

7. Much Ado About Nothing

Fetzer's ~~Part IV~~, ~~titled "The Zapruder Film,"~~ is all Part IV, titled "ARRB Revelations," is all Douglas Horne. It struck Fetzer that each Part should have two parts, no more no less, so Fetzer's first part is titled "Evidence of a Government Cover-UP: Two Different Brain Specimens in President Kennedy's Autopsy" (page 299 ff) and "Interviews with Former NPIC ⁱⁿ employees: The Zapruder Film in November 1963." Fetzer describes, what, for the first time ^{he calls} as "new information" in the first ^{of} Horne's essays, "the discovery that two brain examinations had been ~~made~~ ^{made} conducted subsequent ^N to ~~the~~ 22 November 1963, which involved two different brains." Opposite to this, in the margin, as soon as I read those words I wrote in ^{the margin} ~~the~~ margin, "Why?" Fetzer then wrote ^a that ⁱ ~~this~~ report is "fascinating." His entire "editor's note is:

[Editor's note: Douglas P. Horne served as an officer in the United States Navy long before assuming the duties of Senior Analyst for Military Records for the Assassination Records Review Board (ARRB). In this stunning study, he explains how new information that the ARRB acquired—including interviews with the autopsy pathologists—lead him to the discovery that two brain examinations had been conducted subsequent to 22 November 1963, which involved two different brains. Anyone who has ever wondered whether new discoveries are still possible should find this report fascinating. Horne has earned the nation's admiration and gratitude for the intelligence and courage that he has displayed in bringing these remarkable findings to the attention of the American people.] (page 299).

*would
single
space*

Why?

Fetzer suggests hanky-panky, as does Horne, but neither explains how the one or ones who undertook this hanky-panky could have been careless enough or stupid enough to leave the extra brain along with what remained of JFK's to be discovered and expose that hanky-panky.

There is no mention or consideration of this in Fetzer's note and none (in Horne's text) that I recall.

Horne says that his staff memo strongly suggest(s) that two different brains were examined" with a switch in the reports, the second one rpreplacing the report om what remains of JFK's.

Here it should be noted that what Horne is talkig about is not something he said is without question. He says it is "strongly suggested" (page 299). *That is not prof.*

Every investigt^aing body was "victimized" by this, horne says (page 300). *He does not say how and there is nothing in what they reported to confirm his belief*

Horne accuses Robert Blakey, formerly counsel for the HSCA, of suppression. Horne deprecates Blakey's explanation that the rules of the Congress require that what the committee did not publish remain secret for fifty years.. Despite ~~we~~ what horne says, the ~~rule~~ rule is as Blakey told him. Of course, withholding from publication is a means of suppression (page 301). Yet there is a practicall^{ly} limit to what committees can publish.

After asking the question, "So why would ~~a~~ anyone do such a thing? Horne provides his answers:

*indirect
through
open*

The real brain examined on or about Monday 25 November 1963 constituted unassailable evidence of a shot from the front and was incompatible

with the "cover story" of a lone shooter from behind. Sectioning it confirmed this. It was politically incorrect, and was just plain dangerous, period. *(p 308)*

The brain did not have to be sectioned to be able to state that the Commission conclusions about the brain were proven wrong ~~by~~ *the actual brain* the brain itself. In Post Mortem I published the ~~fact~~ fact that the brain held proof of a shot from the front. I also, then and before then, also published another refutation of another ~~the~~ Commission untruth. The ~~Co~~ Commission published the fact that the brain X-rays revealed forthy "dustlike" fragments in it and, as I

also published more than a quarter of a century ago, that ^{what was said to have been used} is impossible for military ⁱⁿ a munition under the terms of the Geneva convention.

Or, this is not an item of proof for Horne.

