

Chapter 16 The Splice of Life for the Assassination Theorists

Before coming to Fetzer and his fictions, enhanced by his subject-matter ignorance and carelessness, we saw the actual evidence, the sworn-to truth about the Zapruder film. That evidence and the timing of the processing and the complications in it made it impossible for the Zapruder film to have been taken – stolen -- altered and duplicated as Fetzer has it from his dubious sources, leaving Dallas at 4 p.m., which was before the processing was actually completed and therefore impossible. He also, through his phonies he treats as experts, says that the film got to Washington about 10 that night, Washington time. He has then that film, already altered and the copies ^{also} altered, back in Dallas at about 7 a.m.

From all actual accounts, the first Zapruder film to leave Dallas went to the Secret Service. Fetzer was motivated to shoot himself in the foot on this and in doing it, raises additional questions about his personal and professional honesty in presenting as his work what was not his work. For example, without attributing any source to it he has his "Enclosure 2," which he titles, "Secret Service memo of November 22, 1963," (*Assassination Sciences*, page 234). There were many, many Secret Service memos that day. His caption should be something like "Secret Service Memo Forwarding Copy of Zapruder Film to headquarters" because that is what it is.

The memo was written by Secret Service Agent Max O. Phillips. I dug it up and I published it in facsimile in 1967, in *Photographic Whitewash*, an pages 16 and 138. The copy then in the Archives, was so unclear my reproduction of it was embarrassing and a clearer copy was then made available. In any event, in what honest scholars make a point of respecting and citing (unless they are ignorant) is first publication.

(One possible explanation for the available file copy having been illegible is that Phillips quotes Zapruder as saying that a shot came from over his shoulder. That means he said there was shooting from that Grassy Knoll – and at the least that meant there was a conspiracy. There was no party line on the

assassination when Phillips wrote that memo but before any records were made accessible in the Archives the Commission had issued its Report and it restated what had been the official government position from the time the smoke cleared so to speak.)

Photographic Whitewash was not unknown to Fetzer. It is included, albeit barely, in his book, and it makes a conscious, a deliberate, an intending liar of Fetzer and those fools in whose foolishness he delights, those fellow subject-matter ignoramuses.

It is dated in Dallas "9:55 p.m.," it is directed to the chief of the Secret Service in Washington and it is on the "subject" of "8mm movie film showing President Kennedy being shot."

The first words of the memo are "Enclosed is an 8mm movie film taken by Mr. A. Zapruder . . ."

The first copy of the film, not the original, a copy, to be able to leave Dallas was at one of the times, the later of the first two times, the Twymans and the Fetzers just made up for that film to be in Washington. And they say the time it spent in the air alone was more than four hours.

Knowing this does make what they say a lie.

It does make that lie deliberate, conscious, intended and inexcusable, regardless of degrees of ~~all~~ ^{degrees} the Ph.D. and other pretenses of expertise.

(Of course that copy left Dallas later than 9:55 because after writing that memo Phillips had to package it and then get ^{it} driver to Love field and then give ^{it} to a pilot going to Washington.)

On this shot into his own foot Fetzer devoted an entire page, page 234: (Editor's Note: see page 265 of this manuscript.)

In the preceding chapter we also quoted what Fetzer says of what he edited, "The Case for Zapruder Film Tampering: the Blink Pattern *Mike Pincher, J.D., and Roy Schaeffer*" (sic). We quote that portion again because it provides a means that we have for evaluating James H. Fetzer, Ph. D., as an editor as well as a pretended subject-matter expert; because it provides a means of evaluating Pincher and Schaeffer and their work, their dependability; and because it also gives both a glimpse of David Lifton,

9:55 p.m.

To: Chief Rowley
From: Max D. Phillips
Subject: 8mm movie film showing President Kennedy being shot

Enclosed is an 8mm movie film taken by Mr. A. Zapruder at Elm St. Dallas Texas (RFB-6671)

Mr Zapruder was photographing the President at the instant he was shot.

