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VIEWPOINT SPECIAL

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THE MEN WHO KILLED KENNEDY

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THE MEN WHO KILLED KENNEDY

Sensational new TV evidence tonight (Tuesday) reveals a ruthless conspiracy behind the assassination of President John F Kennedy.

The evidence includes a photograph shown for the first time of a sinister figure in Dallas police uniform partly hidden behind the flash from his murderous shotgun.

He has been nicknamed Badgeman by the men who have taken five years to reveal his presence.

He is chillingly pictured in the act of shooting President Kennedy in Dallas, Texas, on 22 November, 1963.

The Men Who Killed Kennedy - a special edition of Central TV's Viewpoint '88 documentary series - also reveals that:

*BADGEMAN was one of the three gunmen who fired at the President within seconds on the fateful day. Lee Harvey Oswald was not one of the three.

*OFFICIAL enquiries and investigations into the assassination either ignored or covered up information that did not point the finger of guilt at Oswald.

*VITAL medical evidence was either faked or tampered with.

The evidence contained in The Men Who Killed Kennedy, according to producer Nigel Turner, provides the most truthful account to date of the events surrounding one of the greatest murder mysteries of all time.

And in an interview with investigator Steve Rivele, the documentary names the men believed to be the real killers.

Nigel Turner has spent over a year tracking down new eye-witnesses and researching previously-unseen film footage to present this startling account of the assassination.

The Badgeman picture was taken with a Polaroid camera by onlooker Mary Anne

THE MEN WHO KILLED KENNEDY (Continued)

But, as Nigel Turner discovers, it was not until the picture came under the scrutiny of researchers Jack White and Gary Mack five years ago that the full extent of its terrible secrets emerged.

In detailed studies of a quarter-inch square of the photo's background, they identified a figure lurking beneath the trees on the famous Grassy Knoll - close to the Texas School Book Depository from which Oswald was accused of firing the fatal shots.

Their work has been verified by an independent British source.

In the documentary, the figure is identified as Lucien Sarti, a Marseilles contract killer and drug trafficker.

Investigative writer Steve Rivele tells Nigel Turner that Sarti - who is now dead - was hired to kill Kennedy along with Marseilles gangsters Sauveur Pironti and Roger Bocognani.

Another figure, not shown, also emerged in the picture. He was innocent bystander Gordon Arnold, whose story of dodging bullets from behind him on the Grassy Knoll has been dismissed down the years.

He gives his first film interview in *The Men Who Killed Kennedy* - and reacts emotionally when confronted with the photographic evidence that at last confirms his presence there on the day.

Says Nigel Turner: "No single investigation has ever gone this far because of the fear and reluctance of many key witnesses to come forward. Only by spending many months in Texas and gaining their trust has the truth slowly and sometimes painfully emerged.

"At last we can show that all those Americans who, for 25 years, believed in Oswald's innocence and in a greater conspiracy were correct."

The Men Who Killed Kennedy will be shown at 9 pm.

WHO'S WHO - The Innocent and The GuiltyLee Harvey Oswald

Charged with shooting President Kennedy from the sixth floor of the School Book Depository. A former marine who defected briefly to Russia, he claimed he was in the second floor lunchroom at the time. He was working in the Depository on the day as an 'order-filler'.

Jack Ruby

Small-time Chicago-born hoodlum who was a runner for Al Capone in the 1930s. Ran the Carousel Club in Dallas, playing host to both the Dallas Police Force and the criminal underworld. His close links with the police gave him access to police headquarters. Shot dead Lee Harvey Oswald.

Christian David

French drug smuggler. Former leader of the Corsican network in South America and agent for intelligence services around the world. Tracked down to Levenworth Prison by Steve Rivele. Gave information on the assassination in exchange for help in gaining deportation entry to France. He says he was aware of a conspiracy to murder Kennedy and, in May 1963, had even been offered the contract himself in Marseilles.

Michel Nikoli

Former narcotics trafficker turned Government informant. A federally protected witness for 16 years, he had 'officially disappeared'. Rivele sought him for 18 months - travelling through Europe, south America and north America - after being told by David that Michel could verify David's information. Eventually traced through an official of the Washington-based Drug Enforcement Administration. Described as "best witness we've ever had. Never given the Government false or misleading information". He confirmed that Sarti was one of Kennedy's three killers. He confirmed his story in separate conversations with the DEA, FBI and also in the film.

WHO'S WHO - The Innocent and The Guilty (continued)

Lucien Sarti

The most successful contract killer and drug trafficker of his era, according to Rivele. Notorious for his use of exploding bullets.

Sauveur Pironti

Named by Steve Rivele as the second of Kennedy's killers. Marseilles gangster. Periodic drug smuggler, contract killer. Major gambler, financed by drugs. Recently released from jail and living in Marseilles.

Roger Bocognani

Named by Rivele as the third of Kennedy's killers. Marseilles gangster. Periodic drug smuggler, contract killer. Now drug smuggling in Colombia.

Antoine Guerini

According to Rivele, Guerini - boss of the Corsican Mafia in Marseilles - was asked to provide three first-class killers.

Paul Mondolini

According to Rivele, the contact between Guerini in Marseilles and the US Mafia.

Carlos Marcello

Mafia boss in Louisiana. Currently in jail in the USA.

WHO'S WHO - The Eye-WitnessesBeverley Oliver

A former Dallas night club singer who gives her first film interview. She was introduced to Lee Harvey Oswald by Jack Ruby two weeks before the assassination, thereby proving a link discounted by the Warren Commission. Her film of the assassination - taken facing the Grassy Knoll - was never returned to her by FBI agents.

Mary Anne Moolman

Dallas housewife from whose picture - taken within a sixth of a second of the fatal head shot - the Badgeman image has emerged. She says: "It is frightening that nobody has found it or cared to look for it. I'm talking about our federal agencies."

Gordon Arnold

A former marine who gives his first film interview. He has always believed there was no proof of his presence on the Grassy Knoll on the day of the assassination. His stories of experiencing a bullet whistling past his left ear and of encountering a figure dressed as a policeman immediately afterwards have always been dismissed - until now. He was 22 at the time and just out of military training camp. He wanted to take pictures of the motorcade from the railroad bridge but was turned away by a man claiming to be CIA. "I walked along the complete length of the fence running along the car park. I was lining up the frame to take my picture of the parade when I saw it was the President. I felt a shot come past my left ear. I fell down. To me, it seemed like a second shot was fired over my head. I was lying on the ground when a man in the uniform of a police officer came round, crying. The man kicked me and asked if I was taking pictures. I told him I was. I thought I'd let him have the film but not the camera because it was my mother's but I let him go ahead and have the film. He went back in the same direction. I went off in another. Three days later I was

WHO'S WHO - The InvestigatorsRobert Groden

Photo-analyst who gained unique access to the original Zapruder footage of the assassination and spent 12 years working on it secretly.

Gary Mack

Assassination researcher who was the first to isolate the 'Badgeman' image. "It looked like a blot then I suddenly started to see ears, eyes, forehead and hair. The image started to make sense to me."

Jack White

Picture rescarcher who has his own photo lab in Fort Worth. He worked painstakingly on photographic analysis of the quarter-inch area of the picture that contained the Badgeman image. "Attempts to enhance it have been difficult over the years."

Steve Rivele

Writer who has spent four years trying to track down the killers of President Kennedy. Eighteen months of that period was spent trying to trace Michel - the man who Christian David said would verify David's information. This is the first time Steve's remarkable story has been revealed to the world.

NIGEL TURNER - Producer

Nigel Turner is not the sort of film-maker you would expect to find at the heart of one of the greatest murder mysteries of all time.

Yet it's precisely his quiet and tenacious English nature to calmly discuss and to inspire trust that has led him to the startling information contained in *The Man Who Killed Kennedy*.

He did not go looking for the last word in Kennedy exposés. And he was not carrying a fat cheque book.

"My work did not begin as an investigative documentary," he says. "Over the past 25 years, the events of the day have been analysed by professional and amateur researchers and critics. My approach was rather to draw out of all the research what one thought were the most important themes.

"I spent a lot of time building up relationships with people," adds Nigel, who spent one year of his three-year investigation based in Dallas. "I tried to gain their confidence. It helped being British. In Texas they have a great affection for us.

Both had "People like Gordon Arnold and Beverley Oliver, people who have not given interviews before, spoke to me because they wanted the real story to be known.

"The general feeling in America is that the truth about the assassination has not been told. People don't want to live an historical lie."

As well as gaining the confidence of eye-witnesses, Nigel uncovered remarkable new film coverage of the day's events.

He scoured the basements of TV stations in Texas and tracked down bystanders who were taking home movies of the Kennedy motorcade.

"Some of the best photographic coverage of the subject comes from amateurs," Nigel says.

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MEDICAL EVIDENCE - A Guide to Some of the Major Differences

The Men Who Killed Kennedy shows for the first time an autopsy picture which has been locked away for 25 years.

The picture reveals a small, single bullet wound in the back of the head. According to doctors who saw President Kennedy's injuries at Parkland Hospital, Dallas, there was a large hole in the right, back portion of the President's skull.

President Kennedy's body was placed in an ornamental bronze casket in Dallas and the autopsy doctor was brushed aside by Secret Service men.

The president's body arrived at Bethesda Naval Hospital, Washington, in "a cheap shipping casket" according to assistant medical technician Paul O'Connor.

The programme also reveals that the wrapping around the President's body had changed.

When the bandaging around the President's head was removed, Paul O'Connor remembers being shocked to find that the President "had no brains left." According to doctors at Dallas, between 75 - 80 per cent of the brain was still present.

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THE MURDER PLOT

According to Steve Rivele's evidence in *The Men Who Killed Kennedy*, the three assassins - Lucien Sarti, Sauveur Pironti and Roger Bocognani - were flown from Marseilles to Mexico City, where they spent three or four weeks at the home of a contact.

They were driven to the border at Brownsville, Texas, where they entered America on Italian passports. They were picked up and driven to Dallas and stayed in a 'safe house' to avoid hotel records. They took photos of Dealey Plaza and studied them, arranging for the 'crossfire' of three guns. Christian David told Steve Rivele that two assassins were placed in buildings 'behind Kennedy's limousine' - one high, one low, 'almost on the horizontal'. The third gunman, Lucien Sarti, was positioned on the Grassy Knoll behind a small picket fence from where he fired the shot that killed Kennedy.

The men escaped in the ensuing panic and, working on the theory that the worse thing to do was to flee the area immediately, they stayed at their 'safe houses' for 10 days. They were then flown to Montreal and back to Marseilles. According to Rivele, the assassins were paid in heroin. Pironti and Bocognani are still alive. Sarti was gunned down in Mexico in the 1970s.

Rivele adds that all the major players in the killing had connections with US intelligence agencies.

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and each year on November the 22nd an informal gathering on the grassy knoll of people sceptical of their government's conclusion.

MAN IN CROWD:

CU

...in memory and in honour of the events that took place here in November 1963. One moment please.

NARRATOR:

MAN ALONG CROWD

Until now the world has been denied the truth about the death of John F. Kennedy. New evidence that reveals the identity of his assassin and exposes the complex and sinister forces that brutally murdered the President of the United States twenty five years ago will be shown here for the first time.

MUSIC: 'Hail to the Chief'
Arr: Graham de Wilde
Pub: KPM
KPM 1273

WS BREAKFAST/IN FORT WORTH
C/RIGHT: ALYEA DUR: 0.04

JFK ARRIVING AT BREAKFAST
C/RIGHT: ROY COOPER DUR: 0.07

SHOT OF CHOIR
C/RIGHT: KTVT-TV, FORT WORTH
DUR: 0.03

SHOT WOMEN APPLAUDING
C/RIGHT: ROY COOPER
DUR: 0.01

CU JFK AT MICROPHONE
C/RIGHT: ALYEA DUR: 0.06

CONNALLY WITH MEN APPLAUDING
C/RIGHT: ROY COOPER DUR: 0.02

JFK & MRS KENNEDY SITTING AT TABLE
C/RIGHT ALYEA DUR: 0.05

JFK & MRS KENNEDY SEATED DURING BREAKFAST

MUSIC: 'THE EYES OF TEXAS' DUR: 0.27
TRAD.
President Kennedy's last day/began at a Chamber of Commerce breakfast in Fort Worth in his entourage were Vice President Lyndon Johnson, and the Governor of Texas, John Connally.

JOHN CONNALLY (V/O)
Basically his purpose for the visit to Texas, it was not just to Dallas, was to raise money for himself and for the Democratic party and also

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JFK RECEIVING HAT dur: .09 / Couldn't let you leave Fort Worth without
C/RIGHT: KTVT-TV, FORT WORTH some protection against the rain/ (APPLAUSE)

Men applauding dur: .02 /
C/RIGHT: ROY COOPER KENNEDY:

JFK RECEIVING HAT/WS HALL / I'll put it on in the White House on Monday,
C/RIGHT: KTVT-TV, FORT WORTH if you'll come up there you ought to chance
DUR: .09 to see it then.

NARRATOR:

JFK & MRS KENNEDY BOARDING PLANE / His second engagement of the day was a luncheon
C/RIGHT: ROY COOPER in Dallas, a six minute flight away on Air Force
DUR: .19 One.

Music: 'America the beautiful'
Arr: Graham de Wilde
Pub: KPM
KPM 1273
Dur: 0.37

JOHN CONNALLY:

JFK ARRIVING AT LOVEFIELD, DALLAS / From the dark overcast, drizzling rain of
C/RIGHT: JFK LIBRARY (ATKINS) Fort Worth to the bright sunshine when we
DUR: 0.21 landed at Lovefield in Dallas it promised to
be an absolutely spectacular day.
For the President for the Vice President, for
me, I was Governor of the State. Mrs Connally
and I rode in the car with the President and Mrs

MOTORCADE THROUGH DALLAS / Kennedy, we got a very warm reception, schools
C/RIGHT: DALLAS CINEMA ASSOCIATES had turned out the school children were lining
(D.C.A.) DUR: .03

CROWD ALONG ROUTE / the street by the thousand and they were applauding
C/RIGHT: JFK LIBRARY (ATKINS)
DUR: .02 and there was a very beautiful

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NARRATOR:

Two cars back from Presidential limousine was Senator Ralph Yarborough with Lyndon and Ladybird Johnson.

