



COPY

from

THE NATIONAL ARCHIVES

Record Group No. 220

*President's Commission on the Assassination
of President Kennedy*

CE 893 (upper left portion only)

76

Mr. LAMARCA. I don't know that you received \$25,000?
Mr. ZAVARUSA. \$25,000 was paid and I have given it to the Firemen's and Policemen's Fund.

Mr. LAMARCA. You gave the whole \$25,000?

Mr. ZAVARUSA. Yes. This was all over the world. I got letters from all over the world and newspapers—I mean letters from all over the world. It was all over the world—I am surprised—that you don't know it—I don't like to talk about it too much.

Mr. LAMARCA. We appreciate your answer very much.

Mr. ZAVARUSA. I haven't done anything, the way I have given it, at a time like this.

Mr. LAMARCA. I want to tell you, you may not be aware of it yourself, but I want to tell you that your film has been one of the most helpful things to the work of the Commission that we could possibly have had because it has enabled us to study the various positions of the people in the car and to determine by comparing it with the re-enactment—by comparing it to the view from the window of the building, to develop with a fair degree of accuracy the facts here.

Mr. ZAVARUSA. I understand—and I am willing to be helpful but I am sorry it had to be on an occasion like this. I am willing to be helpful but I wish this would never have happened.

Mr. LAMARCA. Yes; that's right.

Mr. ZAVARUSA. I know they have taken my camera to Washington.

Mr. LAMARCA. It was a Bell & Howell camera, isn't that right?

Mr. ZAVARUSA. That's right.

Mr. LAMARCA. And you turned it over to the FBI and they have made tests on it?

Mr. ZAVARUSA. Yes; and then Bell & Howell wanted it for their archives and I thought they were through with it and let them have it. In return, they gave me, not for my personal use, but a sound projector which was given to the Golden Age Group. It's a place where old folks have a home. I asked them to donate something. I didn't want the camera. I didn't want anything for myself. Then the FBI wanted the camera again and I referred them to the Bell & Howell people.

Mr. LAMARCA. Yes; the FBI asked for the camera back because the Commission wanted to determine whether there was any difference in the frame speed as the camera unwound itself, as it went along.

Mr. ZAVARUSA. Well, they claimed they told me it was about 2 frames fast—instead of 16 it was 18 frames and they told me it was about 2 frames fast in the speed and they told me that the time between the 2 rapid shots, as I understand, that was determined—the length of time it took to the second one and that they were very fast and they claim it has proven it could be done by 1 man. You know there was indication there were two?

Mr. LAMARCA. Yes; that's right. I'd like to the work of the Commission.

Mr. ZAVARUSA. I am only sorry I broke down—I didn't know I was going to do it.

Mr. LAMARCA. Mr. Zapruder, I want to thank you very much, for the Commission, for coming down. It has been very helpful.

Mr. ZAVARUSA. Well, I am ashamed of myself. I didn't know I was going to break down and for a man to—but it was a tragic thing, and when you started asking me that, and I saw the thing all over again, and it was an awful thing—I know very few people who had seen it like that—it was an awful thing and I loved the President, and to see that happen before my eyes—his head just opened up and shot down like a dog—it leaves a very, very deep sentimental impression with you; it's terrible.

Mr. LAMARCA. Well, you don't have to feel ashamed about that at all, and thank you very much. I enjoyed meeting you very much.

Mr. ZAVARUSA. All right, any time you want some more help you can call on me and I will be glad to come in.

Mr. LAMARCA. All right, thank you a lot.

Mr. ZAVARUSA. Goodbye.

The testimony of Perdue William Lawrence was taken at 9:15 p.m., on July 24, 1964, in the office of the U.S. attorney, 301 Post Office Building, Bryan and Erway Streets, Dallas, Tex., by Mr. Burt W. Griffin, assistant counsel of the President's Commission.

