23 pgs

In The Matter Of:

Assassination Records Review Board
Re: Preisdent John F. Kennedy

Deposition of Floyd Albert Riebe
May 7, 1997

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BEFORE THE
ASSASSINATION RECORDS REVIEW BOARD
In Re: :
PRESIDENT JOHN F. KENNEDY :
College Park, Maryland
Wednesday, May 7, 1997

The deposition of FLOYD ALBERT RIEBE, called for examination by counsel for the Board in the above-entitled matter, pursuant to Notice, in the offices of the National Archives II, Sixth Floor, 8601 Adelphi Road, College Park, Maryland, convened at 10:55 a.m., before Emma N. Lynn, a notary public in and for the State of Maryland, when were present on behalf of the parties:

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APPEARANCES:
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ASSASSINATION RECORDS REVIEW BOARD
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PROCEEDINGS
Whereupon,

FLOYD ALBERT RIEBE
was called for examination by counsel for the Assassination Records Review Board and, having been first duly sworn by the notary public, was examined and testified as follows:

BY MR. GUNN:

Q: Mr. Riebe, could you state your full name, please.
A: Floyd Albert Riebe.
Q: And how do you spell your last name?
A: R-I-E-B-E.
Q: The subject of this deposition today is the autopsy of President John F. Kennedy.
Mr. Riebe, were you present at the autopsy of President Kennedy?
A: Yes, I was.
Q: Before we went on the record, I explained to you that this deposition would be under oath. Do you understand that it is under oath?
A: Yes, I do.

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Q: And that you have a responsibility to make statements that you are about to make as accurately and honestly as you can?
A: Yes, I do.
Q: Mr. Riebe, is there anything that you can think of today that would keep you from answering any questions fully and honestly to the best of your ability?
A: No.
Q: I am going to be asking you a series of questions that relate principally to the autopsy of President Kennedy. I would like you to let me know if any of my questions are unclear and I will attempt to rephrase them or clarify them. You shouldn't hesitate to ask me to revise the question or restate the question if there is any unclarity in your mind.
Mr. Riebe, have you ever previously had your deposition taken regarding the autopsy of President Kennedy?
A: No.
Q: Have you ever spoken with any Government officials who have had any role in investigating the

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autopsy of President Kennedy?
A: Once. Once over the phone.
Q: Could you tell me just a little bit about that, when it approximately was?
A: I don't even remember that. At the time I didn't want to talk to the man because I didn't know that the security had been lifted. And I didn't talk to him about what I saw or what happened that night.
Q: Were you under the impression that the person who called you worked for the House Select Committee on Assassinations?
A: Yes.
Q: Did you ever subsequently speak to a person on the House Select Committee on Assassinations?
A: I don't think so.
Q: Have you ever spoken with any private researcher subsequently about the assassination?
A: Yes, I have.
Q: Do you remember the names of any of those with whom you have spoken?
A: Mr. Lifton, and I can't think of the other man's name, but he lives up here in Baltimore.

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Q: Is that Harry Livingston?
A: Livingston, yes.
Q: I would like to go back to your career prior to 1963. Let me just start out by asking what position you had as of November 1963.
A: I was a hospital corpsman second class. I was a student at the medical photography school there in Bethesda.
Q: What experience had you had with photography prior to November 22nd, 1963?
A: Just what we had in class and freelancing, you know, just my own pictures from the time I was in the service.
Q: Who was your teacher or teachers in the photography class?
A: Oh, gosh. Rittenhauer was one and a man by the name of Pina. I can't remember the rest of them. But Pina, I think Mr. Pina is dead. I think he died when I was in school.
Q: Did John Stringer teach any classes?
A: Yes, he did. Not that much though. It was mostly the school staff that did all the instructing.

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Q: Had you, yourself, been in any classes that Mr. Stringer taught?
A: Oh, yes. Yes.
Q: What was Mr. Stringer's reputation as a photographer as of November 1963 as best you recall?
A: Best I recall he was well regarded by people there at the hospital and the staff. But outside of that, I didn't know the person at all.
Q: Did you receive any training in medical photography specifically?
A: Yes.
Q: Was that, in fact, the subject of that course work?
A: That was the subject of the school.
Q: As a part of the training that you received in medical photography, were you taught anything about autopsy photography?
A: Yes.
Q: Had you completed your course work by November 22nd, 1963?
A: No, I hadn't.
Q: Approximately how much time had you spent in

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course work prior to the assassination?
A: Class started in March, I believe it was.
Q: That's March of 1963?
A: Yes.
Q: So this would be six to ten months?
A: Six, seven months in, yes.
Q: How long did the course last after November of '63?
A: Till March the following year.
Q: So one year?
A: Yes, it was a one-year class.
Q: During the course of your studying photography, did you take any courses on x-ray photography?
A: No. No, I didn't. But I had practical experience from different stations I was at as taking x-rays.
Q: What was your practical experience in taking x-rays?
A: Just some on-the-job training.
Q: Had you actually taken x-rays then yourself?
A: Yes.

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Q: Had you taken any x-rays during autopsies?
A: No.
Q: Did you receive any training on the job or otherwise regarding the interpretation of x-rays?
A: Very little. Very little.
Q: Do you consider yourself now competent to make interpretations of x-rays?
A: No. No.
Q: Prior to November 22nd, 1963, approximately how many autopsies had you witnessed?
A: Three or four.
Q: Had you witnessed by that time any autopsies of gunshot victims?
A: No. I don't think so.
Q: Since or after November 22nd, 1963, approximately how many autopsies have you witnessed?
A: One. And that was all.
Q: So then your experience with autopsies would be in the area of five or so?
A: Yes, about five or six. No more than six.
Q: Was the autopsy of President Kennedy the only autopsy you witnessed where there had been a gunshot

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wound?
A: Yes.
Q: I would now like to go into some of the basic and standard procedures for taking autopsies photos as you understood them as of November 22nd, 1963. Was there a regular number of photographers who would be involved in an autopsy?
A: Normally it would be one.
Q: Have you been in any autopsy other than the autopsy of President Kennedy where there was more than one photographer?
A: Yes.
Q: Which other autopsy?
A: Well, it was just some that were done there at the hospital, and one of the staff instructors was with me, to kind of help me along to learn the job right.
Q: In 1963, was there recommended photography equipment that should be taken to an autopsy?
A: Not that I knew of. I mean for that particular one, I didn't know what all to take.
Q: Was there any standard procedure for lighting

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in an autopsy?
A: No. Used the available light or a flash.
Q: Were speed lights used in the ordinary course or was that an exceptional -
A: No. Ordinary.
Q: Speed lights ordinarily were used?
A: Yes, because even with the surgical lamp in the autopsy room, it wasn't bright enough or had too many, cast too many shadows to see into the cavity of the body.
Q: Was there a standard type of film that was used in autopsies?
A: Just black and white or color, combination of the two.
Q: At Bethesda in 1963 was color negative or color transparency typically used?
A: Either one. We used both.
Q: So there was no set procedure of one or the other that you used?
A: Well, it depended on - you know, I'd usually - when I'd go down, the couple times I went down on my own, I asked what should I use, and six of

