BEFORE THE
ASSASSINATION RECORDS REVIEW BOARD

In Re: President John F. Kennedy

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In Re: President John F. Kennedy

College Park, Maryland

June 5, 1997

The deposition of Saundra Kay Spencer, called for examination by counsel for the Board in the above-entitled matter, pursuant to notice, at Archives II, 6381 Adelphi Road, College Park, Maryland, convened at 10:00 a.m., before Robert H. Hance, a notary public in and for the State of Maryland, where were present on behalf of the parties:

APPEARANCES:
On Behalf of the Assassination Records Review Board:
T. Jeremy Gunn, Esq.
General Counsel
Assassination Records Review Board
600 E Street, N.W., Second Floor
Washington, D.C. 20530
(202) 724-0088

ALSO PRESENT:
David G. Marwell
Executive Director
Douglas F. Horne
Chief Analyst for Military Records
Dave Montague
Senior Investigator

WITNESS: Saundra Kay Spencer

EXAMINATION

PROCEEDINGS

Whereupon,

Saundra Kay Spencer

A: Saundra Kay Spencer.

Q: Ms. Spencer, were you employed in November of 1963?

A: Yes, I was.

Q: What position did you have in November of 1963?

A: I was 1st Class with United States Navy.

Q: Where did you work at that time?

A: I worked at the Photographic Center in a special unit for the Naval Aide to the President for Photography.

Q: When you say the "Photographic Center," what do you mean?

A: That is a Class A lab, which was the central photo lab for the Navy. It's located at Anacostia.

Q: Has this been also known as the Naval Photographic Center?

A: Yes.

Q: I would like to come back to your position in 1963, but if we could go a little bit earlier and then we will come back to it later.

Did you have any formal training in photography?

A: Yes, I entered the basic photography school out of recruit training in '57. I also had special color school, Rochester Institute of Technology and Quality Control, Class B school, which is the advanced photography school, a cinematography school, a school in recon camera systems repair and camera repair.

Q: Did you take all of those courses during the time that you were in the Navy?

A: Yes.

Q: Were all of those courses taken prior to 1963?

A: No. The A and the B school, and the color school was taken prior.

Q: While you were in the Navy, did you do any work other than in the area of photography?

A: No, it was all photographic related - oh, I take that back. I did go for a tour at Women of Army in Phoenix, Arizona, where I was chief drill instructor and swimming instructor.

Q: Would it be fair to say that for approximately six years between 1957 and 1963, that your principal area of work was in photography?

A: Yes.

Q: Had you had any experience in photography prior to the time that you joined the Navy?

A: Yes, since the time I was about 11 years old, dad insisted we have family hobbies, and photography was one of them, so I learned photography. Then, in my senior year of high school, the photographer that was scheduled to do our annuals passed away, and so I took over the photographic shooting and everything for our school annual.

Q: Prior to 1963, had you had any experience with photography of autopsies or of cadavers?

A: Yes. While I was stationed at a Class D lab at Pensacola, Florida, at the Naval Air Station, we were responsible for photographing the autopsy of student pilots for the Navy that didn't quite make it, and we provided 2 1/4" by 2 1/4" slides for BuMED (Naval Bureau of Medicine and Surgery).

Q: Did you take the photographs yourself?

A: Yes.

Q: Did you also develop the photographs?

A: Yes.

Q: Approximately, how many persons did you take photographs of who were deceased?

A: Probably around 10, 12 during the two years I was on the shooting crew.

Q: I would like to go now to the Naval Photographic Center in 1963. Could you describe in detail the special unit for the Naval Aide to the President for Photography in which you worked?

