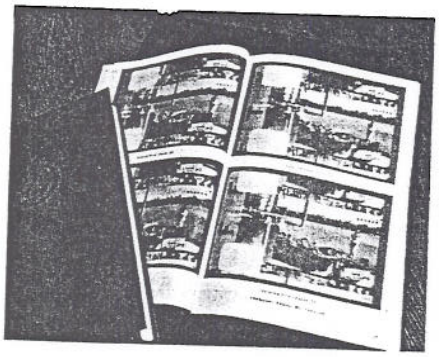
 by RICHARD E. TEASLE

company, for reasons unclear other than a statement of its being appropriate for the camera to be with other assassination materials housed in the National Archives, offered the original Zapruder camera as a gift to the United States. Former government investigator and Warren Commission critic Harold Weisberg contends that his public ridicule of non-essential items like Marina Oswald's nail file being housed in the National Archives collection, while the important Zapruder camera was not, spurred the company into making the gift. Before the transfer of the camera was made, Bell & Howell did its own engineering test on the speed of the film. This test was apparently spurred on by the comments of Weisberg that the film had actually been shot at 24 frames per second, thus invalidating the Commission calculations using 18.3 frames per second. According to a statement released by Bell & Howell President Peter G. Peterson, "Our results would appear to corroborate the FBI testimony before the Warren Commission that the average speed at which film passed through the camera was at 18.3 frames per second. In fact, our tests showed the camera speed should be within less than .1 of a frame per second from the figure reported by the FBI." The camera, along with its leather carrying case was turned over to federal authorities on December 7, 1966. It is now stored with other assassination exhibits within the National Archives.[58]



Volume 18 of the Warren Commission *Hearings* containing frames from the Zapruder film.

For months, except through the pages of *LIFE* magazine, the general public did not see any of the stills from the Zapruder film. With the publication of the Warren Commission *Report* in September 1964 and of the testimony and exhibits volumes by the Government Printing Office in November, a new source was available for looking at the frames. For $80 the 26 volumes of testimony and exhibits could be purchased, volume 18 of the series reproducing black-and-white copies of those frames provided from the transparencies given the Commission by *LIFE*. Thereupon began the initial public examinations of this film. Though the quality of the black-and-white reproductions was not excellent, more than one researcher quickly made crude filmstrips of the printed portion of the film utilizing motion picture cameras which had the capacity for single-frame exposures. In 1965 David Lifton, among others, noticed the transposition of frames Z314 and Z315 of the film in volume 18. This was taken up to be an attempt on the part of someone involved with the Commission to make the President's head appear to move forward rather than backward, being more consistent with the perceived movement of an object struck by a bullet from the rear. Using a woman's name and address, Lifton wrote Agent Shaneyfelt at the FBI about this discrepancy and received a response from none other than J. Edgar Hoover on December 14, 1965. Over Hoover's signature the letter responded, "You are

correct in the observation that the frames labeled 314 and 315 of Commission Exhibit 885 are transposed in volume 18, as noted in your letter. This is a printing error and does not exist in the actual Commission Exhibit." It seemed too much of a coincidence to a growing group of suspicious critics that this would be the only so-called "printing error" made, and made to such a critical portion of the film exhibit. The difference in juxtaposition of frame 314 from 315, however, is not that revealing to the casual observer, and if anything, gives the impression of a quicker head back-snap. The manner in which the prints were published does in fact show a portion of the previous frame just above the frame being exhibited, with frame 314 mislabeled "315" showing in the very obvious head shot frame 313 above it. If deception were the true reason for the mistake, the portion of the previous frame should have also been deleted from the series. There is one other mistake which crept into the published record which no one seemed to pick up. Frame Z284 is actually a repetition of the one marked Z283. Part of the actual, and deleted, frame Z284 can be seen in the upper section of the picture depicting frame Z285.[59]

Though perhaps an unconvincing explanation to some, (this juxtaposition always seems to be brought up in critical literature on the subject), it was in all probability just sloppiness on the part of the editorial layout staff. It was apparent, however, even to the most casual and non-assassination buff, that while the exhibit volumes looked impressive in their depth and breadth of evidence produced, much of it was not very important, and some was downright unimportant. Missing was much of the photographic record of the assassination. Photographs and films of the assassination, much of which the public had seen in the media, were usually nowhere represented in these volumes. With the exception of a reprinting of a dozen pictures made by witness Phil Willis, which had not received wide distribution, and the inclusion of several cropped versions of other published photos, this seemingly inclusive set of records and exhibits relating to the death of the President had very little in the way of the best primary source material relating to the event — the photographic record. Even this author, as a 16-year-old, noticed the apparent lack of interest on the part of the government in gathering these photographic materials.

