

THE KENNEDY ASSASSINATION

WHAT THE PHOTOGRAPHS SHOW

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(Supplement to Edition #4)

This Edition #5 is issued as a supplement to the monograph on "What the Photographs Show". Edition 4 of the monograph and Edition 2 of Exhibit 1B are available upon request.

CREDITS AND PUBLICATION:

Comments have been received from various researchers concerning publication of "What the Photographs Show" and of the photographs themselves. Comments have also been received concerning proper credits for photographic discoveries.

It is the intention of this researcher to refrain from "public" publication of any results or any photographs until the "truth" has been finally discovered and accepted by the people and whatever government is then in power. There are cogent reasons for this attitude which I will be pleased to discuss in person or in writing with individual researchers if asked. I believe that the private mailing of the monograph covers most serious requirements for access to my materials and results. However, I have prepared a new exhibit (H) for the interest of researchers desiring copies of the photographs themselves. It lists the photographers, the current legal owners of their photographs where known, and an indication of where they were published if at all or whether they are available or not and from whom.

The Kennedy Assassination Inquiry Committee* in New York plans to acquire and to make available to all researchers as many photographs as can be legally obtained.

As for credits I find there are four types involved. Credits for: 1. Taking photos 2. Finding photos 3. Discovering important things in photos 4. Making scientific analyses of evidence using photos or supported by photos. The first type is covered by Exhibit 1B. To give adequate detailed credit for all points under 2, 3 and 4 is a monumental research task in itself. I may do it some day, but for the present I intend

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only to give credit where another researcher gave me direct help that I know about. The first four editions of the monograph gave credit to a number of researchers which I do not repeat herein. Most of the conclusions and discoveries in all five editions have resulted from a combination of work by myself and others. I deeply appreciate the help received.

NEW MATERIAL:

Exhibit 1B, Edition 3, lists a large number of new photographs, and some new discoveries about old photographs and photographers. A recent visit to Dallas was very productive. This is a summary of the new material.

The total number of photographs discovered, including an allowance of one photograph for each known unidentified photographer, stands at 504. The total number of photographers is now 78. The percentage of usage by the Warren Commission is now so low as to be a meaningless number.

The photographers formerly listed who took photos after sundown on November 22 have been removed from the list except in footnotes.

NEW PHOTOGRAPHERS:

Much of the new material is 16 mm movie footage taken by professional television cameramen. The newly discovered "TV" photographers are:* Don Cook (50) from TV Station KTVT -- Channel 11 in Fort Worth, Dan Owens (55) from TV Station WBAP -- NBC in Fort Worth and an unknown photographer (56) from Station KRLD -- CBS in Dallas.

Other newly discovered photographers are: an unidentified Associated Press photographer (17) who arrived at Dealey Plaza at 1:04 PM and took seven photographs, David Miller (18) an amateur who took the photo formerly listed as A.P.4, two new unidentified UPI photographers, (34 and 35), two unidentified congressmen (75 and 76) taking photos from their motorcade car as they rode by the grassy knoll, an unidentified man (78) who took a photo on Elm Street shortly before the assassination, Don Moorman (61) and Justin Newman (62) who sold photos to A.P., Tom Howard (63) who may have tried to sell a photo to Life magazine, an unidentified man (64) taking a photo of the arrest of two men on Elm Street and an unidentified man (65) taking a photo of the arrest of a man in Fort Worth.

*The numbers given are the photographer's numbers in Exhibit 1B - Edition 3

OLD PHOTOGRAPHERS:

Several photographers on Exhibit 1B Edition 2 have either been identified or eliminated. These are: A.P. 14 turned out to be Altgens, AP photo (photo number 82 on the list) turned out to belong to David Miller, Similas turns out to have taken two important photos, unidentified man #60 and 71 (accidentally listed twice) turns out to be Bothun (standing near Altgens), unidentified man #61 and #63 is Don Cook, unidentified man #64 has a tape recorder -- not a camera.