Mr. GRIFFIN. My name is Burt Griffin, and I am a member of the general counsel's staff of the President's Commission on the Assassination of President Kennedy, and the Commission has been set up by Executive order of President Johnson and a joint resolution of Congress. These two official acts have directed the Commission to investigate into the assassination of President Kennedy and the death of Lee Harvey Oswald, to evaluate all the facts we find and report back to President Johnson upon them. We have asked you to come here in particular this evening, Captain Lawrence, because we are interested in the security precautions that were taken both in connection with the protection of President Kennedy and in the prospective transfer of Lee Harvey Oswald to the county jail. I might say that there are a set of rules and regulations that have been promulgated by the Commission and under those rules and regulations I have been designated to take your deposition. You are entitled to receive a written notice 9 days in advance from the Commission. It has been the practice with all of the police officers who have testified that we have simply written a letter to Chief Curry and he has been good enough to make you people available. I assume that you haven't received proper notice, and I will ask you at this time if you are willing to waive that notice?

Captain LAWRENCE. Certainly.

Mr. GRIFFIN. Since you are willing to waive the notice, if you will raise your right hand I will administer the oath to you. Do you solemnly swear that the testimony you are about to give will be the truth, the whole truth, and nothing but the truth, so help you God?

Captain LAWRENCE. I do.

Mr. GRIFFIN. Would you state your full name for the record, please?

Captain LAWRENCE. Not my initials—my full name?

Mr. GRIFFIN. Your full name.

Captain LAWRENCE. Perdue [spelling], P-e-r-d-u-e William Lawrence [spelling], L-a-w-r-e-n-c-e.

Mr. GRIFFIN. Where do you live, Mr. Lawrence?

Captain LAWRENCE. 1623 South Clinton.

Mr. GRIFFIN. When were you born?

Captain LAWRENCE. In August—1911—August 18.

Mr. GRIFFIN. Are you employed with the Dallas Police Department?

Captain LAWRENCE. I am.

Mr. GRIFFIN. And what is your rank?

Captain LAWRENCE. Captain of police.

Mr. GRIFFIN. And how long have you been with the police department?

Captain LAWRENCE. Nineteen years.

Mr. GRIFFIN. Were you captain of police on November 22, 1963?

Captain LAWRENCE. I was.

Mr. GRIFFIN. Were you in charge of any particular department?

Captain LAWRENCE. Traffic at this particular time. I am in charge of the accident prevention bureau of the Dallas Police Department, but my specific assignment was traffic control for the Presidential motorcade.

Mr. GRIFFIN. Was this a special 1-day assignment that you had?

Captain LAWRENCE. Well, in this particular case—it was for this particular occasion.

Mr. GRIFFIN. Was there any other person in the department who regularly

was concerned with what you call traffic control?

Captain LAWRENCE. Yes; Capt. R. A. Thompson.

Mr. GRIFFIN. Is there any reason why you handled the traffic control responsibilities for the Presidential motorcade rather than Captain Thompson?

Captain LAWRENCE. None that I know of; none that I can think of except that Chief Batchelor saw me and said, "I want you to get together with Lieutenant

Mr. ZAVRUDER. That's right.

Mr. LIEBERER. And the motorcade comes behind it. Now, what about picture No. 210—however—there is no No. 210 in here.

Mr. ZAVRUDER. No.

Mr. LIEBERER. How about No. 222? Now, in No. 222 you can see the President's car coming out from behind the sign.

Mr. ZAVRUDER. Yes.

Mr. LIEBERER. And you can see Governor Connally right there in that center seat, I believe?

Mr. ZAVRUDER. Yes; Governor Connally—yes—these are all the same pictures—I remember the car was kind of buried and I was kind of low and I don't know how I got that view—I didn't get just the full view of the shot.

Mr. LIEBERER. Let's turn to 225 and there the car is coming further out from behind the sign.

Mr. ZAVRUDER. Yes.

Mr. LIEBERER. Is that still the same part of the sequence?

Mr. ZAVRUDER. Yes.

Mr. LIEBERER. You can now see the President for the first time.

Mr. ZAVRUDER. Yes; that's the President.

Mr. LIEBERER. The President appears to have his hand up by his throat as he is just coming from behind the sign.