With the publication of the government's findings, a surge of published criticism, comments, apologies, and new theories was created in its wake. Several of these publications included more than just a cursory mention of the Zapruder film. The first writer to devote significant research space to the Zapruder film was a tenacious former U.S. Senate committee staff member who served as an analyst in the office of Strategic Services during World War II. A resident of western Maryland, Harold Weisberg has been described by friend and critic alike with such descriptive terms as "feisty, irascible, analytical, and curmudgeonly." He possessed a dogged determination to find and get at the raw data of the Kennedy investigation. In February of 1965 Weisberg completed a manuscript entitled, *Whitewash — the Report on the Warren Commission*. Though offering the text to over 100 book and media outlets, he was unable to find a publisher. Weisberg believed his strong accusatory text was politically too hot for publishers to touch.

It was indeed accusatory, and this and his other subsequent books would include premises that accused assassin Lee Oswald shot no one, that there was a major assassination conspiracy, the Warren Commission was a "palpably inadequate and entirely unsatisfactory official investigation," and that the FBI and other agencies carried out a systematic "whitewash." Finding no other outlet, Weisberg, in the best American tradition of letting one's opinions be expressed, engaged in self-publication. His typescript reproduced book, put out without the acknowledged benefit of a critical and professional editorial staff, and without the neatness of fine typeset and justified margins, did indeed find an interested audience. This and his subsequent volumes, several later published by the Dell Paperback Book Companies, enjoyed an eventual wide readership. Weisberg's research methods and his successful accumulation of documents became well known. Through persistence and later utilization of the Freedom of Information Act and court cases, much originally unavailable or suppressed primary source materials relating to the case was obtained through his efforts.[60]

A large 22,500 run of *Whitewash*, published with an April 1966 preface, was quickly followed by *Whitewash II*, published in December 1966. *Photographic Whitewash* followed in May 1967. Weisberg was a prolific writer, though much of his previous research and writing would be repeated in succeeding efforts. He tended to be caught up in minutia and details in which he would find conspiracy trails in the paperwork errors and omissions of the Warren Commission and the FBI. Highly accusatory in tone, much of Weisberg's criticism was leveled at the poor manner in which the FBI and the Warren Commission staff utilized photographic evidence. "Pictures don't lie — unless they are made to." *Whitewash* introduced and *Whitewash II* devoted expanded chapters to the treatment of the photographic works of Abraham Zapruder, Phil Willis, and Jim Altgens. A chief target for Weisberg was the Commission's junior counsels, particularly Wesley J. Liebeler, who had interviewed these photographic witnesses. According to Weisberg, Liebeler had carefully and deliberately manipulated the witnesses to extract only what he desired from them. In minute detail Weisberg took his readers through verbatim transcripts pointing out each lawyer's trick. In Commission documents he noted hidden meanings of inter-departmental messages. The author's writing is often folksy and humorous. Liebeler's style is described as " . . . running his witnesses through like autos off an assembly line and undoubtedly establishing a new speed record. . . ."[61]

Specter's single-bullet theory and its method of reasoning was violently attacked as a concocted charade, and the Dallas FBI-arranged reenactment was a deliberate hoax. The Zapruder camera had actually been running at 24 frames per second, as Zapruder had so stated to the FBI, and the FBI's 18.3 frames per second figure was used to allow a greater time span in the studied film for getting off the necessary three shots. Quoting Agent Barrett's interview with Zapruder in December 1963 when Barrett misunderstood or Zapruder apparently misspoke to say his camera "was set to take normal speed movies or 24 frames per second," Weisberg, ignored much other contrary evidence. He wrote, "This can mean only that the FBI and the lawyers on the Commission staff knowingly Weisberg couldn't concede that misinformation, mistakes, or just plain sloppiness of

