

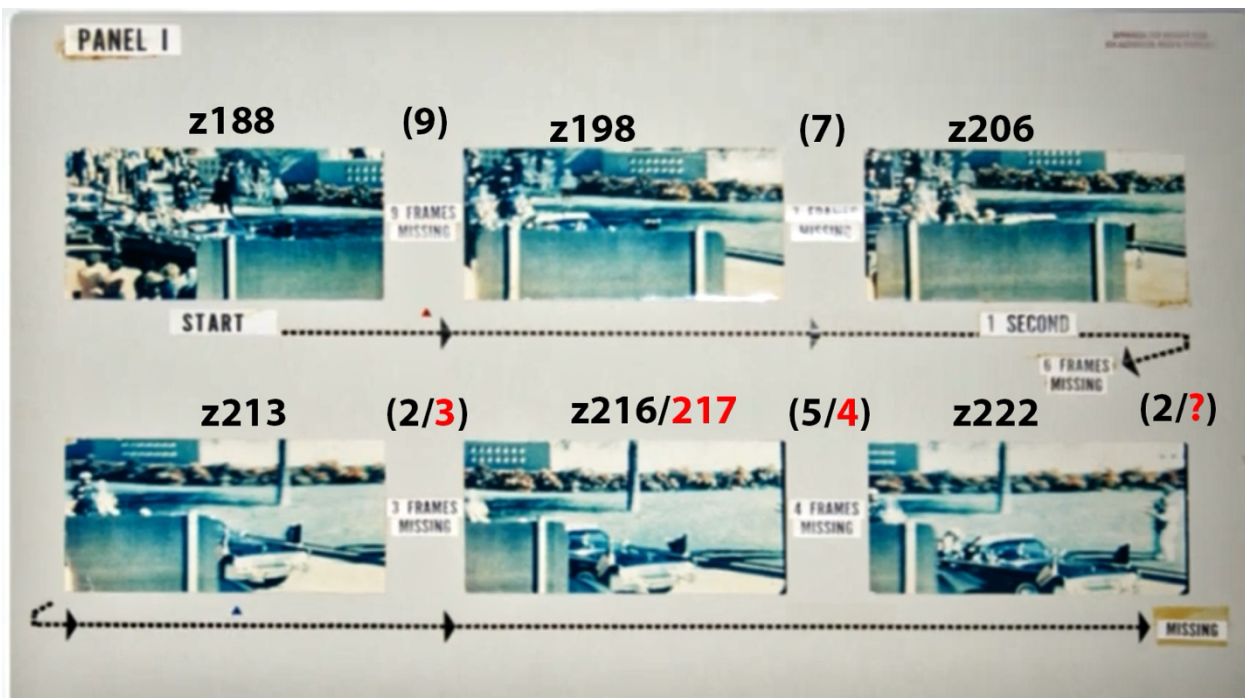
Frames “Frozen in Time”

