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BEFORE THE
ASSASSINATION RECORDS REVIEW BOARD

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In Re: :
:
PRESIDENT JOHN F. KENNEDY :
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- - - - - X

College Park, Maryland
Tuesday, July 16, 1996

The deposition of JOHN T. STRINGER, called for examination in the above-entitled matter, pursuant to notice, at Archives II, 6381 Adelphi Road, College Park, Maryland, convened at 9:55 a.m. before Robert H. Haines, a notary public in and for the State of Maryland, when were present on behalf of the parties:

APPEARANCES:

On Behalf of the Plaintiff:

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ALSO PRESENT:

DOUGLAS P. HORNE, Senior Analyst
DAVID R. MONTAGUE, Investigator
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Assassination Records Review Board

STEVEN TILLEY
U.S. National Archives

- - -

C O N T E N T S

EXAMINATION BY COUNSEL FOR
U.S. JUSTICE DEPARTMENT

WITNESS

John T. Stringer 3

STRINGER DEPOSITION EXHIBITS

MARKED

Deposition Exhibit No. 90	21
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[All exhibits retained by Mr. Gunn.]

P R O C E E D I N G S

Whereupon,

JOHN T. STRINGER

was called for examination by counsel for the U.S. Department of Justice and, having been first duly sworn by the notary public, was examined and testified as follows:

EXAMINATION BY COUNSEL FOR U.S. JUSTICE

BY MR. GUNN:

Q Would you state your name for the record, please?

A John Stringer.

Q Mr. Stringer, have you ever had your deposition taken before?

A I have not.

Q As I mentioned to you just before we started the deposition, that I will be asking questions to you in the deposition. All of the answers that you provide will be recorded by the court reporter.

We will send a copy of your transcript as printed to you, to give you the opportunity to make any changes to make the testimony more accurate. And we will then incorporate those

changes into the final version of the transcript.

The tape recording that is being made of the deposition will be kept in the Archives, as well as the copy of the transcript before your changes and the copy of the transcript after your changes.

During the course of the deposition, I will be doing my best to ask clear questions to you. If you don't understand the question or it's unclear, don't hesitate to ask me to rephrase the question or restate the question. Anything that's unclear, don't hesitate to stop me. And we can try and do it in some other way.

If you'd like to take a break at any time during the deposition, don't hesitate to say so. And that can easily be accommodated.

Mr. Stringer, you are under oath. And unlike in the telephone conversation that you and I had earlier, federal law pertaining to perjury would apply here. And, so, we ask that you give your best and most honest recollection to the extent that you can.

If you don't recall, then, you should say that you

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don't recall. But it's very important that we get as best a recollection as we can from you. Do you understand what I'm saying?

A Yes.

Q Mr. Stringer, were you present at any time during the autopsy of President Kennedy?

A Yes, I was.

Q What was your role generally at the autopsy?

A I took photographs of the body.

Q Is there any reason today that you would be unable to answer the questions that I'm going to ask you honestly, fully, and accurately?

A No reasons.

Q Were you ever previously under any kind of order or restraint from being able to talk about the autopsy?

A Yes, I was.

Q Can you explain, very briefly, what the nature of the order was or the circumstances that put you under the order?

A Well, I think it was the morning after the autopsy. We were gathered into the commanding officer's office of the

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Naval Medical School, who through the fear of God and everyone -- and he had a paper that we all had to sign that we would not talk to anyone about what had happened on that particular night.

Q Do you remember the name of the person who gave you the order?

A John Stover.

Q Did he say why you were being put under an order not to discuss the autopsy?

A Not as far as I can recall. He just said that it was a very important thing that we were not to speak to anyone about it.

Q Did he use the term "secret" or "top secret", in terms of the substance of what had happened at the autopsy?

A I think he did.

Q Which term did he use?

A I remember it as "secret". Whether it was "top secret" or not, I don't know.

Q Did Captain Stover say anything about orders coming from the White House?

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A I think he said it was orders from the Surgeon General.

Q Mr. Stringer, have you ever had a security clearance?

A Yes, I have.

Q Did you have a security clearance at the time of the autopsy?

A Yes, I did.

Q When is the last time, as best you recall, that you had your security clearance?

A Oh, I don't remember. I don't remember. It was on my card what I was cleared for. I know I had it when I went to Vietnam.

Q When was that?

A It was in '68 or something, I think.

Q Did you ever have access to classified information?

A Yes.

Q What was the highest level of security clearance that you had?

A I think it was top secret, I believe.

Q I'll switch the topic a little bit. Mr. Stringer, do you have any records in your possession that relate to the

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autopsy of President Kennedy?

A No, I do not. I had a copy of that thing that I had to sign at one time, but I don't know where it is now.

Q When you're referring to the thing that you signed, do you mean --

A From --

Q -- the order from Captain Stover?

A Yes, from Captain Stover.

Q As far as you know, you don't have a copy of that any longer?

A No. I had someone send me some copies of the pictures, which I sent back.

Q Do you remember who it was who sent you a copy of the pictures?

A Livingstone.

Q Was that Harry Livingstone? Does that --

A Yes. They were in black and white.

Q Mr. Stringer, have you spoken to anyone about the fact that you would be having your deposition taken today?

A Only my wife.

Q Would it be fair, then, to say that you didn't speak to anyone, other than your wife, about the substance of the deposition or anything about the autopsy?

A That's correct.

Q Have you ever received any instructions from anyone affiliated with the United States government about statements that you should or should not make regarding the autopsy, other than the order not to discuss the autopsy?

A No. I was -- At one time, I was told that I could talk to a Dr. Lattimer when I was under that order.

Q Do you remember approximately what time that was that you spoke to Mr. Lattimer -- Dr. Lattimer?

A No. It was when I was still in Bethesda. In fact, he came out there to speak to me.

Q It's my understanding that the conversation with Dr. Lattimer took place around 1972. Does that seem generally correct to you, or --

A It could be.

Q After the autopsy, did you ever speak to any of the physicians who were present at the autopsy regarding the

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autopsy?

A No. I don't think so.

Q So, for --

A I can't remember.

Q You don't remember, for example, ever speaking to Dr. Humes about the autopsy?

A No, I don't think so.

Q Do you remember speaking with anyone else who was present at the autopsy, other than the doctors, about the autopsy?

A Well, I had a corpsman there, but we never spoke about it.

Q Is the corpsman named Mr. Riebe?

A Yes, correct.

Q When is the last time you saw Mr. Riebe, approximately?

A Well, when he graduated from the photo school there. I haven't seen or heard from him since then. And that was -- that was soon after the autopsy, I believe.

Q So, that would be the early to mid '60s was the last

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time you saw Mr. Riebe; is that correct?

A Yes.

Q Do you recall that you and I had a telephone conversation a few weeks ago?

A Yes.

Q Other than that conversation, I'd like to find out what other times you have spoken to officials of the U.S. government about the autopsy.

And let me go back and ask, did you ever speak to anyone about the autopsy during the time that the Warren Commission was in existence?

A No.

Q So, you then never testified to the Warren Commission?

A No. That's correct.

Q Do you recall that in around 1966 you went to the Archives to review some of the autopsy material?

A Correct.

Q Do you remember speaking with anyone affiliated with the U.S. government about the autopsy between the time of the autopsy and the 1966 inventory?

A No.

Q After the 1966 inventory, what was the next time that you spoke to anyone affiliated with the U.S. government about the autopsy?

A I don't think I have ever spoken to anyone with the government about it.

Q Do you remember, in the late 1970s, there was a congressional inquiry called the House Select Committee on Assassinations?

A Yes.

Q Do you remember speaking with anyone, by telephone or in person --

A No.

Q -- affiliated with the House Select Committee?

A No.

Q Do you remember speaking with David Lifton -- Let me withdraw that.

Do you recall the name David Lifton?

A Yes, I do.

Q Do you remember speaking with David Lifton at or about

the time that you spoke with Dr. Lattimer?

A I don't remember when I spoke to David Lifton.

Q Do you remember speaking with him on the telephone?

A Yes, I do.

Q Mr. Stringer, could we go back and talk about part of your career for a couple of moments?

A Mm-hmm.

Q Did you graduate from college?

A No. I went to Maryland University.

Q You never received a degree from Maryland?

A No. That's correct.

Q What subjects did you study at the University of Maryland?

A I was in pre-med for a year, and then I went to the medical school and took medical drawing and photography.

Q Can you tell me what kinds of courses you would study for medical drawing and photography?

A Well, it was a course there. It was called Art As Applied To Medicine. And they had regular courses in drawing, and photography, and motion pictures. It was headed by a Dr.

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Clark. I was there for three years.

Q Just in a very general way, how many courses would you estimate that you took in medical illustration?

A Well, the first time -- the first year, I took gross anatomy with the medical students. We were on a cadaver. And after that, we went in to drawing -- in to basic drawing, and then in to medical drawing.

Then we went in to the photography, and making of slides and photographs in the operating room, and in the laboratory, and on patients pre- and post-operative.

Q During these courses, did you become quite familiar with terms of anatomy?

A Yes.

Q And did you obtain competence in medical illustration?

A Yes.

Q Could you tell me, just in a very general way, what medical photography is?

A Well, it's the illustration of medical cases, pre- and post-operative, for the teaching of doctors and -- not

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teaching, but to make a medical record of the patients, and also for teaching of doctors.

Q Does medical photography involve autopsy photography, as well?

A Yes, it does.

Q Other than the subject matter, which would be presumably closeups of portions of the human anatomy, how does the technical training for medical photography differ from other forms of photography?

A Well, basically, all of the photography is the same, but you have different uses. In medicine, you have to show the defect. In portrait photography, you get away from the defects.

Q Other than your training at the University of Maryland, did you have any other formal training in either medical illustration or medical photography?

A No.

Q What kinds of skills would you say would be required for a person to be a competent professional medical photographer?

A Well, you have to be able to take the blood and the guts. And, basically, that's about it, I think.

Q That would be the only kind of specialty that you would need for medical photography?

A Oh, no. Well, you have to be competent as a photographer.

Q After you attended the University of Maryland, what is the first position that you had in the area of medical photography?

A I went to -- it was Milwaukee, Wisconsin, to Columbia Hospital there, and set up a medical art and photo lab there. And that was in 1941, I think.

Q Was the Columbia Hospital affiliated with the U.S. government in any way?

A No, it was not.

Q So, you were a civilian at that time?

A That's correct.

Q What was your next position after the Columbia Hospital?

A After that, I joined the Navy.

Q Were you a medical photographer at the time that you joined the Navy?

A Yes, in art and photography.

Q Art and photography?

A Mm-hmm.

Q Is that around 1941?

A No, in '42. It think it was October of '42.

Q How long were you in the Navy?

A I was in the Navy till '49, I think it was. Then I got out and became a civilian, as the director of medical photography.

Q Now, is that at Bethesda?

A Yes; correct. At the Naval Medical School.

Q During the period 1942 to 1949, was your work in the area of medical photography --

A Yes, I was --

Q -- and illustration?

A I was officer in charge of medical photography.

Q Where were you in charge of medical photography?

A At Bethesda. Before that, I was in San Diego. I

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first came in the Navy, and went to Bethesda. I was there for almost a year. Then I went to San Diego, and set up a lab out there.

Q As of 1949, did the Navy have any photography school -- medical photography schools, other than at the Bethesda Naval Medical School?

A No, they did not.

Q So, then, you were the director of medical photography at the only --

A Yes.

Q -- facility that the Navy had for teaching medical photography?

A That's correct.

Q Did you, yourself, teach photography?

A Yes.

Q How long did you teach photography?

A Well, from the time I was there till the time I retired.

Q When did you retire?

A In '74. In February of '74. We also had chiefs there

that were also teaching. I was the director of them.

Q Do you have -- or could you give me a rough estimate of how many students you taught during the time you were at Bethesda?

A There was an average of four every six months, and sometimes there were seven. So, you go with that by about 30 years.

Q What other duties did you have as the director of medical photography, in addition to teaching courses?

A At Bethesda?

Q At Bethesda.

A Well, I was on a inventory committee, and just collateral duties that came up. But, basically, it was in charge of the photo lab.

Q Did you have any responsibility for taking autopsy photographs during the time that you were the director of medical photography?

A Yes.

Q Approximately, how many autopsies did you photograph a year?

A I don't know. Maybe -- It would all depend upon the case. If it was important, then they -- then it was photographed. I didn't do it all this time. We sent down a corpsman to do it. And it would maybe average one a week, I guess.

Q Would it be fair to say, then, that you had a significant amount of experience in autopsy photography as of 1963?

A Yes.

Q Do you know if anyone in the Navy who had more experience with autopsy photography than you did, as of 1963?

A Not as far as I can know.

Q Mr. Stringer, have you ever received any citations or awards for quality of your photography?

A Well, for -- I mean, just letters of commendation. And when I retired, I got a pin -- or whatever it was -- for outstanding service or something.

Q Mr. Stringer, during the course of the deposition, I'm going to show you certain exhibits that I'd like to ask you some questions about.

The numbering of the exhibits corresponds not to simply the deposition that we're doing today, but to other depositions. So, the numbers will not appear to you to be in any kind of sequence.

[Deposition Exhibit No. 90 marked for identification.]

BY MR. GUNN:

Q The first one I'd like to show you is number MD 90. And I'd like to ask you if you have previously seen that document?

MR. GUNN: I will state for the record that it's a document that appears on its face to have been dated May 2nd, 1957. And it is marked Exhibit MD 90 for this deposition.

THE WITNESS: It brings back a lot of memories.

BY MR. GUNN:

Q Do you remember having seen this document before?

A No, I have not. I don't remember seeing it.

Q Do you know who R.C. Richardson is?

A No, I don't remember him. No.

Q I'd like to read one portion of this, and then ask

you about whether this is a reasonably accurate description of the kind of work that you do. And the portion I'll be reading is the last third of the very first paragraph on the first page, beginning:

"In addition, since the field of color photography is an ever-changing science, it is necessary for Mr. Stringer to carry on a continuous training and research program, in order to keep the medical photography school abreast of the most advanced photographic procedures. His photographs of the various anatomical structures of the human body, body cavities, as well as fundus lesions of the human eye are outstanding examples of the photographer's art. Much of the photographic work required in compiling Volumes 1 and 2 of the Color Atlas of Pathology was accomplished by the medical photography department under the supervision of Mr. Stringer, and he is given credit for this work in the forward of Volume 2, which, together with Volume 1, are unique in the field of pathology."

Just a couple of questions, if I could, about that passage.

Would you say that it would be accurate that it's

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important -- or it was important for you in your position to carry on continuous training and research programs in the developments in photography?

A Yes.

Q And were some of your works published in the Color Atlas of Pathology?

A Yes.

[Deposition Exhibit No. 91 marked for identification.]

BY MR. GUNN:

Q Mr. Stringer, let me show you another document, which I hope brings back some fond memories for you.

A Frank Kruez.

Q The document that you've been handed is marked Exhibit MD 91 for this deposition. It's dated on its face February 15th, 1962, to Mr. John T. Stringer from Commanding Officer, National Naval Medical Center.

Mr. Stringer, have you previously seen the document that's now marked Exhibit 91?

A I think I have seen this one.

Q Is this the kind of document that you were referring to when you stated that letters had been put into your file?

A Yes.

Q Could you tell me who F.P. Kroitz is, please?

A Kruez?

Q Kruez.

A He was the CO of the Naval Medical Center. He was an admiral. He was an orthopedic surgeon. And I used to take pictures for him when he was in surgery, when he was a captain.

Q So, Admiral Kruez was, himself, aware of your own talents by virtue of his having worked with you in --

A Correct. And on some of these other ones, like on the balloon thing, I went with a Captain Barr on that.

[Deposition Exhibit No. 92 marked for identification.]

Q Mr. Stringer, let me show you one additional document, marked Exhibit 92, which appears to be on its face -- and I'll ask you if this is correct -- an application for federal employment that you may have signed. But that's a question I will ask you.

The first question for you is, have you previously seen the document that is now marked Exhibit No. 92?

A I guess, I have.

Q Is that your signature on the last page?

A Yes.

Q Previously in the deposition you mentioned that you went into civilian work in 1949. Do you recall that?

A Yes, I think so.

Q Do you see the date on the application on the first page, which appears to be 6/23/49?

A Yes.

Q Does this help -- does that help refresh your recollection as to whether this may have been an application that you filled out for civilian employment in 1949?

A I guess, it was.

Q Could you turn to the third page of Exhibit No. 92, and look at the portion where it refers to education, under number 18 on the application?

A Mm-hmm.

Q As you look through that now, does everything on

section 18 appear to you to be accurate?

A Now, section 18; is it?

Q Yes, referring to education -- the portions that we discussed just a few moments ago.

A I guess. I don't -- Yes, I guess.

Q It refers to moulage and moulage prosthesis.

A Correct.

Q Could you explain what that is, very briefly?

A A moulage is where you take a copy of the body -- we used to do it with plaster -- and then make a model for it. Exhibits. They used to make artificial ears out of moulage.

And we did -- oh, when they first did the operation on the hip, we went into the morgue and made a cast of it. And then we made a -- just modeled that, and then colored it out.

Q Okay.

A In fact, there's been several books written on moulage. I think it's gone by the wayside now.

Q If we can go back for a moment to the teaching that

you did at Bethesda, were there any concepts or points that you attempted to teach your students regarding any particular difficulties related to medical autopsies -- photographing autopsies?

A What do you mean by that?

Q Was there anything different that you would have stressed or tried to teach the students regarding autopsies that would have been different from any other form of medical photography?

A Well, they should be identified -- the autopsies -- by number. And there are different angles you have to take, to show the defect. Generally, the doctor tells you what to take.

Q Anything else that you can think of that would be of particular importance for autopsies?

A Well, these people that came in, they were trained as corpsmen. And they were not photographers. We had to teach them photography -- basically, the medical training they've had as to some anatomy and things like that.

So, we tried to show them the basic -- It was only a six-months course. We showed them the basic facts of

photography as applied to medicine.

(See attached curriculum for medical photography/school.)

Q I'd like to go back to some of the things that you just mentioned. When you said that the autopsy should be identified by number, what did you mean by that?

A Well, by the autopsy number.

Q And how would a body be identified by number? I don't mean, how do you get the number? But how is it you identify the body?

A Each body as a autopsy number, A so-and-so. And we had a little ruler that you put the number on, and then put that in part of the picture.

Q So that when the photograph was exposed, the identification number would be next to the deceased?

A Correct.

Q What would the purpose of doing that be?

A For identification.

