

When President John F. Kennedy was so coldly gunned down in Dallas, American freedom and the independence of Presidents murdered with him, and Abraham Zapruder, wheedled and needled by loyal secretary ^{Marian} Mildred(?) Sitzman, photographed the awfulness in nightmarish full color, the recording of history as mixed Hitler and Orwell began.

Somehow, LIFE magazine knew about Zapruder and his movie right away. Correspondent Patsy Swank and Associate Editor Dick Billings (Billingsley to the FBI), made a deal for the movie before ~~the~~ federal agents knew about it. Those derring-do FBI and Secret Service lads might never have known of this, the most important evidence of the assassination, until they ~~read~~ saw it in the pages of LIFE if it hadn't been for Dallas Reporter Harry McCormick, who, ~~handled~~ like a seeing-eye dog, hand-led Dallas Secret Service Chief Forrest Sorrels to Zapruder's office.

And thus American history and heritage became private property.

Now the National Archives, custodian of the tangible of our heritage, preserves in pristine glory such essential ~~items~~ essential items as Lee Harvey Oswald's pubic hair, recovered from a blanket known to have been his and converted from nothingness into scientific evidence, as though anyone but his wife should have had concern about where his pubic hairs were found; several dozen files of empty envelopes; dictionaries, books for self-education; paperbound volumes of Ian Fleming and H.G. Wells; Marina Oswald's sewing basket, with Mexican coin, religious medal and nail file; her recipes and clippings on child-care; even an unusual subscription form for LIFE.

Here, by order of the Attorney General himself, he having determined that the national interest required it, we have the guts of the American heritage enshrined for the future.

It does not include Abraham Zapruder's movie. That, the most important evidence of the history-changing murder, is not part of the American heritage. It is private property.

When Marina Oswald, already enriched by the cold deal the Secret Service offered before her murdered husband's body was cold, decided she wanted more money and sold the rifle allegedly his (hence hers) and allegedly but never proven to be the assassination weapon, the full majesty of Congress leaned on her. A law was passed declaring the rifle national property, and it was taken by force from the private owner.

Not the Zapruder film; not wealth, powerful LIFE, only Marina feels the power of the federal government. The best evidence of the crime is not, in the considered judgement of the Attorney General, vital to the national interest and heritage.

And so it came to pass that before the slow-moving but loud talking federal investigation got to take a peek at Zapruder's movie the parts later fiated into the most important were forever gone.

After I exposed the irreparable damage to the essential parts of the Zapruder film, LIFE lamely explained that there had been an accident and that part at which the Commission claimed Oswald for the first time could have shot the President is missing. no longer exists, in any form. A simple accident by a careless lab worker so unconcerned he never reported it. We have the majestic Report of the President's Commission, the same "report and the same Commission that supposedly studied this vital film frame by tiny frame, where allegedly but actually non-existent there is no mention of the carefully-considered non-existent pictures and no hint that the basic evidence was permanently destroyed in this preservation of LIFE's sacred property rights.

Instead LIFE announced it was "releasing" the missing frames. This, as I exposed in my second book, was another fiction, for the frames no longer exist and even the inadequate and incomplete copies are still a tightly-held LIFE secret and property. Once LIFE announced this "release" I wrote and requested copies. My letter has never been answered. Nor has the detailed exposure of this deliberate fakery.

Like most of the few other Americans who read that LIFE had paid

Zapruder the to me fantastic price of \$25,000 for the film, I wondered that any meanial employee would destroy so valuable a property, even by accident, and remain mute -and since unpunished. And I credited Zapruder as a humanitarian for giving all \$25,000 to the police relief, with the recommendation that it be given the widow of also-murdered Policeman J.D.Tippit.

But what is actually involved here is suppression, made possible by the secret exchanging of enormous sums of money.