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one and half a dozen of the other.
But for this one, I loaded all, I believe it was, color negatives. I may have had some transparencies there.
Q: In the other autopsies that you participated in, that is, the autopsies other than President Kennedy, were there any identification cards or markers that would be used to be placed next to the body?
A: Yes.
Q: What did those look like?
A: Similar to a business card, just a little bit smaller, but it was in centimeters and it had the National Naval Medical Center initials across the bottom, to identify them as to where they were taken and to give approximate size for printing. If they wanted a one-to-one print, then they would enlarge it up to the centimeter scale, up to so many centimeters and that would be a one-to-one scale.
Q: Did those cards have numbers of the autopsy to assist in the identification of the person whose autopsy was being conducted?
A: Yes, they had a handwritten marked number on

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it.
Q: In addition to the handwritten number and the other things that you said, was there any other information that was contained on these identification cards?
A: I don't think so.
Q: I have been saying identification cards for it. Is there any other term you would use for it?
A: No. That sounds logical. I mean I didn't know what they were - any technical name for them. Just that that is what they were used for.
Q: While you were at Bethesda, did you ever see any motion pictures taken of any autopsy?
A: Some video, I have, yes, from the medical research center. People came over in the video school there.
Q: And approximately when did you see the videotape of an autopsy?
A: It was way before then. Way before November. But I don't remember when.
Q: Is there or was there any standard procedure for the number of autopsy photos that would be taken?

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A: No.
Q: How would it be determined in the ordinary course how many photos would be taken?
A: Well, I'd usually on my own take what I thought would be enough, and then I would ask the pathologist if there was anything in particular and I would stay until he was finished, photographing whatever. If he would find something screened in the cadaver, then we would take pictures of those. But, no, there was no set amount of photos to be taken.
Q: Now, in the ordinary course - and I am not speaking of President Kennedy's autopsy - where was the film developed after the autopsy was completed?
A: In our photo lab there at Bethesda.
Q: Who was responsible for developing the photos?
A: Whoever took them.
Q: So in the other autopsies that you participated in, did you develop the film yourself?
A: Yes.
Q: After the film was developed in the ordinary course, what happened to those photographs?

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A: Well, they were dried and given to Mr. Stringer and he would go over them for technical quality, and we would make our prints and then turn them into Mr. Stringer and he would send them out to the appropriate position.
Q: Do you know where the films ended up being filed or stored?
A: The films were filed, I believe, right there in Mr. Stringer's office. He had a humongous file cabinet, many file cabinets.
Q: When you say that Mr. Stringer would review them for technical qualities, what are the kinds of things that he would review them for, to the extent you know?
A: Focus, color, and if prints were going to be made out of them, he'd crop it off on a piece of plastic so just that certain area you wanted blown up to whatever size it was.
Q: Was there a preference in terms of the type of camera that would be used? I'll just speak in the very general terms of four by five versus 35 millimeter?

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A: Well, it depended on the photographer. Quite a few of the people there liked that old Nikon that was 35 millimeter and that was the staff. And some of them liked that Rollei, it was a 120, but I preferred my own camera which was a Canon 35, because it was newer and easier to use than that ancient piece of equipment they had there or the speed graphflex four by five.
Q: Can you describe very briefly what the speed graphflex four by five is?
A: It used to be called the press camera because most of your newspaper photographers used that specific type of a camera. That produced a film of four by five, I think it was, sheet film. You had to use holders, and then they came out with what they called the film pack which held 12. You just pulled the tab like you do on a Polaroid.
Q: Was the speed graphflex typically a tripod-mounted camera or a hand-held camera?
A: It could be done either way. It depended if you were using flash and you had a high enough shutter speed, then you didn't have to use a tripod. But if you are going to do close-ups, then you would use a

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tripod, because your film, shutter speed was a lot slower and a better chance for movement.
Q: Other than the autopsy of President Kennedy, had you seen a four by five or large format camera used without a tripod?
A: Oh, yes. I have used them myself quite a bit.
Q: Also did all of the autopsies that you saw also use tripods?
A: No. Not all of them used a tripod.
Q: So some of them then would use four by five cameras without tripods, is that correct?
A: Yes. Yes.
Q: Did you complete the photography course in March 1964?
A: Yes.
Q: Since that time have you had any formal training in photography?
A: Yes. I was transferred down to the Armed Forces Institute of Pathology, and I was there for a little bit more than a year; and about six months of that was our director there said would be more or less

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like an internship. I would be working with civilian staff and to have more training, which I enjoyed that and I thought it was appropriate.
Q: After AFIP, did you take any additional courses in photography?
A: No.
Q: What work in photography, if any, did you do after you completed your time at AFIP?
A: Well, I was transferred down from AFIP down to the research medical, Field Medical Research in Jacksonville, North Carolina. And I was the medical photographer for that unit for about a year and a half.
Q: After your work in Jacksonville, did you have any other formal employment that involved photography?
A: No. Just the year book photographer aboard ship, but that was it.
Q: Did you take - did you ever serve in Vietnam?
A: Yes.
Q: Did you have any responsibility for photography in Vietnam?
A: No.

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Q: I would now like to go to the events of November 22nd, 1963. My first question to you will be is when did you first hear about the assassination of President Kennedy?
A: I don't remember the exact time, but the word came from The Washington Post. They called in, wanted to buy or wanted to get negatives of the autopsy. And at the time I didn't know what the heck he was talking about. I mean I knew the President was assassinated and all, but I didn't know the body was coming to Bethesda. And it was about an hour or so later that we got the word.
Q: After you received that call from The Washington Post, did you contact anyone?
A: Yes. I called Mr. Stringer at home. Well, first I went up there and saw the chief of the day, and he didn't know what I was talking about because he didn't have any word they were coming there.
So I called Mr. Stringer at home and told him what had happened, and he said call him back if I get any official word on it, and let him know that they were bringing him to Bethesda.