NEW PHOTOGRAPHS:

The most important of the new photographs and what they show are as follows: Don Cook, Jim Darnell, Jim Underwood, Dan Owens, Malcolm Couch, Ron Reiland, Tom Alyea, Sandy Sanderson, A. J. L'Hoste and Tom Craven, all took important newly discovered TV movie sequences. Very little of this was ever shown on TV. In the cases of Sanderson, Cook, Darnell, Underwood, Couch, Alyea, and Craven, the sequences start less than a minute after the last shot was fired because they were all at the site when it happened.

Adding Weigman and Atkins to this group, almost continuous TV coverage of Dealey Plaza events as well as the Tippitt shooting site and the Texas Theatre, is available for the first hour after the shots.

Detailed examination and analysis of all this footage remains to be done. Access to the films and stop action viewing are difficult and in some cases important known footage is unavailable or missing.

Ike Altgens actually took 25 photographs in Dealey Plaza on November 22, seven at the time of the assassination and 18 from his Elm Street position at 5 - 5:30 PM. After seeing full contact prints from the original negatives, he remembered them all. Prior to that, he was only sure of three. The full uncropped set shows many things that the cropped published versions did not show. One typical example is that #1 - 3, formerly numbered Altgens 1, was taken as JFK rounded the corner of the County Courts Building at Houston and Main. The corner shows in the full photo. The cropped version gave the distinct impression that JFK was part way down Houston Street. Faces can be seen looking out of the windows of the sheriff's office on Main Street (including Jim Murray's) in the full print.

Frank Cancellare also took more photos than he remembered. His total was six, rather than four. His #6 carries an important message. It is that part of the crowd who rushed up the grassy knoll, did so in order to see JFK speeding out Stemmons Freeway which is visible from the

overpass and the western end of the knoll. These people ran from the corner of Houston and Main primarily, because they could see JFK going under the overpass and turning onto Stemmons Freeway from their vantage point.

Almost none of them were ever interviewed.

Murray's and Allen's photos received some recent notoriety when Mr. Garrison released information concerning a possible bullet being picked up by officials in photos numbered 162, 163, 264 - 270. Edition 2 of the exhibit mentioned Decker picking up a piece of Kennedy's skull. This has been altered to Walthers picking up an unknown object.

Willis 10, which shows an arrest and a possible rifle in the background has been analyzed thoroughly. It still seems to be a rifle and not a police shotgun, radio antenna or shadow. The man cannot be seen. The time is about 12:45 PM in front of the TSBD. Mentasana 2 still shows a definite rifle of interest after more analysis. However, its' position is on Houston Street between the DalTex and Depository Buildings rather than in front of the TSBD. Its origin and meaning remain unknown.

The swarthy appearing man detained in Martin 6 has been determined to be Charles Brehm. He was being interviewed rather than detained and the position is near the steps on the north side of Elm Street rather than in front of the TSBD.

Two helicopter views of the Plaza taken at 3:30 PM by Jarrold Cabluck show quite clearly that a car could have been driven into the area between the arcade and the fence -- log line running parallel to the western end of the arcade. The Bell, Hughes, Moorman, Willis 5 and Nix photographs confirm that a white topped vehicle was parked up against the cupola in that area at the time of the shots.

Murray's 1-22 and 2-5 show Brennan being interviewed in the TSBD doorway by a reporter with a tape recorder at 12:42 PM. The reporter is unidentified. Murray's photos also show that the door was "sealed off" by 12:41 at the latest.

The Reiland sequence inside the Texas Theatre was too dark to see anything until "Oswald" was nearly out the door.

COMMENTS ON EDITION 4:

The substance of Edition 4 of the monograph remains unaltered by new discoveries. A few minor comments are in order. The numbers herein refer to the item numbers of Edition 4 under Section B -- Conclusions.

