

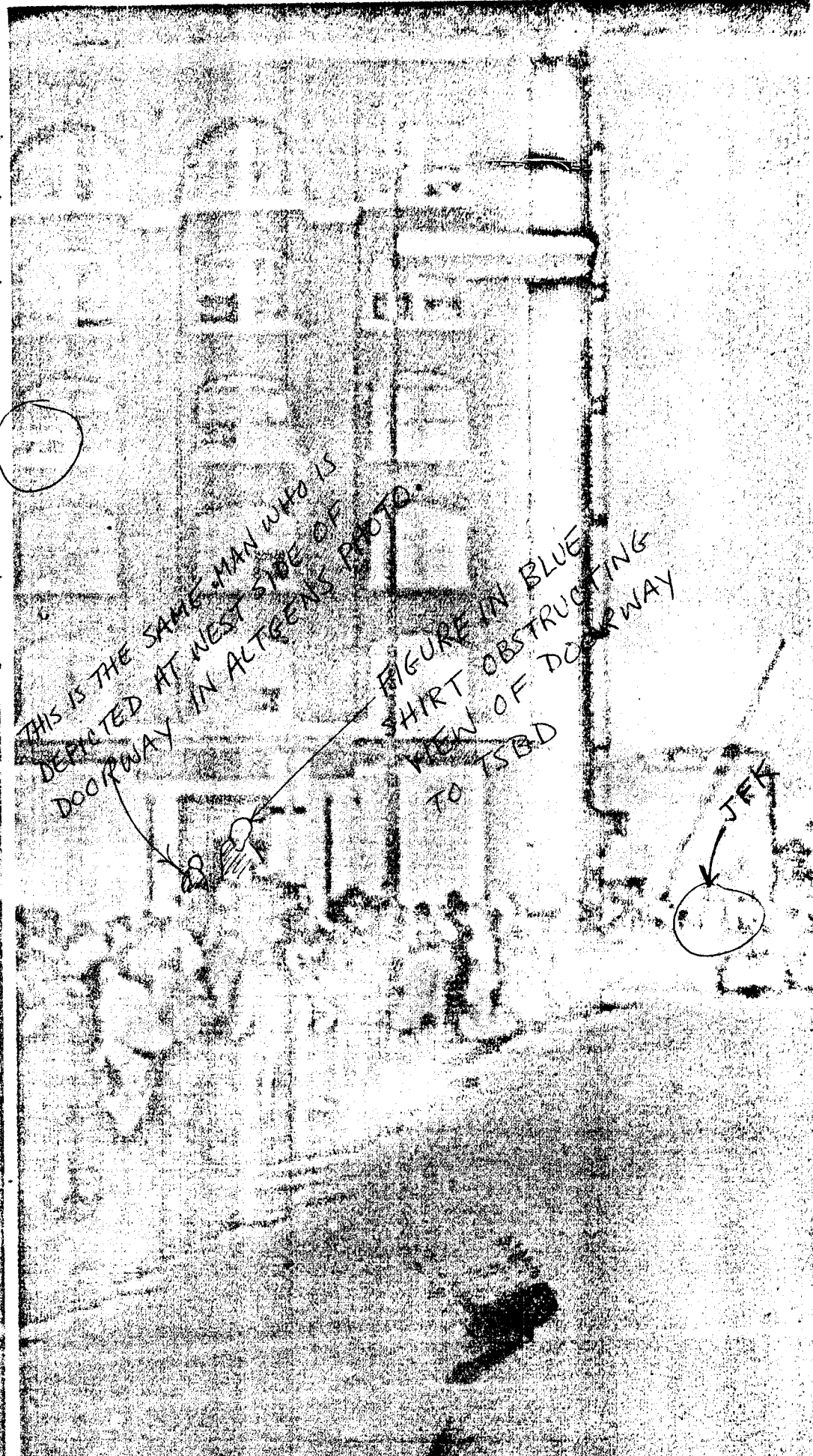
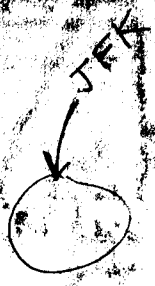
ELSIE DORMAN
PHOTOGRAPHING
FROM HERE



THIS IS THE SAME MAN WHO IS
DEPICTED AT WEST SIDE OF
DOORWAY IN ALTRENS PHOTO.

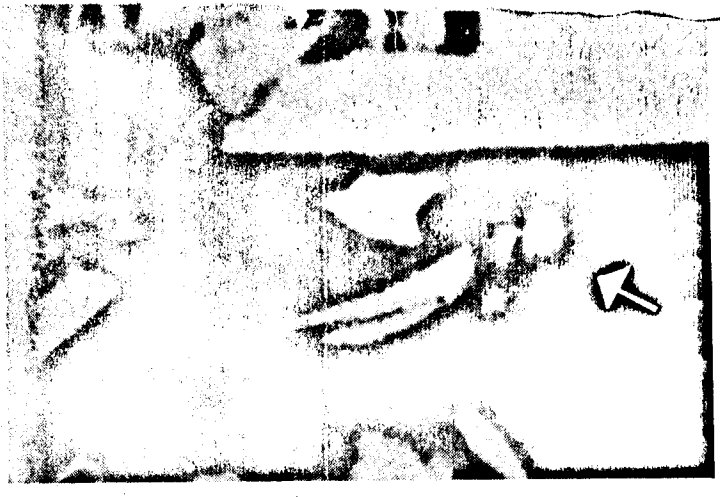


FIGURE IN BLUE
SHIRT OBSTRUCTING
VIEW OF DOORWAY
TO TSBD



the one Italian rifle, it seemed to many that they were trying to hide something.

We had to go back to the afternoon of the assassination to set this rumor straight. When Oswald fled the sixth floor of the Depository, he had thrust the rifle behind a



he was shot. Close examination of an enlargement of the area in front of the Depository (above) showed a man (arrows) who seemed to resemble Oswald. If it indeed was he, then it would not have been possible for Oswald to have fired from the window. But a check of Depository records revealed the man was not Billy Lovelady, another employee.

