

UNDISCLOSED, the State v. Dennis Perry
Episode 6 - Looking At Me Like I'm Looking At You
August 13, 2018

[0:02] Rabia Chaudry: Hi listeners! If you love Undisclosed, I have two small favors to ask you. First of all, please support our sponsors because they support us. Check out their great products and services using the unique Undisclosed codes and url's that we provide every week so that we can keep coming back to you week after week. And the second favor I'd like to ask you is this - please subscribe to us on iTunes and make sure you leave us a 5 star review with a little bit of feedback. That's how other listeners can also discover our show, and we really, really need those reviews. Thanks so much for listening, and now, here is this week's episode:

[0:47] Susan Simpson: Just after 11 p.m. on March 11, 1985, less than two hours after the 911 call had first been made to report the shooting at Rising Daughter Baptist Church, Camden County Sheriff Bill Smith sent out a regional broadcast to local law enforcement agencies in the region. It said:

"BOLO for a 1974 or 1975 Plymouth Duster or Dodge Dart, brown in color, possible Georgia plate. No further description available at this time. Subject driving vehicle will be subject involved in double homicide that occurred in this county at approximately 9:15 pm. Subject described as a white male in early 20's, long stringy blonde hair, approximately 5'6" to 5'8", slight build. Subject was described wearing a white t-shirt, dark trousers, and possibly a dark jacket."

In the following days, the Camden County Sheriff's Office would revise the way it described the killer, but only slightly. In press releases, the killer was described as, *"Approximately 5'6", shoulder length light brown or blonde hair. May be wearing glasses."* Other press releases described the suspect as *"A man in his late 20'ss to early 30's, weighing 130 to 140 pounds."*

But these initial descriptions of the shooter seem to be an imperfect fit for the man who would ultimately be convicted in the case. Dennis Perry's build could be described as thin or slender, that much fits, and he was 23, so he was in the lower range of most the witnesses' age estimates, but he was 5'10", had darker brown hair that fell just below his ears, and no car of his own to drive, of any make or model.

So where did these initial descriptions of the suspect come from? And how did the witnesses who gave these descriptions of the killer eventually come to identify the man they'd seen as Dennis Perry?

[2:48] Rabia Chaudry: Hi, and welcome to Undisclosed: The State v. Dennis Perry. My name is Rabia Chaudry. I'm an attorney and author of *Adnan's Story*, and I'm here with my colleagues, Susan Simpson, and Colin Miller.

Susan Simpson: Hi, this is Susan Simpson. I'm an attorney in Washington, D.C., and I blog at TheViewFromLL2.

Colin Miller: Hi, this is Colin Miller. I'm an Associate Dean and professor at the University of South Carolina School of Law, and I blog at EvidenceProf Blog.

[5:20] Colin Miller: There's a famous experiment by psychologists Daniel Simons and Christopher Chabris called the Invisible Gorilla experiment. For the experiment, people are asked to watch a short video, in which two groups of people are throwing a ball back and forth to one another. Before the video begins, the viewers are asked to count how many times the people in the white shirts throw the ball back and forth, and at the end of the video, if the viewers have been paying attention, they'll have seen that the people in white shirts had passed the ball back and forth 15 times.

But, that's not the question the people watching the video are asked. Instead, they are asked, "Did you see the gorilla?" And about half of the people who watched the video clip will say... "What gorilla?" Because there is, in fact, a gorilla in the video. Midway through the short film clip, a man in a gorilla suit walks through the group of people who are busy passing the basketball back and forth. The gorilla faces the camera, beats on his chest Tarzan style, and then turns and walks out of the frame. And about half the people who watch the film clip never notice there was a gorilla involved at all..

In other words, people, on average, are not very good at being aware of their surroundings. If they're paying attention to something else, they can miss all kinds of things that are going on around them.

Which is probably why even though there were nearly a dozen witnesses to the murders of Harold and Thelma Swain, we don't have a clear picture of what exactly happened that night. That night, when the man who showed up in the vestibule of Rising Daughter asking to speak to Deacon Swain, nothing immediately seemed out of sorts. Some of the women saw the man's face, and one of the women even spoke to him, but before

the shooting began, none of them had reason to think the man's presence was important. Which means, even with nearly a dozen witnesses, in trying to figure out what happened that night at Rising Daughter Baptist Church, we're left with multiple competing stories. And in this case, it seems like there were a lot of gorillas that might have gone unnoticed.

[7:17] Rabia Chaudry: In all, in the hours and days after Harold and Thelma Swain were murdered in Rising Daughter Baptist Church, investigators spoke to seven witnesses from the church who were able to provide some sort of description of the shooter. Though not all of those seven saw anything more than a brief glimpse of the man. Most the women described the man as wearing dark clothing – black or navy blue pants and jacket. One woman saw a white t-shirt under a dark jacket, and one woman saw a lime green pullover. And all the women who saw more than just his face agreed that the man had a slender build, and most thought he'd been considerably shorter than Harold Swain, who was 6 feet tall.

But as for the man's hair, well, that the witnesses could reach no consensus on. Three of the women saw blond or sandy blond hair, while two saw black or brownish-black hair. And Leslie Owens, the seven year old, she'd thought the man had red hair.

The women who saw blond hair, though, all thought the man's hair had been long. Vandora Baker, who had not seen the man's face, but did recall his hair, had remembered it being long and blond - long enough to reach the man's shoulders, or maybe even longer. It was parted in the middle and stringy. And Gwen Owens, who at 35 had been the youngest of the women there at the meeting, described the man's hair as being a sandy blond sort of color, and like Vandora she thought it had been parted in the middle. And Vanzola Williams, who had gotten the best look at the man, had also seen long blond hair, though she thought the part had been on the side.

It was Margie Moore, the president of the Missionary Society, who'd seen the black hair. And she was adamant that the man's hair was not blond, not brown, but black. *"The man's hair was black, I remember that very distinctly,"* she said. The hair was stringy and unbrushed, and not parted – it looked like it was wet, she said. *"Like when you take a shower, you know how before it dries?"* And Cora Fisher agreed with Margie – brownish black-like was how she described the hair.

Four of the women thought that they had seen the man well enough to help make composite images. And so, using an IdentiKit, Gwen Owens, Margie Moore, Vanzola Williams, and Cora Fisher all prepared their own composite versions of the man. A

week later, a sketch artist was brought in from Florida, and using input from all four of the women, she made a new composite image, this one in color. It is this last composite image that many thought has a resemblance to Dennis Perry – none of the first four images had any resemblance to him.

