the rifle scope. This is also shown clearly as retouching at point 2 in photograph C.

Point No. 3 in photographs A, B and C, in Shaneyfelt Exhibit No. 14, refers to the area along the top of the rifle beyond the breech just above Oswald's left hand. There is a retouching line that runs from Oswald's hand to the point where the gun protrudes past his shoulder. This is clear in photograph B and C at point No. 3.

Photograph A at point 3 shows how the photograph appears in that area on Commission Exhibit 133A.

Point No. 4 refers to the retouching along the lower edge of the right arm of Oswald, and that area No. 4 of photographs



B and C clearly show this retouching along the edge of the elbow and a large spot just below the elbow where a shadow between two fence posts has been removed in order to show the contour of the elbow in better detail.

Point No. 5 refers to the shoulder area of the photographs A, B and C in Shaneyfelt Exhibit No. 14. The photograph A, point 5, shows the shoulder as it is in Commission Exhibit 133A, and point 5 in photographs B and C shows the retouching along Oswald's right shoulder.

Point No. 6 in photographs A, B and C refers to the right side of Oswald's neck and chin area, and point 6 in photographs B and C clearly shows the retouching along ~~the~~ the right side of Oswald's neck, and around his chin and some slight retouching into, slightly into, his cheeks.

Point No. 7 in photographs A, B and C, shows the area of the left side of Oswald's head where retouching has been added to the Life Magazine photograph, Shaneyfelt Exhibit No. 13 --

Mr. Redlich. May I interrupt you there. You said where retouching has been added to the Life photograph. Did you mean where it -- did you mean that or did you mean that the Life photograph as published contained this retouching?

Mr. Shaneyfelt. I mean that the Life photograph as published contains the retouching. That the retouching has been added ~~by Life Magazine~~ prior to publication.

Point 7 refers to the retouching along the left side of

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Oswald's hair in the hair area, and is clearly visible as re-touching in the photographs B and C at point 7.

Point 8 refers to an area of background to the right of Oswald's head, to the left as ~~the viewer looks~~ of his head as the viewer looks at the picture. This is an area that has been air brushed in order to lighten the background so that the detail of the photograph in that area will be better.

Point No. 9 in photographs A, B and C of Shaneyfelt Exhibit No. 14, shows an area directly below the rifle butt to the side of Oswald's right thigh where retouching has been added to decrease the darkness of the shadow between two fence posts in that area.

This is evident in area 9 of photographs B and C. It is more clearly shown in 9C.

Point No. 10 in the three photographs on Shaneyfelt Exhibit No. 14 shows the retouching between the thighs of Oswald. Photograph A shows quite a dark area between the thighs, and this has been eliminated by retouching *as shown in* 10B and 10C, and the retouching clearly shows in 10C.

Likewise, there is a dark shadow along the ~~right side of~~ ~~Oswald's~~ ~~connection,~~ ~~along~~ the side of Oswald's left knee that has been eliminated by retouching or softened by retouching, and this retouching shows in Exhibit B and C at point 4.

This represents the primary or outstanding areas of retouching that I found from an examination of the Life Magazine

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photograph, which is Shaneyfelt Exhibit No. 13.

Mr. Redlich. Mr. Shaneyfelt. when you discussed this photograph in your prior testimony, you expressed your opinion to the effect that the retouching which was done preparatory to the publication of the photograph on the cover of Life Magazine was normal and customary.

On the basis of your detailed examination of the retouching made from the photograph as submitted to the Commission by Life Magazine, would you now care to state your opinion as to whether this is customary and normal retouching in connection with the publication of a photograph?

Mr. Shaneyfelt. Yes. It is my opinion, based on my examination of the photograph, Shaneyfelt Exhibit No. 13, that all of the retouching that I found on this photograph I would consider to be normal, routine retouching that is a normal part of the reproduction process.

Mr. Redlich. In your prior testimony, you stated that on the basis of your examination of the photograph which had been published in Life Magazine, it was your opinion that this photograph published in Life Magazine was the same photograph which has heretofore been designated as Commission Exhibit No. 133A; with the retouching that you have described.

Now, today, on the basis of your detailed examination of this retouching, is it still your opinion that the photograph which appeared on the cover of Life Magazine is a retouched

photograph the photograph which has heretofore been designated as Commission Exhibit No. 133A?

Mr. Shaneyfelt. Yes.

(Exhibits 15 and 16 (Shaneyfelt) were marked for identification.)

Mr. Redlich. Mr. Shaneyfelt, I now hand you an exchange of correspondence between the Commission and Newsweek, Incorporated, the publishers of Newsweek Magazine, which is marked Shaneyfelt Exhibits 15 and 16, and ask you if you have had an opportunity to review this exchange of correspondence?

Mr. Shaneyfelt. Yes, I have.

Mr. Redlich. The record will show that in prior testimony appearing on page 414 of Volume 7 of the hearings of the Commission, you testified concerning the retouching which had been performed on this photograph prior to its publication in Newsweek Magazine.