CONT.

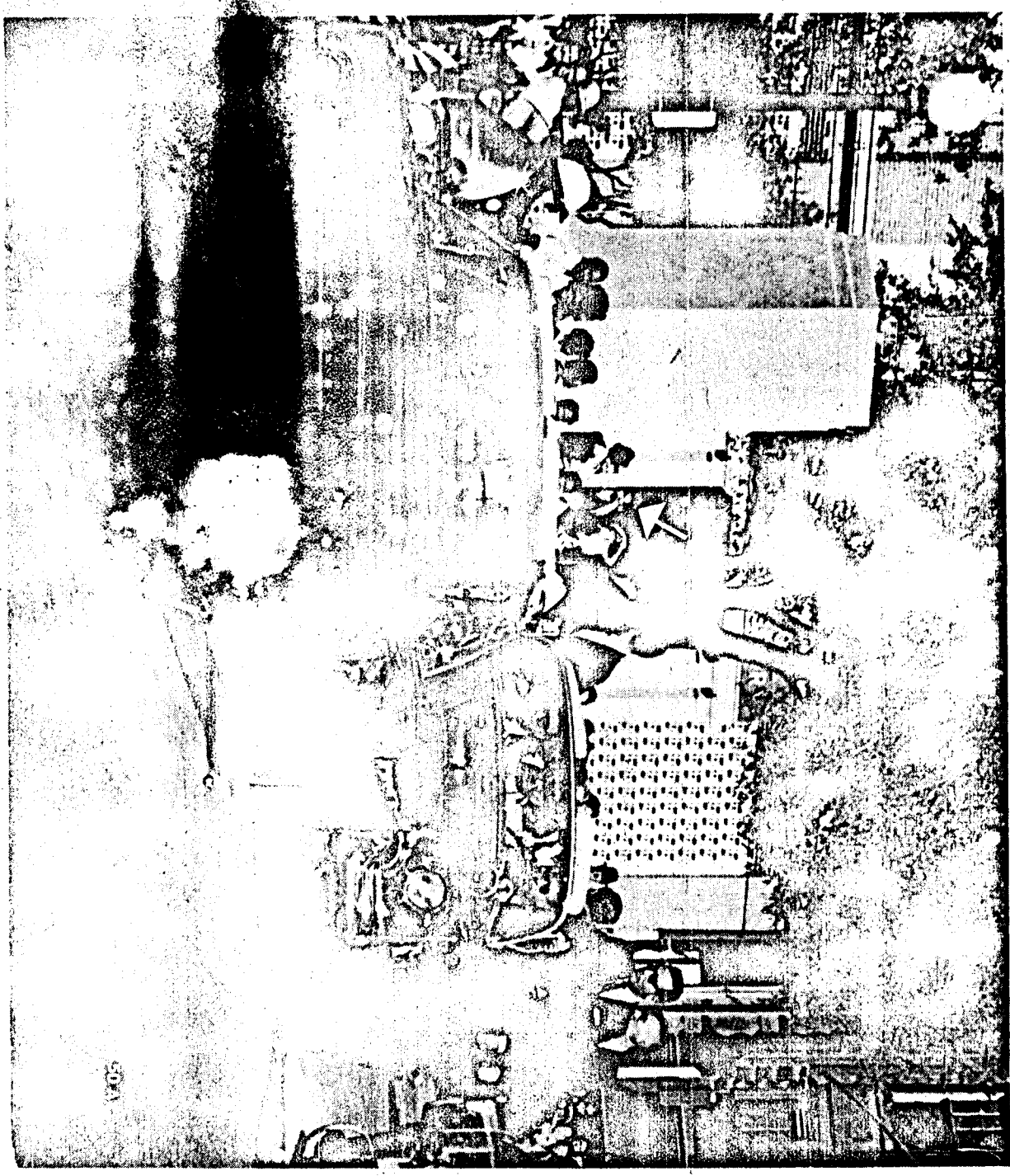
watch in hand. There was time for him to make it.

There were also some cruel happenstances that day which broke in Oswald's favor. Several carpenters had been working on the sixth floor, laying a new plywood floor. At lunchtime they all went down-

■ Chicago because of early confused reports on the President's wounds, there have been persistent rumors, too, that a second gunman—or even the only gunman—was near the railroad overpass which overlooks the scene of the assassination.

But from 10 a.m. that day, the we had expected to follow. We spent nearly two months writing our massive report—on which all of us, with our different backgrounds, are agreed.

This report is the truth as we see it, as best we know it, and on this, we rest. **END**