Q So that there wouldn't be any question about whose body was in the photograph; is that fair?

A Correct. Yes.

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Q Is there any other way that the decedent would be identified during the course of taking autopsy photos?

A Well, we had a thing where you could open up the cassette and put the number in on it.

Q When you say "open up the cassette", you mean of the camera?

A The film holder.

Q The film holder.

A And have it identified by the number.

Q And how did that work exactly? Did you have a tape with the number on it, and put it on the film, or some other --

A No. You had a -- Yes, you had a tape there where the light came through it. And then it put it on the film.

Q So that the film would actually be exposed to show the number?

A Yes, on that particular part.

Q Is there any other way that there would be an identification in the photography?

A Well, we had a log, where each of the jobs was given a number. And that was written in the log; the name, the

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diagnosis, the doctor that ordered it, the autopsy number or the surgical number. And that was written in a log every day.

Q Did the log contain a listing of the number of photographs that had been taken at the autopsy?

A Correct.

Q Where was that log maintained?

A In the office of the photo lab.

Q Would the log identify the type of film that was used in the autopsy?

A Yes.

Q Did the log identify the type of camera that was used in the autopsy?

A No, because at that time we only used the four-by-five Graphic view camera. So, we knew what was being taken. If it were just movies, then it was written in there that it was done by motion picture.

Q Did you, at some time, take motion pictures of autopsies?

A I don't remember taking any autopsies.

Q Did the log that was in the photo lab have a particular

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name, other than just "log"?

A On the front of it, it said "log".

Q If we were to try to identify that log or find the log, is there any term that you could think of as how that might be identified?

A Well, what we used to do -- we used to put them in the archives, but I don't know what they've done in the last 23 years. But that's not the Archives here. That was at Bethesda.

Q So, the archives at the Bethesda Naval Medical Center would be the place to look for that, you would guess?

A I would guess.

Q For something from the 1960s?

A [Nods head up and down.]

Q Is there any other way that the decedent would be identified by number or any other unique identifier, in addition to what you've already mentioned?

A Nothing.

Q You mentioned the three different ways that there would be some identification or record of the decedent by number.

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Was it a standard practice in 1963 to record all of those for autopsies that were being performed at Bethesda?

A Unless they were told not to do it, yes.

Q That was standard procedure as of 1963?

A Yes, on all of the specimens in the lab. They used to bring some up from the morgue, and then do them in the lab.

And they would put the number on it with a ruler.

Q So, these then -- the photographs would be not only of the body of the deceased, but any sections that had been taken --

A Correct.

Q -- or any body parts?

A Correct.

Q All of them would be identified by the number?

A Yes.

Q After the photographs were taken or exposed, in the ordinary course what would happen to those photographs from the autopsies?

A They would be sent to our lab, and they would be then taken out of the film holders and then processed. If it were

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black and white, they would be done in the black and white lab.

If they were color, they would then go to the color lab.

Q And you had labs at Bethesda that could handle both black and white, and color?

A Correct.

Q After the photographs had been developed in the lab, would the fact that they had been developed in the lab also be recorded in the log that you mentioned earlier?

A Yes. In other words, this chit that we had on each of the jobs had on there what was taken in black and white, how many prints were made, if they were black and white or color. And then it would also say who did it.

Q What happened to the photographs after they had been developed?

A They were --

Q Would they be kept at the photo lab, or sent somewhere else in Bethesda?

A The photographs were released to the doctor for the patient's record and the negatives were filed in the photo lab office. And then when they got full, then they were sent to

archives. In other words, we could only keep so many.

Q Were new folders or new files opened for each autopsy that was performed at Bethesda?

A Each job had its own number and file.

Q Were copies of the photographs ever sent to other patient files or some other place at Bethesda or elsewhere?

A Well, the doctor got all the prints. In other words, he signed for the prints. And the negatives were filed in the photo lab. In other words, we didn't file any prints.

Q Okay. So, then, the print of the -- taken from the autopsy would be sent to the doctor, who may or may not put it in the patient file?

A That's right, yeah. The doctor picked them up in the photo lab and signed for same.

Q Okay.

A In other words, they were supposed to go into the patient's file.

Q Okay.

A And he signed for them when he picked them up.

Q Earlier you had mentioned some things that you

taught -- you particularly taught your students. And we've just been talking about the identification process.

The second one that you mentioned was that you needed to teach the students about the angles that would be taken -- viewing angles for the autopsy. What did you mean by that?

A Well, if it were inside the body, you had to have -- had to show them how to light it and what they wanted, if it were a liver, spleen, kidney.

Q Did angles come into play in showing wounds or injuries of a person who may have died of trauma?

A Yes.

Q What kinds of angles would you typically teach students should be taken for traumatic injuries to the body?

A Well, it's mainly done in shadow and lights.

Q Would it be standard practice to take a picture of the entire body, then a mid photograph showing perhaps the torso, and then a closeup of a wound of entrance, or a knife wound, or something of that sort? How would that work?

A Well, it depended upon what the doctor wanted. But,

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basically, in a trauma, you would shoot a picture of the whole body, to show what was there.

Q And was it standard practice to show closeups of a wound of entrance, whether it's a knife wound or a bullet wound?

A Well, here again, it would depend upon what the doctor told you to shoot.

Q Okay.

A Basically, you are working for the doctor, what he wants. Except when he sends a patient to the lab. And then, on the chit, it tells you what he wants. But when you're in the operating room, or in the morgue, or something, you're basically under his control.

Q Okay. You previously mentioned that, at Bethesda, you had a four-by-five camera; is that correct?

A Correct.

Q What kind of camera was the four-by-five that you had?

A It was a Graphic, G-r-a-p-h-i-c. A Graphic view camera.

Q And is Graphic a brand name?

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A Yes. Was that a monorail camera, or a field camera?

A It was on a monorail that you focused back and forth. You had the different lenses for magnification.

Q Now, if that's on a monorail, I assume that it would be somewhat heavy; is that correct?

A It's on a tripod.

Q So, it's on a tripod?

A It was mounted on a tripod, on a three-wheel Salzman tripod.

Q In the area of 1963, did you ever use a medium-format camera at autopsies?

A No. At that time, we were in the process of changing from a four-by-five to 35 millimeter. And we were -- the commanding officer wouldn't let us purchase any more four-by-five film, because we were in the midst of buying the 35 millimeter cameras and the films.

Q What I'd like to do, if we could, is go through the different formats of cameras: 35 millimeter, medium format, and view cameras. Just get a very brief description about the differences among those, so we can understand what's happening.

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With the 35 millimeter camera, that would also be called a small-format camera --

A Yes.

Q -- is that fair?

A Hand held.

Q Hand-held camera. And that's the kind that is most typically used by people today?

A At the present time, yes.

Q How does a medium-format camera differ from a 35 millimeter camera, just in a very general --

A You're talking about a 120. It's the size of the film.

Q Size of the film.

A And they are also roll cameras -- I mean, roll film.

Q When you refer to 120, what does that mean -- for the film?

A It's the size of the film. Like a 35 millimeter, 120.

Q Is that about two and a quarter inches?

A I think so.

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Q Is that about what it is? And it would be fair to say, I assume, that a view camera is the large-format camera?

A Yes. And we had a four-by-five view camera, a five-by-seven back, and an eight-by-ten. I forget the name of the eight-by-ten, but it also had a five-by-seven back on it. And it was a very expensive camera.

Q Did you ever use the five-by-seven or eight-by-ten back cameras for autopsies?

A No. We used that generally for portraiture.

Q Could you explain, in just a very brief way, how the four-by-five camera works -- the Graphic view camera that you had?

A Well, you have a ground glass, where you focus on that. And you have the patient or the body -- whatever it is. And you're on a tripod. And you can move the tripod, or you can move the camera. And, basically, it was very cumbersome, but that's the way it was years ago.

And then, also, we used four-by-five speed Graphics, but basically for public relations. That was with the big flash and all.

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Q Okay. The speed Graphic camera would be easier to use from hand-held positions --

A Yes.

Q -- is that right?

A Correct.

Q So, both the speed Graphic and the Graphic view camera are both four-by-five, but one of them is much larger and more cumbersome than the other; is that right?

A That's correct. Or their backs -- Maybe the four-by-five speed Graphic is a little bit larger than the , but -- It was heavy, but you could hold it up to your eye; where the view camera had to be on a tripod.

Q Is the speed Graphic the kind of camera that we typically think of in old movies with --

A Yes, PR work.

Q -- with the press person taking photographs?

A That's correct.

Q Jimmy Olsen and Superman.

A Yeah, with a big flash bulb in it.

Q Okay.

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A And then after that, they came out with the electronic flash -- the speed flash.

Q Was there any way of using 120 film in a Graphic view camera?

A You could have a back on it, yes.

Q A back that would hold a roll film?

A Yes.

Q Did you have any backs that would hold roll film in the photo lab in Bethesda around 1963?

A I believe we did.

Q Did you ever use that back that would hold 120 film during autopsies?

A I don't think so.

Q Now, you previously used the word "cumbersome" to describe the Graphic view camera, and said that you needed to hold -- needed to have a tripod in order to hold it.

If it is larger, heavier, more cumbersome, what would be the purpose for using a Graphic view camera in an autopsy?

A Well, at that time, it was the only -- the one available that was good, and that's all we had.

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Q Do you need more light for a Graphic view camera than for 35 millimeter?

A Oh, yes.

Q So, it needs more light, as well?

A It needs more light, yes.

Q What about the quality of the image from a four-by-five versus a 35 millimeter in 1963. Did one of them provide a better quality image?

A I think a four-by-five did, because -- Well, now, the films have become much better. But, back in those days, a four-by-five film was good.

Q For a small-format camera, usually a 50 millimeter lens is considered to be standard or normal. Does that seem fair? Does that make sense to you?

A In medicine, it was a 55 millimeter.

Q Fifty-five millimeter lens for a small-format camera?

A Yes.

Q For something that would be -- for a lens that would be standard or normal for a large-format camera, what would the millimeter of the lens be?

A I think, about 50 millimeter.

Q For a Graphic view camera, what about a lens that would be a wide-angle lens? What would be the millimeter of the lens?

A Well, we had 28 millimeters. We had a series of lenses that we could choose from.

Q During an autopsy, would you change the size of the lens as you were taking photographs?

A Very seldom. You would move the camera back and forth.

Q So, would you, in the ordinary course, apply or use the standard or normal lens during an autopsy?

A Correct.

Q Typically, how many films or sheets did the back of a four-by-five camera hold?

A Two, one on either side. You had to change it around to put it -- to take the other one.

Q Was there something called a press pack that you're familiar with?

A Yes. There was a press pack that could take 12

exposures, I think.

Q During autopsies, would you ever use a press pack?

A No, not that I know of. In fact, the press pack, I don't think had the color film. That was all black and white.

Q Would it be standard practice in 1963 to have autopsy photographs all in color?

A Generally, they were done both. Color and black and white.

Q When it was done in black and white, would you use a press pack or just the back that would hold two?

A No, just the back that would hold two.

Q Did the photo lab in Bethesda in 1963 have any Calumet cameras?

A I believe so. The Calumet is also called a graphic view type camera.

Q Were those ever used during it? Were those ever used during an autopsy?

A Probably so. I don't remember.

Q What would be the reason for using a Calumet versus a Graphic view camera, or vice versa?

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A Basically, they're the same. Like a Ford and Chevrolet, I mean.

Q It was your personal preference, though, then to use the Graphic view camera? Is that fair, or some other explanation?

A No. When I used it at the autopsy?

Q Yes.

A I used the camera that was on the tripod.

Q That's what you would always use?

A Yes, the camera that was on the tripod.

Q Okay. Does that mean that -- Well, could the Calumet camera go onto the tripod?

A Yes.

Q Okay. So, in some instances, there may be the Calumet; and you would use that. And some instances, the Graphic; and you would use that.

A That's correct.

Q Did the photo lab have a Graphlex camera in 1963?

A Yes. You mean the kind you look down into?

Q Yes.

A Yes.

Q Approximately --

A But it was never used.

Q Okay.

A It was used before that. It was an antique.

Q Approximately, how many different four-by-five cameras were used at the photo lab around 1963?

A The speed Graphic, you're talking about or --

Q Yes, including the speed Graphic.

A Each of the students had a speed Graphic outfit that they carried for their own use while they were there. And, basically, the numbers that we had, I don't remember.

Q Other than the speed Graphic cameras that were used by the students, approximately how many other large-format cameras were available around 1963?

A There was the one eight-by-ten that had the five-by-seven back on it. And there were probably two just four-by-five, because we always kept the one in the lab.

Q Are you familiar with a camera named Burnhall?

A No.

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Q Okay. Did the photo lab have any medium-format cameras around 1963?

A I think we had a 120 there. We had it, basically, for the school.

Q Was that a Mimiya flex; do you recall?

A We had some, yes, Mimiya flexes there.

Q Do you -- Did you have any Hasselblads?

A No, we wish we did.

Q Any other medium-format cameras that you remember having there?

A Yeah, Mimiya we had. I remember that now. And then the 120, I think it was. But then after that, we went to the Nikon. But that was after that.

Q The Nikon was a 35 millimeter --

A Correct.

Q -- or a medium format?

A No, it was 35 millimeter.

Q Okay. Could we switch from cameras now and talk a little bit about film?

A Mm-hmm.

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Q You mentioned that you would -- it would be typical to take black and white, as well as color film during an autopsy.

And that it would typically be the two sheets of black and white that would be used. What kind of black and white film was used around 1963?

A Panatomic X rings a bell. I don't remember, to tell you the truth.

Q And that would take a negative image --

A Yes.

Q -- is that right?

A The color film was basically a positive image, because it was used as a slide generally.

Q But the black and whites would always be made into prints, and not used --

A Yes. Yes, they're for publication, because generally they didn't have color reproduction, so they used black and white.

Q Do you recall the kind of color film that was used around 1963?

A Kodachrome, it was. Kodachrome.

Q Kodachrome or Ektachrome?

A I think it was Koda -- I'm not sure, to tell you the truth. I think it was Kodachrome, though.

Q Did the lab have the capability of processing Kodachrome film in 1963?

A Yes.

Q What kind of equipment -- and I mean this in just a very general way -- was necessary for processing Kodachrome film in 1963?

A You had to have a -- It was a Fisher lab set up. It had to be temperature controlled. The room was air conditioned and temperature-controlled solutions.

Q Was Kodachrome film much more difficult to process than Ektachrome film in 1963?

A I don't think so.

Q In autopsy photography, did you ever use color negative film around 1963?

A I don't think so.

Q Could the 120 film be both -- or either color or black and white?

A Yes.

Q When you would use the 120 film, did you generally use color, or black and white, or was it just depending on the particular case?

A There wasn't much color used with it, I don't think.

It was basically a camera we just had there. I don't think it was used for many professional jobs. I think it was primarily teaching. Now, we had also the back that fit on the four-by-five.

Q When you would put the 120 film back on a four-by-five, did you typically use color, or black and white; or it just would depend on the case?

A I think it was probably black and white. And it was mostly for identification pictures, I think. I don't think it was used that much for medicine.

Q Okay. What I'd like to do is to take a short break now, and I'd like to show you a document which I'll identify for you. And you can take some time to take a look at it.

I'm going to ask you if this -- if the document helps refresh your recollection about any contacts that you may have

had with the House Select Committee on Assassinations?

And take your time to read it.

A Okay.

Q Though you don't need to read it word for word, you're welcome to do so, if you wish.

MR. GUNN: The document is marked Exhibit No. 19. And it appears on its face to be a memo to the file from Andy Purdy, dated August 17th, 1977. It is a 17-page memorandum, and I would like to draw Mr. Stringer's attention particularly to pages 9 through 17 of the document.

We'll take a short break.

[Recess.]

BY MR. GUNN:

Q Mr. Stringer, have you had an opportunity to look through Exhibit 19?

A Yes.

Q Does the exhibit help refresh your recollection as to whether you ever spoke with people on the House Select Committee staff?

A I don't remember speaking to them.

Q Do you recall ever having seen the document before that's now marked Exhibit No. 19?

A No, I've never seen it.

Q After 1966, regarding what you previously testified that you had gone to the Archives to make an inventory, have you ever seen the autopsy photographs at the Archives at any point after that?

A I have not. Not that I can recall.

Q In the document marked Exhibit 19, it refers on page 14 to a visit that a Mr. Stringer and Jim Kelly and Colleen Boland took to the National Archives. Does that help refresh your recollection as to whether you ever went to the Archives?

A It does not. I don't remember it.

Q As you're sitting here today, does it seem to you to be very unlikely that you went to the Archives; or you just have no recollection, one way or the other?

A I don't think I went. I don't have any recollection of it. And after '77, I was living in Vero Beach. It does say that I was staying with my daughter. Whose name is wrong here. It's R-u-s-k.

Q Mrs. Rusk, rather than Mrs. Ross?

A Rusk. I certainly don't remember going to the Archives with these people. I don't know how I would have gotten there.

Q Do you believe that if you had gone to the Archives in 1977 to look at autopsy photographs that you would probably remember that, as you're sitting here today?

A I would think I would.

Q I'd like to turn now to the autopsy of President Kennedy and ask some questions about that. As you're sitting here today, do you recall whether you took any black and white photographs at the autopsy?

A To tell you the truth, I don't remember. But we should have, if we didn't. I think we saw some negatives when we went in '66 -- some black and white negatives. But, generally, the film holders have on it whether they're color or black and white.

Q In the autopsy of President Kennedy, was there anyone else present taking photographs in addition to yourself?

A No.

Q You have previously mentioned the name of Mr. Riebe.

A Correct.

Q Do you recall that?

A Yes.

Q Do you have any recollection as to whether Mr. Riebe took any photographs during the autopsy.

A Mr. Riebe had a camera. We thought it was an occasion, and that we might take some pictures of some of the people in the room. And one of the FBI agents -- or CIA, whoever it was -- saw the camera, and he took the film out of the camera before there was any exposures made.

Q When he took the film out of the camera, did you see him take the film out of the camera, or did you hear about that?

A I heard about it from Riebe.

Q Okay. Was it your understanding that the film had been exposed to light?

A Correct.

Q Now, if a film is exposed to light, would it be something like translucent or transparent, or would it be black, if it were subsequently developed?

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A It would -- I mean, if it were developed, it wouldn't show anything.

Q It wouldn't show anything. But would the film be dark, or would it be clear?

A It should be clear. There's no exposure.

Q Do you know what kind of camera Mr. Riebe had at the autopsy?

A It was a 120. I don't know what -- I don't remember the name of it.