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Q: And then you did hear something like official word within the next hour or so?
A: Yes.
Q: How did you get that information, do you recall?
A: From the chief of the day.
Q: What did he say to you?
A: He told us – well, he told me that they were bringing President Kennedy there to Bethesda for an autopsy and to get ready. And I called Mr. Stringer, because I figured that would be more like his line, being all this classification of security and all this stuff on there, and I didn't think I was going to have anything to do with it. And Mr. Stringer came in and I had to come up the main entrance of the hospital to identify him so he could come in and would go ahead and do the work.
Q: What was, as best you understand, Mr. Stringer's title or position as of that time?
A: Director of medical photography school.
Q: When you said that you needed to identify him, although I think you and I both know what you were

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talking about, I will ask the question. Why was it that you needed to identify the director of the school?
A: Well, they wouldn't let anybody in the hospital at all.
Q: Who is "they"?
A: I believe they were Secret Service. And he had to have – you know, you had to have a reason to be there.
Q: It was just that the security people were unfamiliar with Mr. Stringer, is that right?
A: Yes.
Q: Prior to the time that Mr. Stringer arrived, did you do anything to prepare for taking photographs of the autopsy?
A: Yes. I went down and made, got film ready, made sure I had a lot of film cassette holders for the view camera. I got the view camera put on the tripod, and I had extra rolls of film for the 35 millimeter that I was using. I only shot one roll of that. And some film packs for the speed graphflex that I was using.
Q: And by the film packs, you mean the pack of

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A: Yes.
Q: – shots and those were black and white from what you said, is that right?
A: Yes.
Q: Now, you say that you got – you mounted a view camera?
A: Four by five view camera that Mr. Stringer was using.
Q: Is that different from the speed graphflex?
A: Yes, it is not – the view camera is not a hand-held camera. It has to be on a tripod.
Q: Do you now recall what kind of film you got for the view camera?
A: I got – I got just color, I believe, and it was some of each, transparencies and negatives.
Q: Do you remember the brand or any other specifications on the film?
A: It was Kodak because that's all we had there at the school.
Q: Do you remember any other specifications on the type of film?

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A: No.
Q: But it is your best recollection now that you had both color negative and transparencies?
A: And transparencies.
Q: Were both the color negatives and color transparencies both mounted in the cassettes?
A: Yes. There is two per set.
Q: After Mr. Stringer arrived, did he suggest that you get any other equipment or film for the autopsy?
A: Yes. He told me to get my strobe unit, which I didn't have, and I grabbed one that evidently, which I didn't know at the time, wasn't fully charged. And it didn't last long.
Q: What is a strobe unit?
A: An electronic flash.
Q: Would that be connected to a camera?
A: Yes.
Q: So that it would fire synchronously with the camera?
A: Yes, if it worked.
Q: Did you get any speed lights?

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A: That was the speed light.
Q: Okay, were there any other form of lighting that was taken into the autopsy?
A: Not that I can remember, no. Just the available light in the building or in your room and the electronic flash unit that I had.
Q: To the best of your recollection was there any other film or equipment that was taken into the morgue?
A: Not that I can think of, no.
Q: Just so I'm clear now, were there three cameras that were taken into the room?
A: Yes, three.
Q: One was the speed graphflex?
A: Uh-huh.
Q: One was the view camera that was tripod mounted and the third was the 35 millimeter?
A: Yes.
Q: And the 35 millimeter camera was your own, is that correct?
A: Yes.
Q: And what brand was that?

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A: It was a Canon.
Q: You mentioned that the speed light was connected to one of the cameras.
A: Yes, it was more or less like an internet - a generic connector and I used that on my camera too. It was just a little bayonet plug.
Q: So it could have been connected to any of the three cameras, is that correct?
A: Yes.
Q: Do you recall which model Canon?
A: No, I don't. No.
Q: Prior to the time that you went into the morgue, had you been told anything about the nature of the injuries of President Kennedy?
A: No.
Q: Did you hear of anyone, again, prior to the time the autopsy began, who engaged in any discussion about the nature of the wounds?
A: No. I was more or less away from the rest of the people.
Q: What else had you heard about the assassination prior to the time that you went into the

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morgue, if anything?
A: Just what was on the national news. We watched that all day long. That he was shot in the head and he expired and that was it.
Q: When did you first see a casket on November 22nd?
A: I don't recall what time it was. When they brought the body in.
Q: Let me try it another way. Where were you when you first saw the casket?
A: In the autopsy room there at Bethesda.
Q: So you were in the morgue room and the casket was brought in?
A: Right.
Q: Just to make sure, you didn't see a casket prior to that time either in the hallway or on the loading dock, is that correct?
A: No, we were in the room for maybe half an hour before they brought the casket in.
Q: Could you describe who it was who brought the casket in, do you recall?
A: Not really. It was people in civilian

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clothes, but who they were, I don't know.
Q: Could you describe generally the casket, please.
A: It was kind of a gun metal gray, a dull finish.
Q: Do you recall any knobs on the side or handles?
A: It had handles on both sides, yes. They were, I believe, a brass type, brass colored anyway.
Q: Do you recall whether any handles on the casket were broken or did you -
A: I didn't pay that much attention to it.
Q: Did you see the casket opened?
A: Yes.
Q: Could you describe whether there was one piece of an opening or two pieces, how it was?
A: It was one piece.
Q: And was the top either lifted off or was it hinged?
A: It was hinged.
Q: Are you acquainted with the term "shipping casket"?

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A: Yes.
Q: And are you acquainted with the term "ceremonial casket"?
A: Yes.
Q: Do those terms mean, describe different sorts of caskets to you?
A: Yes.
Q: Do you have an opinion as to whether the casket that you first saw President Kennedy arrive in was in a shipping casket or ceremonial?
A: It wasn't a ceremonial casket. It was a very plain, inexpensive type casket.
Q: Is there any other way in addition to what you said that you could describe the difference between the casket that he arrived in and what you understand to be a ceremonial casket?
A: Well, in the few funerals I have been to, what I would think would be a ceremonial casket where the top half opens, from the chest up or waist up, whatever, and it is nicely lined and it is, I guess you can say, pleasant to look at. But this was just plain.
Q: Did you see any, at any time any of the

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lining of the casket that he arrived in?
A: I don't remember. More than likely I did, but I don't recall what it looked like.
Q: Did you, yourself, see the casket being opened?
A: Yes.
Q: How was President Kennedy dressed or wrapped or covered?
A: He was in a rubberized-type body bag.
Q: Had you ever seen a bag of that sort before?
A: Yes. Yes.
Q: Where had you seen it before?
A: At Bethesda, and we had an accident aboard a tanker that I was on before I went to Bethesda. We had to put a patient in the body bag and freeze him.
Q: You would call this a body bag?
A: Yes.
Q: How are body bags sealed, if at all?
A: Zippers.
Q: Did the zipper go down the side, the front?
A: It went down the center, the front.
Q: Do you recall who removed President Kennedy

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from the bag?
A: Yes, it was a man by the name of O'Connor. But I don't know the rest - I wasn't that familiar with a lot of staff there at the school.
Q: Was the bag opened by cutting it or by opening the zipper?
A: No. It was zipped. It was unzipped.
Q: After the zipper was taken off, was there any other covering on the body?
A: I think the head was wrapped. Other than that, no, that I can recall.
Q: What was the head wrapped in?
A: I think it was a sheet or several towels. I'm not real positive on that.
Q: Can you describe what happened after the zipper had been opened, just in terms of removing the body from the casket?
A: Three people picked the body up and set it on the autopsy table. Then they unwrapped the head and they started.
Q: Approximately how much time, as best you recall, was there between the time the body was put on