detail are as valid a reason for many of these discrepancies as is an immensely orchestrated conspiracy. When Zapruder was asked about this 24 frames per second quote by a *New York Times* reporter following up the Weisberg point, he stated he didn't believe he had ever been interviewed by the FBI, that the camera was set at 18 frames per second, and he didn't recall ever saying 24 frames per second. Zapruder, bothered by the question, then contacted the FBI about these discrepancies. The agency, ever covering their tail, explained to Zapruder that his conversation with Agent Barrett, even though not formally taken, was considered as an interview. The Bureau further said that the quoted 24 frames per second was, in fact, Zapruder's words. Zapruder, in a telephone conversation with Agent Robert Gemberling, the result of which was also typed up and filed, told the agent, " . . . that he did not recall exactly at what speed his camera was set and that this sentence had been taken by Harold Weisberg out of context in that Zapruder meant by these words that he did not know at what speed the camera was set, but that it was set at either normal speed, which would be 16 frames per second, or 24 frames per second." The slow-motion speed of the camera, which besides the single frame option was the only other settings on the camera, was 48 frames per second.[62]

It was believed by Weisberg that the FBI faked, destroyed, or ignored evidence. In his *Photographic Whitewash — Suppressed Kennedy Pictures*, Weisberg contended that, "At no point did the Commission make an analysis of what the Zapruder film shows. Instead, it used this film to argue that it was possible for a single bullet to have inflicted all non-fatal injuries on both the President and the Governor. The Commission knew this was impossible, for it had other and entirely unassailable evidence of it. . . . The FBI and Commission staff staged a fraudulent 'reconstruction' of the assassination in which they bastardized the Zapruder film . . . ." According to Weisberg the truth of the Commission's use of the photographs was that "None of the Commission's photographic evidence of the assassination is untainted. None of it was introduced into evidence properly. None of it was interpreted properly. None of it was used properly. None of it was complete in itself. Not a single motion picture, not the still pictures of a single photographer, was not 'edited' or 'cut.' And most of the pictures essential to any study of the assassination were rejected out of hand by the government . . . ."[63]

Weisberg was correct about the lack of care and regard that most of the photographic documentation received from the various lawyers in the investigation. Weisberg was of great assistance to others who wanted to pursue further the full story by accumulating, sharing, and forcing from the government much material that had previously been kept within. Along with 137 pages of text, *Photographic Whitewash* produced over 150 pages of facsimiles of Commission documents, many previously unaccessible. His shrill and convoluted attacks on technicalities, irrelevancies, and sloppiness in administrative housekeeping diminished to an extent the writer's credibility and impact, and caused many readers to find these and his other books interesting but not totally convincing. Yet he did focus attention upon the visual record, including the Zapruder film, which others in turn would take up in their own research attempting to get closer to what they believed to be part of the truth in this complicated subject.

resources in Dallas, New York, and Washington. Most importantly it gave him free access to *LIFE*'s first-generation copy of the Zapruder film and their large format transparencies of individual frames. During Thompson's first screening opportunity of this first-generation copy, he quickly realized that this film was "infinitely brighter and clearer" than the National Archives copy. For the next several months in between trips to Dallas to speak with witnesses, Thompson spent literally hundreds of hours examining the Zapruder film and frames.[67]

Using the eye and ear witness testimony in relation to the photographic documentation available, Thompson evolved a scenario which amalgamated the hard facts with educated speculation. He chastised the Commission for its hasty evaluation of the photographic evidence. He attempted to use the photographs and films in his own study with care and by performing some scientific methodology upon them. Thompson concluded that in six seconds of shooting, each of the four shots fired had hit a body. The shooting had been made from three separate locations. With the Zapruder film as his basis of the scenario, Thompson concluded that the first shot was made at Z210-Z224, hitting and lodging in President Kennedy's back. The second shot, fired some ½ to 1½ seconds later, and some time prior to Z238, hit Connally causing all his wounds. From microscopic examination of the Zapruder frames, Thompson discerned the effect of the bullet upon Connally's body at Z238 by his cheeks puffing, locks of his hair being disarranged, and his right shoulder collapsing. He did not treat how the piercing bullet travelled through Connally's right chest, right wrist and left thigh, when Connally's hand during that time frame seems clearly out of line. This shot, according to Thompson, was most likely fired from an upper story of the Criminal Courts Building or another building on Houston Street.[68]