Q Are you familiar with the name of Mr. Robert Knudsen?

A Knudsen. A doctor?

Q White House photographer.

A Not that I can recall, no.

Q Do you ever recall meeting with anyone who was a White House photographer anytime during the Kennedy or Johnson administrations?

A Meeting? Not that I --

Q Meeting, or knowing, or conversing with any White House photographers.

A I know they had a photographer at the White House.

But I don't remember that, no.

Q Is the name Knudsen familiar to you at all?

A I knew a Dr. Knudsen. But if I ever met him, I don't remember.

Q Okay. In addition to Mr. Riebe, was there anyone else at the autopsy who had a camera that you recall?

A None at all.

Q If there had been someone else at the autopsy with a camera, do you believe, as you're sitting here today, that you would recall that?

A Yes. If he had a camera, he couldn't have taken a picture there anyway.

Q Other than Mr. Riebe, was there anyone else at the autopsy who was assisting you in taking photographs?

A No.

Q What kind of lighting did the morgue at Bethesda have, other than any artificial lighting that you would have brought in?

A It had florescents, I believe, in the overhead. And then it had a light over the table.

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Q Was the lighting that was normally in the morgue at Bethesda sufficient for taking autopsy photographs?

A No.

Q What did you take with you to the autopsy?

A We had speed lights.

Q Can you explain, briefly, what a speed light is?

A Well, it's like a flash. And you press it along with the camera. It's synchronized, and exposes it.

Q Okay. Did you take any other kind of lighting with you, in addition to the speed lights?

A No. Now, these were mounted on a stand, and they had rollers on them.

Q Approximately, how many speed lights did you take with you?

A Two.

Q Was that standard procedure, to have two speed lights?

A Yes.

Q Were the lights always behind you when you were taking photographs?

A On the side of the camera.

Q On the side. Were speed lights ever called floodlights?

A No. A floodlight would be an incandescent lamp. That would be hot. Now, that's what we just used to use before the speed lights came into effect.

Q The speed lights were in existence in 1963?

A That's correct.

Q Could you look at the top of page 10 of the document marked No. 19, please?

Will you look on the top paragraph of the last sentence, which reads, "He said there were probably floodlights used."

Do you see that at the top of the page?

A Yes.

Q Would it be your understanding that that statement is inaccurate?

A Yes.

Q By the way, with respect to Exhibit No. 19, do you have any understanding or idea of how that document might have come into existence, or why there would be references to a Mr.

Stringer?

A No.

Q Does it surprise you to see Exhibit 19?

A Yes, it does. Although, there are things in there that are true.

Q Without your answer to this being necessarily exhaustive, are there other things that stood out in Exhibit No. 19 as being incorrect? Is there anything that you now recall that seem to be incorrect?

A I don't know.

Q I'd like to show you a document that has been marked as Exhibit MD 80. Could you take a look at that document and tell me whether you've ever seen that previously?

A Yes. I, evidently, wrote that; yes.

MR. GUNN: I'll state for the record that on its face Exhibit MD 80 appears to be a letter, dated September 11th, 1977, from Mr. John T. Stringer, Jr. to Mr. Donald A. Purdy, Jr.

BY MR. GUNN:

Q Mr. Stringer, do you have any recollection of having

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written the letter?

A I guess, I must have. But that was in 1977. I don't have a copy of it.

Q As best you can tell, is that your signature --

A Yes.

Q -- at the bottom of the page?

A Yes, I would say it is. Yes.

Q Does the letter help refresh your recollection about any contacts, even through writing, that you may have had with the House Select Committee on Assassinations?

A Well, evidently, this was from them, but -- But I don't even -- I mean, this is bringing back memories, but I don't remember --

Q Does Exhibit No. 80 refresh your recollection as to whether you may have met with anyone on the House Select Committee staff?

A I don't remember meeting with anyone on the House Committee staff, no.

You mean physically, face to face?

Q Yes.

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A No.

Q Do you recall going to Washington at any time during 1977?

A I generally went up to see my kids, yes. But I don't remember going down with anybody to see the pictures.

Q In Exhibit 19, there are a couple of references, which I have recorded as being on pages 11 to 12 and 16, that state that you did not take color photographs -- excuse me -- you did not take black and white photographs at the autopsy. Are those statements correct or incorrect?

Although, on pages 11 to 12, it's right at the end of the page.

A Well, I don't know whether I did or not, but I think I did when I see all this.

Q You think that you did --

A Took some black and white.

Q When you say "see all of this", what are you referring to?

A Well, seeing what was said back in those days.

Q You're referring to Exhibit 19?

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A Well, I am referring to some of the other things that were said that there were black and whites taken.

Q Okay.

A If we had the chit from the thing, it would say how many films were taken.

Q Do you recall having filled out the chit with respect to the autopsy of President Kennedy?

A I think so, yes.

Q Could you look at the top of page 16?

A Yes.

Q The first full sentence, which I'll read for the record. "He said in the general autopsy he took only color photo --" Excuse -- Let me try that again.

"He said in the general autopsy he only took color photographs." Do you see that at the top of the page?

A Yes.

Q Is that a correct statement as to what you did during the autopsy?

A I actually don't remember, but we generally took black and white and color at the same time. Now, if we have black

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and white negatives, then, we probably took it. But, then, you can also take black and white negatives from a color print.

Q When you say "we" took them, who do you mean by "we"?

A I. Excuse me.

Q Could you describe for me how the photography took place at the autopsy of President Kennedy? And maybe if we can just start out by, were you present in the morgue when the body arrived?

A Yes, I was in the morgue when the body arrived.

Q Prior to the time the body arrived, had you taken any photographs?

A No.

Q When did you first start taking photographs?

A After they had finished the X-rays, and put the X-rays on the view box, and interpreted them.

Q Do you remember approximately how much time there was between the time that the body was taken out of the casket and you began to take photographs?

A Oh, it must have been more than an hour by the time they took the X-rays. And they had to develop them, and bring

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them back down.

Q Do you recall what kind of casket the body arrived in?

A It was a metal casket.

Q What color was it?

A I think it was sort of a brownish.

Q Do you remember what kind of lid it had?

A One that opens.

Q On hinges?

A Yes.

Q What was President Kennedy's body wrapped in, if anything, when it arrived?

A It was wrapped in two sheets; one around the head, and one around the body.

Q These were cloth sheets? Plastic sheets?

A They were just like off of the bed, hospital sheets.

Q Okay. Once you started taking photographs, did you take all of the photographs all at approximately the same time, or did you take photographs throughout the autopsy?

A It was throughout the autopsy.

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Q You mentioned previously the photographs were in two to a pack; is that right?

A Yes.

Q When you --

A To a film holder.

Q To a film holder. When you pulled out the film holder from the camera, what did you do with it?

A Held it in my hand, because -- It's silver when it's not exposed. And then when you expose it, then you put the black side in. Then you take it out, turn it over, and put the other side in.

Q Okay. And when you had the film holder in your hand with exposed film, what did you then do with the film holder?

A I gave it to the agent or to Riebe -- to someone, and they took it. And they put them in a box, because they did not want anybody else to have them.

Q When you say "they", you're referring to --

A Either Secret Service or CIA, whoever it was. They said that's what we were to do.

Q Okay. Did anyone show you any identification, so

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you would have known whether it was Secret Service or any other agency?

A No.

Q They were wearing civilian clothes?

A Wearing civilian clothes. And I believe Dr. Humes and Dr. Stover said to do what they wanted.

Q Do you recall at any point taking just one of the sheets -- or exposing one of the sheets in a holder, and not exposing the other sheet?

A Never.

Q That wouldn't have been your practice? Just to do one side --

A No.

Q -- and then hand it to them. And so, roughly, you would estimate that there would be two sheets that had been exposed for each holder; is that right?

A For each holder.

Q Did you alternate between black and white sheets, or did you take all color and then black and white? Do you have any recollection?

A No, you'd have to alternate.

Q Did you take any exposures that would show the full length of the body of President Kennedy?

A Yes.

Q So, it would be from head to toe?

A Yes.

Q From the side?

A From above.

Q From above?

A Shooting down.

Q Okay. Did you take any that would take the full length of the body from the left side or the right side?

A I don't remember.

Q Is it difficult, with the size lens that you have, to take a photograph of the entire length of the body in the room -- in the morgue?

A Well, you get back far enough, you could do it. Yes.

Q So, that didn't present any particular difficulties?

A No.

Q Did you take any photographs of the head before the

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scalp was pulled down?

A Yes.

Q Did you take any photographs of the head after scalp had been pulled down or reflected?

A Yes.

Q Did you take any photographs of the body before Y incision?

A Yes.

Q Did you take any photographs after there had been a Y incision?

A We took pictures of the insides, yes.

Q What kinds of pictures did you take of the insides?

A What they told us to take.

Q Do you have any recollection now as to what those shots would have been?

A Well, there was some in -- an anterior shot up around the neck, and down around the adrenals.

Q Did you take any photographs of organs after they had been removed from the body?

A Not that I can recall, no.

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Q Did you take any photographs showing the inside of the cranium?

A After the brain was removed?

Q Yes.

A I don't remember. I know we did with the brain in there. It seems to me, we did. It's vague.

Q Did you see metal or any other kind of probes being used during the autopsy?

A Yes.

Q Did you take any photographs with probes in the body?

A Not that I can recall.

Q Were any probes put inside the cranium that you recall?

A I don't think so. I think it was primarily in the neck area.

Q Was the probe put into the neck, or did it come out of the neck?

A It was put into the back part.

Q The back of the body. And then did the probe come out the neck?

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A No.

Q So, when you're referring to the neck, you're referring from behind?

A From behind.

Q Did you take any photographs with the President lying on his -- of the President lying on his back?

A Yes.

Q Did you take any photographs with the President lying on his stomach?

A I think so.

Q Did you take any photographs with the President in a seated position?

A Yes. From the back.

Q Would his body then have been, roughly, at a 90 degree angle with his --

A Well, a little bit less than 90; yes. But it was held up.

Q Basically, his trunk would have been vertical --

A Yes.

Q -- with his legs still straight?

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A Correct. Correct.

Q Do you remember what you were photographing when the President was in a seated position?

A Some things on the back. Some openings sort of.

Q On the back of his -- in the back of his head, or the back of his body -- his torso?

A Well, from the neck down.

Q Neck down.

A Below the neck.

Q Did you, yourself, take any roll film out and expose it during the course of the autopsy or --

A No.

Q -- or for any film taken that night?

A No. But we did not use roll film. The only one was in that camera that Riebe had that was exposed by someone from the Secret Service.

Q The one -- the camera that you mentioned earlier?

A Yeah, the 120. That's the only roll film that was in there.

Q Could you turn again to Exhibit No. 19, page 10?

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Could you look at the bottom paragraph on page 10, please, and read that through.

A Mm-hmm.

Q As you're sitting here today and you see a reference to a small camera, would that prompt in your mind a 35 millimeter, or a medium-format?

A A medium format, because we didn't have a 35 millimeter.

Q Mr. Stringer, we have an audio recording that has been told to us is an audio recording of a telephone call between you and Mr. Lifton that was mentioned earlier. That was -- it's been told to us -- was recorded about 1972.

We'd like to play some excerpts of it for you, to see if it helps refresh your recollection, whether you can identify -- or whether you can verify that the conversation took place or not.

What I'd like to do is to give you a copy of the transcript that we have made from this recording. And you should listen -- The transcript should be to help you find it, and you can verify whether the transcript seems accurate

to you as we play part of the tape. After we play it through once, you're welcome to have us play it through again.

Some of the portions of this are going to be of greater interest to us than others. And let me just state for you that, in some portions of the tape, Mr. Lifton states his opinion about issues. And we're not interested in Mr. Lifton's opinions. We're interested about the questions that he asked you and the substance of your answers.

So, if Mr. Lifton says that somebody said something or somebody didn't, we're not asking you to verify whether that's true or not. And we'd just as soon that you not pay any attention to that. This is down at the bottom of the page. This is Excerpt #2.

MR. GUNN: Wait, just one moment before we start.

BY MR. GUNN:

Q Mr. Stringer, the first question that I will ask you when the recording is over is whether you recall having had this conversation with Mr. Lifton.

A I've had several conversations with Mr. Lifton.

MR. GUNN: Okay.

[Whereupon, the audio tape was played.]

LIFTON: Were any bullets taken out of the body in your presence?

STRINGER: No.

LIFTON: Yeah, that's what I -- you know, that's what I was wondering, because they were pretty puzzled that they couldn't find any.

STRINGER: I think there were some portions, or slivers, or something.

LIFTON: Yeah. Okay. Well, when you...when you...when you lifted him out, was the main damage to the skull on the top, or in the back?

STRINGER: In the back.

LIFTON: In the back? In the back. High in the back, or lower in the back?

STRINGER: Oh, the occipital part in the back there, (GARBLED) up above the neck.

LIFTON: Yeah. In other words, the main part of his head that was blasted away was in the occipital part of the skull?

STRINGER: Yes, the back part.

LIFTON: The back portion? Okay. In other words, there was no five-inch hole in the top of his head?

STRINGER: Oh, it was -- Some of it was blown off, yeah. I mean, towards -- out of the top in the back, yeah.

LIFTON: Top in the back. I see. But the top in the front was pretty...pretty -- oh, I don't know what word -- intact?

STRINGER: Yeah, sure.

LIFTON: The top front was intact?

STRINGER: Right.

[End of audio tape portion.]

MR. GUNN: Please stop for a moment.

The next portion, we're not particularly interested in. So, there's no need to particularly pay attention till we come down to what on the transcript is the bottom of page six, starting with Mr. Lifton saying, "I see. I see."

Off the record.

[Discussion off the record.]

[Whereupon, the audio tape continued.]

LIFTON: I see. I see. Let me ask you another way of stating that. And this is a good way of stating what I asked you before.

If you lie back in a bathtub -- you know, just in a totally prone position and you...and your head rests against the bathtub, is that the part of the head -- you know, is that the part of the head that was damaged?

STRINGER: Yeah.

LIFTON: That part?

STRINGER: Mm-hmm.

LIFTON: Back in the part that would be against the tile of the bathtub?

STRINGER: Mm-hmm.

LIFTON: I see. Whereas, the part that would be straight up ahead -- you know, vertically in that position -- was...was undamaged?

STRINGER: Oh, no. I probably wouldn't say "undamaged", no. I mean, it was -- Some of it was gone. I mean, out of the -- some of the bone.

LIFTON: Yeah. I see.

[End of audio tape portion.]

MR. GUNN: Okay.

BY MR. GUNN:

Q Mr. Stringer, do you recall having had the conversation that we just listened to with Mr. Lifton?

A I don't recall it, but from the tape. Somebody else played it for me.

Q Does that sound as if it was an accurate recording of the conversation that you had with Mr. Lifton?

A I don't know whether it was or not, but it's not true -- what's on there.

Q In what respect is it not true, what's on there?

A Well, it -- Well, the bullet came in the back and came out the side.

Q The question that I'd be interested in is not what the trajectory of the bullet was, which wasn't discussed there --

A Yeah.

Q -- but just where the wound was on President Kennedy. Did you tell Mr. Lifton that the wound was in the occiput or

the occipital region?

A I don't remember telling him that, no.

Q Was there a wound in the occipital region of the President --

A Yes, the entry.

Q By "the entry", you mean what?

A Where the bullet went.

Q And how big was the entry wound?

A About the size of a bullet, from what you could see. On the inside where the bone was, I guess it was different.

Q Could you describe what the skull looked like as best you can now recall?

A Well --

Q I'm sorry. If I can just add one more --

Just the nature of the damage to the skull of the President, without respect to entrance or exit. Just what the wound looked like.

A Well, the side of the head, the bone was gone. But there was a flap, where you could lay it back. But the back -- I mean, if you held it in, there was no vision. It was a complete

head of hair.

And on the front, there was nothing -- the scalp. There was nothing in the eyes. You could have -- Well, when they did the body, you wouldn't have known there was anything wrong.

Q Can you think of any reason why you would have used the word occiput or occipital portion to describe the wound to Mr. Lifton?

A I can't think of any reason.

Q I would like to show you a skull that we showed to Dr. Boswell during his deposition, where he was sitting in exactly the same seat where you are now, and ask you to comment on that.

MR. GUNN: I'll state for the record that this plastic skull has been marked as ARRB MD Exhibit No. 74, and it has the initials of J.T. Boswell from February 26, 1996 on it.

BY MR. GUNN:

Q I'd like to show you -- Although, Mr. -- Dr. Boswell's transcript will speak for itself, he identified the mark, number one, as the extent of the damage of the wound in

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the skull. And he marked line number two as being a tear in the scalp.

I'd just like to ask you to comment of whether the drawing by Dr. Boswell, which he said is an approximation and certainly not exact -- whether that corresponds to your recollection?

A Well, when I saw it, the scalp was here with the hair on it.

Q Now, the scalp --

A When I took a picture.

Q And when you're saying --

A And when they --

Q I'm sorry.

A Yes?

Q It's just that it won't be clear on the transcript.

A Okay.

Q When you say "here", you're covering the entire back of the skull --

A Yes, the entire --

Q -- including the occipital region?

A Right. Right.

Q Okay. And at that place, the scalp was intact?

A Yes.

Q Okay.

A But you could peel it back.

Q Okay. Peel the scalp back?

A Yes.

Q Okay. And when the scalp was peeled back, did the injury to the skull appear to be of the -- very raw, for general dimensions -- what Dr. Boswell marked on the plastic skull here?

A Well, all I saw was this out. But this might have been cracked and stuff. But this was all gone -- this bone -- from here.

Q Okay. Now, when you say "this bone", you're referring to the portion between -- on the model, between --

A The parietal, yes.

Q The parietal bone.

A Yeah.

Q And the portion between the numbers one that is in a circle and the number two in a circle?

A Let's see. That may be a little bit back here behind the ear, right out through here.

Q Okay. So, you're pointing right now chiefly to the parietal --

A Yes.

Q -- region; is that fair?

A Correct.

Q Above the ear?

A Right.

Q And, now, in terms of the back of the skull, was the portion that would include part of the occiput also severely damaged when you saw the President's head?

A Yes. But when -- When I first saw it, this was all intact. But then they peeled it back, and then you could see this part of the bone gone. But some of it was up in here. The bone was still here.

Q Okay. Once again, because it won't be clear on the transcript --

A Yeah.

Q -- I'm going to try and put it into words.

A Okay.

Q And tell me if I'm saying it correctly. When you were pointing to the skull, you were pointing chiefly to the right parietal --

A Yes.