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the table and the procedures began with the autopsy?
A: A half hour, 45 minutes, something like that.
Q: What were the first things that were done to the body after it was unwrapped? And I would include x-rays, photography, incisions. What is the order that you remember events happened?
A: Well, I started taking pictures, you know, just general body pictures, and then x-ray came in and we had to leave. They did their thing with the x-rays, and then we were allowed back in there. I think that was just for safety reasons because x-rays would have wiped out every bit of film we had anyway.
Q: Do you recall which camera you used at first for these general body pictures?
A: When I first started, I do believe it was the 35 millimeter Canon.
Q: Let me go back just one step and ask you whether Mr. Stringer gave you any instructions or directions prior to the time that you were in the morgue about what should be done or what shouldn't be done in terms of photography?
A: He said do everything and anything the

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doctors wanted.
Q: Did he make any suggestions to you about using one type of camera versus another type of camera?
A: Yes, he did. He said it would be better to use the big one.
Q: The big one rather the 35 millimeter?
A: Yes. Yes.
Q: Did Mr. Stringer at any point say to you, don't take such and such a picture or do take such and such a picture or did he leave that up to you?
A: He more or less left that up to me, unless there was something he wanted done. Then he would ask me to come over and take a photo of this. But generally he said get the pictures of the room, you know, all the people in it. He said they probably will want that later on anyway. So we did.
Q: Now, when you referred a moment ago to the general body pictures that were taken before the x-rays, did those photographs include any people in the room?
A: It might have included a few hands, but I think that was about all.

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Q: When did you take pictures that included people in the room?
A: It was after the autopsy started and the room got so doggone crowded. I didn't know how many more people were going to come in there, and I figured I would get that out of the way and then I would be free to do what the doctors wanted.
Q: With those pictures of people in the room, do you recall what camera those were taken with?
A: On the four by five. I do think so.
Q: Apart from Mr. Stringer, did anyone else in the room give you any directions or instructions regarding taking or not taking of photographs?
A: No.
Q: Was it your understanding during the autopsy that Mr. Stringer was the person principally responsible for taking the close-up photos?
A: Yes. Yes.
Q: Can you tell me how the procedure worked in terms of how Mr. Stringer took the photographs and any role that you played to assist him in taking those pictures.

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A: He did all of his work by himself and with the help of the technicians or the physicians. I didn't handle the body at all.
Q: Did he, Mr. Stringer, physically move the tripod himself?
A: Yes. Yes.
Q: And after he had finished taking two photographs, and remove the cassette from the view camera, what did he do with the cassette?
A: Turned it right over to the Secret Service.
Q: Did he give them to you first?
A: No.
Q: So you never touched then the cassettes that he did?
A: Right. He would take them and then the Secret Service would take them from him.
Q: Did you attempt to keep track during the course of the autopsy of the number of photographs that were taken?
A: No. I just kept track, well, like on the film packs, as to how many I used. And that was it. How many cassettes were basically used.

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Q: Do you remember now how many cassettes were used?
A: Eight or ten, I believe. I'm really not that positive on that.
Q: So this would be eight to ten by Mr. Stringer?
A: Yes.
Q: And from what you said before, those would be both color transparencies and negatives as best you recall?
A: Yes.
Q: But if there were then approximately eight to ten cassettes, that would mean there would be conceivably between 16 and 20 –
A: Sixteen and 20 pictures.
Q: Did Mr. Stringer take any black and white photographs as best you recall?
A: I don't recall if he did or not.
Q: So he might well have taken them, but you just don't recall or you think he didn't?
A: I don't think he did, because the cassettes were all loaded with color.

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Q: Did you take black and white photographs?
A: Yes.
Q: In the four by five format?
A: Yes.
Q: As best you recall, those were in press packs, is that right?
A: Yes.
Q: Could you describe for me the different positions the President's body was in for the purpose of taking photographs. I will just give you an example. I assume one, that he is lying on his back with the photograph taken.
A: Right.
Q: In addition to his lying on his back, what other views or postures was he put in?
A: I think one was taken, that wound in the back, when he was in a sitting position. I think that the body was propped up for that. And another one is more on the side. But I think it was on the left side.
Q: Just to make sure I am understanding, the first one is that his body is lifted up as if he is in a sitting posture to take some pictures?

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A: Yes.
Q: And then another one he is rolled, you think, onto his left side?
A: Yes.
Q: Was he ever put on his stomach completely that you recall?
A: I don't think so. Not all the way over.
Q: Were any photographs taken after incisions in the torso of the body?
A: Yes.
Q: What photographs do you recall as having been taken?
A: I don't recall.
Q: Did you take the photographs or did Mr. Stringer?
A: Mr. Stringer did, I'm sure.
Q: Do you recall anyone having used any probes in the body during the autopsy?
A: I think Dr. Finck did for that wound in the back. But he didn't go in very far. And they didn't let it go from there.
Q: Do you recall whether a photograph was taken

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while there was a probe in the body?
A: I don't think so.
Q: Do you recall any probes in the head?
A: No. No, I don't recall that.
Q: Are you acquainted with the terms "having the scalp reflected," "having the scalp pulled back"?
A: Pulled back, yes.
Q: Were any photographs taken with the scalp pulled back?
A: You mean pulled back into place?
Q: I'm sorry. Folded back so that the skull would be exposed.
A: I believe there was, yes.
Q: Do you recall whether any pictures were taken from angles very close to the inside of the cranium?
A: Yes, I think Mr. Stringer did that when the body was on its side.
Q: Were any pictures taken of President Kennedy from above?
A: You mean like from the ceiling?
Q: For example, with either you or Mr. Stringer climbing a ladder, for example, taking a picture down?

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A: Not that I can recall, no.
Q: You don't recall any ladders in the room?
A: No.
Q: You said previously that you took 35 millimeter photos. Approximately how many rolls of film did you take?
A: Just part of one roll. I think it was only six or seven exposures.
Q: Was that film in black and white or color?
A: I don't remember.
Q: What was done with – when you had finished with that one roll of 35 millimeter film, what did you do with that?
A: I took it out of the camera and gave it to one of the secret agents there.
Q: Did you ever see that film subsequently?
A: No.
Q: Have you ever told any researchers that you took four or five rolls of film?
A: No.
Q: Approximately how many black and white four by five shots did you take?

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A: About eight or nine film packs. That would be what, 111, somewhere around there, between 99 and 111.
Q: Those were all just, as we said, black and white?
A: Yes.
Q: And approximately 100, so to speak?
A: Right around there, yes.
Q: Did you take any films from duplex film holders or was everything press pack for you?
A: I don't remember. I may have used one cassette. But I don't remember right now.
Q: What did you do with the four by five exposures after you had completed them?
A: After the pack was used, they were given to a security officer.
Q: Have you ever seen any of those films since?
A: No.
Q: Now, you mentioned earlier that some photographs or at least a photograph was taken after there had been an incision on the body, is that right?
A: Yes.