RALPH YARBOROUGH:

As we approached the city and then finally turned down Main Street toward the Trinity River the crowd increased as we got to the heart of Dallas and it was one of the most enthusiastic crowds I saw in any city we ran

CROWD ALONG MOTORCADE

C/RIGHT: JFK LIBRARY (ATKINS)
DUR: 0.06

in Texas on that tour that's on the sidewalks now if you looked up in the upper storeys I never

MCU RALPH YARBOROUGH

saw a single smile in any window I looked at some looked down, some looked like with dislike on their faces and I became somewhat concerned

MOTORCADE

C/RIGHT: D.C.A.
DUR: 0.13

from that, all those upper floors I saw no friendly faces. We approached Dealey Plaza and I had a feeling of relief going past the court house and saw that open country and I'd gotten a little

MOTORCADE CONTINUES

C/RIGHT: WORLDWIDE TV NEWS
DUR: 0.14

uneasy from the looks of people in some of those upper storeys and thought what if somebody threw a flowerpot down on the top of Mrs Kennedy or the President.

JOHN CONNALLY:

Nellie turned to the President and said Mr President you can't say now that they don't love you

and then within a matter of a

SHOT DEALEY PLAZA

C/RIGHT: D.C.A.
DUR: 0.03

JOHN CONNALLY (CONT):

out to the Trade Mart/where the luncheon was being held and that's when the shots occurred.

TV JOHN CONNALLY

CONNALLY IN CAR AS SHOTS FIRED

C/RIGHT: ZAPRUDE (GRODEN)
DUR: 0.10

Um. I heard what I thought was a rifle shot /

I immediately reacted by turning to look over my right shoulder because that's where the

CU CONNALLY

sound came from. I didn't see anything out of

the ordinary and was in the process of turning

to look over my left shoulder/when I felt a blow

CONNALLY BEING SHOT

C/RIGHT: ZAPRUDE (GRODEN)
DUR: 0.10

in the middle of my back as if someone had hit

me with a doubled up fist. About like that.

Music: 'Drone no 2'
Comp: Harry Forbes
Pub: Kanda Mus
PML 53
Dur: 0.23

The blow was of such force that it bent me over

and I immediately saw that I was covered with

blood and I knew I'd been hit and I said Oh my

God they're gonna kill us all./ I heard another

CU JOHN CONNALLY

shot that was a loud shot almost like that and

immediately I saw blood and brain tissue all over

JFK BEING SHOT

C/RIGHT: ZAPRUDE (GRODEN)
DUR: 0.16

the back of the limousine./ I knew then that the

President had been fatally hit. because Mrs Kennedy

Music: 'Laser Shots'
Comp: Paul Kass
Pub: Kanda Mus
PML 145
Dur: 0.11

then, I heard her say "My God, I've got his brains

in my hand."

MOTORCADE IMMED. AFTER SHOTS

C/RIGHT: WORLDWIDE TV NEWS
DUR: 0.09

RALPH YARBOROUGH:

The Secret Service in the car in front of us

kind of casually looked around, looked up at the

back of them and rather slow to react, and we

Music: 'Call from the
Deep 1'
Comp: Artus/Kass
Pub: Kanda Mus
PML 22
Dur: 1.06

went under the underpass and as we came up on

the other side I could see the President's car

US CHAOS AFTER SHOOTING

and there was Hill whom I knew as the Secret

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RALPH YARBOROUGH (CONT):

He was lying across the back to hang on his arm over in there so he could hang on at that high speed, his face turned back towards us, just writhed in agony and beating with his hand on there, like a terrible thing has happened, I knew then that Kennedy

CU RALPH YARBOROUGH

SHOT OF PRESIDENTIAL LIMO
SPEEDING ALONG FREEWAY
AFTER THE SHOOTING

C/RIGHT: D.C.A. DUR: .02½

FXT. PARKLAND HOSPITAL, DALLS /
PRESIDENT'S CAR ARRIVES

C/RIGHT: JFK LIBRARY (ATKINS)
DUR: 0.16

had been shot. / In several minutes we came to Parkland hospital and the Secret Service immediately jumped out the minute Johnson was there - they practically pulled him out and formed a cordon around him, four or five and one of them said Mr. President, I knew then that Kennedy was dead, and I walked up to the car where Mrs Kennedy was still there on the back seat, just lying there with her head bowed over covering her husbands head his blood running down her leg and bile on her clothes and twice saying "They've murdered my husband, they've murdered my husband." It was the most tragic sight of my life. /

CU RALPH YARBOROUGH

YARBOROUGH OUTSIDE PARKLAND

C/RIGHT: JFK LIBRARY (ATKINS)
DUR: 0.09½

NARRATOR:

While the Senator wept for his President inside Parkland Hospital doctors battle to

SHOT TRAUMA ROOM, PARKLAND HOSP.

C/RIGHT: KXAS, FORT WORTH
DUR: 0.04

recusitate him in Trauma Room One. /

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DR. ROBERT McCELLAND:

MS DR. ROBERT McCELLAND:

My most vivid impression of the entire agitated scene, was that his head had been almost destroyed, the face was intact very swollen and it was obvious that he had had a massive wound to his head.

DR. PAUL PETERS:

MS DR. PAUL PETERS

We decided that the President was dead and Dr. Clark the chairman of Neurosurgery had come in in the meantime and he had walked up to the head of the patient and looked inside at the wound and shook his head.

ANNOUNCEMENT OF PRESIDENT'S DEATH /

C/RIGHT: JFK LIBRARY (ATKINS)
DUR: 0.23

President John F Kennedy died at approximately one o'clock Central Standard time today here in Dallas, he died of a gunshot wound in the brain. Doctor Berkley told me that it was a simple matter of a bullet right through the head.

Music: 'Deadly Nightshade 1'
Comp: Brian Bennett
Pub: Music House
MHD 2
Dur: 1.26

NARRATOR:

AMBULANCE LEAVING PARKLAND HOSP. /

C/RIGHT: KXAS, FORT WORTH
DUR: 0.13

On duty at Parkland throughout these events was Aubrey Rike an ambulance driver for the O'Neal funeral home. He was approached by the Secret Service.

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AUBREY RIKE:

CU AUBREY RIKE

They told us to go into the trauma room and prepare the President to be moved. He had his head wrapped in sheets erm, I, you know, at the time didn't know where he had been shot or...what, you know, and we was all very sad, you know, everybody was choking back tears..but er...

DR. PAUL PETERS

MCU DR. PAUL PETERS

Doctor Earl Rose was a Forensic Pathologist, well trained in medical legal autopsies and he appeared at Trauma One and said this is a homicide in Dallas County and I will do the autopsy on President Kennedy. In the meantime a casket had been acquired and the President's body had been placed in it and he was informed by the Secret Service that if he didn't get out of the way he would be run over by the casket as they were leaving. This was the President of the United States and they were taking him back to Washington.

EXT. PARKLAND AS BODY LEAVES

C/RIGHT: ROY COOPER
DUR: 0.09

AUBREY RIKE:

There was a lot of cursing going on, I was embarrassed, especially for Mrs Kennedy because she was standing right behind us.-/

MS AUBREY RIKE

AUBREY HIKE CONT'D/..

Music: 'Cobra'
Comp: Brian Bennett
Pub: Music House
MHD2
Dur: 0.26

/ It was a terrifying type thing, it's hard to believe, you know, that grown people could be so childish about things and everyone trying to take over.

AMBULANCE TAKING PRESIDENT'S BODY TO AIRPORT

C/RIGHT: ROY COOPER
DUR: 0.16

NARRATOR:

Vice President Johnson had already left for the airport shortly to be followed by Jackie Kennedy with her husband's body. The casket was manhandled up the steps of Air Force One.

COFFIN LOADED ONTO AIR FORCE ONE AT LOVEFIELD
DUR: 0.03

C/RIGHT: KXAS, FORT WORTH

Minutes later, Johnson was sworn in as the new President. Barely three hours after arriving

111 JOHNSON SWORN IN AS PRESIDENT

C/RIGHT: JFK LIBRARY (UNIVERSAL)
DUR: 0.08

in Dallas the plane left for Washington.

AIR FORCE 1 LEAVING LOVEFIELD
C/RIGHT: ROY COOPER DUR: .08

SHOT OF CHAOS IN DEALY PLAZA AFTER SHOOTING DUR: .04

C/RIGHT: KXAS, FORT WORTH

In Dealey Plaza in the chaos immediately after the shooting there had been confusion about where the shots had come from. Over fifty known eyewitnesses believed there was a gunman up on

L/A TEXAS BOOK DEPOSITORY

C/RIGHT: ROY COOPER DUR: .02

the grassy knoll but the police quickly focused their attention on the Book Depository.

SHOTS POLICE SEARCHING DEPOSITORY

C/RIGHT: ALYEA DUR: .18

The police were in the building within ninety seconds. In the south east corner of the sixth floor three spent cartridges were found lying closely together against the wall, near a half opened window that overlooked the motorcade route. Later a rifle was found on the same floor by Deputy Sheriff Eugene Boone.

Music: 'Lost World 3'
Comp: Keith Mansfield
Pub: Bruton Mus
BRM 3
Dur: 1.32

H/S DEALY PLAZA FROM 6TH FLOOR WINDOW OF BOOK DEPOSITORY

C/RIGHT: KXAS, FORT WORTH
DUR: 0.05

EUGENE BOONE:

MS. EUGENE BOONE

In the far corner, the stairwell you could not see this corner of the building at all, from the stairwell that's where I found the rifle over in the north west corner of the building. There were two rows of books, the outside row was two/cases high as I looked in the crevice I saw the rifle in there.

Z.T. TO CORNER OF BUILDING

SHOT POLICE DISCOVERING RIFLE

C/RIGHT: ALYEA
DUR: 0.24

NARRATOR:

It was an Italian Mannlicher-Carcano of World War Two vintage, worn and rusty and with a misaligned scope. Despite intense efforts over a three day period the Dallas Police and the FBI were only able to find Oswald's smudged palm print on the rifle after his death.

SHOT POLICE CARS UP & PAST
POLICE IN OAK CLIFF
POLICE EXAMINING PATROL CAR FOR
FINGER PRINTS

C/RIGHT: SHERMAN GRINBERG (ABC)
DUR: 0.21

Forty five minutes after the assassination a police patrolman J.D. Tippit was shot dead in the Oak Cliff area of Dallas, three miles from downtown. Squad cars swiftly converged/

EXT EST. SHOT TEXAS THEATRE

on the Texas Theatre a mile from the scene of the shooting a man behaving suspiciously had slipped inside without paying and disappeared into the upper balcony, one of the first police officers on the scene was Paul Bentley.

WS INT. THEATRE FOYER

WS PAUL BENTLEY SEATED IN
THEATRE

PAUL BENTLEY:

I came down from the balcony and entered the theatre from this door right here. Oswald was sitting in this chair and just as I entered he jumped up 'cos Macdonald came up in front of him, Officer Macdonald. He immediately pulled a gun from his waist, as I saw him pull

CU PAUL BENTLEY

a pistol I dove over the seats and struggled came down on the side of Oswald, or the suspect, struggling with him, scraped his forehead with

WS A/B

the bottom of this ring. I had some of the skin from his forehead under the ring when I got to the City Hall.

BOB CARROLL:

CU BOB CARROLL

I didn't shoot him because at that time other officers had converged and I was afraid if I did miss I might hit another officer. It seemed like a hundred years before I could get that gun out of his hand and get it into my belt and then after I got the pistol away from him I let my pistol go back into the holster and then I popped him one at the side of his head.

SHOT POLICE CARS DRIVING
FROM TEXAS THEATRE WITH OSWALD
C/RIGHT: SHERMAN GRINBERG (ABC)
DUR: 0.14

Music: 'Introsca No 2'
Comp: Paul Kass
Pub: Kenda Mud
PML 145
DUR: 0.56

SHOT OSWALD IN DALLAS POLICE
STATION DUR: 0.10
C/RIGHT: KXAS, FORT WORTH

The way he acted you'd think he'd been arrested for perhaps a traffic ticket because he never had the usual symptoms of nervousness like breaking out in a sweat or shaking or anything like that, he was just just a real cool individual and you'd never think just by looking at him that he was the one that was going to be

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BOB CARROL (CONT):

accused of killing the President and
Officer Tippit.

SHOT OF OSWALD LED
ALONG CORRIDOR IN
POLICE STATION

C/RIGHT: KTVT-TV
DUR: 0.10

NARRATOR:

Oswald the enigmatic ex-marine who briefly
defected to Russia and was working at the
Book Depository on the day of the assassination
claimed he was in the second floor lunchroom
at the time of the shooting. The first to
interrogate him was Gus Rose.

OSWALD IS LED INTO
INTERROGATION ROOM
DUR: 0.06
C/RIGHT: ROY COOPER

GUS ROSE:

I looked up and I saw some officers bringing
a man in who was handcuffed and when I asked
them what they had one of the officers told me
that they had the man here who had killed Officer
Tippit and I er took the handcuffs off of Oswald
and asked him who he was, he refused to tell me
so I searched him and in his pocket he had a
wallet and in the wallet was two pieces of
identification. One card said Lee Oswald the
other said Alex Heidel. When I asked him who
that was or which one of these he was why he
became belligerent and something to the effect he
said you're the cop you figure it out.

CU GUS ROSE

LEE HARVEY OSWALD:

CU OSWALD WITH POLICE
C/RIGHT: JERRY STOUGHTON
DUR: 0.06

/ I didn't shoot anybody sir, I haven't been told what I'm here for.

REPORTER:

Do you have a lawyer?

LEE HARVEY OSWALD

No sir I don't - I've just been....

GUS ROSE:

CU GUS ROSE

/ I had the strong impression that he was stalling, he was really stalling for time. I felt like that as some point he would talk that he would confess or make some sort of a statement and he seemed to be waiting for something, I couldn't tell what for but I got the impression he was waiting for something.

GERALD HILL:

SHOT GERALD HILL & REPORTERS
C/RIGHT: JERRY STOUGHTON
DUR: 0.06

/ A gun was fired onetime by the suspect but luckily it missed.

PAUL BENTLEY:

PAUL BENTLEY & REPORTERS
C/RIGHT: KXAS, FORT WORTH
DUR: 0.05

/ He fought with us like a wildman.