5. NECK WOUND

In my opinion the photographs show that the JFK front neck wound could not have been caused at the time of the fatal shot, or in fact, at any time subsequent to Zapruder frame 225. If it had, a hand wound would certainly have occurred. Also, a reddish color can be detected at JFK's collar button prior to the fatal shot in the Zapruder film.

The obvious reaction of JFK beginning at Z190 and up to Z226, is to a wound in the neck.

7. CONNALLY SHOT

It seems extremely unlikely that the shot which hit Connally at Z237-8 caused all of his wounds. The bullet would have had to make a right angle turn after striking his wrist. It is possible that the 237-8 shot passed through his shoulder and wrist and on into the street. In this case, the knee wound must have been caused later by a fragment from one of the two fatal shots striking JFK.

A more likely possibility is that the 237-8 shot passed through Connally's shoulder and into his knee, and that the wrist wound came from a fragment from one of the two fatal shots. If the second fatal shot came from a low trajectory from in front it might have struck Connally's wrist and then JFK's head.

8. THE MISSED SHOT

The shot that missed and struck the curb on Main Street could not have been the first fatal shot. The distance from JFK's head to the curb was too great with too flat a trajectory to have been a shot deflected and slowed down by the impact.

9. THE FATAL SHOTS

I agree with other researchers that the Zapruder and Muchmore films give evidence of two nearly simultaneous shots at Z312-314. It is highly improbable that one of the fatal shots (or any shot) was fired from the sewer near the steps on the north side of Elm. The distance was 80 feet and the angle to the curb was about 5 degrees.

14 & 15 WILLIS 5 AND BETZNER 3

The conclusion reached by Life magazine that man #2 in the Willis 5 and Betzner 3 photos ran down the slope to join the two men on the steps, is erroneous. Man #2 ran back along the fence as proven by the Martin film. The third man on the steps was Emmett Hudson and he was standing there for several minutes prior to the shots. He is hidden behind the second man on the steps in Willis 5.

18 ZAPRUDER FILM

The Zapruder film shows that JFK's right hand was falling from a mostly vertical, waving motion position up to Z189, to a horizontal, fist clenching position below his chin in Z226. It does not seem to indicate a throat grasping motion but rather a continuous falling motion. There is no raising of JFK's hands prior to Z227. The reversal in direction between Z226 and Z227 indicates a back shot.

19 FBI REENACTMENT PHOTOS

Harold Weisberg has raised the question of the difference in wind velocity between the time of the FBI reenactment and the day of the assassination. The point is that a stronger wind on November 22 might have made it easier or more difficult for a rifleman to have fired the first shot through the gap in the oak tree at Z186 from the sixth floor TSBD window. It seems doubtful to me that a shot could have gone through the gap even with a strong favorable wind. The Secret Service reenactment in December 1963 shows the foliage to be about the same as in May 1964.

22 JAMES ALTGENS

As has been mentioned, Altgens took seven, not three, photos in Dealey Plaza at the time of the shots. His #1 - 5 (formerly AP1) uncropped shows the negro on the fire escape of the DAL Tex building. He is clearly sitting erect on the steps rather than standing up, as I had formerly believed from the Hughes film and Willis 3. However, he is not in the collapsed position shown in Altgens 1-6, so that the fact that he slipped and nearly fell off the fire escape between the two photos is still established.

NEW WITNESSES IDENTIFIED:

Several witnesses have been identified and placed properly on the MAP (Exhibit G). They are:

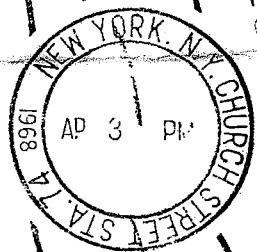
Mr. & Mrs. Charles Hester -- The couple who ran up the slope to the arcade and Mr. Hester tackled Mrs. Hester throwing both to the ground.

Mr. & Mrs. John Chism and baby -- They were standing right in front of the Stemmons Freeway sign in Willis 5.

Malcolm Summers -- He is the man partially falling behind Altgens in Z349.

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