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The photograph to the left is the one taken by Mary Moorman with her Polaroid camera as President Kennedy was being assassinated. (The artist's sketch on the back page of this issue locates the position of Mrs. Moorman when she took this picture).

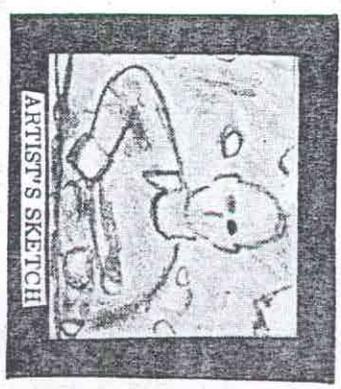
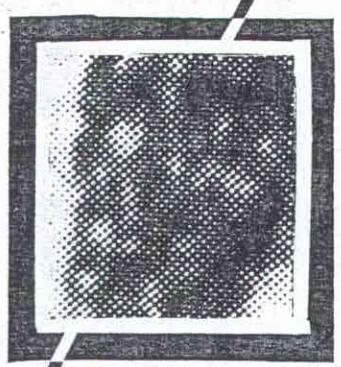
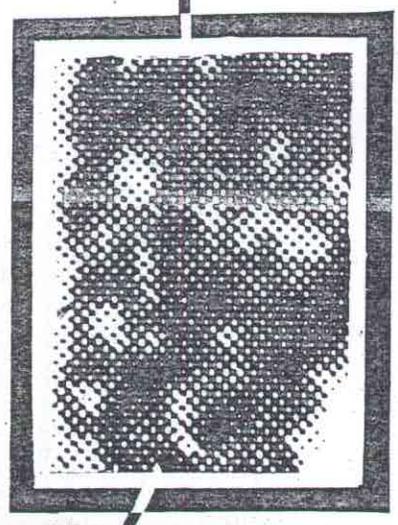
As the article beginning on page two relates in detail, David Lifton, a graduate student at UCLA, made an examination of the Moorman photo in 1965 and discovered the man shown in the above series of blow-ups. He is holding a straight object in his hands and possibly may have actually fired a frontal shot at the President's car as it came up the street. This can not be determined from this photo but it is important to note that the existence of this man at that time and place contradicts the Warren Commission report on the assassination, which denies that anyone stood behind this wall or the picket fence.

We print the photograph in a series of blow-ups beginning with the original size. We hope that the printing press will preserve the image in the smallest version; we are confident that it will do so with the enlargements. None of the enlargements, needless to say, were retouched. All the enlargements originated from the area indicated by the line pointing to the main photo.

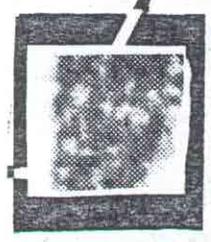
BLOW-UP !! NOVEMBER 22, 1963

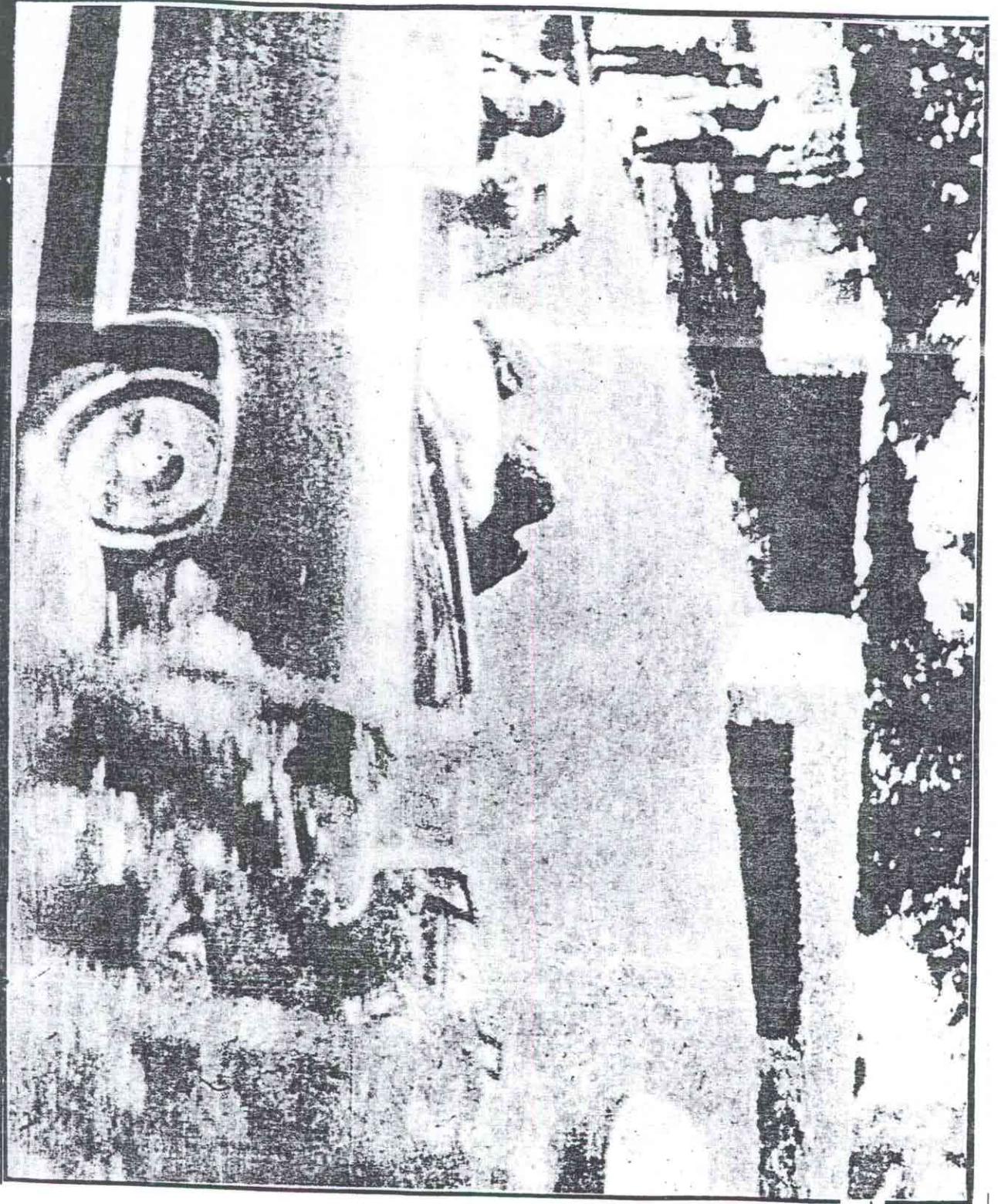
IS THIS ONE
OF THE KENNEDY ASSASSINS?