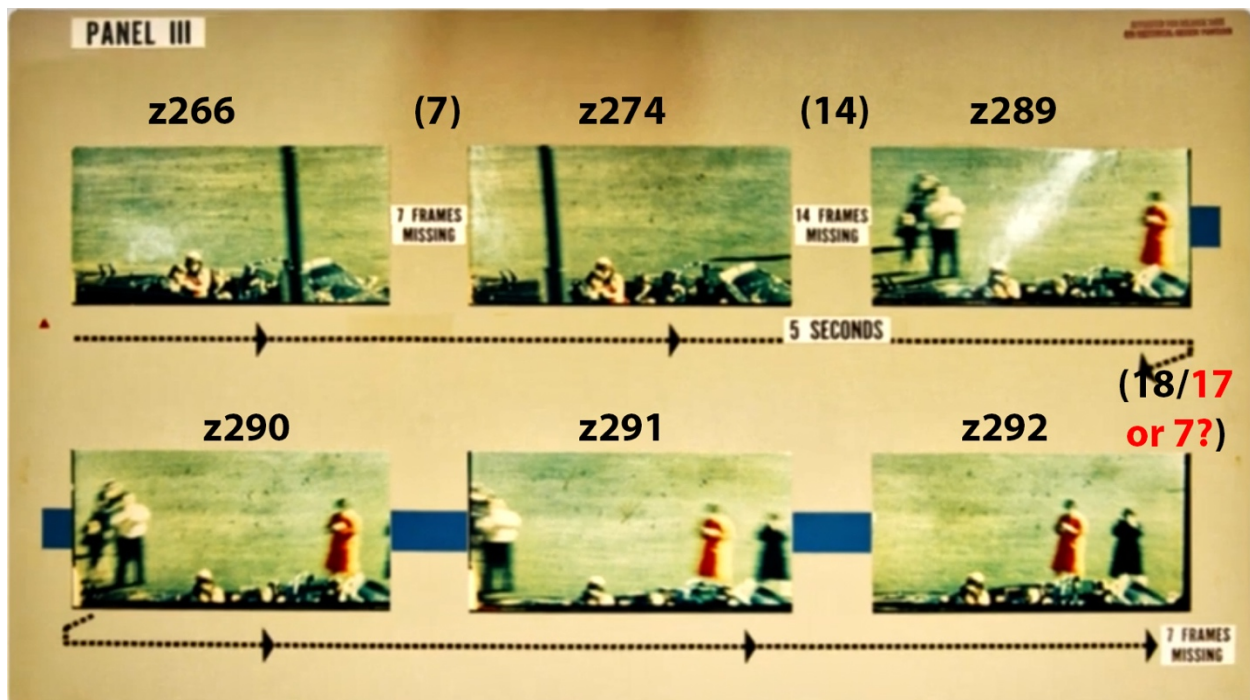
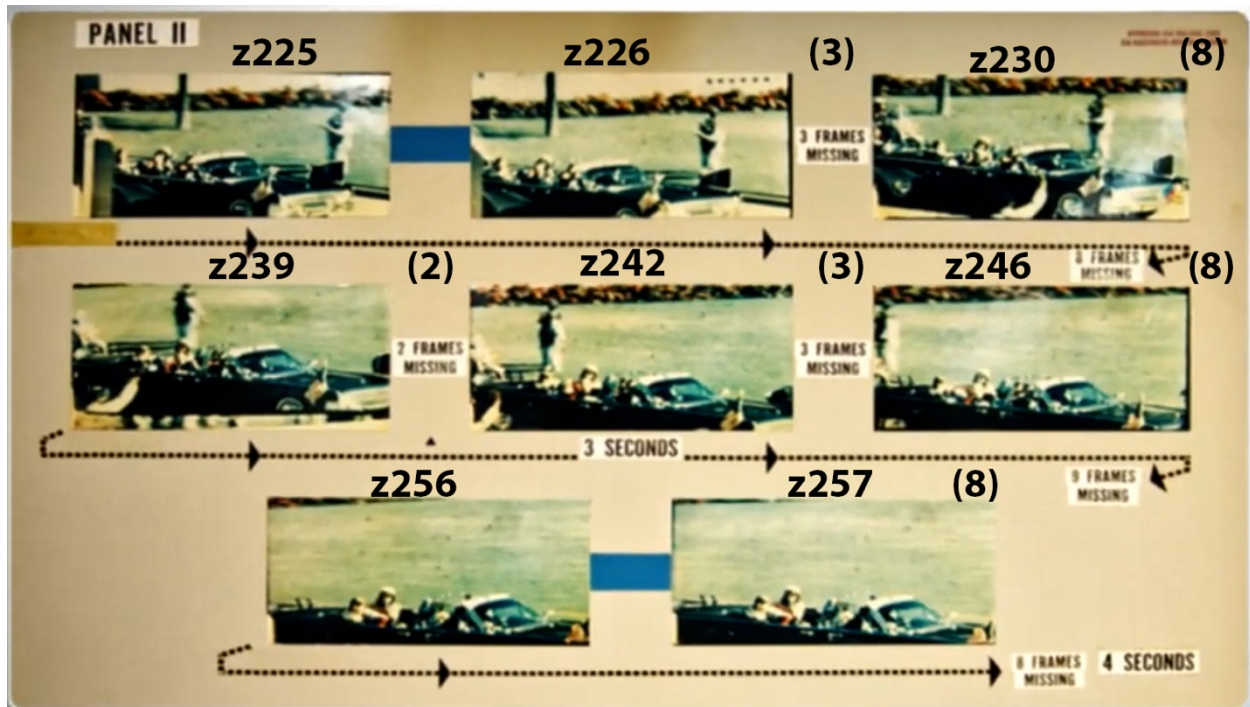
I now present information from three separate sources that present convincing evidence that if the Z-film were altered, the alteration had to occur before the Sunday of the assassination. *Any theories that rely on an alteration taking more than a day are refuted by this data and analysis.*