A: I worked in a special unit for the Naval Aide to the President for Photography, which was a Class A lab located at Anacostia, the central photo lab for the Navy. It was where all official photos and other official photography was produced for the President. The lab was known as the Photographic Center and was located at Anacostia. The unit was responsible for producing official photos for the President, as well as for other official photography, such as the President's official portrait. The lab was equipped with advanced photographic equipment and was staffed by highly skilled photographers and technicians who were trained in various aspects of photography, such as lighting, composition, and camera settings. The unit was under the direction of the Naval Aide to the President, who was responsible for ensuring that all official photography met the standards of quality and professionalism required for the President's official portraits and other official photography.
[1] just a very general way the structure of the NPC?
[2] A: Okay, NPC was a three-story building that
[3] was originally built by Eastman Kodak during World
[4] War II, on the top floor was the library and the
[6] [7] The second floor was black and white
[8] division and some of the office spaces for support.
[9] The third or the bottom floor dealt primarily with
[10] motion picture production and TV production. They
[11] have a sound stage.
[12] [13] Also on the third floor was the art and
[15] [16] Q: Was there a White House lab or a White
[17] House section in the NPC building?
[18] A: Yes. It was located within the color
[19] division. It was a single room, probably I would
[20] say about 15 feet by 15 foot with an adjoining 8 by
[21] 10 room, and that was further broken down into two
[22] color print rooms, a black and white print room
[23] with sink, two dryers, and the adjoining room was
[24] where we had the Calumet color processor. It was a
[25] small unit and it all had the C22 process in it
[26] plus the color print process.
[27] [28] Q: Was that the area that you worked in?
[29] A: Yes.
[30] [31] Q: Do you know why the White House lab was
[32] located within the color lab?
[33] A: Most of the work primarily was color at
[34] that time, so it was just close proximity, we could
[35] draw our chemistry and stuff from the main lines of
[36] the color lab.
[37] The black and white we did was a lot of
[38] fine development, because they didn't like to use
[39] flash at the White House, so a lot of it was
[40] available-light photography. We did the ultra-fine
[41] development on it, so that was not regularly
[42] done downstairs in the black and white division,
[43] and we had a limited amount of black and white that
[44] we actually produced.
[45] [46] Q: Do you know of any other lab that
[47] typically handled White House photography in 1963?
[48] A: They had two or three photographers that
[49] were with the motion picture crews, but they worked
[50] directly for one person. Chief Knudsen would
[51] usually direct them and what they did was aside
[52] from anything that we did. They did not have a
[53] special unit.
[54] [55] Q: Do you know of any other lab that
[56] developed still photography in addition to the lab
[57] where you worked?
[58] A: To my knowledge, no.
[59] [60] Q: What was your position in the White House
[61] lab in November of '63?
[62] A: I was Petty Officer in Charge.
[63] Q: Did you have any supervisor who was also
[64] within the White House lab?
[65] A: Chief Knudsen was our liaison and
[66] supervisor from the White House, but we fell also
[67] under the Office in Charge of the color lab, but
[68] they pretty much left us alone, did our own thing.
[69] They gave us a cipher lock on our room and said do
[70] try to stay awake.
[71] Q: When you say "they" left you alone, you
[72] are referring to the color lab itself?
[73] A: The color lab and the Office in Charge.
[74] They would ask periodically if we needed any

[1] support or anything, and if we needed anything we
just asked them and we usually got what we needed.
Q: How many people worked under you in the
White House lab in November of '63?
A: It averaged four to five at various times.
people would come and go as they transferred in and
out. They were assigned to the Photographic Center,
and they were then detailed to us.
Q: During the time that you worked in the
White House lab, did you ever develop color
transparencies?
A: No.
Q: Did you have the capability of developing
color transparencies in the White House lab?
A: No.
Q: Did the color division, separate from the
White House lab, have any capability of developing
color transparencies?
A: Yes; they did.
Q: Did you ever work yourself developing
color transparencies in the color lab at NPC?
A: Yes.
name immediately under there?
A: Right.
Q: Do you see the name Stover?
A: Yes. Somers was in the color lab side.
Q: But not in the White House area?
A: No.
Q: Is that right?
A: Richard Stover, Smoky Stover was there.
Strickland was a chief. He was down in the black
and white division. Usually, in the color lab, we
had a high number of 1st and 2nd Class and a few
Airmen and 3rd Class, but they - Leo Marshall was
the Chief in Charge of the color lab.
Q: Ms. Spencer, did you have any work after
November 22nd, 1963, that was related to the death
of President Kennedy?
A: Yes. We were requested to develop 4" by
5" color negatives and make prints of an autopsy
that was - we were told it was shot at Bethesda
after the President's body was brought back from
Dallas.
Q: I would like to come to that in a minute.

Prior to that, did you have any other work or
responsible related to the death of President
Kennedy?
A: We were trying to put together the prayer
cards. Mrs. Kennedy had selected a black and white
photograph, and so we needed a number of them.
What we did was take four prints, 4" by 5" prints,
and do the vignetting on those, and then we were
copied to a master negative, and we took it
downstairs and put it on the automatic black and
white printers to print out the required numbers.
Then, we brought them back and we did not
cut them here. We brought them to the White House.
They took them to the printers and evidently they
were printed and cut there.
Q: Did you bring with you today some examples
of those prints that you made?
A: Yes, I brought just two on a 1x1 sheet.