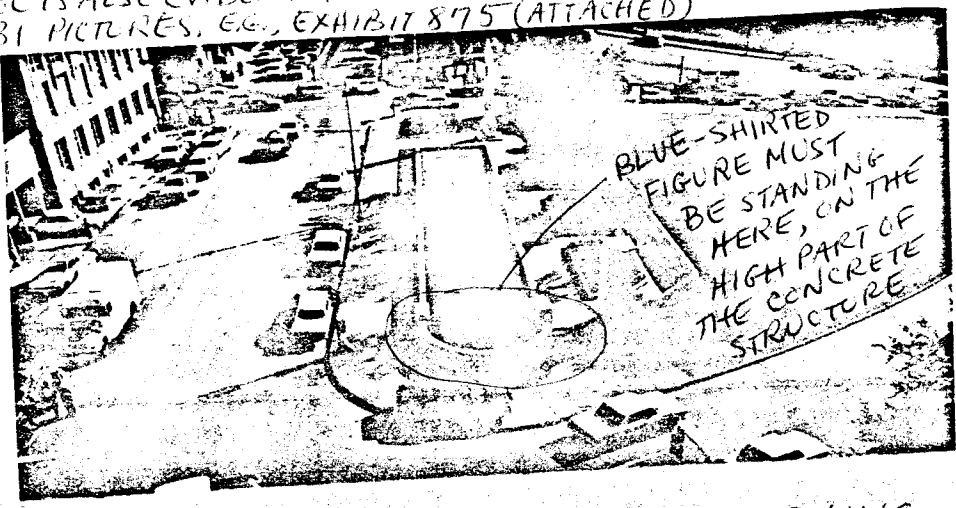
50A

THE LIFE
ALREADY
STERN
DOCK
OSWALD
WEATHER
IS
SHIRAZ
WAS
DAY
NO
FIGURE
IN
THE
SHIRAZ
STATION
SIDE
IN THE

THIS IS AN FBI PHOTO SHOWING VIEW OF SIMULATED^{#3}
PRESIDENTIAL MOTORCADE AS SEEN FROM
SIXTH FLOOR WINDOW ON EAST SIDE OF TSBP.
NOTE THAT ALL OF THE REFLECTING POOL IS EVIDENT.

POOL IS ALSO EVIDENT IN OTHER
FBI PICTURES, EG., EXHIBIT 875 (ATTACHED)

PROFILE OF THE CONCRETE STRUCTURE
↓
↑

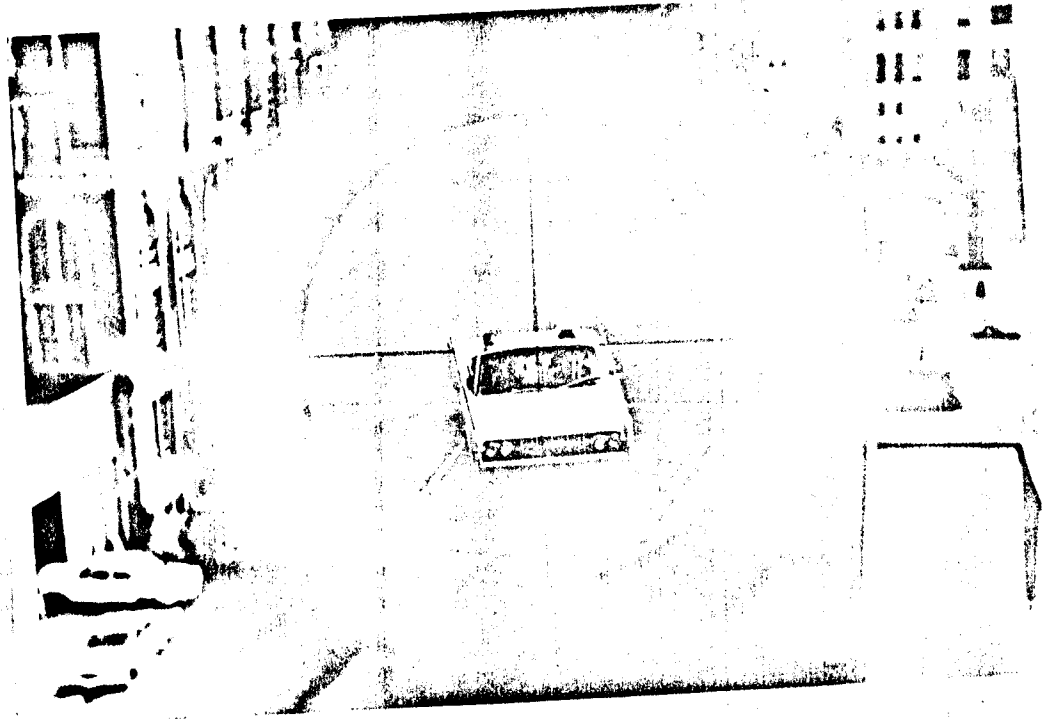
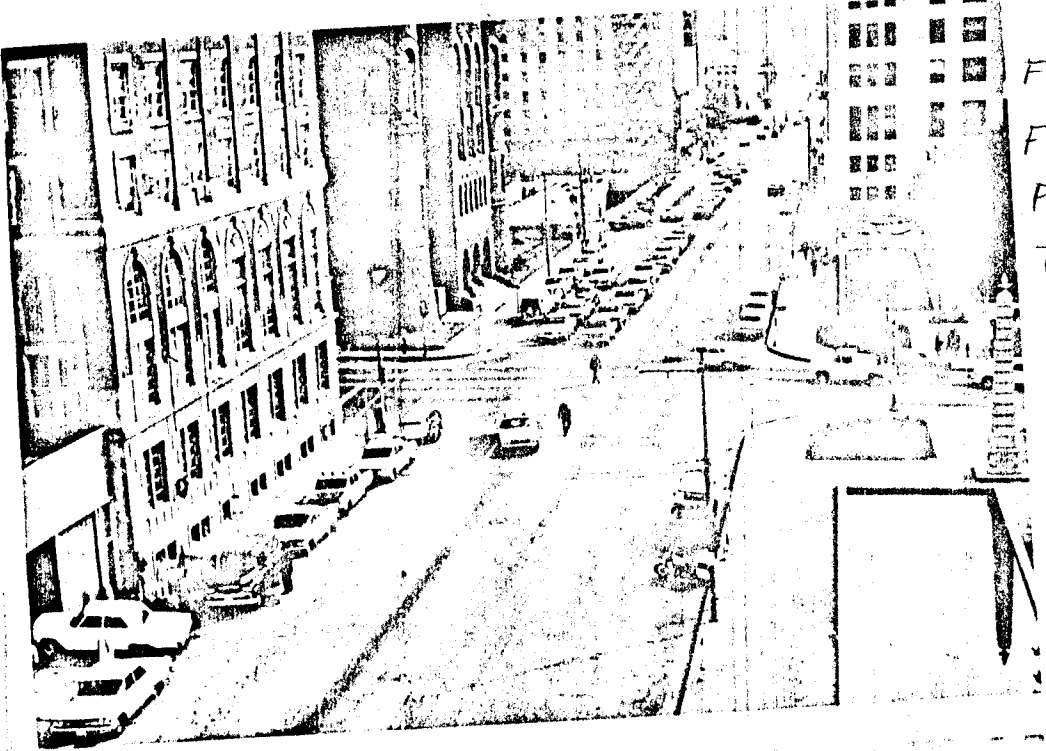