That Widow Tippit got close to a million dollars, a fortune that for a long time she was reluctant to touch despite the needs of a large family of growing children, is relatively unimportant compared with the Zapruder deal, for no money can replace a husband and father, even though, e'er long, the Dallas Police Department supplied a proxy.

The LIFE-Zapruder*Federal government deal is the essence.

Penn Jones, editor of the Midlothian (Texas) Mirror, four years after the deal, told me it had made Zapruder a rich man. His information was that LIFE had by then paid the humanitarian \$485,000 and the end was open.

In the mistaken belief that LIFE had a serious intent of really investigating the murder of the President, I had been helping Billings, trusting him with copies of suppressed evidence that in any other time in our history would have caused instant scandals and with any other journal or era in American journalism sensational headlines. So, I phoned Dick and asked for confirmation. He was reluctant to talk about it.

I told him that whether or not he confirmed the price, I was going to quote Penn.

"If I say that to date Zapruder has gotten about a half-million dollars, will I be right or wrong," I asked.

"Right", he conceded.

Shocked as I was that the American people and the world were denied the evidence that is vital to any understanding of the crime of the century in an arrangement then made Humanitarian Zapruder fabulously wealthy for less than

a minute of secretary-dictated luck, I still did not being to comprehend the full enormity of this little LIFE-Zapruder deal.

New Orleans District Attorney

That didn't dawn on me until Jim Garrison, as part of his investigation of the assassination, subpoenaed the original film from LIFE and I was preparing to act as his adviser.

Here, I think a confession is appropriate. Although it is I who first discovered and exposed most of the deliberate misinterpretations of the Zapruder film without which a fake "solution" to the assassination would not have been possible, I who made the first and the most detailed studies of this film, I had missed what is obvious. The story of the assassination and its official explanation is like Poe's tale of the "Burloined Letter". In it a valuable letter is searched high and low and not found, ~~whilaxx~~ when all the time it is right out in the open, on the table.

So it is with the LIFE-Zapruder-federal government deal on the most important movie film in history, the one that proves President Kennedy was the victim of a conspiracy, not a single gunman. The whole deal is set forth in Zapruder's testimony, in both his answers and the incompetent and inadequate questioning of Commission Lawyer Wesley J. Liebelar.

What LIFE really bought from Zapruder ~~w~~ is the right to suppress the film.

And it is this that is so attractive to federal power, which cannot exercise that right in its own name!

This is how Zapruder got so rich.

And this is why LIFE, having doled out a king's ransom for the property, neither uses it nor permits its use.

Although it is the prime evidence of the assassination and should have been the first exhibit in evidence. the Zapruder film-and then only in a form totally accentable in even a jerkwater court - was not introduced into evidence until the exhibits numbered more than 900. It is Exhibit 904.

It then was not introduced into evidence, as the law requires, with Zapruder to authenticate it and give th evidence he alone could give of its

taking and authenticity. Zapruder was not called as a witnesses until July 23, 1964, the month after the Commission planned to complete and publish its report, eight months after the crime.

This testimony appears in the seventh volumes of the Commission's little-seen printed evidence, the part that I will quote on the bottom of page 575 and the top of 576.

It is more than a monument to the legal incompetence of Liebeler, who thereupon was selected by the State of California to instruct the coming generation of lawyers as Assistant Professor of Law at the University of California at Los Angeles. It is much more than a lawyer falling all over himself in an until-now successful attempt at hiding a monster scandal. It is more, even, that a brilliant exercise in obfuscation.

It is one of the major scandals in our history.

Without it there is but slight chance that ~~as~~ an official fairy tale could be fobbed off as a scholarly decisions. It is indispensable to the official fiction that Lee Harvey was a lone, alienated assassin, when he was none of these things.

Liebeler's interrogation about the deal for the film begins with a superb and uninhibited display of the most complete ignorance of what he was supposed to be expert in:

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Warren Report, Vol VII, Pp 575-576

Liebler: Now, I understand that you, yourself, retained the original film?