BY MR. GUNN: What would you like to do is mark
those as Exhibit No. 146, MD 146, and they will go
into the record as part of that.

[Exhibit No. MD 146 was marked]

I would like to do is mark

[Exhibit No. MD 146 was marked]

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[5] for identification.]

BY MR. GUNN:
Q: Do you remember approximately how many of
these prints you made?
A: I think the count was supposed to be
around 10,000, but I am sure we went over.
Q: What is your best recollection as to when
you started working on the prints?
A: It was after the President's body had been
brought back because Mrs. Kennedy personally
selected the print. Chief Knudsen told us which
one, and then we went ahead and pulled it, and
started the process of producing the -
Q: President Kennedy's body arrived at
approximately 6:00 p.m. in Washington, D.C. Does
that help you determine approximately the time when
you began work on the black and white prints?
A: No.
Q: Do you remember approximately when you
were in the White House lab on the days after
November 22nd of '63?
A: Look at the 2nd Class, the gentleman I was
talking about was a 2nd Class. No, I don't see his
name on there.
Q: Okay. Let me show you one name and see if
looks familiar to you. This is on the fourth page.
The first name at the top of the page appears to be
Somers, Somers, Somers, Joseph M. You do see your

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[1] the page is Ashton Thomas Larr. Do you see that
page?
A: Yes.
Q: Do you see the name Carol Bonito -
A: Yes.
Q: - down approximately six names or so?
A: Yes.
Q: Is this the Carol Bonito that you were
referring to just a moment ago?
A: Yes.
Q: Could you look through this list - and
take as much time as you need - to see if you are
able to identify any other names of personnel who
were in the White House lab on the days after
November 22nd of '63?
A: Look at the 2nd Class, the gentleman I was
talking about was a 2nd Class. No, I don't see his
name on there.
Q: Okay. Let me show you one name and see if
looks familiar to you. This is on the fourth page.
The first name at the top of the page appears to be
Somers, Somers, Joseph M. You do see your

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[1] and we stayed.
Q: So approximately, how many people stayed
when the rest of NPC closed down?
A: There was about three of us up there.
Q: Do you remember the names of any of the
other people who stayed?
A: Carol Bonito was the only one I can
identify. There was a 2nd Class that had come
aboard just recently, but I didn't remember. The
only thing I remember is Kirk was on his name.
Q: Ms. Spencer, I am going to hand you a
document that has been marked Exhibit No. MD 144,
which appears on its face to be an Enlisted
Distribution and Verification Report.
It appears to be dated between June of '63
and October of '63. Could you first look at the
document and see whether you are familiar with that
type of document?
A: The first time I had seen a document like
this was when you had sent me the photocopies of it.
Q: I would like you to turn, if you would, to
to the seventh page where the first name at the top of

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Q: So on Friday, November 22nd, 1963, did you do any work related to either the funeral of President Kennedy or to autopsy photographs that you mentioned?
A: No, we were primarily in a standby position.
Q: Approximately, how long did it take for you to work on the black and white prints?
A: It took most of the day. It seemed to me it was late, maybe 2 o'clock in the morning, by the time we got them over to the White House after we got the indication of which ones we needed to print.
Q: So this would be, then, you worked on them on Saturday, November 23rd, until approximately 2 o'clock in the morning on Sunday, November 24th, is that -
A: I can't remember the day. All I remember is that it was after the President's body had been taken up to the Rotunda, because as we went to the White House, the lines were forming for the Rotunda.

Q: Just to make sure that I understand this correctly, that you took prints over to the White House, the black and white prints, and at that time, you noticed lines that were forming to go the Rotunda on Capitol Hill?
A: Yes.
Q: And at the time that you took the prints to the White House, do you remember whether the body was at the White House or whether it was at Capitol Hill?
A: It had to be up at the Capitol Rotunda at that time.
Q: Now, a few minutes ago you mentioned some work related to the autopsy photographs of President Kennedy. When did you first receive information that you would be doing some work on that issue?
A: We received a call from the quarterdeck, and they said an agent was there, and we were supposed to perform, photographic work for him. They logged him in and brought him up.

