



The Continuing Inquiry

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THE DALLAS POLICE RADIO: ASSASSINATION ON TAPE!

by Gary Mack

Gary Mack is Program Director of television station KPJZ-FM in Fort Worth. He has been working on this project for many months. He has listened to the police tape more than a hundred times over the past several months. His letter concludes: "As new technology becomes available I'll continue my study of the police tapes for any further information they may contain."

We are happy to have his article.

Penn Jones

There's little question Abe Zapruder's 8mm color film of the JFK murder is the best piece of hard evidence still publicly available. Its suppression should have been a crime and we are all indebted to Robert Groden and ABC Television for its nationwide broadcast just two years ago. How close we came to not having that film!

Zapruder bought the camera only a few days before and because November 22nd began dark and overcast, he left it at home thinking picture-taking on a cloudy day would be a waste of film. When the sun appeared, his secretary urged him to return home, get the camera and film the Kennedy motorcade. There were only a few minutes to spare when he arrived in Dealey Plaza and began looking for a good vantage point. The choice was a marble abutment at the west end of the pergola gracing the knoll area between the Texas School Book Depository and the railroad overpass.

Not knowing the lineup of the motorcade, Zapruder started filming the lead motorcycles and Dallas Police Chief Jesse Curry's car behind them. Seeing Kennedy's car was still several seconds away, he stopped filming until the presidential limousine appeared on Elm Street after rounding the corner from Houston. Few people have seen this early segment of the film and only one frame of the sequence has been published. A most unusual event occurs in those first frames. Three motorcycle policemen are traveling abreast up Houston Street, and as two of them turn left onto Elm, the man on the far right continues straight ahead! He left the motorcade for an unknown reason, probably pulling up in front of the TSBD on the Elm Street Extension. This policeman may have been H. D. Freeman, who testified before the Warren Commission that he was, indeed, positioned in front of the TSBD immediately after the shots were fired.

Close inspection of the Zapruder film reveals a radio antenna on this motorcycle and, although most of the three-wheelers had radios, we know from testimony that all were in working order. The significance of the event cannot be understated because of its possible involvement with interference on one of the two Dallas Police radio channels. Just about 30 seconds before the shots were fired, a motorcycle policeman opened his microphone on Channel 1. For an as yet unexplained reason, that microphone stayed open for nearly 8 straight minutes, effectively blocking all police communications on that channel. Meanwhile, the dispatcher is heard on Channel 2 telling of a motorcycle officer on Stemmons Freeway

with his microphone stuck open and asking for someone to go shut it off. Note that without an officer's identification number the dispatcher has no way of knowing either who is working the radio or where it is located. No such number was given.

When listening to tapes of the two radio channels, one is struck by the massive confusion caused by that open microphone. The dispatcher was frantically trying to somehow unjam the channel, an electronic action that put an audible "beep tone" on parts of the recording. Several officers are heard on Channel 2 literally shouting for someone to find the officer and fix his radio. In any case, we don't positively know where the officer was when his microphone switch was open; however, if it was an officer stopped near the TSBD, wouldn't the gunshots be audible on the radio? I believe they are, seven of them, and it will take an electronic detective to conclusively prove their existence.

The Dallas Police radio channels were constantly recorded, a policy still in effect. In 1963 the recording equipment was little better than the old-style Dictaphone found in many business offices. Thin polyester belts, moving at slow speed under a stylus, primitively preserved the two broadcasts (which were later used by the Dallas Police Department, Secret Service and FBI to provide the Warren Commission with written transcripts of the communications). The original recordings were wisely transferred to standard recording tape since the belts would have been ruined by repeated playings. Copies of those priceless tapes are readily available and are the only known recording of the gunshots which killed John F. Kennedy.

When the motorcycle officer switched on his microphone, his engine was still idling. Because of the loud, low-frequency rumble very little else is heard; however, by electronically filtering out the motorcycle noise, what remained should be the "sound" of Dealey Plaza. With this theory in mind I contacted two Dallas production/recording studios. Their experts agreed that with the proper filtering and equalization equipment, the process should work; so, we set up some studio time to try it.

Working from an exceptionally clear, second-generation copy of the original belt recording, we were able to eliminate virtually all the sound of the motorcycle engine. Finding the precise location of the gunshots, then, was easy, and without any further processing we heard the first shot: a very loud, sharp crack immediately following some conversation between two policemen ("10-4, three... 10-4"). Despite the crude, low-fidelity recording quality, the first shot was frighteningly clear, thus implying the open microphone was in Dealey Plaza, not on nearby Stemmons Freeway, and quite possibly six floors below the "infamous" TSBD window. The remaining shots were not as clear, which meant they were either fired from different locations or the motorcycle had moved. The latter is most unlikely since the engine noise would have changed in pitch as the vehicle traveled; there was no change whatever throughout the entire eight-minute period. Bear in mind there was still plenty of just plain noise on this filtered tape, noise similar to a large waterfall with the deep bass sounds removed. After listening over and over again we were confident some occasional "pops" that were barely audible were undoubtedly the other gunshots. Working with both graphic and parametric equalizers we tried to remove the background noise, thus making the shots easier to hear. In this effort we were disappointed: there was no way to clearly separate the gunshots from all the other noise. The result may not be convincing to laymen or even some experts, and even though the needed technology may still be some years away, the theory is correct.

