

The date: June 27, 1966. The place: The National Archives., Washington, D.C. This time we are going to view the sixteen millimeter motion picture projection of the Abraham Zapruder films. The time is 11:15 A.M. The picture of Zapruder pictures three people waving, the motorcade advance motorcyclists are coming up from Houston on to Elm. Kennedy reaches up to his neck, there is the hit, blown backward and leftward. Mrs. Kennedy reaches back and in back of the car Hill gets up. The motorcade comes around, the motorcycle policemen, the presidential limosine goes behind the Stemmons Freeway, Kennedy is reaching, reaching, reaching. The tremendous impact blowing him leftward and backwards, Mrs Kennedy goes back, Mr. Hill puts her back into the presidential limosine. Once again, here comes the presidential limosine, President Kennedy reaches for his neck, sort of leans a little leftward and backward.

The eight millimeter film is being projected now: this is considerably smaller, but the detail is much sharper. The sixteen millimeter loses considerable sharpness. This is being projected more slowly. Here is the presidential limosine, behind the Stemmons Freeway. Kennedy reaching for his neck and the tremendous blow leftward and backward. Mrs. Kennedy out, Mr. Hill pushing her back.

Showing the picture (eight millimeter) again, concentrating on the Stemmons Freeway sign only: looking at the sign, the head is moving behind:

We are reviewing the slides now: this is 171. What comes into the minds of any of us who have viewed this film, the object to the right of the Stemmons Freeway sign is an umbrella. There is also no question in the minds of any

of us that the man standing in the black suit and hat, is not clapping and is holding something in his hand, which something does not appear to be a camera.

At 193: we seem to see the left shoulder of Kennedy coming up and perhaps the beginning of a lowering of his right arm, which was at the peak of its height.

At 194: the arm definitely seems lower.

At 195: the right arm is definitely lower.

At 198: The right arm is definitely coming down.

At 199: the left shoulder seems to be coming up, and the right arm is definitely lower.

At 200: (Very clear shot, very good focus) The right arm is definitely lower than it was. You can see his left arm, his left cuff he begins to clutch. You can see his left arm is up and his right arm is down. So you have the right arm which was higher being lowered. And the left arm which was lower being raised, which is consistent with the beginning of a clutch. And now most of him is behind the sign, but you definitely see his right arm lower now even than before. And you can see his left arm now, in this one, very clearly. (This is 203.)

At 212: Jackie is definitely looking to the right. There is no question at lines of raking are more or less horizontally from the sprocket. When do they begin? They seem to start to start at this frame. (212)

At 213: That umbrella is very definitely there at this point right at the sign. The secret service agents Clint Hill is certainly turning to the right at this time.

At 212: There is no question that the two secret service agents on the right rear of the vehicle are turning to their right.

At 222: Connolly seems to be facing more or less toward the Knoll and seems to be of a listening aspect whatever that may be, but attentive. Connolly seems to be complacent in terms of being free from pain at this point.

At 224: Kennedy is certainly reacting. Kennedy can be seen reacting in a clutch movement, and the left shoulder now is up, and the left arm is definitely up and clutching. This seems to be the same as was indicated in 199, that Kennedy's left shoulder is up and left hand is up. And this appears to be in the Otkins picture. We think there is definite evidence of hit at about 192.

At 225: Kennedy in this frame has his mouth open, his left arm has dropped some and he seems to be, judging from his facial expression, in pain. Kennedy's right arm comes up higher in 226. He is definitely showing signs of a hit and the Commission agrees on this score at this point.

At 228: (Very clear shot) Kennedy is clutching at his throat and Connolly is facing the front of the vehicle. Connolly appears to be moving, not as clear as other objects in the car. Mrs Kennedy is definitely facing the President. Connolly is looking straight ahead. The President's left shoulder is up, his right shoulder is rising measurably at this point, measurably!

