

MARCH 20, 1967

THE KENNEDY ASSASINATION

WHAT THE PHOTOGRAPHS SHOW

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A- INTRODUCTION:

Ever since the twenty six volumes of evidence were published by the Warren Commission on the assassination of President Kennedy, researchers in New York, Maryland, California, Pennsylvania and Texas have been analyzing the evidence in minute detail. Since that time in October 1964, a great amount of additional evidence has been placed in the assassination files in the National Archives.

Some of the researchers have attempted to find out whether a conspiracy existed purely through analysis of the photographic evidence. These include principally, Ray Marcus-Los Angeles, Harold Weisberg-Hyattstown, Md., Lillian Castellano-Los Angeles, David Lifton-Los Angeles and myself. The basic tenets with which this group have approached the situation is that photographs, when properly interpreted, do not lie.

If the collection of movie films (both professional and amateur), television tape recordings (some made from 16MM movie film), and still camera photos, taken at the time of the assassination, can all be obtained in their original form and properly analyzed, it is possible we will ascertain the truth about what happened on November 22, 1963. If there was more than one assassin these photographs may actually show , identify and trace the real assassins.

B- CONCLUSIONS AS OF MARCH 20, 1967:

In my analysis to date, which has utilized the work done by Ray Marcus, Harold Weisberg, Lillian Castellano and David Lifton, plus some of my own work, the following conclusions can be drawn with a reasonable degree of certainty.

1. The shots came from more than one direction.
2. There were at least two and probably three assassins firing shots.
3. The first shot was fired before Zapruder frame, 202 most probably at frame 185. The large oak tree was between the sixth floor Depository window and Kennedy at the time of the first shot. Hughes film shows no rifle in sixth floor Depository window and no person in sixth floor Depository window approximately one minute before, and up to — seconds prior to first shot.
4. The first shot was most probably fired from the grassy knoll from a position between the fence and the stone wall or from the Cupola. It most probably hit Kennedy in the throat.

5. The second shot most probably was fired at about frame 230 and hit Kennedy in the back. It could have been fired either from the Depository building or the second floor window of the Dal Tex Bldg.
6. Another shot, either the third or fourth hit Connally in the back at frame 238. This shot came from either the Depository Bldg. or the Dal Tex Bldg. It was not fired by the same man who fired the second shot.
7. Another shot (either third or fourth) narrowly missed the car and hit the curb on the South side of Main Street. It was fired from the Dal Tex Bldg. at sometime between the first shot (frame 185) and the fifth shot (frame 313).
8. The last shot (fifth) was the fatal head shot. It was fired from behind the stone wall or from the Cupola at frame 313.
9. The photographs currently available to researchers partially confirm the above conclusions. No definite photograph has been found showing the Dal Tex assassin. However, photographs definitely establish the fact that the first shot could not have been fired from the sixth floor window of the Depository Building because the large oak tree was in the way.  
The Dal Tex second floor window is the most likely source indicated by plotting trajectories of the first shot and the curb shot.
10. Several photographs show possible or probable assassins on the grassy knoll.
11. Mary Moorman Photo: Shows possible faces of five men behind the concrete wall, the fence and the Cupola structure at the west end of the arcade. Man #1 is behind the fence. Man #2 is in the crook of the stone wall. Men #3 and 4 are either behind the fence or between the wall and the fence. Man #5 is framed in the lowest rectangular hole in the Cupola. The photograph also shows a possible puff of smoke at the end of the stone wall.
12. The Martin film. A movie taken by John Martin, a portion of which was incorporated into the Dallas Cinema Associates film titled "President Kennedy's Final Hour"; shows several things. It was taken beginning approximately 8 seconds after the fatal shot. Man #5 can be seen framed in the Cupola doorway and moving to the north side of the arcade.  
Men #'s 2, 3 and 4 can be seen standing between wall and fence at the start of the film. After about a second or two they all begin running to the south and west along the fence and at the top of the grassy slope back towards the triple overpass. Man #2 has proceeded several feet back along the top of the slope by the end of the film, approx. 4 to 5 seconds later. What appears to be a white puff of smoke, shows against the wall, puffing and growing, in the same position as in the Moorman phot.
13. Willis #5. A color slide taken by Phil Willis shows man #2 in the crook of the stone wall at the equivalent of Zapruder frame #202. This is <sup>111</sup> or 6 seconds prior to the fatal shot. The man is facing south, almost directly toward the position of the Kennedy car at the time of the fatal shot. In an enlargement, the mans flesh colored hand and face can be seen. A straight object can be seen pointed up at a 45° angle and

about 3-4 feet long from the position of the mans hands. The man is wearing a dark black cloak or coat.