He had in his hand 4 by 5 film holders, so

I am estimating – he was a large man – so he probably had four or five film holders.
Q: Now, when you say he called from the quarterdeck, where was the quarterdeck?
A: The quarterdeck is on the first floor of NPC.
Q: Do you remember approximately when the telephone call happened, which day of the week?
A: No, I don’t.
Q: Do you remember what you were doing at the time that you heard about the telephone call from the quarterdeck?
A: No, I don’t. It seemed like it was in the morning.
Q: Were you working on developing the black and white prints, did it interrupt that, or was it before or after?
A: No, it was after.
Q: So it was after you had finished the prints. Had you done any other work between the time that you worked on the black and white prints and that you received a call from the quarterdeck?
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Q: After the color correction, how many prints were made of each negative?
A: One.

Q: So would it be fair to say that, at maximum, there were two prints made of each negative?
A: That is correct.

Q: And were the final prints also developed on the same paper as Exhibit No. 147?
A: Correct.

Q: When you say the "same watermarks," what do you mean?
A: On the back of all Kodak paper, they print their Kodak label, and it changed from year to year, but it just says Kodak paper.

Q: So on the Exhibit No. 147, it appears that...

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A: Yes, the Black Watch performed at the White House, and these were brought to us, so I would estimate this print was probably made about a week or 10 days prior to the printing of the autopsy material, so the chemical content within the paper should be fairly close to what the negative to prevent bleedover of the various layers when printing.

Q: Did you develop those negatives in the White House lab or did you go into the color lab to develop them?
A: They were processed in the White House section in the Calumet Unit in the small off-room.

We had the color negative processing capability plus the print processing.

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Q: When you developed the first test print, what kind of paper did you put that onto?
A: It's the standard color print material.

Q: When you say the "same watermarks," what do you mean?
A: A negative is an original piece of film. An inter-negative is an intermediate negative material designed to go from a transparency to a print.

Q: Did the agent leave immediately after the time that you developed the duplex films, whether the film was a negative or an inter-negative?
A: Yes, because the inter-negative cannot be processed C-22.

Q: So that you are certain then that they were not inter-negatives that you developed?
A: No, they were original.

Q: Approximately, how much time did it take between the time that you first saw the 4 by 5 duplex holders and the time that the agent left?
A: It takes — it was 30 minutes for the processing on the negative, approximately 45 minutes to dry the negatives, and then the printing, the other print process was 18 minutes, and then on the drying drums probably about 3 minutes, so less than two hours.

Q: Did the agent leave immediately after the final prints had been dried?
A: Yes.

Q: So he did not stay around and talk at all or say anything?
A: No.

Q: Did he talk to you at all about where he had obtained the photographs?
A: No. When he gave us the material to process, he said that they — had been shot at Bethesda and they were autopsy pictures, for us to process them and try to not observe too much, don't peruse.

Q: Did he say anything that you now recall other than what you have just mentioned?

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A: Absolutely not. The agent was very specific that he wanted everything, any test scraps or anything that we might use.

Q: What type of film did you develop?
A: It was a color negative C-22 process.

Q: Could you describe for me briefly what a C-22 process is?
A: It is a standard color — well, it was a standard color negative at the time, and it's a three-layer image, reverse image of each of the three basic primary colors with a reddish yellow masking material that is incorporated into the negative to prevent bleedover of the various layers when printing.

Q: Did you develop those negatives in the White House lab or did you go into the color lab to develop them?
A: They were processed in the White House section in the Calumet Unit in the small off-room.

We had the color negative processing capability plus the print processing.

[Page 29]

Q: When you developed the first test print, what kind of paper did you put that onto?
A: It's the standard color print material.

Q: Now, you brought with you today a photograph of President Kennedy that you said was your understanding was taken approximately two weeks before the assassination, is that correct?
A: Yes, the Black Watch performed at the White House, and these were brought to us, so I would estimate this print was probably made about a week or 10 days prior to the printing of the autopsy material, so the chemical content within the paper should be fairly close to what the negative to prevent bleedover of the various layers when printing.

Q: Did you develop those negatives in the White House lab or did you go into the color lab to develop them?
A: They were processed in the White House section in the Calumet Unit in the small off-room.

We had the color negative processing capability plus the print processing.

