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MEMORANDUM

March 20, 1968

TO: JIM GARRISON, District Attorney

FROM: STEPHEN JAFFE, Investigator

RE: INTERVIEW WITH PHOTOGRAPHER, COMMERCIAL ARTIST,  
FRED NEWCOMB - REGARDING PROOF OF FALSIFICATION  
 IF PHOTOGRAPHIC EVIDENCE INCLUDING: THE ZAPRUDER  
 FILM, COMMISSION EXHIBIT 133 A & B, #5 WILLIS PHOTO

*To be corrected  
 to add geometrical  
 findings including the  
 Willis photos + Zapruder*

**ADD**

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For the past month I have been working closely with a commercial artist, FRED NEWCOMB. Being a photographer myself I was totally amazed at the extremely valuable work which FRED had developed and I devoted more time to researching the subjects of his analysis..I will be writing a detailed analysis of the entire project involving the falsification of three vital pieces of evidence considered by the Warren Commission. The most important piece of evidence which appears to have been falsified is the ZAPRUDER FILM (CE 885, VOL. XVIII). The examples of how this piece of evidence was faked (in part) are not completed at this time but will be within the next ten days. I will forward those new exhibits. Let me explain, essentially, what indicates the falsification.

The ZAPRUDER FILM begins photographing the motorcade before the Presidential Limousine turns onto Elm St. from Houston St. and ends as the Limousine passes under the Triple Underpass. During the early part of the Limousines motion Southwest on Elm St. the President vanishes behind the STEMMONS FREEWAY sign. This is at the approxiamate time of the first shot's impact with the body of the President. As he emerges from behind the sign, according to the ZAPRUDER FILM, he has been hit. From what the evidence indicates he has been hit, from the front in the neck and is grasping his neck or collar in reaction to the shot. The evidence indicates that the President has been hit twice by the time he emerges from behind the sign. For reasons which probably concern the time in

# CONFIDENTIAL

--- 2 ---

1 which the Mannlicher-Carcano Rifle can be fired; minimal time  
2 lapse between two shots, it seems that the Commission did not  
3 want the film to show exactly when this "neck shot" or second  
4 shot hit PRESIDENT KENNEDY. For this reason the frames in the  
5 ZAPRUDER FILM which were published in Life Magazine and in the  
6 VOLUME XVII, pages 1-31 CE 885) which show the STEMMONS FREEWAY  
7 sign, show a sign which has been enlarged from the original sign.  
8 The sign in the published versions of frames ZAP 171 to ZAP 236  
9 is not the same size as the sign which was photographed by A.  
10 ZAPRUDER as he filmed the motorcade during the Assassination.  
11 This can be proved by superimposing frames, which NEWCOMB has  
12 done. If any frame of that particular section of the film is  
13 superimposed over the photographs of the Secret Service Reconstruc-  
14 tion (WHITEWASH II, Page 248) to the degree that all other points  
15 in the film match precisely (including: the Cement Wall on Houston  
16 St., the holes in the wall, the curb on the Southside of Elm St.,  
17 the Tree on the South side of Elm St, and the Buildings in the  
18 background such as the Dallas County Records Building) we see that  
19 the STEMMONS FREEWAY sign is larger in the ZAPRUDER FILM than in  
20 the photograph of the SECRET SERVICE RECONSTRUCTION taken within  
21 <sup>15 (December 7, 1963)</sup> ~~few days~~ of the Assassination. The STEMMONS sign in the ZAPRUDER  
22 FILM is larger than the sign in the reconstruction photographs by  
23 approximately 20 to 30%. This discrepancy is strangely absent  
24 in the WARREN COMMISSION reconstruction on May 24, 1964 when the  
25 original STEMMONS sign appears to have been replaced with a sign  
26 which corresponds in size to the one in the published photos of  
27 the ZAPRUDER FRAMES (i.e. LIFE MAGAZINE, issues immediately after  
28 the Assassination and the "Report on the Warren Report" written  
29 by GERALD FORD.)