The interpretation of the fatal head shot to the President had become controversial almost from the initial release of the *Warren Commission Report.* Although the Commission had not seemed to take note of the movement of the head, researchers had. Philadelphia Attorney Vincent Salandria had described in an article the backward and left motion of the head upon impact, while Raymond Marcus and Harold Weisberg noticed the seeming double movement of the head beginning at Z312. Commission staff counselor Liebeler in 1967 confirmed, "It's only since the critics have raised this point that anybody has ever looked at it closely."[69]

In excruciating detail Thompson examined and, by means of plots and charts, detailed the movement and acceleration of the President's head during several seconds before and after the bullet struck. His conclusion was that a shot fired from the Texas School Book Depository Building had struck the President at Z312. Mirroring Isaac Newton's second law of motion, Thompson described that as the head was hit by the projectile, it was given a motion that had the same direction as the missile, and in Z313 and Z314 the head moved forward. At that instant a second projectile struck the right temple area of the President's head, fired from a position behind a stockade fence up on the knoll area on the north side of Elm Street. This almost simultaneous shot resulted, in just 1/18th of a second, in the double transfer of motion as the President's head

this author used as valid, rather than the 169 frames quoted in Hoover's letter as the number provided to the investigation by *LIFE*.

49. Memorandum, To: Mr. Conrad, From: W. D. Griffith, file #62-109060-2405, 1/28/1964, through FOIA, op. cit.
50. Epstein, op. cit., p. 13, 17, 43-45, 113-114; Thompson, op. cit., p. [305]; David W. Belin, *Final Disclosure*, p. 51-53.
51. *Hearings*, op. cit., v. 2, p. 375; v. 5, p. 157; v. 4, p. 114, 128.
52. Epstein, op. cit., p. 112; Belin, op. cit., p. 52; *Report of the President's Commission on the Assassination of President John F. Kennedy*, p. 79, 81, 87-92.
53. Epstein, op. cit., p. 119-122; *Hearings*, op. cit. v. 5, p. 77-87, 92-97.
54. Ibid., v. 5, p. 143-148.
55. Ibid., v. 5, p. 148-155, 167-169; *Report*, op. cit., p. 97-107.
56. Ibid., p. 19.
57. Copies of National Photographic Interpretation Center documents provided by Paul Hoch, #177; Mark Lane, *Rush to Judgment*, p. 66; *Hearings*, op. cit., v. 5, p. 176.
58. Weisberg, op. cit., p. 25-26, 146-151; Peter Kihss, "Critic of Warren Commission Disputes Film Timing," *New York Times*, 12/8/1966.
59. Weisberg, op. cit., p. 145; *Hearings*, op. cit., v. 18, p. 55-56, 70-71.
60. Harold Weisberg, *Whitewash*; Harold Weisberg, *Whitewash II; The FBI-Secret Service Cover Up*; Weisberg, op. cit.
61. *Whitewash*, op. cit.; *Whitewash II*, op. cit., p. 207, chapter 11-13, 17.
62. Airtel, To: Director, FBI, From: SAC, Dallas, file #62-109060-4376, 1/6/1977, through FOIA, op. cit.; *Whitewash II*, op. cit., p. 294-295; Kihss, op. cit.
63. Weisberg, op. cit., p.14-18.
64. "New Clues in JFK Assassination Photos," *The Magnet*, 7/1967, p. 1, 6-7.
65. Ibid., p. 6.
66. Thompson, op. cit. p. [292]-294; Florence Graves, "The Mysterious Kennedy Out-Takes," *WJR [Washington Journalistic Review]*, 9-10/1978, p. 25.
67. Thompson, op. cit., p. xii, xv-xvii, 6-9, 14.
68. Ibid., p. 30, 50, 53-56, 69-79, 179-195.
69. Ibid., p. 86-87.
70. Ibid., p. 86-98.
71. "*LIFE* Sues to Halt Book on Kennedy," *New York Times*, 12/9/1967, p. 61.
72. "Time Inc. Looses Suit on 'Dallas' Photos," *New York Times*, 10/1/1968, p. 22; "JFK Assassination Films: Court Rules 'Fair Use,'" *Publishers Weekly*, 10/14/1968, p. 39.
73. Thompson, op. cit., p. xviii.
74. "Garrison Subpoenas Film of Kennedy Assassination," *New York Times*, 2/5/1969, p. 20; "Zapruder Film of Kennedy Shown at Shaw Trial," *New York Times*, 2/14/1969, p. 20; Teletype, To: Director, From: New Orleans, file #62-109060-6751, 2/14/1969, p. 1-6, through FOIA, op. cit., James Kirkwood, *American Grotesque*, p. 207, 315-316, 319.
75. Jim Garrison, *On the Trail of the Assassins*, p. 239.
76. [Washington] *Evening Star*, 11/26/1969, p. A-8; David Williams and Harvey Z. Yazijian, "The Grassy Knoll Papers," *Boston Magazine*, 3/1979, p. 83, 121; "Who Killed JFK?" [flyer] May 29 [1975].
77. "From Penn Jones" [flyer, 1978]; "Dear Friend" [Assassination Information Bureau form letter, 1975].
78. Robert B. Cutler, *Seventy-Six Seconds in Dealey Plaza*, p. 2, 42; Gary Shaw, *Cover-Up*, p. 33; Talk given by David Lifton at the Assassination Symposium on Kennedy at Dallas, Texas, 10/23/1992; Audio tape of Robert Groden interview on WPIX, New York, 11/5/1979; Letter, Richard E. Sprague to R. B. Cutler, 1975.
79. Ibid.; Williams, op. cit., p. 124.