Mr. ZAVRUDER. Yes; it looks like he was hit—it seems—there—somewhere behind the sign. You see, he is still sitting upright.

Mr. LIEBERER. Yes; he's sitting up and holding his hand up.

Mr. ZAVRUDER. Do we have the sequence—the next frames?

Mr. LIEBERER. Yes; it will be No. 227 and his hand comes up even more and he starts to move a little to his left.

Mr. ZAVRUDER. Apparently. And they started speeding the car then to—but he is still sitting up here. Is that still the President here?

Mr. LIEBERER. Yes; in picture No. 228—he still appears to have his hand up and in No. 229 it's even more pronounced.

Mr. ZAVRUDER. Yes.

Mr. LIEBERER. As the car keeps coming up from behind and in picture 230 he has raised both hands up.

Mr. ZAVRUDER. It looks to me like he went like this—did he go to his throat—I don't remember—I thought he went like this [holding both hands on the left side of his chest]. Did it show?

Mr. LIEBERER. Let's turn over to picture 231 here—these still appear to be the same sequence of pictures, do they not?

Mr. ZAVRUDER. Yes; you get about 16 per second and I think my camera was moving a little fast, maybe 18 frames per second. You see, we have a lot of pictures on there.

Mr. LIEBERER. And 235 is there.

Mr. ZAVRUDER. Yes; we've got that.

Mr. LIEBERER. In 235 both hands are up by his throat there or up to the top of his chest and Mrs. Kennedy is looking at him.

Mr. ZAVRUDER. To me it looks like it.

Mr. LIEBERER. You mean it looks to you as though he moved a little more sharply perhaps?

Mr. ZAVRUDER. Toward her—there are so many frames, of course, this probably his first reaction, but he leaned over—it would be after the shot was fired, after I heard a sound, he went like this [leaning to the left and holding both hands to the left side of his chest].

Mr. LIEBERER. He moved over to his left and pulled his hands there?

Mr. ZAVRUDER. Yes; he moved to the left and pulled his hands somewhat this direction.

Mr. LIEBERER. Does picture 235 appear to be one of the pictures that was taken from your sequence?

Mr. ZAVRUDER. Yes.

Mr. LIEBERER. How about 240—let's turn over to 240 and there he has turned his head toward the left a little bit more.

Mr. ZAVRUDER. There's only about 100 frames—they are so close.

Mr. LIEBERER. Five frames?

Mr. ZAVRUDER. Five frames is nothing—I believe.

Mr. LIEBERER. How about 249?

Mr. ZAVRUDER. No. 249—I just wonder if it was the motion that he was making that I don't remember—it looks like he was not his head. It would be difficult to remember seeing that. Of course, the picture would show.

Mr. LIEBERER. Yes; when you pick one of them out it's hard to break it out from them out.

Mr. ZAVRUDER. Yes; it's hard to pick them in single frames and to get the whole shot—his hand.

Mr. LIEBERER. Now, let's turn over to picture 255—these all do look like they are from your film?

Mr. ZAVRUDER. Yes; they are. I know this—I have seen it so many times in fact I used to have nightmares. The thing would come every night—I wake up and see this.

Mr. LIEBERER. What about 255—what about that one?

Mr. ZAVRUDER. That's still the same series.

Mr. LIEBERER. That's still the same series—they keep moving along.

Mr. ZAVRUDER. Yes.

Mr. LIEBERER. And let's look at No. 213—as we go along here—then he does start moving sharply to the left.

Mr. ZAVRUDER. Yes; when you take it frame by frame, it could have been just 2 or 3 seconds, but the impression was that he was leaning over and not just sitting there and looking over that and grabbing himself at the left side.

Mr. LIEBERER. Yes; moving toward Mrs. Kennedy.

Mr. ZAVRUDER. That's what impressed me. Now, what number are you on?

Mr. LIEBERER. 318—you remember that one?

Mr. ZAVRUDER. That was—that was the horrible one.

Mr. LIEBERER. It appears to you then, that this book of pictures here as you look through it, are your pictures?