REPORTER:

Is there any doubt in your mind that Oswald is the man who killed the President?

CU JESSE CURRY

/ POLICE CHIEF JESSE CURRY:

WS OSWALD AT PRESS CONF. /

C/RIGHT: ROY COOPER
DUR: 0.12

NARRATOR:

From the moment of his arrest Oswald was presumed guilty and portrayed to the world as a lone nut assassin but he vehemently protested his innocence at every opportunity.

CU OSWALD AT PRESS CONF. /

C/RIGHT: ITN
DUR: 0.43

LEE HARVEY OSWALD

/...what this situation is about, nobody has told me anything.....accused of murdering a policeman I know nothing more than that and I do request for someone to come forward to give me a legal assistance.

PRESS:

Did you kill the President?

LEE HARVEY OSWALD:

No I've not been charged with that, in fact nobody has said that to me yet, the first thing I heard about it was when the newspaper reporters in the hall asked me that question.

VOICE:

You have been charged.....

NARRATOR:

Visibly shaken by this news, Oswald was to be interrogated for a further thirty six hours

WS OSWALD & PRESS
C/RIGHT: ROY COOPER
DUR: 0.04

LEE HARVEY OSWALD:

A policeman hit me.

NARRATOR:

before his transfer to the county jail.

2S JESSE CURRY/REPORTER
C/RIGHT: KXAS, FORT WORTH
DUR: 0.13

PRESS:

Do you regard the county jail as a more secure place to house the prisoner is that why you're transferring him from the city jail?

POLICE CHIEF JESSE CURRY:

INT. DALLAS POLICE STATION,
OSWALD BEING LED OUT OF
LIFT FOR TRANSFER TO JAIL
C/RIGHT: SHERMAN GRINBERG
DUR: 0.19

It's customary after a man is filed on that he be transferred, we only keep him in our jail until he is filed on. Necessary precautions will be taken of course, but I don't think the people will try to take the prisoner away from us.

NARRATOR:

On the Sunday morning, Oswald was escorted through the basement of police headquarters by detectives Jim Leavelle and L.C. Graves.

L.C. GRAVES:

Jim Leavelle and myself and Oswald stepped off the elevator, walked a few steps and waited /

CU L.C. GRAVES

'till we got the all clear signal to go on out to

L.C. GRAVES

where the car was supposed to be parked waiting for us.

JIM LEAVELLE:

CU JIM LEAVELLE & P.O.

The car was not in place consequently when I walked out I was looking to my right where the car was being backed into position but it wasn't quite where it ought to be. I could see this crowd of people to my left which included police officers and news reporters, cameramen and so forth. I saw Ruby in this crowd to my left and he was standing in the front with the pistol in his hand down at his side.

CU JIM LEAVELLE

L.C. GRAVES:

CU L.C. GRAVES

I caught him out of the corner of my eye and then I started of course getting loose from Oswald where I could grab the gun, but before I could grab the gun he had already gotten one shot off so I grabbed his wrist and the gun simultaneously and just spun around with him.

TV REPORTER:

OSWALD IS SHOT

C/RIGHT: KXAS, FORT WORTH
DUR: 0.13

There's Lee Oswald - he's been shot, a shot rang out, there's confusion here.....

L.C. GRAVES:

CU L.C. GRAVES

Had I not got that gun he may in the excitement have shot off some more rounds because he was still squeezing on that trigger in an attempt

L.C. GRAVES:

OSWALD ON STRETCHER
C/RIGHT: SHERMAN GRINBERG
DUR: 0.04

to shoot that pistol again./

AMBULANCE DRIVES AWAY /

C/RIGHT: KXAS, FORT WORTH
DUR: 0.10 1/2

Music: 'Lost World 3'
Comp: Keith Mansfield
Pub: Bruton Mus
BRM 3
Dur: 0.40

I think Oswald really died just a short distance from the hospital because he stretched out every muscle in him tight/ and he just said - uahh, and then he went totally limp and as far as I know he didn't make any move or sound after that. /

CU L.C. GRAVES

AMBULANCE ARRIVES AT PARKLAND HOSP,
OSWALD CARRIED OFF

C/RIGHT: JFK LIBRARY (UNIVERSAL)
DUR: 0.07 1/2

HOSPITAL SPOKESMAN:

Mr Oswald died at 1.07 our time in the operating room of the gunshot wounds which he received.

ANNOUNCEMENT OF OSWALD'S DEATH /

C/RIGHT: KXAS, FORT WORTH
DUR: 0.09

NARRATOR:

By the Monday evening both Oswald and Kennedy had been buried and the inquests begun. All investigations focused on the lone gunman theory. Within two weeks a detailed FBI report declared the guilt of Lee Harvey Oswald. Secret Service re-enactments supported their conclusions.

SHOTS IN REAR VIEW OF SECRET SERVICE RE ENACTMENT

C/RIGHT KXAS

In March the following year sentence was passed on Jack Ruby.

SHOT OF RUBY AT POLICE STATION

C/RIGHT: KXAS

JUDGE:

We the jury find the defendant guilty of murder with malice as charges in the indictment and assess his punishment as death....

SHOT COURTROOM

C/RIGHT: KXAS

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OV'S DEALLEY PLAZA
C/RIGHT: KXAS

Music: 'momentum'
Comp: Nick Milner
Pub: Kanda Mus
PML 22
Dur: 0.48

NARRATOR:

Meanwhile the Warren Commission charged by President Johnson to find the truth operated almost entirely in secret. Based in Washington the commissioners finally came to Dallas, their spokesman was former CIA Director Allen Dulles.

REPORTER:

Are you convinced that he was shot from the school book depository?

SHOT OF ALLEN DULLES /
C/RIGHT: KXAS

ALLEN DULLES:

Well I think we'd better leave all that, you know, the evidence, the report will cover all that and we'll get into that, but that question might lead to a lot more and er...

NARRATOR:

WARREN COMMISSIONERS DRIVING /
OUT OF POLICE STATION, DALLAS /
C/RIGHT: KXAS

TOTAL DUR: 1.24

Earl Warren, Chief Justice of the Supreme Court also came with commissioner Gerald Ford a future president. The prime purpose of their visit was to interview Jack Ruby who'd appealed against his sentence. A frightened man he claimed he could not talk freely in Dallas and begged eight times to be taken to Washington to testify. The commissioners left ignoring

JACK RUBY

C/RIGHT: KTVT-TV, FORT WORTH
DUR: 0.29

JACK RUBY:

The world will never know the true facts of what occurred, my motives. That people had so much to gain and had such an ulterior motive to put me in the position I'm in will never let the true facts come above board to the world.

REPORTER:

Are these people in very high positions, Jack?

JACK RUBY: Yes.

NARRATOR:

GV DEALEY PLAZA

Music: 'Lost World 1'
Comp: Keith Mansfield
Pub: Bruton Mus
BRM 3
Dur: 0.39

The Warren Report concluded that Lee Harvey Oswald acting alone, killed President Kennedy. Incarcerated in his cell overlooking Dealey Plaza for another two and a half years Jack Ruby suddenly contracted cancer and died at Parkland Hospital. With his silence permanently guaranteed, Ruby's body was flown to Chicago, the place of his birth, for burial.

SHOT RUBY'S BODY LEAVING
PARKLAND HOSPITAL, DALLAS
AND THEN BEING LOADED ONTO
PLANE DUR: 0.14

C/RIGHT: KXAS, FORT WORTH

Until now the world has been asked to accept the Warren Commission's verdict on the death of John F Kennedy. New evidence that exposes the complex and sinister forces that brutally murdered the President of the United States twenty five years ago, will be shown here for the first time.

AERIAL SHOT OF DALLAS

THE MEN WHO KILLED KENNEDY

TITLE CAPTION

PART TWO

NARRATOR:

PULL OUT FROM MARILYN
TO WS DEALERY PLAZA

Music: 'Lost World 1'
Comp: Keith Mansfield
Pub: Bruton Mus
BRM 3
Dur: 0.31

PAN CAR R DOWN CENTRE LANE
OF ELM STREET

Secretary Marilyn Sitzman on the morning
of the assassination joined her boss Abraham
Zapruder, an enthusiastic home movie maker
on the grassy knoll, his film of the passing
motorcade. was to become the most detailed
and gruesome record of the President's death.

MARILYN SITZMAN

O/S MARILYN SITZMAN

We were looking around to see where would be
a good place to be and he looked here and he
said well standing up here would be a good

CU MARILYN SITZMAN

shot, but he said, I got vertigo and I can't
stand up there by myself would you stand
behind me and hold onto me, I said sure why
not. So he gets up here, I get up behind him

MLS MARILYN SITZMAN

and I'm holding on to him and he started filming
about, oh, just before they came round the corner
and we're filming, they're coming round the
corner, start coming down and they're you know
waving at everybody/ and then we heard what

MOTORCADE DOWN ELM STREET

C/RJGHT: ZAPRUDER (GKONEN)
DUR: 0.05

to me sounded like two firecrackers, - it was
starting to get a little confusing because you
could see things happening in the car and you
didn't quite get what was happening until they

CU MARILYN SITZMAN

MARTLYN SITZMAN (CONT):

hit Mr. Kennedy right in his head, we knew what happened.

FBI did not see them. Time did not buy the film. ~~see~~ only rights to it. Groden did not have the original (the first NARRATOR did this in the film) an 8mm copy, a 16mm one &

This harrowing footage after examination by the FBI was immediately purchased by the publishers Time/Life and locked away from public scrutiny were it not for photo analyst, Robert Groden who gained access to the original and worked on it secretly its real significance may have remained hidden for ever.

Slides of most frames could be seen at Nat. Arch - yes

WS GRODEN FAMILY WALKING THRU PARK

2S MR AND MRS GRODEN

WS FAMILY WALKING AWAY FROM CAM

ROBERT GRODEN:

We had been told that the President had been shot from behind from the Texas school book depository.

If that had happened he would have been thrown forward, the transfer of momentum of the bullet striking him in the rear of the head, but what we saw was the exact opposite. When he was struck he was thrown to the rear and to the left, indicating a shot from the grassy knoll. The knowledge that

JFK BEING SHOT IN HEAD
C/RIGHT: ZAPRUDER (GRODEN)
DUR: 0.06

CU ROBERT GRODEN

we have been lied to scared me. I felt if anybody knew what I knew then I'd be in a great deal of danger, so I didn't tell anybody. I quietly worked

MOTORCADE SEQUENCE TO PRESIDENT RECEIVING HEAD SHOT
C/RIGHT: ZAPRUDER
DUR: 0.28

on the film for years. The more evidence that I was able to develop in the film for instance the timing of the shots, when the first shot was fired, which was a lot earlier than the Warren Commission

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ROBERT GRODEN (CONT):

- until the most frightening, horrifying physical aspects the nature of the wounds to the President's head which are visible in some frames after the headshot, much clearer than anything the public has been allowed to see, living with that became a horror. Trying to keep that, afraid of being discovered that I knew that, that's what frightened me the most.

CU ROBERT GRODEN

NARRATOR:

The Warren Commission ignored the film evidence of a shot from the front. They were also selective in their choice of eye witness testimony, two members of the Willis family told them of hearing shots fired from behind the President's car, however other vital evidence they tried to offer went unrecorded.

CU FLAG
PULL OUT TO EXT. EST SHOT HOUSE

3S WILLIS FAMILY

PHIL WILLIS

The implication was persuasion, yes Ma'am, because all they wanted to know was three shots that probably came from the depository building, which I never have doubted. That's about all they wanted and that's about all that got into the Warren Commission that I heard three loud shots from the Texas depository.

CU PHIL WILLIS

2S LINDA AND MARTLYN WILLIS

CU PHIL WILLIS

- 2 4 -

MARILYN WILLIS:

CU MARILYN WILLIS

The head shot seemed to come from the right front it seemed to strike him here and his head went back and all of the brain matter went out the back of the head, it was like a red halo, a red circle with bright matter in the middle of it, it just went like that. It was a terrible time you cannot imagine seeing this, you knew it happened but you didn't want to believe it.

LINDA WILLIS:

MCU LINDA WILLIS

The particular head shot must have come from another direction beside behind him because the back of the head blew off and it doesn't make sense to be hit from the rear and still have your face intact so he must have been hit from another position, you know, possibly, you know in the front or over to the side I really don't know where, but the back of the head blew off.

PHIL WILLIS:

MCU PHIL WILLIS

So I'm very dead certain at least one shot include the one that took the President's skull off had to come from the right front and I'll stand by that to my death, over

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AERIAL SHOTS DALLAS

NARRATOR:

The doctors at Parkland Hospital who tended the President minutes after the assassination also saw a head wound compatible with a shot from the front.

DR PAUL PETERS:

MCU DR. PAUL PETERS

I could see that he had a large or about seven centimetre opening in the right occipital parietal area a considerable portion of the brain was missing there and on the occipital cortex, the back portion of the brain was lying down near the opening of the wound and blood was trickling out.

DR ROBERT McCLELLAND:

MCU DR. ROBERT McCLELLAND

Almost a fifth or perhaps or even a quarter of the right back part of the head in this area here had been blasted out along with probably most of the brain tissue in that area.

Music: 'Lost World 3'
Comp: Keith Mansfield
Pub: Bruton Mus
BRM 3
Dur: 0.39

Coffin unloaded at
Andrews Airforce base
Hearse drives away

C/RIGHT: JFK LIBRARY
DUR: .20

NARRATOR:

The President's body was flown in Air Force One directly from Dallas to Washington accompanied by Jackie Kennedy the ornamental bronze casket was unloaded at Andrews Air Force Base, apparently to be driven straight to the Naval Medical Centre at Bethesda for the official autopsy. It was here that Commanders Humes and Boswell with Colonel Finck were making their preparations

Tilt down hospital building

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S.I. to sign "Naval
Medical Centre" above
door

MCU PAUL O'CONNOR

PAUL O'CONNOR:

The morgue door burst open and six or seven men came carrying this casket in and set it on the floor next to the table, the autopsy table. As I remember, this casket was the type of casket that was a cheap shipping type of casket, what I mean by shipping casket is that it's not very ornamental casket, it's not very expensive or it's a very plain casket.