TURN
TO
BACK
PAGE

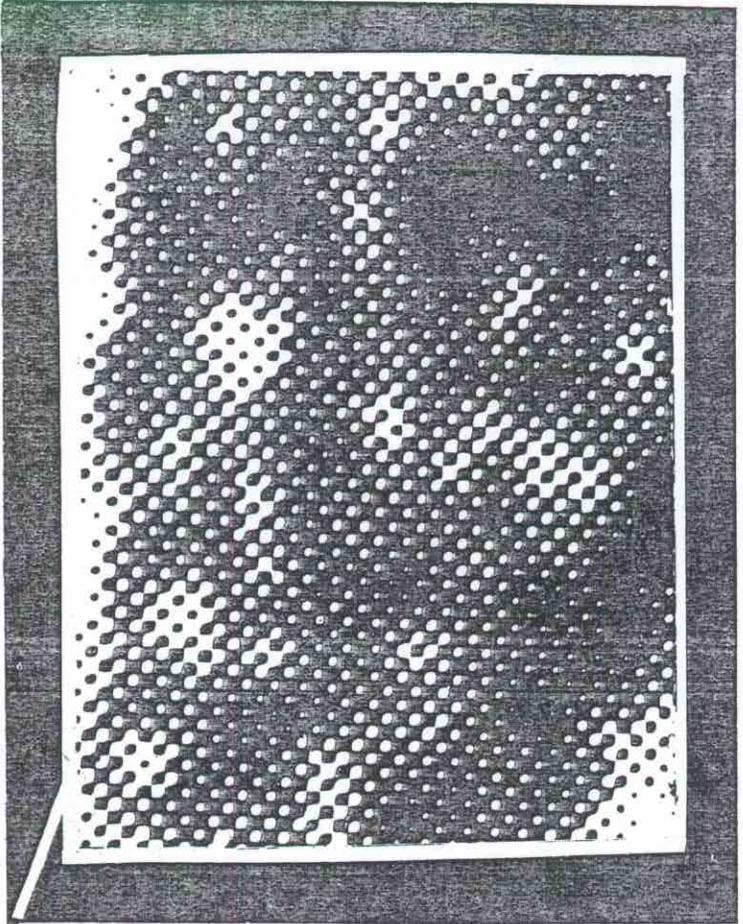


WHY DOESN'T THIS 'MOORMAN PHOTO'
APPEAR AS A WARREN COMMISSION EXHIBIT?

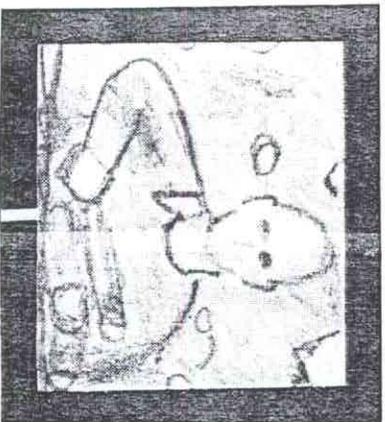




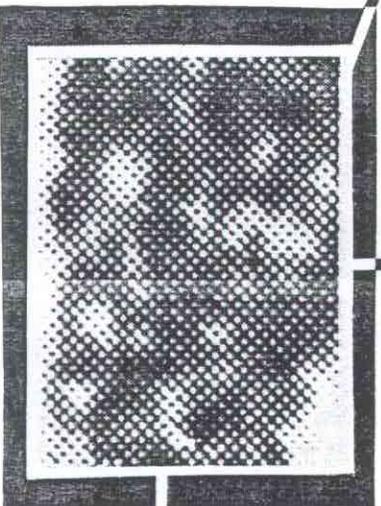
WHO IS THIS MAN?



