

Evaluating Claims of Zapruder Film Alteration

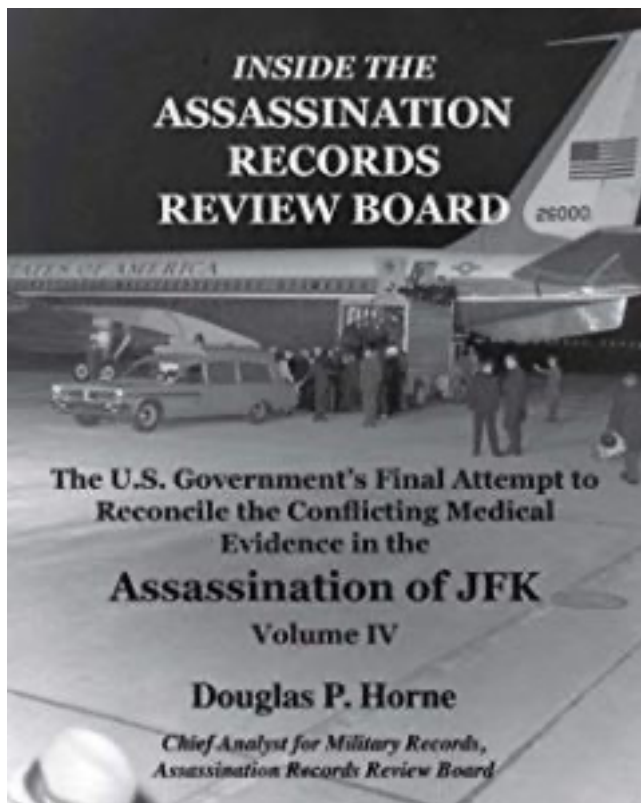
Midnight Writer News - Episode 107 Archive

Archived by Craig Bouzarth

Note: The following is an archive from midnightwriternews.com. As the site is no longer available, an archive view is presented here in association with a series of [articles evaluating Zapruder film alteration](#) at KennedysAndKing.com. That article concerns the question of whether the Zapruder film has been altered.