But of those four composite images, only one of the four is wearing glasses. That was the composite prepared by Gwen Owens. None of the other women had mentioned glasses in their initial interviews with police. Although Butch Kennedy recalled that Leslie Owens, Gwen Owens's 7 year old daughter, had described something similar, when he and GBI Agent Lee Sweat had gone to interview Gwen.

[9:55] Butch Kennedy:

He and I were talking to her and her mother at their house beside the car, I remember that. And he leaned down like this and said, "Do you remember seeing anything?" Cause she was a young girl - he leaned down and said, "Did you - do you remember seeing anything?" And she said, "Yeah, he had on glasses just like yours." And he had on horn-rimmed type glasses, but they were larger glasses.

Susan Simpson:

Like the big -

Butch Kennedy:

Like the ones we found.

Gwen Owens, in her statement to the investigators, also described seeing glasses on the man. She'd gotten one good look at his face, when he'd peeked his head into the vestibule to point at Harold Swain. Gwen Owens had seen his black rim glasses then, she said, and he had a clean shaven face that was kind of squarish in shape. And he was wearing either a navy blue or a black shirt.

The next time Gwen Owens got a glimpse of the man, though, she wasn't able to see his face. That was after Harold Swain and the man had gotten into the altercation, and they were grappling in the vestibule. Apparently, in the struggle, the men had knocked into the double doors and sent them swinging, and Gwen Owens, as well as Margie Moore, caught brief flashes into the vestibule as the doors swung back and forth, open and then closed again. Gwen Owens remembers seeing Harold Swain and the man then, grappling with one another in the vestibule. Here's what she told Butch Kennedy and Lee Sweat:

“I was leaning over peeping around and he and Mr. Harold was scuffling. The fellow had his back to me, they were right together scuffling. ... They were real close, they were real close up together.”

Gwen Owens thought Harold was already been shot by that point, because he didn't seem to be standing upright on his own. She told investigators,

“[The man] had already fired the gun. Mr. [Harold] just slumped. He was leaning on him. He still had Mr. Harold in his arms.”

Gwen Owens told the investigators how, the next time she saw the struggle in the vestibule was when Thelma had swung open the other set of double doors, on the other side of the church.

“By this time they had scuffled and were in the right hand corner, you know behind that door. And as soon as Ms. Thelma parted that door, he just shot. And I saw her going down. Then we just whirled. People were going to the right and some were going to the left, and we just went into the back of the church.”

[12:23] Susan Simpson: At least in her statement to Butch Kennedy, or from the transcript that we have of that interview, Gwen Owens comes across as descriptive and observant. She was able to notice and recall details from the scene, and she's precise and careful with her words -- she's always clear to distinguish between things she actually saw and experienced, and things she hadn't seen but had interpreted from context. In short, at least from the limited sample we have, she *seems* like she's a good witness.

But Gwen Owens never testified at Dennis Perry's trial. To investigator Dale Bundy, she was the least helpful of the witnesses, and was not able to provide any assistance to the case.

[13:00] Susan Simpson:

Where there any women whose story that you did not find as reliable, or seemed a bit too confused?

Dale Bundy:

Yeah, Gwendolyn Owens.

Susan Simpson:

She was...?

Dale Bundy:

It was obvious that she was - she was uncooperative.

Susan Simpson:

Yeah.

Dale Bundy:

Like I said yesterday, I mean...

Susan Simpson:

Well, I wasn't going for uncooperative - more just like less...

Dale Bundy:

No, she was uncooperative.

[13:38] Colin Miller: As witnesses, not all of the church ladies were equal. Only seven had seen him at all, and only four claimed to have gotten good looks at the man's face. And of all the women from the church that night, there's one that all of the investigators agreed was a strong witness.

Susan Simpson:

So what were your impression from the interviews of the women?

Butch Kennedy:

I actually thought that Vanzola Williams was the best. She actually spoke with the person. And she's familiar with the people in that community up there.

Vanzola Williams' interaction with the man in the vestibule had been brief, but she'd talked to him and observed him at a close distance, and of all the women, it seemed like Vanzola's impressions of the man were most likely to be accurate. It was Vanzola's description that the initial BOLO's and press releases were largely based upon. A few days after the murders, she spoke to a reporter from a local paper, and gave this description of the shooter:

"She described him as a white male with shoulder length blond hair. He was slight of build and about 5'6" or 5'7", although she thought he may have been

wearing boots that made him somewhat taller than his actual height. She estimated his age to be between 25 and 30. She noted he was heavily tan."

And given that Vanzola Williams had stood next to the man in the vestibule and seen him at close range, she had the best opportunity of all the witnesses to observe the man's height and size. And Vanzola described him as a small man -- short, and slender in build.

[15:02] Susan Simpson: But of all the church ladies, the most important for the State's case, by far, was Cora Fisher. She and Vanzola were the only witnesses ever shown a photo of Dennis Perry, and it was Cora who had mostly strongly identified Dennis Perry as the killer. And as you might recall from earlier episodes, for Deputy Dale Bundy, it was Cora Fisher who held all the answers in this case.

[15:23] Deputy Dale Bundy:

There was one lady that was, in my opinion, was key to this. She's dead now. Her name is Cora Fisher.

Cora Fisher told investigators that when Harold Swain had gone back to the vestibule to talk to the man there, she'd been sitting in the pews, with 7-year old Leslie Owens in her lap. Cora had been reading the Bible to Leslie, so she hadn't heard the initial commotion, and it wasn't until shots had rung out that she'd realized something was wrong. Cora Fisher told Butch Kennedy:

Cause see the others, see I had noticed him, see I like to look at somebody, you know everything like that. Cause I had Donald Lee's little girl in my lap and she looked at me and she said what do you want? And the little girl, I said he want to talk to Deacon Swain. And she said, he a white man? I say, uh huh, he a white man. And then his wife was reading the minutes of the last meeting and they began scuffling and a shootin' and she said oh my God that's Harold. And then she run and everybody went to running opposite ways.

Leslie's mother, Gwen Owens, had grabbed her daughter and run for it with the rest of the women when the shots started being fired, heading back for the back areas of the church behind the sanctuary, hoping to find some kind of shelter there. But Cora Fisher hadn't run. She couldn't. She told investigators she couldn't figure out why, but when the shots rang out, her legs just wouldn't move. She was rooted to the spot right there in front of where she'd been sitting, three pews back from the front. So Cora Fisher just

stood there, silently watching as Thelma ran up the aisle, heading towards the right side double doors at the entrance of the sanctuary.