BLUE-SHIRTED
FIGURE MUST
BE STANDING
HERE, ON THE
HIGH PART OF
THE CONCRETE
STRUCTURE

ELSIE DORMAN WAS PHOTOGRAPHING
FROM A POSITION DOWN AND TO THE
RIGHT OF THIS POSITION. SEE #1

#3A

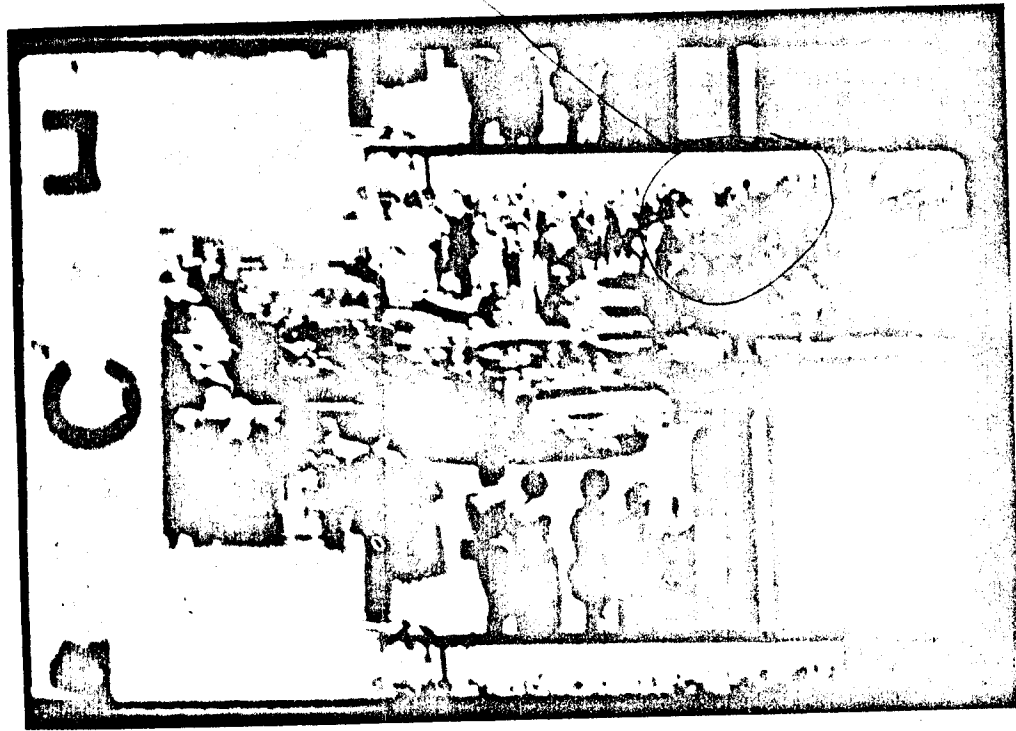
FBI PHOTO
FROM SIXTH
FLOOR OF
TSBD



COMMISSION EXHIBIT 875—Continued

LIFE'S COLOR PHOTOS SHOW NORTHERNMOST
 AREA OF REFLECTING POOL STRUCTURE VERY
 CLEARLY. BRENNAN IS SHOWN SITTING ON
 THE WALL. ~~NO ONE IS STANDING ON THE WALL~~
 WHERE BRENNAN IS SITTING.

Page
 898-928
 containing its
 Secret Service,
 927-928
 Treasury, to
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 929-930
 28, 1964, en-
 g Secret Serv-
 931-932
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ZAPRUDER FILM—FRAME 171

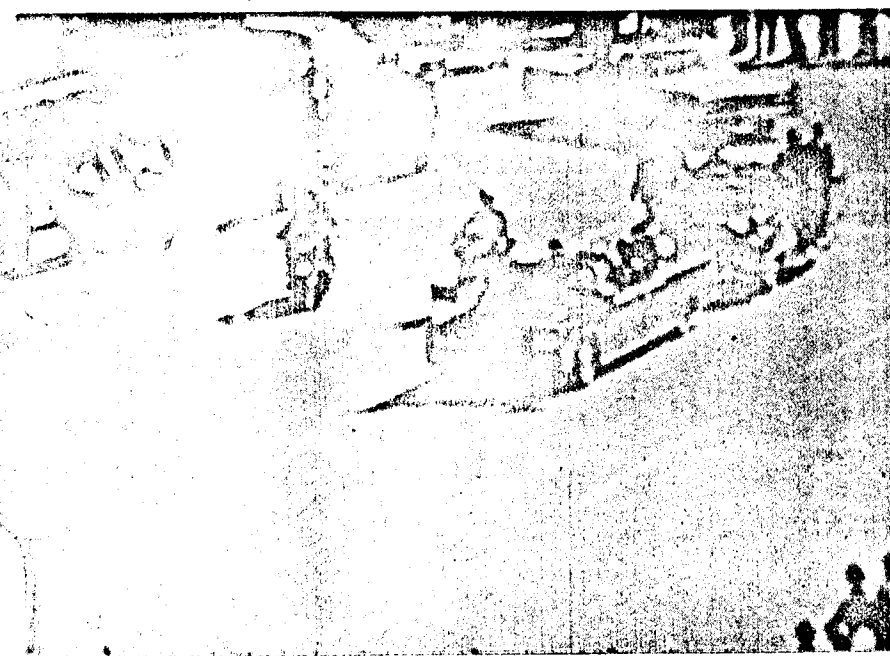
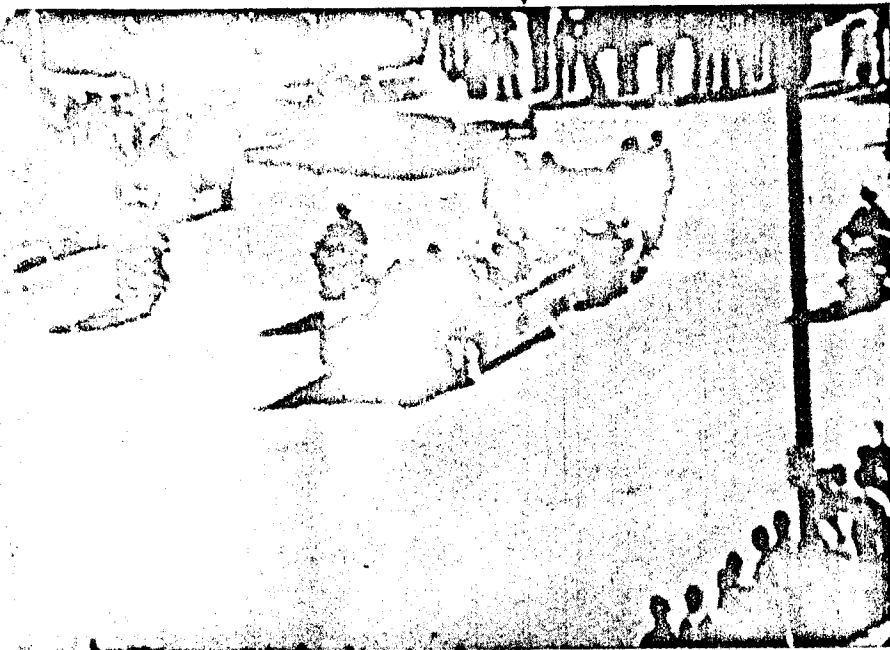