30 To speculate as to why this change was made it seems  
31 that the original film was shown to newsmen on November 23, 1963  
32 (Taperecording of CBS TELEVISION broadcasts, 11/23/63 where

*Add. Hudson's (?) testimony re missing Stemmons sign  
2 days later.*

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--- 3 ---

*Spelling of name?*

1 reporter DAN WRATHER describes the film he has just seen as the  
2 ZAPRUDER FILM.) WRATHER describes the entire film in explicit  
3 detail, including the mention of the "exposed shirtfront of  
4 the Governor" and its subsequent splattering with blood as he is  
5 hit. WRATHER tells how newsmen viewed the film several times,  
6 ~~\_\_\_\_\_~~. At no time does he ever mention the  
7 STEMMONS FREEWAY SIGN during the entire description he offers  
8 about the contents of the ZAPRUDER FILM. The sign, however, is  
9 unavoidable in its published form for it covers the PRESIDENT  
10 during the first impact of a shot from the front (in the neck.)  
11 In CBS's four part report on the Warren Report June 28, 1967,  
12 WRATHER describes the film once more and unavoidably mentions  
13 the sign many times in relation to the fact that it blocks the  
14 view of the PRESIDENT from ZAPRUDER'S position.

15 It is possible that, as our photographic proof indicates  
16 the people in charge of the film (probably Life Magazine) altered  
17 the film by superimposing an enlarged STEMMONS SIGN over the frames  
18 which show the President's reaction to the neck shot. They did  
19 not realize that the conflicting sign sizes would be evident by  
20 matching the Secret Service Reconstruction Photographs but they  
21 did replace the original sign with a larger one to correspond to  
22 the published film frames for the Commission reconstruction in  
23 May 24, 1964.

24 It is unnecessary to explain the implications of  
25 proving that the ZAPRUDER FILM has been altered in its published  
26 form. Furthermore, in relation to the need for examination of the  
27 original film, the published frames stop at ZAP FRAME 334 whereas  
28 the film is continued through frames up to approximately 400. This  
29 can be determined in viewing the film as shown in motion in the  
30 National Archives, Washington D.C. Those last frames show the  
31 fence on the Grassy Knoll just seconds after the shooting, as  
32 ZAPRUDER pans the knoll while filming the Limousine as it passes  
under the Triple Underpass. I viewed this film on Thurs., Novem-  
ber 2, 1967 and can attest to the above statement.

TO BE ADDED: COMPARATIVE GEOMETRICAL  
STUDY USING WILLIS PHOTOS #5 (SIGN)

# CONFIDENTIAL

--- 4 ---

1           It is my recommendation that on the basis of the follow-  
2 ing information relative to the 35mm, color, still photographs of  
3 the Assassination by PHIL WILLIS (owned by Life Magazine, Time, Inc.)  
4 that you subpoena these photos in addition to the ZAPRUDER FILM.

5           In a very simple comparison which can be made with the  
6 issue of LIFE MAGAZINE dated November 24, 1967 (entitled: "Last  
7 Seconds of the Motorcade - Together with unpublished pictures by  
8 nine bystanders) one can determine that the area behind the  
9 PERGOLA on the GRASSY KNOLL has been airbrushed out so as to  
10 conceal the fact that a boxcar was parked on the railroad spur  
11 which is in the western portion of the parking lot behind the  
12 wooden fence. For what reason this was done, it cannot be deter-  
13 mined. Until the issue of November 1967 was published and there-  
14 by the new photographs of HUGH BETZNER JR. and WILMA BOND we  
15 could not have made this determination but now, thanks to Life  
16 Magazine it is clearly possible. Even to the laymen one can compare  
17 the photograph on Page 93, Life, Nov. 1967 (See Attached) with  
18 the photograph on page 95, same issue, and see by examining the  
19 area behind the pergola that in the first there is nothing( in  
20 fact the blue of the sky disappears behind the pergola) and in  
21 the second, there is an object (appears to be a boxcar) behind  
22 the windows of the pergola. In the photographs on page 95, taken  
23 by WILMA BOND, one can determine that the large object or boxcar  
24 does not move from one photograph to the other. Therefore in the  
25 WILLIS photograph taken seconds before these the boxcar would have  
26 been back there.

27           Why would they touch up the WILLIS PHOTO #5 for public-  
28 ation in 1963 and not release the other photographs until four  
29 years later. Possibly because the WILLIS photo was taken at the  
30 time of the shots and there may have been something important in  
31 one of those windows of the Pergola. Furthermore, in the testimony  
32 of Sergeant D.V. Harkness, Dallas Police Department, (VI/H/312)  
he speaks of Inspector Sawyer assigning him to inspect the

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--- 5 ---

1 freight cars that "were leaving the yard." He was ordered  
2 to search them all. Why were they leaving? BELIN asks  
3 HARKNESS what he did then and he replies, "Well, we got  
4 a long freight that was in there and we pulled some people  
5 off of there and took them to the station." In all probability,  
6 these might have been the three bums that were arrested in the  
7 photographs of the "walking men" taken by WILLIAM ALLEN and  
8 GEORGE SMITH.