Horne's second reason is his opinion to which he is entitled, but he presents it as a fact:

Admiral Burkley's demand that the examination be conducted quickly so it could be buried with the body, per Robert Kennedy's wishes, was simply a stratagem to get the brain away from Humes and Boswell; it was an excuse used by him to get custody of the best evidence in the murder of the President. It may or may not have been buried with the President on 25 November 1963; we simply do not know (page 308).

indent single space

It is fact that the Kennedy family wanted the whole thing over with as soon as possible and that they wanted nothing to be available and subject to misuse, but as Robert Kennedy told the Warren Commission, as I reported in Post Mortem, the chapter "Hades, not Camelot," Robert Kennedy also told the Commission that it could have anything it needed.

What Horne eliminates from his reasoning, if that is what it is, is that the Navy command took control, firm and determined control, of the ~~autopsy~~ autopsy. Under command, the autopsy was changed. Under command, as, again, I reported in Post Mortem, ⁱⁿ the chapter "Flatulent Finck and His In*-Coirt Spelling Bee" (pages 230ff), what should have been done was not done. Horne cites no proof that it was the family that ^{allegedly} was pressing to get the brain out of the hands of the Navy. In addition, the fact is that with what the Navy did release in ~~the~~ the autopsy and in Navy medical testimony, although the Commission elected not to use it, what was disclosed is more than enough to contradict what the Navy and its autopsy said.

Horne next says that the Dallas doctors would have confirmed that the President was hit from the front.

They did - immediately and thereafter, to the press, to the public, to the Commission and to interviewers.

It seems that Horne, like all the other Johnny-Come-Latelys, lacks an adequate background in the established fact and/or the published uses of it.

Without proof that the brain was not in the evidence, as it was, Horne then states that ~~xxxxx~~ had ~~it~~ it "been allowed to remain in evidence, it "would have been impossible to sell the 'cover story'." It was in evidence and while it did not "sell" to most people, the government got away with it (page 308).

Horne's last point is:

indent
single
space

Removing the real brain from evidence and substituting photographs of another brain, with intact cerebellar hemispheres, and with a pattern of damage roughly consistent with a shooter from above and behind, would support the "cover story" that a lone man in a building shot a man in a car from above and behind. It also had the added benefit that it could also be used to discredit the testimony and observations of the Dallas doctors. (page 308)

Unless that second brain was forty feet like fragments in it, Horne is blowing the sample. Horne does not say that it does.

The ~~only~~ thing "new here" ^{also} is Fitzer's ~~also~~ ignorant boast,

this Horne's opinion and that does not stack. Nor does what he uses to support his opinion.

Next Horne destroys his basis for having his opinions taken seriously with:

indent
single
space

Although not the subject of this essay, I believe, as does David Lifton, that the widely divergent descriptions of the wounds on President Kennedy's body, as seen in Dallas at Parkland Hospital on the one hand, and as seen later that day at the National Naval Medical Center at Bethesda, Maryland, on the other hand, together constitute *prima facie* proof that President Kennedy's body was altered—tampered with—prior to the commencement of the Navy autopsy, presumably to remove evidence (i.e., bullets or bullet fragments) inconsistent with the lone-assassin-from-behind cover story. [Editor's note: See, for example, David Lifton, *Best Evidence* (1980).] The very nature of this gross tampering—*butchery*, actually—enlarged the head wound to four or five times its original size, expanding the damage to include the top and right side of the skull. Therefore, retention of the authentic brain, showing exit damage only to the rear of that organ, and likely containing gross evidence of rather sloppy post-mortem cutting (evidence of tampering), could not be allowed. (page 308)

The only thing new in Lifton's exploitation and commercialization of the assassination in his mis-titled book is the fraud Lifton invented and got rich ^{from} on, the absolute impossibility of a ^{body-}snatch ~~trick~~ that in Lifton's fabrication, was used to alter the evidence ~~the~~ body held. All parts of this fraud are false and impossible. I cannot cite my page by-page analysis and commentary ^{now} of ^{Lifton's fraud} because ~~that~~ that was stolen from me by a Baltimore policeman who, in his time off, worked for both Harry Livingstone and David Lifton.

However, I have enough evidence ~~remaining~~ to leave what I say here about Lifton without question. *As he knows,*

Moreover, anyone who cites that fraud as proof indicts himself as a subject matter ignoramus. *Or worse*

No part of ~~it~~ ^{and} stacks ^{and} Lifton's fabrication is, on other and known grounds, absolutely impossible.