I may add that during the course of that prior testimony *page from containing a reproduction of that* the Newsweek photograph was introduced into evidence as Shaneyfelt Exhibit No. 5.

Having reviewed the correspondence between the Commission and Newsweek, Incorporated, I ask you whether you have anything to add to or any testimony which you would like to correct having compared the Newsweek correspondence and your prior testimony?

Mr. Shaneyfelt. No, I have nothing to add or nothing to

correct. I find the correspondence from Newsweek to be consistent with my prior testimony.

(Exhibits 17, 18 and 19 (Shaneyfelt) were marked for identification.)

Mr. Redlich. Mr. Shaneyfelt. I now hand you a letter from the New York Times addressed to Mr. J. Lee Rankin, which has been marked as Shaneyfelt Exhibit No. 17, and also hand you a photograph furnished by the New York Times which has been designated as Shaneyfelt Exhibit No. 18, and some printed material designated as Shaneyfelt Exhibit No. 19, also furnished by the New York Times, which is a caption and other descriptive material concerning this photograph as used by the New York Times when the photograph was published.

I also wish to point out for the record that the <sup>reproduction of the</sup> New York Times photograph has previously been designated as Shaneyfelt Exhibit No. 6 and was discussed by you on pages 416 and 417 of Volume 7 of the hearings of this Commission.

Have you had an opportunity to review this letter from the New York Times to Mr. Rankin?

Mr. Shaneyfelt. Yes, I have.

Mr. Redlich. Do you find that the letter from the New York Times is consistent with the testimony you have previously given concerning the retouching which was performed by the New York Times preparatory to the publication of this photograph?

*Shaneyfelt*  
Mr. Redlich. Yes, I do.

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Mr. Redlich. Is there anything that you would like to add to or correct in your previous testimony in connection with this photograph?

Mr. Shaneyfelt. No, I have nothing to add or correct. I find the correspondence and photograph to be entirely consistent with my previous testimony.

Mr. Redlich. And through all of your examination of the retouching that was performed on Commission Exhibit, on the photograph which has been designated as Commission Exhibit No. 133A, you are still of the opinion that all of the pictures which have been published and which you have identified, were copies of Commission Exhibit No. 133A, with the retouching performed as you have heretofore described?

Mr. Shaneyfelt. That is correct.

Mr. Redlich. Mr. Shaneyfelt, the record of the testimony before this Commission will show that in Commission Exhibit No. 133A Lee Harvey Oswald appears to be holding two newspapers.

The Commission asked the FBI, did it not, to examine Commission Exhibit No. 133A in order to determine the exact issues of the publications which appear in the right hand of Lee Harvey Oswald in Commission Exhibit No. 133A, is that correct?

Mr. Shaneyfelt. That is right.

Mr. Redlich. Did you perform the examination of Commission Exhibit No. 133A in connection with this request of the Commission?

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Mr. Shaneyfelt. Yes, I did.

(Exhibits 20, 21 and 22 (Shaneyfelt) were marked for identification.)

Mr. Redlich. At this time, I would like to introduce into the record a copy of The Militant, which has been designated as Shaneyfelt Exhibit No. 20, and a copy of The Worker, which has been designated as Shaneyfelt Exhibit No. 21, a copy of a letter dated June 29, 1964 from J. Edgar Hoover, Director of the FBI, to Mr. J. Lee Rankin, which is a discussion of the results of your investigation in connection with these two publications, and Shaneyfelt Exhibit No. 22.

I ask you to describe at this time by making reference to the exhibits which I have heretofore designated, the results of your investigation concerning the question of the specific issues of the two publications held by Lee Harvey Oswald in Commission Exhibit No. 133A?

Mr. Shaneyfelt. Shaneyfelt Exhibit No. 22 is a chart that I made to better illustrate the results of my examination, and it consists of three photographs, lettered A, B and C. The center photograph, being photograph A, is an enlargement of the newspapers being held by Oswald in Commission Exhibit No. 133A. By an examination of this enlarged photograph, I find it is possible to see the headlines and certain portions of the ~~the~~ the two papers being held, one of them being The Militant, and one of them The Worker.

I obtained copies of both of these papers for an extended period of time, and went through them and found that The Militant for Monday, March 11, 1963, which is Volume 27, No. 10, and has been marked as Shaneyfelt Exhibit No. 20, conforms to the copy of The Militant being held by Oswald in picture A of Shaneyfelt Exhibit No. 22.

Picture C of Shaneyfelt Exhibit No. 22 is a photograph of the headlines of that issue of that paper.

In examining this material I found that The Militant portion, printed on the upper right hand portion of the page, is in the same location as in the photograph A of Oswald holding the papers, as it is in the copy of The Militant which is Shaneyfelt Exhibit No. 20.

In addition, the general configuration of the headlines in the center column which read "Miss.", abbreviation for Mississippi, "racists shoot down a rights worker", those headlines are not readable in the photograph of the newspaper being held by Oswald, but the general configuration of the type is the same.

There is a photograph of Bertram Powers reproduced in the second column near the top of The Militant for Monday, March 11, 1963, which is Shaneyfelt Exhibit No. 20.