According to Mr. Zapruder the position the assassin was behind Mr Zapruder

Note: 3-reel and personal scenes made on Mr. Zapruder's film. Mr. Zapruder is in custody of the "master" film. Two prints were given to Siric Sorrels, this date the third print is forwarded.

66

Max D. Phillips
Special Agent - PRS

CD 87

Enclosure 2. Secret Service Memo of 22 November 1963

Fetzer says that Lifton said "that the film was in the possession of the National Photographic Interpretation Center run by the CIA already Friday night, 22 November, 1963."

That is not what Lifton said. He said that CIA documents released in 1976 "indicated that the Zapruder film was at the CIA's National Photographic Interpretation Center (NPIC) possibly on Friday night, November 22, 1963, and certainly within days of the assassination."

What Fetzer says is that the film was "substantiated" at NPIC then and that it then was in the possession of the NPIC.

In a single sentence Lifton says in three different ways that, at the very least, there was a question about the film being ^{at} ~~with~~ the NPIC then. The third of those times he actually says it might not have been until days later.

Fetzer's representation of what Lifton said is dishonest and it is, for a Ph. D., in particular, deliberately false.

"Indicated^y is not certainty and it is not proof of or "substantiation."[↓]

As Lifton continues he says that those "CIA documents indicate that the film, when at the NPIC, was not yet numbered as it was later by the FBI Laboratory. CIA tables of frame numbers arranged in a multiple-column format bearing such headings as 'frames on which shots occur' and 'seconds between shots' explores various three-shot interpretations of the film'."

We have included full quotation of what Lifton said in what Fetzer cited for a purpose to which we soon refer. He also says that to make a copy of any of the film would take seven hours. Now Fetzer, as we saw, says "that the film left Dallas about 4 p.m. CST, arrived in Washington, D.C. by 10 p.m. EST, [which we have seen was a complete fabrication, a total impossibility] and was reprocessed in time for a new original and three copies to be returned to Dallas, by 8 a.m. CST the following morning."

Had that been done there would have been an immediate alarm because there should have been only the original and two copies in Dallas the morning after the assassination because one copy had been

sent , as Fetzer knew and we have seen to Secret Service headquarters, with that Phillips memo, the night before. 3/

Careless Lifton, careless Fetzer.

It is not unusual for the Fetzers who seek to get a little fame or fortune from commercialization and exploitation of the assassination to be both careless and ignorant, but here Fetzer is stupid. He can't do the simplest arithmetic and yet his whole contraption hangs on this simple arithmetic.

If the film had gotten to Washington "by 10 P.M. EST" and if it got to the NPIC promptly and if all necessary preparations for whatever the Fetzers imagine NPIC did had all been made in advance (including, somehow, the capability of processing Kodachrome II, which, as we saw, Eastman said the government did not have) and then it took seven hours, for the finagling with the film, with an hour allowed for getting the film from the plane into the beginning of that imagined finagling, the finagling could have been done at the earliest, at about 6 A.M. November 23. Fetzer allowed five hours for getting the film to Washington from Dallas, so if we add that five hours for the totally imaginary return, it would have been 11 A.M. EST before that finagled-with film could have been back at the Dallas airport.

No matter how these phonies makes it up to seem to give some fraction of credibility to their brainstorm that comes from their longings and their subject-matter ignorance, it is a total, a complete impossibility.

If what they dream up were possible to begin with, as it was not.

Now let us return to our quotation of part of what Lifton wrote that Fetzer did not refer to, that "CIA tables of frames arranged in a multiple-column format." Lifton said those columns had such headings as "'frames on which shots occur' and 'seconds between shots'."

There is another heading he ignores because he has to ignore it.

In cooking up his fabrication, Lifton also got a little careless when he said (and saying this, too, was essential to what he was making up because if it were not made up the whole thing was

automatically impossible): "The CIA documents indicate that the film, when at NPIC, was not yet numbered, as it was later, by the FBI laboratory."