And Cora Fisher watched as Thelma swung open the double doors, revealing the white man standing in the vestibule there, ready and waiting with a gun. The man fired once and hit Thelma. She went to the ground. And still, Cora couldn't make her legs move. She was stuck there watching. And the man, Cora Fisher said, was watching her back.

And [Thelma] run to the door of the [vestibule], and when she opened that door, he was standing right through that door. And he shot her. And I could just see that red fire come out of that pistol. And when she fall, he looked dead at me just like I'm lookin at you. You know face to face.

[17:35] Colin Miller: When Butch Kennedy interviewed Cora Fisher, a couple days after the shooting, Cora told him about this moment after Thelma had been shot, and how she'd been left alone there in the sanctuary, standing and staring towards the vestibule doors, locked in sight with the killer. "He was looking at me like I'm looking at you," Cora Fisher told Butch Kennedy. In fact, in the transcript of her short interview with Butch Kennedy, she said some variation of this phrase 9 different times. "I was lookin' dead at him and he was lookin' dead at me."

And Cora Fisher said that she and the man stayed that way looking at one another for, "For a long time" Cora said, until, finally, the man smiled at her -- kind of, but not a friendly kind of smile -- and then, the man shot at Cora Fisher too. Cora told Butch Kennedy:

"He shot Thelma in that side just, you know fly like that. Then he shot again. I don't know, he musta thought he shot me. He shot in the church again, he shot two times. And that time, that last shot he looked at me just like I'm looking at you and I just fall backwards."

Cora Fisher fainted when the man in the vestibule shot at her, and, by Cora's telling, that may have saved her life. Because the man must have thought he'd shot and killed her. But he hadn't -- she'd just fainted away. When she came to, there was no one around, so she'd grabbed her pocket book and crawled her way slowly to the back of the church, where, eventually, she rejoined the other women who were hiding there.

[18:57] Rabia Chaudry: According to Cora Fisher, she'd come face to face with the killer. For a brief but clear moment, she'd seen him -- not a fleeting glimpse, like some of the other women had had of the man, but a few moments where she was looking at the man directly, with her full attention on him and nothing else.

And when Butch Kennedy first spoke to Cora Fisher, less than 24 hours after the murders had happened, Cora Fisher had told him that she'd be able to make a composite of the man.

Butch: *What, what I'm gonna ask you to do too, [...] I need to get you to give me a description of his face. Where we're together so that I can, we can make a composite of it. Cause it's important that we find this man. It's very important that we find this man. Or this boy.*

Cora: *He just, I don't know, he wasn't, he wasn't no old man, he wasn't no, you know late 20's or early 30's. Might be that old. He wasn't no big man, he wasn't as big as you. -inaudible- and he wasn't too tall and he wasn't too short. But I can see him now, just as plain [as] that... When I first saw him, he had his hand in his pocket, when he first opened the door he had his hand in his pocket. His left hand in his jacket pocket. And the next time I seen him, he had his pistol in his right hand.*

[20:00] Susan Simpson: And so Cora Fisher had been one of the four women from the church who had worked with investigators to make a composite images of the white man who'd come to the church that night. Each of the four women had made an individual composite, based on just what they had remembered. And then the four of them had come together to work with an artist to make a fifth, final composite.

But at least in the transcript from her interview with Butch Kennedy, Cora Fisher's physical description of the killer seems indistinct, and she's unable to identify any specific feature he may have had. The man in the vestibule, Cora Fisher told Butch Kennedy, wasn't too tall, and he wasn't too short. As for his hair, well, she couldn't give a precise length, but it wasn't too short and it wasn't too long. Same for his nose -- he didn't have no big nose and he didn't have no little nose. And the same goes for his general size -- he wasn't a big man, he was just a medium sized one. And also for his age -- he wasn't an old man, he was a kinda young man, maybe, but not too young. The only precise detail she could really provide about the shooter was his hair color. It was brownish and black like, she said, and kind of curled. He was wearing a lime green t-shirt, dungarees, and some kind of denim jacket. And, Cora Fisher said, she remembered the man's pistol -- it had been a big old long thing.

[21:17] Butch Kennedy:

Cora Fisher, I don't think that I could put a lot of stock in what Cora had to say. Sweet lady, very sweet lady, but her composite was that of the guy on Mad Magazine.

Susan Simpson:

[laughs]

Butch Kennedy:

I swear!

Susan Simpson:

[laughs] No, yeah, really, I'm laughing 'cuz yeah, I know. You're not wrong.

Different people have had different reactions to these four composite images, about which look the most similar to one another and which ones don't, but I'm with Butch Kennedy on this one -- to me, it is Cora Fisher's composite that is clearly the outlier.

And to me, the other three images -- from Vanzola Williams, Gwen Owens, and Margie Moore -- all look fairly similar-ish, and if I had to describe the general look of the man depicted in those three composites, it would be "California surfer dude meets Greek statue of Alexander the Great." There are slight differences in the composites -- slightly different eyebrows, slightly different chins, slightly different California surfer dude hairstyles. But overall, they seem to be the same 20-something guy, with a squared jaw, but otherwise he has features that I'd describe as slightly effeminate even. Or, as former GIP attorney Christina Cribbs described it, it's kind of a girly James Van Der Beek.

And then there's the fourth composite. The one done by Cora Fisher, the woman who'd fainted after hearing the shots ringing out. To me, anyway, her composite stands out from the other three in a "one of these things isn't like the other" kind of way. It does not appear to depict the same surfer dude as the other composites, but instead depicts a younger looking guy, with shorter hair with a sort of poofy swoop up front, and a smaller, slightly pointed face. The one that Butch Kennedy describes as Alfred E. Neuman from MAD Magazine.

To me, though, there's an even closer match for Cora's composite than Alfred E. Neuman. Because if you'd asked someone to watch the music video to Never Gonna Give You Up and then asked them to prepare a composite image of the singer, and this

image was the result, your reaction would be, "Wow, good job." Because I swear, it is a dead ringer for Rick Astley.

[23:58] Rabia Chaudry: Cora Fisher, like all the women, had been deeply traumatized by the events of that night, but Cora seems to have been the most affected by it. That night, after the shooting, she'd had to be taken to the hospital. Cora's story was told in one article about the shootings at Rising Daughter Baptist Church that came out about a week after it happened:

The shots were fired from a small-caliber pistol, small enough to be concealed in hand or pocket, Smith added.