Q -- area, as being the area that was missing; is that correct?

A Yeah, from here up.

Q Okay. And you're pointing roughly from --

A By the ear.

Q -- from the ear forward.

A To just about up there. It did not come into the optic area.

Q Okay. Now, in terms of the wound in the back of the head, you said previously that when the scalp -- before the scalp was peeled back, the scalp was all --

A Intact.

Q -- intact. Now, let me point out to you a circle, which is on the back of the skull -- that's a small, self-contained circle -- which Dr. Boswell identified as being

the entrance wound, or what he believed to be the entrance wound.

Does that small circle seem to be, to you, accurate in terms of showing where there was a hole in the --

A I thought it was over here.

Q When you say "over here", you're pointing more towards the external occipital protuberance?

A Yes.

Q Is that right?

A Yes.

Q Now, slightly above the portion where there is a self-contained circle and what Dr. Boswell drew, there is a -- again, a large circular -- or a large area where Dr. Boswell identified the skull as being severely disrupted.

Does that seem to correspond to what you observed, or is that -- does that not correspond?

A No, it corresponds. But he was there right at the -- and he could see, where I was to the side. So, all I saw was this part and this part.

Q Okay. And when you are pointing now to -- when you say "this part and this part", you're first to the occipital --

A That was intact. It was intact.

Q Okay. It was intact still when the scalp was reflected; or just when the scalp was all the way up, it looked intact?

A Well, it was intact up here, but then they could peel it back. And the same way down here. This could be peeled up.

Q Okay.

A All of his hair was intact.

Q Okay. So, the hair was intact. When the scalp was pulled back -- and we're now just --

A Yes.

Q -- talking about the skull, not the scalp at all --

A Yes.

Q -- was the occipital bone intact, or was it severely disrupted?

A Well, some of it was disrupted, yes.

Q So that it would be fair to say that there was a significant disruption in the --

A There were fractures in there.

Q Fractures in there.

A But some of the bone was still there. It wasn't destroyed.

Q So, the bone was in place, but there were fractures --

A Yes.

Q -- through the occipital region?

A Yes.

Q Was any portion of the occipital bone missing after the scalp was reflected?

A Not that I can recall.

Q Mr. Stringer, I'd like to show you a document that was shown to Mr. Thomas E. Robinson, who was one of the morticians who reconstructed President Kennedy's skull afterwards. Unlike Dr. Boswell's testimony, the statements of Mr. Robinson were not made under oath, so -- Just so that information is disclosed to you.

On page -- the last page of Exhibit No. 88, Mr. Robinson drew a picture of the portion of the skull that was missing at the time that he did the reconstruction. I'd like you to look at that, and see whether that corresponds to your

own recollection.

A Now, what does he say that's missing? All of this?

Q The portion that is the circle --

A Oh.

Q -- towards the back is the portion that is missing -- or there's a large part. And that there is disruption in the dotted portions of the skull.

A Well, I saw the most missing over here on the parietal. It was gone.

Q So, when you say "here", you're referring to what on the sheet of paper is the right side.

A Yes.

Q And which is marked "parietal bone"?

A Correct. From the ear, like in here.

Q Okay. And where Mr. Robinson drew a circle showing missing occipital bone, would it be -- do you have any recollection of whether that -- any portion of that occipital bone was missing?

A I don't know, because I don't -- I don't think I ever saw the whole hair pulled down that far.

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Q Did you ever take a picture of the back with the scalp reflected?

A I think we did.

Q Then, wouldn't you have seen the back of the head with the scalp reflected?

A Should have. But whether it was -- they had taken some of the bone away or something, I don't know.

Q When you saw the back of the head with the scalp reflected, was there bone missing, regardless of when that bone was taken out?

A I didn't see it missing.

Q You didn't see any missing. So, when you saw the back of the head, the occipital bone -- other than a bullet -- what you've characterized as a bullet entry wound, you saw no missing --

A Not as far as I can remember, no.

Q Okay.

A No.

Q Are you fairly confident that your recollection that you have now is accurate?

A As far as I can think about it. But, here again, I was away from the table. The only time I was up at the table -- when we took a picture. Then I stepped back. I was within three or four feet of the table at all times.

Q In terms of standard autopsy procedure, would it have been standard procedure to take a closeup photograph of any wound that was identified as a possible entry wound?

A Yes. But, here again, whatever they told us to take, I took.

Q Do you recall during the autopsy believing that a photograph should be taken, but one was not asked for you to take?

A I don't -- I don't know. I don't know -- I don't know how much they wanted to show. But they told us what to take, and we took it.

Q When you say "they", whom are you referring to now?

A Dr. Humes was, primarily. Dr. Boswell and Dr. Finck.

Q Did you have the sense at some point that Dr. Humes did not want you to take a photograph of the back of the head with the scalp reflected?

A No, I didn't have any idea at that time.

Q In your conversation with Mr. Lifton, you referred to the wound on President Kennedy's head as an occipital wound; is that --

A That's what I heard.

Q In terms of the drawing that we've identified as Exhibit No. 88, showing the back of the head, would you agree that the place where Dr. -- or where Mr. Robinson drew the large part -- the large wound, the missing wound -- was in the occipital bone?

A Well, yes. That's what his drawing shows, yes. Occipital.

Q Okay. Mr. Stringer, I'd like to show you some videotape of an interview between Mr. Lifton and Floyd Riebe.

And I can say to you that, yesterday, I spoke with Mr. Riebe by telephone about this interview. Although I did not discuss any very specific portion of the interview, I asked him generally whether the statements in the interview were correct to the best of his understanding. And he said yes,

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they were; and that he was prepared to testify to that under oath.

So, I'd like to show you some of those. Because of the way that it's located on the videotape, we're going to show you one of the last portions of the videotape. Then return, and show you some earlier portions.

I have, once again, a transcript of the videotape, if that would help you hear it. Although, this is much clearer than the telephone conversation that was recorded.

MR. GUNN: Go ahead, please.

[Whereupon, the videotape was played.]

RIEBE: *A broad circle.*

MR. VALENTINO: *Look straight into that, please.*

Could I turn this sideways? Just make that circle again, please, as you're talking.

That was all gone; right?

RIEBE: *Mm-hmm. Right.*

MR. VALENTINO: *They didn't have any other piece of it?*

DSL: *How high did it come up back of the head?*

RIEBE: About up to here.

DSL: Okay. And just keep -- Do the whole perimeter.

MR. VALENTINO: Thanks.

[End of videotape portion.]

[Videotape shows Mr. Riebe finger-tracing on the photograph an area at the back of the head, where he remembers a wound.]

MR. GUNN: Okay, Doug.

Let me state for the record that the portion of the videotape that we just viewed on the timer on the videotape is at 1:3:54 to 1:4:43.

BY MR. GUNN:

Q Mr. Stringer, were you able to see the videotape?

A Yes.

Q Did you see the circle that Mr. Riebe drew on the photograph of the back of the head?

A Yes.

Q Based upon your experience in anatomy, would it be fair to say that the circle that he was drawing on the photograph

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of the head was principally in the occipital --

A Yes, it was.

Q -- region of the head?

A Mm-hmm.

MR. GUNN: Okay. Could we go back to page 11? Off the record.

[Discussion off the record.]

MR. GUNN: Okay. Mr. Stringer, I'm about to show you part of a videotape that was recorded on the transcript between pages 11 and 13. It starts on the videotape timer at 11:30.

Hold off for just one moment.

THE WITNESS: Now, is this it?

MR. GUNN: That's not.

THE WITNESS: Which ones now?

MR. GUNN: The document I'm going to show you is a transcript of the videotape, the authenticity of which has not been independently verified.

The portion that we're going to be turning to is page 11. And we will be starting at portion -- We'll actually start

a little bit before, but --

THE WITNESS: Okay.

MR. GUNN: -- here's where we're going to be particularly starting to pay attention.

THE WITNESS: Okay.

MR. GUNN: Okay, if we can go to the videotape.

[Whereupon, the videotape was played.]

DSL: *What did you see, in terms of like the head?*

RIEBE: *From that angle, I didn't see anything wrong with the head, other than the notch right here.*

DSL: *The notch right there. So, tell me how you learned more about the head.*

RIEBE: *Well, when they sat him up --*

DSL: *Yeah.*

RIEBE: *-- right after, I think it was Colonel Finck, an Army ballistics specialist, came in.*

DSL: *Yeah.*

RIEBE: *Pathologist. And they were -- him and the Navy pathologist were all talking. And then they sat the President up. And, see, nothing was left there, back of his*

head.

DSL: Well, what did the back of the head look like?

RIEBE: Nothing.

DSL: Well --

RIEBE: There was nothing there.

DSL: What was there? When you say --

RIEBE: A big hole.

DSL: A big hole?

*RIEBE: A big hole, right in the occipital region
of the head.*

DSL: And put your hand again -- Where was it?

RIEBE: Right back here.

*DSL: I see. How high did it go, if you would give
me a rough estimate from memory?*

*RIEBE: Well, from this figure -- the center of the
head, maybe three inches back was still bone.*

DSL: Was there?

*RIEBE: Yeah. And then from three inches down to
the base of the skull was gone.*

DSL: Just gone?

RIEBE: Yeah.

DSL: When they raised him up like that -- And then you're looking at him; right?

RIEBE: Well, I was in front, but then I walked around back to get some broad views of what was happening.

DSL: Had he already been flapped?

RIEBE: What do you mean, flapped?

DSL: Well, when you and I talked, you used the expression "flapped" -- the business of removing the scalp.

RIEBE: Oh, yeah. That had already been done. That was already open, the skin.

DSL: The skin was already open?

RIEBE: Yeah.

DSL: I see. And, so, you saw this hole back there?

RIEBE: Mm-hmm.

DSL: So, it looked like -- Can you tell me -- You say it looked like a hole, or what?

RIEBE: It looked like a hole, yeah. It looked like it was just blown away.

DSL: Just blown away.

RIEBE: Mm-hmm.

[End of videotape portion.]

MR. GUNN: Okay. That's --

BY MR. GUNN:

Q Mr. Stringer, are you able to recognize Floyd Riebe from the videotape?

A Yes. I guess, it's him. It sort of looks like him.

Q It looks like him. He's a little bit older --

A Older.

Q -- than the last time you saw him?

A Yes.

Q Does Mr. Riebe's recollection of sitting the President correspond with your own recollection?

A They did sit him up, yes.

Q Mr. Riebe, as I'm sure you heard, referred to the wound being in the occipital region. Did you hear that?

A Yes.

Q Does that correspond with your own recollection?

A No, it does not.

Q Okay.

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MR. GUNN: Doug, if we can go to page -- go to timer 17:33. This will be page 17 of the transcript.

[Whereupon, the videotape continued.]

DSL: *So, did you take pictures of this area on the back of the head?*

RIEBE: *Yes.*

DSL: *You did?*

RIEBE: *Long shots.*

DSL: *Long.*

RIEBE: *Mr. Stringer was doing all the closeup photography.*

DSL: *And you were doing the long shots?*

RIEBE: *Right.*

DSL: *Okay.*

RIEBE: *That's anything from three feet or more away.*

DSL: *And you did take pictures showing the back of the head --*

RIEBE: *Yes.*

DSL: *-- blown out?*

RIEBE: *Yes.*

DSL: So, let me just put it, so you'll be saying it to our camera. Could you just tell us what kind of pictures you took of the back of the head?

RIEBE: Well, I took several color four-by-five shots. And then I switched to my 35, which -- I had a small, telephoto lens on it.

DSL: Okay.

RIEBE: Nothing big.

DSL: And if those shots showed what you've described, what would you...what would you expect your pictures to show of the back of the head?

RIEBE: That there was a gaping hole there.

DSL: So, you took pictures showing a gaping hole?

RIEBE: Right.

DSL: At any time, did you or anybody assisting you lift up scalp or put scalp in place to prevent us from seeing the gaping hole?

RIEBE: No, not that I know of.

DSL: So, you at no time lifted anything up to obstruct the hole?

RIEBE: No.

DSL: So, you would expect your pictures to show a gaping hole?

RIEBE: Right.

[End of the videotape portion.]

MR. GUNN: Okay, Doug.

BY MR. GUNN:

Q Mr. Stringer, were you able to hear the words of Mr. Riebe in the videotape?

A Yes, I was.

Q To the best of your recollection, did Mr. Riebe take any photographs of the President's body?

A No, he did not.

Q Did Mr. Riebe, to the best of your recollection, have a 35 millimeter camera in --

A No, he did not. There was only the one camera in the autopsy room, the four-by-five.

Q Previously, you mentioned that there was a camera that took 120 -- that used 120 film.

A On the back, yes. There was an adapter.

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Q Okay. So, that was not a medium-format camera. It was an adapter for a four-by-five.

A That's correct. The only other medium was the one that he'd carried in, which the film was destroyed.

Q Okay. I'm interested in that camera, that the film was destroyed on. What camera was that, that had been taken in?

A The 135 -- I mean, the 120.

Q Okay. And that was the one that you had thought was likely to be a Mimiya flex; is that right?

A No, it was not a Mimiya flex.

Q Oh. What kind of 120 --

A It was a cheap, little camera that we had around the lab.

Q Okay. And, so, if Mr. Riebe were to have taken any photographs of the body, it would have been with that cheap, medium-format camera?

A Yeah, but there wasn't any film in it.

Q Okay.

A They took the film.

Q Okay.

MR. GUNN: Doug, can we go to page 21; 21:35.

[Discussion off the record.]

[Whereupon, the videotape continued.]

RIEBE: But this is the occipital region here.

DSL: And what did you see there?

RIEBE: Nothing. There was nothing there.

DSL: But there's something here in the picture.

RIEBE: Right. That's not a picture that I've taken.

DSL: How come...how come it's at the National
Archive? How come this is there?

RIEBE: I don't have any idea.

[End of videotape portion.]

MR. GUNN: Okay.

BY MR. GUNN:

Q Mr. Stringer, were you able to hear Mr. Riebe in the
videotape?

A Yes, I was.

MR. GUNN: Doug, could you go ahead to -- this is
a change, but to 35. And it would be 35:40.

We've got a slight change here. We're going to start on page 34 of the transcript, 34:22 of the tape. "Say it again" is the first line.

[Discussion off the record.]

[Whereupon, the videotape continued.]

DSL: Say it again. So, when you got through with the 12 pack, what did you do with the 12 pack?

RIEBE: I gave it to the Secret Service. It was either the Secret Service or FBI, one of the two.

DSL: Civilian?

RIEBE: Civilian; right.

DSL: And he...he was right there?

RIEBE: Right.

DSL: They would know to count.

RIEBE: Everything -- every film, every picture that I took, I'm pretty sure he got a mental count on it.

DSL: And were any -- And these scene photographs were taken with the four-by-five?

RIEBE: Mm-hmm.

DSL: Not with any other camera?

RIEBE: No, with four-by-five.

DSL: Did you take any pictures at all with 120 roll?

RIEBE: Not 120. I did with 35.

DSL: With 35?

RIEBE: Right. The only 120 camera we had at the school, I was not that good with. It was an old Mimiya flex.

DSL: Yeah.

RIEBE: And I didn't like that camera, really, that much at all. So, I used a Canon 35 millimeter.

DSL: So, you didn't take any pictures at all with a 1 --

RIEBE: Not with a 120, no.

DSL: Your pictures of the body were taken with a 35 mil -- Did you take any pictures of the body with a 35 millimeter?

RIEBE: Some, yeah. More or less, general overview. I had a small...a small roll. It was 20 exposures or -- yeah, 20 exposures.

DSL: Do you remember the incident of taking pictures inside the chest?

RIEBE: No.

DSL: Well, I mean, did they -- Do you remember finding a bruise inside the chest when they opened him up? Do you remember the Y incision?

RIEBE: Yeah.

DSL: Did they do -- You were there when they did the Y incision?

RIEBE: Right.

DSL: Did they ask you to take any pictures internal?

RIEBE: No. Pictures internally would have had to have been done with a tripod, I'm sure.

DSL: Yeah.

RIEBE: Because that's the only way we've done this is -- You know, after I got out of school when I was at the Pathology Institute, we always used a tripod, because you have to take a timed exposure.

DSL: I see. And you weren't using the tripod?

RIEBE: No. Mr. Stringer --

DSL: So that --

RIEBE: -- had the tripod in there.

DSL: Mr. Stringer was using the tripod?

RIEBE: Right. He had --

DSL: So, if they called for pictures inside the chest, which needed the tripod, Mr. Stringer --

RIEBE: Right. Mr. Stringer was right there with the four-by-five view camera. And he could have got all the angles and corrections -- everything to make a decent picture.

DSL: Okay.

RIEBE: But with a hand-held camera, it's awfully hard to do.

DSL: So, you were doing the hand-held work?

RIEBE: Right.

DSL: By the way, what kind...what kind of -- What was it they needed your hand-held work for, if Stringer was using the tripod?

RIEBE: Just general overviews mostly.

DSL: General overviews?

RIEBE: Right. Mr. Stringer did the closeups.

DSL: Okay. But with the back of the head, you did those? Or Stringer?

RIEBE: Mr. Stringer did some.

DSL: Yeah.

RIEBE: He got the closer views. And I did from about him to the wound.

DSL: Yeah.

RIEBE: We'd swing the camera out of the way, and I took a few shots with the big camera.

DSL: And, so, the one you're using for the back --

RIEBE: That showed the head.

DSL: Yeah.

RIEBE: And Mr. Stringer showed just the immediate area.

DSL: I see. And your camera, that you did just the head with, is four-by-five?

RIEBE: It was a four-by-five speed Graphlex.

DSL: Okay. So, the 35 millimeter camera was used for what, then?

RIEBE: I did some general overviews, took pictures of the throat and the face, side views of the body.

DSL: About how many pictures do you think you took

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that night?

RIEBE: Well, I took 24 four-by-fives and one roll of 35.

DSL: One roll of 35?

RIEBE: Uh-huh. So, that was another 20 exposures. It would be about 44.

DSL: Forty-four that you took?

RIEBE: Yeah.

DSL: That's not counting Stringer?

RIEBE: No. I don't know how many he took. He was -- I think Mr. Stringer was using color.

DSL: Yeah.

RIEBE: Because we had big stack of film cassettes in there.

DSL: Were you using color, or black and white, or both?

RIEBE: Black and white.

DSL: Black and white only?

RIEBE: Color on the 35.

DSL: Okay. Color on the 35.

RIEBE: Right.

DSL: So, if you have a complete collection of everything from that night -- from the work of you and Stringer, there's supposed to be 35 millimeter film in there?