Betzner was not again contacted by investigative agencies. He was not called by the Warren Commission, and his photographs were neither published nor found among the Commission files, although a facsimile of his statement to the Sheriff's Department was reproduced twice within the *Hearings* set.[22] To many persons who trudged through the 26-volume set of *Hearings* when they were published in 1964, references to the Betzner photographs sounded intriguing, and many questioned why the photographs themselves had not been published. Several researchers and Commission critics who saw at least sloppy evidence-gathering and sharing procedures and even possible governmental cover-ups of evidence, postulated that the Betzner photographs were "suppressed" as what they did show might be contrary to the government's conclusions.

Harold Weisberg, of Frederick, Maryland, a relentless critic of the Warren Commission, wrote among other self-published volumes a 1967 book titled, *Photographic Whitewash: Suppressed Kennedy Assassination Pictures*. Although Weisberg makes a number of valid arguments about the unprofessional manner in which the case's photographic documentation was managed, he also fell into the trap of postulating what various referred-to, but unseen photographs might reveal. Such a descriptive device is of questionable validity. It broaches upon the sensational, and usually reads, through postulating description, to be of more significance than the actual photograph exhibits when finally seen.

In writing of Betzner's unseen "Photograph #1," Weisberg states, "What this picture, therefore, should show and show clearly and from just across the street is those people in the doorway [Texas School Book Depository Building] and around it. This means it could show where the various employees and others called as witnesses were standing and it could show clearly those who should have been called and were not. This picture should show the doorway from the southeast in a very desirable angle just opposite to that of the picture taken by AP Photographer James W. Altgens."[23] The photograph in question, actually the second of the sequence and not the first, could indeed have shown the views that Weisberg postulated — had the camera been pointed otherwise — but it was not, and all of Weisberg's "could's" and "should's" and "show clearly's" just did not pan out upon examination of a print of the Betzner photograph.

Weisberg was informed in 1966 by letter from the Archivist of the United States that the Betzner photographs were not among the records of the Warren Commission, and he concluded in his published section on the Betzner photographs that, "There is no reason consistent with a thorough job for the Government not to have kept the Betzner pictures. Only a contrary motive is reason for not doing so."[24]

Responding in 1965 to a query to Betzner by this author (then a teenager) Betzner indicated, "I still have the photographs," and in early 1967 Betzner's father wrote that "Bill has been approached many times for copies of his pictures with negative results. . . ."[25] In the meantime, Hugh, Jr., had joined the Navy, being stationed for a time on the U.S.S. *Richmond K. Turner*, serving as a lieutenant junior