9  
10 Finally, with regard to the Commissions heavily  
11 publicized CE 133 A and CE 133 B, the photographs of "OSWALD"  
12 holding the rifle which is questionably a Mannlicher-Carcano  
13 and the Russian newspapers, these photographs were also falsely  
14 made and as OSWALD himself said his head was pasted on the body  
15 of someone else. Now, we can explain exactly how that was done  
16 and show photographic proof of the alteration which has been  
17 developed by FRED NEWCOMB. (SEE ATTACHMENTS AND PHOTO OVERLAYS)  
18 The Exhibits which also deal with this photograph include:  
19 VOLUMES XVI, page 510, 931-935; XVII page 497, 498, 517-523.  
20 MARK LANE presented testimony to the Warren Commission in his  
21 appearance before them on Wednesday, March 4, 1964, VOL. II,  
22 pages 34-39.

23 Two mistakes were made by whoever falsified this  
24 photograph which enable us to show how it was done. First, they  
25 could find only one photograph of OSWALD to use as the face of  
26 both figures. They could not find two photographs which could  
27 be superimposed and would have corresponding similarities that  
28 would be successfully accepted. So they used one photograph of  
29 OSWALD's face/<sup>(CE 133 B)</sup>and simply darkened the shadows on the second use  
30 of it in CE 133 A. The second mistake is more of a technical  
31 nature and is explained in the written statements of NEWCOMB  
32 and ROY WATSON (A commercial photographer of 30 years experience.)  
It has to do with an error in measurment which was made by the

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--- 6 ---

1 persons falsifying the photo. In determining what proportion  
2 the head size should be they measured the original figure in  
3 the photograph from head to the ball of his left foot and in  
4 the second instance they measured to the ball of his right foot.  
5 This difference is seen in the difference in the overall height  
6 of the person (allegedly OSWALD) in CE 133 A, where the man is  
7 approximately 5'9" tall and in CE 133 B, assuming equal measure-  
8 ment of head size the figure is 5'6½" tall.

9 All this is determinable by making the head sizes equal  
10 and then conducting measurements of the body size.

11 To prove that the same head was superimposed on both  
12 photographs we simply overlay a clear "litho negative" of one  
13 over the other. You can see for yourself the astonishing fact  
14 that both heads are one and the same. A million photographers  
15 would attest to the fact that considering that the subject has  
16 moved from one photograph to the other and the cameraman (allegedly  
17 MARINA OSWALD) has moved or at least changed positions, and the  
18 camera is hand-held, not in a billion times could the faces match  
19 with this much exactness. It could not be duplicated without doing  
20 the same falsification. It could not happen naturally.

21 This makes the position of LIFE MAGAZINE extremely  
22 questionable as to their honesty in the case. They are responsible  
23 for publishing as the cover of their issue of February 21, 1964,  
24 a totally false and incriminating photograph of LEE HARVEY OSWALD  
25 (his face on someone else's body.)  
26  
27  
28  
29  
30  
31  
32

MAR 2 6 PM

DEAR MR. GARRISON,

WHEN HAROLD WEISBERG WAS OUT ON THE COAST TWO WEEKS AGO HE GAVE ME TWO PRINTS OF OSWALD & GUNS. HAROLD GOT THEM FROM THE NATL ARCHIVES, AND ON THE BACKS OF EACH PRINT THEY WERE IDENTIFIED AS COPIES FROM THE ORIGINAL NEGATIVES AND NUMBERED.

HAROLD ASKED ME TO STUDY THEM AND SEE IF THEY WERE ALTERED OR RETOUCHE'D IN ANY WAY.

THE VERY FIRST THING I DID WAS TO MAKE FILM POSITIVES OF EACH PRINT. I VERY CAREFULLY MADE THE HEADS EXACTLY THE SAME SIZE AND PLACED THESE ON A LIGHT BOX ONE ON TOP OF THE OTHER.

WHEN I LOOKED AT THEM - TO MY AMAZEMENT THE BODIES DID NOT MATCH. ONE FIGURE IS APPROXIMATELY 4" TALLER THAN THE OTHER.

NO CAMERA DISTORTION CAN ACCOUNT FOR THIS. THE HEADS MATCH SO PERFECTLY THAT I CAN SAY WITHOUT QUALIFICATION THAT

(2)  
THESE TWO HEADS CAME FROM ONE PHOTOGRAPH.