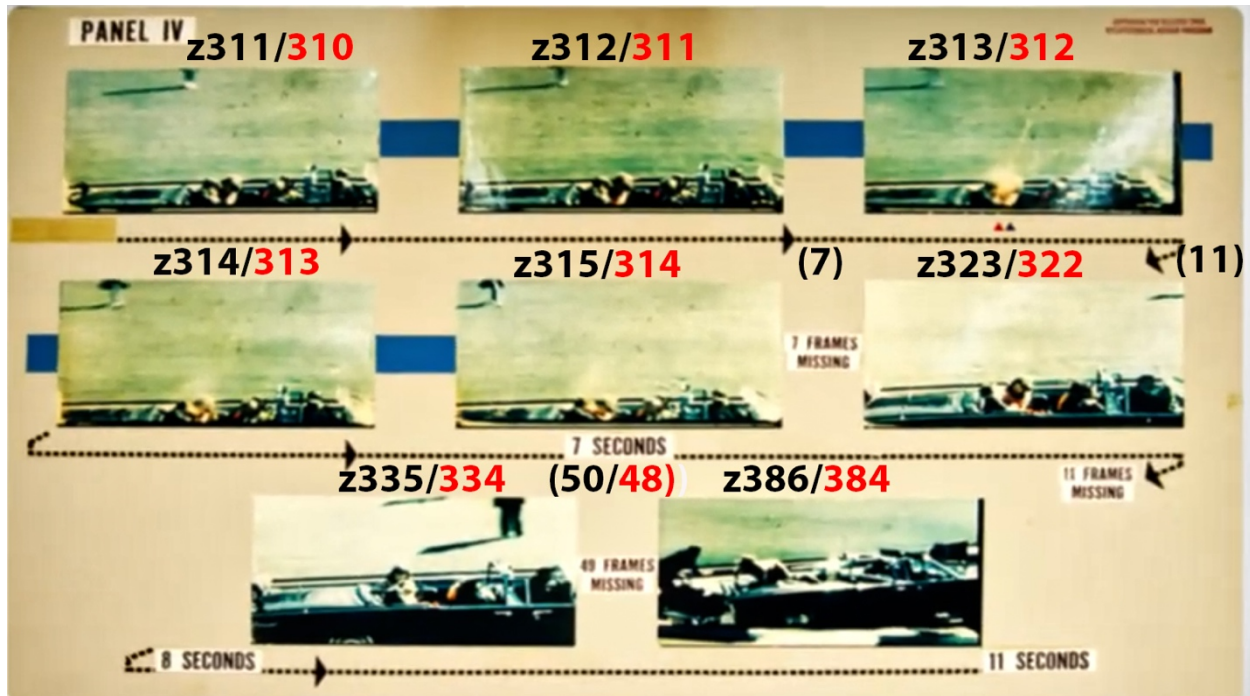
NPIC Event #2

The following analysis details the frames shown on the briefing board, based on the pictures developed during the second NPIC briefing board event. Note that the content of all the frames shown, including the headshot in 313, is consistent with the extant film. This confirms that any alleged alteration must have already occurred by Sunday.

I have identified all frames on the four briefing panels and labeled each frame with the Z-frame number. If a frame number differs from the handwritten notes, the handwritten frame number is shown in red. I also placed the number of frames not shown between any two frames in parentheses. If this number differs from the number shown as “missing” on the briefing board, that number is shown in red (or a “?” if that number was missing).







(Source: Author's annotation of photos from episode 107 interview of Doug Horne on [midnightwriternews.com](#) [broken link])

The handwritten notes follow. They are likely from the same legal-size sheet of paper that was torn in half. Both Ben Hunter and Homer McMahon identified the handwriting on these two pages as their own. The second page aligns with the amount of time they reported working on the project.

The frame numbers from the first sheet below are the source I used to compare against the actual frame numbers I determined by examining each briefing board photo. If they differ, the handwritten frame number (in red) follows the actual number.