**WHAT IS
THE STRAIGHT OBJECT
HE APPEARS
TO BE HOLDING?**



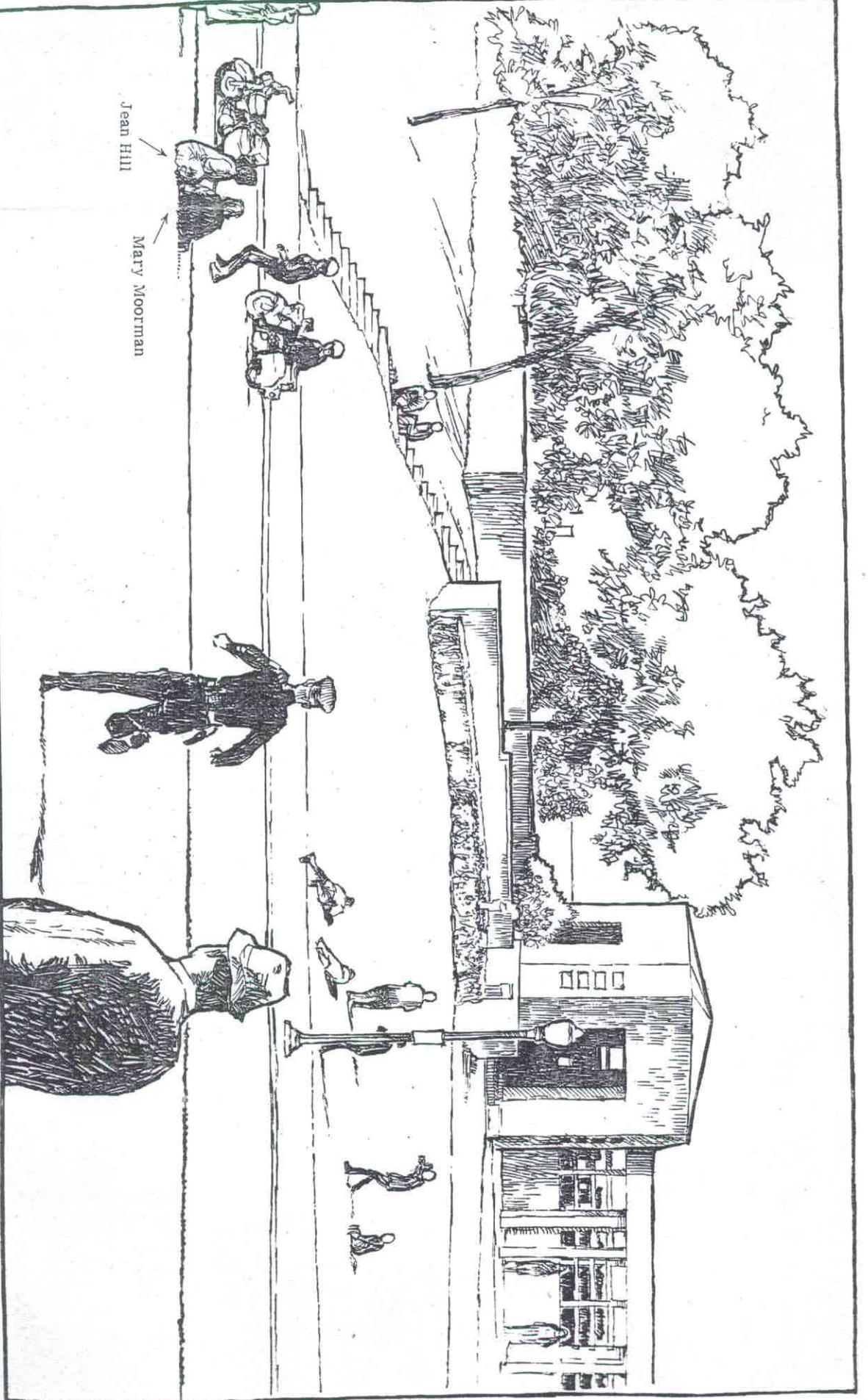
ARTIST'S
SKETCH



**WHY IS HE
ON THE
GRASSY KNOLL
HALF HIDDEN
BEHIND
THE WALL
AT THE TIME
PRESIDENT
KENNEDY
WAS SHOT?**

**WHY DOES WARREN COMMISSION COUNSEL JOSEPH BALL
SAY NO ONE WAS BEHIND THE WALL OR PICKET FENCE?**

(For best visibility, hold blowups several feet away until dot pattern just disappears)



Jean Hill

Mary Moorman

The above is an exact artist's copy of a photograph taken by Wilma Bond seconds after the shooting in Dallas on November 22, 1963. The photo appears in Life Magazine for November 24, 1967 (page 95) but could not be reprinted here for legal reasons.

The artists copy is shown here because it provides a clear perspective of what Mary Moorman photographed on that fateful day. As indicated, the Bond photo pictures Mrs. Moorman herself and her friend Jean Hill sitting on the grass at left foreground. The sequence of Bond photos in the current issue of Life Magazine also shows people running to the grassy knoll, although the Warren Commission denies that any shots were fired at the President from there.