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Q: How long during the course of the autopsy did you take photographs? Let me try by saying, did you do it throughout the entire autopsy or was it just towards the beginning or how did that work?
A: Throughout the whole autopsy.
Q: Was the same true for Mr. Stringer?
A: Yes. He was there until the autopsy was finished.
Q: After the autopsy was completed, did you take any further photographs?
A: No.
Q: Were you present in the room when any reconstruction was performed on President Kennedy?
A: No.
Q: Did you take any photographs after reconstruction of President Kennedy?
A: No, I didn't.
Q: After the autopsy was completed, did you leave the room with Mr. Stringer or do you know whether he stayed in the autopsy room?
A: He left. I mean I left and went down to the lab to take my cameras and all that stuff back. And he

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came down a few minutes later. It wasn't a minute or two later, so he probably left right after I did.
Q: After your work had been completed, did you ever talk to Mr. Stringer about what had happened that night?
A: I don't think we did. I mean it was a very upsetting day for everybody, and I think when we were done he just came back to the office, did some paperwork and then he went on home. And since I was on duty that night, I just stayed right there in the department.
Q: Did you ever hear of anyone taking any photographs of President Kennedy's body after the autopsy was completed?
A: No.
Q: Do you know whether there were any photographs – well, let me withdraw that.
Did you see the brain removed from President Kennedy?
A: What little bit there was left, yes.
Q: Were any photographs taken of the brain?
A: I think I did some when they were putting it

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in that stainless steel pail.
Q: When you say that there was not much left, what do you mean by that?
A: Well, it was less than half of a brain there.
Q: Did you notice whether the doctors weighed the brain?
A: I don't remember.
Q: Did you ever participate subsequently in any post autopsy examination of the brain?
A: No.
Q: Did you ever hear whether any other photographer participated in a post autopsy examination of the brain?
A: No.
Q: I would like you to describe as best you recall what or provide a description of the injuries to President Kennedy's head so we will say from above the throat. Not to the throat but above the throat. What did you observe on the body?
A: The right side in the back was gone (indicating). Just a big gaping hole with fragments of scalp and bone hanging in it.

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Q: When you said that, you put your hand on the back of your head.
A: The occipital.
Q: The occipital area?
A: Yes.
Q: Did you see any other - in addition to that injury that you just described, did you see any other injuries to the head?
A: Yes, there was a flap of bone over on the side above the temporal area.
Q: I notice again your gesture is you are pointing above your right ear?
A: Yes.
Q: How close of an observation did you get to the wounds on President Kennedy's head?
A: About five, six feet, something like that.
Q: So the distance, I would estimate the distance you and you are sitting from each other is about five feet or so, and it would be about that distance?
A: Yes.
Q: And that was as close as you got to the head?

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A: (Witness nodded head in the affirmative.)
Q: What was the position of the body when you made that observation about the nature of the wound?
A: He was on his side.
Q: Did you observe any injuries to the neck or throat?
A: Well, to me it looked like a tracheostomy was done in the throat. Kind of overexaggerated, but that's what it looked like.
Q: When you say, "overexaggerated," you mean -
A: It was bigger than I have seen before. A larger incision.
Q: Did you observe any wounds on any other part of President's Kennedy's body?
A: Yes, in the back.
Q: What did you observe on the back?
A: Well, it looked like - it looked like a bullet hole. But when, I think it was, Colonel Finck tried holding that with his finger, it didn't go anywhere or so they said.
Q: So if I understand correctly, Colonel Finck put his finger into the wound to try to see how far

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down it would go, but it didn't go very far?
A: It didn't go very far.
Q: As far as you were aware, did either you or Mr. Stringer leave the autopsy room with any exposed film?
A: No. No. Couldn't have got out of there with that. They even took - we had one or two cassettes that were not exposed, and they took those too. I had another roll of 35 millimeter in my pocket, not even used, but they took that too and they took every bit of film we had.
Q: Did you ever see any inventory or receipt for the film that had been exposed that night?
A: I vaguely remember seeing one when we were in Captain Stover's office. He showed that mostly to Mr. Stringer, being our director. What numbers were on there, I don't know. I don't remember.
Q: I would like to show you a document that appears to be dated 22nd November, 1963 that is marked for the purposes of this deposition as MD No. 78 and ask you whether you have seen that document previously?
A: I guess I have. I signed it.

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Q: Do you recognize your signature on the page?
A: Yes. Yes.
Q: Where is your signature?
A: Lower left side, just under Mr. Stringer's.
Q: Do you recognize Mr. Stringer's signature?
A: No. I didn't see it that often.
Q: Do you recognize Captain Stover's signature?
A: No, I don't. But it probably is his.
Q: Does this document help refresh your recollection as to whether you had seen a receipt for film taken at the autopsy?
A: Yes. Yes.
Q: You might want to hold that for another minute. Under item (a), there is typewritten "8 graphic film holders (4 x 5) containing 16 sheets of exposed Ektachrome E3 film." You see the number 8 is crossed out and written above that is what appears to be the number 11. Do you see that?
A: Yes, I do.
Q: Do you recall any discussion at all about changes in numbers?
A: No, I don't.

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Q: Do you recall whether at the time you signed this document there had been any changes in the numbers?
A: I don't recall.
Q: Above the crossed-out number 8, there appear to be some initials. Are any of those initials yours?
A: No.
Q: The same is true on item (b), where the 6 is crossed out and it appears that a 9 is inserted above there with initials, are either of those initials yours?
A: No.
Q: If you go down below the (c), you will see a reference - let me withhold that.
Do you see anything in item (a) that appears to be inaccurate in regard to your own recollection of the numbers of exposed sheets?
A: Yes. There should - well, not really, because if it was 11, that would have been 22 and that could have accounted for some that was not exposed but turned over to the Secret Service anyway.
Q: Do you have any clear recollection as whether

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the number 8 or the number 11 containing Ektachrome E3 film would be more accurate?
A: No, I don't.
Q: Do both of those numbers though seem to you within the range of plausible numbers?
A: Yes.
Q: On the line immediately below that, under item (b), there is also a reference to the "Portrait Pan film." Can you describe for what portrait pan film is?
A: It is a fine grain, black and white type film.
Q: Is that the kind of film that would be used for close-ups?
A: Yes.
Q: And a great deal of light would be necessary to expose that?
A: A flash would be necessary.
Q: Do you understand the portrait pan film to be what you have previously described as the press packs?
A: Yes. Yes.
Q: When it says that there are 6 or 9 "graphic