ELSIE DORMAN

Unique view of the Depository— and from a window in it



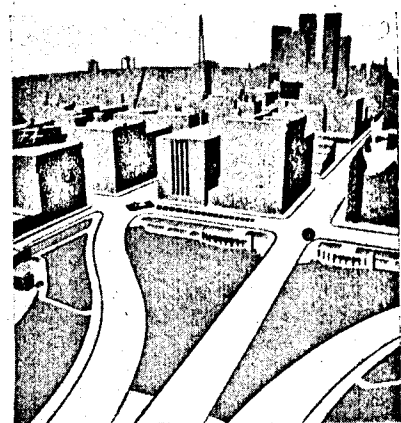
ROBERT HUGHES

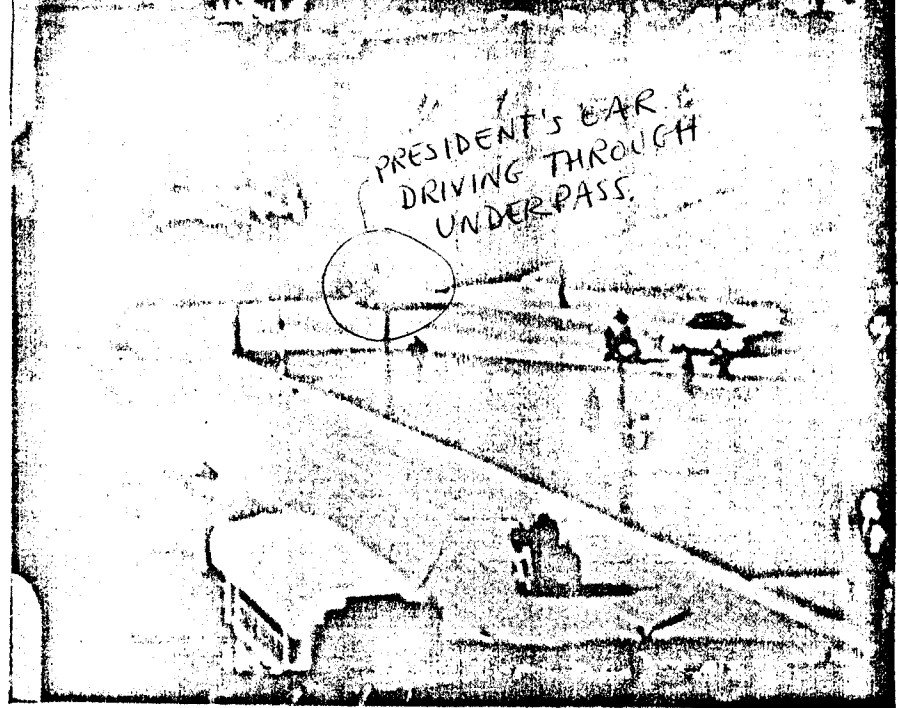


RIGHT SIDE OF THESE FRAMES OR LATER FRAMES OF DORMAN MUST DEPICT THE CONCRETE REFLECTING POOL.

Phil Willis, whose pictures appear on the preceding page, was one of nine amateur photographers whose pictures of the 40 seconds before President Kennedy's assassination and its immediate aftermath are published here for the first time. The FBI has seen almost all of them and found nothing that would furnish clues to the assassination itself.

Mere chance ruled what was photographed—and what wasn't. Mrs. Elsie Dorman worked as a mail supervisor in the Book Depository. Her form can be seen on the opposite page in a window—two floors from the top and six windows from the right—from which she took the movie sequence at left. The window where it was established that Lee Harvey Oswald waited is at far right on the top floor. Boxes behind which he presumably was hiding are visible. The picture at right was taken by Robert Hughes, a Customs agent. In it the Kennedy car has turned into Elm Street, its front hidden by spectators.