According to investigators, the gunman pointed his pistol at another woman in the church, who fainted.

"That's probably the only thing that saved her," Easterling said.

The unidentified woman was treated for a nervous condition and released Monday night at Glynn-Brunswick Memorial and returned for medical treatment yesterday, Easterling said.

But from the very beginning, this part of Cora Fisher's story stood out to at least one of the original case investigators. Because what Cora Fisher told the police just didn't quite seem to fit right with everything else. Butch Kennedy was sympathetic to Cora Fisher, but that's why, in the course of his investigation, back in 1985, he'd eventually reached the conclusion that she was not an entirely reliable eyewitness.

[24:53] Deputy Butch Kennedy:

She wanted to be a main player. She really did.

Susan Simpson:

Cora Fisher? [Butch: uh-huh] And by main player you mean she wanted to be involved?

Deputy Butch Kennedy:

To some extent, you know, she wanted to be, she wanted to be one of the stars in the show. But, you know, poor thing. She was -- she told us a couple different things to start with, and I can understand that.

It wasn't just the differences in her composite image that caused Butch Kennedy to question her statement. The real problem with Cora's story was not the way she described the shooter, but the way in which she'd gotten a look at the shooter -- when she was face to face with him, after he had shot Thelma. Because that part of Cora Fisher's story -- about how the killer had shot once at Thelma, and then once at Cora herself -- well, that would mean there had been a sixth shot fired that night. Four that had hit Harold, a fifth that hit Thelma, and a sixth that must have been fired at, but missed, Cora Fisher.

[25:53] Susan Simpson:

So Cora Fisher says that after Thelma was shot, that this guy looked into the church and shot at her too. Did y'all ever check to see if there were any bullets in the church, or...

Deputy Butch Kennedy:

Yes ma'am. And she also said that when he pushed the door open, she heard the pop, he pushed the door open and she passed out.

Susan Simpson:

But she says that's when she saw him and she'll never forget his face. But there were definitely no shots inside, you checked for that, I'm just curious... so Cora Fisher is not correct when she says that.

Deputy Butch Kennedy:

Or we missed it.

Susan Simpson:

It's not a big church.

[26:26] Agent Joe Gregory:

Butch and I tore that end of the church up. We took great...there were some drapes hanging on that wall. We literally took them down, and the frame that was holding them up, trying to find a bullet hole. Now, I'm not saying there's not one. We could not find it.

[26:46] Rabia Chaudry: There were, however, only five casings found in the vestibule. Not six. And while it's possible a bullet hole somewhere in an entire church might get missed, it'd be a lot harder to miss a sixth casing in the tiny vestibule.

And there's another reason to wonder about Cora Fisher's story, as well. And that's because her description of how she was face to face with the killer, and as she described it, "Looking at him just like I'm looking at you," doesn't seem possible, based on the way the church was laid out, and where Cora Fisher says she was standing. Because there was only one door that Cora Fisher and the killer could have seen each other through, and that's the door that was blocked open by Thelma's body.

[27:25] Agent Joe Gregory:

When you come in the front doors she was laying *in* and blocking open the left hand door.

[27:38] Colin Miller: But the door that was blocked open was the door to the farthest left in the vestibule. And it was open in a way where, if you were standing in the vestibule, your view would be angled to the left side of the church, towards that left row of pews. The problem with Cora Fisher's story is that, at the time of the shooting, she had been standing in the *center* row of pews, toward the very middle of the church. Which means that, after Thelma fell and blocked the inner double door closed, and left only the far left double door wedged open, there doesn't seem to be any way she could have seen into the vestibule itself from where she was. There would have been no line of sight from anywhere the killer could have been standing. To Deputy Butch Kennedy, it just wasn't possible for Cora Fisher to have described what actually happened.

[28:27] Deputy Butch Kennedy:

She heard the pop. Saw the flash from the gun. And she passed out. Maybe when Thelma opened the door and he shot, she saw that flash. But I don't think that she saw that person at all. I honestly do not believe that she saw him at all. The way the body was, he would have had to step inside to shoot her, and he shot both times from outside.

Which is why, in his investigation, Butch Kennedy did not use Cora Fisher when attempting to make identifications of possible suspects. Cora Fisher was not one of the church witnesses that he showed photo arrays, and she was not one of the witnesses that was brought to the live lineups to view possible suspects.

[29:09] Susan Simpson:

I just don't think she...I don't...

Deputy Butch Kennedy:

She did not see that person. On this, on this, she turned around in her seat when the guy stuck his head in the door.

While it's difficult or maybe impossible to reconcile Cora Fisher's story about seeing the killer after he shot Thelma with what we know of the crime scene, and Butch Kennedy does not believe Cora's story on this point is credible, that would not necessarily rule out the possibility that Cora *had* seen the killer at an earlier point, at the same time the other women in the church saw him. Because, before the shootings happened, the killer had poked his head into the sanctuary for a brief instant, when he was talking to Vanzola and pointing out Harold. That's when most of the other women had gotten a glimpse of the man, and it's certainly possible that Cora Fisher could have gotten a glimpse of him then too.

But still, Cora Fisher's statement from 1985 had some big differences from the statements the other women had given. And Susan asked Dale Bundy about it, trying to find out what he thought of these discrepancies, and why he'd reached the conclusion that Cora Fisher was nevertheless the case's key witness.

Susan Simpson:

Her story is not really in line, I guess, with a lot of the other stories about what happened. Does that stand out to you at all, or do you remember looking into that? 'Cause... it's seven- nine stories, one event, so, yeah. There's a lot of variation there.

Dale Bundy:

Sure.

Susan Simpson:

But, she seems kind of... off from the others, in terms of how things went down, what she saw, you don't remember that?

Dale Bundy:

I don't.

To Dale Bundy, there was nothing about Cora Fisher's story that stuck out oddly, or at least not in comparison to the statements from the other witnesses in the case. You can hear him shrugging, dropping his hands on the table. Sure, maybe there were some

differences in the stories -- but all the women had told slightly different versions of the story, that's only to be expected.

Cora Fisher didn't testify directly at Dennis Perry's trial. She'd been deemed too ill for that, and that her health would not permit her to make the trip to the courthouse. So, instead, in 2001, Prosecutor John Johnson and the defense attorney Dale Westling went to the nursing home where Cora Fisher lived, and took her deposition. Dale Bundy was there too. A transcript was prepared of that statement, and instead of Cora Fisher appearing at trial, it was simply read into the record. DA investigator Vicki Moore read the part of Cora Fisher's statement, and Prosecutor John Johnson and Defense Attorney Dale Westling played themselves. And the jury heard the DA investigator read Cora's response when she was shown a photograph of Dennis Perry side by side with a picture of the final composite image that the church witnesses had helped to come up with.