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film holders (4 x 5) containing 12 sheets exposed Portrait Pan pan film," is that a reference to press packs or is that some other film?
A: No, that's press packs.
Q: When it says, "12 sheets," I was under the impression that a press pack held 12 sheets. Is that correct?
A: They do. One press pack has 12 sheets.
Q: Under item (a), it refers to "16 sheets of exposed Ektachrome film." Your understanding would be that those sheets would be two per graphic film holder?
A: Two per holder, right.
Q: What is your understanding in regards to (b)? Do those also have two per graphic film holder?
A: No. There is 12 sheets in each holder.
Q: Under item (c), do you see the reference to "1 roll of 120 Ektachrome E3 exposed film"? Do you know what that is?
A: No.
Q: Do you recall there having been any rolls of 120 film exposed during the autopsy?
A: No, but I think I had that Rollei camera in

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there.
Q: When you say the "Rollei camera," you are referring to a 120?
A: Well, it was Mamiaflex. It was the 120 camera.
Q: And is that also known as a medium format camera?
A: Yes.
Q: Do you recall either you or Mr. Stringer taking any photographs with a Mamiaflex?
A: I don't recall.
Q: Do you see the statement immediately below item (c) that says, "To my personal knowledge this is the total amount of film exposed on this occasion"? Do you see that?
A: Yes.
Q: Do you see any reference on this sheet to any 35 millimeter film?
A: No, I don't.
Q: Was Mr. Stover present in the autopsy room during the time the photographs were taken?
A: From time to time, yes. I don't think he

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stayed down there all night.
Q: Do you know whether Mr. Stover or Captain Stover knew that you had taken shots with the 35 millimeter camera?
A: I don't know if he knew or not.
Q: If this statement had been given to you to sign to authenticate rather than Mr. Stover, would you have signed this statement?
A: If I was ordered to, yes.
Q: Is the information in this statement correct in regard to the total number of exposures that were made?
A: It is hard to tell. I mean I don't remember exactly, and there has been changes on here. So I don't – and the deletion of the 35 millimeter. So now I don't know. We was shown this and told to sign it and that was it.
Q: With regard to item (b), if that were read to imply that the six graphic film holders each contained two sheets of exposed film or a total of 12 sheets, would that statement be or would that reading be incorrect as far as your understanding?

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A: It would be incorrect, yes.
Q: Do you recall when you signed your name to this statement?
A: The next day, I believe it was.
Q: At the time that you signed this statement, did anyone suggest to you that you should sign it over any objections that you might otherwise have had?
A: No. I was just told to read it and then sign it. And that was after we – I believe it was after we got that security oath. So I just went ahead and signed it.
Q: Do you now recall whether you had any concerns about the accuracy of this document at the time you signed it?
A: No, I don't recall.
Q: I would like to show you another document that is marked Exhibit No. 89 – excuse me – No. 79. I would like to ask you whether you have ever seen this document previously. I will state the document on its face appears to be dated the 22nd of November, 1963 and it appears to be a memo from Captain Stover to Roy Kellerman.

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A: No, I don't remember seeing this.
Q: Did you ever hear any discussion about a subsequent receipt being prepared?
A: No, I haven't.
Q: You made reference just a moment ago to something related to a secrecy oath or something. Can you tell me what you meant by that?
A: Well, we were told – called up to Captain Stover's office, everybody that was involved in the autopsy, and we were told that this was classified information under the National Security Act. And that we had to read this and sign it and if we talked about it to anybody at all, we could be court-martialed.
Q: I would like to show you a document numbered for purposes of this deposition as MD 138. I would like to ask you whether you have seen that document before. I will state for the record that it appears to be a document dated 26 November, 1963, from the Commanding Officer of U.S. Naval Medical School to Riebe, Floyd Albert.
A: Yes.
Q: Is this the document that you were shown?

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A: Yes.
Q: Does it have your signature on it?
A: Yes, it does.
Q: Do you see the date that is written above your name several lines above?
A: 27 November.
Q: Is that in your handwriting?
A: Yes. Yes.
Q: Do you have any current recollection whether you signed this document on the 27th of November or any other day?
A: No. As far as I can remember, it was on the 27th. But it could have been earlier and just dated that day. I don't know. I don't think so.
Q: A few minutes ago you said, if I recall correctly, that you had thought that you signed the inventory receipt after receiving the order.
A: Well, it could have been different. But I don't remember for sure. But I thought it was the same day we got this.
Q: Do you have any reason to believe now that the dates on either Exhibit No. 138 or Exhibit No. 78

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are inaccurate?
A: No. I really don't remember. I thought it was the 23rd, 24th that we were called up for that security thing. A week, looking at it, about a week seems an awful long time to wait.
Q: Do you recall whether you spoke to anyone about the events of the autopsy between the time of the autopsy and the time that you signed the statement that is now recorded in Exhibit 138?
A: I don't think so. I don't think I did.
Q: Do you recall whether you received any oral instructions not to discuss the events of November 22nd prior to the time that you received the document now marked 138?
A: Yes, we did. We got oral, verbal orders not to talk about this. I think that's what it was that was the next day, and then this came up a week later. But yes, we did. We got verbal orders from Captain Stover.
Q: Mr. Riebe, subsequent to the time that you were present in the autopsy room, have you ever seen any of the original autopsy photographs?

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A: No. I have never seen the photographs taken.
Q: What I would like to do is have the original material brought in and have you take a look at that, and I will ask you some questions about that if we can do that.
A: Okay.
MR. GUNN: We will take a break while the material is being assembled.
(Recess.)
MR. GUNN: If we can go back on the record.
BY MR. GUNN:
Q: Mr. Riebe, what we would like to do is now show you what we understood to be the camera original photographic material that was exposed at Bethesda on November 22nd, 1963. We are going to be looking through them in an order that corresponds with the chart that I have given to you. We won't ask you to opine on the accuracy of this list, but we will just be referring to this or using this for reference purposes.
The first view that we will take a look at is what was described on that inventory as the "left side of head and shoulders" and that corresponds to black

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and white numbers 1, 2, 3 and 4 and color numbers 29, 30 and 31.
Steve, it might make sense just to use one or two examples of black and white and one or two examples of the color.
Mr. Riebe, can you see before you now the images that have been marked color numbers 29 and 30 and black and white numbers 1 and 2?
A: Yes.
Q: Do those resemble first in a general way the view that you saw at Bethesda on the night of November 22nd, 1963?
A: Yes.
Q: Is there anything that you see in either of those images, the color transparencies, color positive transparencies or the black and white reverse transparencies, that differ in any significant way from your observations?
A: I don't think so.
Q: Mr. Riebe, can you identify the type of film either in the color or the black and white as you stand here today?