14. The Nix Film. A film taken by Orville Nix during the time of the fatal shot shows man #2 behind the wall. He is wearing a red shirt. He drops down behind the wall after the fatal shot and his head begins to reappear above the wall just before the sequence ends. A later sequence shows a man running along the fence at the top of the knoll toward the overpass.

The Nix film also shows man #5 in the Cupola doorway after the fatal shot.

15. Unidentified Photographer:

A black and white photo taken by an unidentified photographer and seen recently by Wes Wise KRLD-TV Dallas, shows the black figure of a man behind the stone wall in the approximate position of man #2 in the Martin and Nix films. This photo was taken from the south side of Elm a few seconds after the fatal shot.

16. Mary Muchmore Film. Miss Muchmore's camera was aimed too low to show the men behind the wall or in the Cupola. However, the puff of smoke shows clearly in the same position as in Moorman and Martin.

17. Zapruder Film. The Zapruder film supported by Willis #5 establishes the time of the first, second, third (or fourth) and fifth shots. An analysis of the film was made by David Lifton and Ray Marcus which places the time of the first shot at 185 by the motion of President Kennedy's right hand. The second shot is placed at 230 by analysis of the Presidents' elbow and head motions; and the third shot timing is placed by analysis of Connally's head and arm motions.

The fatal shot can be determined at frame 313 to have come from the front by noting the President's head motions;

Willis #5 confirms frame 185 as the time of the first shot because the picture was snapped in reaction to hearing the shot at frame 202.

### C. THEORY:

While much more photographic evidence is available and needs to be analyzed to confirm the above evidence, nevertheless the following hypothesis can be drawn from the existing photos.

Man #2 or man #5 probably fired the fatal shot. Man #2 could have produced a diversionary puff of smoke and explosion using a firecracker or something equivalent. Men #3 and 4 were stationed between 2 and 5 and began running with man #2 along the fence toward the overpass. Several people saw at least one of them running, notably Jean Hill, S.M. Holland and a cameraman in the second camera car who snapped their picture.

Man #5 moved through the arcade to the north to get away. Men #2, 3 and 4 probably either jumped the fence under the trees at the top of the slope, or climbed the low section of the overpass where it joins the fence. Man #2 could have thrown the rifle over the fence to man #1 who was standing behind the fence at the time of the fatal shot. The rifle could have been stuffed into a car.

Man #5 could have put his rifle into a car at the other end of the arcade. The Dal Tex assassin probably exited down the back stairway and out the freight exit.

**D. UNUSED PHOTOGRAPHS :**

There were many photographs taken during the assassination which were never tracked down or analyzed by the Commission or the FBI. Some of them probably show the real assassins actually firing the shots, or in the case of the Dal Tex Building, show indications of the shots.

Other photos probably show exactly what each assassin did and where he went after firing the shots. Enlargements may even make it possible to identify the assassins. Exhibit 1 on the next page lists all of the photos known to the author as of March 20, 1967. This chart lists objects or photographers which appear, or probably appear in each of the photos. The photos are divided into three categories; Still pictures, Movies, and TV or Newsreel footage. Efforts are continuing to locate all the other photos listed and to view and analyze them.

Two other types of charts will be prepared. Exhibit 2 will show the time sequence of all photographs and movies giving the time as either Zapruder frame # or the time in seconds prior to frame 1 or subsequent to frame 334. (last one on map)

Exhibit 3 will show the location of each of the men 1-6 (plus any others which might, or who may develop) from the first time they appear in any photo to the last time they can be seen. The photos or movie frames showing these positions will be listed thus providing a trail for following photographically each of the potential assassins.

**E. MAP--EXHIBIT 4**

It is difficult, if not impossible to analyze the photographic evidence without use of an accurate map. The attached map is a reduced version of the map prepared for the FBI and the Commission by Robert West, Dallas Co. surveyor. On the attached version the scale is 1"=20'. The position of all the photographers and their lines of sight have been placed on the map. Also, the postulated trajectory of the curb shot has been drawn, and can be seen to pass through the second floor window of the Dal Tex Building.

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