MWN Episode 107 – Douglas Horne on the Zapruder Film Alteration Debate

7 January 2019 by [S.T. Patrick](#) — [43 Comments](#)



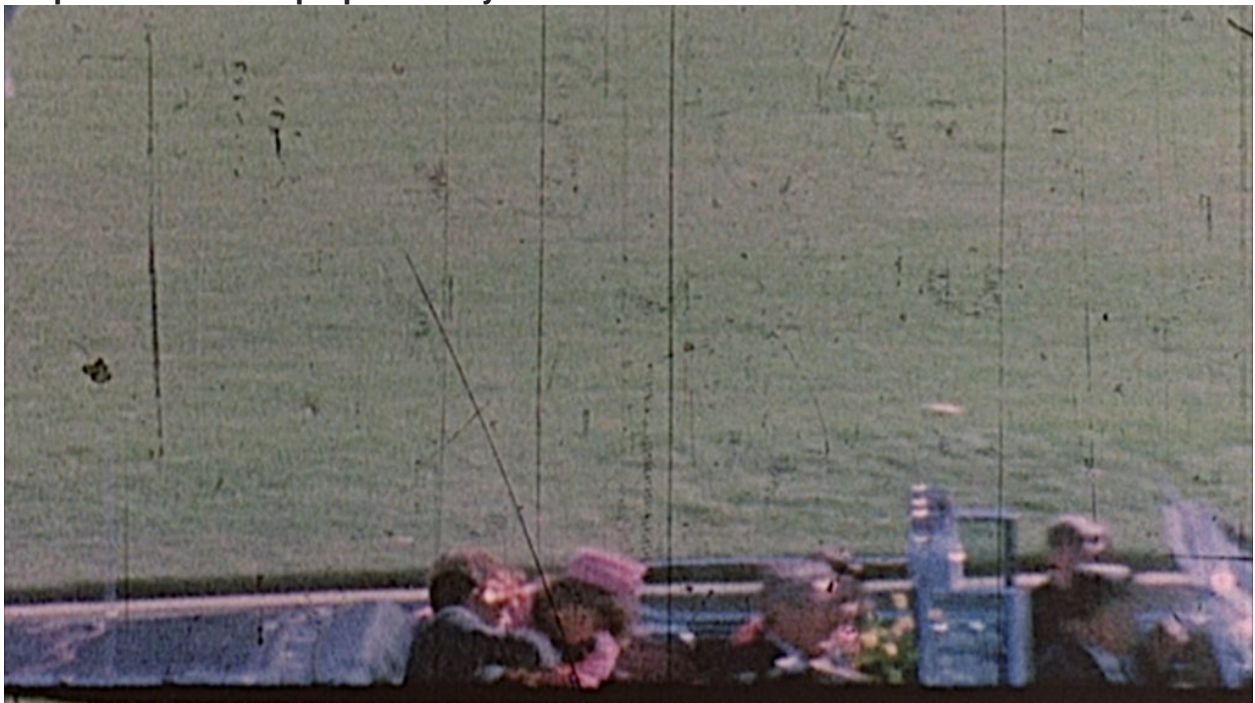
Douglas Horne joins S.T. Patrick on the first episode of 2019 to discuss the debate over Zapruder Film alteration. Horne is the author of the five-volume [Inside the Assassination Records Review Board: The U.S. Government's Final Attempt to Reconcile the Conflicting Medical Evidence in the Assassination of JFK](#), [JFK's War with the National Security Establishment: Why Kennedy Was Assassinated](#), and the two-volume [Deception, Intrigue, and the Road to War](#), which discusses FDR's actions leading up to Pearl Harbor. This was the subject of [episode 007 of the Midnight Writer News Show](#). Mr. Horne's article for the first issue of *Deep Truth Journal* is entitled "August 1941: The Key to Understanding FDR's Design for American Entry into World War II." It can be purchased at the [Alibris](#) website.

The following outline and supporting evidence have been supplied by Mr. Horne for this presentation:

Douglas Horne's Zapruder Film Presentation Outline:

- I. The *REAL* Chain-of-Custody of the Zapruder Film
- II. The Zapruder Film Research of Sydney Wilkinson and Thom Whitehead
- III. The False Claims Made by Robert Groden about their work, and the rebuttals of those false claims.
- IV. More (Indirect) Evidence of Alteration: the Physical Appearance of Today's First Generation Copies
- V. Other Possible Evidence of Alteration
- VI. Perfidy and Deceit

"Zapruder film 2K and 6K scans courtesy of Sydney Wilkinson and Thom Whitehead, for private research purposes only."



Frame 317 (HD) first version sent



TIFF blowup of Frame 317



Frame 313 (HD)



TIFF blowup of Frame 313

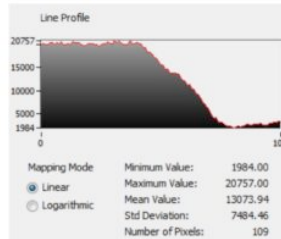
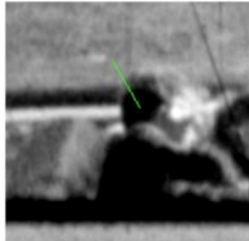


TIFF blowup of Frame 323

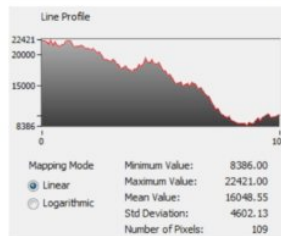
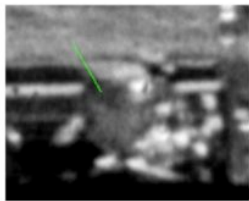
"NASA slide courtesy of Douglas Horne, and Sydney Wilkinson & Thom Whitehead, for private research purposes only."