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A: The color was Kodak. Well, that's not saying much. You can identify the film by the notches in the top, but it has been so long since I have used this type of film that –
Q: That's fine.
Can you identify whether the black and white images are from a press pack or not? Are you able to do that?
A: Not without feeling them. Press pack is paper thin because they have to pack so many in there, but I don't think that is. Because that has got, both of them have notches on the top and they appear to be too thick. The press pack is, like I said, paper thin because you have 12 sheets in a small area. It is like the old Polaroid. You can move it around.
Q: So based upon just your visual observations they would appear, the black and white images appear not to be from a press pack, but you are not certain, is that fair?
A: No, they are not from a film pack. They are notched on top and they are too thick.
Q: So you are reasonably confident they are not

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from a press pack?
A: Yes.
Q: Could you identify or can you see in the photographs what appears to be something like a stirrup on which President Kennedy's head is resting?
A: Yes. Yes, that's a stainless steel headrest.
Q: Do you recall seeing the stirrup on the night of November 22nd, one way or the other?
A: I may have, but I don't remember.
Q: That's fine.
Part of the wound that is apparent in President Kennedy's throat, does that correspond, at least generally, with what you observed on the night of the autopsy?
A: Roughly, yes. It was basically in that same area.
Q: Is there anything that seems to you to be unusual or not what you would expect with regard to what appears to be the white and blue towel under President Kennedy's head?
A: I really don't remember that towel or a towel. I mean there might have been one there, but I

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don't know why.
Q: Is there anything in the background of the room that seems unusual or different from your recollection, for example, the tiles on the walls or the telephone?
A: No. Not really.
Q: That's fine.
Now, do you see any signify injuries to the left side of President Kennedy's head?
A: No.
Q: And does that correspond reasonably closely with your own recollection?
A: Yes.
Q: Could we then go to the second view which has been described as the "right side of head and right shoulder," black and white images numbers 5 and 6 and color numbers 26, 27 and 28.
Mr. Riebe, are you able to see those images that I just described reasonably closely now?
A: Yes.
Q: Do those images correspond, at least in a general way, with what you observed at the autopsy of

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President Kennedy on November 22nd?
A: Yes.
Q: Is there anything that you see in those images that appears to be different from what you recall that night?
A: Well, the wound is placed different, but it could be just a - the wound is more on the top side of the head, not in the back.
Q: When you say, "the wound," you are referring to the wound as it appears in the photograph -
A: Yes.
Q: - is in a location somewhat different from what you recollected from memory?
A: Well, it could be just - yes. I couldn't - my recollection could have been off too, whatever, that night. But that looks about right.
Q: Once again, there is not a very clear view, but somewhat of a view of the wound in the neck. Again, I understand that this is not a very good view of that. Is there anything that differs from what you recall from the night of November 22nd?
A: Not really, no. It was about that general

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location where a tracheotomy would have been done.
Q: Do you have any reason to believe that these photographs were taken by or these photographs were not taken by Mr. Stringer or yourself on the night of November 22nd?
A: I don't think so.
Q: That is, you presume that they were taken either by you or Mr. Stringer?
A: Yes.
Q: Are you able to say with any confidence whether they were taken by you or Mr. Stringer?
A: No. No.
Q: You might have been the one to take them, but you are not certain?
A: On the color, I don't think I was. In fact, I would almost swear to it. That was done with a view camera.
Q: So your presumption is, at least, that the color photographs were taken by Mr. Stringer?
A: Yes.
Q: And you may or may not have taken the black and white?

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A: Yes.
Q: Is it reasonably possible that that those pictures could have been taken by the same camera just with a different cassette -
A: Yes, it's possible.
Q: - film holder?
A: Yes.
Q: All right, could we then go to the third view, which is described in the 1966 inventory as the "superior view of head." That corresponds to black and white numbers 7, 8, 9 and 10, and color numbers 32, 33, 34, 35, 36 and 37.
Mr. Riebe, can you now see those photographs in front of you?
A: Yes.
Q: I would like you to look at those and just tell me in a general sense whether those images correspond to what you observed on November 22nd.
A: From this view, yes, it does.
Q: Do you have any reason to believe that these photographs are inaccurate in any way?
A: No.

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Q: With respect to the black and white photographs, are you able to determine from visual observation whether they are from a press pack or from a film holder?
A: They are from the film holder.
Q: We can go to the next. If I can try one more question, Mr. Riebe, as you look into the top of the skull of President Kennedy, do you see what appears to you to be brain tissue? Or how would you describe the matter that appears to be extruding from the brain?
A: Lacerated brain tissue.
Q: Once again, that corresponds with what you observed on the night of the autopsy?
A: Yes.
Q: Okay. The next view that we will be looking at is the fourth view which was described as the "posterior view of wound of entrance of missile high in shoulder," corresponding to black and white numbers 11 and 12 and color numbers 38 and 39.
Mr. Riebe, do you see those images before you now?

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A: Yes, I do.
Q: In a general way do they correspond to your observations on November 22nd, 1963?
A: Yes.
Q: Is there anything about them that appears to be inaccurate to you?
A: No, but I'm getting a sense of strange feelings here. The black and white are exact to the color and that can't be. That's an impossibility. You compare them, the position of the hands, the position of the head.
Q: As you look at the black and white images, do those appear to be from a press pack or from -
A: No, they are from a cassette - I mean a film holder.
Q: With two images in them?
A: Right.
Q: Now, would it be your assumption that the color photographs were taken with a tripod or mounted on a tripod?
A: Yes.
Q: If the tripod were kept in the same position

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and a new cassette or new film holder were inserted, could the pictures be reasonably close?
A: Yes. Yes.
Q: So when you have made your observation about the closeness of the apparent images, that is without having made a very technical observation of a possible slight change?
A: Yes. The hands on the shoulders in the black and white.
Q: So you do notice a difference between the two, so they are not exactly identical?
A: They're not copies, no.
Q: Could you look at the back of President Kennedy's head in the occipital region. You previously used the term "occipital," is that right?
A: Yes. It is one piece.
Q: Does that correspond with what you observed on the night of November 22nd?
A: Yes.
Q: So that where it appears, at least to me, as if there is hair and scalp covering the occipital area, that does not differ from what you saw on November

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22nd?
A: I don't think so, no.
Q: So it seems to be a reasonably accurate description?
A: Yes.
Q: Okay. Try the next view.
The next view is described as the view five which is the "right anterior view of head and upper torso, including tracheotomy wound" corresponding to black and white numbers 13 and 14 and color numbers 40 and 41.
Mr. Riebe, do you see those images in front of you now?
A: Yes, I do.
Q: Do those images correspond, at least in a general way, to what you observed on November 22nd?
A: Yes.
Q: Is there any difference that you notice in the size of the wound in the neck from what you observed on that night?
A: No, I don't think so.
Q: In terms of the wound on the head, the

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portion of the head above the ear, is there anything that seems materially different from what you then observed?
A: I don't think so, no.
Q: Can you identify from visual observation whether the black and white images are from a press pack?
A: No, they are not from a press pack. They are film holder.
Q: All right, next view.
These are the sixth view, "wound of entrance in right posterior occipital region," corresponding to to black and white numbers 15 and 16, color numbers 42 and 43.
Mr. Riebe, do you see those images in front of you now?
A: Yes, I do.
Q: Is there anything in those images that appears to you to be materially different from what you observed on the night of November 22nd?
A: No.
Q: I would like to specifically draw your