[Page 30]

Q: When you developed the first test print, what kind of paper did you put that onto?
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Q: Did you develop those negatives in the White House lab or did you go into the color lab to develop them?
A: They were processed in the White House section in the Calumet Unit in the small off-room.

We had the color negative processing capability plus the print processing.

Q: When you say the "same watermarks," what do you mean?
A: A negative is an original piece of film. An inter-negative is an intermediate negative material designed to go from a transparency to a print.

Q: Would you have been able to tell, at the time that you developed the duplex films, whether the film was a negative or an inter-negative?
A: Yes, because the inter-negative cannot be processed C-22.

Q: So that you are certain then that they were not inter-negatives that you developed?
A: No, they were original.

Q: Approximately, how much time did it take between the time that you first saw the 4 by 5 duplex holders and the time that the agent left?
A: It takes — it was 30 minutes for the processing on the negative, approximately 45 minutes to dry the negatives, and then the printing, the other print process was 18 minutes, and then on the drying drums probably about 3 minutes, so less than two hours.

Q: Did the agent leave immediately after the final prints had been dried?
A: Yes.

Q: So he did not stay around and talk at all or say anything?
A: No.

Q: Did he talk to you at all about where he had obtained the photographs?
A: No. When he gave us the material to process, he said that they — had been shot at Bethesda and they were autopsy pictures, for us to process them and try to not observe too much, don't peruse.

Q: Did he say anything that you now recall other than what you have just mentioned?
PI Q: But you have seen commercial publications.
[40x29]PI: I've seen in - you know, down in Dallas or something, because they were not the ones that I had worked on pictures and stuff, and I assumed that they were the ones that you have already described?

PI Q: Did you ever see any other photographic material related to the autopsy in addition to what you have already described?

PI A: It pretty much followed like for a classified piece of material.

PI Q: Did you develop photographs previously that had classified information in them?

PI A: No, we just treated everything that we got as semi-classified and just kept it within the unit.

PI Q: Was there a reason of which you were aware for treating most of the material as if it were semi-classified?

PI A: Because the only people that had the right to release it was the White House.

PI Q: After the agent left, did you do any additional work related to any autopsy photographs?

PI A: No.

PI Q: Did you do any other work related to the death of the President?

PI A: No. At that point, we started to gather all the negatives and started to make two, 5 by 7's.

PI Q: And that was different from what you had seen in other autopsy photographs, is that right?

PI A: Yes. In other autopsies, they have the organs for weighing and stuff of this nature. The only organ that I had seen was a brain that was laid beside the body.

PI Q: And that was in the photograph of President Kennedy?

PI A: Yes.

PI Q: So there was a brain in the photograph beside the body, is that correct?

PI A: Well, yes, by the side of the body, but, it didn't appear that the skull had been cut.

PI Q: Were there any photographs that would show peeled back and the brain removed. None of that was shown. As to whose brain it was, I cannot say.

PI Q: But was it on a cloth or in a bucket or how was it -

PI A: No, it was on the mat on the table.

PI Q: Did you see any cards or any identification markers that would identify an autopsy number or the victim, or something of that sort?

PI A: I don't remember any.

PI Q: Were there any photographs that would show the entire body in one frame, do you recall?

PI A: It seems like there was a full-length one, kind of shot at a 45-degree angle, at a slightly
A: No, I am not.

Q: What I would like to do is to give you a document or a drawing, and ask you, if you would, on this document, make a mark of approximately where the wound was that you noticed.

MR. GUNN: We will mark this Exhibit No. 148. [Exhibit No. MD 148 was marked for identification.]

Q: The WITNESS: Probably about in there.

BY MR. GUNN:

Q: And you have put some hash marks in there and then drawn a circle around that, and the part that you have drawn, the circle that you have drawn on the diagram is labeled as being as part of the occipital bone, is that correct?

A: Yes.

Q: Did you see any biological tissue, such as brain matter, extruding from the hole that you saw in the back of the head?

A: No.

Q: Was the scalp disturbed or can you describe that more than just the hole?

A: It was just a ragged hole.

Q: And it was visible through the scalp, is that correct?

A: Yes.

Q: Did you see any photographs with the scalp pulled back or reflected?

A: No.

Q: Did you see any other wounds on the head in addition to the one that you have identified?

A: I don't remember any additional.

Q: Did you see any photographs that would have shown the right profile of President Kennedy's head?