THE SHADOWS ARE THE SAME AND THE ANGLE IS THE SAME. THE HEAD ON (B) HAS BEEN RETOUCHEDED TO GIVE A DIFFERENT EXPRESSION... AROUND THE NOSE AND MOUTH ESPECIALLY.

HOWEVER THERE ARE REFERENCE POINTS IN THESE SHADOWS THAT OVERLAY PERFECTLY.

SINCE THE BODIES HAVE SHIFTED POSITION FROM ONE SHOT TO THE OTHER, AND THE CAMERA WAS HAND HELD AND HAD TO BE REWOUND THEN REPOSITIONED... THE CHANCES OF THIS HAPPENING ARE TWO MILLION TO ONE!

THEY MUST HAVE HAD ONLY ONE PHOTO OF OSWALD TO WORK WITH... SO, THEY SUPER-IMPOSED THIS HEAD TWICE.

IN DOING THIS JOB THEY MADE A MISTAKE IN CALCULATING THE PROPER HEAD SIZE ON PHOTO (B)

(SEE ENCLOSED NOTE BY ROY WATSON FOR TECH. DESCRIPTION OF THIS)

ON PHOTO (A) YOU WILL NOTE SOME BLACK BLOCHES IN THE FENCE AREA. THIS APPEARS TO BE RETOUCHEDED BLEACH ACCIDENTALLY SPILLED ON THE NEGATIVE.



NEGATIVE.

(3)

IF YOU WILL CHECK OVERLAY (C) ON THE CARCANO RIFLE YOU WILL SEE THAT THE GUN IN (A) HAS THE WRONG CONFIGURATION AND IS NOT A CARCANO RIFLE AT ALL. WE WERE GOING TO MAKE A PHOTOGRAPHIC OVERLAY OF THIS BUT DIDN'T HAVE THE TIME, SO HOPE A TRACING WILL DO.

HOPE THIS WORK WILL BE OF BENEFIT TO YOU IN SOME WAY. PLEASE CALL IF WE CAN BE OF FURTHER ASSISTANCE TO YOU OR YOUR OFFICE.

Respectfully

FRED T. NEWCOMB

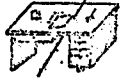
4640 NOBLE AVE  
SHERMAN OAKS CALIF 91403

PHONE 783 2037

P.S. HAVE MORE STUFF TO SHOW YOU BUT WILL SEND LATER. ALTERING ON WILLIS #5 AND BETZNER SHOTS FOR INSTANCE.

①

From the desk of \_\_\_\_\_



W. ROY WATSON


Mr. Garrison:

In analyzing the photos which we've been comparing here, at the instigation of Fred Newcomb, I find much to be concerned about.

As you see, we've discovered that the lead on both of these photos must be from one negative. I simply don't feel that there is any potential of having such total registration.

W. ROY WATSON - Advertising Photographers

(2)

From the desk of  


W. ROY WATSON

between two photos of  
a person from different  
negatives.

Further, the lighting  
on the head and the  
lighting on the body  
seem to be dissimilar.

Measurements also  
indicate disparity.

Head size being equal  
in accompanying photo "A"  
and photo "B" and selecting  
photo "A" as the photo most  
nearly in balance as to  
head to body size ratio

W. ROY WATSON - Advertising Photographers

③

From the desk of \_\_\_\_\_




W. ROY WATSON

and assuming a height of 5'9" from the top of the head to the ball of the weight bearing foot we have a reference dimension from point "Z" at the top of the head to point "X" at the ball of the weight bearing foot.

On photo "B" the decreased distance from point "Z" to point "X" (although the head size is the same) would indicate a height

W. ROY WATSON - Advertising Photographers

(4)

From the desk of \_\_\_\_\_  


W. ROY WATSON

of only 5' 6½"


This is based on the fact that the body balance, which, of course, must include the head, must be placed or centered over the weight bearing foot in a static pose.

It would seem that this principle was neglected in the thinking applied to sizing the head for their composites

It seems obvious to me

W. ROY WATSON - Advertising Photographers

(5)

From the desk of \_\_\_\_\_  
 W. ROY WATSON

that, on photo "B", the non weight bearing foot was chosen for dimensioning purposes.

This foot, being nearer to the camera than the weight bearing foot, throws off all the normal calculations and results in the appearance of either a larger head or a smaller body.  
See reference point "V".

W. Roy Watson

P.S. We could furnish some additional overlays if needed.

W. ROY WATSON - Advertising Photographers