CU AUBREY RIKE

NARRATOR:

This is not the casket in which Al Rike placed the President's body at Parkland Hospital, Dallas.

AUBREY RIKE:

It was a er expensive bronze colour type, it was a bronze casket. One of the most expensive that we had in stock or it was a white satin lining inside the casket or we wrapped him in one of the sheets and er just placed him in the casket.

MCU AUBREY RIKE

PAUL O'CONNOR:

CU PAUL O'CONNOR

The casket was opened and inside was a slate grey rubber body bag with a zipper that ran from the head all the way down to the toes. It's the kind of body bag that you find people were carried out of a disaster in. We unzipped the body bag and inside was the body of the President. We put the body on the table he was nude, no clothes on, he had a white sheet

NARRATOR:

SHOT OF SIGN
"NAVAL MEDICAL COMMAND"

PAN TO WS BETHESDA HOSPITAL.

So between Parkland Hospital, Dallas and the autopsy in Washington the President's body had mysteriously been placed in another casket and also wrapped differently. Since the autopsy there's also been a major discrepancy in the description of the President's fatal head wound.

DR. ROBERT McCLELLAND:

MS DR McCLELLAND SKETCHING

It would be a jagged wound that involved the half of the right side of the back of the head. My initial impression was that it probably was an exit wound so it was a very large wound.

NARRATOR:

STILL: AUTOPSY PHOTO
C/RIGHT: NATIONAL ARCHIVES,
WASHINGTON

This is not what the official autopsy photographs show, hidden away for a quarter of a century and shown here for the first time they reveal the back of the head intact.

ROBERT GRODEN:

CU GRODEN

The autopsy photographs show a massive wound but it's in the right temporal area and into the parietal area which is behind and between the two. It is inconceivable to me that every single one of the witnesses who saw the President's head could be wrong and specifically wrong about this particular wound. They describe an unvalsed exploded open wound in the rear of the head.

ROBERT GRODEN (CONT):

photographs have been faked.

PAUL O'CONNOR:

CU PAUL O'CONNOR

STILL: AUTOPSY PHOTO

C/RIGHT: NAT. ARCHIVES,
WASHINGTON

CU PAUL O'CONNOR

STILL: AUTOPSY PHOTO

C/RIGHT: NAT ARCHIVES,
WASHINGTON

When I first saw the pictures of the President's body's so called wounds what really struck me was that, especially the head wounds, they showed a nice little, neat, round bullet hole in the back of his head, well actually what I saw was the whole side of his head blown off. It was gone. / I don't know where those things came from but they're totally wrong, every one of them.

ROBERT GRODEN:

CU ROBERT GRODEN

SHOT OF HOUSE ASSASINATIONS
COMMITTEE DUR: .08

C/RIGHT: VISNEWS

CU GRODEN

STILL: AUTOPSY PHOTO

C/RIGHT: NAT. ARCHIVES
WASHINGTON

In 1964 the Warren Commission dealt with this evidence by not looking at it, it was made available to them, they felt if they looked at it that they would have to deal with it and publish it so they didn't deal with it. In 1977 around that time frame the House Assassinations Committee had the photographs, what they did with it was even less, excusable, they had the photographs they had the questions that were brought to them about the photographs, they did not allow the Dallas doctors, the most important witnesses in this particular area of the evidence to even view them and the reason seems quite clear if they had the best eye witnesses looking at the photographs saying that's not the condition of the President's head then you not only have a

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ROBERT GRODEN (CONT):

a conspiracy to kill the President but absolute proof of the conspiracy to cover it up after the fact because the only people who had the photographs were the government. /

WS EXT, BETHESDA MEDICAL CTR

Music: 'Deadly Nightshade'
Comp: Brian Bennett
Pub: Music house
MHD2
Dur: 1.19

If somebody faked those photographs it was somebody within the government, someone who had access to those photographs.

NARRATOR:

C/S BETHESDA MEDICAL CENTRE

But there are further disturbing indications of manipulation of the medical evidence in the

TILT UP BETHESDA HOSPITAL BUILDING

hours prior to the autopsy at Bethesda.

Dallas doctor Robert McLelland.

DR. ROBERT McCLELLAND

CU DR. ROBERT McCLELLAND

I would estimate that about twenty per cent to twenty five per cent of the entire brain was missing.

PAUL O'CONNOR:

CU PAUL O'CONNOR

MCU PAUL O'CONNOR

My job in working with autopsies was to remove the brain. / What struck me was when we removed the sheet I looked down, I said my God, he didn't have any brains left, literally. I was just astounded by it, I think everybody else was too because there was just a gasp throughout the room. / There was no brain to be removed at all.

CV BETHESDA MEDICAL CENTRE

Z.I. TO DOORWAY OF MEDICAL
CENTRE

NARRATOR:

At any normal autopsy involving such gunshot wounds the brain would have been sectioned and the bullet tracts traced and all bullet fragments examined. This was not done.

L/S DR WECHT WALKING DOWN STREET

A vehement critic of the government's handling of the medical evidence, is also one of the world's leading forensic pathologists, Dr. Cyril Wecht.

DR. CYRIL WECHT:

MCU DR WECHT

If the brain was not sectioned then there could be no visualisation of its interior, it's as if it never existed. I am very, very suspicious and I do think that it could have been the height of a sinister conspiratorial activity in the post assassination cover up in this case to make sure that the brain was not examined in order to be able to disprove or at least to be able to withhold the attempts by other people, me and other critics, to prove that there was a second gunman firing from the right side because again you see that gets to the question of whether or not there was a conspiracy.

NARRATOR:

EXT. EST. SHOT HOUSE

Z.I. to window

Another long standing critic of the official version of events has pursued the truth through the Freedom of Information Act acquiring valuable documents which he believes prove a cover up at

HAROLD WEISBERG

HAROLD WEISBERG:

Lee Harvey Oswald was killed by Jack Ruby on Sunday the 24th November, Nicholas Kassenbach was the acting Attorney General and the Deputy Attorney General and he knew immediately that Oswald wasn't going to be tried they didn't have to put this evidence into court, so he takes a lawyers yellow memo pad and writes out in longhand / a memorandum to Bill Moyers that was the channel to Lyndon Johnson and in essence he says - we gotta convince the world that Oswald was a lone assassin and the evidence was such that he'd have been convicted had he gone to trial. This is before they collected any evidence this was Monday morning, the Monday after the assassination. /

KASSENBACH MEMO
C/RIGHT: NATIONAL ARCHIVES,
WASHINGTON
DUR: 0.17

INT DALLAS POLICE STATION

C/RIGHT: KXAS, FORT WORTH

NARRATOR:

The Dallas police were still collecting evidence and had to be stopped, after Oswald's death the FBI swiftly requisitioned all the physical evidence much to the chagrin of Police Chief Jesse Curry.

POLICE CHIEF JESSE CURRY:

CU POLICE CHIEF CURRY

C/RIGHT: KXAS, FORT WORTH

I had a request, I have it here, it says I request that you turn all of the evidence obtained in the investigation of Lee Oswald's assassination of the President over to me for taking to Washington.

HAROLD WEISBERG:

the beginning of a revolution? Those kind of things have to enter the thoughts of the people in authority in Washington. After a couple of days when everybody knew this wasn't happening then there's no excuse for the lying.

Music: 'Lost World ?'
Comp: Keith Mansfield
Pub: Bruton Mus
BRM 3
Dur: 0.23

NARRATOR:

WS INT. 6TH FLOOR TEXAS SCHOOL BOOK DEPOSITORY

The lie was that Oswald a poor shot fired his three bullets from the sixth floor window of the book depository in under seven seconds.

3 SHOTS CLOSER ON WINDOW

H/S DEALEY PLAZA

No expert marksman has ever achieved this feat.

TRAFFIC PASSING DOWN ELM ST TOWARDS UNDERPASS

The Warren Commission basing its findings on the earlier FBI report at first said two bullets had hit Kennedy, one in the back and one in the head and one bullet had hit Governor Connally. Their conclusions were thrown into disarray by eye witness James Tague.

JAMES TAGUE:

Z.I. TO WHERE TAGUE STOOD

I was standing right at the east end of the triple underpass on the sidewalk between Main and Commerce and when the first shot which I thought

STILL: TAGUE STANDING BY UNDERPASS.

C/RIGHT: UPI/BETTMAN

was a firecracker happened, then I heard two more I ducked behind the triple underpass and

MS JAMES TAGUE

actually did not see too much of what was going on

SHOT PRESIDENTIAL LIMO SPEEDING AWAY FROM SCENE OF SHOOTING

until I looked out and the Presidential limousine was going right by me under the underpass.

C/RIGHT: MARK BELL
DUR: 0.11

JAMES TAGUE (CONT):

MCU JAMES TAGUE

At that time Deputy Sheriff Buddy Walters said you have blood on your cheek, I reached up and there was a couple of drops of blood and at that time I remembered something had stung me during the shooting. He said where were you standing - we walked back and from about forty feet away we noticed a mark on the kerb a very fresh mark.

STILL: CU TAGUE'S CHEEK

C/RIGHT: ROBERT GRODEN

HAROLD WEISBERG:

MCU WEISBERG

The FBI sent some agents from Dallas and they filed a report that said there was no mark there, it must have been eradicated by the brushes used to sweep the streets, you know there'd be no streets left in the world if that happened but it was accepted, but this wasn't even in the street it was on the kerbstone, so of course, they couldn't get away with that so the Commission got after the FBI and they sent a photographic expert down and accompanied by Robert Kimberling who was the case agent in Dallas on the assassination they went, they got the pictures, they spoke to the photographers, they went exactly to where a point was and there it was except that it was a little bit different instead of a hole you can see the difference in colour you can see the difference in texture and I know because I've examined it at the archives. It's darker and smoother, instead of a bullet hole or a nick made by a bullet you've

SHOT MEN DIGGING UP
KERBSTONE

C/RIGHT: ITN
DUR: 0.17 1/2

MCU HAROLD WEISBERG

CU J EDGAR HOOVER
BUILDING SIGN

Full out to WS
FBI Building

Another angle FBI building

Pan R across building

MS JAMES TAGUE

SHOTS WARREN COMMISSIONERS

C/RIGHT: ITN
DUR: 0.18

HAROLD WEISBERG (CONT):

So they dig it up, they take it back to Washington, they go through this incredible charade of scraping samples off and making a spectorgraphic analysis of what they know is not the evidence, they don't give a damn about the fact that underneath it is something that could have been of consequence if it hadn't been covered over. They have no questions about why would somebody want to hide this when the President is killed and er then they destroyed the spectorgraphic plate when I asked for it, at least they say they did, and the courts had to produce it, they said it doesn't exist. The explanation, not under oath understand, just a possible explanation, they must have done it to save space - a thirty second of an inch in the worlds largest collection of files which the FBI has, and they're saving space with one thirty second of an inch - but they get away with this in court.

JAMES TAGUE:

They did not want a missed shot, it would not fit, so my testimony would prove that there was one missed shot that went over the limousine and hit the kerb beside where I was standing.

It did change the outcome of the Warren Report.

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NARRATOR:

So late in the day the Commission were left with only two bullets to cause all the wounds to both Kennedy and Connally and one of those bullets had to have injured both men. To explain this Arlen Specter, a counsellor to the Commission created the single bullet theory, known to critics as the magic bullet.

STILL: BULLET

C/NIGHT: NATIONAL ARCHIVES
WASHINGTON

DR. CYRIL WECHT:

The infamous magic bullet. We have that bullet exiting from President Kennedy's neck moving forward and leftward and downward it now stops in mid air it turns to the right, it comes back a full eighteen inches, stops again and slams into John Connally's back, it continues downward and it goes through his wrist and somehow they get that right wrist over to the left thigh. If you look at the Zapruder film, you'll see that in the individual frames that John Connally's right wrist is not near John Connally's left thigh. The significance of this, the importance

MCU DR. WECHT

PRESIDENTIAL CAR
AS SHOTS FIRED

C/RIGHT: ZAPRUDER (RHODEN)
DUR: 0,15

MCU DR. WECHT

cannon be exaggerated, it is impossible to overstate it, why? Because the single bullet theory is the sine qua non of the Warren Commission Report. It's not matter of how much weight and credibility do you give to it, it's a matter of whether or not you have a single bullet theory that permits you to conclude that there

DR. CYRIL WECHT (CONT):

was only one person firing, whether it was Oswald or anybody else in the world. If you don't have a single bullet theory then you cannot have a sole assassin and if you move to that point then you're into conspiracy by definition, and that's why it had to stop with Oswald as a sole assassin and that's why they come up with the single bullet theory. There's no question in my mind that that

SHOT WARREN COMMISSION IS
HANDLED OVER TO LYNDON JOHNSON

C/RIGHT: VISNEWS
DUR: 0.13 1/2

MCU DR. WECHT

twenty six volume set should be taken from the shelves of all the libraries where they now rest in the United States from non-fiction and placed in the fiction shelves along with Tom Sawyer, Huckleberry Finn and Gulliver's Travels, that's where they belong.

Music: 'Midnight Siren Blues'
Comp: Stefan Crossman/
Paul Jones
Pub: KPM KPM 1341
Dur: 0.33

NARRATOR:

GV RUBY'S BIRTHPLACE
C/RIGHT: KXAS, FORT WORTH

Straight out of the realms of cheap fiction Chicago's tough west side and the birth place of a notorious son. / Jack Ruby small time hoodlum

CU JACK RUBY
C/RIGHT: KXAS, FORT WORTH

and runner for Al Capone in the thirties based his life around gambling, narcotics and prostitution,

CU CAROUSEL CLUB SIGN
C/RIGHT: KXAS, FORT WORTH

his Carousel Club in Dallas was one in a long line of unsuccessful nightclubs where Ruby often played host to members of the Dallas police force

INT. RUBY'S CLUB
C/RIGHT: KXAS, FORT WORTH
TOTAL DUR 0.31 1/2

and the criminal underworld.

/ A fitness freak Ruby swam in this pool at his

WALKING SHOT AROUND
APARTMENT

NARRATOR (CONT):

assassination his phonecalls from the Carousel Club and this apartment to well connected mob figures increased ten and twenty fold. A pattern which had begun with the announcement in April of President Kennedy's intended visit to Dallas. A distinguished journalist who knew Ruby well was Seth Kantor.