Zapruder: No; I don't have that at all—I don't have any at all. They were sold to Time and Life magazines.

Liebler: You sold that to Life magazine?

Zapruder: Yes.

Liebler: The Commission is interested in one aspect of this and I would like to ask you if you would mind telling us how much they paid you for that film?

Zapruder: For the film?

Liebler: Yes.

Zapruder: Well, I just wonder whether I should answer it or not because it involves a lot of things and it's not one price—it's a question of how they are going to use it, are they going to use it or are they not going to use it, so I will say I really don't know how to answer that.

Liebler: Well, I am not going to even urge you to answer the question. We will ask it and if you would rather not answer it—the commission feels it would be helpful.

Zapruder: I received \$25,000 as you know, and I have given that to the Firemen's and Policemen's Benevolence with a suggestion for Mrs. Tippit. You know that?

Liebler: I don't know that—you received \$25,000?

Zapruder: \$25,000 was paid and I have given it to the Firemen's and Policemen's Fund:

Liebler: You gave the whole \$25,000?

Zapruder: Yes. This was all over the world. I got letters from all over the world and newspapers—I mean letters from all over the world. It was all over the world—I am surprised—that you don't know it—I don't like to talk about it too much.

Liebler: We appreciate your answer very much.

Frederick Wiseman

This is perhaps the most brilliantly-staged "accident" in legal history. The jewel of truth is surrounded by verbal garbage. And just how diligently did Liebler seek it when he announced, "I am not going to even urge you to answer the question", how much was your take on this deal? Zapruder's response is short of perjury, thanks to Liebler. It is a lie, a lie because of the gross incompleteness of the little truth he uttered.

The essence, however, is in the seemingly emotional and fumbled answer that is worth repeating:

"...it involves a lot of things, and it is not one price - it's a question of how they are going to use it, are they going to use it or are they not going to use it...."

"ARE THEY NOT GOING TO USE IT"?

Here is the essence. The Zapruder film was not used by LIFE and its use by others is prohibited by LIFE.

And for this, the "lots of things" Zapruder testified were "involved" - the right to suppress his film - that Zapruder got rich.

Judas was a piker. Humanitarian Zapruder got not 30 pieces but he, LIFE and God alone know how much, the take seemingly mounting with each day of suppression.

When he said, "I received \$25,000, as you know, and I have given that to the Firemen's and Policemen's Benevolence", he was lying by telling the incomplete truth. His initial payment was \$25,000, and he did give that away.

But to the knowledge of the Commission, its knowledge coming from since-silent Commission Member John J. McCloy, eminent international lawyer and government official of high rank under a number of administrations, before the Commission began work it knew Zapruder had gotten \$200,000 from LIFE pursuant to this quiet little deal. Seven months before Liebler's participation in this fraud the Commission knew Zapruder had by then been paid off eight times more than the fictitious figure Liebler accepted.

Does one wonder that the Commission could be delivered of such a

fraud for a Report and that with such facility history, law and justice could be so rewritten, as Orwell speaks of the rewriting of history, to control the future?

But with the enrichment of Humanitarian Zapruder whose public pose is of having given away all the money he got, with the public incompetence, if that is what it really is, of Lawyer Liebel, with the culpable silence of Commissioner McCloy and those of his colleagues with whom he shared his knowledge - the silence of LIFE is more comprehensible - the scandal begins. This is not where it ends.

The greater scandal is what is suppressed - what was Zapruder paid for - what does the government want hidden from the people and from history?

That is the irrefutable proof that its solution to the crime, the new government meaning how it came into power, for it is by the Kennedy murder that we got the Johnson Presidency, and by that alone, was a knowing fraud deliberately perpetrated by officials who knew better.