A: I don't remember.

Q: Did you see any photographs that would have shown any wounds in either the neck or shoulders or back?

A: It seems like I seen - there was at the base of the neck.

Q: When you are pointing, you are pointing to the front of your neck to the right side?

A: Just about where the rim would hit.

Q: Are you acquainted with the term "external occipital protruberance"?

A: Yes.

Q: You pointed to the back of your head. When you point back there, let's suppose that you were laying down on a pillow, where would the hole be in relationship to the part of the head that would be on the pillow if the body is lying flat?

A: The top part of the head.

Q: When you say the "top of the head," now, is that the part that would be covered by a hat that would be covering the top of the head?

A: Just about where the rim would hit.

Q: Are you acquainted with the term "external occipital protruberance"?

A: Yes.

Q: And you have put some hash marks in there that injmy that you identified before?

A: Just about like that, just like a finga, half-inch.

Q: Do you remember whether the wound was jagged or how that appeared?

A: No, just - it appeared just indented. It wasn't an immediate wound, it had some cleaning done to it or something.

Q: Were you able to observe any characteristics of the room in which the photographs were taken?

A: No.

Q: Do you remember what the walls looked like or whether they -

A: No, everything basically concentrated straight on the body. It didn't appear like the normal medical setting, you know. I don't know whether they did it in a separate room or they used special coverings on their tables or what, but I don't remember, you know, hospital stainless-steel gleaming or anything, or people running around in green scrubs or anything.

Q: It was just, like I said, it looked a very reverent laid out arrangement.

Q: What is your best recollection of how long after the autopsy you received the photographs? Let me try and put it in terms of some other events that happened. Do you remember whether you developed the photographs before or after the funeral, for example?

A: It was before.
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[2] Q: Could you look again at the image of View No. 29? In what respect is the image that you see in 29, in the color print, different from what you observed on the prints that you made at NPC?
[3] A: Like I said, the body was pristine, and this has dried blood on the support, the ear, and the hair.
[4] Q: Do you recall whether there was a metal holder for the head on the images that you developed?
[6] Q: Do you remember what kind of cloth or any other material was identifiable in the photograph in comparison to what you see on this image?
[7] A: As I remember it was a darker cloth. This appears to be a towel over one of the trays, stainless-steel trays.

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[1] didn’t look like a hospital.
[3] Q: Could you describe the photograph that you see in front of you now, whether that is the same sort of background that you noticed in the photographs that you developed?
[4] A: Well, it would be the dark background, because normally, when you are doing the autopsies, the overhead lights and stuff are on. It appears that the lights have been turned off and that they were using a flash rather than just overall general lighting.
[5] Q: Do you remember, in the photographs that you developed, whether the background was visible, such as the walls?
[7] Q: You don't remember?
[8] A: I don't remember, but it appeared that it was darkened, the room was darkened.
[9] Q: So, to that extent that the images would seem to correspond to what you recollect -

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[1] Q: - the background would seem to, you don’t notice any difference.
[3] MR. GUNN: Just so the record is clear, that the one that Ms. Spencer has just been shown is the first view, left side of head and shoulders, corresponding to color Nos. 29, 30, and 31.
[4] Could we now see the second view, identified in the 1966 inventory as the right side of head and right shoulder, corresponding to color Nos. 26, 27, and 28.

BY MR. GUNN:

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[1] Q: Ms. Spencer, have you had an opportunity now to look at the second view corresponding to color Nos. 26, 27, and 28?
[3] Q: Do those two images correspond to the photographs that you developed at NPC in November of 1963?
[5] Q: In what way are they different?
[6] A: There was no - the film that I seen or
the prints that we printed did not have the massive head damages that is visible here.

Q: Putting aside the question of the damage of the head, does the rhythm of the body, the face, correspond to what you observed?

A: No.

Q: In what way is it different?

A: The face in the photographs that we did, did not have the stress that these photos - on the face that these photos show.

Q: Could you describe a little bit more what you mean by that?

A: The face, the eyes were closed and the face, the mouth was closed, and it was more of a rest position than these show.

Q: Could you look at the back of the print and see whether that paper corresponds to the image that you brought with you today, please.

A: No.

Q: It doesn't correspond. So, the paper that these prints are printed on is not the paper that you were using at NPC in November of 1963, is that correct?

A: Correct.