It is reasonable to conclude that there was nothing sinister behind the several one-frame mismatches. The minor frame-number mismatches were always self-corrected in subsequent frames. This was, after all, done under great time pressure. I know from personal experience how easy it is to make mistakes like this that go undetected until a careful review. Furthermore, the mistakes do not indicate any alteration of the film itself.

Finally, I observed that the number of seconds was calculated using 16 frames per second. Later handwritten notes released at the same time show the 18.3 fps calculation that the FBI determined. See the third image below. These later notes were NOT in the handwriting of Hunter or McMahon and were presumably written at a later date.

APPROVED FOR RELEASE 1993
CIA HISTORICAL REVIEW PROGRAM

PANEL I		PANEL II		PANEL III		PANEL IV	
Print #	Frame #	P #	FILE #				
1	188	7	224	15	266	21	300 ①
2	198	8	225	16	268 ⑤	22	310
3	204 ①	9	226	17	274	23	311
4	206	10	230	18	289 ⑥	24	312
5	213	11	236 ③	19	290	25	313
6	220 ②	12	242	20	291	26	314
7	222	13	246 ④		292 ④	27	316 ⑥
		14	256			28	322 ⑦
			257				334 ⑧
							348 ⑨
							384 ⑩
							380 ⑪

2 sec 3.5 sec 5.5 sec

224 - 256 - 312

242 32 210

312 242 704 16

Shoot Inter negs	1 1/2 hr
Proc & dry "	2 hr
Print test	1 hr
Make 3 prints @	1 hr
Proc & dry prints	1 1/2 hr
	7 hrs

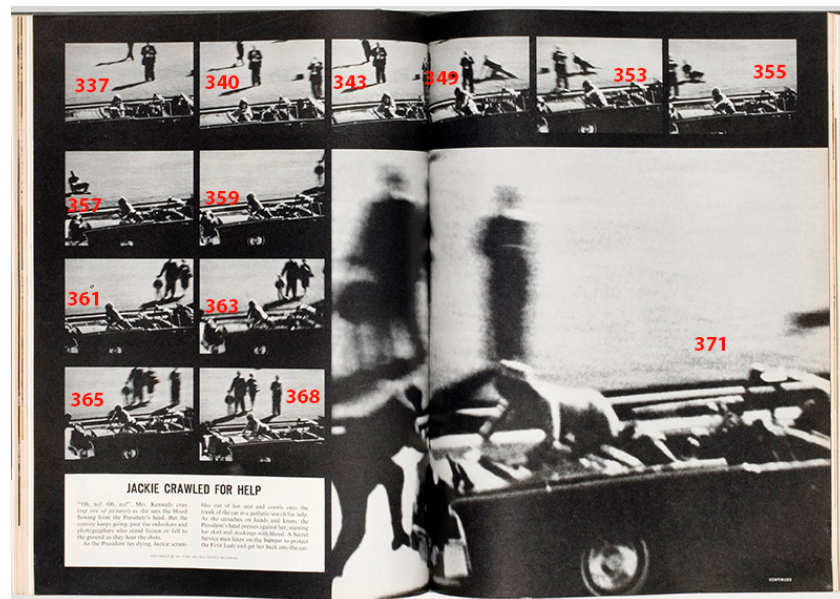
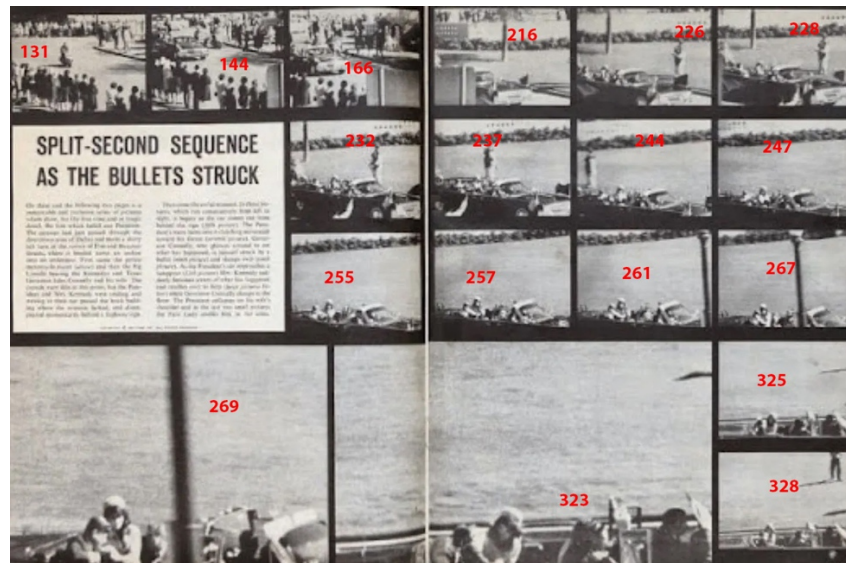
$\begin{array}{r} 18 \overline{) 39} \\ 36 \\ \hline 3 \end{array}$	$\begin{array}{r} 18 \overline{) 70} \\ 54 \\ \hline 16 \end{array}$	$\begin{array}{r} 3 \overline{) 24} \\ 6 \\ \hline 0 \end{array}$
$\begin{array}{r} 18 \overline{) 39} \\ 36 \\ \hline 3 \end{array}$	$\begin{array}{r} 18 \overline{) 70} \\ 54 \\ \hline 16 \end{array}$	$\begin{array}{r} 3 \overline{) 24} \\ 6 \\ \hline 0 \end{array}$
$\begin{array}{r} 18 \overline{) 39} \\ 36 \\ \hline 3 \end{array}$	$\begin{array}{r} 18 \overline{) 70} \\ 54 \\ \hline 16 \end{array}$	$\begin{array}{r} 3 \overline{) 24} \\ 6 \\ \hline 0 \end{array}$
$\begin{array}{r} 18 \overline{) 39} \\ 36 \\ \hline 3 \end{array}$	$\begin{array}{r} 18 \overline{) 70} \\ 54 \\ \hline 16 \end{array}$	$\begin{array}{r} 3 \overline{) 24} \\ 6 \\ \hline 0 \end{array}$
$\begin{array}{r} 18 \overline{) 39} \\ 36 \\ \hline 3 \end{array}$	$\begin{array}{r} 18 \overline{) 70} \\ 54 \\ \hline 16 \end{array}$	$\begin{array}{r} 3 \overline{) 24} \\ 6 \\ \hline 0 \end{array}$