For Oswald to have been an assassin - not even the only one, which is the basis of the Report and the "solution" - the President could not have been struck by any bullet prior to the 210th of the individual still pictures that, when projected, become a motion picture. This is the solemn word of the Commission and all its assorted experts. Prior to that, ~~the~~ access to the President by a shot fired from that sixth-floor window was blocked. It is possible to demonstrate that even this is an early point by examining the evidence the Commission elected to ignore. But let us take the official word: Oswald could not have been an assassin ~~if~~ if the President were struck before ~~the~~ Zapruder Frame 210.

The Zapruder movies proves beyond question that he was.

It is not possible to make an examination of what remains of the original film with minimal competence, with the intelligence and honesty of the average Boy Scout of normal endowment, without seeing this in its irrefutable, photographic form.

This is why the government preserves Oswald's public hairs and his

Zapruder ordered three copies of the film made when he asked that it be processed. He gave one and the original to LIFE, the other two to the Secret Service, which dispatched one to Washington that night. Another of the unnecessary official secrets is that LIFE made a further copy in Chicago while taking the film to New York.

Now when an 8mm motion-picture is copied by the automatic machines that are used, only about 80% of the exposed film is copied. There is a space on the left of all 8mm film punched with sprocket holes. It is by the revolving of into gears fine gears through these sprocket holes that the film is moved, both in taking the original pictures and in projecting them on a screen. When the film is projected, the 20% or so where these holes are is not visible. It is masked out. So it is when the film is advanced in the copying process. Thus, no copy of the original has this approximately 20% of the exposed film that exists in the original and is visible when that film is examined frame by frame.

wife's household trivialities while steadfastly refusing to have the most vital evidence of the entire crime. This is why Zapruder's silence added to his deal makes him wealthy. This is why LIFE denies all access to the evidence the government shuns.

This, too, is why courts and the law require evidence to be original and authenticated, not the solidified whim of some bureaucrat.

To understand an amazingly simple thing, it is necessary to recount the dramatic early history of the Zapruder film.

With Kafka-like efficiency, Zapruder, Sorrels and the deliberately unidentified remainder of the entourage, having survived a comedy of film-developing errors, arrived at the Eastman lab in Dallas shortly after the murder. A retired military man, Phil Willis, was already there, with his family and many more pictures than the government ever acknowledged that he had taken.

The fact is, the government would have entirely suppressed Willis's film, too, if seven months after the assassination he had not copyrighted a dozen of them. Sorrels nabbed them immediately, not quite like what he allowed be done with Liebel, and according to what Willis personally told me (and would have told any official investigator who asked, had he been asked), stayed latched to them until Willis demanded their return.

The FBI kept Willis under the closest scrutiny while refusing to get or acknowledge the existence of his pictures - until he copyrighted them. Then J. Edgar Hoover notified the Commission of the existence of the pictures - seven months later - and sent an agent to see him.

Willis stayed at the scene of the crime shooting away and taking picture pictures that, because of their background, could have evidentiary significance. He copyrighted but 12 of these pictures. Those 12 are the only ones with official existence, the only ones mentioned in the evidence or the Report. Even then they have been cropped, trimmed a bit.

Liebel examined Willis no whit less diligently than he did Zapruder, and at the same time.

Now it happens that is all 26 of the volumes of evidence the Commission published, an estimated 10,000,000 word, and in all of that enormous literary and legal quicksand of its files, an estimated 300 cubic feet, there is virtually nothing on which there is universal agreement -aside from the fact of the President's murder, which required no Commission of eminences for its authentication.

One of the few things on which ~~100~~ 100% of the evidence is in accord is when Willis took the fifth of his pictures that the Commission published. That Liebelar and the Commission elected to introduce it into evidence as "Hudson Exhibit No. 1" is deceptive and helps obfuscate but when considered against the enormity of the rest of the story is a minor crime. Every witness, including Willis and the Presidential widow, testified in perfect conformity with each other. There is a detailed presentation of all of this testimony in my second book. Willis took that picture when he didn't intend to and when he wasn't quite ready in reaction to a shot that he, from his proximity and military experience, immediately identified as a shot. ~~and he testified~~

He was horrified. He had no control over his nerves and reflexes. With the realization to which his nerves reacted before his mind, he involuntarily snapped the shutter. His film is not properly exposed but it is clear enough.