The man seen in the Moorman photo behind the wall several seconds earlier is no longer visible.

BLOW-UP!! NOVEMBER

NEW FACTS ABOUT THE MARY

RAYMOND MARCUS

I. Introduction

Mary Moorman, a spectator at the motorcade on November 22, was standing on the south side of Elm Street with her friend Jean Hill. She took the subject black-and-white photograph with her Polaroid camera. This photograph, in which President Kennedy is seen slumping to his left, corresponds in time to frames 314-315 of the Zapruder film.

II. Moorman Photo not presented in evidence to Warren Commission

Mary Moorman was not called

to testify by the Warren Commission, despite her proximity to President Kennedy at the fatal instant. Nor was her historic photograph introduced into evidence before the Commission despite its wide publication soon after the assassination. Its only appearance in the published commission documents is as an incidental portion of Exhibit 2426, which is an

interior photo of Jack Ruby's apartment taken by an unidentified photographer shortly after Ruby's arrest. The photo shows the bedroom. Lying on the floor at the foot of the bed is a newspaper. On one of the pages there is visible a portion of a photo, too small, dark, and indistinct for identification. This exhibit, however, as seen on page 355 of the Report includes three enlarged views of visible portions of this newspaper; the enlargements being labeled A, C, and D, while the bedroom scene itself is labeled B. As viewed in enlargement D, the formerly un-

recognizable picture, while still a poor reproduction, is now clearly identifiable as the subject Moorman photo. (See Photo p. 17)

However, when the exhibit marked 2426 is presented in proper numerical sequence in vol. 25 (where those interested in studying it would normally look for it), it appears in obviously altered form; the three enlarge-

22, 1963

MOORMAN PHOTO

STATEMENT

I have been shown a photograph allegedly taken by Mary Moorman at the time of President Kennedy's assassination. An open cad, allegedly showing President Kennedy immediately after he was shot, appears in the foreground. An area described as the "grassy knoll" appears in the background.

In the upper right-hand section of this photograph, there is what has been described as a cement wall, and a concrete structure described as a pergola. Behind the wall in the pergola area there appears the image of a man. I believe it is highly probably that this image indeed represents a human figure.

My observations of this image are as follows:



In my opinion the image is of a person, probably a man, light hair or partially bald, most likely with glasses on, indicated by reflections which appear as black dots. It would appear that the figure shows a head, shoulders, arms & hands, front view.

Benjamin F. Poole

Coordinator of Photographic Work
M.I.T. Graphic Art Service

ments having been deleted. The result is that the Moorman photo, in its only appearance in the volumes, is too small and indistinct to be recognized. Of the thousands of exhibits contained in the Volumes, slightly more than one hundred are reproduced in the Report. Exhibit 2426 is the ONLY instance in which an exhibit appearing in the Report is presented in less complete form in the Volumes (which became available to the public two months later).

III. Moorman's experience with photo on Nov. 22.

Although Mary Moorman was not called to testify, her companion, Jean Hill, was. During her questioning in Dallas by commission counsel Arlen Specter, she furnishes some interesting information regarding what happened to them after the shots were fired. (vol. 6, p. 215). She indicates that immediately after the shooting, she ran across Elm Street chasing a man she claims to have seen running across the grassy knoll. She testified as to what she observed when she got back:

"There was a man holding Mary's arm and she was crying and he had hold of her camera trying to take it with him (James Featherstone of the Dallas Times Herald, ed.) ... I found her crying and him standing there holding her camera and holding her, I mean holding her by the arm and her camera, and telling her she had to go with him, I started trying to shake his hand loose and grab the camera and telling him that 'No, we couldn't go, we had to leave,' and I guess by that time I was beginning—until then I have no conscious feeling of any scaredness or excitement or anything ... he insisted that we go with him and he just practically ran us ... up to the court house ... and put us in this little room ... we couldn't leave. He kept standing in front of the door and he would let a cameraman in or someone to interview us ... and he wouldn't let us out." (ib., p. 215-216)

(Hill and Moorman had been taken to the pressroom of the courthouse and later on, she continues talking about this incident)

"We didn't know it was the pressroom at the time, and that we didn't know we couldn't leave and because they kept standing across the door, and ... we were getting tired of it, and we wanted to leave ... and so

SOME MAN CAME IN AND OFFERED MARY A SUM, I THINK—say—\$10,000 or something like this for this picture." (ib. p. 219.)

"... they said, 'Don't sell the picture.' He was a representative of either Post of Life, and

WAS QUITE A BIT OF MONEY AND WE WERE GETTING PRETTY EXCITED ABOUT IT, AND MARY WAS GETTING SCARED—."

Specter: Did she eventually sell the picture, by the way?

Mrs. Hill: She sold the rights,

ABOUT THE AUTHOR

Raymond Marcus has been engaged in researching various aspects of the assassination of President Kennedy since November 22, 1963, working primarily with the photographic evidence. He has served as a consultant to Ramparts, and is the author of an extensive study of Commission Exhibit 399 titled, "The Bastard Bullet: A Search for Legitimacy for Commission Exhibit 399."