A rifle produces a distinctive sound, different from all other firearms and virtually identical to rifles of the same model. The gunshot is composed of a fundamental frequency determined by the length and gauge of the barrel and the amount of charge in the shell. The identifying characteristic of the sound comes from the harmonics, or overtones, of the fundamental frequency in much the same

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EDITOR: Penn Jones

I know that my retirement will make no difference in its cardinal principles, that it will always fight for progress and reform, never tolerate injustice or corruption. Always fight demagogues of all parties. Never belong to any party. Always oppose privileged classes and public plunderers. Never lack sympathy with the poor. Always remain devoted to the public welfare. Never be satisfied with merely printing news. Always be drastically independent. Never be afraid to attack wrong, whether by predatory plutocracy or predatory poverty.

April 10, 1907 Joseph Pulitzer

way a C note on a piano sounds different than a C note on a guitar. Harmonics are even multiples of a fundamental frequency and can be heard clearly when recorded on high-quality equipment. As for the Dallas Police tapes, the radios were designed for voice only and had a limited frequency range, probably 500 to 3500 cycles. The fundamental frequency of the first shot was approximately 1000 cycles, the first harmonic about 2000 cycles and second harmonic about 4000 cycles.

By boosting the 1000 and 2000 cycle frequencies, we accented the sound of the shots yet failed to make them significantly louder than the background noise; still, a person with a "good ear" for recorded sound can easily hear the shots. The major problem was the fundamental frequency was not really known; it was arrived at by pure trial and error because today's equipment only operates on certain fixed frequencies. What we needed was an equalizer that could boost or reduce any selectable frequencies. For instance, if the gunshot frequency was actually 1012 cycles, we needed to boost only that frequency and it's first harmonic, 2024 cycles. Although the necessary equipment can be built today, it's sophistication and cost would be high. A radically different method of tape recording, digital recording, has just been developed. In simple terms, it translates sound into a number code so only the code is recorded. This may be the key to further processing and study of the tapes.

The one remaining test of our work was to match the filtered recording to the Zapruder film, since many witnesses testified they at first thought the shots were firecrackers or motorcycle backfires. This process was somewhat difficult since my copy of the Zapruder film does not have the missing frames (numbers 155 and 156 plus 208 through 211). Working from the head shots backward and then adjusting the frame count for a complete film, the first shot corresponded to frame 161, indicating a very early diversionary or signaling shot to set up the ensuing crossfire and to confuse the hundreds of potential witnesses. It may also have been the shot that two witnesses said struck the sidewalk to the right of the president's car.

Then, 2.7 seconds later, shots two and three struck Kennedy almost simultaneously during the "missing frames" sequence, probably at #208 and #210. They sounded different than the first shot and were apparently fired from other locations, thereby supporting the belief that one shot hit JFK in the back and a separate shot struck his throat.

The effects of gunshot number four, just 4.9 seconds after the first, cannot be determined. It had a hollow, metallic sound as Clint Hill testified but it did

not hit either the limousine or its occupants. Since a bullet struck the curb injuring James Tague next to the railroad overpass, I can only assume this was another wild shot similar to the first one. It more or less corresponds to frame 250 of Zapruder's film.

Some investigators believe John Connally was struck much later than the former governor believes, despite his confusing testimony. He heard the first shot, then turned to his right to see the president. Failing at this, he began a turn to his left when the bullet struck, knocking him into his wife's arms. Examination of the Zapruder film confirms Connally's belief, which is illustrated by his dramatic change in posture beginning at frame 289. This is precisely where the fifth shot is heard, 7 seconds after the first one.

Frame 313 is absolutely chilling even without sound. When synchronized with the Dallas Police tape, truth is seen and heard. There were two shots to the head, fired from different locations in Dealey Plaza, striking Kennedy again almost simultaneously at frames 313 and 315. They even seemed to sound like numbers two and three. Just 1.4 seconds after John Connally was wounded, John F. Kennedy was dead.

The entire seven-shot sequence took 8.4 seconds (because of a very minor speed differences in the tape and my projector, a more accurate chronology is not possible). Although this is a longer time span than most theories suggest, it can be reasonably documented. Others with more sophisticated equipment can duplicate and improve upon my work. As private investigators have been saying to Warren Commission supporters for years, Why do you demand new evidence? There's nothing wrong with the old!

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T C I

EDITOR'S NOTE

This unsigned letter by one of our friends is, in our opinion, a very important letter. Looking back over the years, we can now see that there had to be literally thousands of such encounters as the one outlined in this beautifully documented piece. Again, I apologize to my friends for being so backward or so slow in catching on to what was taking place.

As the writer says, they intended to keep it a secret. The military has the training, the discipline, the philosophy, the personnel and the finances to maintain the secret. When all is combined with the sniveling connivance of industry and the mass media--the combination is one hundred percent lethal.

We have had sufficiency of evidence beginning with November 22, 1963 to convince most everyone.

Thu 7-21-77

Penn Jones Jr.:

Hey! Tomorrow is publication date of TCI. I can hardly wait. That first class mailing definitely relieves the agony of anxiety.

You lamented on July 16 that you should have known the bastards were taking over despite victory in WWII. Penn, it was a secret!

Reinhard Gehlen didn't do it all by himself. He was serendipitous.