9. *LIFE,* 11/24/1967, p. [93]; *LIFE - Itek Kennedy Assassination Film Analysis,* 11/20/1967, p.6. An error in Itek's original measured distance was corrected in the Christopher Scally manuscript, "So Near . . . And Yet So Far," (p. 51 and 96), as per an Itek vice-president's letter of 1969.
10. *Appendix to Hearings Before the Select Committee on Assassinations,* v. 6, p. 50.
11. *Hearings,* op. cit., v. 19, p. 467.
12. Letter, Richard E. Sprague to Hugh Betzner, Sr., 11/14/1967; Letter, Hugh Betzner, Jr., to Richard E. Sprague, 11/28/67 from the Richard E. Sprague Papers, Special Collections Division, Georgetown University Library, Washington, D.C.
13. James Towner 35mm photographic transparency #2, 11/22/1963.
14. *Hearings,* op. cit., v. 19, p. 467.
15. Jim Murray photographs, roll 1, #13-19, 11/22/1963.
16. *Hearings,* op. cit., v. 3, p. 292; v. 19, p. 508.
17. Ibid., v. 19, p. 468.
18. Ibid., v. 3, p. 292.
19. Ibid., v. 19, p. 467-468.
20. Ibid., v. 19, p. 532-533.
21. FBI document, "Individuals known to have taken photographs, . . ." 12/19/1963, p. 1; FBI report by James W. Anderton Concerning Betzner, file #Dallas 89-43, 11/23/1963; file #DL 89-43, 11/23/1963; file #DL 44-1639, 12/20/1963, obtained by Trask through FOIA request #263,248, 6/11/1985.
22. Letter, Betzner to Trask, 8/27/1985; *Hearings,* op. cit., v. 19, p. 467-468, v. 24, p. 200.
23. Harold Weisberg, *Photographic Whitewash,* p. 44.
24. Ibid., p. 45.
25. Letter, Betzner to Trask, 1/2/1965; Letter, Hugh Betzner, Sr., to Trask, 1/7/1967.
26. Letter, Betzner to Trask, 2/14/1967.
27. *LIFE,* op. cit., p. 3.
28. Letter, Hugh Betzner, Sr., to Sprague, 10/30/1967.
29. *LIFE,* op. cit., [p. 93].
30. Appendix, op. cit., v. 6, p. 508.
31. Letter, Betzner to Trask, 8/27/1985, 7/21/1986. In Deputy Sheriff Boone's November 22, 1963, report, he describes the film as "35mm film" while all FBI records indicate it is 120 film. The Itek analysis of assassination-related films done for LIFE magazine, dated November 20, 1967, describes the Betzner negative they did studies on as an "original size 127 black-and-white negative."

nine feet above the ground to get an unobstructed view of Elm Street, and his line of sight view of the President would have been limited to less than 1/30 of a second before the fatal shot was fired, due to vertical obstructions to his left. No person was found in the Nix film frames in the area of the stockade fence, concrete wall, or shelter #3. The average speed the President's car traveled as viewed by the Nix film at the 20-feet-close-to-the-head-shot frame was 8.7 miles per hour.[37]

The "assassin with a rifle" feature was evident in the Nix assassination sequence during the first 77 of the 122 frames, the camera panning out of its field of view after frame #77. However, when Nix began to film after the President's vehicle had left, and during a time when scores of people were streaming into the area, the same "assassin" image was still present. This fact was yet another proof that the human form was an illusion and not a reality.[38]

Schonfeld and Jack Fox put together a copyrighted feature story for UPI regarding the Itek findings. Though turning out to be the non-story Schonfeld had earlier postulated as a possible result, the report's opening paragraph gave it a broader interpretation. "An analysis by one of the nation's top photographic laboratories has demolished a widely circulated theory that a second gunman was involved in the assassination of President Kennedy."[39] Itek and UPI had interpreted the entire grassy knoll area which many had claimed to be the location from where shots were fired, as exclusively limited to the area Nix had filmed the "assassin with a rifle" shape. Contrary to their sweeping conclusion that no rifleman was present on the knoll, the study only seriously examined this area close to the mystery image. Many legitimate assassination researchers had previously discounted the "assassin with a rifle" shape. They felt that all the earlier hoopla generated about it was disinformation. Mark Lane was quoted by UPI to say, "I don't think the study proves anything." Researcher Harold Weisberg noted that these conclusions written up in the article about this proving there was no second gun was a ". . . disgracefully slanted and entirely inaccurate story."[40] The print press reporting of the Itek analysis generated sweeping headline conclusions in many newspapers including: "A Second-Assassin Theory Fades on Film," "Film Tests Explode Myth, No 2d Gunman in JFK Plot," and "Idea Spiked on Kennedy 2nd Gunman."[41]