He completed in March, 1965 his unpublished paper, "Hypotheses Re: The Zapruder Film," a detailed study which listed a series of conclusions indicating frames in this film at which bullets had struck the victims.* Marcus also proved that the FBI had mis-numbered frames 314 and 315, and had presented them in reverse order. If undetected, this "error," later admitted by J. Edgar Hoover, would have prevented proper study of the movement of President Kennedy's head after it was struck.

These findings were made available to other critics, and provided a basis for a number of important subsequent articles, including those in Life, November 25, 1966, and Ramparts, January, 1967. His discovery that Governor Connally's right shoulder dropped dramatically in Zapruder frame 238 proved that Connally had been struck by a separate bullet, and thus invalidated the Warren Commission's indispensable single bullet theory. This crucial finding, and his discovery that President Kennedy had been struck in the head almost simultaneously from two different directions, were the basis for the Saturday Evening Post's cover story, "Three Assassins Killed Kennedy," in the December 2, 1967 issue.

*JFK, 189-190, in throat; JFK, 226-227, in back; Connally, 237-238, in back; JFK, 313, in head from right front direction—subsequently amended to two shots to the head: from rear at 312-313, and from right front at 313-314.

they said, 'Don't sell that picture until our representatives have contacted you or a lawyer or something.'

(During phone call in November 1965, Mary Moorman told David Lifton—who subsequently discovered the subject image—that it was not a representative of Post or Life who made this offer, but a Texas attorney—ed.)

"Anyway, we realized at that time we didn't have that picture, that it had been taken from us, I mean, we had let Featherstone look at it, you know, but we told no one they could reproduce it. They said, 'Would you let us look at it and see if it could be reproduced?' We said 'Yes; you could look at it,' we thought it was — you know, it was fuzzy and everything, but we were wanting to keep them and we suddenly realized we didn't have that picture, AND THAT

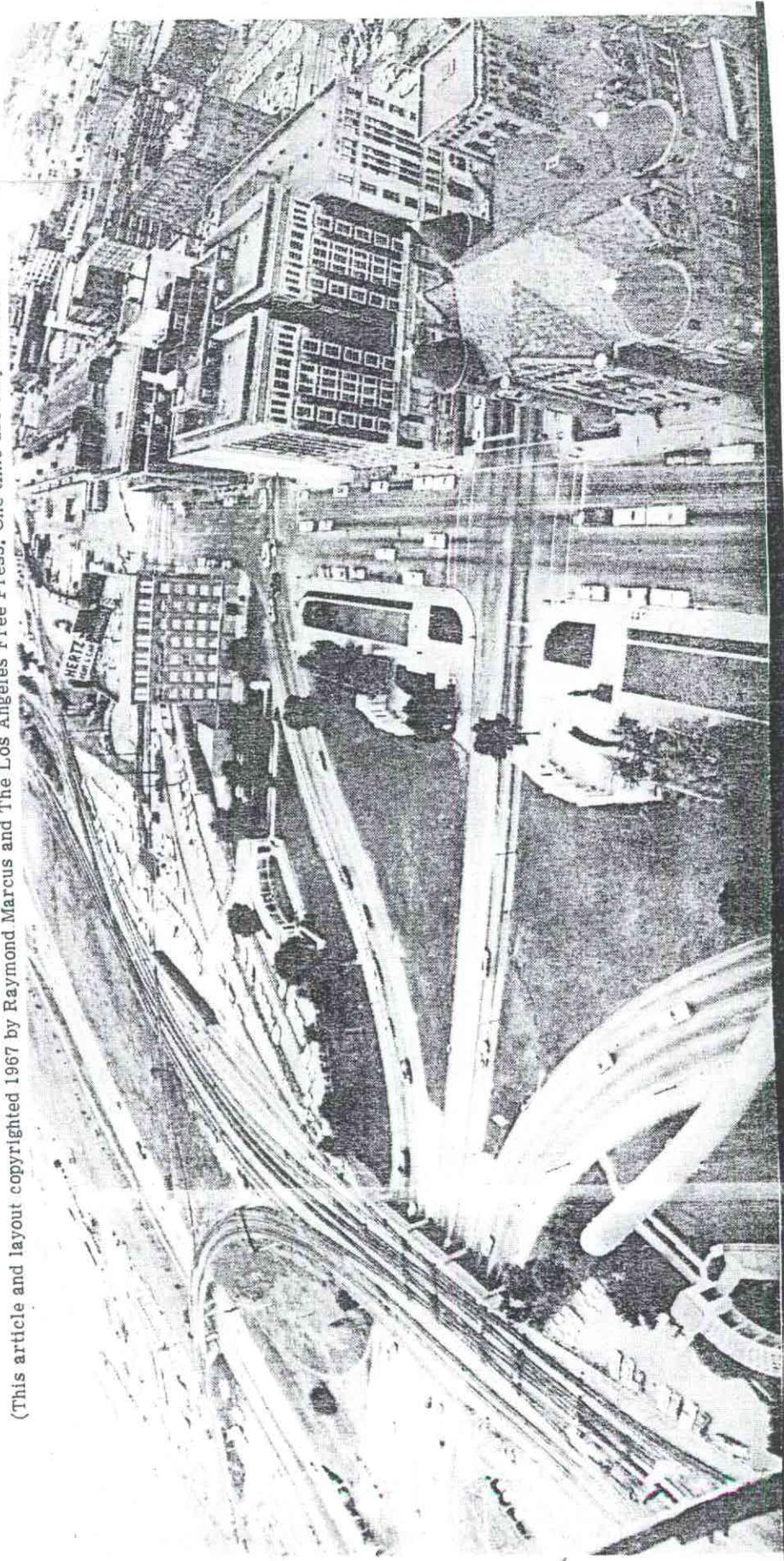
the publishing rights of it, not the original picture, but they had already—AP and UP had picked it up because Featherstone stole it.

