CBS News Interview with Richard Katz, September 13, 2004

Interviewer: (inaudible) The cutaway is outside. But not the cutaways of the other guy. Is that Mike Rosenbaum on the phone?

Producer: He wants the guest to call Yvonne when he's done and not to leave until he talks to Yvonne.

Interviewer: Okay, at the end of the interview we can certainly do that. I want to say, tell whoever is on camera, because he's gonna have papers there, he's gonna have to vary the shot so you can see what the heck you're talking about, so it's not—

Producer: (inaudible)

Interviewer: Okay. (long pause) Do you need a copy of the documents? I didn't know if that was in the newspaper, or—

Katz: It would be useful.

Interviewer: Here it is on my lap.

Katz: I think it would certainly – people at home will be looking at the documents from now until you know maybe six months from now, trying to figure out various things about them.

Interviewer: Do we have speed, is NY rolling? Are we online in NY?

Producer: Yes, we are.

Interviewer: Okay Richard, give us your name and pronunciation.

Katz: Sure. My name is Richard Katz. I'm a computer software architect and I work in the software development field, and I've been doing that for quite a number of years.

Interviewer: Based on your expertise and on what you know about the documents, can you talk about their validity and how you came to that conclusion?

Katz: Sure. I looked at the documents and I've looked at them from the point of view of how people created documents in the 1970s and how they would do certain things, and one of the first things I was struck with—there are a number of websites that have looked at these documents and said the fonts look the same, but in reality they look different, and what struck me immediately was that the "1" character in one document and the "L" look

identical. Not only do they look identical but they are very square. Unusual for a computer, in fact, not found in any Microsoft fonts. You would have to go to a font—what I would call a font archeologist who looks at typewriter fonts and uploads them and makes fonts out of them, and use that to create the font that's used. Also, there are irregularities in the way the characters are placed on the page, and that could have probably only be done by a mechanical device.

Producer: Could you just look towards her there? Could you shift your body a little more because it looks a little awkward.

Katz: Oh, I'm sorry.

Producer: If you could sit down, on your actual coat.

Katz: Oh, okay. Is this okay?

Producer: Sure

Interviewer: I have a note here from Yvonne about the dots over the letters, the top of the "i" the "j" the "o" being a different size, the "A" leaning to one side, can you talk a little more specifically about what you mean?

Katz: Absolutely. The "A" leans like this, it's not straight up and down. Straight up and down is more common in more modern Times Roman. In the typewriter fonts it's more leaning quite often and you can verify this— there's a man from Sweden who has a website which has a lot of these fonts, it's called free-typewriter-fonts.com and he has some examples of these things and they more match up with what's there but they're not exact. I mean each of these typewriters, they could have had some idiosyncratic golf ball font that might have been manufactured by somebody and sold to them. It's hard to tell exactly which font was used but it's definitely a typewriter font.

Interviewer: The bottom line, do these letters in your expertise—

Katz: Well, there's variations in how the "7s" are placed which would only happen—most likely happen mechanically, like if the ball was positioned so that it would hit three "7s" in a row they might wind up in one position whereas if they hit like an "L" and then space and then "7" it might have more of a descender showing and that looks mechanical. Bottom line is it looks mechanical.

Interviewer: Okay. Ah, you look for human watermarks for inconsistencies, in the use of the "th" can you explain that for us.

Katz:　　　　Well, it is kind of interesting—one document has a "th" at the top which doesn't use the golf ball "th" character or if you were doing this on Microsoft doesn't use the word processor, and in fact if you were using Microsoft word, it would be hard to create that, you'd have to go back and space over it and then get the "th" to come down because Microsoft, if that's turned on, it automatically does that. And there's another one where they don't use the "th" at all and it looks like he's giving an order. He's saying "you must appear at 111 and he leaves the "th" off because he's probably not in the mood to be putting "th's" in his sentences at that point.

Interviewer:　　Now, overall, what else makes you feel that these documents are okay?

Katz:　　　　I think that to be sure that you would have to do a xerographic analysis to find out what the—whether the document was enlarged or made smaller and you'd have to look at the spacing across the page—a number of people have looked at the spacing across the page but you also have to look at how the characters are printed and if the characters are printed in a sort of haphazard mode—which they seem to be—and you have to say, well, the chances are that there's something mechanical that did this because they would be exactly the same if they were on a computer and in order to just fake them being the way they are you would have to use Photo Shop or some xerographic technique to make them messed up. Why not just get a Selectric typewriter and do that? Wouldn't that be simpler than to fake them (chuckle)—it just seems silly, that's all.

Interviewer:　　Regarding the xerographic analysis you talked a little bit about what – you say you could use a Xerox machine and fool around and then make them look smaller--

Katz:　　　　Well you could adjust the paper and so that it's hitting it differently and maybe producing some kind of modeling effect—you could do the same thing with Photo Shop.

Interviewer:　　Now, I think what you are saying it is possible, or is it not, to create, recreate documents and change what they look like?

Katz:　　　　Well you could question any document. People question twenty-dollar bills. It's more of a question of is it worth the time to do something like that when what you produce is produced on the exact same date that the official National Guard documents are giving the order of suspension—why would you go to the trouble of producing a fake document to back up what's already in record? I don't know, I mean it just seems silly.