SHOT DOWNTOWN DALLAS
THRU APARTMENT WINDOW

SETH KANTOR:

In the weeks immediately before the assassination of the President, unaccountably, Ruby had visits from some members of the underworld who he had not even seen in a period of something like twenty years./ In May of 1963 Ruby travelled to New

MCU SETH KANTOR

Orleans to negotiate for one or more strippers for his club and dealt with a man name Harold Tennenbam there, but New Orleans was and has continued to be controlled by a very powerful Mafia figure named Carlos Marcello.

NIGHT SHOTS NEW ORLEANS

SHOT OF CARLOS MARCELLO

C/RIGHT: VISNEWS
DUR: 0.13

NARRATOR:

Marcello a leading target of the Kennedy brothers war on crime had sworn vengeance against them.

NIGHT SHOTS NEW ORLEANS

His interests in Bourbon Street were first visited by Ruby in June 1963, ostensibly to recruit fresh

EXCERPT "NAUGHTY DALLAS"

C/RIGHT: BOB O'DONNELL
DUR: 0.25

flesh for his Carousel Club. This dancer at the Sho-bar known as Jada was signed up by Ruby but was she the cover for more serious underworld business.

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SETH KANTOR:

Ruby's connections with nightclub people in New Orleans meant that one way or another he was dealing with Marcello's associates. He had telephone contact and personal contact with various well known gunmen and thugs who regularly service the underworld in Chicago, Miami, Las Vegas, Houston and New Orleans.

NIGHT SHOTS NEW ORLEANSNARRATOR:

These underworld links were never investigated by the Warren Commission who found no evidence of a conspiracy. They also found no connection between Ruby and Oswald, interviewed for the first time former nightclub singer Beverley Oliver has finally broken her silence of twenty five years.

BEVERLEY OLIVER:

I purposely have waited this long, I've always felt very threatened, you know alot of folks that gave testimony are no longer around to give testimony any longer. I didn't want to become a statistic, I didn't want to be one of those people who shot myself in the back of the head with a shotgun. One night in particular, I recall about two weeks prior to the assassination being in the club. A parking lot separated his club the Carousel and the club that I worked at the

CU BEVERLEY OLIVERMCU BEVERLEY OLIVER

EXCERPT: "NAUGHTY DALLAS" /

DUR: 0.23

SCRIPT: BOB O'DONNELL.

BEVERLEY OLIVER:

from the Colony Club would go over to Jack's club and watch their show and in their show breaks they would come and watch our show. So I had trotted over there that night and was watching the show and there was a girl that danced there by the name of Jadda and she was sitting at

MCU BEBERLEY OLIVER

the table with Jack Ruby and another man and I went and sat down with them to have a drink, as

CU BEVERLEY OLIVER

I sat down at the table, Ruby introduced me to the man sitting there at the table with he and Jadda and he said Beverley this is my friend

RUBY SHOOTING OSWALD

C/RIGHT: C.B.S.
DUR: 0.13

Lee and after Jack Ruby went into the police station and killed Lee Harvey Oswald it was then that I realized that this was the man that I had met in the club two weeks prior to the

MCU BEVERLEY OLIVER

assassination of Kennedy, Lee Harvey Oswald and Jack Ruby were linked together and I don't know how and probably I never will but I know in my heart that man, Lee Harvey Oswald or the person that was shot in the basement of the police station was the man that was in the club two weeks prior to the assassination. As a matter of fact the next day Jadda gave an interview

CU BEVERLEY OLIVER

to the newspaper and she said the same thing that I'm saying to you now - that she met Oswald two weeks prior to the assassination of Kennedy, however unfortunate it is Jadda is dead, or so they tell me.

Music: 'Deadly Nightshade'
Comp: Brian Bennett
Pub: Music House
MHD 2
Dur: 1.07

RUBY AT POLICE PRESS CONF
PRIOR TO SHOOTING OSWALD

C/RIGHT: ROY COOPER
DJK: 0.16

NARRATOR:

Jack Ruby's close links with the Dallas police gave him easy access to their headquarters on the assassination weekend he was seen there several times, even correcting information about Oswald given out at a press conference. Was he stalking his prey?

L/A CU BILLY GRAMMER

Billy Grammer was a police communications officer on duty the night before Ruby killed Oswald.

L/S BILLY GRAMMER ON LAWN MOWER/

Around nine pm he received an urgent message from a caller who refused to identify himself.

BILLY GRAMMER:

CU BILLY GRAMMER

I thought I recognised the voice but at the same time I could not put a face or a name with the voice and as we talked he began telling me that we needed to change the plans on moving Oswald from the basement that he knew of the plans to make the move and if we did not make a change he - the statement he made precisely - was "We are going to kill him."

NARRATOR:

RUBY SHOOTING OSWALD

C/RIGHT: KXAS FORT WORTH
DUR: 0.27½

Billy Grammer reported the call, finished his shift and went home to bed. He was asleep when Ruby seen here on the edge of picture in his grey fedora prepared to move in for the kill.

TV REPORTER:

There is the prisoner - do you have anything to

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NARRATOR:

The first Billy Grammer knew of the slaying was the following morning when he switched on his television set.

BILLY GRAMMER:

CU BILLY GRAMMER

No sooner had I turned it on than they were telling that Jack Ruby had killed Oswald. Then I suddenly realised, knowing Jack Ruby the way I did, this was the man I was talking to on the 'phone last night. At that time I put the voice with the face and I knew within myself that Jack Ruby was the one who made that call to me the night before, and I think it was obvious because he knew me and I knew him and he called me by name over the telephone and seeing this and knowing what I knew and what he had said, to me it had to be Jack Ruby.

NARRATOR:

SHOT RUBY BEING LED BY POLICE /
IN DALLAS POLICE STATION
C/RIGHT: SHERMAN GRINBERG
DUR: 0.18

While his victim lay dying on the floor of the jail office, Ruby was dragged past him and taken up to Oswald's empty cell where he was interrogated by Don Archer.

DON ARCHER:

TRACK ALONG ROW OF
PRISON CELLS

His behaviour to begin with he was very hyper, he was sweating profusely, I could see his
down for

DON ARCHER (CONT):

cigarettes, I gave him a cigarette.

CU DON ARCHER

/ Finally, after about two hours had elapsed which would put it around one pm the head of the Secret Service came up and conferred with him and he told me that Oswald had in effect died and it should shock him 'cos it

WS CELL AREA, DALLAS
POLICE STATION

would mean the death penalty./ So I returned I said - Jack it looks like it's going to be the electric chair for you. Instead of being

CU DON ARCHER

shocked he/became calm, he quit sweating his heart slowed down, I asked him if he wanted a cigarette and he advised me that he didn't smoke. I was astonished that this was a complete difference

SHOT OF RUBY IN COURT

in behaviour from what I expected. /I would say

C/RIGHT: KXAS, FORT WORTH
DUR: 0.17

that his life had depended on him getting Oswald.

BILLY GRAMMER:

He made the statement "We are going to kill him." Which leads me to believe that this was not a spontaneous thing that happened on the spur of

MCU BILLY GRAMMER

the moment, that he was watching Oswald coming out of the door and all of a sudden he decided to shoot him. I do not believe that I think this was a planned event, with him being the man to do

SHOT RUBY WALKING ALONG
CORRIDOR

the shooting.

C/RIGHT: KXAS, FORT WORTH
DUR: 0.08

JACK RURY:

I told you earlier this morning, that I think it's a waste of time, that I have no change

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Music: 'Introscon No 2'
Comp: Paul Kass
Pub: Kanda Mus
PML 145
Dur: 1.19

NARRATOR:

Startling new evidence of a conspiracy
has emerged from a faded polaroid photograph
taken twenty five years ago by Dallas housewife

SHOT OF MARY STANDING
IN DEALEY PLAZA & 7,1.

CU CAMERA

Mary Ann Moorman./

G/S MARY MOORMAN TO GRASSY KNOLL/

Facing the grassy knoll she took her picture
of the President within one sixth of a second

CU SIDE ANGLE MARY LOOKING
THRU CAMERA

of the fatal head shot/ Horrified by the

CU CAMERA

experience Mary Ann was never to use the
camera again.

MARY ANN MOORMAN

Mine is a polaroid and I can only take one
every ten seconds and that was er it was
at that time when I took it.

SINGLE MARY MOORMAN GIVING
INTERVIEW
C/RIGHT: KXAS, FORT WORTH
DUR: 0.05

INTERVIEWER:

Did you know he was shot?

MARY ANN MOORMAN:

No I didn't I must have snapped it immediately
when he slumped 'cos in the picture that's the
way it.....she's there and he's slumped over.

STILL: MOORMAN PICTURE
C/RIGHT: UPI/BETTMAN

NARRATOR:

From the moment the President was hit until
today the terrible secret within Mary's picture
has remained hidden./

CU MARY ANN MOORMAN

MARY ANN KOOPMAN:

To me it's kind of frightening to think that it, that this could be and no-one has found it or cared to look for it, I'm talking about our Federal agencies. / That something could have been there all this time and no-one cared to do anything about it.

STILL: KOOPMAN PICTURE

C/RIGHT: UPI/BETTMAN

NARRATOR:

But someone has after the break we will reveal for the first time the man whose image has come from within/his picture and who fired the shot that killed the President of the United States.

CU BADGEMAN ENHANCEMENT

C/RIGHT: MACK & WHITE

CAPTION _____ /

END OF PART TWO

TITLE CAPTION: _____ /

THE MEN WHO KILLED KENNEDY.

MCU BEVERLEY OLIVER
AT MIC SINGING /

PART THREE

NARRATOR:

WS BEVERLEY OLIVER IN RECORDING
STUDIO /

Beverley Oliver, a former nightclub singer at the Colony Club believes she saw the man who killed the President.

Music: Amazing Grace
Traditional
Dur: 0.45

Tilt down from flag to Dealey Plaza

WS BEVERLEY OLIVER WALKING /

She was in Dealey Plaza on the morning of the assassination she carried with her a brand new movie camera to film the President as he passed by, for many years she remained unidentified and because of her distinctive headscarf was know simply as the "Baboushka Lady".

STILL: DEALEY PLAZA IMMED.
AFTER SHOOTING
C/RIGHT: WORLDWIDE TV NEWS

BEVERLEY OLIVER:

CU BEVERLEY OLIVER

When I first heard a noise I was not aware that that was a shot being fired and maybe perhaps that's why I continued to film because

BEVERLEY IN DEALEY PLAZA
IMMED AFTER SHOOTING
C/RIGHT: WTN DUR: 0.12

I thought it was a backfire, or a firecracker I mean, I wasn't used to being around guns I did not realise that those were shots until

CU BEVERLEY OLIVER

I saw in the frame of my camera President Kennedy's head come off, the back of his head, then I realised that that was a shot.

O/S BEVERLEY OLIVER Z.I.
TO PICKET FENCE AREA

I don't know how many I heard, I know where I thought the shots came from it was er the picket fence area around that large tree,

BEVERLEY OLIVER (CONT):

but in the picket fence area. There was a figure there and there was smoke there.

CU BEVERLEY OLIVER

I will always believe that the man that shot President Kennedy was standing somewhere in the picket fence area and no one will ever convince me any differently.

I know what I saw.

NARRATOR:

BEVERLEY WATCHING MOTORCADE
IMMED AFTER SHOOTING

C/RIGHT: WTN
DUR: 0.18

After the assassination Beverley was contacted at work by FBI agents who took her undeveloped film and promised to return it within ten days. She has not seen it since.

BEVERLEY OLIVER:

MCU BEVENLEY OLIVER

From the position that I was filming, I had the best shot of the assassination and probably the only one that had a real good shot of the grassy knoll and or there'd probably be a lot of unanswered questions answered if my film could be found.

NARRATOR:

BEVERLY/MARY MOORMAN
IMMED AFTER SHOOTING a/b

C/RIGHT: WTN
DUR: 0.11½

Fortunately a few feet to Beverley's left Mary Ann Moorman in the dark coat, took her picture a split second after the President had been fatally struck in the head. Although frequently examined by the FBI, her historic snapshot was too widely publicized too

CU MARY MOORMAN TAKING PHOTO

NARRATOR:

It's dramatic secret however has only recently been uncovered, after five years intensive study of the Moorman picture by two researchers in Texas, Jack White and Gary Mack there is at last convincing evidence of a gunman up on the grassy knoll.

DEALEY PLAZA

TO GARY MACK & JACK WHITE

MACK & WHITE

WS 2S TO GRASSY KNOLL

Z.I. TO PICKET FENCE

JACK WHITE:

This is the guy they call badgeman and it appears to me that from our study of it his waist is right at the top of the wooden fence.

NARRATOR:

Gary Mack was the first to isolate the image now known as "Badgeman".

GARY MACK:

What I was looking at, to a lot of people might have just been like looking at an ink blot or something, and all of a sudden I started to see eyes and ears and forehead and hair and little by little the pieces of this image started to make sense to me, er and that's when I first called Jack and with his photographic work doing the blow ups we could see more and more and more detail. At one point we realised that this fellow was probably wearing a police uniform or some type of uniform that was close enough to what the Dallas police were wearing so that he could pass as a

STILL: BADGEMAN ENHANCEMENT

C/RIGHT: MACK & WHITE

2S MACK & WHITE

Z.I. TO GARY MACK

Music: 'Introduction No 2'
Comp: Paul Kass
Pub: Kanda Mus
PML 145
Dur: 0.44

STILL: BADGEMAN ENHANCEMENT

Z.I.
C/RIGHT: MACK & WHITE

that was the

MARY MACK (CONT):

STILL: BADGEMAN ENHANCEMENT /

C/RIGHT: MACK & WHITE

Z.I. ON STILL

plan, a police officer in that location away from where people were watching. If anyone did see him they wouldn't think anything about it because there were police in that area although no where near where we see this guy. So this guy was an imposter and I got chills then because that was the realization that this was a very cleverly well thought out plan.

JACK WHITE:

CU JACK WHITE /

You have to keep in mind that the Mary Moorman picture is about this size and the area that we're dealing with is about a quarter inch

STILL: MOORMAN PICTURE

C/RIGHT: UPI/BETTMAN

square, so the area that badgeman appears in is very tiny and that's why the attempt to enhance it photographically have been very difficult over the years.

