

16. Richard Warren Lewis with Lawrence Schiller, The Scavengers and Critics of the Warren Report (New York: Delacorte Press, 1967), p. 74.

17. Ibid.

18. These hypotheses can be interesting, and fruitful for designing investigations. As an unabashed armchair detective, I came up with a pretty plausible one myself! But such brainstorming can lead us astray from basic issues—like the provenance and authenticity of “new” evidence and documents. It is deliberately left outside the scope of this article.

19. Perry also contacted Al Chapman’s son, Randy, who believes his father got the record from Deputy Sheriff Buddy Walters. Perry MS, p. 2.

20. Mrs. Ferrell had to break off our phone conversation before I could spring the key question: “Why did all of you consider the document a hoax?” As of this writing, follow-up correspondence on the point is unanswered, but may be rendered moot by intervening information.

21. Al Chapman’s reliability gets mixed reviews from those I’ve heard from on the subject, including Ferrell, Perry, White, and Texas reporter Earl Golz. He comes across as an energetic, well-connected “buff,” a highly knowledgeable but rather indiscriminate collector of information, ideas and theories about the case.

## THE FAKING OF THE ZAPRUDER FILM

by

H.E. Livingstone

This is in response to Richard Burgess’ article “On the Authenticity of the Zapruder Film” in the September, 1994 Fourth Decade. Doug Mizzer has prepared his own response, and Daryll Weatherly will also present a short paper on Burgess’ article. My next book, now complete, will present much more evidence demonstrating the forgery of the Zapruder film, and the fact that it is the hoax of the century.

You can’t easily dismiss the testimony of thirty people that the limousine stopped completely during the shooting. Time Magazine described the scene as a “frozen tableau.” We don’t see this in the film. There are a lot of things we no longer see in the film. Shots were removed, and those that the film makes

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us aware of, are moved farther up the street. The film is not a “time clock of the assassination.” Far from it, it is just the opposite, removing time and space. They want us to think it is a “time clock” because that is how what really happened can be covered up.

Burgess starts with a logical fallacy: “Arguments of fakery should arise from peculiarities within the film itself, not from comparison with other evidence.” This is a simplistic and preposterous distortion of criminal investigation. Yes, the intrinsic clues of forgery are contained within the film itself, but that is only one method of proof. The principal means of covering up this case has been just that sort of false argument: that the observations of the witnesses to gunmen in front of or to the side of the car are mistaken because there was no medical evidence of frontal shots. That the observations of a large hole in the back right rear of the head are false because the photographs and X-rays do not show it. That the observations of a very small hole indicative of an entry hole in the throat are inaccurate because there was no gunman in front.

Burgess attempts to technically debunk the possibility of forgery in this film, but is way off base. I suppose it is hard for the average citizen to imagine how it could be done. They give up quickly—forgetting that there are plenty of masters around who know how to do these things.

It is a tragedy that early suspicion of the film, such as the major analysis of forgery done by Perry and Adams, was suppressed or taken over or discredited with “French assassins” or other such bum steers and misinformation planted on them like poison. Those who pandered the film all these years have suppressed dissent, as have those in so much else that goes on in this case, and perpetrated a massive propaganda campaign which not only fooled all of us, but got us hooked on the importance of the film to prove or contain evidence of frontal shots which in fact could not be proven by those methods. We were misdirected—as is so true of so much else in this case—with the trajectory, with the wounds, with the autopsy, and with the rifle and the bullet. Our critic-leaders have been our own worst enemies.

In this case, if 30 witnesses testified, as they did, that the limousine stopped during the shooting, and we don’t see it in the film, then the presumption must be that the film is wrong and has been altered. If the original maps showing where the shots arrived were altered to move the shots up the street, there must be a reason for it, and we begin to get an idea of that reason when numerous people described seeing things and being in certain places at the time of the shooting which no longer appear in the film, including Dan Rather and Ike

Altgens—when some witnesses have moved 30 feet in identical photography, then something is wrong with the film.

It does not help for Burgess to state that "Livingstone believes that all one needs to do is draw or paint on the surface of the film." I am sure I never wrote that statement. An entirely different means is used to animate an actual film from real life. Color transparencies are used. Faking film is nearly as old as the art of photography itself.

The "Blob" I wrote about in *High Treason 2* is very clearly a fabrication. This year, Dr. David Mantik, Daryll Weatherly, Doug Mizzer and I spent many hours in the National Archives studying the frames of the film, and Mantik finally said "it's fake." The "blob" on the front of the face does not correspond to any anatomic structure whatsoever. Close study clearly shows that it is not a flap of skin, brain, or scalp. It bobs about, showing clearly that it is out of register with each frame. The location and position of the flap cannot correspond to what flap might occur upon reflection of the laceration described from front to back across the head starting above the right eye at the hairline, as described by some autopsy personnel. This laceration did not exist in Dallas and must have resulted from movement of the body and broken skull during transport which tore the scalp.

Burgess says that faking the "blob" would be a job for "masters." It was. They did it. But it was relatively easy to create. Burgess' caveat to the problems in faking all of this does not hold water, but it is easy for those who chose to first misstate how it was to be done, as he wrote, that I "believed" that it was simply painted on the surface of the film. It is a painting that was composed with the film. In some frames, the whole scene in the limo is clearly a painting, especially Jackie's face.

As for the shadow on the back of Kennedy's head covering over the hole seen in much later frames, (Doug Mizzer has now captured the hole on film, and it is precisely where it was said to be at Parkland) it can be clearly seen to be like pencil or pen marks all scribbled in the same direction on some versions of the film. They simply did not spot the hole in the later frames.

It is impossible, knowing what we know now, for the Zapruder film not to be fake, and it is anything other than a completely true image of the wounds Kennedy received that day in Dallas.

The film showed the second head shot, which was not simultaneous with the rear head shot. It came from the front—but farther down the street than 312. The film still has the

evidence of the second head shot from in front if you know how to find it.

## HELPER'S AID FOR THE ARCHIVES

by

*Anna Marie Kuhns-Walko*

I am writing this article in order to help others interested in obtaining the new documents. The JFK Records have moved out to the new building known as Archives II which is located at 8601 Adelphi Road in College Park, Maryland. The size of this building is 60, 247 square feet. When I am asked to give a description of the new facility (Archives II), I answer that it is a cross between the CIA (Langley Building) on the outside and the inside is like an airport terminal.

Upon entering Archives II, you must first go to the Orientation & Research Room. There you will find out the necessary paperwork to obtain your researcher's card. You will be told of the rules and restrictions. Depending on your interests you may even have an orientation with the staff in the field that you wish to research. While at the Orientation & Research Room any papers that you need to help you with your research must be checked and stamped by them in this room. After leaving this room you will go to the elevator and go down to the bottom floor to the lockers room. All your personal belongings must be stored in the lockers. After storing your belongings, take the elevator back upstairs. Exiting the elevators, you turn to your left. There you will find a security guard and check point. They will check your researcher's card and any papers that you had marked at the Orientation Room. Save yourself a lot of time and make sure you do this before attempting to go researching.

Presently, the Archives has shifted researchers to different floors as the Central Research was not completed. I have been told that this has recently changed. If you are interested in sound recordings or film you would go to Motion Picture, Sound & Video reference. If you are interested in pictures you would go to Still Pictures, although there are JFK pictures obtainable through the JFK Assassination Reference.

Upon entering and exiting the room you must sign-in and out and before leaving, the guard downstairs will search all

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