He grabbed a great national ~~tragedy~~ ^{tragedy} and undertook ~~to~~ ^{to} ~~deceive~~ ^{mislead} and the people about it-for ~~the~~ ^{real} fortune and cheap fame.

Despicable in every sense and anyone ^{to} having anything ^{to} do with the obvious fraud, the obvious impossibility, advertises that he is a subject ignoramus and has opinions that cannot be depended on.

Next Horne says that a substitution for the brain was "necessary." His opinion ~~and~~ without any real basis, only his argument, no part of which has stacked ^a. What he also does not say ^{(I repeat, what he} even hint at, is that his substitute brain and those forty dust-like fragments. Without them it is not a replacement ^a brain and without ~~them~~ his whole thing collapses (page 308).

Under "Motivation" Horne ~~again~~ confesses his ignorance, of which he is not aware, in presuming what for more than a quarter of a century had been published- and he should have known before he

139
shipped

took a job requiring it as ~~what~~ what he now says also requires-
or he is just ⁴ blowing off in ignorance:

indent
single
space

What would cause Drs. Humes and Boswell to participate in the false examination of a "second" brain? I certainly do not view them as masterminds of any plot. But I do view them as men following orders from superiors. What excuse or reasons were they given? "National Security"? The prevention of "World War III"? No doubt something like that. But whatever their motivations, there is persuasive evidence that they were co-opted commencing the night of the autopsy, and continuing on through the examination of a second brain specimen sometime between 29 November—2 December 1963. This troubling pattern continued into November 1966 during the cataloging of the autopsy photographs and x-rays, and finally into January 1967 with the preparation of the so-called "Military Review" of the autopsy report.

Humes and Boswell have been backpedaling ever since, giving conflicting and unsatisfactory answers to serious questions about the evidence—answers that should be more or less the same, but unaccountably are not. Finck, who tenaciously battled with the HSCA's forensic pathology panel over the location of the entrance wound in the head, left America and eventually returned to his native Switzerland to retire in seclusion. Humes and Boswell bonded closely while in the Navy (despite very different personalities) and maintain a close relationship to this day. They visit each other a couple of times a year, often enough to call each other "bridge partners," yet they cannot get their stories straight about what happened at President Kennedy's autopsy. (309)

We have not yet come to what that other subject-matter ignoramus with so slack a ^{Fetzer,} jaw, referred to as "stunning" and as "fascinating." That is because there is nothing like either ^{stunning} "a fascinating" ⁱⁿ what Horne wrote and Fetzer collected, and published, and idolizes.

The second Horne contribution follows, beginning on page 311. It is titled "Interviews with Former NPIC Employees: The Zapruder Film of November 1963" (pages 311ff).

~~the Zapruder~~ This title makes it clear that Horne can be talking ^{as of} about the film and the last week of November, 1963.

He also makes clear that he has joined the legion of those who in years I have referred to as the Kennedy ASSASSI Kennedy Assassination Industry. His specialty is what has become the largest or the most active part of that industry, those who ~~claim~~ claim that the assassination film has been altered, and they include all the different kind of film. The most active part of this most ~~acti~~ active subindustry are those who claim that the Zapruder film has been altered.

Before going any farther I report that I was the first to ^h allege that the Zapruder film had, in fact, ~~been~~ altered. I ^{-and prove-} did that in the first book on the subject ^{hit} and I proved that there had been an alteration by publishing the visible alteration of the original of the film that eliminated Frame 210, the very frame at which the Commission said the first shot ^{hit Kennedy} ~~had been fired~~!

The alteration was quite visible. My publication of it embarrassed ^{Time} ~~Life~~, Inc. so it explained. It stated that on the day after the assassination, when the color film was having black and white copies made for publication, ~~or~~ when color prints were being made, I do not now remember which, a technician accidentally tore the film. Knowing nothing of the official account, which had not yet been announced, he removed ^w ~~the~~ ^{the} ~~frames~~ ^{frames} diagonally ~~and~~ ^{and} patched the top of one section to the bottom of the other section ^{in a} ~~single frame~~. Nobody in the Commission, the FBI, the Secret Service or the CIA, ~~all~~ ^{all} of whom had and worked with prints, had said a word about ^{thus} ~~it~~. (See 18H19)

As Life magazine also said, what the film shows of those frames is included in the copies. But as I pointed out immediately, the copies do not include the marginal material around the sprocket holes by means of which the film is moved ~~in~~ neither way.