RIEBE: Mm-hmm.

DSL: No question about that?

RIEBE: No question about that.

DSL: You took 35 --

RIEBE: Right.

DSL: -- millimeter pictures?

RIEBE: Yeah.

[End of videotape portion.]

MR. GUNN: Okay, Doug.

BY MR. GUNN:

Q Mr. Stringer, were you able to hear the words of Mr. Riebe?

A Yes, I am. Yes, I was.

Q Mr. Riebe referred to his having exposed two 12 packs. Does that refresh any recollection you have?

A No.

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Q Are you fairly confident that Mr. Riebe is incorrect about the two 12 packs?

A I don't remember him taking any pictures at all.

Q The photo lab did have a speed Graphic camera, though?

A Yes.

Q So, that is something that Mr. Riebe would have had access to, as a student?

A He had one that was assigned to him as a student; correct.

Q Okay. And the 12 pack would refer to --

A A film pack.

Q -- black and white negatives?

A Black and white, yes. And the 35 millimeter he said was a Canon, I don't know where that came from.

Q Okay. The transcript will speak for itself. I think that he said that was his personal camera earlier.

A Okay.

Q Mr. Riebe referred to his impression that one of the agents in the room was attempting to keep track of photographs. Does that correspond to your own recollection?

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A Well, he was picking them up as they were exposed, yes.

Q Do you have any recollection, other than picking up the holders after the film was exposed, of anyone attempting to keep track of numbers?

A No. I gave them to Riebe. He gave me the film. I exposed it, and then I gave it back to him. He gave me another one to put in. And he gave them to the agent, whoever it was.

Q Was there flashes taking place as the photographs were exposed?

A Only from the two -- just the lights we had in there, the speed lights.

Q Speed lights. And did you get any sense that people were counting numbers of the flashes, to keep track of photographs?

A No. They were keeping track of them by the holders.

Q Mr. Riebe also refers to your having taken color photographs in four-by-five format, whereas he took black and white photographs in four-by-five format. Does that help refresh any recollection that you have?

A No, it does not.

Q As far as you understand, that is inaccurate?

A I would say it was. You'd have to prove it to me
to --

Q How would one be able to prove that?

A By showing me the negatives.

Q If they were from a speed Graphic 12 pack, there would
be black and white negatives?

A There would be not like a firm base. It would be
like a piece of paper -- the negative.

Q Okay. And if we were to show you camera originals
from the night of the autopsy, you would be able to --

A You mean from a print?

Q From a print.

A No.

Q Is there any way that -- in looking at original
materials that you would be able to identify photographs taken
with a speed pack -- or with a 12 pack versus those that were
exposed two at a time?

A Not as far as I know. I don't think so. He'd have

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to have the use of the flash.

Q Well, I'm not talking about the use of the flash, but the photographs themselves. Let me try the question a different way.

A Yeah.

Q Are there notches that appear on photograph -- on photograph sheets --

A On sheets.

Q -- that would identify the type of film?

A That's correct.

Q Would the notches for a 12 pack be different from notches for other black and whites?

A There wouldn't be a notch. There would be a number on the negative. In other words, they're numbered from one through 12.

Q So, if we had negatives here to show you, and they had numbers of one through 12, that would indicate that there was a 12 pack that was exposed --

A Yes, it would.

Q -- on the night of the autopsy?

A Yes, it would.

MR. GUNN: Okay, Doug, if we could go to the next one -- 52. Page 52.

[Whereupon, the videotape continued.]

RIEBE: ...very, very good at, you know, retouching photographs. In fact, she did quite a bit on it. Who was that man from the Civil War; Brady?

DSL: Yeah.

RIEBE: She did a lot of touch-up work on some of this photographs that they were copying for the Smithsonian. And she made them look like he just went out in the street and took them.

DSL: Well, if you were to choose between the fact that this was real -- this is an authentic picture, or the fact that it's been phoned, would you say it's --

RIEBE: I'd say it's not an authentic photograph. Not one that I took or that I -- I'm sure Mr. Stringer didn't take it.

DSL: Because -- How do you know Mr. Stringer didn't take it?

RIEBE: Because this looks all solid back here.

DSL: Right. And you don't remember holding up a piece of scalp or something like --

RIEBE: No.

DSL: So...so, KRLN asked you something like this.

RIEBE: Mm-hmm.

DSL: And...and you actually said, "Well, I think it's been phoned."

RIEBE: It's very possible. Very possibly it's been phoned -- touched up, or another body used in its place.

DSL: Well, in other words, psychologically, the way you react to the way it is that it's one of these two possibilities?

RIEBE: Right.

DSL: Because you remember the body that night?

RIEBE: I remember what I saw, and this is not what I saw.

DSL: Floyd, let me ask you this. In... in -- And people are in court all the time on traffic accidents. And witnesses -- we hear about the unreliability of eye witness

testimony.

RIEBE: Right.

DSL: You know, "Well, my client is innocent, because -- You know, I don't care what the witness says. Memory plays tricks."

How possible is it that your own memory is faulty; and that the back of the head was absolutely solid, and that the hole is, you know, at the front of the head?

RIEBE: I don't think, on this instance that -- This was such a shock, seeing this -- seeing the President like that, that it was imbedded in my brain -- in my mind. I don't think I'm mistaken at all.

DSL: Would you bet your life on it? What would be the odds that --

RIEBE: I'd say no. That -- you know, I'd bet my reputation and my life on it.

DSL: That there was a hole at the --

RIEBE: Yes.

DSL: What? Tell me what you'd bet your life on.

RIEBE: The -- That there was a very large hole in

the occipital region -- this area right in here -- in the back of the President's head.

DSL: And you'd bet your life and reputation on that?

RIEBE: Yeah.

[End of videotape portion.]

MR. GUNN: Okay, Doug.

THE WITNESS: What is showing, I mean, to him?

BY MR. GUNN:

Q The photograph that he's showing is the same one that we saw at the beginning of --

A With the hair?

Q With the hair in the back.

Mr. Stringer, were you able to hear Mr. Riebe in the portions of the video that we just watched?

A Yes.

Q Do you believe that Mr. Riebe is inaccurate with regard to his memories from the night of the autopsy?

A Yes.

Q Mr. Riebe did employ the same term, "occipital", that you employed in your conversation with David Lifton; is that

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correct?

A That's correct.

Q And --

A If I said it, yes.

Q Is there a question in your mind about whether you said that to Mr. Lifton?

A Yes, there is.

Q In what way is there a question in your mind?

A I don't know why I should have said it, if I said it.

Q You also referred in the conversation with Mr. Lifton to the injury on the back of your head -- the part that you would lean up against a bathtub -- without referring to occipital region. Was that incorrect, as well?

A Yes, it was.

Q And, so, your understanding also would be that the person who did the reconstruction work on President Kennedy's head, Mr. Robinson, would have been incorrect, as well?

A I don't know about what he -- I don't know. I don't --

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What I saw was the hair down. Once it was cut down -- I mean, pulled back, I don't remember seeing a big hole there; no. I'd say he was wrong, too.

[Interruption to the proceedings.]

[Lunch recess, 12:15-1:05 p.m.]

A F T E R N O O N S E S S I O N

Whereupon,

JOHN T. STRINGER

was recalled for examination by counsel for the U.S. Department of Justice and, having been previously duly sworn by the notary public, was examined and testified further as follows:

CONTINUED EXAMINATION BY COUNSEL FOR U.S. JUSTICE

BY MR. GUNN:

Q Mr. Stringer --

A Yes?

Q -- to the best of your recollection, what is the total number of exposures that you made during the night of the autopsy?

A I haven't the slightest idea.

Q Do you recall any attempt to record numbers of photographs after the autopsy was concluded?

A No, because we didn't have the holders. We took in so many film holders, and then we saw that we needed some more.

So, we called the photo lab. And there was a

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first-class corpsman over there, who was an instructor -- and asked him to have some loaded up, which he did himself. And he brought them over himself, and handed them through the door.

And then they brought them up to the table.

Q Are you able to visualize in your mind's eye an approximate number of holders there were, the volume of holders?

A Oh, there must have been at least 20, 25, I would imagine.

Q And if there were somewhere in the area of 20 to 25 holders, that would mean there would be somewhere in the area of 40 -- possibly 40 to --

A Times two.

Q Times two. So, 40 to 50 exposures. And to the best of your recollection, that would have been both black and white and color?

A As far as I remember.

Q Okay. Do you remember anyone typing up any receipts on the night of November 22nd to --

A No.

Q -- document the number?

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A No. I think I received a copy from Captain Stover.

Q Were you ever asked to count the number of holders?

A No.

Q Were you ever asked to verify -- this is in November of 1963 -- ever to verify the number of exposures that had been made?

A No.

Q So, for example, the Secret Service didn't come to you and say, "How many did you make?"

A No. I think they put them in a box and took them out. It was in a cardboard box. I believe that's what happened.

We could have counted them. I guess, we -- Had we thought about it, we could have counted how many were in the box. Or we could have counted them when they sent them back.

But, no, we didn't know whether they were all sent back, or not.

Q Did you have any role whatsoever in terms of developing or processing any of the autopsy photographs?

A No.

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Q And that was different from standard procedure; is that correct?

A Yes; correct.

Q Did you ever play any role in developing or making copies of any of the X-ray work that had been done at Bethesda on President Kennedy?

A I don't know. I don't think so, but I don't know.

Q Did you have an expertise in making duplicates of autopsy -- of X-rays?

A No. We would make them for a print to be printed in the article. But to copy the X-rays themselves, they did that in the X-ray department.

Q Okay. Did you have any training at all working with X-rays?

A Just by shooting them off a box onto film.

Q Okay. I'd like to show you a document we have marked Exhibit No. 78, and ask you whether you recall having seen the document before?

A Yes.

Q Yes, you recall having seen it?

A Yes.

MR. GUNN: Let me state for the record that Exhibit No. 78 appears on its face to be a memorandum, dated November 22nd, 1963, from Captain Stover to Roy H. Kellerman.

BY MR. GUNN:

Q When did you first see the document that's marked Exhibit 78?

A I don't remember. It was sometime after the autopsy, because the captain had me sign it.

Q Do you remember whether it was within a week of the autopsy, or a month of the autopsy?

A Well, I wouldn't know. Maybe a week or so. I don't know.

Q Do you remember seeing the document, now marked Exhibit 78, on the night of the autopsy?

A No.

Q Is that your signature, as best you can tell --

A Yes.

Q -- on the bottom left?

A Yes, it is.

Q Do you have any reason to question the accuracy of the numbers that are recorded on --

A No.

Q -- No. 78?

A No.

Q Do you notice there's a change -- a handwritten change, with what appear to be the initials JHS next to the changes?

A Yes. That was Stover.

Q Do you have any knowledge about why there was a change?

A Yes, because we talked about the -- In some sort of way, we talked about it.

Q In what way did you talk about it?

A They talked about the number of holders, and whether it was -- Rittmar or somebody said he gave so many holders to us. And the 8 and, evidently, the 6 were changed from 11 to 9.

Q When you signed the document now marked 78, did you -- were you assuming that you were either agreeing, or disagreeing, or making any comment about the accuracy of the

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numbers?

A I was agreeing with, it should be 11 and 9. There was some sort of a meeting. It's hazy, as to what was going on. But it was with Stover.

Q Approximately, when did the meeting take place, as best you can recall?

A I think it was probably on the morning after. I don't remember. Because I didn't see Stover that eve -- I saw him, but I didn't see him when I left. He was there all during the autopsy.

Q Now, previously in your deposition today, if I recall correctly, you said that it was your habit to expose both of the two sheets of film in each holder; is that correct?

A Mm-hmm.

Q Now, if there had been 11 holders, how many sheets would that, then, be?

A It would be 22.

Q Now, I notice up in the -- under sub A there, it refers, with the change, to 11 Graphic film holders containing 16 sheets of exposed Ektachrome E3 film. Should the number of sheets

have been 22?

A Yes. In other words -- I remember now -- they said they had received some holders without film, which -- I say, it couldn't have happened.

Q Who was "they" who received some holders without film?

A Whoever it was that took the film over to be developed. They said they had received some holders that didn't have film in it. And I disputed it.

Q Did you say -- With whom did you dispute it?

A With Captain Stover.

Q Did the number 11 seem to be correct to you for the number of holders for the color film?

A Well, I don't know where the number came from, but it sounds sort of correct.

Q Now, when I had asked you what your estimate was for the number of holders, you suggested that it would be somewhere between 20 and 25.

A Yeah.

Q Now, if you add the 11 holders together with the 9 holders, that certainly comes up with the number 20, which would

be roughly what your recollection was.

A Yes.

Q If those numbers for the holders, 11 and 9, were correct, then, your assumption would be that there would have been approximately 40 negative -- or 40 films exposed on the night of the autopsy.

A Yeah.

Q Give or take one or two, I presume.

A Yeah. There were some views that we -- that were taken that were missing.

Q Why is it that you say that some of the views that were taken are missing?

A We went down to see them two years afterwards, and I remember some things inside the body that weren't there.

Q Is there anything else that you remember that wasn't there?

A I think it had to do with the adrenal system.

Q Any others that you remember?

A Not off --

Q Or, I guess, remember not being there?

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A Not offhand.

Q Do you remember seeing an image of the entire -- or the full length of the body of the President?

A I don't remember.

Q Under sub A on Exhibit 78, it refers to Ektachrome E3 film. Does that help refresh your recollection as the type of film --

A Yes, it does.

Q -- that was used?

A Yes.

Q Earlier, if I recall correctly, you had said that you understood that it was Kodachrome.

A Yeah.

Q It was Ektachrome E3?

A I would say it was Ektachrome, yes.

Q And does Ektachrome E3 create color transparencies?

A Yes.

Q And those are positive color transparencies?

A Yes.

Q For the portrait pan film in sub B, is that black

and white film?

A Yes.

Q And would that create a negative transparency?

A Yes, it would. So, it could be printed black and white.

Q Under sub C, there's a reference to a roll of Ektachrome 120 E3 exposed film. Previously, I had asked you about the one 120 film; and I believe, if I recall correctly, that you had said that you presumed that it was black and white.

A It was black and -- Well, it says Ektachrome here, but I thought it was black and white.

Q Which would you think is more likely to be correct; your recollection from that, or what is stated on Exhibit 78?

A I wouldn't have any idea. It was a roll of 120. I would have thought it was black and white, but it could have been Ektachrome. I didn't see it after it was done. I didn't see it when it was loaded.

Q Okay. Would you be able to tell today -- If we had the roll of film that's identified as being the same as in sub C here, would you be able to tell whether that was Ektachrome

E3, or whether it was a portrait pan film?

A I would think so.

Q Do you see the phrase, next to last sentence, of the document -- and I'll read it to you: "To my personal knowledge, this is the total amount of film exposed on this occasion."

Do you see that?

A Yes.

Q Is it your understanding that that statement is incorrect?

A Well, yes. If they say that there were only 16 sheets out of 11, I'd say that's incorrect.

Q When you signed this document, Exhibit 78, were you intending to either agree or disagree with the conclusion reached in the second to last -- next to last sentence?

A I told him that I disagreed with him, but they said, "Sign it."

Q And who is "they" who said, "Sign it"?

A Captain Stover.

Q Was Mr. Riebe in the room when you signed this?

A I don't remember. His signature is on it, so I guess

he was there. But I don't remember.

Q Do you recall anything further regarding the discussion with Dr. Stover regarding the number of exposures that had been taken at the autopsy?

A No. I don't remember.

Q For example, did Captain Stover make any reference to who it was who told him that the numbers were different from what your own recollection was?

A He said from wherever they were processed that they said they had received some empty film holders on one side or the other.

Q Did he tell you where they would have been processed?

A I don't know whether it was he or -- Somebody told me they were done at Anacostia.

Q Had you ever been to the facility -- You're referring to the naval yard at Anacostia?

A The naval photo center at Anacostia, yes.

Q Had you ever been to the photo center at Anacostia?

A Yes.

Q Did you know any of the people who worked there?

A I think so.

Q Did you ever talk to anyone who worked there about processing the autopsy photos?

A No. I don't think so, no.

Q Do you recall the names of any people, who worked there, now?

A That work there now?

Q No. Do you recall now any of the names of the people who worked there in 1963?

A There was a fellow name, I think, of Rusteberg. He was a commander in charge of research, I think. But -- there were several others, but I don't remember their name.

Q Do you have any understanding as to why this would have been processed at the naval center at Anacostia, rather than at Bethesda?

A They said they want to keep everything secret, and they had the facilities over there to do it.

Q Were the facilities at Anacostia better than the facilities at Bethesda, or were they practically equivalent, or --

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A I'd say they're almost the same. Of course, they had a much larger lab.

Q Was there any reason that you would not have been able to process the Ektachrome E3 film --

A No.

Q -- at Bethesda?

A No.

Q And would the same be true for the portrait pan film?

A Yes.

Q Other than the numbers on Exhibit 78 and the statement that we made reference to, the next to last sentence, is there anything else that you can identify in Exhibit 78 that is inaccurate to the best of your understanding?

A No.

Q At the time that you signed Exhibit No. 78, do you recall whether the signature of Mr. Kellerman down at the bottom was there or not?

A No, I don't. From reading it, I imagine it was sent to him, and then he signed it as receiving it. I don't remember, to tell you the truth.

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Q Okay.

A All I got was a copy of it, and I don't know where that is.

Q Did you ever hear any discussion about whether there had been any frames on -- any frames from the 120 film that had been exposed?

A I don't think there was any exposed, no.

Q Mr. Stringer, I'd like to show you a document that is marked Exhibit MD 44. I assume that you have not previously seen the document before, but I'd just like you to take a quick look and tell me whether you have seen it before, or not.

MR. GUNN: I'll state for the record that MD 44 appears on its face to be a memorandum, dated 11/26/63, written by Francis X. O'Neill and James W. Sibert.

THE WITNESS: No, I've never seen it before.

BY MR. GUNN:

Q Could you turn to page five of Exhibit No. 78? Do you see down towards the bottom there's -- there are numbers of X-rays and photographs?

A Mm-hmm.

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Q Do you see where it stated, "One roll of 120 film containing five exposures"?

A Yes, I do.

Q Does that help refresh your recollection about any exposures from the 120 film?

A No. I saw the film got taken out of the camera. That's all I know.

Q You saw it yourself as it was being taken out of the camera?

A Yes.

Q In the hypothetical case that there had been some film with some exposures, and then the film is taken out of the camera and exposed to light, would you be able to identify exposures on the film, or would it all be clear?