NARRATOR:

SHOT GORDON ARNOLD
WALKING THRU CAR PARK

This small area was the scene of an extraordinary encounter. Behind the picket fence there is a car park and in 1963 Gordon Arnold was a twenty two year old serviceman, just out of training camp and en route to a posting in Alaska. This is his first film interview.

GORDON ARNOLD:WS GORDON ARNOLD AT FENCE

On that particular morning, what happened was I came downtown and I thought there was going to be a parade, so what I did was I parked my vehicle back here in this parking lot and I intentionally walked to this particular corner because I wanted to take a picture of the

SHOT OF RAILROAD BRIDGEGORDON ARNOLD SITTING ON FENCE

~~parade off of the railroad bridge.~~ Well, this is about as far as I got because what happened is when I got my leg to about this position a man came around the corner off the bridge had a suit on and he turned around and he told me that I wasn't going to be there and I guess I was younger and more spunky at that time and I told him you and who else is going to keep me off the bridge and he pulled out identification card and he said I'm with the CIA and I said well that's enough muscle, I'll leave. So I turned around and brought my leg back over like this. I walked down the fence line here about halfway and I was looking over the fence to see if I could get a good shot of the parade and he came back up and he told me, he says, I told you to get out of this area and I said okay, so I walked the complete length of the fence got around on the other side, that's when I started to line up my frame so that I could take a picture of the parade. I had been panning shots through here so that I could get whatever was going to come down the street, and I saw that it was the President

CU 6TH FLOOR WINDOW OF BOOK
DEPOSITOR AND PULL OUT
TO FIND GORDON ARNOLD ON
THE GRASSY KNOLL.

SHOT GORDON TAKING PANNING
SHOT WITH HIS CAMERA

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GORDON ARNOLD (CONT):

MS GORDON ARNOLD

of the United States. As I was panning round in this direction just as I got to about this position a shot came right past my left ear and that meant it would have had to come from this direction and that's when I fell down and to me it seemed like a second shot was at least fired over my head, there was a bunch of report going on in this particular area at that time and what happened was that while I was laying on the ground it seemed like a gentleman came from this particular direction I thought it was a police officer because he

CU GORDON ARNOLD

had the uniform of a police officer but he didn't wear a hat and he had dirty hands. But it didn't really matter much at that time because with him crying like he was and with him shaking when he had the weapon in his hand I think I'd have given him almost anything except the camera, because that was my mother's. And literally what the

CU CAMERA

man did was kick me and ask me if I was taking

CU GORDON ARNOLD

a picture. I told him that I was and when I looked at the weapon, it was about that big around and I decided that I'd let him go ahead and have the film. I gave it to him and then he went back off in this direction. I went off in this direction and three days later I was in Alaska and I didn't come back to the United States for about eighteen months.

GARY MACK:

CU GARY MACK

We spent a lot of time studying the picture and looking at little details and I guess in the back of our minds was a story that had

PAN WITH TRAFFIC THROUGH
DEALEY PLAZA

come out four years earlier by a man named Gordon Arnold who claimed to be a witness to the assassination and claimed to have been

2.1. TO GORDON ARNOLD
STANDING BY PICKET FENCE

standing up by the fence and there was a light blob of something very close to where the badgeman was and we weren't sure what it was

but gradually as details started coming out with Jack's photo work we realised that this

STILL: BADGEMAN ENHANCEMENT
WITH OUTLINE ON ARNOLD FIGURE
C/RIGHT: MACK & WHITE

image was probably Gordon Arnold, and here's a guy who'd told his story just to an acquaintance and was overheard and that story went off to

OUTLINE DISAPPEARS

the news media and Gordon Arnold was interviewed and appeared in the newspaper that he had been

CU GARY MACK

at the scene and was in that location, but no-one

believed him because there were no photographs or films that showed a man in that position, but

all of a sudden the Moorman picture confirmed

his story and again the interesting part is that

Gordon Arnold's story came out four years before

we noticed the appearance of this figure in the

Moorman photograph.

JACK WHITE:

CU JACK WHITE

We later learned that Arnold was wearing this

BADGEMAN ENHANCEMENT WITH
OUTLINE A/B
C/RIGHT: MACK & WHITE

army cap that had a slight point at the top

and a medallion on the right hand side that

JACK WHITE (CONT):

2S MACK & WHITE

the photograph./ We also know that Gordon Arnold was filming the scene with a movie camera and that's exactly what the photograph shows because we see the right arm of the person in this position with his hand up toward his face and what appears to be obstructing his face, something perhaps like a movie camera.

BADGEMAN ENHANCEMENT
WITH Z.I. TO ARNOLD IMAGE
C/RIGHT: MACK & WHITE

NARRATOR:

WS GARY & JACK ON KNOLL
IN DEALEY PLAZA TAKING
MEASUREMENTS

Gary and Jack's work has been verified and duplicated by independent experts in Great Britain. Measurements taken in Dealey Plaza and from Mary Ann's original camera confirm that it was possible for the badgeman figure to have fired the fatal head shot.

GARY MACK:

PAN L to R GUKMAN'S POV

Excellent view of the street from here, you can see the centre lane which is where the President was, you can see that whole lane for almost the entire period. A great position to be in.

NARRATOR:

But the photograph had yet more to reveal.

JACK WHITE:

2S MACK & WHITE

I was sitting in my office here one day looking at the picture and I saw just all of a sudden what appeared to be another image standing

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BADGEMAN ENHANCEMENT STILL.
Z.I. TO 3RD FIGURE
C/RIGHT: MACK & WHITE

JACK WHITE (CONT):

directly behind er the badgeman. This is er,

appears to be a person in a hard hat and a

white T-shirt the lighting on him is

entirely consistent with the lighting on

badgeman, in other words there's a highlight

on the construction helmet that he seemed to

be wearing there's a shadow of his head down

on his shoulders and the lighting source is

absolutely consistent with the rest of the

picture, he appears to be looking off in the

direction of the school book depository.

CU JACK WHITE

BADGEMAN ENHANCEMENT STILL.

CU 3RD FIGURE
C/RIGHT: MACK & WHITE

GARY MACK:

It was important in all this work that we developed

somehow some independent corroboration of what

we were seeing and one of the important yet

often neglected witnesses in the Kennedy case

is railroad signalman named Lee Bowers who was

working in a railroad tower behind the picket

fence and behind the grassy knoll and he had a

good view of the area where we see these figures.

He testified to the Warren Commission and told

them that when Kennedy appeared in Dealey Plaza

there were two men behind the fence that he could

see and these two men were in this one position

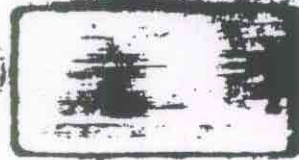
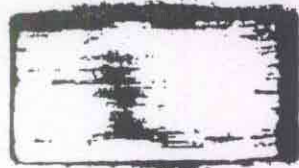
the whole time, before, during and after the

shooting.

CU GARY MACK

EXT EST. SHOT TOWER

H/A CAR PARK
(LEE BOWERS POV)



Music: 'Heat World 1'
Comp: Keith Mansfield
Pub: Bruton Mus
BRM 3
Dur: 0.26

NARRATOR:

Lee Rowan died in a mysterious car accident
two and a half years after the assassination.
However his story is confirmed by another
eye witness, Ed Hoffman, a deaf mute who is
interviewed here for the first time.

SHOT ED HOFFMAN DRIVING ALONG /
FREEWAY

CU'S INT. CAR

ED HOFFMAN

I'd gotten off work early because I had a dentist
appointment. / I was travelling down the
freeway here and I remembered that President
Kennedy was coming to visit Dallas. / I parked
my car here I realized that at this spot that
I would be able to see Kennedy pass close by.
I stood here and waited and I was looking towards
where he would be coming from. I suddenly
saw two men who looked suspicious, directly over
there in the car park.

SHOT OF TRAFFIC ON FREEWAY

L/3 ED HOFFMAN

NARRATOR:

ED HOFFMAN'S POV ACROSS CAR PARK /

Twenty five years ago these trees did not obscure
the view, from his position at the side of the
freeway Ed Hoffman could clearly see the
car park area behind the grassy knoll.

ED HOFFMAN:

L/5 ED HOFFMAN STANDING BY
PICKET FENCE - SIGNING

Music: 'Call From The Deep 1'
Comp: Artus/Kass
Pub: Kanda Mus
PML 22

I saw a man standing here wearing a black hat
and a blue jacket I saw a puff of smoke and I
thought it was a cigarette, but it wasn't,
he had a gun and he walked towards the railroad.

JAMES TAGUE (CONT):

MCU JAMES TAGUE

At that time Deputy Sheriff Buddy Walters said you have blood on your cheek, I reached up and there was a couple of drops of blood and at that time I remembered something had stung me during the shooting. He said where were you standing - we walked back and from about forty feet away we noticed a mark on the kerb a very fresh mark.

STILL: CU TAGUE'S CHEEK

C/RIGHT: ROBERT GRODEN

HAROLD WEISBERG:

MCU WEISBERG

The FBI sent some agents from Dallas and they filed a report that said there was no mark there, it must have been eradicated by the brushes used to sweep the streets, you know there'd be no streets left in the world if that happened but it was accepted, but this wasn't even in the street it was on the kerbstone, so of course, they couldn't get away with that so the Commission got after the FBI and they sent a photographic expert down and accompanied by Robert Gimberling who was the case agent in Dallas on the assassination they went, they got the pictures, they spoke to the photographers, they went exactly to where a point was and there it was except that it was a little bit different instead of a hole you can see the difference in colour you can see the difference in texture and I know because I've examined it at the archives. It's darker and smoother, instead of a bullet hole or a nick made by a bullet you've

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GARY MACK (CONT):

saying at least one of the shots came from that area and here all of a sudden they've got a photograph which shows a precise area within a sixth of a second of when the President's head explodes, someone, somewhere in the FBI must have wondered perhaps the gunman is in this picture. I think they knew the evening of the assassination that there was a second gunman up on the grassy knoll. The medical evidence as it exists now does not indicate a shot from the front, but we do have to understand that if badgeman was firing and if it was badgeman's shot that struck the President in the head that means the medical evidence has been altered. There you've got a conspiracy existing within the United States Government.

STILL: BADGEMAN ENHANCEMENT

C/RIGHT: MACK & WHITE

2S MACK & WHITE

CU GARY MACK

NARRATOR:

SHOT GORDON ARNOLD WALKING THROUGH DEALEY PLAZA

Despite the government, Gordon Arnold is certain of what he saw.

GORDON ARNOLD:

The training that I had just finished, they were shooting live ammunition, and when a bullet goes past your ear and your ear drum feels like it's coming out the other side of your head it's close, that's why I thought that I was

WS GORDON ARNOLD WALKING

NARRATOR:

Further verification of Gordon's presence on the knoll comes from a surprising source Senator Yarroworth.

SENATOR RALPH YARBOROUGH

CU RALPH YARBOROUGH

During that shooting my eye was distracted to the right I saw a movement and I saw a man just jump about ten feet like at the old time flying tackle in football and land against a wall, I thought to myself there's an infantryman, who's either been shot at in combat or he's been trained thoroughly. The minute you hear firing, get undercover.

STILL: BADGEMAN ENHANCEMENT

COLOURISED VERSION/ CU ARNOID FIGURE

C/RIGHT: MACK & WHITE

Pull out to see entire picture

NARRATOR:

MS GORDON ARNOLD LOOKING AT THE PIC.

This colourised version of the badgeman picture was shown to Gordon Arnold, for the first time. He has always believed there was no proof of his presence on the knoll that day.

GORDON ARNOLD:

STILL: BADGEMAN ENHANCEMENT

WITH GORDON ARNOLD'S FINGER POINTING
C/RIGHT: MACK & WHITE

Looks like a soldier in summer uniform with an overseas cap on, it looks like it would have been my uniform, it looks like there's a camera or there's something up in front of the face. Looks like a white spot, if it's a flash, it would be like off of a, or a muzzle flash.

MS GORDON ARNOLD a/b

BADGEMAN ENHANCEMENT STILL

MACK & WHITE

GORDON ARNOLD:(CONT):

This looks like a police officer because that would be the badge, that would be the arm emblem, would this fella back here be the railroad man I asked you about this morning? Because when I was walking to the site and I had never told anybody that I had - when we were out there filming, it reminded me that there was a railroad worker just standing out there by the railroad tracks, it er it looks like somebody's taking a picture. I couldn't figure out why would I be standing crooked 'till I flipped that up and if that's a muzzle blast or flash then whoever's standing there would have been a fool to stand up straight he'd be trying to get away from harms way is

MS GORDON ARNOLD

STILL:BADGEMAN ENHANCEMENT

C/RIGHT: MACK & WHITE

STILL BADGEMAN ENHANCEMENT
WITH ARNOLD'S FINGER POINTING
C/RIGHT: MACK & WHITE.

MS GORDON ARNOLD

BADGEMAN ENHANCEMENT STILL

C/RIGHT: MACK & WHITE

MS GORDON ARNOLD

What it boils down to. And that could very well be me. Son of a gun. That would be the closest thing I've ever...to be honest with you the picture bothers me because if this is a true thing of what has occurred then I could be the only one....who saw the man....that killed the President and to be honest with you if I'd known this I wouldn't have given the interview. 'Cos that hits too close to home right now.

GARY MACK:

MS MACK & WHITE

If the figure is real then that means that the witnesses were correct and the researchers who have spoken of conspiracy for twenty five

GARY MACK (CONT):

years now were also correct. It means that the Warren Commission was wrong. There was a conspiracy. The question then is - who was involved in the conspiracy and alongside with that was Lee Harvey Oswald involved in the conspiracy? One of the good things the Warren Commission did was literally itemise the last few days of Lee Harvey Oswald's life and the problem for the Warren Commission now would become well he had no opportunity to be with other people to plan something like this. So we now have to wonder, seriously, perhaps for the first time whether Lee Harvey Oswald even fired any shots.

Z.I. TO SINGLE GARY MACK

NARRATOR:

L/S STEVE RIVELE WALKING
ALONG STREET IN WASHINGTON

The search for the men who did fire the shots has taken a dramatic step forward, due to a painstaking and dangerous investigation by one man - writer Steve Rivele.