Q: Could we next look at View 3, identified as the superior view of the head corresponding to color Nos. 32, 33, 34, 35, 36 and 37.

Ms. Spencer, have you had an opportunity to look at the third view?

A: Yes, I have.

Q: Are you those two images, again when you are looking at a positive transparency and a print, do those correspond to the photographs that you developed in November of 1963?

A: No.

Q: In what way are they different?

A: Again, none of the heavy damage that shows in those photographs were visible in the photographs that we did.

Q: So, just to make sure that I understand correctly, previously, in your deposition, you described a wound, a small, circular wound in the back of the head, approximately two inches or so as I recall that you stated, whereas, these show a much larger injury, is that correct?

A: That is correct.

Q: Could you once again take a look at the paper on which the print is made and tell me whether that corresponds to the paper that you brought with you today?

A: No.

Q: Just so the record is clear, the paper does not correspond to the paper that was used in November '63 at NPC.

A: No.

Q: Is that correct?

A: That's right.

Q: Thank you. Could we look at the fourth view, which is identified as the posterior view of the wound at entrance of missile height and shoulder, corresponding to color Nos. 38 and 39.

Ms. Spencer, do you have the fourth view in front of you now?

A: Yes, I do.

Q: Can you tell me whether those photographs correspond to the photographs that you developed in November of 1963?

A: No, it does not.

Q: Could we look at the fifth view now, described as the tight anterior view of head and cowlick area, would that be the view that you identified a wound in the back of the head? Do you see that wound present in these photographs?

A: No, I do not.

Q: Would this view have shown the wound that you previously saw in the photographs of President Kennedy's head?

A: Yes. The wound that I saw was located approximately two inches or so in this area.

Q: If we described that as very roughly the cowlick area, would that be fair to say?

A: Yes.

Q: Could we look at the fifth view now, described as the right anterior view of head and upper torso including tracheotomy wound, color Nos. 40 and 41.

Let me try the first question as being whether the paper on the print matches the paper that you brought with you to the deposition today.

A: No, it does not.

Q: Ms. Spencer, could you look at the wound in the throat of President Kennedy and tell me whether that corresponds to the wound that you observed in the photographs you developed?

A: No, it does not.

Q: In what way are they different?

A: This is a large, gaping gash type.

Q: That is, in the fifth view, it's a large, gaping gash, is that correct?

A: Yes. In the one that we had seen, it was on the right side, approximately half-inch.

Q: Is the wound in a different location or is it just a larger wound on the throat?

A: It could be just a larger wound.

Q: Is there anything else that you can identify in these images that are different from what you observed in November of 1963, on the photographs you developed?

A: Right. None of the flooring was showing or anything of that nature. I don't remember any floor. I don't remember any extremely high angles like this.

Q: Can we turn to the sixth view described as the wound of entrance in right posterior occipital region corresponding to color Nos. 42 and 43.

Ms. Spencer, is there any differences that you noticed between the sixth view, that is now present before you, and those photographs that you saw in November of 1963?

A: Yes. They are again using measuring devices that were not in the pictures that we did. The section that appears to be the skull weight.
**Deposition of Saundra Kay Spencer**  
June 5, 1997