The top of this photograph is visible in the same location and has the same characteristics in the newspaper being held by Oswald in photograph A of Shaneyfelt Exhibit No. 22.



Mr. Redlich. Before passing to the other publication, did you find that in your examination of the ~~issues of~~ the prior issues of, The Militant, that there was considerable variation in the typography of the publication?

Mr. Shaneyfelt. Yes, I found the name block for The Militant did not always appear in the upper right hand corner. It was sometimes in the left. Sometimes the headlines ran across the top of the name block and there was great variety in the typography of the headlines of the papers.

Mr. Redlich. Do you recall the period of time of the issues that you examined?

Mr. Shaneyfelt. Approximately one year.

Mr. Redlich. One year prior to what date?

Mr. Shaneyfelt. Prior to November.

Mr. Redlich. Would you say it was a period --

Mr. Shaneyfelt. End of November.

Mr. Redlich. ---approximately November 1962 to November 1963?

Mr. Shaneyfelt. Yes, ~~approximately~~ <sup>approximately</sup> up to, through November, 1963.

Mr. Redlich. And it is your opinion that based upon an examination of those issues and these photographs that the issue which appears in Commission Exhibit No. 133A is the issue of March 11, 1963?

Mr. Shaneyfelt. That is correct.

In the examination of the other newspaper held by Oswald in Commission Exhibit 133A, I reviewed issues of The Worker for approximately one year from November issues of 1962 through all of the November issues for 1963, and found that the March 24, 1963 issue of The Worker, which is Volume 28, No. 124, matches the newspaper being held by Oswald in Commission Exhibit No. 133A.

Again, the enlarged photograph of this newspaper in photograph A of Shaneyfelt Exhibit No. 22, shows some of the type of the headlines and the block of the title "The Worker".

B photograph of Shaneyfelt Exhibit No. 22 shows this same area of the headline of the March 24, 1963 issue of The Worker.

The headline of that newspaper, ~~which is~~, which has been designated as, Shaneyfelt Exhibit No. 22 is "War Hogs Fight At TFX Plane Profit Trough".

In the photograph A of Oswald holding the paper on Shaneyfelt Exhibit No. 22, you can clearly see The Worker and you can clearly see the "At TFX" which is a part of the headline, and the bottom of the "W" of the word "War", and based on these characteristics, it is my opinion that <sup>one of the</sup> ~~the~~ newspaper being held by Oswald in Commission Exhibit 133A is the March 24, 1963 issue of The Worker ~~which is Commission Exhibit~~ which is the same issue as Shaneyfelt Exhibit No. 21.

Mr Redlich. Referring now, Mr. Shaneyfelt, to the letter which has been designated as Shaneyfelt Exhibit No. 22, this

letter indicates the mailing dates and the approximate dates when these publications were received in Dallas.

As I understand it, you did not take part in the investigation which led to that aspect of the letter which has been designated as Shaneyfelt Exhibit No. 22?

Mr. Shaneyfelt. That is correct. That investigation was done by Agents in our Dallas and other field offices.

Mr. Redlich. I would like to read into the record at this time the following paragraph from the letter which has been designated as Shaneyfelt Exhibit No. 22:

"It has been determined that the March 24, 1963 issue of 'The Worker' was mailed on March 21, 1963 by second class mail. It was also determined that the March 11, 1963 issue of 'The Militant' was mailed on March 7, 1963 by second class mail. Representatives of the U. S. Post Office in New York City have advised that the above newspapers transmitted by second class mail would take from six to seven days to arrive in Dallas, Texas, under ordinary delivery conditions."

The record will show that during the course of her testimony, Mrs. Marina Oswald identified Commission Exhibit No. 2 as a photograph which she believed to have been taken by her husband in connection with his planning for the attack on Major General Edwin A. Walker, which occurred on April 10, 1963.

The record will also show that investigation has established that Commission Exhibit No. 2 is a photograph of an

alley running behind the house of General Walker through which cars are able to drive into the parking lot of a church adjacent to General Walker's house.

It has also been established in prior investigation that the driveway running off this alley to the left, as one looks at the photograph, is the driveway of General Walker's house.

Investigation has also established the approximate date on which this photograph was taken by reference to the construction work being performed on the large building appearing in the background of this photograph.

Mr. Shaneyfelt, the Commission asked the FBI to examine this photograph for the additional purpose of determining, if possible, the camera which was used to take the photograph.

Did you perform this investigation for the FBI?

Mr. Shaneyfelt. Yes, I did.

(Exhibit 23 (Shaneyfelt) was marked for identification.)

Mr. Redlich. I introduce into the record at this time an exhibit designated as Shaneyfelt Exhibit No. 23, consisting of two photographs, and I ask you to describe the photographs and the results of your investigation undertaken pursuant to the Commission's request.

Mr. Shaneyfelt. <sup>Shaneyfelt</sup> ~~FBI~~ Exhibit No. 23 consists of two photographs, A and B. Photograph A is an enlargement of Commission Exhibit No. 2 which is the photograph of the alley in back of the Walker residence.