Specter: Do you know what she sold those rights for?

Hill: I think it was \$600 ... Anyway, when I realized we didn't have that picture and Mary was getting upset about that—by that time I realized we were in a pressroom and that he had no right to be holding us and he had no authority and that we could get right out of there, and they kept standing in front of the door, and I told him—I said, "Get out." We kept asking for our picture, and where it was, and he said, "We'll get it back—we'll get it back." And so I jerked away and ran out of the door and as I did, there was a Secret Service man, and he

(Continued on page 31)

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said, "Do you have a red raincoat?" And I said, "Yes; it's in yonder. Let me go." I was intent on finding someone big enough to get that picture back and I said as I walked out, "I can get someone big enough to get it back for us." He said, "Does your friend have a blue raincoat?" And I said, "Yes; she's in there." He said, "Here they are ..." to somebody else and they told us that they had been looking for us... and so, then they took us into the police station telling him why we were in there ... why they hadn't been able to find us, because they had thought that Mary had been hit and THEY

WERE LOOKING FOR THE TWO WOMEN THAT WERE STANDING RIGHT BY THE CAR WITH THE CAMERA." Later she adds: "... we were in the pressroom it was just our ignorance, really, that was keeping us there and LETTING THE MAN INTIMIDATE US THAT HAD NO AUTHORITY." (ib., p. 220)

Making clear again her contention that she and Mrs. Moorman were held against their will, and by people who had no authority to do so, Mrs. Hill further relates:

"And I told him (Mark Lane—Ed.) I wasn't threatened, but— he said, 'How do you know you were held?' Or something like that, and I said, 'Because I tried to leave twice. At one time I saw people I knew on the street and I was going to go down and talk to them and I went down and they came down and hit the street and two men ... they were some kind of deputy or something that came down and took me back and THEY WERE NOT PLAYING. They meant to take me back. THEY DID TAKE MY ARMS and I know I was going, because I just kept standing on the corner saying, 'No; I don't want to go back yet. Please let me stay down here just a little while.'" (ib., p. 221)

Regarding Featherstone, Jean Hill says further:

"He said, 'You know you were wrong about seeing a man running.' He said, 'You didn't ...' and I said, 'But I did,' and he said, 'No, don't say that any more on the air' ... He said ... that the shots had come from a window up in the Depository and for me not to say any more, that I was wrong about it ... and so I just didn't say any more that I ran across the street to see the man." (ib., p. 222)

(Featherstone was not called to

testify by the commission. In a telephone conversation with David Lifton during November, '65, Featherstone revealed that in the three hours or so in which the photograph was out of the hands of Mary Moorman, it had been sent up to the Dallas Times-Herald—ed.)

IV. Lifton discovers man-like images in Moorman photo

In May of 1965 David Lifton, who at that time was a graduate engineering student at UCLA, carefully studied a reproduction

of the Moorman photo which appeared in a locally published booklet. Behind the wall and fence on the grassy knoll he discovered what he believed to be several man-like images. Knowing of my interest in the case, he brought the booklet to me and pointed out the images, the clearest of which was designated by us as No. 5, the subject of the accompanying photo-display.

The publisher of the booklet made available to Lifton a "Ben Day" negative, from which enlargements were made. Lifton sent several sets of these to a number of other critics.