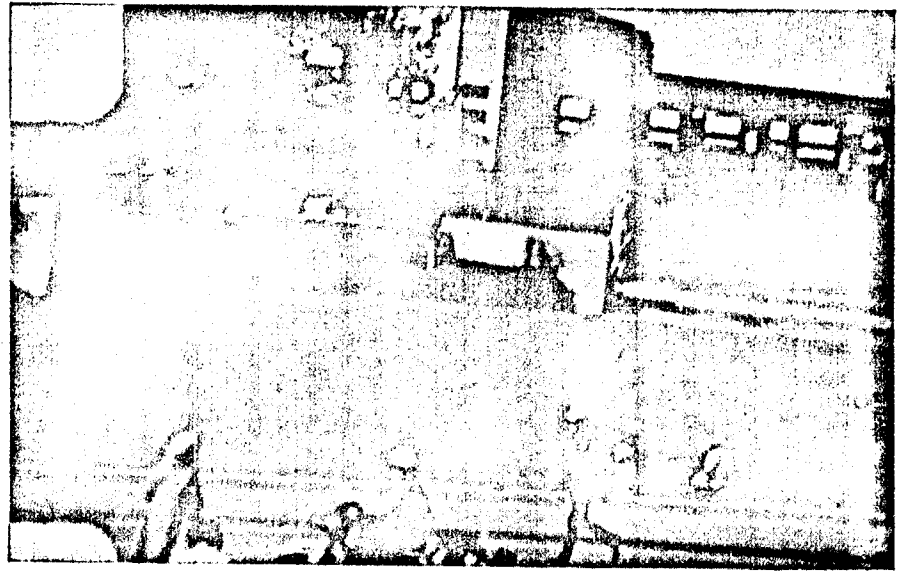




IF PATSY PASCHALL PHOTOGRAPHED THE MOTORCADE AS IT WENT NORTH ON HOUSTON ST., HER PHOTO WILL SHOW THE REFLECTING POOL.

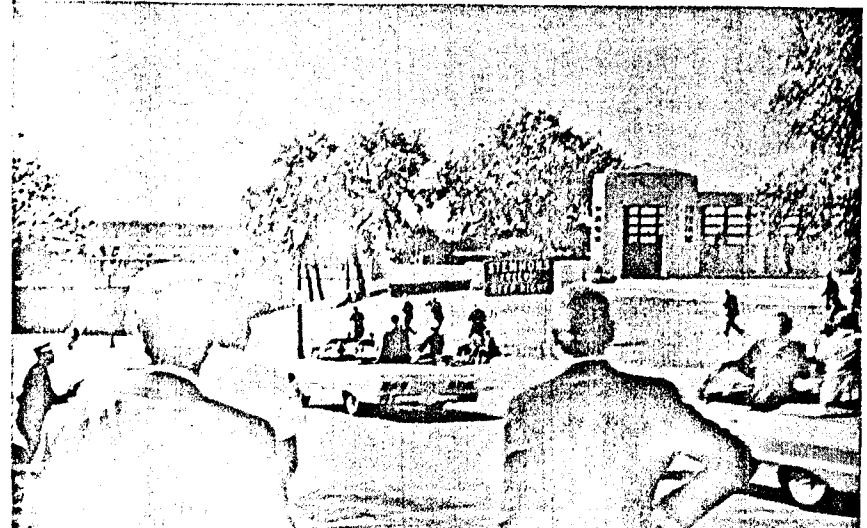


PATSY PASCHALL



MARK BELL

Panic after the shots— but some cameras keep going

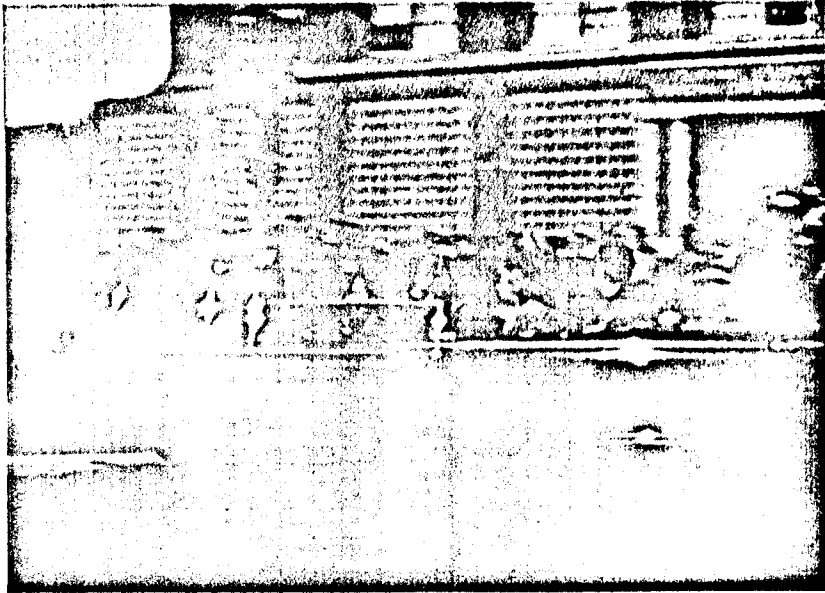


After the shots were fired, several bystanders kept on taking pictures. In their photographs, some spectators ran for cover while others ducked to earth and shielded children with their bodies. Police with weapons drawn rushed toward the crest of the grassy knoll. Some witnesses believed shots had come from there, a belief the Warren Commission discounted.