We also referred earlier to some of those disclosed CIA records having been printed in facsimile in my *Photographic Whitewash*. I did not use all of them, not seeking fame and fortune or to rewrite the fact and the history of the assassination but simply trying to report that fact. There was a short handwritten covering note from the office of the director of the NPIC dated May 13, 1975. He attached those six sheets which included "four briefing boards" (Editor's note see page 269⁸ of this manuscript for the facsimile of the note.)

On the next page I printed the NPIC's tabulation of the four panels of those briefing boards (see page 269²⁶⁹ of this manuscript for the facsimile of this tabulation.)



NATIONAL PHOTOGRAPHIC INTERPRETATION CENTER
OFFICE OF THE DIRECTOR

5/13/75

These are the ~~copies of~~ only written or typed papers which we ~~have~~ found ~~together~~ with the four photo briefing boards made from the Ingram film of President Kennedy's assassination.

6 sheets attached.

And three pages later, again in facsimile with nothing added and nothing removed, there is what by itself gives the lie to Lifton's fabrication and certifies his and Fetzer's extreme carelessness as well as their dishonesty.

Before reading that let us go back still again to what Lifton said, a) "that the film, when at NPIC was not yet numbered, as it was later, by the FBI Laboratory," and b) that there were "CIA tables of frames arranged in multi-column format" with "headings" that included "'frames at which shots occur' and 'seconds between shots,'" all within that "three-shot interpretation of the film." This CIA columnar tabulation I published three pages later, on page 303 of *Photographic Whitewash*. It had headings Lifton did not mention~~ed~~.

It has columns headed, "Frames on which shots occur" and "seconds between shots", exactly as Lifton says the record he interprets does. This leaves it without doubt that what he talks about and what I published in facsimile are the same. (Editor's note: see page 272 of this manuscript for that facsimile.)

Handwritten note in a box: "of course, all this was months before Lifton and Fetzer say and they know it!"

Identically the same.

The second column is headed "Frame #". And all the CIA's interpretations of this shooting end with Frame 312! Thus the CIA did use the FBI's numbering, and that to Lifton's knowledge was quite some time after the day of the assassination!

The last frame number in the CIA's columns is 312. Frame 313 was after the fatal shot. It shows the explosion in the head. (There was a fraction of a second more than an eighteenth of a second per frame.)

Zapruder's film was ever so much longer than ^{etc} the relatively few seconds ^{on} of the assassination he included. He took pictures before the assassination and after the assassination. Those before the assassination began relatively long before the assassination. With the official interpretation that the first shot was at Frame 210, the slides made for the Commission from the original and that the Commission published (Exhibit 885, Volume XVIII) beginning with Frame 171. But in the actual film, frames are exposed relatively long before then and the motorcade was visible to Zapruder relatively long before then.

That were numbered to begin with at the same point with so many hundreds of frames with which numbering could have begun.

But with the CIA's use of the FBI's number for the frame of the fatal shot, it is apparent that the CIA was using the FBI's numbering of those frames and that means these tabulations could not have been made until after Shaneyfelt in the FBI lab did his numbering and communicated that to the CIA.

Or, all of this pretense of proof of the film being kidnapped and violated by the CIA is obviously false, obviously impossible, and what is said to "indicate" the "possibility" (which Fetzer interpreted as "substantiating" it) actually proves the whole fabrication to be false.

And Lifton knew it! *as Fetzer should have!*

There are always questions of honesty and of intended dishonesty with all these self-conceived geniuses who make up what they think can do them some good, and Lifton is no exception.

Earlier we quoted what he wrote part of which Fetzer cited as a source and as we saw, cited less than honestly. Lifton said, referring to those disclosed CIA documents that one of those tabulations says "'74 frames later' and '48 frames after that' -- are identical with those used in the first article about the film . . . Was the CIA supplying *Life* with data?"

Lifton wrote this with that CIA tabulation in front of him. He therefore knew when he was writing it that he was being dishonest to argue his preconception that has no basis in fact. But all his fame and fortune comes from what he phoned up.