- Extracted one of the color planes in order to perform analysis
And processing

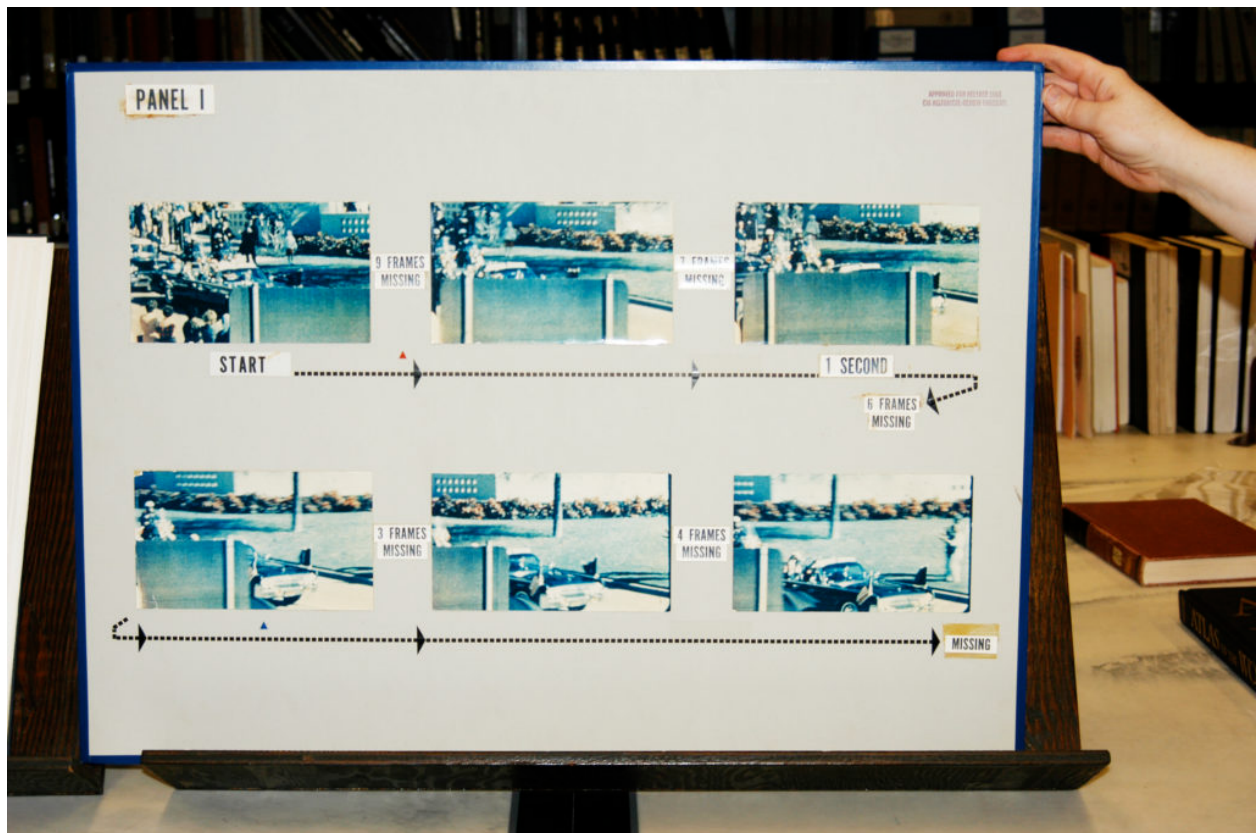


Black blotch clearly seen at back of Kennedy head hair. Gray value change (max – min) from background thru black blotch shows gray value change of ~18000.



For comparison, the line profile at the Head hair for the person up front shows the gray value change (max – min) of only ~ 14000. Person up front has lighter hair than Kennedy But not very significantly. Lighting is about the same.

“NPIC panel images courtesy of Peter Janney; from the National Archives.”