At 231: The President's back is all the way up in a most distorted fashion, his right and left shoulders are up, his hands are up. It is more than a clutch. It seems to be an abnormal rise of the whole back area and shoulder area. It looks almost like he is drawing his head between his shoulders.

At 235: The President:

At 232: The President's shoulders are even higher now. Connolly is still facing front. Connolly's right about to panel now, and there does not appear any abnormality, as far as I can ascertain.

At 233: The President's back is still very, very high, and he is pitching slightly to the left. Connolly's hand is definitely showing above the side panel and there does not seem to be any damage. You can also see his wrist there (Right hand). No damage is visible.

At 234: The President's shoulders are all the way up, his hands are all the way up, even beyond his neck, for a clutch. His hands are over his face, which indicates the the clutch has moved over, upward over the neck wounds, definitely over the area. Connolly's right hand is showing above the side panel, and there does not seem to be any damage there. His right hand is showing above the side panel.

At 235: Connolly's hand is showing here. Kennedy's shoulders are up, all the way up. Connolly's hand shows no signs of damage. Let's see what this is.

At 236: Kennedy is beginning his turn to the right. Kennedy's shoulders are all the way up. His left upper arm is at least parallel to the ground.

At 237: here is when Lifton thinks that shoulder shows, the left shoulder of Connolly shows a definite downward motion. I do not see anything decided about it at all. It looks like a turn.

Back at 236: We do not see anything decidedly different about 236 and 237. We do not see any material difference.

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At 238: Connolly is turning now. Gary thinks that the right shoulder of Connolly is going pronouncedly downward at this point. We are now going to try to superimpose with two separate projectors frames 237 and 238 to see whether there is any difference in those two frames. Something major appears to have happend between 237 and 238. How about 236. Let's try 236 and 237.

The comparison between 236 and 237 projected simultaneously, focused simultaneously, using two separate projectors: 236 and 237 I see no significant difference in the movement of the shoulders of the -- right or left -- of Connolly.

238: Connolly seems to be turning to the right.

239: Connolly is still turning to the right.

Let's deal with Connolly.

In 229: Connolly's right hand definitely shows above the panel. You can see his cuff and hand. There is no evidence of any damage, but it is not that precise that we can make a definite judgment of damage, or damage that appears here.

At 228: You cannot see either of Connolly's hands.

At 229: Connolly's right hand appears over the frame.

At 230: Connolly's hand is still over the frame.

At 240: His hand is there over the frame.

At 231: Over the frame.

At 232: I still see Connolly's hand.

At 233: Still see Connolly's hand. Now, I can see both hands, at this time.

At 237: Connolly's right hand appears to be showing and it also appears to be about panel length. It seems to be resting on the panel and seems to be under his right nipple. The hand if its on the panel seems to be too far right to provide an angle whereby the wrist and the femur can be hit dorsal. His right hand seems to be resting on the side panel.

At 238: It looks even more that both hands are visible. I would say, it's compatible that for a bullet to come out from the right nipple and strike the right wrist, dorsal side, of Connolly. So the Lifton-Marcusthesis is consistent with this evidence. For Connolly to be hit at 237 or 238 the shot would have had to come from the County Court Building on the South side of Dealy Plaza.

At 239: Connolly continues his turn. The people here do <sup>not</sup> see any evidence that Connolly is hit -- not in the wrist or in his face or in the way he is making that turn.

At 240: Connolly continues to turn, apparently both hands are visible here. There does not seem to be any damage. Both of his cuffs seem to be visible, at any rate, definitely the cuff of his left arm.

At 241: He is really turning around now.

At 242: He continues to turn and his mouth seems to be open here.

At 243: His mouth is definitely open here. There does not seem to be particular consternation in the face. It seems as if he is shouting.

At 244: Connolly's mouth is definitely open.

At 245: Connolly's mouth is definitely open; he continues his turn. The motorcycle officers are turning toward the right.

At 246: Connolly's mouth is still open and he is making his turn right. His hands are apparently both visible -- at least one, definitely his left hand is visible.