Prosecutor: *The man who is shown in that picture; how does he compare with the person who did the shooting of Thelma and Deacon Swain?*

Cora: *I'm going to tell you like I tell everybody else. They all favors. And I'm getting old and I ain't getting -- but I got good eyes like when I was a baby young. They all look the same to me. The only thing different in this picture here and this picture here -- see this picture here, got browner hair.*

[32:03] Colin Miller: "Ain't no doubt," Cora Fisher later added during cross-examination. "That's the same boy." And, just like she'd told Joe Gregory and Butch Kennedy all those years ago, Cora Fisher testified that she'd been able to see the white man in the vestibule, she said, just after he shot Thelma Swain. Here is Deputy Dale Bundy, recounting what he remembers of her statement:

Dale Bundy:

When Thelma Swain ran to the back of the church, she says, "My God, they're killing Harold," she threw open the doors, little swingin' doors, on both sides of the narthex, when you come in from outside. Vestibule, narthex, whatever you wanna call it. And she went threw the doors, threw the doors open, she was shot, instantly. Bullet went, hit her here, went right down, through her aorta, she went down, and bled out by, probably about 30 seconds. And Cora Fisher saw that and- hit the floor.

[32:52] Colin Miller: You'll notice, though, that there is at least one difference between this version of Cora's story, and the one she told Kennedy and Gregory. This version of the story no longer contains the part about the second shot that had been fired, the one the killer shot in her direction. Cora Fisher's deposition testimony did not include that part of the story at all:

Prosecutor: *Okay. And what happened then?*

Cora: *When [Thelma] pushed that door, when she bust through the door he was standing right there.*

Prosecutor: *Okay.*

Cora: *And he had a gun and I could see the fire from it.*

Prosecutor: *Okay.*

Cora: *And I said, Oh, My God, he shot Thelma. And I tried to get up to run and he looked at me just like I'm looking at you.*

Prosecutor: *Uh-huh.*

Cora: *And I fall.*

Prosecutor: *Okay.*

Cora: *That's the last thing I can remember.*

In addition to dropping the part of the story about being fired at, Cora Fisher's deposition testimony also adds a new detail that doesn't seem to have been present in her statements from 1985, about what happened after she came to again. When she regained consciousness, she was alone in the sanctuary, but Cora Fisher said, she could hear two people talking out in the vestibule:

Prosecutor: *Okay. And do you remember waking up?*

Cora: *Yeah. I remember waking up.*

Prosecutor: *And what did you do when you woke up?*

Cora: *I done fall on my face, just like that, you know. And I could hear talking.*

Prosecutor: *Uh-huh.*

Cora: *But I couldn't make out what they were saying. Him and her was talking on the outside. I couldn't stand up, but I could raise up my head and look around in the Church. And nobody was there but me. I couldn't walk. I crawled, tried to crawl from where I was sitting up to the front of the Church on the left-hand side. On the right-hand side where the Deacons stand. And I was crawling and I crawled until I got to a door. And I pulled up on that door to try to stand up.*

It's not clear if Cora Fisher is referring to Thelma and the shooter talking, or Thelma and Harold talking. The defense attorney didn't follow up with Cora on cross to try to figure out what she meant. But still -- this is a detail that was never referenced before or after in any statements from the church ladies, and it doesn't make too much sense. A couple minutes after the shooting, it is very unlikely that either Harold or Thelma would have been capable of speaking. So it's not at all obvious what Cora Fisher could be talking about here -- and since no one ever asks her to clarify what she means, we'll probably never know what she meant.

And there are other parts of Cora's deposition testimony that are a striking departure from her initial statement to Butch Kennedy. For instance, in her witness statement, Cora Fisher described the shooter as wearing a lime green shirt. No other witness saw a lime green shirt, and the buttons collected at the scene had been attached to dark blue threads, not green ones. This is the one real inconsistency that defense counsel had tried to bring up with Cora during the deposition, because during her direct examination, Cora had not brought up the green shirt at all. Instead, she had told the prosecutor about the shooter wearing jean overalls and a jeans jacket, no mention of a shirt at all. So on cross examination, Dale Westling, Dennis Perry's defense attorney, asked her about this discrepancy.

Defense: *Do you remember telling one of those policeman that this man wore a green shirt?*

Cora: *He ain't had on no green shirt to my -- he might have had on a greenish looking sweater, if he had on, it was kind of a light greenish looking sweater. Because the jacket be blue and a light green sweater to me.*

But there was another serious change in Cora Fisher's story that Defense Attorney Dale Westling didn't mention at all, although at least in hindsight it seems like something that would have been critical to bring up. And that's the color of the killer's hair.

Because when Butch Kennedy talked to Cora right after the murders, she had told him that the man in the vestibule had had "brownish and black like" hair. But at the deposition, she changed that answer, and when prosecutor John Johnson showed her a photo of Dennis Perry, the same one that Jane Beaver had originally shown her, Cora Fisher said,

Cora: *"[The shooter] had whitish looking hair. His hair wasn't white, but kind of sandy looking hair. You know how it is, looking yellowish looking ...*

To me [the shooter's hair] was kind of a lighter color. But you know you can dye your hair. And that's why I couldn't go with it because you can dye your hair and you can make it fall off, everything. But his hair was a little lighter grey -- it wasn't grey but it was kind of whitish looking, you know, yellow looking."

[36:40] Susan Simpson: Probably the most significant change of all though in Cora Fisher's story -- or at least the change in Cora Fisher's story that was the most damning for Dennis Perry -- was about whether or not she had recognized the killer. Because in 1985, she was clear, at least in the transcript we still have, that she had not recognized him. That she'd had no clue who the man had been. But in 2001, in her deposition, she testified that what she'd said in 1985 hadn't been true. She'd always known who the killer was.

Prosecutor: *Okay. All right. Did you tell the police when you talked with them the next morning who the person was that shot Deacon Swain and Ms. Thelma?*

Cora: *No, I didn't tell them.*

Prosecutor: *Was there a reason why you didn't tell them?*

Cora: *Yep.*

Prosecutor: *What was that reason?*

Cora: *My life.*

Prosecutor: *Okay. Were you afraid?*

Cora: *Right now.*

Prosecutor: *And were you afraid then?*

Cora: *Yep.*

She hadn't known Dennis Perry's name, Cora Fisher said, and she hadn't known the names of Dennis' grandparents, Suzie and Zeke Wilson. But, according to her deposition testimony, Cora Fisher *had* known that the shooter was the grandson of the people that lived in that house over on Dover Bluff Road.