Mr. ZAVRUDER. Yes.

Mr. LIEBERER. Now, Mr. Zapruder after you had the film developed I understand Mr. Sorrels from the Secret Service came over and helped you get the films developed and you gave two copies of your films to Mr. Sorrels, is that correct?

Mr. ZAVRUDER. Yes. One we have sent to Washington the same night and one went on to the viewers of the FBI on Erway Street.

Mr. LIEBERER. That's the Secret Service?

Mr. ZAVRUDER. The Secret Service—I brought one roll there and they told me to develop it by Army plane or I don't know what they had done with it but it was supposed to have gone to Washington and one of them, I believe, retained one with Mr. Sorrels. He came to my office quite a few times to show them to different people.

Mr. LIEBERER. Now, I understand that you, yourself, retained the original film?

Mr. ZAVRUDER. No; I don't have that at all—I don't have any at all. They were sent to Time and Life magazines.

Mr. LIEBERER. You sold that to Life magazine?

Mr. ZAVRUDER. Yes.

Mr. LIEBERER. The Commission is interested in one aspect of this and I would like to ask you if you would mind telling us how much they paid you for that film.

Mr. ZAVRUDER. For the film?

Mr. LIEBERER. Yes.

Mr. ZAVRUDER. Well, I just wonder whether I should answer it or not because it is a matter of things and it's not one price—it's a question of how they are going to use it. I know how to answer that.

Mr. LIEBERER. Well, I am not going to even urge you to answer the question. We will ask it and if you would rather not answer it—the Commission feels it would be helpful.

Mr. ZAVRUDER. I received \$25,000, as you know, and I have given that to the

Zapruder pix - ~~the~~ how the govt got, what Zap saw (Sorrels, 3H352-3)

Sorrels has been in the lead car, which headed the procession to the hospital. He hastened back from there to the Depository, estimating the elapsed time from the shooting until his return at 20-25 minutes. He spent some time at the building, going around in back, seeking out Roy Truly, the manager, inside the building and arranging for a list of the employees to be made, then talking to Brennan, who was pointed out to him (Brennan said he thought he could identify the alleged assassin, although the Commission bought his fairy-tail that he didn't do so in the police lineup that night because he was afraid). Brennan pointed out Eusins as another witness. Sorrels then took both to the sheriff's office. He discussed what they said they saw - with both, together - and at the sheriff's office asked that their statements be recorded. As he was leaving Chief Deputy Allan Sweatt thought he should meet the Rowlands, and he appears to have talked with them long enough to get their story (for he recounted it in some detail) Then there was another witness that he started talking to, a woman who had seen a truck and men with something that looked like a gun case. But he didn't pursue this "because then I had gotten the information that the rifle had been found in the building and shells and so forth". All of this took some time - he was not asked how much time, but certainly it had to be at least an hour.

"At that time" Harry McCormack, a Dallas Morning News Reporter Sorrels had know for a number of years, told him of the Zapruder movies. Together they went across the street to Zapruder's office. So diligent were the police of all the many different kinds that a magazine representative had preceded Sorrels, who was, it would appear, the first, although there were many visible cameras, some perhaps not yet located. Zapruder "was real shook up. He said that he didn't know how in the world he had taken those pictures, ~~that~~ that he was down there and was taking the thing there, and he says, "My God, I saw the whole thing. I saw the man's brains come out of his head."

This is important testimony for it confirms the apparent meaning of Zapruder's own testimony, that he saw all of it, and clearly, very clearly, more clearly than even the film shows. The film does not show the President's brains come out. It does show, in a single frame of less than an eighteenth of a second, the impact and explosion. At the time Zapruder told Sorrels this, it was not yet known what had happened to the President.

Zapruder agreed to let the Secret Service have "a copy of those films", apparently all that Sorrels asked for. There is no further reference to the magazine representative. There is no mention of him as accompanying Zapruder and his partner and Sorrels and McCormack to the News office to arrange for the developing of the film.

