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TIME, INC.

Marty Faye Show

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DISCUSSION OF TIME AND LIFE

MARTY FAYE: Time now to get into a serious vent. Okay?
This is Dr.--is it Josiah?

JOSIAH THOMPSON: Yes, but, could I ask you a question?

FAYE: Please.

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FAYE: Now, in a review of the Zapruder film, Life magazine has the copy, the original copy. And, you say that that copy is clearer than the one that you were allowed to see from the Archive.

THOMPSON: Right.

FAYE: But, the real hang-up now, what you're really steamed about is that Time, Life, Incorporated will not release that film/

THOMPSON: Not only that, I'm not only steamed about the fact that Time, Life would not release these four critical frames after I appealed to them a month ago to do it, but, the fact that they answered my appeal for releasing these frames by trying to enjoin distribution of this book. They brought suit attempting to enjoin distribution of this book and in the language of the suit, have all copies of the book impounded and destroyed. Just cause for a considerable burn I would say.

FAYE: Naturally, they were not successful.

THOMPSON: Well, the suit is in progress and we're defending it.

FAYE: On what basis is this?

THOMPSON: Well, they claim that the sketches that were used in this book, infringed on their copyright on the film. Now, here's a crazy situation, and I can tell you a story about it.

The point is, that the copy of this critical Zapruder film studied by the Commission was only a copy of a copy. I only learned

this during the last year and can document it. We've found the documents now that show conclusively that the film in the National Archives is the film that I studied for quite some time in 1966.

The film the Commission studied for all its photo studies is a copy of a copy. Now, with each copying process, you lose detail. And this is critical. Because in the copy of a copy, which the Commission studied, you can't see the impact of a bullet on the Governor after the President was hit.

And this is critical. The single bullet theory namely, that a single bullet struck both the President and the Governor.

FAYE: The same bullet?

THOMPSON: Right. Is the very lynch-pin of the whole Warren Commission's reconstruction of the assassination. Now, it was only when I got to Life and worked for Life Magazine as a special consultant on the assassination for some four or five months last year, and was able to see Life's superior copy of the Zapruder film, at that point, I was able to see completely unambiguously, clearly, the impact of the bullet on the Governor at this particular frame. This was frame 238. At this one point, the Governor's shoulder drops, his cheeks puff, his hair is disarranged. One sees the impact of the bullet on his back. At least, this is the opinion of the distinguished expert Dr. Cyril Wex (?) director of the Institute of ...

FAYE: Excuse me but, ...

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FAYE: What do you have here?

THOMPSON: I have some sketches. I can't legally show you the Zapruder film. It's owned by Life Magazine and they won't let me...

FAYE: Can I show you, uh--now, this is what I have. Now, this is the Chicago Sun-Times and this is the Chicago Daily News book quote, four days,--

THOMPSON: Right.

FAYE: Now, pictures in here and in color would be then the uh-- would they be then the copies?

THOMPSON: No, these are not from the Zapruder film. Uh--Life Magazine would not permit United Press to print copies of the Zapruder film. They are showing copies from other amateur motion picture film. These are from the Nixon and Mexmore film...

What I'm trying to illustrate from these sketches is that from the good Life copy of the Zapruder film, and these were drawn from my directions, to illustrate what's on that film, it's possible to see the impact of the bullet on the Governor after the President's been hit.

All right, now here is a sketch of Zapruder film 230. At this point, the President quite obviously has been hit. His arms are

straight up and his face is contorted in pain. The Governor's sitting forward, composed. The Governor looked at this frame for Life Magazine and said it was clear to him that he had not been hit.

Now, if the Governor is right, the President has been hit and he's not been hit and the single bullet theory is wrong. And by parity of reasoning, there must have been more than one assassin.

But, let's go on. 1/18ths of a second because in these succeeding frames, I think we can see the impact of the bullet on the Governor. Now, this is the sketch of the Zapruder film 237, the Governor is now turning to his right, the President obviously has been hit. The Governor's mouth is open. The Governor told Life Magazine and Life told the Commission that just before, or just when he was hit, he was yelling, 'Oh, no, no, no!'

Now, let's go on. Let's go ahead in time, 1/18th of a second. To the very next frame, this is Zapruder frame 238. Notice what is happened. In this frame, the Governor's shoulder has been driven down by a measured angle of twenty degrees. His cheeks are puffed.