Interviewer:　　It seems silly or absurd to have charged that these were manufactured?

Katz: Yeah, I don't have any – I would have questions about that. I don't have any answers that say – I don't see any reason why they would be done. I mean just—but that's not my area, my area's technology, so it's not something I could speak to.

Interviewer: This isn't the "why" part, just looking at it, you would say what about these documents?

Katz: You would have to work really hard to make it look like it was as the characters had all of these strangenesses to them. You couldn't find—first you'd have to find a font that has a leaning a and then you'd have to look at the "L" the square "L" that only occurs in these older-type fonts and then the heavy dot over the "i" – most of the time when you take a picture of a document with an "i" on it, the more you copy it the more the dot goes away. With these the dot gets stronger and stronger which is indicating that they were hammered into the paper to begin with, I mean they were impressed more heavily than the normal "i" would be in Microsoft Word.

Interviewer: I get the impression that there's a sort of a buzz about these documents going on in Internet circles, do I have that right?

Katz: Yeah, and I think that's good in a way because as a country we're collecting information and we're able to share ideas—everybody has a different point of view, it's like in the Garden of the Forking Paths, which is an allegory for modern physics or analogy for modern physics—everybody has a different point of view. That doesn't create the truth, though. The truth is not done by consensus, it's just that everybody sees different pictures of the truth and by collecting these together we get a better picture, but it should be done in a scientific way rather than saying 'okay, I'm for this candidate and so therefore I'm going to support this particular idea' and keep chasing down that, I mean it should be more like Grissom or something, we should be impassionate about the outcome.

Interviewer: Can we ask you to draw what would have been the distinguishing factor with the "1" and the "L".

Katz: Oh, sure.

Interviewer: (inaudible)

Katz: The "L" and the "1" in this document, the August 18th document look like this [Holds up drawing]. Whereas in a later version of the Times New Roman font it looks like this, with this angular thing coming down here. The other thing is that it tends to be a little bit thicker in the later versions and it's not like the copier couldn't catch that because you can see that

there are "A's" that look like this—this is definitely a Times New Roman "A" or a Palentino "A" or some modern variable-spaced font "A", but the "L" still looks like this. If you look at the "L" in Alabama that's what it looks like. It looks like somebody typed a "1" there. At first when I saw it I thought "well, they're typing an 'L' for '1' all the time" but that doesn't seem to be the case. But definitely the font is, ah, the deciding thing here, it's not a normal computer font.

Interviewer: So this was one of the determinants for you…

Katz: Well, the first clue, actually, was that.

Interviewer to Producer: Can you ask NY if they're happy?

Interviewer: The producer in NY has just one more question.

Katz: Okay.

Interviewer: In general terms, what is it that leads you to believe that these are typewritten and not computer-generated documents?

Katz: Uh, the inconsistencies in the characters as they appear on the page. In other words they are not all exact—if you look at one "A" it doesn't look exactly like another "A." The typeface is a typewriter typeface and you could go out of your way to go get one of those and have it created, but you would still have to create this inconsistency in the presentation and it wouldn't make sense. One question that I have is what did Colonel Killian's office have in the way of equipment—did they have a Selectric typewriter? Did they have a computer connection? Did they have paper tape? Was there a way to store the document? And nobody seems to want to answer this, it seems like nobody wants to focus on the fact that these had to have been reproduced on a Selectric, but not really, they could have been originated on a Selectric, stored, and then produced on any printer at the same time or at some later time.

Interviewer: Are you saying, then, in general, this shows you what in regards to typewriter versus computer?

Katz: Well, in general it looks like a typewriter, it looks like a mechanical device. It could have been another kind of printer that wasn't a typewriter printer but still mechanical, but more than likely it would be a typewriter because of these inconsistencies in the characters. And there are questions about the width of the line and alignment and centering, but centering is a technique that's been used for a long time—I mean you can, in general what you do is you center the characters on a page and then make photocopies of it and then type your document afterwards so that you

didn't have to do that multiple times, but basically you just find the center point, and if it's 18 characters, space back 9 an then type and that's the way you center. It's been done for centuries. There's nothing exciting about it. (laughter)

Interviewer: If this had been computer generated you would have, what?

Katz: Exact—characters that look exact from line to line, every "A" would look like every other "A," every "O" would look like every other "O" and when you look at them they don't. Some of them are softer, some characters have descenders like the "7" that don't show up consistently, it just seems like either, either it's really a typewritten document or it's a very elaborate fake. I would have to say, using as one blogger says using Occum's Razor that it's typewritten.

(discussion in background)

Interviewer to NY: Alright, you guys okay?

Unidentified voice in NY: Yeah, we're all done here. How about you?

Producer: You want him to call NY right?

Katz begins chatting with a Freelance journalist who is unhooking his mic: How long you been working here?.....oh a freelancer, okay. I met a guy who used to go around the world as a freelance journalist and he used to guide tours, he would take people to Alaska and things like that, going outdoors and leading people around and that was his whole life…