And to prove the potential importance of ~~that~~ ⁱⁿ marginal ~~material~~ ^{material}; I used it, in Whitewash II, to prove that the President was struck by a bullet before Frame 210. *That alone disproves the Report*

This is to support what I say when I do not and have not objected to inquiry to determine whether that or any other film had been altered. ^{to} ~~to~~ object to untruth, to deceiving and misleading the public

With regard to the autopsy film, I was also the first to

raise questions about it. I believe I was the first outside the government to have and use the reports ^{of} on the examination of the autopsy photographs by the prosecutors and by ~~the~~ ^{the} special panel of the country's outstanding experts ^{who} to examine ^{each} on film.

I have no reason to believe that any of the film, which I'd not seen, had been altered. But I did believe that some of the ~~stills~~ ^{stills} were missing, as I indicate in that part of Post Mortem.

So, before getting into what Horne wrote, it is clear that long, long ago, I questioned the integrity of both the Zapruder film and the autopsy photographs.

But my questions were factual and I had and advanced no so-called theories, ~~which~~ which really are not theories at all.

The ~~very~~ last page of what Horne contributed to Fetzer, page 324, I published many years earlier, in the 1976 reprint of my Photographic Whitewash, originally published in 1967. Or, I published that and other ^{NPIC} pages suppressed by the Rockefeller/Belin commission appointed by President Ford/. (Horne proved it to be right.)

That was one of several NPIC (CIA) panels ~~by it~~ that proved the Warren Commission to be wrong. And I was the first to publish it, the first to let people know of this added proof that the Commission was wrong. I was also the first to do that in a book, my first having been published in 1965.

So, when I oppose those who claim they have done that, proven the Commission wrong, it is not because I oppose proving the Commission and the government wrong.

I also believe that ^a criticism is an essential in a democratic society, that each citizen in a position to do that has the vital obligation to do just that, criticize.

But I also believe and have said often, that unfair or

publish in
with Whitehouse II
324

with 143

Murder in Dealey Plaza

Methy J

BASED ON 18 FAS AS REPORTED IN LIFE MAGAZINE

PRINT #	FRAME #	SECONDS 18 FPS	LIFE MAGAZINE		OTHER POSSIBILITIES			
			FRAMES ON WHICH SHOTS OCCUR	SECONDS BETWEEN SHOTS	FRAMES ON WHICH SHOTS OCCUR	SECONDS BETWEEN SHOTS	FRAMES ON WHICH SHOTS OCCUR	SECONDS BETWEEN SHOTS
1	188	0	190	0				
2	198							
3	206	1					206	0
4	213				213			
5	217				29			
6	222				FRAMES		36	
7	225	234-2						
8	226		74 FRAMES LATER					
9	230							
10	239							
11	242	3			242		242	2.0
12	246							
13	256							
14	257	26						
15	266	4	264	4.1	70		70	
16	274				FRAMES			
17	278	5						
18	289							
19	290				2.7			3.8
20	291		48 FRAMES AFTER THAT					3.6
21	292	6						
22	310							
23	311							
24	312		312	6.8	312		312	5.8
25	313							
26	314	7						
27	322							
28	332	8						3.1
	334							2.7
	358	10						5.8
	384							
	386	11						

(Undated) NPIC working notes related to a shot sequence analysis published in Life.

Editor's note:
Pedestal as a ke

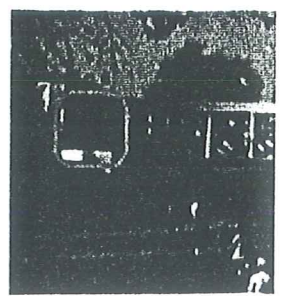
Jack White, renowned photographer, stands by the Dealey Plaza pedestal of Abraham Zapruder's film of JFK. White, who has consulted on some of his most important photos and films of this tragedy, is exposing image alterations in their effort to distort the ability to discover the truth.