V. Exchange of letters with Joseph Ball

In May, 1965, I wrote a letter

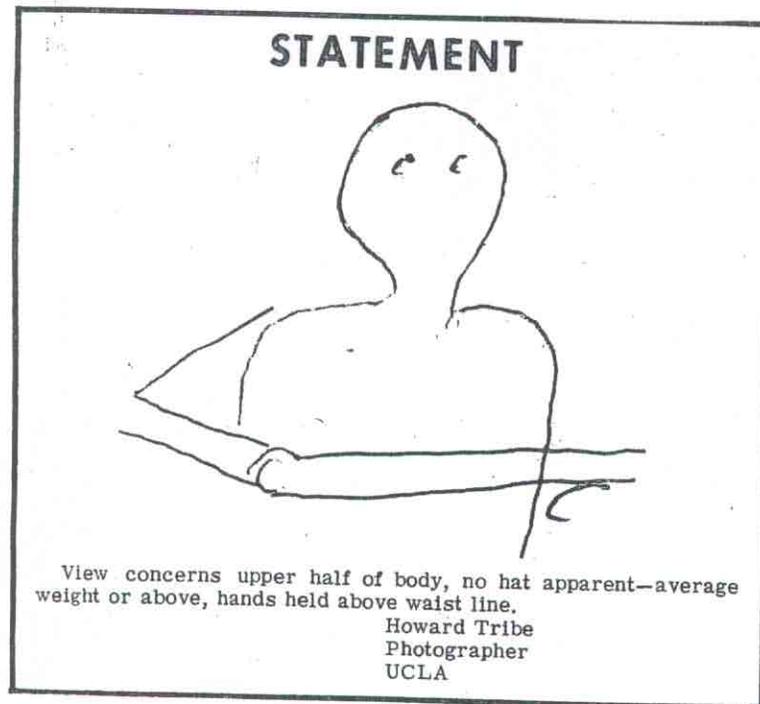
to Joseph A. Ball, senior counsel for the Warren Commission, asking if he had heard of "speculation" that one or more men had been observed secreted behind the wall on the knoll immediately prior to the shots; and whether or not any evidence was produced to support such "speculation." I made no reference to the photograph. (I employed a pseudonym in my letter in order to eliminate the possibility that he might not respond to a critic.)

Ball replied, stating that, "I have heard of speculation that there were men secreted behind the wall on the grassy knoll just before shooting of the President, but I have no evidence to support such a claim."

Earlier, while participating in a Los Angeles television program in February, '65, Ball responded negatively to a newsman's inquiry as to the possibility of shots coming from the grassy knoll. He said:

Ball: "That happens to be the part or the investigation of which I had charge ... There were no people there. Most of the people were down watching the parade."

The newsman persisted, "You are satisfied, then, ... that the grassy knoll theory as the hiding place of the assassin was totally false," and Ball answered emphatical-



ly, "Well, we ran down every possible lead, we examined every witness who indicated that they thought the shots might have come from that direction, and we found no substantial evidence at all from which you could draw that conclusion."

A search of the Warren Report and Volumes fails to reveal any indication that anyone was assigned to the subject area in an official capacity.

VI. Senator Robert Kennedy responds

In August, '65, I mailed sets of the enlargements with other related data and notes to several dozen individuals around the country (primarily, to other critics and news media representatives). One such packet was sent to Senator Robert Kennedy. I received a reply from Senator Kennedy in which he acknowledged receipt of the material, and expressed appreciation for my "interest."

VII. Liebel's Reaction

On Tuesday, November 30, '65,

Lifton showed the Moorman photograph and enlargements to Wesley Liebel, a commission counsel who by that time had joined the faculty at the UCLA law school. Liebel's comment regarding the images was, "Well, these are certainly going to end up in a book someday."

VIII. Meeting with Robert Kennedy's aides

On May 16, 1967, I showed the subject Moorman image, No. 5, and also No. 2, to Frank Manckiewicz, press secretary to Sen. Robert Kennedy. The meeting took place in the Senator's Washington office. Senator Kennedy was not present. Mr. Manckiewicz indicated he believed both Nos. 2 and 5 were men. He asked me to come to his home that evening to show the photos to other members of the Kennedy staff. At the evening meeting Adam Walinsky was the only other staff member to appear. After viewing the photographs he, also, indicated his belief that the images were men.

IX. Itek "disproves" second-assassin theory

On May 18, 1967, Itek Corporation of Lexington, Massachusetts, announced that it had analyzed an 8-mm motion picture film taken at the motorcade by a spectator, Orville Nix. Itek said the purpose of its study was to determine whether or not an image appear-

ing above and behind the fence (on the knoll), in some of the Nix frames, was actually a man. Their conclusion was that the image was merely a light-and-shadow pattern.

A frame of the Nix film containing this extremely unconvincing image had been published in Esquire, December '66. Since no recognized critic of the Warren Report had claimed this image represented a human figure, and since many enlargements of the far more compelling Moorman images (No. 2, and, especially, No. 5) had circulated among interested parties for almost two years, I found it puzzling that Itek had troubled to make an analysis only of the Nix film. It seemed to me that before undertaking so costly an analysis,—which they claim to have done as a public service, and which they say required the full-time services of thirty skilled technical people for two months,—they would have wished to make reasonable efforts to determine what other photos of the assassination scene were available for study. They make no claim to have done so, nor are there any indications that they did.

I phoned Itek on the morning of May 19th. I spoke to Mr. Howard Hall, public relations manager, and told him I could readily accept their finding that the Nix image which they examined was not a human figure, for that had been my own reaction when I viewed it in Esquire. I further stated that, in view of the lengthy effort they had made in their Nix analysis, I was willing to immediately make available to them the far more compelling Moorman enlargements, if they were willing to invest just thirty minutes time for a preliminary examination (I was in Boston at the time, and therefore not far from Itek's plant in Lexington). Mr. Hall said he was very interested, that he would discuss it with some associates, and call back promptly. I received no return call.