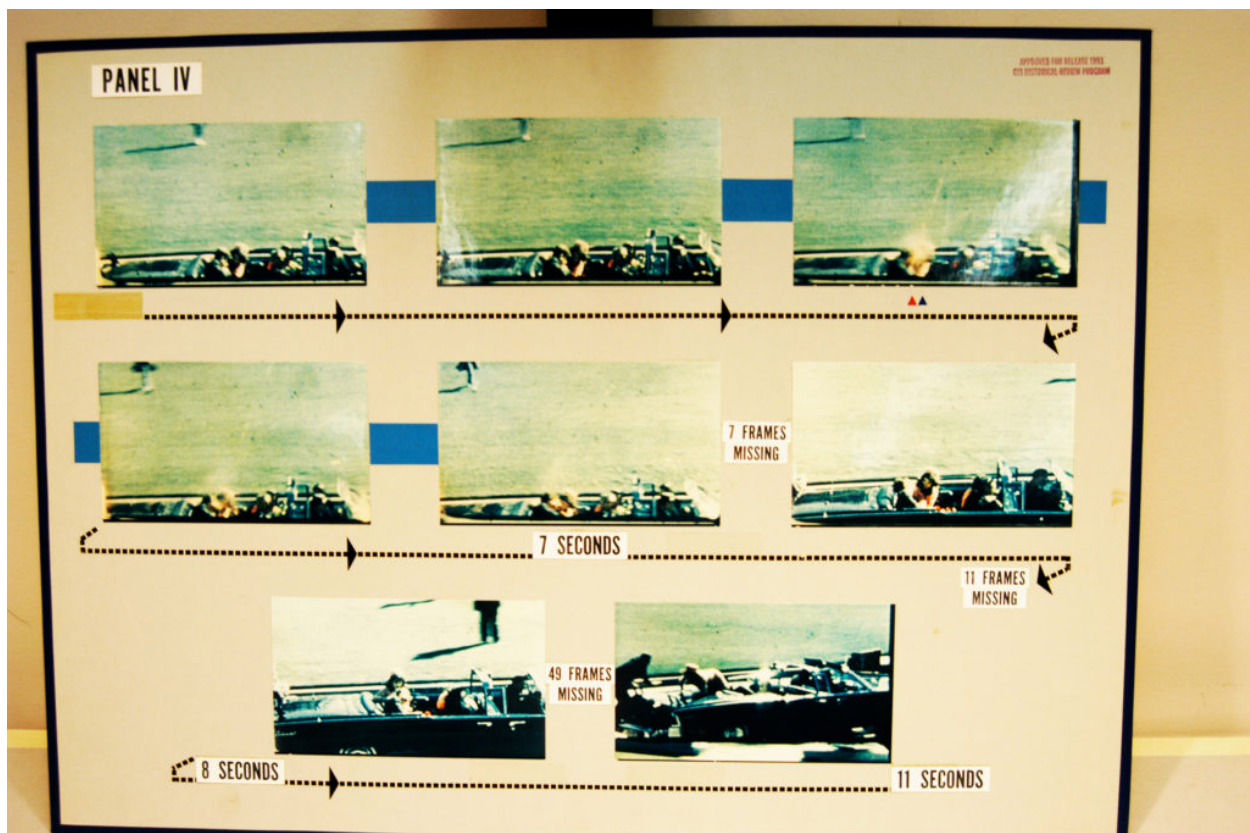
NPIC Panel I



NPIC Panel II



NPIC Panel III



NPIC Panel IV

"Oxberry optical printer images courtesy of Douglas Horne"