At 247: Connolly continues his turn.

At 248: Continues.

At 249: Continuing to turn right.

At 250: The right shoulder seems to be a little down. He seems to be a little down; he seems to be turning to his right.

At 252: He continues to turn and his head is turning. Kennedy is lurching forward. At this point, Kennedy's coat seems to be wrinkled.

At 253: Connolly is now definitely turning and his head is turning at this point.

At 254: (prettyclear shot here) Both cuffs are clearly visible on Connolly and there does not seem to be any sign of red or blood of any kind or any wound or any holes.

At 255: Connolly is now coming around to face the President. There may be a hint of red at the wrist.

At 256: Jackie definitely has hold of the president's left arm.

At 252: Mrs. Kennedy's left hand appears behind Connolly's head and begins to reach for the President's right arm, left arm.

At 253: Mrs. Kennedy is reaching for the President's left arm and is making contact -- almost made contact.

At 254: At this point, Mrs. Kennedy has definitely made contact. Her left arm is grasping the left arm of the President.

At 255: This point Mrs Kennedy can be seen grasping the left forearm of the President with her left hand.

At 256: Again Mrs Kennedy can be seen doing this and Connolly is definitely turning to face the President.

At 257: Connolly is turning, his mouth seems to be open very wide.

At 258: Connolly continues his turn.

At 259: Connolly continues turn.

At 260: Continuing turn.

At 261: Connolly continues to turn right.

At 262: Connolly's wrists are perfectly clear and there does not seem to be any damage at all.

At 263: The right hand is certainly visible and does not show anything in the way of damage.

At 264, again: His right hand is, in part, visible and does not seem to reflect any damage.

262 is particularly clear; 263 is not so clear.

264 - 265: He is turning and is still looking in the direction of the President. The cuffs seem very distinct.

266: Connolly now is facing the President essentially.

The wrist is still showing, no damage showing.

267: Still facing the President.

268: Still facing the President. Wrist still showing.

269: He is going behind the lamppost, but he is still facing the President.

270: Connolly can't be seen.

271: Definitely, Connolly is up straight, or roughly straight.

272: Connolly seems to be straight up. Is that fair? He even seems to be straightening himself, now. He was leaning over before. Now straight up looking in the direction of the President.

275: He is facing the President. Kennedy is pitching forward to the left.

273: Connolly is facing the President.

274: He is still facing the President; he still seems to be



275: Still facing the President; still seems to be up.

276: Now, this could be interpreted as a slump, but the camera movement has now brought the car lower down in the picture and all of them, therefore, you can see less of. And, this can't accurately be interpreted as a slump. He is still as up as the other people are. The top of the head with respect to the whole frame is still the same as was in the prior frame.

277: Connolly is still facing the President. He is still upright.

278: Connolly is still facing the President, he doesn't seem to be prostrate yet.

279: Part of the camera angle has shifted sharply. Connolly's face is in shadow. You can't much see detail here.

280: You can interpret if you want that Connolly is down, but he's no further down than his wife is.

281: Connolly's face is still in shadow, still is an upright position.

282: Certainly, Connolly is low down in these pictures, but so is his wife.

283: Connolly is still facing the President as this point. Now how can he change his position if he is, in fact, prostrate? How can he turn?

284: Connolly is still facing the President.

285: Connolly is now coming around, apparently a little bit, maybe. But still facing the President.

286: Connolly is still facing the President.

287: Connolly is still facing the President, but coming around.

288: Connolly is coming around. His face is blurred.

289: Connolly is now almost facing the Knoll, he is coming around leftward.

290: Connolly is way down, you can hardly see him in the picture. He is very blurred.