Cora: *[L]ike I'm telling you, I was afraid of talking about it. Because I had one man tell me don't talk about it because my life was in danger.*

Prosecutor: *Who was that?*

Cora: *I don't know.*

Prosecutor: *Okay. Just somebody back then told you that?*

Cora: *Uh-huh. Tell me to be careful, didn't tell nobody, don't tell nobody what I seen here because my life might be in dangers.*

Prosecutor: *Okay.*

Cora: *Because we didn't who he might have somebody with him and he know I see him. And my life was in dangers, or some of my children.*

Agent Joe Gregory had been a witness at Dennis Perry's trial, and so had not been able to watch or hear of any of the events at Dennis Perry's trial at the time, as they were happening. And this part of Cora Fisher's story, about her knowing who Dennis was all along, and being too afraid to come forward, was not something he'd known about until I told him.

Joe Gregory:

But, I don't think they were scared to the point that if they knew it was Dennis Perry that they would not have told us it was Dennis Perry.

Susan Simpson:

So, that's what Cora Fisher actually does testify in her deposition. She says that Dennis Perry threatened her over the years and that she always knew who it was but she was always too afraid to tell anyone.

Joe Gregory:

Who told you that?

Susan Simpson:

Cora Fisher testified to that at the deposition.

Joe Gregory:

[Clears throat] I'm not gonna dispute what she told you, but she never told Butch or I that.

Susan Simpson:

No, not told me. This is what she-- in the trial testimony. This is what she says.

Joe Gregory:

But, why would she not have told Butch and I that?

Susan Simpson:

Well, according to Bundy, it's 'cause he really understands what the older black people have gone through, so they trusted him more.

[39:25] Rabia Chaudry: There's another part of Cora Fisher's story that changed as well, between 1985 and 2001, though she's never been asked to explain why this part of her story changed.

Because in 1985, Cora Fisher had told Butch Kennedy, in her first interview with him, that when Vanzola Williams had come back in and told Harold Swain that the man wanted to talk to him, Harold Swain had responded, "He says me?" And the way Cora told the story back then, it was as if Harold Swain had been surprised to hear it was him. In fact, that's what all the women told investigators -- that based on how Harold Swain had acted, they hadn't thought that he'd known the man in the vestibule.

Susan Simpson: Vandora Baker, for instance, told investigators that her impression had very much been that Harold Swain had *not* known the man in the vestibule. In

1985, she told Butch Kennedy that the last words she'd heard from Harold Swain were, "I wonder what he want with me." That's the exact same thing she testified to in 2003, and the exact same thing she told me in 2018.

Rabia Chaudry: And investigators, back in 1985, had seen no evidence that made them think otherwise -- in one news article, Sheriff Smith is quoted as saying that authorities did *not* believe Harold Swain had known the suspect.

But in 2001, Cora Fisher changed her story. Harold Swain had known the man in the vestibule, she said, because when he opened the door and saw him standing there, Harold Swain had said, "What are you doing here, boy?" And his tone made Cora think he'd recognized him.

Which, of course, fits with the prosecution's theory that Dennis Perry had killed Harold Swain after Harold had refused to let him borrow money. Even if it doesn't fit Cora Fisher's prior statements to investigators.

[41:19] Susan Simpson: On the whole, Cora Fisher's testimony was invaluable for the prosecution. It's hard to see how they could have gotten a conviction without here -- she was the State's only witness to make an absolute identification of Dennis Perry as the killer. And without Cora Fisher's testimony, they would have been left with Jane Beaver's statements about what Dennis Perry had told her, and Vanzola Williams' half-hearted maybe-it-was-him-maybe-it-wasn't-him identification of Dennis.

But there was one part of Cora Fisher's testimony that, if believed, should have completely exonerated Dennis Perry. And that was what Cora Fisher had to say about the glasses. Because Cora Fisher, unlike Vanzola Williams, remained adamant that the white man who came to the church that night- he'd been wearing glasses. When she'd first seen him poke his head in from the vestibule, she'd seen the glasses on his face:

Defense: *Okay, now let me stop you for a minute. That boy, did he have glasses on?*

Cora: *Yeah.*

Defense: *And were they -- do you remember what color the glasses were?*

Cora: *Black rimmed, thick glasses. ... Big thick looking. I tell you why I look at the glasses. Like a person nearsighted, you know. It had --*

Defense: Like a what?

Cora: Like a person was nearsighted. They have a thick looking glasses on, you know?

Susan Simpson: And, Cora Fisher testified, the second time she saw the man, when he shot Thelma Swain as she bust through the doors, he no longer had the glasses on:

Defense: The door opened?

Cora: Uh-huh. [Thelma] had to push the door open.

Defense: Okay. Did you see [the shooter] again?

Cora: I looked at the guy like I'm standing like I'm looking at you.

Defense: And did he still have the glasses on?

Cora: No. He ain't had on no glasses then.

Defense: Okay. Was his shirt -- did it look like it was ripped?

Cora: No. All I could see was that pistol, Mister. Let me tell you, I'm going to tell you the truth.

Defense: Stared at that pistol?

Cora: Oh, well I was staring at that pistol and that boy himself.

Defense: The boy that you saw, was that the same boy you'd seen a few moments ago?

Cora: Yeah. It was the same boy.

Defense: Now it's very important that I ask this question, so let me ask it and then you can answer. The boy that you saw without the glasses after the shots -- the first set of shots, is that the same boy you saw a few minutes earlier with the glasses?

Cora: *He had the same head. I don't know what happened.*

Defense: *Is that the same boy?*

Cora: *Uh-huh. He had the same looking hair and stuff in his face when I look at him.*

But this part of Cora Fisher's story is not what the prosecution had wanted the jury to believe. For the State, it was critical that the glasses that were found in the hallway, after the killings, that they not have been connected to the killer. Somehow, those glasses must have gotten into the vestibule in a way that was completely unrelated to the murders. Because if Cora Fisher's testimony is believed here, if it's accurate, then the scientific evidence would prove Dennis Perry's innocence.

And to explain why, let's go back to those glasses, and what we know about them.