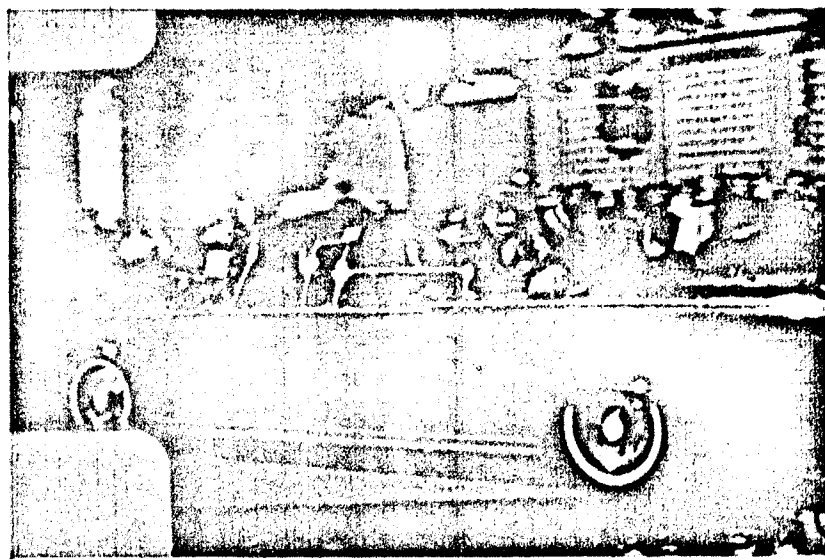
Patsy Paschall, a court clerk, was taking pictures from a window of the courthouse at Houston and Main. She had stopped photographing the procession after it passed her vantage point. Hearing the shots, she started up again in time to photograph the President's limousine as it went under the railroad overpass (top picture at left) and started to emerge from the shadows. Mark Bell, a



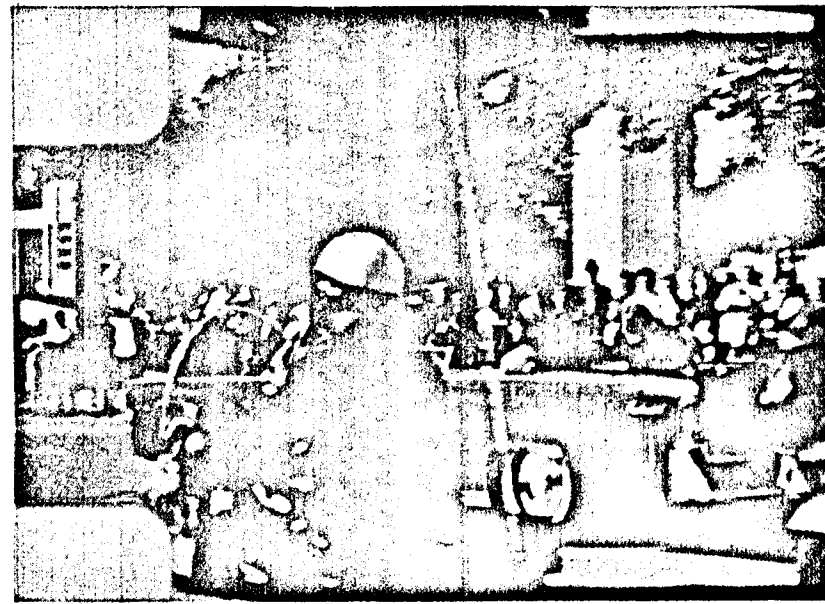
TINA TOWNER



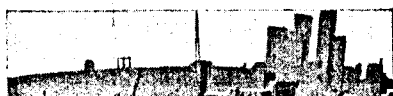
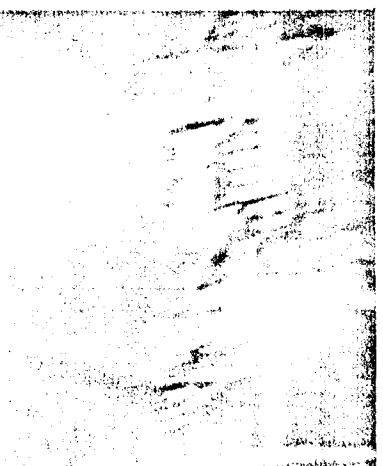
TINA TOWNER PHOTOGRAPHED ENTRANCE TO TSBD. THE RIGHT SIDE OF THIS PICTURE HAS BEEN CUT AWAY. THE PART OF THE DOORWAY THAT



IS SHOWN IS COMPLETELY BLACK AND DOES NOT SHOW PEOPLE WHO ARE KNOWN TO HAVE BEEN STANDING IN THAT DOORWAY AT THAT TIME.



THOSE ~~OTHER~~ PEOPLE ARE DEPICTED CLEARLY IN HUGHES AND ALTGENS FILMS, BUT ARE NOT SHOWN IN THIS PHOTO THAT WAS TAKEN FROM RIGHT ACROSS THE STREET.