The Gr
and other photogr

The official story goes that Abraham Zapruder and his son were at the scene all the time, the Zapruder movie. But that position appears to be based on several points:

- that the Zapruder film, II
- that the Zapruder film is unaltered
- that a handful of unaltered people who were not in the Zapruder film
- and casts false shadows; people who are small grow tall and boards and lampposts reappear from the extant photo.

Let us begin with an analysis of the pedestal across the Dealey Plaza. It is significant, perhaps because of the details of Zapruder and his photographic techniques. See "The



criticism
 inaccurate (has the opposite effect, tends to support errant
~~the~~ government.

with others
 Examination of this briefing board used by Horne, the same as I
 used in Photographic Whitewash beginning on page 299, published by
 me a quarter of a century earlier, discloses that the NPIC's
 opinion is that by being incorrect on the time of the first shot,
~~note~~ those who are ~~are~~ authentic experts, with the Commission
 wrong on the first shot, the Report is entirely wrong.

The Report hangs on what was mistitled ^{as} the single-bullet
 theory. If that shot was not fired at Frame 210 the Report
 collapses. And here, as Horne does not say, the entire official
 explanation of the assassination is proven false.

But to get back to the beginning, there is ⁶ nothing new
 in what Horne attributes to his ARRB interviews with those who
 had worked ~~for~~ for the NPIC so long ago except their ¹ faulty
 recollection, their recollection of the absolutely impossible,
 augmented by an unwillingness to believe what is proven beyond
 question, that ~~the~~ the NPIC did not have possession of the ori-
 ginal ~~the~~ Zapruder film.

It did have a copy and it should have had a copy. It was
 asked to analyze it ^{by} the Secret Service and it should have
 been asked to do that by the Secret Service. If not also by the
 FBI because the analytical capabilities of the NPIC were ⁴ the
 best. ^{that} That was their business.

These ^{memo} memos also make it clear that ~~that~~ the NPIC did not
 copy the film as a motion picture.

It is not, as that subject-matter ignoramus Fetzer says,
 "astonishing." It was as it should have been. And still again,
 his smoking gun has no smoke.

Snd still again, Fetzer does not tell us "What We Know Now that We Didn't Know Then" and again, not a word that is new "about the Death of JFK."

144

Those many who regard themselves as Sherlock Holmes returned as soon as what they believe is a good idea pops into their mind, begin with subject-matter ignorance and they never, not a single one of them, seek to acquire the knowledge they need. Despite Fetzer's blowing Horne up, his story lacks the simple but on this basic knowledge; the ² ~~4th~~ time those he interviewed say they worked ^{ed} on analyzing the Zapruder film ^{only} one ⁿ ^w ~~of~~ ~~at~~ ~~two~~ nights after the assassination, the original was not and could not have been available ^{to} ~~the~~ ~~APIC~~ from any government source.

TimeLife had paid very much for it and had it to use and it did use it in the coming edition. It was in ~~the~~ Chicago the day after the assassination and that was only the beginning of the need for it in the publishing of that issue.

There is, in fact, no proof that the original was out of Time-Life's possession until it was sent to the Archives.

Snakespeare titled this Part, "Much Ado About Nothing."

-He was the Head of NPIC's color lab in 1963. At that time NPIC was no longer in NW Washington above Steuart Motors (where it was during the Cuban Missile Crisis), but had relocated to BLDG 213 in the Washington Navy Yard, following a quick 90-day renovation of a warehouse with no windows directed by Robert Kennedy. McMahon was careful to clarify that he was an employee of NPIC in 1963, not the CIA, and that the CIA only "paid his salary."

-McMahon did recall the Zapruder film analysis in some detail, and confirmed ARRB's understanding that the analysis (of which frames in which shots struck occupants of the limousine) was performed at the request of the Secret Service. He recalled that a Secret Service agent named "Bill Smith" personally brought the film over to NPIC, and that the personnel involved in the analysis were himself (McMahon), Bill Smith of the USSS, and a third person whose name McMahon would not reveal to us during the interview "because he is still current."