Rabia Chaudry: The glasses were manufactured by American Optical, style AO-657, and were very likely ordered by an industrial employer for one of its employees. There is a note in the file about the glasses being the type commonly used by people who install mufflers, for instance, or similar mechanical work. And it was clear the glasses had often been used in an employment setting, from how rough and pitted the surface was.

Susan Simpson:

So, the lenses themselves have little--

Butch Kennedy:

The lenses.

Susan Simpson:

Little holes, or?

Butch Kennedy:

Not hole-- scratches and indentations that, if you, you know what a grinding wheel is?

Susan Simpson:

Kind of.

Butch Kennedy:

Okay. You grind metal on it...

Susan Simpson:

For welding?

Butch Kennedy:

Welding, and stuff like that.

Susan Simpson:

So, it kicks stuff back into your face, and then... okay.

Butch Kennedy:

Unless you're wearing safety glasses over that.

Susan Simpson:

Which this guy, obviously, was not.

Butch Kennedy:

No. No. And, apparently, had to have those glasses to function. So, he would use them as safety glasses.

[44:43] Rabia Chaudry: To Butch, the glasses seemed like maybe the owner of the glasses usually used them as his work pair, when he didn't care if welding slag would cause them to get pitted and scratched up. Though, it's worth noting, for being industrial-use glasses, they did have one unusual trait -- the lenses had a photogrey tint, or, as it's more commonly known, they were transition lenses, the kind of lenses are clear when it's dark out, but become tinted when exposed to light. For safety reasons, most employers wouldn't let employees wear that type of glasses on the job, so that tint makes them a bit unusual. But still, the pit marks on the glasses prove that their owner had used them in his occupation. And the owner must have had those glasses for quite some time -- the particular style of American Optical glasses had been discontinued since at least 1980. And, as Joe Gregory explained, there was a Frankenstein-like nature to the way they'd been assembled.

Joe Gregory:

It was made up of three different glasses, from three different eyewear companies. It was wrapped in a very common industrial-type packing tape, holding one of the eyepieces together, that's where the blonde hair was found in.

That tape had been soaked at one time in diesel oil, and the lens were pitted with welding slag. That all came from the crime lab. They also provided us with a prescription reading off those glasses, it was their opinion that whoever wore those glasses would be legally blind, could not function without those glasses.

And, of course, there's also the mitochondrial DNA profile that was obtained from those blonde and light brown hairs. And beyond any shadow of a doubt, those hairs did not come from Dennis Perry.

So, all in all, the glasses paint a very specific portrait of the killer. A small-statured, extremely farsighted man with blonde or light brown hair who had worked as a welder in a professional capacity at some point before 1980.

That is, *if* the glasses actually came from the killer. But it is the firm opinion of the State of Georgia, in its case against Dennis Perry, that we don't know whether or not they did come from the killer. As Dale Bundy explained, there's just no real evidence on the matter:

Dale Bundy:

So, I don't know how those glasses got there. And neither does anybody else.

Susan Simpson:

So your theory is that they're probably not connected at all to the crime?

Dale Bundy:

Nope. That's not my theory at all. I don't know how they got there.

But Deputy Bundy does have one theory about where they may have come from:

Dale Bundy:

Nobody knows where those glasses came from. Were they on the shooter?
Nobody knows.

Susan Simpson:

It seems like they'd have to be on the shooter though, right?

Dale Bundy:

No.

Susan Simpson:

Or one of the victims, but they're not the victims'.

Dale Bundy:

They wouldn't have to be on the shooter.

Susan Simpson:

Who else would they come from?

Dale Bundy:

Somebody could have dropped 'em out of their pocket. They could have been in Harold Swain's pocket. Harold was known as somebody that, Harold walked a lot. He walked on the side of the road and he would pick up things.

Susan Simpson:

So just trash and whatnot?

Dale Bundy:

Yeah, he just, if he saw something interesting he'd pick it up and keep it.

To some extent, yes, Dale Bundy's theory could explain how the glasses would've ended up on the vestibule floor beside the bodies, with one lens popped out of the frame. Just like the way Harold's own glasses were found, on the other side of the bodies, with one lens of those glasses also popped out. But the case's original investigators do not seem to find this explanation wholly satisfactory.

Susan Simpson:

So, you know what Bundy told me about those glasses?

Joe Gregory:

Probably that they weren't very important.

Susan Simpson:

Bundy told me that Mr. Swain liked to collect trash and he probably just picked them up somewhere.

Joe Gregory:

No. But that's an easy way to explain 'em, making 'em unimportant.

Susan Simpson:

Yeah.

Joe Gregory:

He may have also liked to pick up bullet shells, he might have thrown those on the floor too (laughs). I'm pretty sure that those CCI Blazer 25s were from the killer's gun.

So Joe Gregory at least was not convinced by Bundy's picking up trash explanation. And Butch Kennedy had a similar reaction.

Susan Simpson:

What Dale Bundy told me is that he heard that Harold Swain would pick up trash sometimes, so he might have just found some glasses on the ground and picked 'em up and put 'em in his pocket.

Butch Kennedy:

I... don't...

Susan Simpson:

You're kind of making a face there.

Butch Kennedy:

I... you know, Harold... I don't know of Harold ever pickin' up trash.

Still, even if the glasses didn't come from Harold's pocket, that doesn't mean they couldn't have been dropped by someone else, either before the murders, or after, perhaps by a first responder or someone who came to the scene. It's not impossible.

Except, if Cora Fisher's story is correct -- if Cora is in fact a credible witness, who accurately described how she saw the killer -- then all alternative explanations for where those glasses came from suddenly seem to fall away. Because what Cora Fisher describes is a man who came in to the church wearing glasses, which Cora saw when he poked his head into the sanctuary to point at Harold Swain, but who then, somehow, during the course of the fight with Harold, lost those glasses. And if that's the case, then the conclusion becomes inescapable: the glasses found in the hallway, the one with the welding slag pits and mismatched ear pieces, *must* have belonged to the killer. The idea that the killer lost his glasses during the fight with Harold Swain, but that those unknown glasses found in the vestibule were just a random, unconnected pair of glasses that just

happened to be found there... well, that goes beyond the weight that coincidence can bear.

And if the jury had believed Cora Fisher's testimony about seeing glasses on the killer before the fight but not after, that means the killer absolutely cannot be Dennis Perry. Because there is no dispute from anybody that these glasses did not belong to Dennis Perry -- they just could not have come from him.