STEVE RIVELE:

MCU STEVE RIVELE

My goal for the last four years has been to identify the people who actually murdered the President of the United States, build a case against them and bring them into custody so that they can be questioned, because it seems to me that the only way we are going to learn the true nature of this conspiracy and identify

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STEVE RIVELE (CONT):

the people who were ultimately responsible
is through them. We now have two witnesses
who have told us who they are and we now know
where they are, it seems to me that it is urgent
that they be brought into custody and that we
do what we can to learn from them the truth
about American history.

STILLS : ROGER BOCOGNANI
SAUVEUR PIRONTI

C/RIGHT: FRENCH MINISTRY OF JUSTICE

STILL: LUCIEN SAINT
C/RIGHT: D.E.A. WASHINGTON D.C.

CAPTION

/ (END OF PART THREE)

TITLE CAPTION

SHOT STEVE RIVELE WALKING UP
STREET AND INTO HOUSE

THE MEN WHO KILLED KENNEDY.

PART FOUR

NARRATOR:

Writer Steve Rivele's lone pursuit of Kennedy's killers began four years ago. His first breakthrough came when he was given the name of a French drug smuggler, in prison in the United States, who it was rumoured had some first hand knowledge of the President's assassination.

STEVE RIVELE:

The initial turning point was the first meeting that I had with the French narcotic trafficker at Leavenworth penitentiary. His name was Christian David, he had been a member of the old French connection heroin network, he had then been the leader of the Corsican drug trafficking network in South America known as the Latin connection and he had also been an intelligence agent for a number of intelligence services throughout the world. In exchange for my help in finding him an attorney to represent him against the possibility of his deportation to France after he finished his sentence at Leavenworth, he agreed to give me a certain amount of information concerning the assassination based on his own knowledge. The first thing that he told me, very reluctantly, and only after four or five hours of my arguing with him was that he

that there had been a conspiracy to

STILL: CHRISTIAN DAVID

C/RIGHT: AGENCE FRANCE PRESSE

MCU STEVE RIVELE

STEVE RIVELE (CONT):G.V. MARSEILLES

murder the President and indeed in May or June of 1963 in Marseilles he had been offered the contract to kill President Kennedy. That was the initial breakthrough if you will. He was eventually deported to France, I

EXT FRENCH PRISON

remained in contact with him, I went to Paris to interview him in two prisons in Paris and in the fear that he would be either committed to an asylum for the criminally insane or that he would be convicted of an old murder charge

ANOTHER EXT. PRISON

he gradually gave me additional information about the assassination. His position was that there were three killers, and that they were all members of the Corsican Mafia of Marseilles, and that

MCU STEVE RIVELE

they had been hired on a contract which had been placed with the leader of the Corsican Mafia in Marseilles a man named Antoine Guerini. Guerini he said was asked to supply three

STILL: ANTOINE GUERINI
C/RIGHT: PIERRE DOMANECH

assassins, high quality, experienced killers to murder the President. Guerini did so. In the

GV PORT OF MARSEILLES

course of one of the first significant conversations

Music: 'Solar Energy'
Comp: Russ Walker
Pub: Kanda Mus
PML 37
Dur: 1.04

I had with David on this subject he told me that he had been in Marseilles in May or June of 1963 and that every evening he went to Antoine Guerini's club in the old port of Marseilles to meet people who owed him money. One evening Guerini sent

for him, asked him to come to his office, which was above the club. Guerini told him that he had an important contract and he asked David if

Z.1. TO WINDOW

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STEVE RIVELE (CONT):

on, he said an American politician. David asked - well it is a congressman, a senator and Guerini said higher than that - La plus haute legume, the highest vegetable. At that point of course, David knew who he was talking about, David asked him where was the contract to be carried out and when Guerini said it would be done inside the United States David refused on the grounds that that was much too dangerous.

FAN ALONG WINDOWSMCU STEVE RIVELE

Now David initially would only give me the first name of one of the three men, on the grounds that two of the three were still alive and since they were members of this Corsican Milieu which has a code of silence and a code of vendetta, if he named them he himself would be murdered. However, he did agree to give me the first name of the third man who he said was dead and that man he said was named Lucien. I then spent a great deal of time in Paris and Marseilles trying to find out who this Lucien was and through contacts that I made in the journalistic, police and intelligence communities I was able to determine that this Lucien was in fact a Corsican drug trafficker and killer of the 1960's and 70's by the name of Lucien Sarti. Sarti had been killed in Mexico City in 1972. I confronted David with the name of Sarti and he in effect confirmed that that was

STILL: LUCIEN SARTI & Z.I.
R/RIGHT: D.E.A. WASHINGTON D.C.

Music: 'Advance'
 Comp: John Cameron

STEVE RIVELE (CONT):

He was an extremely reckless, very daring man, known and despised even by his colleagues for taking enormous chances but that same recklessness made him one of the most successful contract killers and drug traffickers of his era

NARRATOR:

2 SHOTS PORT OF MARSEILLES

Having identified Sarti, Christian David, fearing for his life, refused to name the other two Corsicans recruited to kill Kennedy. Nonetheless in successive interviews he slowly began to reveal how the contract placed here in Marseilles had been carried out.

STEVE RIVELE:

3 SHOTS GV'S MEXICO CITY
C/RIGHT: WORLD BACKGROUNDS
DUR: 0.13

In the fall of 1963 three Corsican killers were flown from Marseilles to Mexico City, where they spent some three or four weeks at the house of a contact in Mexico City. He said that they were driven from Mexico City to the US border at

SHOT US BORDER AT BROWNSVILLE
C/RIGHT: BDC

Brownsville, Texas, they crossed the border using Italian passports. He said that they were

AERIAL SHOT BROWNSVILLE
C/RIGHT: BDC
DUR: 0.11 (for 2 shots)

picked up on the American side of the border in Brownsville by a representative of the Chicago Mafia, with whom they conversed in Italian. They

SHOT OF DOWNTOWN DALLAS FROM
FREEWAY

were then driven to Dallas and were put up in a safe house which had been prepared for them so as

STEVE RIVELE(CONT):

MS STEVE RIVELE

He said that there were four shots, the first shot was fired from the rear and struck the President in the back, the second shot was also fired from the rear and as David said hit the other man in the car the third shot was fired by Sargti from the front, struck the President in the head and the fourth shot was fired from the rear and missed the automobile entirely. So his scenario as he claims to have learnt it from the gunmen was three guns, four shots, three hits, one miss. He also added at one point that two of the shots were fired almost simultaneously.

CHAOS IN DEALEY PLAZA
AFTER SHOOTING

C/NIGHT: WTN
DUR: 0.10

He said that in the moment of panic which always follows an incident of this kind they were able to get away from Dealey Plaza and go back to the safe house. Now, he made a specific point that the worst thing that you can do at a moment like that is to try to

GV OAK CLIFF AREA OF DALLAS

escape and so they stayed in their safe house for some ten days until things quietened down sufficiently and then they were flown by a private plane from Dallas to Montreal.

SHOT OF "LOVEFIELD" SIGN

PLANE FLYING OVERHEAD

He said that the people who met them in Montreal were established contacts who were used to moving people in and out of the country and from Montreal they returned to Marseilles.

CU STEVE RIVELE /

STEVE RIVELE (CONT):

Now, having told me all of this, I presented to him the obvious problem which was his personal lack of credibility and I asked him was there anybody in the world who could substantiate his story and it was at that point after thinking about it for a minute that he advised me to go and look for a man named Michel.

5 SHOTS - GV'S CROWDED CITIES

NARRATOR:

Music: 'Lost World 2'
Comp: Keith Mansfield
Pub: Bruton Mus
Duri: BRM 3
0.44

Michel Nikoli could have been anywhere in the world, a former narcotics traveller turned government informant he had become a United States Federally protected witness and had officially disappeared.

2S STEVE RIVELE TALKING TO MAN IN CAFE

SHOWING PHOTOS

2 GV'S PARIS

STEVE IN PHONE BOX CU & WS

STEVE RIVELE:

I searched for him in Europe, North America, Central America, South America, I travelled many, many thousands of miles, spoke to hundred and hundreds of people, drug traffickers, killers, mercenaries. I was given a lot of false leads, I look out coded ads in newspaper all over the world addressed to him using language that he would understand and finally in June of 1986 I, almost by accident, found the one person in the US government who knew where he was.

STEVE RIVELE (CONT):

MCU STEVE RIVELE

He was a very high official of the Drug Enforcement Administration. I was able to persuade this man to put me in touch with him without telling him why I wanted to talk to Michel and he agreed to do so. My D.E.A. contact at

CU STEVE RIVELE

one point said to me that in the thirty years that he had been in the business Michel was the best witness that he had ever had, he had never given the government false or misleading information and if he said something was true, as my friend said you could go to the bank on it. Another D.E.A. official who I spoke to in Marseilles, who has known Michel as a witness said he has always been, in his words a dynamite witness.

MCU MICHEL NIKOLI
(FACE DISTORTED THROUGHOUT)

Have you had any contact whatever with Christian David recently?

MICHEL:

No, I haven't

STEVE RIVELE:

For how long?

MICHEL:

Not since er, since we were in Brazil

MICHEL (cont):

I caught sight of him in prison. But only in passing that's all, we haven't been in touch.

STEVE RIVELE:

So that's how long it's been since you have had any contact with him?

MICHEL:

In 1972 we came back from Brazil together. I met him in prison, or rather I caught a glimpse of him in the criminal court, that's all. I just caught sight of him that's all, but since then I haven't seen him.

STEVE RIVELE:

CU STEVE RIVELE

In the course of three subsequent conversations among other things Michel confirmed that Lucien Sarti was one of the three killers and I went through with him the details that David had given me. He confirmed all the details with the exception of two in which case he said he did not know specifics, but he did say that he had learned the details from the same source at the same time as David had.

MICHEL:

CU MICHEL NIKOLI

When we met in a bar in Argentina, in 1966 I think, Christian David was present there were four, five - five or six of us I can't remember exactly.

STEVE RIVELE:

Who were the people there?

MICHEL:

Christian David, Sarti, Bocognani and from the photograph, Pironti.

NARRATOR:

SHOT STEVE WALKING THROUGH PARIS

The final pieces of the puzzle were falling into place, from the lips of Michel Nicoli Steve now had the names of the other two assassins, Roger Bocognani and Sauveur Pironti. He now sought to confirm their participation from his first informant, still awaiting trial in his prison cell in Paris.

Z.I. TO PRISON WINDOW

STEVE RIVELE:

At that point

STILL: CHRISTIAN DAVID

C/RIGHT: AGENCE FRANCE PRESSE

I then went back to David, I gave him all three names and in effect he confirmed them.

CU STEVE RIVELE

Bocognani and Pironti are fairly routine Marseilles gangsters, they've done the usual course of gambling, prostitution as most Corsican gangsters have to do they became contract killers at one point in their career

STEVE RIVELE (CONT):

STILL: ROGER BOCOIGNANI /
C/RIGHT: FRENCH MINISTRY OF JUSTICE

Bocognani evidently has now involved himself in the Columbian drug smuggling operation

STILL: SAVEUR PIRONTI /
C/RIGHT: FRENCH MINISTRY OF JUSTICE

Pironti has only dealt in narcotics periodically he's primarily involved in gambling and is evidently a compulsive gambler, he apparently disposes of enormous sums of money which he replenishes from time to time through narcotics trafficking. Pironti has recently been released from jail and as far as I know he's now a free man in Marseilles.

CU STEVE RIVELE

CU MICHEL NIKOLJ /

Would you say that the possibility that it was Sarti, Bocognani and Pironti who killed the President of the United States was more or less common knowledge in your latin american group?

MICHEL:

Yes it was known.

STEVE RIVELE:

AERIAL SHOT OF DEALEY PLAZA

When I showed David an aerial photograph of Dealey Plaza the first thing he said was show me where the railroad bridge is. I pointed out the bridge over Elm Street and he said that was where Sarti wanted to be but, on the morning of the assassination the bridge was guarded and he was forced as he said to move onto the little hill with the wooden fence.

SHOT OF RAILROAD BRIDGE

PAN N ONTO GRASSY HILL

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STEVE RIVELE (CONT):

He took up a position from behind the wooden fence from which he fired one shot and David specified that he used an explosive bullet, now he said that Sarti was the only one who used that kind of ammunition, a remark which he refused to explain and which I didn't understand at the time, until I put the question to Michel.

MS STEVE RIVELE

I asked Michel if it were true that Sarti had used an exploding bullet, Michel sighed and said yes that was what he had heard.

MICHEL:

Yes it's Lucien Sarti, me too I sometimes carried them with me but I didn't use them.

CU MICHEL NIKOLI

STEVE RIVELE:

What was the advantage of having bullets like that?

MICHEL:

It makes a larger hole in the body and when the bullet flattens out there aren't any traces, no marks, nothing.

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STEVE RIVELE:

On the question of payment Michel agreed with David that the assassins had been paid in heroin and he went a bit farther, in my first conversation with him he indicated that although he did not know it at the time it was he who converted the heroin payment into cash for the assassins. He indicated, at least initially, that the three men had appeared at his apartment in Buenos Aires in the months following the assassination with as he put it, a substantial quantity of heroin. He was surprised because to his knowledge, it was the first time that any of the three of them had dealt in heroin but given his reputation for not asking embarrassing questions he simply agreed to convert the heroin into cash for them. He said at that point Sarti and Bocognani remained in South

CU STEVE RIVELE

STILL: LUCIEN SARTI

C/RIGHT: DEA WASHINGTON

STILL: ROGER BOCOGNANI

C/RIGHT: FRENCH MINISTRY OF JUSTICE

STILL: SAUVEUR PIRONTI

C/RIGHT: FRENCH MINISTRY OF JUSTICE

CU MICHEL NIKOLJ

America and went into the drug trade, but Pironti returned to Marseilles and as far as he knew was not actively involved in the drug trade at that time.

When they talked about these things, Sarti and Bocognani or just Sarti on his own, did they ever give you any indication about who was behind this contract?

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MICHEL:

No, they didn't talk to me about that.

It was Christian David who told me that it was someone in the Mafia but I don't know who it was.

STEVE RIVELE:

But it was known more or less generally in this circle of French men in South America that it was the Mafia that was behind it?

MICHEL:

Yes.