-TIMING: McMahon thought that the analysis had occurred only "1 or 2 days" after the assassination; he also recalled that there was a great sense of urgency regarding the desired product, and that he had to "work all night long" to complete the required work (described below). At one point he said he thought he had gone into work about 1 A.M. to commence the analysis; later he corrected himself and said that perhaps it was more like 8 P.M., but that in any case he was sure that the work occurred after normal working hours, required him to return to work, and that the analysis went on all night long.

-McMahon never used the name Zapruder film during the interview; he repeatedly referred to the film in question as an "amateur movie" of the assassination brought to NPIC by the Secret Service.

-PROVENANCE OF THE FILM: McMahon stated that Secret Service agent Bill Smith claimed he had personally picked up the film from the amateur who had exposed it, had flown it to Rochester for developing, and had then couriered it to Washington, DC to NPIC for analysis and for the creation of photographic briefing boards, using still photographic prints enlarged from selected individual frames of the movie. After twice mentioning Rochester as the site where the film was developed, Dave Montague (in an attempt to specify whether McMahon was referring to R.I.T., or Kodak) asked whether he meant Kodak, and McMahon emphatically said "I mean Kodak at Rochester." I asked him how firm he was that this is what the Secret Service agent told him, and he said he was "absolutely certain."

-REASONS FOR ANALYSIS AT NPIC VICE ANOTHER LOCATION: McMahon said that USSS agent Bill Smith told him the reason the film had been couriered to NPIC was because NPIC had special, state-of-the-art enlarging equipment which Kodak did not have at Rochester. McMahon said that after the analysis of where shots occurred on the film was completed, many frames were selected ("perhaps as many as 40, but not more than about 40") for reproduction as photographic prints, and that NPIC's special "10-20-40 enlarger" was used to magnify each desired image frame "40 times its original size for the manufacture of internegatives." McMahon said that the internegatives were then used for the production of multiple color prints of each selected frame. He said that the color lab at NPIC where he worked did not prepare the actual briefing boards, but that he assumed the briefing boards were prepared somewhere else at NPIC, in some other department.

-In response to clarification questions by Home, McMahon said that *at no time was the amateur movie copied as a motion picture film*, and that the only photographic work done at NPIC was to make color prints. He could not remember whether the prints were 5" X 7" format, or 8" X 10" format.

-Home asked whether he was working with the original film or a copy, and McMahon stated with some certainty that he was "sure we had the original film." Home asked why, and he said that he was sure it was the original because it was Kodachrome, and because it was a "double 8" movie. Home asked him to clarify whether the home movie was slit or unslit, and McMahon said that he was pretty sure the film was UNSLIT, because "we had to flip it over to see the image on the other side in the correct orientation." He said that the movie was placed in an optical printer, in which the selected frames were then magnified to 40 times their original size for the production of internegatives. He said a "liquid gate" process was used (on the home movie frames) to produce the internegatives.

-Prior to the production of internegatives and color prints for briefing boards, he said he recalled an analysis "to determine where the 3 shots hit." He said he would not share the results of the analysis with us on the telephone. The film was projected as a motion picture 4 or 5 times during the analysis phase, for purposes of determining "where the 3 shots hit."

-At this point Home informed Mr. McMahon that CIA's HRG had deposited a surviving briefing board and the original working notes in the JFK Collection in 1993 for access by the public, and that they were not classified. Montague promised to send McMahon an information package explaining the JFK Act and the Review Board's mandate, and Home and Montague asked Mr. McMahon if he would be willing to submit to a formal, in-depth, recorded interview at Archives II with the briefing board and the working notes available to him during the interview. He agreed.