It was, as all the evidence proves, taken after the President was shot.

When, then, was it taken?

This is the quintessential question, for if this were the first shot, it can definitely tell us whether or not it could have come from that sixth-floor Texas School Book Depository Building window in which the government claims Oswald lurked to murder.

Willis was on the south side of Elm Street. Zapruder was opposite him, on the north side. Providentially, President Kennedy was between them.

In leading Willis in the taking of testimony, Liebelar went to such great pains to hide where Willis stood when he took this picture that the FBI

invented a new concept of evidence to establish the point. It's agent engaged in correspondence with Willis and then interpreted Willis' letter, which is carefully excluded from the evidence. Of course, this would have been prohibited in the most primitive of courts. Willis was available to give testimony under oath. It was Liebel's function to take just this testimony under oath. He didn't do it. With an experienced lawyer this cannot be regarded as carelessness. By such shabby devices and unabashed misinterpretation of what had actually happened and what he had actually said, Liebel arranged what amounts to false testimony that could be misrepresented in the Report.

The Commission concluded that Willis took this picture at the very moment of the first shot.

That cheap chiseling does not save it, ^{only} suppression of the original Zapruder film made this possible.

Accepting this falsehood as truth, the most elementary comparison of the fifth Willis film with Zapruder's proves that Willis' was taken not later than Zapruder 202, not Zapruder 210 or later.

What more urgent requirement could there be for the disappearance, unreported and ignored by accidental destruction of otherwise, than this for the absence of Frame 210?

The FBI supplied the Commission with a photographic expert, one Wyndel L. Shaneyfelt. Shaneyfelt promptly ignored the straight-line relationship between Willis and Zapruder and the photographically sandwiched President and presented instead a gross grossly inaccurate mixture of conjecture and estimate to the members of the Commission. Using the Willis picture that had already been trimmed along its edges, he guessed where the President was, guessed where Willis was, conveniently ignored all the hard and available evidence, and saw to it that the Commission members believed that at the moment Willis snapped his shutter Zapruder had shot Frame 210 at the very earliest and Frame 225 as the very latest.

He avoided perjury by saying that if it were necessary he could reconstruct the moment of Willis' picture-taking with precision.

The one thing the government didn't want was precision.

Therefore, it alchemized the base metal of Shaneyfelt's incompetent testimony, this dross of speculation and conjecture, into evidentiary gold.

The official account is that Willis took his picture somewhere after Frame 210 and at or prior to Frame 225, a period when, providentially, the President was also obscured from Zapruder's camera alone by a road-sign.

(This sign was immediately removed and relocated ; with the result that thereafter no precise re-enactment of the crime was possible. About this the Commission was silent. It also, and not by his design, was blundered into evidence while Liebelser was examining the groundskeeper of the area. There was no official interest in this tampering with evidence.)

The Commission could not pretend to make a study of the Zapruder film without having copies of the individual pictures that make the movie. Therefore, on behalf of the stockholders of LIFE, the film not being the government's, it went on an economy bender. Instead of asking for a copy of each of the frames, which would at most have cost a few dollars, it restricted its interest to those pictures between 171 and 343. Even this it could not honestly admit. When it published these prints in its 18th volume ~~and~~ it included up to Frame 334 only. In the testimony an accommodating typographic error is duly recorded. Not until I exposed this additional fakery, and then too late for it to have any meaning, the missing nine pictures were quietly added to the stored evidence. But they were not considered by the Commission and are not in the published evidence, they only place then can have even limited value and meaning

Phil Willis is visible in Frame 202. If a line is projected between the center of his picture ~~him~~ and Zapruder it crosses the left shoulder of Secret Service Agent Clint Hill, who was riding on the left running-board of the car carrying the President's Secret Service Escort.