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attention to the occipital area of the head and see whether there is anything that appears to you to be inaccurate in that area.
A: No, I don't think so.
Q: Do the black and white images appear to you to have come from press pack?
A: No, they don't.
Q: Mr. Riebe, previously you described a wound in the occipital region of the head whereas in these photographs it appears that there is no wound there. What would be your explanation for that?
A: I just didn't remember it properly.
Q: Could we go to the next view, please.
The next view is the seventh view, described as "missile wound of entrance in posterior skull, following reflection of scalp." This corresponds to black and white numbers 17 and 18 and color numbers 44 and 45.
Mr. Riebe, do you see those images in front of you now?
A: Yes, I do.
Q: The first question will be, are you able to

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orient those images? Can you describe or identify what they are or portray?
A: No, I can't.
Q: Do you see any reference points in any portion of the photograph that help orient them for you?
A: No, I don't.
Q: Do you remember either yourself or Mr. Stringer taking photographs of that nature?
A: There is a good possibility Mr. Stringer did. I could have, but I don't remember.
Q: Does that appear to you to be close-up photography?
A: Yes. Yes.
Q: So what you would imagine is you are looking very closely at some part of the body, but it is difficult to orient?
A: Yes.
Q: Once again, on the black and white photographs, can you tell whether those are from a press pack?
A: No. They are from a film pack, cassette

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holder.
Q: Could we try the next view please then, which is number eight, described as the "basilar view of brain," corresponding to images 19, 21 and 22; 46, 47, 48 and 49 in color.
Mr. Riebe, these photographs are reportedly from a supplementary brain examination. I previously asked you a question about whether you participated in a supplementary exam.
Do these photographs help refresh your recollection as to whether you may or may not have participated in the exam?
A: I don't recall these type photos, no.
Q: Have you ever seen these photos before as best you recall?
A: No.
Q: The last one, last view that we have is the "superior view of brain," corresponding to black and white numbers 20, 23, 24, 25 and color numbers 50, 51, 52.
Actually, Steve, if you could hold just one moment with the black and whites and put out one. I

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will just ask Mr. Riebe the question of whether he can tell whether the black and white image is from a press pack.

A: These are from a press pack. There is no markings on the edges and it is a very thin piece of film.

Q: Thank you.

Q: The last set of images are also reportedly from a supplementary exam, so I would just like to show you the last set of photos.

Maybe you can just put out one or two just so we can see them and a black and white one to see if it is a press pack.

A: I don't recall seeing these pictures at all.

Q: And, once again, is the black and white image a press pack?

A: Yes. That's from the press pack.

Q: All right, we have one last piece of film that we would like to show to you and ask if you can identify it.

Mr. Riebe, you are being shown a roll of film. I guess I should say a recalcitrant roll of film

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that wants to keep rolling up. That is identified as 120 film. Can you identify that as a 120 piece of film?

A: Yes, that looks like the size for 120.

Q: Let's cover up part of the light on the box to see if there are any images visible.

Mr. Riebe, are you able to identify any perhaps latent images on the roll of 120 film?

A: Yes. A couple down at this end, but I can't see anything up that way.

Q: Are you able to tell with any degree of certainty what those images convey?

A: All I can tell is they may be of President Kennedy. I really couldn't swear to it. I can't make it out that well.

Q: Does seeing this roll of 120 film help refresh your recollection as to whether there were any – whether you observed any medium format shots being taken of President Kennedy?

A: No, it doesn't.

MR. GUNN: Off the record a minute.

(Discussion off the record.)

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MR. GUNN: Back on the record.

BY MR. GUNN:

Q: Mr. Riebe, earlier in the deposition you estimated that you had taken yourself somewhere in the neighborhood of 100 press pack photos of the autopsy. Did you within those films that you saw this morning, this afternoon, identify any films that seemed to have been taken with a press pack of the autopsy?

A: Just those last specimens, the gross specimen type, I don't remember taking anything like that.

Q: So other than at the supplementary autopsy you did not see any press pack –

A: No, I didn't.

Q: – photographs. Is the best of your understanding that you took those films, but they are not now included in the archives?

A: Yes.

Q: Previously in the deposition you described what I understood to be a large wound in the occipital portion of the brain. Yet when we were looking at the photographs you didn't notice that.

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Could you explain just once again what your best understanding is for the at least apparent discrepancy.

A: Well, it was chaos in that room that night, and I just misjudged where the wounds were.

Q: Just to make certain, has anyone asked you in any way to change your observations or to report anything different from what your recollections are?

A: No.

Q: Has anyone from the Review Board asked you to change your testimony or alter it?

A: No.

Q: Has anyone from any other Government agency asked you to change your recollections?

A: No.

Q: Or report?

A: No.

Q: As best you understand now, that you would believe it is fair to say that the photographs accurately portray what you observed on the night of November 22nd?

A: Yes, I would.

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Q: Do you have any reason to doubt the accuracy of those photographs?

A: No, I haven't.

MR. GUNN: I think that concludes the deposition. If there is anything you have that you would like to say, you certainly have an opportunity to.

And as I mentioned to you before we went on the record, we will be sending a copy of the transcript that is being taken by the reporter. You will have a chance to review that for accuracy, and we will be keeping in our permanent record both the audio recording of the deposition as well as the first version of the transcript and the corrected version of the transcript.

THE WITNESS: Okay.

MR. GUNN: Again, thank you very much for coming. Is there anything else you would like to say?

THE WITNESS: What happened to all the other film?

MR. GUNN: Thank you very much, Mr. Riebe, we appreciate it.

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(Whereupon, at 12:50 p.m., the taking of the deposition was concluded.)

(Signature not waived.)

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CERTIFICATE OF DEPONENT

I have read the foregoing 79 pages which contain the correct transcript of the answers made by me to the questions therein recorded.

FLOYD ALBERT RIEBE

Subscribed and sworn to before me this _____ day of _____, 19____.

Notary Public in and for

My commission expires:_____

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CERTIFICATE OF NOTARY PUBLIC

I, Emma N. Lynn, the officer before whom the foregoing deposition was taken, do hereby certify that the witness whose testimony appears in the foregoing deposition was duly sworn by me; that the testimony of said witness was taken by me stenographically and thereafter reduced to typewriting under my direction; that said deposition is a true record of the testimony given by said witness; that I am neither counsel for, related to, nor employed by any of the parties to the action in which this deposition was taken; and, further, that I am not a relative or employee of any attorney or counsel employed by the parties hereto nor financially or otherwise interested in the outcome of the action.

EMMA N. LYNN
Notary Public in and for
the State of Maryland

My commission expires: October 1, 1997.

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