-McMahon explained that the working notes were "prepared jointly by the 3 of us working on the project that night." END

	FRAME
1st Shot	190
	↑
	4.1
	Seconds
	↓
2nd Shot	264
	↑
	2.7
	Seconds
	↓
3rd Shot	312

	FRAME
1st Shot	190
	↓
	11.7
	↓
2nd Shot	264
	↓
	11.7
	↓
3rd Shot	312

(Undated) NI

MEETING REPORT



Document's Author: Douglas Horne/ARRB Date Created: 08/14/97

Meeting Logistics

Date: 08/14/97
Agency Name: CIA
Attendees: Morgan Bennett ("Ben") Hunter, Homer McMahon (Retired NPIC), Doug Horne(ARRB), and Jim Goslee (ARRB)
Topic: Processing of Zapruder Film by NPIC in 1963 (Revised August 15, 1997)

Summary of the Meeting

Jim Goslee and I met this date with Bennett Hunter at the National Archives in order to show him the surviving NPIC briefing boards (and associated original NPIC working notes) made from blowups of individual frames from the Zapruder film. When ARRB staff interviewed Mr. Hunter on June 17, 1997, we promised him that we would show him the NPIC briefing boards at Archives II; this meeting was the delivery on that promise. Mr. Hunter brought Homer McMahon, his former supervisor at NPIC (and the person who worked with him on the Zapruder film project) with him to this meeting. [ARRB had previously interviewed Mr. McMahon at Archives II and shown him the briefing boards and original working notes on July 14, 1997.]

Mr. Hunter and Mr. McMahon examined the 4 NPIC briefing board panels (Hunter) for the first time, and McMahon for the second time, and the original NPIC working notes, both of which can be found in flat # 90A.

Mr. Hunter confirmed unequivocally that this was the material that he and Homer McMahon copied the weekend of the assassination. I asked him if he now recalled making more than 8 prints, and he said no--that he still recalled making only about 8 prints--but reiterated again that the prints on the briefing boards are the same work material/subject matter he and Homer printed that night at NPIC in November 1963.

I asked both men if they still recalled that their event occurred prior to the President's funeral, and they both emphatically said yes. Mr. McMahon said he believes they performed their work the night of the same day the President was assassinated, and Bennett Hunter said he was of the opinion they did their work on the second night after the assassination (i.e., Saturday night).

At one point Mr. McMahon said "I know who [at NPIC] made the briefing boards, but I'm not going to tell you." Later in our meeting I asked him if he would reconsider his decision not to reveal the identity of the person whom he believed made the briefing boards, and he said he would not, explaining that the person may still be "current." He did state that the Secret Service agent took the materials to this person and stayed with the NPIC employee who made the briefing boards during that process.

Both men examined the NPIC working notes again (the originals from flat # 90A), and both agreed that the only page they saw the night of their work was the half-sheet of yellow legal paper, which contains an itemization on its "reverse" side of various steps in the developing process for the internegatives and still prints, and the times required to perform each step. Homer McMahon stated that on the reverse side where the entry "print test" is found, the print test consisted of making one 8" X 10" print, and one 5" X 7" print. (The 8" X 10" print from the print test can be found today in flat # 90A.) McMahon confirmed that on the "front" side of this scrap of paper, he did not recognize the information regarding the briefing board panels as his handwriting, but did recognize the arithmetic calculations at the bottom of the page as being in his own hand. Bennett Hunter recognized two words at the top of columns one and two of this page ("print #" and "frame #") as being in his own handwriting, but no others. Both men agreed that none of the long sheets of yellow legal paper which are part of the NPIC working notes were seen or produced by them in November 1963. They both felt, following discussion, that some of the photogrammetry experts at

Handwritten note: Could not be original from

... of yellow legal paper containing a reverse side containing a description being written in his own handwriting yellow legal pad pages of notes timing analysis, and additional timing film or previously seen by him. photos on all four briefing board panels, missing. I asked him which types of he thought motorcade images from ne disappeared behind the road sign) board panels. He said it looked to him ler. END

Handwritten notes and calculations: 3/2, 2 1/2, 7 0, 1 1/2, 3/2, 2 1/3

of home movie frames
ere, Douglas Horne reports
hon and Bennett Hunter, it
ned here ("shoot internegs.
production of still frames.
idual 8 mm movie frames
process" in preparing three
piece rather than to the
(original emphasis).]