After this flurry of newspaper stories on May 19, except for a brief article in *Time* magazine on May 26, the story quickly died. Shonfeld in writing of his odyssey with the film in the *Columbia Journalism Review*, tells of his later discovery that not only was Howard Sprague, Schonfeld's contact man with Itek who was assistant to the corporation's president, a former CIA employee (as he had told Schonfeld early on), but so was Itek president Franklin T. Lindsay a former CIA agent. Many assassination researchers knew of the deep connections between Itek and the government, which gave the firm 60% of its business through the analysis of aerial photos for intelligence purposes. Did this mean the analysis was tainted? Schonfeld, more out of credulity than a firm belief in conspiracy wrote, "I gave up. Enough was enough. But I love to tell the story on myself, and maybe on all of us, of how, in the end, the only people I could get to investigate a picture that might (by a stretch of conspiratorial imagination) involve the

36. Ibid., p. 19-21.
37. Ibid., p. iii-iv, 42-46.
38. Nix film, 11/22/1963.
39. UPI Teletype "225A Assassination 5/18 NX," 5/18/1967.
40. [Boston] *Record American*, 5/19/1967, p. 19; Harold Weisberg, *Photographic Whitewash*, p. 124.
41. *Boston Globe*, 5/19/1967, p. 2; *Dallas Morning News*, 5/19/1967; *The* [Washington] *Evening Star*, 5/19/1967, p. A 3.
42. Schonfeld, op. cit., p. 50.
43. Ibid.; Robert Sam Anson, *They've Killed the President!*, p. 147-148.
44. Nix Death Certificate, op. cit.; *Dallas Times Herald*, 1/19/1972, p. A 25.
45. *Appendix to Hearings Before the Select Committee on Assassinations*, v. 6, p. 128-131; *Report of the Select Committee on Assassinations*, p. 86.
46. *Appendix*, op. cit., v. 6, p. 126-128.
47. *Inside Edition*, [Television Program] 12/27/1991.
48. *Geraldo*, [Television Program] 11/19/1991.
49. Transcript of Josiah Thompson taped interview of Marilyn Sitzman, 11/29/1966, p. [9].

By the time Mary Ann Moorman left the Sheriff's Department in the early evening of November 22, the FBI had, with her permission, kept her picture of the President in the car. According to Secret Service Agent Patterson, she surrendered to him for use in the investigation, ". . . a Polaroid picture of the Texas School Book Depository," presumably the photo showing cycle Officer McBride. In his report Patterson later stated that as it was not known to him at the time exactly from where in the building the shots had come, he could not tell if the picture was of value or not. "The next day I learned which window the shots had been fired from and after checking the picture, determined that the photograph did not show this window at all. In fact, the picture was of such poor quality that no detail of the building, windows or surrounding areas, was distinguishable." At the request of the local FBI office, within a day or two, the picture was turned over to them, and subsequently given back to Mrs. Moorman.[30]

Given the confused state within the Criminal Courts Building that Friday, it seems strange, though possibly understandable, that each federal investigative agency would take custody of one photograph. Stranger still is the fact that the third photo, that of Officer Lumpkin (marked Photo #4 in the roll sequence) which Moorman would later state did show the Texas School Book Depository Building, including the so-called sniper's window, was not mentioned in any report or offered to any agency. Although oblique references are later made in official records as to the possible existence of more than two Moorman photos, a fact first brought to light in the research community by Harold Weisberg, all FBI and Secret Service reports refer only to the two (#3 and #5 in the roll sequence) photos.[31]

In early December the Dallas FBI was shown the two Moorman photos (at least one a copy and not the original) by the local Secret Service, and on March 18, 1964, Warren Commission General Counsel J. Lee Rankin requested of FBI Director Hoover a copy of the motorcycle photo for examination by the Commission. He requested that if the FBI did not have a copy, they should obtain the photo from Mrs. Moorman. Thereupon follows a paper trail of five additional directives and reports from Hoover et. al. concerning obtaining the two Moorman photos previously examined by the agency. This heightened interest was developed mainly in response to the testimony of an attorney, Mark Lane, who managed to embroil himself in the growing controversy over the assassination facts. Moorman later indicated to one researcher that she had been asked in early 1964 to appear for a Warren Commission interview, but that having recently injured her foot, she asked for a few days' delay, which was granted. She never heard from the Commission again. Once published and released, neither the Warren Commission's *Report* nor the 26 volumes of hearings and evidence, included any of Moorman's pictures in any form.[32]