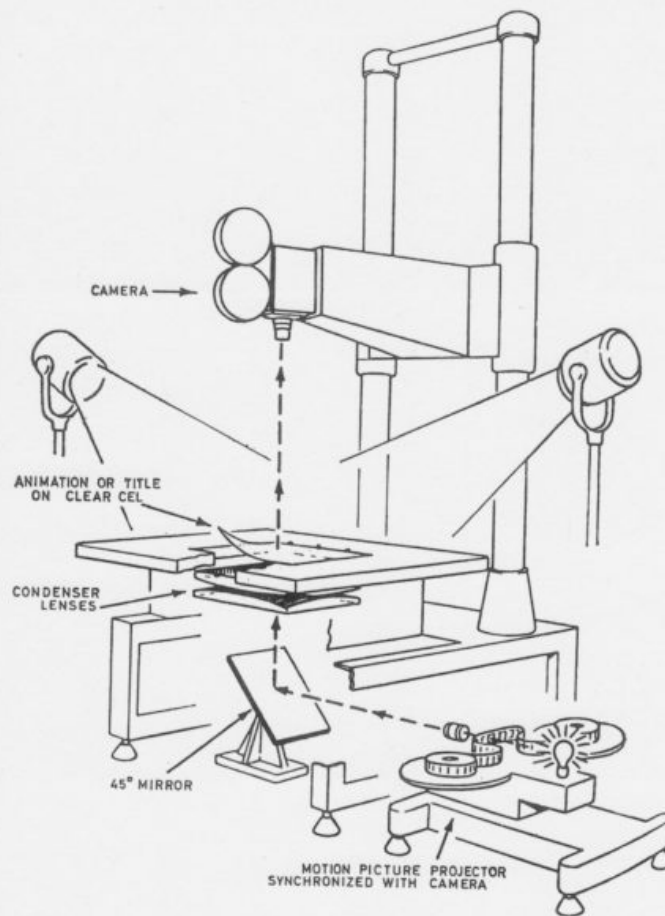


Fig. 9.5. A diagrammatic representation of the Oxberry aerial-image system.

Diagram of Aerial Imaging Setup

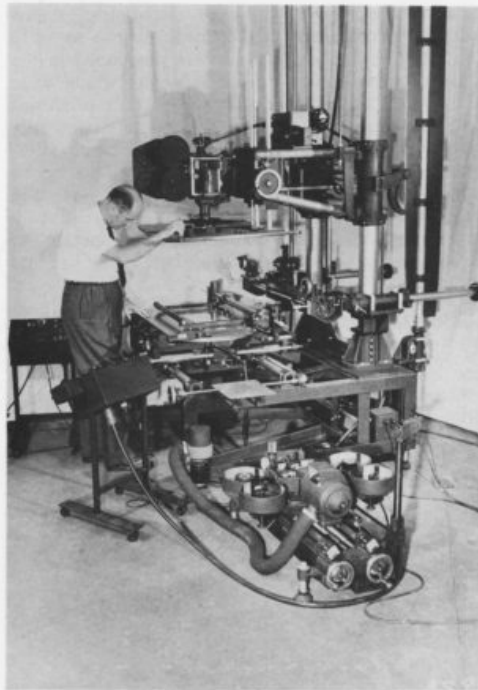


Fig. 9.4. The Oxberry aerial-image animation stand. The projector at the base of the stand cast an aerial image into the same plane as the art-work, at the top of the table. Both the aerially-imaged color master and the art-work are then re-photographed simultaneously by the camera above.

without art-work in the plane of the aerial image, then the entire mechanism may be used as an optical printer. Also, since the pilot-pin movements of both the camera and projector will accept bi-pack loads, traveling mattes may be employed if desired.

If, however, art-work – such as a painted image on a transparent animation cel – is laid on to the animation cel board in the plane of the aerially-imaged master positive, then it will be photographed simultaneously with the live-action scene, both components being equally well-defined. Since the paints on the animation cel are opaque, the drawings are 'self-matting', obscuring those portions of the aerial image which would otherwise be picked up by the camera lens. Since the cel is transparent in all other areas, the aerial image passes through it and is recorded by the camera.

Oxberry optical printer with animation stand, modified to perform aerial imaging visual effects

"Dino Brugioni photo"



The link to the documentary short subject “The Zapruder Film Mystery” is in the public domain free of charge, and was placed there by the film maker, Shane O’Sullivan.

<http://vimeo.com/e2films/zapruder>

The link to the Hany Farid article (in which he attempts to debunk frame 317 as a normal shadow), which is in the public domain.

<https://www.cs.dartmouth.edu/farid/downloads/publications/tr10a.pdf>

Transcript of Sworn Testimony of Robert Groden at the O.J. Simpson Civil Trial in Dec of 1996

<http://mcadams.posc.mu.edu/groden2.htm>

The Cronkite-Clark Audio Clip (*Note: This is only the Cronkite-Clark clip. The full interview with Mr. Horne is at the bottom of this page*)

Douglas Horne can be followed at his “Inside the ARRB” blog:

<https://insidethearrb.livejournal.com/>