Which means the jury must not have believed that particular part of Cora Fisher's testimony. Her eyewitness identification of Dennis Perry, yes, that part they must have found credible. But her testimony about what Dennis Perry was wearing at the time he committed the murders? Well, that part she must have gotten wrong.

So, in the end, there's only one part of Cora Fisher's testimony that had any real impact on Dennis Perry's trial. And that was her testimony about State's Exhibit 1: The photo of Dennis Perry that Dale Bundy had obtained from Jane Beaver. And that photo, Cora Fisher said, was a photo of the killer. Which means the difference between Dennis Perry's guilt and Dennis Perry's innocence depends, at least in part, on how much weight you put on Cora Fisher's ability to identify the killer from a photo shown to her years after the murders had taken place.

[51:52] Susan Simpson: Cora Fisher did not testify in person at Dennis Perry's trial, and so the jury never got the opportunity to evaluate Cora Fisher's credibility in person. Which means, at least in this case, for this one witness, the jury was in no better of a position to evaluate Cora's credibility than any of us are. Because the jury was working with the exact same materials that we're working with, and the jury heard the exact same thing you are hearing -- not Cora Fisher telling her own story, but investigators and attorneys reading off of a script.

But Deputy Dale Bundy did hear Cora Fisher in person, and did get a chance to directly evaluate her credibility. And he found her statements compelling.

Susan Simpson:

I guess, from my perspective, it's hard to understand how to be that confident in witness IDs after that one, because it was that long for her too.

Dale Bundy:

You weren't sitting there talking to her I was.

Susan Simpson:

True. and that matters a lot

Dale Bundy:

I know these people.

It was clear that Cora Fisher's immediate and visceral reaction to the photo of Dennis Perry had made an impact on Dale Bundy. It told him that Cora Fisher had no doubts -- her reaction was so strong because she was being confronted with the face of the man who she had witnessed commit a murder. Two murders, in fact.

Dale Bundy:

Cora Fisher looked at that photo one time and fell out the floor.

And yes, Dale Bundy had the advantage of being able to hear and evaluate Cora Fisher in real life, and not just from a transcript. And that matters. Transcripts don't contain the whole story. And since there are no recordings that we're allowed to have access to, that's something we have no way to evaluate for ourselves.

But in this case, at least, the transcript of Cora Fisher's testimony, by itself, would seem to refute Dale Bundy's assessment of Cora Fisher's credibility. Because Cora Fisher said the intensity of her reaction, her fainting to the photo of Dennis Perry, well, that wasn't related to the certainty of her identification.

Prosecutor: *Do you remember a day when you fell down and Dale Bundy got some folks out here to help you? Do you remember that day?*

Cora: *Which place I fall that time?*

Prosecutor: *I'm sorry?*

Cora Fisher: *Where I fall at that time?*

Prosecutor: *And he came out there to see you that day, didn't he?*

Cora Fisher: *To my house?*

Prosecutor: *Well, wherever it was you fell.*

Cora Fisher: *I've fallen so many times. Because every time I would see somebody white coming at me with long hair or any kind of hair, I'd just swoop.*

[53:56] Susan Simpson: Seeing just about any white person, Cora Fisher said, could cause her to swoop. To faint. The murders were clearly a traumatizing event in her life, and even decades later, seeing any white person with long hair, or really any white person with any kind of hair, could result in her fainting from the shock of it.

Q: *Now when Mr. Bundy, who's the gentleman here today, came to see you -- not this gentleman. I think he's still here. Back here. When Mr. Bundy came to see you, okay, did he bring you any photographs?*

A: *I don't know if he did or not. It skip my memory now . Mr. Bundy, did you bring pictures?*

Q: *Well, he can't answer the question. You just have to tell us if he did or not.*

A: *I'll be honest with you -- I'll be honest with all of y'all. I saw so many people with so many different things and so many pictures until -- for 15 years up until now, you know, it's miserable.*

Q: *Did anybody ever show you a picture that you said, no, that's not him?*

A: *I'll tell you like I tell them. That to my knowledge, the best as I know how, yes or no. That's what I would tell them.*

Q: *All right. Well, let me ask you my question. Has anybody -- has Mr. Johnson or Mr. Bundy or Mr. Bradley -- Mr. Bradley, my investigator, he didn't show you any pictures, did he?*

A: *I reckon not.*

Q: *Okay. Has anybody ever showed you a picture that you said that's not the boy I saw in the Church that night?*

A: *Not as I know of so far.*

Q: *Okay. Every picture that you've seen, has that been of the boy you saw in the Church that night?*

A: Or his twin.

According to Cora Fisher, she'd been shown so many photos over the years, with so many people coming to her, wanting to know if the picture they had was a picture of the shooter. And every single time someone showed her a photo, she identified that photo as the killer. Every single time. According to Cora Fisher, she's never been shown a photo of a white man who she hasn't identified as the killer.

Q: When Mr. Bundy came to the house after you had fallen that day and helped you, did he show you a picture?

A: When he showed me the picture I about did.

Q: I'm sorry. Say that again.

A: If he show me a picture I about did. Anybody showing me a picture.

Q: Okay. If it was of the guy who did it or somebody who looked like him you passed out?

A: I'll pass out on right you, because I would pass out on him.

Actually, the white man in question didn't even have to have any particular resemblance to the killer, and Cora's reaction would still have been the same. When I was talking to Butch Kennedy about Cora Fisher, he told me about a time he'd had the opportunity to witness this for himself.

Susan Simpson:

So Cora Fisher says that she, every time she saw a photo, every time she saw a guy with long blonde hair, she'd faint.

Butch Kennedy:

I went in the church one night, they were havin' a meeting, and I just wanted to stop by and open the door and look in. And I pushed the door open and when I pushed the door open they all turned around, and, "It's Butch, it's Butch!" Then, (makes sound of someone moaning as they faint). Thunk.

Susan Simpson:

She fainted? Just then?

Butch Kennedy:

Yeah. Right then!

Susan Simpson:

Oh, poor woman!

Butch Kennedy:

I know it, that poor baby.

Susan Simpson:

If they turns around and sees a white guy comin' in, no wonder.

Butch Kennedy:

Really! "It's Butch, it's Butch."

To Dale Bundy, it had been the intensity and believability of Cora Fisher's reaction to the photo of Dennis Perry that made her identification of him so credible. She had fainted because she had come face to face with the killer, once again. But Cora Fisher had had the exact same reaction to seeing Butch Kennedy walk in the church, and by Cora Fisher's own admission, she would have had the same reaction to any photo of a white man that she was shown.

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