"There was no one there that would tackle the job. We then went to the television station, WFAA, of the Dallas Morning News, to see if we could get them to handle it there, and they said no, they would not attempt to do that." WFAA arranged, however, for the local Eastman Kodak plant to process the film immediately. PLTUK

At the processing plant they encountered a man not identified as other than a Ford salesman. Stern doesn't even ask Sorrels if the name "~~was~~" sounds familiar. This man also agreed to provide "a copy of the pictures". So, at close to the beginning, perhaps a little less close than diligent police work of minimum competence would have resulted in, but still, close to the beginning, the government had its most essential photographic evidence. By this time, certainly, it knew also about the Altgens picture, for his was the first account the AP put on its wire. Stern see no point in establishing the exact time when he asks Sorrels for it, accepting the estimate of 2 o'clock, and it must have been later, for it was well after one when the shells and rifle were found, even if Sorrels, in a different building, learned of the discovery immediately. The time could have been established by the call Sorrels says he then made to his office, ~~when~~ when he learned Fritz was seeking him. He immediately left for Fritz's office. These times could have been established by the police radio logs.

From his own testimony, Sorrels took the policeman and his car back, away from the processing plant, apparently considering it needed no protection or, perhaps, never having given any thought to the desirability of the assassin or assassins destroying the evidence. The interrogation of Oswald had already begun when Sorrels reached Fritz's office. Aside from his revelation of further trampling on Oswald's constitutional rights, and Sorrel's own participation in it, Sorrels adds nothing here, ~~there is no further interest in any of the pix~~

Pictures-Notes.

Kellerman, 2H92 As of the time of his testimony Kellerman knew so little about the pictures he didn't even know Zaprduer's name or that he took those taken from Kellerman's right as the motorcade went(91). Specter, apparently with reference to the Nex and Muchmore films (my presumption) asked Kellerman, "Have you seen any other films of the assassination?"

Kellerman's response began this way, "Yes; I saw a black and white, but I didn't- I saw a black and white film. However, I didn't get enough out of it to -"

At this point, before he could say a single thing about these black and white films - whatever they are - that are not in evidence and that were not subsequently offered in evidence, Specter, entirely unnecessarily, interrupted, chaing the subject and throwing Kellerman off - perhaps it may even be inferred giving him a hint the testimony he was about to give was unwanted - to say, "Before proceeding any further, I would like to move for the introduction into evidence of Exhibit 351", the windshield. Congressman Ford approved, and Specter then abruptly changed the subject from the films. There were these mysterious black and white films, there were the Nix and muchmore films, which are in evidence, there is the Hughes film, which the Commission managed to avoid putting into evidence, perhaps because it shows the front of the building at the time of the assassination, perhaps for other reason- but for no good reason when one considers the trash and trivia with which this massive record is burdened, all osrts of entirely unrelated nonsense and junk, not excluding Ruby's strip-teasers and generous expanses of their uncovered flesh.

Instead, and abruptly, Specter asked Kellerman if he might have anything to add on the number of shots, ~~XX~~ instead of allowing Kellerman to offer what he thought "might be helpful...on the question of how many shots were fired," Specter agains hints, without ending his question, "or have you told us everything you have in mind on that question." If he had anything else to offer, Kellerman didn't, and Specter proceeds with other things, the content, identify, description - snything- about any other films he may have seen and especially the black and white ones not in evidence, permanently dropped. They are not even listed in the Commission's files, although there is a black and white 16mm movies in the National Archives.

Kellerman is a good and honest cop, but apparently a not very bright one. If he at any point realized what Specter had done, he didn't indicate it or protest. It is, of course, possible, that he was just disciplined enough to allow others to make the decisions about what he'd testify to.

FILM OF KENNEDY TORN, 'LIFE' SAYS

Warren Unit Given Strip

Imperfectly Spliced
By RICHARD H. LEVINE

The director of photography of *Life* magazine acknowledged yesterday that several frames of its famous movie film of the assassination of President Kennedy had been destroyed accidentally by *Life's* photography technicians.

Critics of the Warren Commission's report on the assassination had noticed that the frames were missing from the public record.