- 291: Connolly's face is clear now and looks like  
he is coming around facing the Knoll.
- 292: Connolly is clear.
- 293: Connolly's face is clear.
- 294: Connolly's face very clear.
- 295: Connolly's face very clear.
- 296: Blurred.
- 297: So far as I'm concerned, he is grimaced.
- 298: --
- 299: Blurred.
- 300: He is starting to go back. What does his face look like?  
His face is really grimacing.
- 301: He has his eyes closed. He is in a terrible grimace.
- 302: Blurred, but falling backward. Fair? Falling  
backward. (He's been falling back since about 299.)
- 303: Blur. Falling backward.
- 304: Blur.
- 305: A little clearer. Eyes closed.
- 306: A grimace. Eyes closed.
- 307: A little blur, but not so much so. Again, eyes closed.
- 308: Blur. Shadow. But falling.
- 309: Coming around to the left now. Turning to his left.
- 310: Upward, facing more frontward now.
- 311: Connolly now is facing front.
- 312: His wife may well -- in these frames now -- grabbed  
him. Connolly is facing front. Mrs. Kennedy seems to have been  
for her husband.
- 313: There is an explosion on the right side of Kennedy's,  
the front portion, of his head. Two lines streaking, and can  
we say Southward? Southward.
- 315: Which is the reverse of 314. That's a line and there's

a piece of the skull flying Southward. Right. Southward, that skull. Brain matter and perhaps skull is flying upward and, yes, they find it eight to twelve inches from the South curb line of Elm Street. It doesn't show dimension. So, you can't be sure it's flying Southward but it's forward on the film. An enormous orange blur in 315 on the right portion of the front part of Kennedy's skull, the parietal area. You can see the object flying off about 30 degrees from the vertical in the front part of the picture. Connolly is still not down. His head is still roughly the equivalent of his wife's, perhaps a little lower. But he cannot be considered lying at this point.

314: This present film we are looking at is designated 314. It is actually 315. I'm sorry I would retract that. It is my feeling that they have been fixed and that 314 now is the follow-up of 313 and properly designated. 314 definitely shows something going to the right and it shows Kennedy being pivoted leftward. Now we are going to see 313 and 314 together, to see whether there is any evidence of a pivot leftward by Kennedy, especially in the shoulder area. 313 and 314 viewed together, super-imposed upon one another. We see a decided difference in 313 and 314 indicating that there is a pivot to the left by Kennedy after the impact of 313.

312 and 313: No question that in 313 his head seems to burst forward, definitely his head seems to burst forward in 313, snap forward.

314: You definitely see him left and rear. But, certainly in 313 as compared to 312 you see him going forward. But at 314, he then commences to go backward, leftward. And all of us see this response and, therefore, we have to think in terms of forces here which, perhaps, can't be explained in simple solid missiles.

313: The flash that emanates, streaks, goes up. And the object that flies from Kennedy's skull goes up in 314. We

see another angle going roughly at 45 below the object. In 314 there is definitely an object flying away from the head., definitely going leftward. It seems to be going left to right. The objects and streaks emanating from the Kennedy head hit then at 313 and 314.

314, again: We see the pivot leftward beginning.

315: The leftward pivot continues here. A real blotch on his right parietal area. What about Connolly here? Connolly still seems to be in essentially the same position, and doesn't seem to be prostrate at this time either.

316: Connolly is still up and the pivot leftward continues on Kennedy. Kennedy seems to be looking straight down at his

317: 317 is obviously out of sequence, he doesn't seem to be pivoting as we designated. 317 here is not right. It is designated improperly here at the Archives; it is really 308.

318:--

314: Definitely, backward.

315: Definitely, going leftward and backward.

316: Is a dramatic leftward and backward movement of the President.

317: Pivot leftward with the shoulders.

319: His whole body is being pitched, apparently, pitched toward the back of the car, toward the back seat of the cab.

320: A white splotch on his right forehead.

321: He is continuing his leftward and backward movement.

322: He is continuing leftward and backward and, I think more dramatically, now.

323: He is continuing his fall leftward and backward.

324: A little bit of of focus here. (323 is excellent focus).