

On page 315 of Six Seconds In Dallas, Thompson gives his photo-credits. At the very end you will find the following notation:

Special Note: Due to their probative significance, none of the photographs in this book have been retouched or altered in any way.

So says Thompson. None of the photographs may have been retouched, but I have found at least 40 cases of cropping. They are listed below with some of my observations.

Willis Slide 5:

-Willis slide no. 5 is cropped three times (pgs. 4, 223, & 227)

Altgens:

- the Altgen's "Man-in-the-doorway" photo is cropped no less than five times (pgs. 100, 102, 114, 134, & 225). In most instances, Thompson, like the Commission, crops out various portions of the man on the fire-escape of the Dal-Tex Bldg. Nowhere in his book does Thompson mention this man or the possible significance of the second floor window of the Dal-Tex Bldg.
- Altgens shot no. 3, the grassy knoll after the shots, is cropped on pg 4 so that it shows only Zapruder & Sitzman leaving the pedestal. No area is shown to the left.

Moorman:

- the Moorman photograph is cropped on three consecutive pgs., 126, 127, & 128. In each instance Thompson is interested only in the man behind the stockade fence. He makes no mention of the Marcus & other's excellent work on man no. 2 & man no. 5 in the Moorman photo. In fact, he never prints that side of the photograph. This may also explain his cropping of the Willis slide no. 5, as he makes no mention of man no. 2 in that photo.

Nix:

- frames from the Nix film are cropped in five cases (pgs. 10, 88, 99, 103, 224)

Muchmore:

- frames from the Muchmore film are cropped twice (pgs. 62, 99)

Murray:

- various photo's taken by Jim Murray of Black Star are cropped three times (pgs. 124, 135, 246) The cropping of Murray photo on pg. 135 is necessary to Thompson's case as Dick Sprague has pointed out that the uncropped version of this photo shows Brennan looking at the Dal-Tex Bldg, rather than the TSBD as stated by Thompson.

Hughes:

-the exclusive Hughes film is cropped three times (pgs. 136, 137, 236 & 245)

Zapruder:

-on page 217 Thompson makes a big case out of the six "missing" frames of the Zapruder film. However, his reproduction of these frames is not faithful as in each instance none of the visible film which much show between the sprocket-holes is included.

Other cases of cropped photographs include; Wide World(pg.142), Black Star(pg.222), Bell(pg224) & Bond(pg.228)

On page 12, Thompson reproduces a map which includes, in his mind, all the photographer's present in Dealy Plaza and their locations. Besides some notable omission's (Similas as an example, plus countless other's who can be seen with camera's in other photo's), he mis-places three of his photographer's. The position of Martin, Betzner & Muchmore are wrong: his positioning of Wilma Bond is correct for only her first few slides. The important shots of the grassy knoll were taken from a position near that correct one of Muchmore's. He also identifies Betzner's film as being color, when in reality it was black & white. His positioning of Altgen's and Bothun is also open to question.

The error's which I have found so far in Appendix A, his location of witnesses chart, are as follows:

<u>No.</u>	<u>Individual Involved</u>
10	Betzner
16	Brennan
51	Terrence Ford
48	Euins
80	Judy Johnson
87	Dolores Kounas
88	Patricia Lawrence
104	Muchmore
110	Newman
146	Summers
148	Tague
162	Willis