A It should be all clear.

Q So, you wouldn't be able to identify the number of exposures by looking at film exposed to light?

A I don't think so.

Q Do you recall having previously heard of the names of Francis O'Neill or James Sibert?

A Well, faintly; yeah.

Q In what respect do you have -- do you recall having heard the names?

A They were agents, I believe; weren't they?

Q FBI agents?

A Yes.

Q Did you ever speak to Mr. Sibert or Mr. O'Neill?

A Not that I can remember.

Q According to the document marked Exhibit 44, they were both FBI agents present at the autopsy. Does that help refresh any recollection that you might have regarding any conversations you might have had with them?

A No. I didn't know who I talked to there, because there were a lot of people there that I didn't know.

Q Would it be fair to say that if you talked to them, you did not know what their names were at the time?

A Correct.

Q Did you ever speak to Mr. Riebe about the apparent discrepancy in the number of films that had been exposed on the night of the autopsy?

A I don't know whether I did or not.

Q After the conversation with Captain Stover that you discussed earlier, did you ever raise the issue with him again?

A I don't know, but we raised the issue when we saw the photographs in '66.

Q What happened in 1966 when you raised the issue?

A Nothing.

Q To whom -- When you say "we raised the issue", whom are you referring to?

A Well, when we were at the Archives -- whoever was there.

Q Did you go with Dr. Humes?

A Dr. Humes and Dr. Boswell.

Q Were Drs. Humes and Boswell under the impression that there were some photographs missing?

A We talked about it, yes.

Q And whom did you talk to about it?

A We talked when we were there. I said there were some missing -- because of that memorandum that it came back that there were some empty holders there. And the fellow that loaded

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them said there was no way there were any empty holders there.

Q Was the person with whom you spoke in 1966 an official connected with the Archives, or with the Justice Department; or do you know whom?

A No, I don't know. I guess, he was from the Archives. I don't know.

Q Do you recall the name Carl Belcher from the Department of Justice? Does that ring a bell?

A No.

Q Do you have any idea who the person was whom you met with, either the name, or the position, or --

A You mean at the Archives?

Q At the Archives.

A No.

Q Was there more than one person that you met with?

A I think there was. At least two, I believe.

Q Did you meet with them on more than one occasion?

A No.

Q So, just that once. How long were you at the Archives in 1966?

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A Hour and a half, I'd say. I don't remember, actually, the time. I know they logged us in and out.

Q I'd like to come back from 1966 and return to November of 1963, if we could. After the night of the autopsy, November 22nd and 23rd, did you ever attend a supplementary brain examination related to the autopsy of President Kennedy?

A Yes.

Q Approximately, how long after the autopsy of President Kennedy did you go to the supplementary examination?

A I'd say it was three or four days. I don't remember.

Q I'd like to show you Exhibit No. 19, three different passages -- pages 12, 13, and 15 -- where there is reference made to the supplementary autopsy two or three days afterwards.

Does that help refresh any recollection that you have regarding the amount of time?

A No.

Q Is there any event that you can connect the timing of the supplementary autopsy to? For example, a workday versus a weekend?

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A I think it was on a Monday, after a weekend. I'm not sure, but I think.

Q President Kennedy was buried on Monday. Do you have any recollection --

A No. It wasn't the day of the funeral, no.

Q Do you recall whether it was before or after the funeral?

A No, I don't.

Q Why is it that you feel confident that it was not the day of the funeral?

A Because I saw the funeral on television.

Q And you were at home that day?

A Yes.

Q You didn't go into the office?

A No, I don't think so.

Q Okay.

A Now, this was done in a morning -- when they took the brain out. I mean, when they had it out of the formalin.

Q Okay. When did you first hear or understand that you would be involved in the supplementary examination of the

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brain?

A Gee, I don't remember. They took the brain out and put it in the jar with the formalin, and said, "We will get to this later."

Q Okay. When they took the brain out, do you recall whether they weighed the brain or not?

A I believe so. I'm not sure, but I think they -- They generally weigh everything.

Q Do you have any recollection as to what the -- or how much of the brain had been blasted away, or any -- Do you have any mental picture of the size of the brain at the time that it was removed?

A There was some, but I don't think there was much more than the side of your fist that was gone. Of course, the brain is soft in there. And it's hard to see what it's laying down in.

Q Do you recall how you got the message that it was time to start the supplementary exam?

A Well, Dr. Humes, I guess, called and said, "We'll meet in the autopsy room and section the brain."

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Q Okay. Who else was present at the time of the supplementary exam?

A I think it's just -- that it was Boswell, Humes, and myself. I don't know whether there was a corpsman in the room or not.

Q Would the corpsman have been with you for photographic purposes?

A No.

Q This is --

A No. No.

Q So, this would have been a medical corpsman?

A It would have been somebody from the lab -- from pathology, from the morgue.

Q Okay. About how long did the supplementary exam take place?

A I don't think much more than an hour.

Q After the supplementary exam, did you ever have any further involvement with any supplementary examination of tissues or organs of the President?

A No.

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Q What happened during the supplementary exam, if you could describe the process?

A They took it out, and put it on the table, and describe it as to the condition, took some sections of it.

We took some pictures of it. I had a copy board there with the light coming from the -- well, from underneath and with the lights down on it, and shot pictures of the brain.

Q As it was being sectioned?

A Yes.

Q Were the sections small pieces, or cross sections of the entire brain? How did that work?

A If I remember, it was cross sections.

Q And what was the purpose of doing the cross section of the brain?

A To show the damage.

Q Was the cross purpose at all related to showing the path of the bullet?

A I don't know.

Q Was the brain weighed at the time of the supplementary exam?

A I don't think so.

Q Do you recall whether there was a scale in the room at the time of the supplementary exam?

A I don't think in the room where we were, no. We were in a off-room from the actual autopsy room.

Q So, it wasn't in -- It was in the morgue, but not --

A Yes.

Q -- in the autopsy room?

A Yes.

Q Okay. Who is the one who did the sectioning of the brain?

A Dr. Humes. And Boswell was there, assisting.

Q What kind of photographic equipment did you take with you?

A The four-by-five view camera.

Q The very same camera you'd had before?

A Yes.

Q Did you have the same lights that you had had before?

A Yes.

Q Were the speed lights left at the morgue --

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A No.

Q -- or do they go back and forth?

A They go back and forth.

Q Did anyone help you carry the camera to the morgue?

A I think I sent it down by several corpsmen. And they set it up, and then I came down.

Q What kind of film did you use during the supplementary exam?

A It was color film.

Q Did you take any black and white photographs?

A I don't know. Normally, I would have.

Q Had you taken black and white photographs, would it have been portrait pan film?

A Yes.

Q Would you have taken black and white photographs with a press pack --

A No.

Q -- or would it have been the two film holder --

A Two film holder things.

Q Do you recall approximately how many photographs you

took of the brain?

A There wasn't too many. I don't remember; but there wasn't more than six or eight, I don't think.

Q Six or eight views, or six or eight holders?

A Six or eight holders.

Q What angles did you take of the brain?

A Top down.

Q Top down. Did you take any pictures of the brain as a whole?

A Yes.

Q And did you take a basilar view of the brain?

A No.

Q So, it's just from above?

A Above. And then when they sectioned, the section was done.

Q Okay. Early in the deposition, you made reference to identification tags being used. Do you have a recollection as to whether there were identification tags used at the time of the photography of the brain?

A No, I don't remember. But there should have been.

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Q Do you remember identification tags during the time of the original autopsy?

A There were one or two. The rest of the time, they were done away with.

Q Why were they done away with?

A There was not time to put them in to get them set up.

Q When you're referring, then, to being done away with, are you referring to the exposure on the film that would identify it? Or do you mean to the ruler, or the --

A Well, the ruler.

Q Does it really take that much time to put a ruler into a photo?

A Well, they get it set up and all that. I mean, when they were doing it, they were in a hurry and said, "Let's get it over with."

Q Did you object to that at all?

A You don't object to things.

Q Some people do.

A Yeah, they do. But they don't last long.

Q Was the person who was hurrying the photography Dr. Humes, or was that somebody else?

A Well, there were a lot of people hurrying. They wanted to get it over with. From the presidential party to --

Q Do you remember anything that was said regarding the -- expediting the photography?

A No, not other than saying, "Let's get going."

Q Okay. At the time the autopsy was concluded -- So, we're back to November 22nd, 23rd. At the time the autopsy was concluded, had the doctors reached any tentative conclusion about the number of shots or the angle of the shots that had hit President Kennedy?

A I think they had, yes.

Q What was your understanding of the number of shots that had hit him.

A Two.

Q And where -- what was the trajectory of those shots in the body?

A One from the back that came out the side. And then the other one, from down in the neck, came out here.

Q You have a recollection that during the night of the autopsy, the doctors believed that there was -- that the wound in the front of the neck was an exit wound from the back?

A I think so.

Q Do you recall any telephone call between the autopsy room and Dallas with doctors at Parkland Hospital?

A I think it was the one -- Yes. I think it was one of the agents called. I'm not sure.

Q Did they report -- did any of the agents report what doctors in Dallas had said regarding wounds on the President's body?

A I heard somebody say something about a tracheotomy. Who said it, I don't know.

Q Did the agent report anything about there being a bullet wound in the same location as the tracheotomy?

A I don't remember. I don't remember if anybody said that, but --

Q I believe that when I -- Sorry to jump around here a little bit, but --

I believe that when I asked you about the film that

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was used at the supplementary exam, I asked you about the portrait pan film, but I didn't ask you about the color film.

What was -- what kind of color film was it --

A Ektachrome, I'm sure.

Q Ektachrome?

A Ektachrome.

Q So, it would be Ektachrome E3?

A Mm-hmm.

Q The same would have been used at the autopsy.

A Yes.

Q Okay.

A Did they ever find that film?

Q We'll soon find out. You'll be the one who will tell us.

A Did they ever find the brain?

Q We're still looking.

MR. GUNN: Why don't we take a short break here, and we'll ask Steve to get the films.

[Recess.]

MR. GUNN: Okay. We're now looking at

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transparencies -- both positive and negative transparencies, four-by-five, that have been provided by the Archives.

It's our understanding that, according to the chart that is marked -- chart identified as "Autopsy Photographs, Numbering Supplied by November 10, 1966 Inspection", we are now looking at the first view, which has been described as "Left Side of Head and Shoulders", corresponding with color numbers 29, 30, and 31.

Mr. Stringer, are you able to identify the photographs on the screen now, both the positives and the negatives, as having been photographs that you took on the night of November 22nd, 1963?

A Well, this, I think, is.

Q When you're pointing to the one --

A The positive.

Q This would be number 31?

A Yeah, the positive.

Q And the positive you've identified is number 31 that you --

A I think so.

Q -- that you took on the night of the autopsy?

A Mm-hmm.

Q And with respect to number 30 --

A The same. The same all the way through.

Q Okay. Are you able to identify whether the camera original -- whether the three numbered 29, 30, and 31 positive transparencies are camera originals?

A They look like it.

Q Is it possible to make duplicates of the positive transparencies that would be difficult to identify from the originals?

A Maybe from the first generation; but after you make more copies, then, it's --

Q But you have no reason to believe these are anything other than the camera originals?

A No, I have no reason.

Q Is there any reasonable possibility the negatives for numbers 29, 30, and 31 could have been camera originals?

A I don't think so.

Q Why is it that you would say that you think that they

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couldn't be?

A Because I don't think I took those. I mean, I think these were copied from them.

Q So, the negatives were -- are internegatives taken from the --

A Yes.

Q -- positive transparencies; is that fair?

A Yes.

Q Is there anything about photographs numbers 29, 30, and 31 that look to you as if they have been altered in any way from the way that you took them on November 22nd?

A No.

Q Had President Kennedy's body been cleaned or had his hair been combed in any way prior to the time that you started the autopsy photograph?

A I don't think so, no. Well, the body had been washed, yes, but --

Q Was the hair washed at any point that you saw?

A I don't remember. It does not look like it.

MR. GUNN: Okay. If we could take numbers 1 -- or

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numbers 29 and 30 off the screen, and put on black and white numbers 1 through 4, and just keep --

[Discussion off the record.]

BY MR. GUNN:

Q Mr. Stringer, you have just been shown the black and white negative transparencies that are identified as numbers 1, 2, 3, and 4 from the first view on the 1966 inventory.

As you look at those, are you able to identify whether those are the camera originals that you exposed on the night of President Kennedy's autopsy?

A They look like it to me.

Q Is there any question in your mind about whether those are the original negatives?

A No, I don't think so.

Q Could those negatives be internegatives taken from the positive transparencies?

A I don't think so.

Q Mr. Stringer, I'd like to point out the figure in the background on the color transparency and the positioning of the figure, and ask you whether you can identify that same

figure in any of the four negative transparencies?

A No.

Q Would that --

A There's something here, but then you don't get this background. And there's something there.

Q And is the figure in a different position?

A Yeah, that's a different --

Q Based upon the background figures, are you able to identify whether any of the photographs, numbers 1 through 4, would be internegatives taken directly from photograph number 31?

A Now, these two are alike.

Q You're referring now to a positive --

A Yes.

Q -- transparency and the negative transparency?

A But I don't see any black and white on it.

Q Then, the black and white -- the background is different --

A Correct.

Q -- between the four black and whites and the positive

color transparency; is that correct?

A That is correct.

Q And, so, if the photograph -- the black and white photographs are internegatives taken from number 31, there would have had to have been changes in the background, as well; is that correct?

A That's correct.

MR. GUNN: Okay. Go to the next one. Take black and white numbers 5 and 6. And then color numbers 26, 27, and 28.

[Discussion off the record.]

BY MR. GUNN:

Q The photographs that we're looking at now from the 1966 inventory are black and white negatives numbers 5 and 6, and positive color transparencies 26, 27, and 28, as well as the color negatives for 26, 27, and 28.

Mr. Stringer, do the three color originals from 26, 27, and 28 appear to you to be the camera originals --

A Yes.

Q -- that you took on November 22nd?

A Mm-hmm.

Q It appears to me, as an untrained observer, the exposure level is different in the three photographs. Is that correct?

A Yes.

Q Was that done for any particular purpose?

A Yes. They were bracketed.

Q And why did you bracket them?

A To get a good exposure.

Q So that one -- With the theory being that one of the three exposures would come out correctly?

A Correct.

Q Mr. Stringer, are you able to determine whether the negatives that are below each of the positive transparencies are internegatives taken from the positive transparencies?

A I think they are.

Q Is there any question in your mind whether the negative -- the color negatives might have been the camera originals that you took on November 22nd? Right now, again, speaking of the color negatives.

A Color negatives?

Q Yes.

A That they were taken at the time of the autopsy?

Q Could those have been camera originals?

A I don't think so.

Q Do the photographs -- color transparencies number 26, 27, and 28 appear to you to be altered in any way from the way in which you took them on the night of November 22nd?

A No, I don't think so.

Q Could you now look at the black and white negatives, numbers 5 and 6, and tell me whether those are camera originals that you took on November 22nd?

A I think they are camera originals.

Q Earlier in your deposition, you said that you would be able to identify whether black and white negatives were from a press pack or a two-film holder by notches or numbers. Are you able to identify the --

A Yes. This is not from a press pack.

Q So, the two that you just pointed out, numbers 5 and 6, were taken from a --

A From a film holder.

Q -- from a film holder and not from a press pack?

A Correct.

Q Are you able to determine now whether the two black and white photographs could be internegatives taken from the color positives?

A I don't think they're internegatives. They look like originals.

Q I'd like you to note the gray figure that is just in front of President Kennedy's nose -- or just to the right of the nose in two black and white negatives, and ask you whether you can identify something equivalent in the color transparencies?

A There's something down in there. Right there.

Q For your typical mode of taking photographs, would you move the camera on the tripod between exposures?

A You wouldn't move it, but it's possible it could have been moved a fraction. But you generally don't move it to get the scene.

Q Okay.

MR. GUNN: Okay. Could we go now to the third view?

This will be black and white numbers 7, 8, 9, and 10, and color numbers 32, 33, 34, 35, 36, 37.

We'll go off the record.

[Discussion off the record.]

BY MR. GUNN:

Q Mr. Stringer, are you able to identify black and white negatives 7, 8, 9, and 10 as being camera originals that you took on the night of November 22nd, 1963?

A You mean the color?

Q Black and white negatives.

A Black and white? I think so.

Q And with respect to the positive transparencies 32, 33, 34, 35, 36, and 37, do those appear to you to be positive transparencies that you took on the night of November 22nd --

A Yes, there's a little movement in some of them.

Q What do you mean by "movement"?

A Well, this one appears over this way more in the -- on the film.

Q You're talking --

A The camera might have moved.

Q You're talking about the location --

A Yeah, shoulders. Yes.

Q -- of the body within the frame of the photograph?

A Yes.

Q Is there anything on photographs numbers 32 through 37 that appears to you to be inaccurate with respect to what you observed on the night of November 22nd?

A Well, now, which one of those? Here?

Q The four -- the six color.

A Six color. Well, the angle is changed. These three are alike, and these three are alike. So, you have two different angles. You can see the table above there.

Q And as you say -- as you're pointing to these, you're pointing to the different photographs, and suggesting that there are two different views, even though --

A Right.

Q -- they're quite close?

A Right.

Q But one is from a slightly elevated position,

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elevated --

A That's correct. One shows more of the face. And there are two of these. They're together -- the same as the color.

Q When you refer to that, you're pointing to the four black and white negatives --

A Black and white, yes.

Q -- and suggesting that, again, two of those are from a slightly elevated position --

A Correct.

Q -- over the other two?

A Correct.

Q So, they're showing very similar views of slightly different angles?

A Yes. I think they wanted to get -- to show more of the forehead.

Q With respect to the four negatives, are you able to identify whether those came from a press pack versus a two-film holder?

A Well, they're -- If they're imitations, they're

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good.

Q Do you have any reason to believe they are imitations?

A No, I have no reason to believe it.

Q I should have asked you this question previously, but let me ask you.

With these and any of the previous photographs that we've looked at, have you seen any of the identification cards that typically were used at autopsies to identify the decedent?

A No.

Q Do you recall whether you had identification cards in any of these photographs as they were taken?

A No. Evidently, they were not in there, because they're not showing. I know they were in one or two, at the most. I think they were.

Q With regard to view number 3, can you tell me at what point during the autopsy those photographs were taken?

A You mean these?

Q Yes, all of those that are on the screen right now.

A It looks like from the beginning.

Q Can you tell whether the Y incision has been performed

cam

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as of the time these photographs are taken?