The circumstances led me to suspect that Itek had examined a strawman, that its professed "public service" could be understood as "government service," from whom it received no less than sixty percent of its business. This impression was strengthened by the heavy-headline coverage with which the media hailed the Itek findings, escalating them beyond what Itek itself had claimed, and gleefully proclaiming that Itek had demolished the multiple-assassin theory and upheld the Commission's conclusions.

(A high Itek official, in response to a call from me several weeks later, acknowledged that the press had "stretched"

Itek's conclusions. However, he was unenthused by my suggestion that Itek demonstrate its good faith by issuing a press release taking exception to the media's misrepresentation of their findings.)

DRAWING



Robert C. Lyon
Photographer
M.I.T. Graphic Arts

X. Leslie Midgley of CBS: To see, or not to see?

On May 22, '67, Robert Richter of CBS, associate producer of the fourpart CBS Warren Report Special, interviewed me at length in Boston. Richter viewed the Moorman images and stated his belief firmly that No. 5 was a man. Copies of the enlargements were made for CBS. After viewing them several days later, executive producer Leslie Midgley claimed he was unable to make out any man-like forms whatever

DRAWING



Richard F. Hefferan
Supervisor
M.I.T. Graphic Arts Service

in the photos; but then trapped himself and revealed he had seen at least the No. 5 man by misidentifying a specific enlargement of him as " ... the man who shot Meredith" (He had earlier been shown a photo of Meredith's assailant, taken immediately after Meredith was shot, showing the gunman in the bushes. This was done merely to demonstrate the appearance of a face against a foliage background. His sub-

sequent mis-identification of the Moorman No. 5 man as the Meredith assailant, at a time when only the No. 5 man was visible to him, clearly demonstrated that he did see in the Moorman enlargement what he recognized as a man, despite his previous statement to the contrary).

The Moorman photo was, in fact, shown on the CBS program, but only in the very smallest version. The subject images are so tiny that they can be seen only with difficulty even when held before one's eyes. They were, of course, completely invisible as Mike Wallace flashed the picture briefly on the screen, with appropriate derisive commentary. No mention whatever was made of the enlargements in CBS's possession; nor, obviously, of Midgley's recognition of at least one of them as a man,

XI. Another letter to Joseph Ball

In August, '67, I wrote to Ball again, this time in my own name, and enclosing a copy of the Moorman photo clearly showing No. 5 man in several stages of enlargement. I asked Ball if he still believed that no one was behind the wall. No answer received to date, although a signed return receipt was received proving my letter reached Ball's office.

XII. Expert opinions

During September, '67, I obtained four signed statements from men with long experience

and responsible positions in the fields of commercial, industrial, and technical photography, stating their individual beliefs that No. 5 image was, to a high degree of probability, a man.

In all, I questioned twelve such highly qualified men. Although only four of those questioned were willing to sign statements, a total of ten said they believed that No. 5 was a man, their opinions ranging from "probable" to "positive." The remaining two said they could detect no discernible shape

Among those who were "positive" of the validity of No. 5, but who refused to sign a statement, was a photo analyst employed by a leading government-affiliated aerospace organization. He viewed the enlargements briefly and said, "You don't need an expert to tell you what's there—it's a man."

The ten who recognized the image as a man described him in generally consistent terms:

Subject visible from lower chest upwards; youngish, rather than old; light to medium build, rather than heavy; balding, or with light or thinning hair; right point of his shirt collar visible (light colored); right elbow elevated and extended to his right; both hands in front, right somewhat higher than left; straight object apparently held in hands.

Two volunteered the opinion that he was wearing sunglasses, noting further that his markedly

darker left "lens" must have been perpendicular to a line from the camera lens, and was reflecting no light.

Each individual furnishing a signed statement included in it a sketch he drew of No. 5 man. These sketches, and several drawn by those who declined to sign, were remarkably consistent in all major details.

Note on method:

The men questioned were not told that the inquiry related to the assassination until after voicing an opinion on No. 5; nor, therefore, were they initially shown the entire Moorman photo.

They were not asked whether they saw a man in the subject area, or in any of the enlargements; but instead were asked what, if anything, they did see. Those recognizing No. 5 as a man did so immediately, or after a few minutes study. They were then asked to describe him, and—in most cases—to sketch him.

They were told that signed statements were desired for publication purposes. After questioning several of the individuals, I drew up a conservatively worded statement for their signature, inviting each to make any changes, deletions, or additions he deemed appropriate. In addition, more detailed data from the interviews was kept on a separate information sheet, whether or not a signed statement was obtained.

CONCLUSION

XIII. Conclusion

This Moorman photograph proves the presence of at least one man, No. 5, half hidden behind the wall on the knoll, at the time of the shooting. The published Warren Commission documents do not reveal the presence of any individual behind the wall or fence at that time, either in an official capacity or otherwise; and Joseph Ball, senior commission counsel (who identifies himself as being in charge of this area of the investigation), explicitly denies that any one was there.

Since the subject area of the knoll is generally consistent with that designated by most witnesses as the source of at least one shot, No. 5 man must logically be considered an important suspect. This would be true even if it were not a fact that he appears to be holding a straight object.

The photograph and surrounding circumstances demonstrate graphically and powerfully the urgent need for a complete re-investigation of the assassination of President Kennedy. **END**