STEVE RIVELE:

CU STEVE RIVELE /

My own conviction at this point is that the contract probably originated with Carlos Marcello in New Orleans who placed it in Marseilles through his colleague Santos Trafficanti Jr who had the closest relations with Antoine Guerini. Beyond that it seems reasonable that Gincana of Chicago was involved if we accept David and Michel's idea that the assassins were met at the border by representatives of the Chicago Mafia and the fact that Sarti's customers were primarily in New York and the fact that the assassins evidently moved out of the United States through the Montreal corridor which was very closely linked to the New York

STEVE RIVELLE:

CU MICHEL NIKOLI _____ /

In your view why would they go so far
to find assassins for such a job?

MICHEL:

In my opinion, to obliterate any traces,
to fool er to fool the government. Yes it
is more difficult to find foreign killers
it's more difficult, in my view.

STIEVE RIVELLE:

CU STEVE RIVELLE _____ /

The Mafia had to hire white men for the job
since it was to take place in the American South,
which meant that they could not go to the other
two centres where one found assassins at that time,
namely Beirut and Hong Kong. Secondly they needed
highly experience, skilled assassins. Thirdly
they needed assassins who if they were caught
could not directly be tied to the American Mafia
and also who were not known to the American police
and fourthly once again if they were caught
assassins who could be counted on not to talk,
and given the Corsican code of silence and vendetta
they were if anything even more reliable in their
silence than the Sicilians themselves.

MICHEL:

CU MICHEL NIKOLI _____ /

When someone has a contract to kill someone
he is not rubbing out the name he is rubbing out
the person you just have to kill him that's all

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MICHEL:

According to who it is, that's all.

STEVE RIVELE:

But after all it was the President of the United States they were talking about.

MICHEL:

If they did it it's because they didn't give a damn. There are people like David who refused to do it. There were others who didn't refuse.

STEVE RIVELE:

But Sarti, would he have been capable of this?

MICHEL:

Oh yes, as a killer he is capable of anything. It's not a question of sentiment, no sentiment with him.

STEVE RIVELE:

I couldn't pursue the matter much farther on my own and to this point I had been working on it for three years essentially on my own, it was clear that at this point I was going to need some sort of official assistance and so I decided to confide what I knew in the D.E.A. official who

STEVE WALKING UP STEPS
AND JNIG BUILDING

Michel.

STEVE RIVELE (CONT):

MCU STEVE RIVELE

Based upon what Michel had said and his own enquiries the D.E.A. official decided that the matter ought to be handled in an official fashion. The first step was that he and I together went to interview Michel and to my enormous relief, Michel repeated essentially the same story he had told me in front of the D.E.A. official. At that point I had in effect engaged some official

GV FBI BUILDING

interest on the part of the government, in my enquiries. The D.E.A. official then felt that it was necessary to make the FBI aware of what it was we had learned since the case was not in the D.E.A.'s jurisdiction but was still in the FBI's jurisdiction.

NARRATOR:

GV MARSEILLES

STEVE WALKS DOWN STEPS

SHOT OF HARBOUR

That was almost a year ago, undeterred by threats to his life in France and America, Steve has continued to track his quarry even on their home ground in the heart of Marseilles. But his own earnest efforts have not been matched it would seem by those in authority back in Washington.

STEVE RIVELE:

M/S STEVE RIVELE STANDING ON QUAYSIDE IN MARSEILLES

The essence of what I learned was turned over

- (R) -

STEVE RIVELE (CONT):

and indicated that he was persuaded by Nicolli's statement. I assumed at that point that given the testimony by credible witnesses the government would then move towards the indictment and the arrest of the people who had been named, the people who live right here in Marseilles. As far as I can tell, since then nothing has happened. Subsequent to that I was able to learn from Christian David and other sources that the man who was in charge of the logistics and the organisation of this plot was another Marseilles gangster, a very important figure who was based here in Marseilles for many years named Paul Mondeloni. He was for many years the liaison between the Guerinis their headquarters here in the old port and the US Mafia specifically Santos Trafficanti. They established that liaison in Havana when Mondeloni ran the Corsican casinos there and it was sustained later when the Corsicans were thrown out by Castro and they were forced to move to Montreal and establish a heroin smuggling outpost there. Mondeloni would have been the ideal person to have organised and carried out this plot. The feeling on the part of the officials both the D.E.A. and FBI however, was that before

L: PAUL MONDELONI

GHT: PIERRE DOMANECH

STEVE RIVELE

TEVE RIVELE

- 81 -

STEVE RIVELE (CONT):

CHRISTIAN DAVID IN COURT IN PARIS

C/RIGHT: T.F. 1
DUR: 0.15

They felt that we would also have to have Christian David. However, Christian David has steadfastly refused to testify on this case until he is freed from jail, he obviously fears for his life. Now all this is very frustrating and this is a very intolerable

MS STEVE RIVELE

state of affairs because the men who murdered the President of the United States have been named by witnesses who even the government considers are credible, they live within walking distance of where I'm standing. One Sauveur Pironti spends his afternoons in a bar

EXT WS BAR

over here by the public garden and the other

MS STEVE RIVELE

Roger Rocognani keeps an apartment within

SHOT APARTMENT BUILDING

walking distance of here, just a few blocks away. The D.E.A. the FBI know where these

MCU STEVE RIVELE

men are there are, outstanding warrants for their arrest on old drug charges and yet no move has been made against them so far as I can tell. Now we face the twenty fifth anniversary and the mystery still endures and yet we have people we can put our hands on, people we can arrest and nothing is being done about it. Yet until they're arrested and interrogated and the truth comes from their own lips if they are in fact guilty, we may never know the resolution of this mystery, we may never have the truth about this matter and that's a situation that I personally find intolerable.

DAVID IN COURT WITH LAWYER

C/RIGHT: ANTENNE 2
DUP: 0.23

NARRATOR:

Christian David is still awaiting trial in Paris on the old murder charge, the shooting of a French policeman in 1966. He vehemently protests his innocences. His defence lawyer Henri Juramy has great faith in the credibility of his client and his extensive inside knowledge of the criminal underworld.

HENRI JURAMY:

CU HENRI JURAMY

David is not anybody he is a serious man and American authorities know that David is a serious man. David has been a long time in jail during his life but anyway he has made a lot of things during his life. Then when David said something it's serious.

NARRATOR:

DAVID IN COURT IN PARIS

C/RIGHT: ANTENNE 2
DUP: 0.08

But David has always been extremely reluctant to impart any details of what he knows about the killing of Kennedy, even to his own lawyer.

HENRI JURAMY:

MS HENRI JURAMY

He said yes, I know certain things. Could you tell me those things, I asked him. He told me no, I'll talk when I'll be free.

HENRI JURAMY (CONT):

But he told me I can if you want write to you what I know. I said, alright, and then he wrote to me a letter, a closed letter, and on this letter it's written:

CU ENVELOPE / "Cette lettre doit être gardé en dépôt par mon avocat / jusqu'à ce que j'ai retrouvé ma liberté. Elle ne peut pas être ouverte sans mon autorisation."
CU HENRI JURAMY /

"That letter must be kept in deposit by my lawyer until I am free. It's impossible to open it without my authorisation."

CU ENVELOPE / There is two signatures Christian David, Christian David.

CU HENRI JURAMY / I think there is in this envelope details important to find murderers, because I think there were murderers, not only one murderer. That's what it is in this envelope, that's what

CU ENVELOPE / I think about that.

NARRATOR:

SEQUENCE PRESIDENT BEING SHOT / With the new evidence that has emerged from these investigations, so many of the mysteries surrounding the murder of the President can at last be explained, not least of all the manipulation of the medical evidence to conceal the devastating effects of the dum dum bullet fired from the right front by Lucien Sarti.
C/RIGHT: ZAPRINDER (GRODEN)
DUR: 0.28
Music: 'Deadly Nightshade'
Comp: Brian Bennett
Pub: Music House
MHD 2
DUR: 0.39

NARRATOR:

The use of such a distinctive missile
and its trajectory would have been immediately
apparent at a normal autopsy as Dr. Cyril
Wecht explains.

DR. CYRIL WECHT:

CU DR. WECHT

A frangible bullet is one that is constructed
to literally break apart upon impact. Some
people call it an exploding missile, some people
call it a dum dum but they're not quite the same
I think the more correct technical word would
be a frangible bullet. If a frangible bullet
had been fired from the right side then it would
have of course, dispersed into dozens if not
hundreds of fragments leaving no significant
piece of itself intact.

MCU DR. WECHT

There were many small pieces of metal that were
never subjected to neutron activation analysis
testing and unless that was done, you see, we
could never know for sure whether all of the
fragments came from one particular bullet or
one batch of bullets. That's the significance
of the brain examination relating to whether
there was a second gunman and also the possibility
of whether a frangible bullet had been used by
that second gunman firing from the right side.

STEVE RIVELE:

MCU STEVE RIVELE

I've become convinced that Oswald had nothing to do with the assassination and that he was very carefully chosen and very carefully

CU STEVE RIVELE

set up to take the blame. Based upon what I've learned it seems to me that all the principals involved in the plot to kill the President had ties of one kind or another with US intelligence agencies. There was Trafficanti and Giacana who had been conspiring with the CIA to assassinate Fidel Castro. Antoine Querini who had a relationship with both the OSS and the CIA dating from 1943. There were Sarti and Rocognani who both in terms of what I've learned and in terms of what Michel has said evidently did collaborate with the CIA at certain points in their narcotics trafficking career. There was Oswald who I'm satisfied had been used as a low level intelligence operative so even though I don't think that the CIA for example had anything directly to do with the assassination, on the day after the assassination they found themselves in a horribly compromised position, a position in which they could very easily have been blackmailed by the plotters into covering up whatever they knew about the assassination.

H/S COLONEL FLETCHER
PROUTY WALKING ALONG
STREET AND UP STEPS
TOWARDS CAM

NARRATOR:

But the Mafia could hardly have acted alone given the intricacy of the assassination plot and the strength of the cover up for twenty five years.

Colonel Fletcher Prouty was Chief of Special Operations of the Joint Chiefs of Staff during Kennedy's presidency. He believes even more powerful forces were ultimately responsible.

REV ANGLE WS COLONEL
PROUTY GOING INTO HOUSE

COLONEL FLETCHER PROUTY:

MCU COLONEL PROUTY

I think without any question it's what we called the use of hired gunmen, and this isn't new, in fact this little manual here which is called The Assassination Manual for Latin America contains a line which says, talking about Latin America "...if possible professional criminals will be hired to carry out specific selective jobs."

CU MANUAL

MCU COLONEL PROUTY

'Jobs' in quotes, which means murders. Well, if this manual for Latin America printed within the last few years in a government manual says that, there's no question that the application of the same techniques was dated back in Kennedy's time. In fact I know that from my own experience, you know, I was in that business in those days. So, with that knowledge you begin to realize that hired criminals the way this book says can be hired by anybody in power with sufficient money to pay them, but more importantly, with sufficient

COLONEL FLETCHER PROUTY (CONT):

Because, you see, it's one thing to kill somebody, it's another thing to cover up the fact that you did it or that you hired somebody to do it - and that's more difficult so they used the device of the Warren Commission Report to cover up their hired killers. Now who would hire the killers, and who has the power to put that Warren Commission Report out over the top of the whole story? You see you're dealing with a very high echelon of power it doesn't necessarily reside in any government, it doesn't necessarily reside in any single corporate institution, but it seems to reside in a blend of the two, otherwise how could you have gotten people like the Chief Justice of the Supreme Court to participate in the cover up? The police in Dallas to participate in the cover up? And the media, you know, all the media, not just one or two newspapers but none of them will print the story that other than Oswald killed the President with three bullets. Something that's absolutely untrue.

DR. CYRIL WECHE:

DR. WECHE _____ /

I think it's extremely important for the American people to know that there can be the overthrow of a government, that there

DR. CYRIL WECHT (CONT):

of President Kennedy, in order to prevent that kind of thing from happening again, in order to expose the forces that were responsible for that kind of murder and the kind of cover up that has ensued in the following twenty five years it's necessary to expose it, otherwise we can have the same thing repeated again. Therefore in the same fashion that we have exposed problems and scandals involved with Watergate, problems in Vietnam; problems in Central America, problems in the overthrow of governments elsewhere like Allende and Chile and on and on and on so must we expose that same kind of political assassination in our country. As painful as it may be, as disruptive as it might be in a transitory nature, as embarrassing as it might be to certain individuals and organisations within the United States government, that has to be uncovered, if they were able to do it to John F. Kennedy then they could do it to some other President in the future.

Music: "Arlington Fanfare"
Comp: Graham de Wilde
Pub: KPM
KPM 1273
Dur: 1.40

AMBULANCE DRIVING UP TO
WHITEHOUSE

C/RIGHT: JFK LIBRARY
DUR: 0.20

CU ETERNAL FLAME

/ FND CREDITS

CBI ETERNAL FLAME / END ROLLER

(DUR: 1.00)

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John Varnish

Camera Assistants

Bonnie Flake
Paul Rudge

5

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Algis Kaupas
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P.012

END ROLLER CONT'D/...

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+ C/right

CENTRAL END LOGO
DUR: 0.07

5 photo ' CV's DEALEY PLAZA

STEVE RIVELE (CONT):

not to leave any hotel records. He said that they spent several days taking photographs of Dealey Plaza and in the evenings at the safe house they studied the photographs and they arranged what he called a cross fire with three guns. On the question of the actual murder he was reasonably specific. That two of the assassins were in buildings behind the President's limousine he did not know which buildings, however he did specify that one was high and one was low in fact he said "presque sur l'horizontal" - almost on the horizontal. He went on to add you can't understand the wounds unless you understand that one of the men was almost on the horizontal.

CU STEVE RIVELE

Now, in a separate conversation with David, I asked him based upon what I knew about Sarti's penchant for changing his appearance whether Sarti had ever said anything to him about having worn a disguise and David said what d'you mean by a disguise? I asked him did Sarti ever indicate that he wore clothing other than he normally would have worn? David thought about it for a moment and said he wore a uniform, I asked him what kind of uniform and he refused to answer, but he did add that on jobs like this they were always in uniform and he said for example there were

STILL: BADGERMAN ENHANCEMENT

(COLOURISED VERSION)
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