| Page 55 | Before the Assassination Records Review Board  
| In Re: President John F. Kennedy |
|---|---|
| [1] the side is not there, and again, there are hands in the background. This is not a photograph that was in the set that we produced. | [1] attempting to keep all sensationalism out of the funeral and maintain the President's dignity and name. |
| [2] Q: In terms of the locations of the wound, do you see any differences or similarities with those that you developed in November 1963? | [2] Q: Are you able to - let's start with a conjecture as to whether the photographs that you developed, and the photographs that you observed today, could have been taken at different times? |
| [3] A: No, there is no similarity. | [3] A: I would definitely say they were taken at different times. |
| [4] Q: Could we look now at the seventh view described as missile wound at entrance and posterior skull following reflection of scalp corresponding to color Nos. 44 and 45. | [4] Q: Is there any question in your mind whether the photographs that you saw today were photographs of President Kennedy? |
| [5] Ms. Spencer, in November of 1963, did you see any images corresponding to the seventh view that you have in front of you now? | [5] A: There is not doubt they are pictures of President Kennedy. |
| [6] A: No. | [6] Q: Is there any doubt in your mind that the photographs that you saw in November 1963 also were of President Kennedy? |
| [7] Q: Are you able to identify what that view is? | [7] A: No, that was President Kennedy, but between those photographs and the ones that we did, there had to be some massive cosmetic things done to the President's body. |
| [8] A: It appears to be the opening of the cavity, top of the head, with the brain removed. | [8] Q: Could we look now at the seventh view? |
| [9] Q: Could you look once again at the paper for the color print and tell me whether that is the paper that you were using in 1963 at the NPC? | [9] Ms. Spencer, in November of 1963, did you have an opinion as to whether the photographs that you developed were taken before or after the photographs that you observed today? |
| [11] Q: Did you see any work in November of 1963 that resembled the view that you are being shown now? | [11] Q: So you would think that the photographs that you developed were taken after reconstruction of the body? |
| [13] Q: Could you look at the paper for the color print and tell me whether that is the paper that you were using in November 1963? | [13] Q: In the photograph that you saw in November of 1963, with the brain lying next to the body, were you able to observe whether there had been any damage to the brain? |
| [14] A: No, it is not. | [14] A: No, it was not damaged as this brain, as the brain on these photographs were. |
| [15] MR. GUNN: I think we don't need to take a look at the ninth here, which is the superior area over the brain. | [15] Q: When you say "these photographs," you mean that we just saw today? |
| [16] Q: Ms. Spencer, you have now had an opportunity to view all of the colored images, both transparencies and prints, that are in the possession of the National Archives related to the autopsy of President Kennedy. Based upon your knowledge, are there any images of the autopsy of President Kennedy that are not included in those views that we saw? | [16] A: The ones that we just viewed. |
| [17] A: The views that we produced at the Photographic Center are not included. | [17] Q: Ms. Spencer, before we started I said that I would definitely say they were taken after reconstruction. |
| [18] Q: Ms. Spencer, how certain are you that there were other photographs of President Kennedy's autopsy that are not included in the set that you have just seen? | [18] A: Yes. |
| [19] A: I could personally say that they are not included. The only thing I can determine is that because of the pristine condition of the body and the reverence that the body was shown, that - this is speculation on my part - that perhaps the family had the second set shot and developed as possible releases if autopsy pictures were demanded, because at that time, Mrs. Kennedy was demanded, because at that time, Mrs. Kennedy was | [19] Q: When you say "these photographs," you mean that we just saw today? |
| [20] Q: Ms. Spencer, you have now had an opportunity to view all of the colored images, both transparencies and prints, that are in the possession of the National Archives related to the autopsy of President Kennedy. Based upon your knowledge, are there any images of the autopsy of President Kennedy that are not included in those views that we saw? | [20] A: The ones that we just viewed. |
| [21] A: The views that we produced at the Photographic Center are not included. | [21] Q: Ms. Spencer, before we started I said that I would definitely say they were taken after reconstruction. |
| [22] Q: Ms. Spencer, you have now had an opportunity to view all of the colored images, both transparencies and prints, that are in the possession of the National Archives related to the autopsy of President Kennedy. Based upon your knowledge, are there any images of the autopsy of President Kennedy that are not included in those views that we saw? | [22] A: Yes. |
Q: Ms. Spencer, there is one other question I would like to ask you about, and this is in reference to a document that is labeled Exhibit MD, that appears on its face to be a cover sheet and a memorandum signed by James Fox dated February 16, 1967.

A: Okay. During the time that I saw Agent Fox, he did not have any black and white film with him. The only thing he had in his possession was color film, and he remained with us while we processed it and printed it. It was not printed on different days.

Q: Mr. Fox says that this happened on November 27th, 1963, which would be approximately five days after the assassination. Does that correspond with your recollection as to when he came to - or when an agent came to the NPC?

A: No. My recollection was before the burial of President Kennedy.

Q: And in the statement by Agent Fox, he refers to color positives. From what you have said before, that would not be correct.

A: Right. The only thing that we processed was color negative material.

Q: Mr. Fox also refers to going with Chief Robert Knudsen. You knew Mr. Knudsen, is that correct?

A: Yes. Chief Knudsen was our liaison boss between the White House and the Photographic Center, he was not with the agent when the agent came, and if he was in the building, he would have come up.

Q: So to the extent that Mr. Fox is correct in what he makes on the statement, this is not the event that you yourself witnessed, would that be fair to say?

A: That is correct.

MR. GUNN: Thank you very much.

[Signature not waived.]