If a line is projected from the center of Willis' lens to the center of Zapruder's, at Frame 202 it crosses both Clint Hill's left shoulder and the President.

In short, at Frame 202, possibly earlier but not later, Willis had

proves
already taken his picture, and it ~~shows~~ the President had been shot.

This, of course, destroys the entire fiction of the Warren Report, the entire accounting of the assassination.

To prove this was not difficult. It required simple, basic thought, only limited understanding, and a willingness to search for the truth. Whether or not this would be done was unknown at the moment of the assassination and when the ~~Commission~~ government began its "investigation".

Knowing the President was between Zapruder and Willis, there is an evensimpler means of determining when the President was shot, because it was known that Willis took his picture after the President was shot.

Willis has to be in Zapruder's film, somewhere.

Here the significance of the original, with its 20% of more of what the camera saw preserved in the left-hand margin is apparent.

Close examination of the Zapruder frames establishes that at frame 202 Willis has taken his picture, is taking the camera down from his eye and is walking into the street. At this moment he is on the very edge of the part of the Zapruder film visible on projection in motion. When the film is shown in motion it is physically impossible to identify any individual frame. If he is not by this fraction of a second invisible in any copy of the Zapruder film, he is in the very next frame.

So, the question of Phil Willis in making a frame-by-frame examination of any copy of the Zapruder film does not exist, for he is not in it. In copies of the pertinent frames he does not exist.

Not so with the original. He is visible until he passes entirely out of view of Zapruder's lens. This is only in the margin of the film, the part not seen in projection, not preserved in copying. In the original he disappears at Frames 204-5.

The original Zapruder film, therefore, proves by simple, casual examination that Willis had to have taken his picture, the picture he took after the President was shot, well before Oswald or anyone else in that window could have fired it.

The original Zapruder film, therefore, proves that the Warren report is a fiction.

This is the reason the government cannot tolerate its existence in government files.

This is the reason it is content, if not elated, that the original Zapruder film is private property, LIFE's.

And this is the only reason we have to explain LIFE's paying of incredible, unequalled hundreds of thousands of dollars for the film it will not use and refuses to let others use or even see.

Abraham Zapruder sold the right to suppress his movies, and he got wealthy for it.

Life paid Zapruder to get this right and it has steadfastly exercised that right.

The government knew the whole seamy story, began by hiding from the evidence what it knew, then gathered false evidence, then misrepresented its false evidence, and has been satisfied to first create and then perpetuate the most awful lie ever told by any government in history, the lie that preserved its authority.

There is, of course, much more disproof of the official account of John Kennedy's murder in the Zapruder film. In my earlier writing I brought most of it to light. For example, there is no question but that at the time of the so-called "fatal shot" the President was hit from the front. Here there was another convenient "typographical error", the succeeding frames were merely printed in reverse order, making it seem as though the President was battered forward by the force of the bullet when he was driven violently backward. The "fatal shot" was from the front, impossible had it come from that sixth-floor window and behind.

But the simple, comprehensible disproof of the basic, deliberate error of the entire fictitious and fraudulent explanation of the assassination, the framing of Lee Harvey Oswald and history, was made possible by the quiet

little deal between Life and Zapruder, agreed to by the government then and since, by which Zapruder got rich and famous for selling Life the right to suppress the most important evidence of the murder of John F. Kennedy.

Without this neat package, without the subsequent conspiracy of silence by all the parties, it would have been difficult if not impossible to pin the bum rap on Lee Harvey Oswald, to rewrite history, and to pretend that the Johnson administration did not come into power as the consequence of a conspiracy to commit this murder, which it did.

It is a new way to spend corporate money, a new concept of the sanctity of private property.

It is not a new concept of politics. That part is as old as recorded history.

But it is a new way to wealth, for Abraham Zapruder.