FAYE: That's the puffiness right here in the cheeks?

THOMPSON: Right...

FAYE: Now, this is you say a sketch.

THOMPSON: Yes.

FAYE: Can Time Life say that you doctored this sketch?

THOMPSON: Sure they can and what I've been asking them to do is to produce the original film, to publish the film in large copies or to release the film to the wire services so that you can check what I'm saying. So, you can call my bluff or anyone can call my bluff. I say the original film shows this. But, I can't prove it--

FAYE: What you're saying is that he really did not reach for his neck, he reached for his head. His elbows merely flew up. Right?

THOMPSON: No, I'm talking about the Governor. I'm not talking about the President. The President was hit and the President's arms--

FAYE: You say that was one bullet.

THOMPSON: This is the 237 hit and now if we move to 238, we can see the change. Notice?

FAYE: Uh huh. Uh huh.

THOMPSON: I think this is critical and it's evidence that was not available to the Commission. They were using only a copy of a copy. It's critical evidence and it's evidence that exists today, which exists today in the Time, Life vault in New York and which I think should be released immediately.

FAYE: Now, Time Life will not release that original Zapruder film?

THOMPSON: They have published various frames from the film at various times. I've asked them to release these four frames that we were talking about here. These are frames 237, to 240. Just a few of the many of hundreds of thousands of frames from the film.

We're talking about the Zapruder film and various generations of copies from the film. Now, Life Magazine owns the film and it owns the original. They received the original one copy the day after the assassination. One copy went to the secret service and another copy went to the FBI.

One of those two government copies was in turned copied and that copy of a copy was used by the Commission. Now, each copy process loses detail. So, that the copy studied by the Commission lacked detail which are apparent on Life's superior copy.

I was privileged to work with this copy because I was their consultant on the assassination. And the --on the superior copy, you can see just what I indicated here.

CALLER: Marty, what I want to know is why the federal government didn't subpoena this film and keep it for their files. In other words, why wasn't this put into the Archive in this sort of situation?

FAYE: Okay.

THOMPSON: Yes, I think it's a very reasonable question. Why evidence so critical to the assassination of the President should stay in the hands of a private--private hands. CBS news wanted to show this film to the American people--

FAYE: Walter Cronkite wanted to--

THOMPSON: Right. And Walter Cronkite said that when they tried to show it and offered unlimited sums of money to Life Magazine for this, they were told that the film was an incalculable asset of Time, Incorporated. He allowed, that he thought that it was a rather incalculable asset of the American people.

We offered to turn over all publication profits from this book to Time, Incorporated in turn for getting these critical frames into the public domain. We were refused and from that point went ahead with sketches and at this time, Time, Incorporated initiated court action to suppress the book.

FAYE: I think that enough pressure should be put on your local Congressman, your local representatives, to force somebody in the federal government to force Time, Life Magazine to come up with the originals of the Zapruder film instead of hung-up copies and faded-out copies where the details become completely undistinguishable. Now, Marvin Zapruder took the film and he sold it to Time, Life which was his first mistake and then he gave part of the twenty five thousand dollars to the Police Benevolent Association.

THOMPSON: It was a little more than twenty five thousand dollars.

FAYE: And he invested the loot that he kept. Okay. And then unfortunately, Oswald was shot in the building and then the other guy died of cancer and so the whole thing just faded away.

And here you are. You've got a legitimate beef. And it's absolutely ludicrous for a man like you to write a book to have to run around the country being interviewed by everybody and anyone, on radio and television like an entertainer trying to get a message across that you believe should have been found out in the first place.

Okay?

THOMPSON: Right.

FAYE: You're going to sell a lot of books Doctor.

THOMPSON: Well, my lawyers and I both thank you.

FAYE: Okay, so it pays them for you to run your little feet off around the country selling this book. But, your sincerity in the fact that what you would like to do more than anything else in this world, is to get that original film sprung from Time, Life.

THOMPSON: Right.

FAYE: How? How? It's their property. This is the United States of America. They own it.

THOMPSON: That's right and isn't that a curious thing?

FAYE: They own it. All right? Until we get that original film then, we're still barking up the tree?

THOMPSON: Yeah, I mean the original film--the good copy of the film will have to come into the public domain.