A No, it has not. They started and moved down, down the neck way.

Q So, these would be, as far as you can tell, prior to the Y incision?

A Yes.

Q Has the brain been removed at the time these photographs were taken?

A It looks as though the brain is still in there. I don't know.

Q So, as far as you're aware, this is before any part of the autopsy has begun?

A Yes.

MR. GUNN: Could we now go to the fourth view, which is the "Posterior View of Wound of Entrance of Missile, High in Shoulder", black and white numbers 11 and 12; color numbers 38 and 39.

Off the record.

[Discussion off the record.]

BY MR. GUNN:

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Q Mr. Stringer, do you -- can you identify a ruler in the photographs on view 3?

A Yes, there is a ruler. But there's no number on it -- no autopsy number.

MR. GUNN: I think I mistakenly said view 3, and this should be view 4.

BY MR. GUNN:

Q Would the autopsy number that you referred to typically be placed on the ruler?

A Yes.

Q Was there an autopsy number on the ruler the night of the autopsy?

A There was on one ruler.

Q How many rulers were used?

A Well, I think this is one from the morgue. The one that we have, had a medical school emblem on it. And then they write in the number. It's maybe about this big.

Q Okay. And you're -- Something in the area of four to six inches?

A About four inches.

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Q About four inches long. Was that ruler used during the night of the autopsy of President Kennedy?

A I think it was, yes.

Q Looking at the color transparencies, can you identify the type of film that was used by any markings that are on the film?

A Well, I don't know the markings anymore, but that should be the color of film that it is, whether it's Ektachrome or whatever. You mean these, the emblem?

Q Either that or the writing. That is, are you able to -- either through the writing, or the notches, or in any other way -- determine whether this is Ektachrome E3 or Kodachrome?

A Not anymore. But this should tell you the story, whether that's Ektachrome or Kodachrome. It's probably Ektachrome. I don't know. It's notched.

Q Mr. Stringer, I'd like you to look particularly closely at the area of the occipital area of President Kennedy's head in the color transparencies, and tell me whether you are able to ascertain whether there has been any change at all in

cam

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the photograph from the time that you took the exposures on November 22nd --

A That's the way I saw it. I don't see any hole there.

Q Are you able to determine whether the color transparencies that are in front of you now are camera originals versus duplicates made from the camera original?

A I'd say they're camera original.

Q Looking on photograph number 40, does it appear to you as though any portion of the scalp or hair is darker -- excuse me, number 38 -- any portion of number 38 in the occipital area on the hair is disproportionately dark to other areas of the photograph?

A No, it's -- I mean, the hair was sort of wet and damp. No, I don't see anything.

Q Does either photo number 38 or 39 appear to you to be underexposed?

A One is, yes. Well, they're both a little underexposed. This one is blacking out.

Q You're referring now to number 39?

A Yes. It's a little dark.

Q Are you able to ascertain whether the black and white negatives are camera originals taken on the night of the autopsy?

A There's a hand over here. Not on there. There's a hand showing on the shoulder. It's a different exposure.

Q So that there is somewhat of a different view --

A Yes.

Q -- on the black and white versus the color?

A In other words, you see a hand in here and here; but you don't see it over here.

Q You're referring to the hand in the black and white negatives?

A Yes.

Q Are you able to determine in any way whether the black and white negatives are camera originals taken on the night of the autopsy?

A They just look like it. I don't know.

Q Can you explain what the orientation of the body was, in relationship to the table, in this particular view?

A He was up, sitting up.

Q This is -- these are photographs with the President

cam

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sitting up?

A He was holding him up. Yes, he was holding him up. See, he's holding him up there.

Q So, in view number 4 that we are looking at here, the President's body is being propped up, so that his torso is approximating a 90 degree --

A Right.

Q -- or coming close to a 90 degree angle from the table?

A Correct.

Q Mr. Stringer, can you identify the notches that are on the color photographs? Do you see the two notches there?

A Yes.

Q Where are the notches on the film when the film is in the camera; whether top right, top left, bottom left, bottom right?

A That would go back many years ago. I think it's on the bottom right. I'm not sure.

Q If it is on the bottom right, would that mean that when the color -- or when the final is printed, that the notches would be on the top right, to show the same view?

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A Well, this is not printed. This is the original that was taken.

Q Okay. When "developed", I should have said, rather than "printed".

A Yeah.

Q So, if you were to now put these films, that are now in front of you, in the same angle that they were at the time you took the photograph, how would it appear? Would the photograph have been vertical in the camera, or would it have been in a landscape view?

A You have to have the emulsion out. So, this is --

Q Let's go back one step. What I would call a portrait size, which would be with the length of it going vertically --

A Four-by-five.

Q -- versus a landscape, where the longer portion would be the base.

A I understand.

Q Was -- Could you take either a land -- Using those terms -- And if you have better terms, then, I would take those.

But using the terms "landscape" and "portrait", did the four-by-five camera that you used do both landscape and portrait?

A Yes, you could turn the back.

Q Okay.

A Either up or down, or horizontal.

Q Okay. And are you able to tell what the position of the body was by looking at the notches and considering the portrait versus landscape format?

A No. No, because that would be the same place, because you'd be shooting on the emulsion.

Would you turn this this way a minute?

Q One of the questions for you is whether the body could be lying on his left shoulder, rather than --

A This is what I'm trying to see. Turn this one, too.

Q Again, just to put the -- And I know this is what you were thinking about right now, but to put the question a different way: Is it possible, based upon the view that you can see here and by the notches in the shoulder -- in the --

A The body was on its side.

Q The body was on its -- lying on its left shoulder, rather than being propped up in something like a 95 degree angle?

Based upon your re-examination --

A Well, I don't know, because here's your table here. And I don't know whether this is the buttocks down here or not. In other words, the body does not extend, which it should.

See what I mean?

Q Mm-hmm.

A Here now, this was more of a closeup. You don't have it all the way like it.

Q When you say a "closeup", you're referring to the --

A Well, not as a closeup, but it shows more detail than here where you can see. Where here, it's -- But here, it looks like this is the table here. I don't know.

Q Would it be fair to say that you're uncertain as to whether the body is being propped up on the left shoulder versus whether the whole torso is being placed erect?

A Well, now, this looks like his arm coming out here -- the left arm.

Q You're referring to number 38?

A Yeah, the color. That sort of looks like his left arm coming out under there, but you don't see it in here.

Q When you say "his left arm", you're referring to the left arm of the doctor?

A No, of the President. Of the patient. I don't know.

Q Would it look to you as though the person behind the -- that's partly holding up the body on photograph 38 is standing erect?

A Yes.

Q And if the President were being propped up at a 90 degree angle, the person would be on the side. Would that be correct?

A Let me turn this here.

Q Because if the President is being propped up, it wouldn't make sense to have someone in the background at that particular angle.

A No. That's correct.

Q So, then, by your re-evaluation, you would think it would be more likely that the President is being propped on his left shoulder?

A Yeah, and because his arm couldn't come out this far to show -- his left arm. This is what I'd thought about, too.

Over here, you have three hands. And here, you only have two.

Q When you say there are three hands, you're referring to the black and white negatives?

A Yes, the black and white negatives.

Q And the three hands that are on the President's back?

A Mm-hmm. And here, you only have two. Now, you have this arm over here -- wherever it is -- here, in both of these.

Q In the color photos?

A Yeah.

Q Do you see the marking that is near the ruler -- just to the right of the ruler? There's a larger one towards --

A Yes.

Q -- the top of the ruler, and a smaller one below. Do you have any recollection now as to what those markings were?

A Well, I think they were pointing out a bullet entrance.

Q Did you take any closeups of the bullet entrances, closer than the photographs that you're looking at here?

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A I don't think so. I don't know. I don't think so.

Q Would it have been standard practice in 1963 to have taken a closeup of the bullet entrance that you've identified on exhibits 38 and 39?

A It would, again, depend upon the doctor and what they wanted to show.

Q From your knowledge of anatomy, would having a closeup of the entrance wound help determine something like angle of entrance of a bullet -- or could it help determine the angle of an entrance of a bullet?

A It would show the tearing and the size, yes. It would show the size of the hole and the tearing of the skin or the tissue underneath.

Q And that would be helpful for determining the angle of entrance of a bullet?

A Yes.

Q Did anyone in the autopsy room suggest that you should not take a closeup of the bullet entrance wound?

A No.

Q Mr. Stringer, are you able to identify the portion

of the top of the two color photographs that looks something as if it is at a -- almost a straight line?

A Mm-hmm.

Q What is that that's being portrayed there?

A You mean on the film itself?

Q On the film itself that looks as though it's part of President Kennedy's head, but it seems to be some kind of a straight line -- straight --

A I think it's the edge of the film that's in the holder.

Q Not below the margin of the film, but onto the portion that appears red and with biological material.

A It's the flap that's down over the ear -- of bone.

Q Do you know whether -- That's a portion of the scalp that has been lacerated; is that right?

A Yes, the bone.

Q And is that -- was that -- It appears to be in something like a straight line. Does it appear that way to you? It's perpendicular with the President --

A Well, it was sort of an angle. Well, right there.

Q The direction that my question is going is whether

that was a surgically made incision, or whether that was --

A I would say no.

Q That was part of the disruption --

A Yes.

Q -- of the scalp as it came in?

A Mm-hmm.

Q Are you able to determine from these photographs whether they were taken at the beginning, middle, or towards the end of the autopsy?

A I'd say it was probably -- well, it was just after the start of the autopsy. I don't know how long it was into it, but it was not after they got into the body.

Q Okay. So, this was prior to the Y incision?

A Yes.

Q And can you tell from these photographs whether the brain is still in the cranium?

A I think it is, yes.

Q Are you able, yourself, to identify the location that the doctors made of the entrance wound in the skull of the President?

A On this photograph?

Q On photographs 38 and 39?

A No. No.

Q Was any attempt made to photograph what the doctors believed was the entrance wound on the skull of the President?

A I think on that closeup one, there was -- where they had it on the screen up there, where they were talking to Riebe.

Q Okay. That was --

A That showed the back.

Q That this photograph that was on the screen?

A No. No. No, his --

Q I apologize. It's the next one.

MR. GUNN: All right. If we could go to the next view, this will be the fifth view, photographs numbers 13 and 14 in black and white, and 40 and 41 in color.

Off the record.

[Discussion off the record.]

BY MR. GUNN:

Q Mr. Stringer, you're now looking at what has been described as the fifth view, as the "Right Anterior View of

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Head and Upper Torso, Including Tracheotomy Wound"; black and white negative, numbers 13 and 14, positive transparency numbers 40 and 41.

Are you able to determine whether the color transparencies are camera originals that you took --

A I think so.

Q -- during the night of the autopsy?

A I think so.

Q Does anything appear to you to be different in any way in the photographs versus how you observed it on the night of the autopsy?

A No.

Q Are you familiar with the autopsy room at the Bethesda Hospital?

A I think so.

Q Does the floor that you see in the color photographs appear to be the way the floor --

A Tiled, yes.

Q Tile? Do you see any discrepancy between what you were recall this tile looking like versus the photographs?

A No.

Q Do you have any recollection as to whether the eyes of President Kennedy were open at any point during the autopsy?

A Yes.

Q Were they open at all points during the autopsy?

A Well, they kept trying to close them, and they'd open again.

Q Are you able to determine on the photos that you're looking at now whether they were taken before any autopsy procedures began?

A Yes.

Q And what is the result of that?

A What do you mean?

Q Were they taken before?

A Yes. They were taken before anything was done. There's no incisions. There's no nothing.

Q Do you see the wound in the anterior neck on the photographs?

A Yeah.

Q Does the size of the wound appear to be the size that

appeared to you on the night of the autopsy?

A Well, there's blood around it, yes.

Q Does it look larger, smaller, same size as you observed on the night of the autopsy when the body was first brought in?

A It looks about the same, I think.

Q Have you seen other tracheotomy incisions?

A Yes.

Q Would you say that this tracheotomy incision is larger, smaller, about the same size as the average tracheotomy incision?

A It looked like -- it looks like it was done in a hurry, so it's probably a little larger.

Q Is it a little larger; substantially larger? How would you characterize it?

A Maybe a little larger. It was probably done by a doctor. Off the record.

Q At any time during the autopsy, did any of the doctors attempt to determine whether there were any bullet fragments in the anterior neck wound?

A Yes.

Q What did they do?

A Well, they checked on the X-rays. Did it by feel, or vision.

Q When you say "by feel", what do you mean?

A By feeling, to see if there was anything sharp or --

Q So, the doctor's fingers then would have been put into the tracheotomy wound, to attempt to determine whether any bullet fragments --

A And I think there was a probe put in there, too.

Q And the probe was put in from the front towards the back?

A Yes.

Q And what was the direction of the probe, if you recall?

A It went straight in. I don't know. I don't know. All -- I saw it in. I don't know whether it went up, down -- you know, sideways, or what.

Q Was the body propped up, so the torso was in a vertical position when the probe was put in the neck?

A I think it was, at times. I think so.

Q Do you recall now --

And I know I've asked you this question before, but just if anything has helped prompt your recollection is the reason I'm asking it again.

-- whether you took any photographs with the probe in the body?

A I don't think so.

MR. GUNN: All right. Next view.

The next view is the sixth view, which is "Wound of Entrance in Right Posterior Occipital Region"; black and white numbers 15 and 16, colors numbers 42 and 43.

Off the record.

[Discussion off the record.]

THE WITNESS: All the other pictures show it printed this way -- that I've seen.

BY MR. GUNN:

Q Referring to a vertical --

A Yeah.

Q So, these in view number 6 are the first -- my term -- landscape; is that correct?

A Mm-hmm.

Q Are you able to determine by looking at these whether the two color transparencies are camera originals that you took on the night of the autopsy?

A I think so, yeah. And here again, it has a ruler in it, but no number.

Q So, thus far, you haven't seen any photographs that have the --

A The medical school thing on the top.

There's no hole in the back of the head there; is there?

Q That's going to be my next question for you. Are you able to identify the hole that the doctors identified on the night of the autopsy as being the entrance wound in the skull?

A I think this was a piece of bone, but it was down near there -- right about in there.

Q You're referring to what appears to be a piece of matter or something --

A Yes.

Q -- that is near the hairline?

A Mm-hmm. But it was near there.

Q And you're certain that that's where the doctors identified the entrance wound as being; is that correct?

A Yeah. Yeah, I would think so. That's what I remember.

Q I'd like to point out the spot that appears somewhat red that is near the end of the ruler, and ask you whether that was an entrance wound, or whether the doctors during the night of the autopsy identified that as an entrance wound?

A I don't think so, no.

Q Do you know what that red spot is that appears to be, in layman's terms, near the cowlick?

A It looks like blood. I would say it was. There was blood all over the place. But I don't think it was anything out of the ordinary. I don't think there was a hole there for the bullet wound. You would have seen the hole.

Q Well, can you see the hole in any of the photographs that you're looking at?

A I haven't so far, no. But it was down, right about

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in here.

Q Do you recall taking any photograph that would show the entrance wound from an angle or a view better than the ones that you now have before you, view number 6?

A I don't remember.

Q In an autopsy, wouldn't it be important to take closeup photographs of the entrance wound of a bullet in the brain?

A Yes. To be identified, yes.

Q Mr. Stringer, could you pay particularly close attention to the occipital area of the skull, which -- you can't see the skull, but just the scalp -- and look very closely and make your best judgment of whether you can tell whether there has been any alteration of the image?

A No, I think it's just from the lighting and the reflection.

Q By looking closely at both the matting of the hair and hair strands, does it appear to you that there may be any kind of alteration of the photograph?

A I don't think so.

Q Yet, would you say that in the place where you believe the doctors identified the bullet entrance wound, you can identify no entrance wound there?

A What did you say now?

Q Let me withdraw the question and ask the question again.

Would it be fair to say that you are unable to identify, from these photographs in front of you now, the entrance wound in the head?

A But having been -- Yes, from the photographs. But having been there, and heard it, and seen it --

Q Are you surprised in any way that the entrance wound is not visible in these photographs?

A No. It could be down there, where that little piece of bone -- or whatever it is there.

Q You're referring to that piece of what, again, looks like matter near the hairline?

A Yeah. And here again, it shows where the hole -- the scalp was intact then.

Q And the intact scalp is what you recall from the night

of the autopsy; is that correct?

A Yes, there was -- But there was damage under it from the brain -- from the skull being fractured and things like that.

Q Is this the image that you remember being shown to Mr. Riebe in the videotape, where he identified where he believed there was missing skull?

A Yes.

Q But to the best of your recollection, there was no missing skull in that location?

A It doesn't show there. It could have been something that cracked out from under there, once they peeled it back.

Q Could you describe for me what your understanding is of what appears, to me, to be something like a flap?

On the way that we are looking at the photograph now, with the head on the side, it is to the left of the ear. If the body were vertical, it would be to the --

A This flap came down like that. The flap came down like that. It was attached here.

Q You're showing, roughly, your right temple?

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A Yeah. And it came down. And under there, there wasn't any bone and part of the brain was gone. Right about in this area here.

Q You're showing the parietal area above your right ear?

A Right.

Q Do you have any recollection now as to what portion of the scalp, viewing the head from behind, was lacerated at the time the autopsy began?

A The scalp being lacerated?

Q Lacerated. Were there any tears, cuts in the scalp on the back?

A What you have here? No, there wasn't any in back.

Q No tears at all?

A No tears at all.

Q Are you able to determine from these photographs whether the brain has been removed?

A No, the brain hasn't been removed.

Q So, these photographs also would have been taken right at the beginning of the autopsy?

A Yes.

Q And do you have any recollection as to whether the hair was cleaned, cut, or wiped off in any way --

A I don't think it was ever cleaned, or cut, or wiped off.

Q Okay.

A Now, incidentally, in the black and white, there is no ruler. It could be down there. But seeing as some of the hair has been pulled down -- Of course, it was shot at a different time, it looks like. I mean --

MR. GUNN: Steve, could we see one of the positive prints from either 15 or 16, black and white.

THE WITNESS: And I can't see the thing on it -- the wording.

BY MR. GUNN:

Q So, in other words, you think that there is a ruler in the black and white negatives?

A Yes. But you can see where the hair has been pulled out. It's a little -- See there, where the hair is out over the ruler?

A Mm-hmm.

Q So, it can't be a duplicate.

Q When you say "duplicate", it could not be a duplicate from the color --

A A copy, yes.

Q -- transparencies?

A Yes.

Q If we could go back to the location of the entrance wound, where would you place it in relationship to that spot down near the hairline?