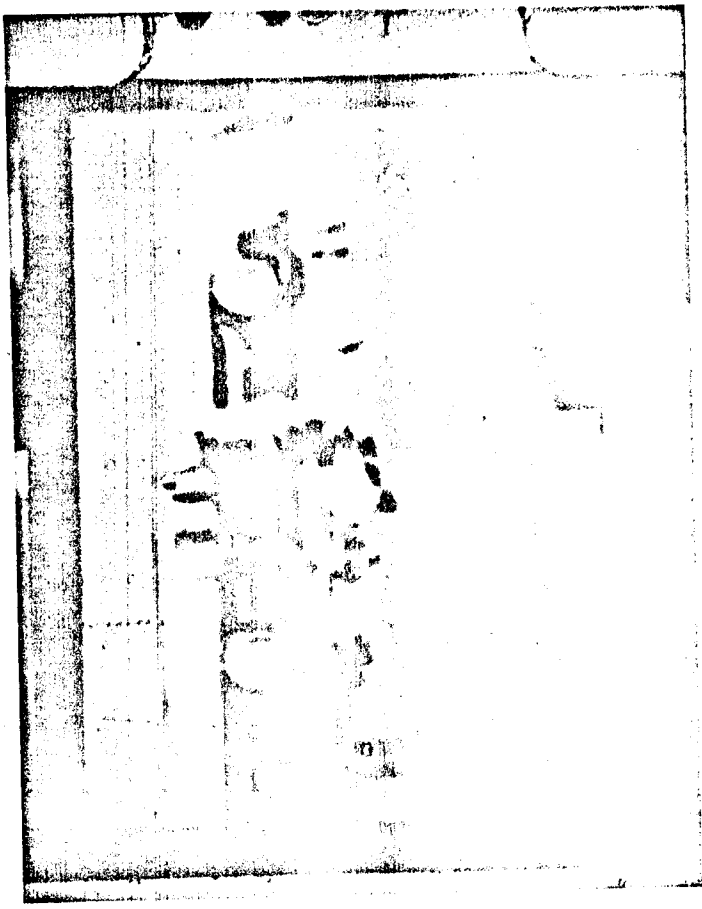
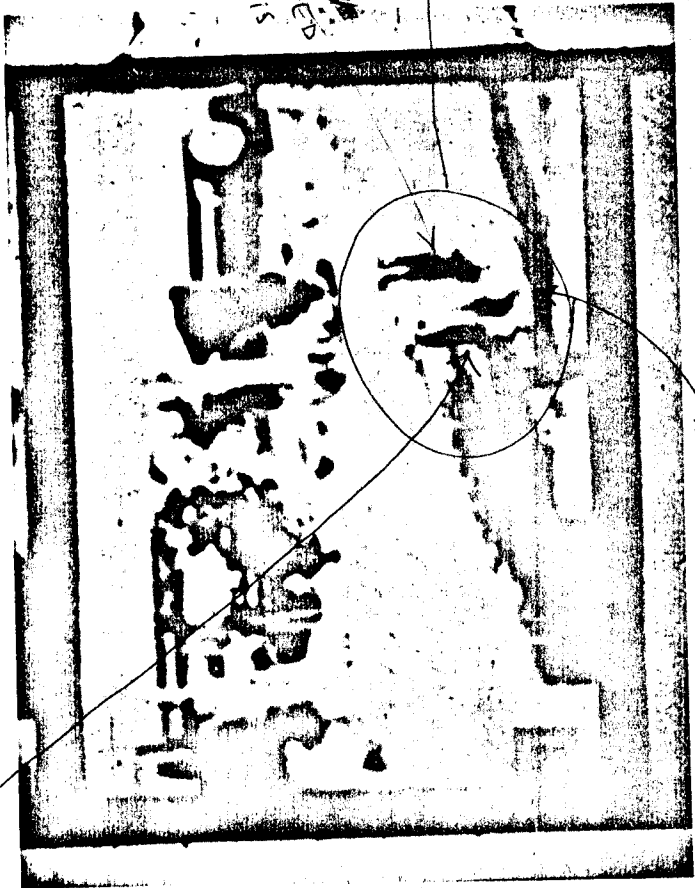


As the President's car turned past him into Elm Street, Jim Towner (position 5) snapped the picture

THREE FIGURES STANDING ON THE STEPS OF THE KNOLL BEFORE JFK PASSES.

THIS MAN IS WEARING A RED JACKET IN WILLIS FILM

THE DARK FIGURE IN WILLIS AND BETZNER PICTURE CAN HARDLY HAVE RUSHED TO THIS POINT IN SO SHORT A TIME

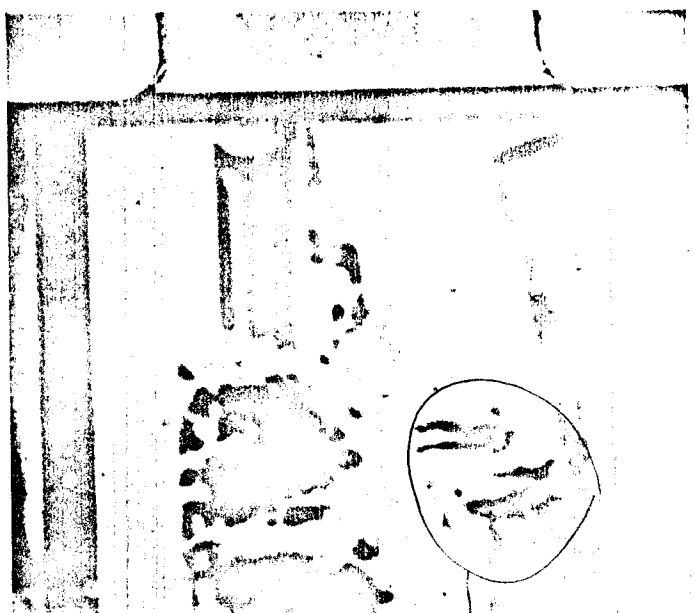


MUCHMORE FILM—FRAME 42
COMMISSION EXHIBIT 885—Continued

MUCHMORE FILM—FRAME 19
THIS MAN NOT EVIDENT IN WILLIS FILM

THIS MAN IS ALSO SHOWN IN WILLIS PHOTO AND HIS WHITE SHIRT IS SHOWING BOTH IN THIS

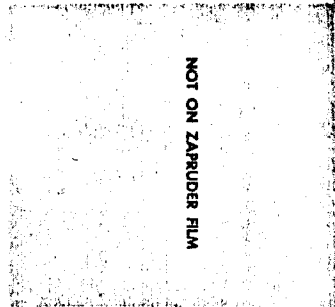
BUT HE CANNOT BE THE "DARK SHAPE" FOR HE IS WEARING A WHITE HAT.



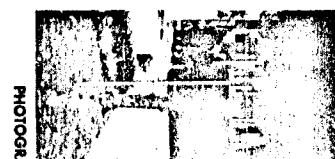
MUCHMORE FILM—FRAME 55
COMMISSION EXHIBIT 885—Continued



PHOTOGRAPH THROUGH RIFLE SCOPE



NOT ON ZAPRUDER FILM



PHOTOGRAPH

- DISTANCE TO SUBJECT
- DISTANCE TO RIFLE
- ANGLE TO RIFLE
- DISTANCE TO GROUND
- ANGLE TO OVERHEAD

THIS PICTURE AND IN WILLIS PICTURE

COMMISSION EXHIBIT 886

PO