

**BOOKS:*****The Photos in the Kennedy Assassination Case***

**"WHITEWASH 2, THE FBI-SECRET SERVICE COVER-UP"**, by Harold Weisberg — Harold Weisberg Publisher, Hyattstown, Md.

By BLYDEN JACKSON

"WHITEWASH 2, the FBI-Secret Service Cover-up" is the second book by Harold Weisberg on the Kennedy murder. His first was "Whitewash — the Report on the Warren Report" (Harold Weisberg, publisher, Hyattstown, Md.) and while it might make it easier if one has read his first book, it is not absolutely necessary. For "Whitewash 2" is almost a condensation, as well as an extension, of the earlier work.

Weisberg is a former newspaper and magazine writer, Senate investigator and intelligence and political analyst. He brings all of these talents to bear in the writing of this book. And he adds to these his considerable ability to work with photographs and moving pictures.

His main contention is that all of the pictures and movies, when seen in their original states, point to a cover-up of the events that took place that terrible day in Dallas. More important, he argues that the FBI played the leading role in the covering up of those events.

**AMATEUR FILM**

The one meaningful recording of what happened as the late President's motorcade came down Elm Street that afternoon in November, 1963, was an 8mm color movie taken by an amateur, Abraham Zapruder. This, coupled with a still photo by the experienced representative of the Associated Press, James W. Altgens, when carefully studied, pinpoint the exact location of the late President as he was being driven down the street.

It is the commission's position that the President could not have been shot before frame 210, be-

cause a large oak tree was between the President and the window from which Oswald was alleged to have fired. But Volume 18 of the Warren Report (this is where the pictures are located), does not contain frame 210, nor does it contain frames 208, 209, or 211.

Weisberg points out that these are in fact the most crucial frames of all.

Why are these frames missing? he asks.

**ALTERED**

More important, he points out that one can verify in volume 18 that frame 212 has been altered. One sees that the tree in the right hand side of the frame 212 has its top separated from its bottom by 20 percent of the frame.

An understanding of the facts must start with a knowledge of the three pictures, says Weisberg.

In addition to the Zapruder film and the Altgens photo, Weisberger uses photos taken by Phillip L. Willis another, amateur.

Weisberg points out that the Warren Commission failed to call many people who were present or to consider many pictures taken by those present at the shooting. More important, all of the films made by TV and news agencies were not used, even after most companies had offered them to the commission!

Of those pictures and films that were used, many have been altered, Weisberg points out.

**OTHER ASPECTS**

The book goes into the many other aspects of the crime, such as the number of shots, the location of the wounds, the possible connection between Harvey Oswald and Jack Ruby, etc., to

disprove the Commission's time sequence of events, with the emphasis on where and when the first shot was fired that hit John F. Kennedy.

Weisberg's final contention is as follows:

When Zapruder, Altgens and Willis are placed in the exact spots that they were on that day and are properly lined up with the many identifying marks, such as trees and traffic signs, one major fact stands out.

The Commission states that Kennedy could not have been shot before frame 210 on the Zapruder film was taken.

Weisberg contends that this is false, and that Zapruder's film untouched shows both Altgens and Willis on the opposite side of the street and that listening to the three men's reaction to the events one can figure out the time sequence.

Therefore what the Commission calls frame 210 is in fact frame 255 and, that Altgens' photo, which coincides with Zapruder's frame 255, shows that 1) Kennedy has been hit and is holding his throat, 2) the traffic lane markers locate exactly

where the President's car is, and 3) a large oak tree is between the President and the sixth floor window in the School Book Depository from which Oswald is supposed to have fired.

The author ends by asking who mis-numbered the pictures, why were the frames altered and how many of the original frames are missing?

He points out that one of the answers can be found in Volume 5 on page 139, where Lyndal Shanneyfelt, an F.B.I. agent, who testified as an expert in photography, testified as follows:

**Specter (Commission counsel):**  
**And how did you number the frames?**

**Agent Shanneyfelt: I numbered the frames of the Zapruder film beginning with No. 1 at the assassination portion of his film.**

More important, is the next statement the author turns to, that of J. Edgar Hoover to the Warren Commission, in which Hoover stated, "I myself go over these (agents' reports) to see that we haven't missed anything or haven't had any gap in the investigation."