A It was about right in that spot there. Right in there.

Q So, are you able to determine whether -- with any greater precision, where it was in relationship to that spot? That is, above, below, to the right, to the left?

A I'd say maybe a little to the left.

Q A little to the left. And that is if President Kennedy were standing erect? So, it would be to his left, closer to the midline?

A Right.

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Q Okay. Now you're looking at a positive eight-by-ten blowup of either --

A Black and white.

Q -- 17 or 18, black and white. And with this blowup, do you note -- or can you ascertain any difference in hair color or fluid on the hair between the lower portion of the scalp and the upper portion of the scalp?

A That's where they're trying to say it's been retouched.

Q Do you notice any difference yourself in the texture of the hair in the upper portion of the scalp versus the lower portion of the scalp?

A Yeah, there is a little difference.

Q How do you account for that difference?

A It's a photograph. It's -- Now, this looks matted, and this looks like it's dried out.

MR. GUNN: First, let me make a correction. I think I said 17 or 18. And I should have said 15 and 16 a moment ago.

BY MR. GUNN:

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Q Now, the portion that you're referring to, the part that's lower -- lower towards the scalp appears to be dried out, where the portion a little bit higher appears to be wet.

A To be matted.

Q Appears to be matted.

A Yeah.

Q Does it seem though the hair that is farther away from the hairline is longer than the hair that's closer to the hairline?

A No. Just look at it this way. The hair is going down.

Q Is there anything about the hair that is closer towards the hairline -- that is, from the hairline to what looks to be an inch, maybe two inches above the hairline -- to be any different kind of texture, other than what you've said before with the hair that's above the --

A No. Now, you see here. This in here looks like a hole to me.

Q You're referring to that little piece of matter that was near the hairline?

A It actually looks like a little piece of bone.

MR. GUNN: Steve, could we see the other one? This is number 14. Excuse me, this is number 15. Could we see number 16, please?

THE WITNESS: Now, this is what they're calling a matt. That it's been retouched; right?

BY MR. GUNN:

Q You're talking about the inch or inch and a half above the hairline towards the top of the skull?

A Yes.

Q Does that make sense to you in any way, or does that seem to be inaccurate?

A I think if it were -- if it's a retouching, it's an awful job. But I don't think it has been retouched.

Q When you say --

A Let me hold it this way.

Q When you say "an awful job", do you mean an awfully good job or --

A Awfully bad job.

Q Awfully bad job, if it's a retouching.

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A But it looks to me like this is his hair coming down in there. And the light is flashing off of here. It's not flashing off of here. It's coming right back to the camera from here, because this is at an angle.

Q So, the reason that it appears that the hair farther from the hairline is wet or moist is because of the angle of the view --

A Yeah.

Q -- is that correct?

A Yeah, because your lights are flashing right back here. And this is like in the shadows.

You can see the hair on his arm up there. It's the same sort of a pattern.

Q Is the quality of the focus in any portion of either the President's head or the hands of the doctor that are encased in rubber or some kind of plastic glove -- does the quality of focus appear to be different anywhere?

A Well, back in here. But from here to here, it seems to be sharp.

Q When you say "back here", you're referring to the

President's neck, not the --

A Well, the ear.

Q The ear and the neck, but not the hair?

A No. Well, along here on the neck. This one. No,
I --

Q Having examined the positive eight-by-ten, could you now go back and look at the black and white negatives, and see whether that helps you at all identify any possibility of retouching or matting in the photographs?

A No. No. They are two different exposures, and everything looks to be in place.

MR. GUNN: All right. Could we try the next view? This next one will be view number 7, which is described as the "Missile Wound of Entrance in Posterior Skull, Following Reflection of Scalp", views number -- or photos number 17 and 18 for the black and white, and numbers 44 and 45 for the color.

[Discussion off the record.]

THE WITNESS: Your brain is out.

BY MR. GUNN:

Q When you say the brain is out, I assume you're

referring to President Kennedy's --

A Yes.

Q -- brain being removed from the cranium?

A Yes.

Q Are you able to orient these photographs with relationship to the notches and whether these are in portrait or landscape?

A Well, not by the notches, but by -- tell it more by anatomical. I think this is the back of the head, and this is the side. And this is his cheek, yeah. See?

Q Okay. So, you're referring to --

A This is his shoulder.

Q Just so we can figure this out, there's a lock of hair that's curled. And that is now in the position at the bottom right-hand corner --

A Yes.

Q -- from the way that you're looking at it, with what appear to be fingers -- two fingers, probably a thumb and an index finger, in the bottom left-hand corner.

A With the ruler.

Q Okay. Now, with that as the orientation, when you refer to the cheek, where is the cheek located?

A Right up here. This is the cheek here.

Q Okay. So, the cheek is in the top right-hand corner.

A And here's your shoulder here, I think.

Q Okay. And can you identify what that -- if that's the shoulder, what that is on the shoulder?

A It looks like a glob of blood.

Q Okay.

A See, here. This is down over the eye here.

Q So, you're saying a flap --

A A flap.

Q -- a flap of scalp that looks as though it would be down over the face or over the eyes.

A Now, this is -- the bone is out of there. And this flap is down on this side. And they've pulled it, also, down in the -- over the back -- side in the back -- and the front.

Q So, from the way that you're describing this that we're talking about parietal -- the parietal area above the right ear? Would that be correct?

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A Correct.

Q So, we're looking at the front of -- or the top right --

A Top of the head.

Q Top of the head. We're not looking at the skull from behind?

A No, you're right in on it -- straight in on it. In fact, I think this is where it was cut -- the brain. It comes up through the neck.

Q Do you see the things that look like something like ridges that appear towards the center of the photograph? Can you identify what those are?

A I think they're pieces of bone.

Q In the 1966 inventory, this is referred to as the "Posterior Skull" -- this photograph showing the posterior skull. Based upon your own examination right now, is that a correct description?

A I'd say it is the top and the posterior. In other words, this is the top of the skull here. This is the top here. And this is the posterior. It's looking down into it, I'd

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say.

Q Now, this is being described as the "Missile Wound of Entrance". Would it be accurate to say that the missile wound of entrance is in the top of the skull?

A Well, if they said it. But it wasn't true.

MR. GUNN: Okay. Could we get the 1966 inventory?

BY MR. GUNN:

Q I'd like to show you a document that is marked Exhibit No. 13, and ask you whether you have previously seen that document?

A I've never seen it, as far as I recall.

Q Turn to the last page.

A I signed it; didn't I?

Q As best you can tell, is that your signature on page 11?

A That's my signature, yeah. And John Ebersole.

Q Could you turn to page eight of Exhibit 13, and look at numbers 44 and 45 -- which, as far as I can understand, are the two transparencies that we're looking at now -- where they are described as color prints of the "Missile Wound in Posterior

Skull With Scalp Reflected"?

A That would be here. And then the exit would be over here.

Q We can go back -- also looking at number 17 and number 18, which refer to the "Missile Wound of Entrance in Posterior Skull".

A Mm-hmm.

Q Now, as you're standing here today in 1996, is there anything that you can determine as being inaccurate in description number 17 as a "Missile Wound of Entrance in Posterior Skull, Following Reflection of Scalp"?

A Well, it's in the posterior, but -- But, anatomically, I would say this is the top of his head here. And this is the back of his head.

Q When you say the back of the head, you're referring to the portion below the photograph as we have oriented it previously --

A Yes.

Q -- and not visible on the photograph?

A Yes.

Q So, it really is the top of the head, rather than the posterior that is shown?

A Well, I would think it was. I mean, they were the doctors. I mean, they identified it.

Q Well, that is your signature on there.

A Yeah, but I did not identify it.

Q Who is the one who identified it?

A I was there to identify the photographs had been taken. They sat down and went over the photographs, Dr. Humes and Dr. Boswell. And Ebersole did the X-rays.

Q Was it your understanding at the time that they identified this that it was their understanding that this photograph depicted the entrance wound?

A I don't remember. I don't remember. But if it did, I don't think it's right.

Q So, in other words, your understanding right now would be this photograph -- this view that we're looking at, numbers 17, 18, 44, and 45, do not depict the entrance wound in President Kennedy's skull; is that correct?

A No, it's -- There's a wound there. But now whether

they're saying this was it down here, where his finger is -- But I don't know why the ruler is up there.

Q So, if the ruler -- if that is the entrance wound, the ruler is obstructing the entrance wound; is that correct?

A I would say.

Q Now, the photographs that you've looked at so far are all of the photographs that we have at the Archives that are purported camera originals taken during the night of the autopsy.

Could you now think back -- and we have been over this to some extent before -- of any images that you remember having taken that are not present here?

A In the body cavity.

Q The body cavity. Do you remember any photographs, other than the ones that you're looking at, that should have depicted the entrance wound in the skull, either from inside the cranium, outside the cranium, with scalp reflected, or scalp not reflected?

A Are there some color prints of this?

Q Yes. You're pointing to numbers 44 and 45.

A Was this done when we went down to Archives? I signed it, but I never got a copy of it. I've never seen it before -- only when I signed it, I guess.

Q At the time that you signed it, did you have an opportunity to read through the entire document?

A I guess, I did.

Q Do you remember whether you had an opportunity to question the accuracy of anything in the document?

A We talked there being missing photographs. I don't know whether this says anything about that in here, or not.

Q Could you look at the last sentence of the document, just before the signatures?

A That, to me, is wrong.

Q So, the statement that says that -- where it says that, "We have no reason to believe that any other photographs or X-rays were made during the autopsy" -- is that the portion that you think is incorrect?

A Photographs.

Q Photographs. That there were other photographs taken?

A Yes.

Q Another one that you had mentioned previously in your deposition was a full-view of the body from above.

A Yes.

Q And you don't see that photograph --

A No, I haven't seen that at all.

Q Would it be fair to say, then, that in the first inventory that we have record of, that was signed by you, a document dated November 22nd -- that that inventory was incorrect? There were more photographs than were recorded on that inventory?

A We went over what they had there, yes.

Q And then in the inventory that was made in 1966, that that was inaccurate, as well; is that correct?

A Yes. Well, that was from the '66 one?

Q Yeah.

A Yes. I think Dr. Humes, also, says there were some taken up by the top of the lung area, according to what I've been reading.

Q Can you explain to me any reason why Drs. Humes,

Boswell, and yourself would have signed this statement in 1966, saying that it's a complete inventory, if you had reason to believe it was not a complete inventory?

A No.

Q Did anyone tell you to sign it?

A I don't know. I know we did talk about all of the pictures that were exposed were not there, because I brought up a thing about Captain Stover and his receipt of that.

MR. GUNN: Okay. Could we go to the eighth view, which is the basilar view of the brain? It's going back to the 1966 inventory; black and white negatives numbers 19, 21, and 22, and color numbers 46, 47, 48, and 49.

THE WITNESS: You did have one. There's another ruler, but that gives it to Fisher instruments.

MR. GUNN: Off the record.

[Discussion off the record.]

BY MR. GUNN:

Q Mr. Stringer, if I remember correctly from earlier in your testimony, you said that you had not recalled that there were any basilar photographs of the brain of President Kennedy.

Can you identify whether the photographs that are in front of you now are basilar or superior views of a brain?

A They're basilar.

Q If I recall correctly, earlier in your testimony, you said that there were identification cards that were used for identification of the brain when photographs were taken. Was that correct?

A Well, there's a ruler there, but there's no identification on there.

Q Based upon these being basilar views of a brain and based upon there being no identification cards, are you able to identify with certainty whether these photographs before you now are photographs of the brain of President Kennedy?

A No, I couldn't say that they were President Kennedy's. I mean, there's no identification. All I know is, I gave everything to Jim Humes, and he gave them to Admiral Burkley.

Q Do you have any recollection in 1996 about what the appearance of the brain of President Kennedy looked like at the supplementary examination?

A No.

Q Are you able to determine whether the photographs in front of you now are consistent with or not consistent with the brain, as you remember it from 1963?

A Well, it has to be, if that's Mr. Kennedy.

Q Well, that's the question.

A Yeah.

Q Does the brain in the photograph that you're looking at seem to be more hardened or drier than you recall at the time that you conducted this supplementary autopsy?

A No.

Q The consistency looks to you, roughly, consistent with --

A A brain that has been fixed, yes.

Q Can you tell anything from the color of the brain in the photographs of how long it has been fixed?

A No, I couldn't.

Q Can you tell anything from the consistency as it appears in the photograph about how long the brain has been fixed from the --

A No, I would have no idea.

Q Okay. When you took the black and white photographs of the brain of President Kennedy, did you use a press pack?

A No.

Q Can you identify from the negatives in front of you whether those photographs are from a press pack? And I'm referring to numbers 19, 21, and 22.

A I think they are. Yes.

Q Would it be fair to say, then, that by your recollection, that the black and white negatives in front of you now were not taken by you during the supplementary autopsy of President Kennedy?

A Correct. This is Ansco.

Q When you say "This is Ansco", what do you mean?

A This is Ansco film.

Q What is Ansco film?

A Well, it's a super high pan. And I think it's from a film pack.

THE WITNESS: Have you got one of those other negatives I can see, from the --

MR. GUNN: Seventeen or 18. Black and white

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negatives.

THE WITNESS: See, the difference in them --

BY MR. GUNN:

Q Just so I can identify this for the record, you now have in your hands a negative.

A A negative.

Q Number 18.

A It is identified with the film code on it.

Q With the notches up on the corner?

A With the notches. On this, it has no notches.

Q When you say "this", you're now referring to the black and white negative --

A Yes. Yes, to the black and white negative, which is from a film pack.

Q Mr. Stringer, if I recall correctly, during the course of the deposition you identified three different factors relating to photography of the brain that would suggest that you would have had an identification number in it; you would not have used a film pack; and you did not take a basilar view of the brain. Is that correct?

A I think so, yeah. That's what -- Whether I took that, I don't know. But, see, this is from a film pack, because they are numbered. This is film number two, film number one, and three. And that's from a film pack.

Q Okay.

A Because when it comes out of a holder, it is identified by the notch, because you have to load it in the holder with a notch.

Q Okay. So, the first three black and white negatives would, presumably, have been taken sequentially by a black and white film pack; is that correct?

A Right. That's the way it was done.

Q Okay.

MR. GUNN: Could we now go to the second view of the brain? So, this will be the ninth view -- the superior of view of the brain; black and white negative numbers 20, 23, 24, 25, and color numbers 50, 51, and 52.

[Discussion off the record.]

BY MR. GUNN:

Q Mr. Stringer, what did you notice about the color

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positive transparencies when they were just brought out from their folders?

A Well, there's some spots on them. There's some white spots in the black portion.

Q That's in the margin?

A In the margin. And some white spots, but that's in the actual photograph -- the white spots.

Q In the image itself?

A In the image itself.

Q Do you know what those dots are -- or perforations, whatever they -- not perforations in the film, but what appear to be perforations --

A I don't know what it is. It's -- but the same pattern in everything. It could be -- But they're not on the black and white.

Q Have you ever noticed that before in any photographs that you have taken personally?

A I've never looked so closely before.

Q On the color photograph showing the superior view of the brain, do you recognize any identification tags or

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markings?

A Now, this film is also different than the other. You see the code in here? On all the other photographs, it's Ektachrome.

Q Okay. And these are not Ektachrome notches, or you're not certain? It's just that they're different.

A I'm not certain, but they're different. It's -- I think it's a different type of film. It could be Ansco film, like this.

Q Did you ever use Ansco film yourself in conducting medical photography?

A Not very often.

Q Did you use Ansco film in the -- taking the autopsy --

A Not as far as I know.

Q -- photographs of President Kennedy?

A Not as far as I know.

Q Is there any question in your mind whether you were the photographer of these images that are before you right now?

A Yes, if it's Ansco film, and if it's a film pack. I have no -- I have no recollection of using a film pack.

Q Do you see any identification markers or identification numbers on the photographs?

A No. The only thing is, there's a Fisher instrument ruler, I think. Fisher Scientific. I don't know whether there was one in one of the medical photographs or not. There was a ruler, but I don't know whether it was a Fisher or not.

Q You've now been shown all of the images of -- from the supplementary autopsy. Did you see any images that would show a brain that had been sectioned in any way?

A No. No, I don't.

Q Are there any other photographs that you remember taking yourself during the supplementary autopsy that you haven't seen today?

A I had thought we had done some sections, cutting through the brain. But I don't see them. I could be mistaken. But this could be identified by a photo, the place where they have all of the notches.

Q Without looking at the photographs since, do you have a recollection in your mind of whether the cerebellum on President Kennedy was disrupted?

I see you're looking at the photographs.

A You mean the -- What do you mean? Damaged?

Q Whether it was damaged, lacerated, cut?

A Yes.

Q Was it?

A Yes.

Q Do you see any damaged cerebellum in these photographs?

A No. Well, now, this was the damage over here. It didn't come through here. It came through, and then out this way.

Q Okay. Now, when you say "the damage here", you're pointing to the right cerebral hemisphere?

A Yes.

Q Okay. But not to the cerebellum?

A No.

Q That is, pointing at the photograph?

A Yes.

Q But your recollection is that the cerebellum of President Kennedy was disrupted. How seriously disrupted?

A No, it was not disrupted to -- I don't think it actually was disrupted. It was up and out this way.

Q When you say "up and out this way", you're pointing at your head. So from, roughly, the external occipital protuberance --

A Right here.

Q -- out?

A Out here.

Q Out the side?

A Yeah.

Q On the parietal bone above the ear?

A Yeah, and then out here.

Q And is it your understanding that the trajectory of the bullet going from down below -- near the external occipital protuberance out the side of the head in the parietal bone is consistent with a shot from above and behind?

A Yes.

Q In what way would that be consistent with a shot from above and behind?

A Well, he was bent over sort of. It went right through

here, and then out.

Q Assuming, hypothetically, that he is not bent over, but was reasonably erect, would the trajectory that you have just described be consistent with a shot from above and behind?

A I don't think so.

Q One last question, and this is probably repetitive from earlier questions we have. Was there anyone taking any motion picture photographs --

A Negative.

Q -- during the night of the autopsy?

A Negative.

MR. GUNN: Thank you very much.

THE WITNESS: And how about Mr. Pitzer?

BY MR. GUNN:

Q Was Mr. Pitzer present at the autopsy?

A He was not present. In fact, I shot his autopsy.

Q Photographed his autopsy?

A Yeah, excuse me.

MR. GUNN: Okay. Thank you very much, Mr. Stringer.

[Whereupon, at 4:30 p.m., the taking of the deposition

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concluded.]

[Signature waived.]

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