That tabulation has a number of subdivisions but it was two main divisions and each is clearly labeled at the top. The first is clearly, based on what the NPIC saw in that *Life* article. Lifton lied about this in his pretended question. What the NPIC did is divide it up, the first part being headed "LIFE MAGAZINE" and the second part being headed "OTHER POSSIBILITIES".

This tabulation ^{also} ~~alone~~ destroys the fictions Lifton, Fetzer and others make up based on it because it is without question that this NPIC tabulation of what has been published or said about when shots were fired was made after that issue of *Life* appeared.

And that means this lied-about record -- that Lifton know I had published in facsimile and would be available to others that way, as it had been to him -- is additional proof that the film was not stolen and rushed to the NPIC, and Lifton ^{deliberate} as a liar.

What Lifton quotes is under the "LIFE MAGAZINE" heading and he knew it! And as he does not say, NPIC had those quotations within the quotation marks!

While the available public record does not state how the CIA got the copy of the Zapruder film it had, an obvious conjecture is that the Secret Service, which is responsible for the safety of all presidents but has no need for the skills that the NPIC has, asked it to make a copy and to study that copy.

Neither Lifton nor his hangers-on like Fetzer (who are subject-matter ignoramuses and/or fools to have anything at all to do with him and what he says) say whether the film the CIA had was a color film or was back-and-white. Without the capability of processing Kodachrome II the CIA might have had a black-and-white copy and that soon after the Secret Service loaned it that first copy to reach Washington.

But if it was a black-and-white film, then sending that to Dallas would have blown the whole thing up just as Lifton's invention cited by Fetzer, of sending a "new original" and three copies there would have blown it all up because one of the three original copies had been sent to Washington the night of the assassination. The morning of November 23 there was in Dallas only three prints, the original and only two of the copies.

Carelessness and dishonesty, hand in hand.

There is more, much more, that can be said about Lifton and most of that is recorded elsewhere, including with regard to some of what else he says. Some is particularly relevant here and worth repeating. There is one more quotation from what Fetzer cites in Lifton's book that tells us a bit more about Fetzer and all those who like him pretend to be experts, in his work the "scientists of "assassination science." It also tells us much about the judgments of the Twymans and Fetzers and about their subject-matter knowledge. Lifton wrote that "I also discovered splices on the film which had never been

mentioned by *Time-Life*, I then began exploring the possibility that the Zapruder film itself had been altered . . ."

With all the length of that footnote, which extended over three pages, with all the pages in that large book, Lifton does not report where he says he found what he says are splices and these "scientists," examining ^{those who the film was altered} ~~they pretend, alteration of the film,~~ do not note that Lifton withheld that information from them, do not say that they asked Lifton which frames they are, and none of them has since been quoted on which frames Lifton allegedly "described" had been eliminated by those alleged splices.

There was splicing in the original. I, not *Life* and not Lifton, exposed it when the Commission and the FBI attempted to hide, the fact. I did that in the first book on the assassination and the Commission, *Whitewash: The Report on the Warren Report*. I did that in 1965, that early. In addition to what I wrote in the text on page 206, of *Whitewash*, I reproduced in facsimile the page of Exhibit 885 on which this is obvious on casual examination and obvious with Shaneyfelt's numbering of the frames. In the official reprinting, two to a page, of the 35mm slides made for the Commission by *Life*, there is no frame numbered 208, 209, 210 or 211. The splicing is obvious in what is numbered 207 and it is ever so much more obvious in what is numbered 212. In 212 the top part of a tree is a fourth the width of the frame to the west of the bottom part, the trunk of that tree, and there are live people who do not exist below their torsos.

After I drew this attention to what had been suppressed by all official parties and all the media, *Life* explained that the film had been torn by accident when black-and-white copies were being made in Chicago to be used in the coming issue of *Life* magazine. The splice is so crude, so obvious, I believed *Time-Life*.

^{published}
I know of no earlier report of any splicing. None by the FBI or the Secret Service of the CIA or the Commission of by Shaneyfelt, who did the numbering when he testified to the Commission, none by the Commission of by any of its lawyers when Shaneyfelt was testifying. None by any of the media and none