BASED ON 18 FPS AS REPORTED IN LIFE MAGAZINE							
PRINT #	FRAME #	SECONDS 18 FPS	LIFE MAGAZINE		OTHER POSSIBILITIES		
			FRAMES ON WHICH SHOTS OCCUR	SECONDS BETWEEN SHOTS	① FRAMES ON WHICH SHOTS OCCUR	SECONDS BETWEEN SHOTS	② FRAMES ON WHICH SHOTS OCCUR
1	188	0	190	0			
2	198						
3	206	1					206
4	213				213	0	
5	217				29		36
6	222	224-2			FRAMES		FRAMES
7	225		74 FRAMES LATER				
8	226						
9	230						
10	239						
11	242	3			242	1.6	242
12	246						2.0
13	256						
14	257	260-4					
5	266		264	4.1	70		70
6	274	278-5			FRAMES		FRAMES
7	289						
8	290			2.7		3.8	3.8
9	291		48 FRAMES AFTER THAT				
10	292	296-6					
1	310						
2	311						
3	312		312	6.8	312	5.4	312
4	313						
5	314	7					3.1
6	322	332-8					2.7
7	334	350-10					5.8
8	384	386-11					

(Source: maryferrell.org)

Life - First Issue Photos

Life provided 31 black and white frames. Several of these are the same frames as were printed during the second NPIC event. I have done my best to identify each frame number below.



Life's “Dirty Dupe”

Rollie Zavada investigated the Sixth Floor Museum’s “dirty dupe,” which gives every indication of having been printed by Allied Photo for Life on the weekend of the assassination. He determined that the film bears marks indicating which frames would be printed in the first Life

issue, and that these marks directly correspond to what was actually printed. Further, as shown in the photo below, the dirty dupe is a copy of a double-8 format prior to printing. We can see the Zapruder family scenes overlying the assassination sequence. Finally, Zavada determined that this dirty dupe contained the entire sequence of frames, including those that were later spliced out of the extant film due to poor handling by Time-Life technicians. Rollie considered this discovery the death knell of any alteration thesis.