Though Moorman did not get the opportunity to have her testimony taken, Jean Hill did, though as much interest was generated over what she had said to New York lawyer and self-styled attorney representing the interests of Lee Oswald, Mark Lane, as for what she had witnessed during the assassination. Lane had spoken with Hill by telephone on February 18, 1964. In testimony before the Warren Commission itself in

10. Wilma Bond transparencies #4-8, 11/22/1963; and F.M. Bell film sequence 11/22/1963.
11. *Hearings*, op. cit., v.6, p. 212, 214-216; Typescript copy of rewrites within the collection of the *Dallas Times Herald*, [JFK] file #8, Belo Corp., 11/22/1963.
12. *Hearings*, op. cit., v.6, p. 213-216; *Coverups!*, op. cit., p. 2; conversation with Charles Brehm in Dallas, 10/22/1992; Sloan, op. cit., p. 30.
13. Remarks by James Featherston at Reporters Remember Conference, Dallas, 11/20/1993.
14. NBC telecast, 11/22/1963, from videotape at The Kennedy Library, TNN255-R1; *There Was a President*, p. 5.
15. NBC, ibid., TNN-222; 5; *There was a President*, p. 25.
16. WFAA telecast, 11/22/1963, from the telecast *The Kennedy Tapes*, broadcast 11/1983.
17. *Hearings*, op. cit., v. 6, p. 214, 221-222. It is noted that in recent reviews of film coverage made at Love Field, Mrs. Kennedy was apparently presented with a small stuffed animal and also with a portrait. Though she may have kept the stuffed toy among the roses with which she was also presented, it cannot be specifically seen in overhead views made of the back seat of the Lincoln.
18. WFAA, op. cit.
19. FBI report of S.A. Robert C. Lish, 11/22/1963; *Hearings*, op. cit., v.6, p. 220-221; v. 22, p. 838-839; v. 9, p. 479; v. 19, p. 487.
20. Lecture of Gary Mack at the Pittsburgh, PA, conference, 11/19/1988; *Hearings*, op. cit., v. 19, p. 487.
21. *Dallas Times Herald*, 11/22/1963, p. A-17.
22. *Hearings*, op.cit., v. 19, p. 533, 535-536; v. 22, p. 839.
23. Ibid., v. 6, p. 219-220.
24. Jack A. Weaver Polaroid photograph, 11/22/1963, obtained through Trask FOIA request #254,888 and #254,889, 11/30/1984.
25. Ibid., FBI report, file #DL100-10461, 12/3/1964.
26. James T. Hankins Polaroid photograph, 11/22/1963, and file obtained through Trask FOIA request #208,085, 4/17/1985; Commission Document 397, p. 37.
27. Ibid.
28. Moorman photo #5, 11/22/1963, from various sources.
29. *Boston Traveler*, 11/23/1963, p. 3.
30. Weisberg, op. cit., p. 163.
31. Ibid., p. 30-39.
32. Trask FOIA request #263,249 for Mary Moorman papers, 10/29/1985; *Coverups!*, op. cit., p. 2.
33. *Hearings*, op. cit., v. 2, p. 42-43.
34. Weisberg, op. cit., p. 164-166.
35. *Hearings*, op. cit., v. 6, p. 205-223.
36. Mark Lane, *Rush to Judgment*, p. 285.
37. Bond transparencies and Bell film, op. cit.
38. Letter, Jean Hill to Richard Trask, 1965. Mrs. Hill also indicated on a simple diagram of Dealey Plaza provided to her that at the Texas School Book Depository "shots from here" and including an "X" at that location.
39. Marrs, op. cit., p. 38; Sloan, op. cit., p. 207-214.
40. Journal Graphics, *The Oprah Winfrey Show: Remembering President John F. Kennedy*, transcript #572, 11/22/1988, p. 4-5; Journal Graphics, *Geraldo: The Killing of JFK*, transcript #309, 11/22/1988, p. 2-4; Sloan, op. cit., p. 100-102.
41. *The Oprah Winfrey Show*, op. cit., p. 5; *Geraldo*, op. cit., p. 3.
42. Sloan, op. cit., p. 23. A very interesting paper titled "Eyewitness Testimony, Memory and Assassination Research," was published by Dennis Ford and Mark S. Zaid in 1993. Explaining proven experimental data gathered through numerous psychological studies, the paper demonstrates the caution that must be used with eyewitness testimony and suggests that researchers must be more analytical in their evaluation of witnesses' statements. Discussing long and short

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