They claimed the deletion was part of a governmental conspiracy to hide the truth about the death of the President and variously blamed the suppression of the evidence on the commission, the FBI or the Secret Service.

Torn In Use

However, Richard Pollard, the magazine's photographic director, said that the original, intact, color film had been torn in use by *Life* technicians and then spliced with a loss of four frames.

The film was the most important single piece of evidence used by the Warren Commission in reconstructing the shooting.

A ten-second movie which captures almost the entire sequence of the shooting, it is known as the Zapruder film, after Abraham Zapruder, the Dallas business man and amateur photographer who made it.

The film was developed and two copies made on November 22, 1963, the day of the assassination.

"Life" Bought Film

Life magazine bought the original and one copy the same day, and the other copy was given to the Secret Service.

Later, *Life* supplied the Warren Commission with a sequence of 169 of the 35-mm color slides showing the presidential car in Dallas from just before the shooting was supposed to have started until after President Kennedy and Governor John Connally of Texas

were shown. Mr. Pollard said the film had been developed and spliced before the commission asked for the slides and that the technicians prepared the sequence exactly as it was in the original at that time.

He said the laboratory technicians "were not editorially minded" and made an "arbitrary decision" that, at the time, seemed to have little significance.

He said he could not understand why the Warren Commission had not queried *Life* about the spliced frames or asked for undamaged ones.

"They Should Have Asked"

"They just did a sloppy job. They should have asked," he said.

He said the omitted frames existed on the first copies made by Mr. Zapruder and also, in black-and-white on another copy that *Life* made in Chicago the night it purchased the film.

He said that these first copies of the original are of excellent quality and will be published in a future issue of *Life* to allay the charges of those writers who point to the splicing as a reflection on the integrity of the commission.

Aware Of Omission

The commission staff was aware the frames were missing. On July 22, 1964, Wesley J. Liebeler, assistant counsel to the commission, interviewed Mr. Zapruder and questioned him about specific frames. Then there is this passage:

"Mr. Liebeler: . . . Now, what

about picture No. 210—however—there is no No. 210 in here."

"Mr. Zapruder: 'No.'"

"Mr. Liebeler: 'How about No. 222?'"

Herbert G. Orth, deputy supervisor of *Life's* photographic laboratory, substantiated Mr. Pollard's statement that the original Zapruder film was intact when purchased and was damaged during use by *Life* employees.

He said that he supervised the production of the 35-mm slides for the commission and noticed at the time that the spliced frame was among those reproduced.

Mr. Pollard said that he learned of the damage to the film only three weeks ago. "I suspect our lab was too embarrassed to tell

us about it," he said.

He said he was certain that *Life* would supply slides of the missing frames from its copy of the film if the National Archives, repository of the Warren Commission material, requests them.

The four frames show the presidential car as it disappears behind a road sign which blocked it from Mr. Zapruder's camera for a time.

However, the head of the President is visible in frames 207 and 212 and is apparently visible through the four frames the commission never received.

The commission concluded that Mr. Kennedy was wounded in the neck, and Mr. Connally was also wounded, by a single bullet which struck the President around frame 210, but not later than frame 225.

In the frames leading up to 210, the commission found the line of sight of the assassin in the sixth-floor window of the Texas School Depository building was blocked by the foliage of an oak tree.

In frame 225, President Kennedy

appears in view after the vehicle passes from behind the sign and he seems to be reacting from his first wound.

The exact time of the president's neck wound is important because of the "single bullet theory" developed by the commission.

The commission concluded that Lee Harvey Oswald was the sole assassin of the President. It based this belief on the probability that Oswald had time to fire three shots within limits established by an analysis of the Zapruder film and that the President's neck wound and "all the governor's

wounds were made by a single bullet.

ISM P
5 E 42 St
U.N.Y. 10017

2 X P

~~SHEDD CLASS~~

~~SHEDD CLASS~~

~~Mr. WATT FLETCHER~~
~~315 PINE ST.~~
~~New Orleans, La. 70118~~

Harold Weisberg — to be perfect
photos

try up
KIP 1 X

