

FRED T. NEWCOMB

COMPTON

SUBJECT: INVESTIGATION OF 8mm. FILM

12/20/68

TO HALL VERB

10 HOUR PRELIMINARY EXAMINATION FRAME BY FRAME

TWO PRINTS WERE USED

W and C refer to two different prints used in this film. For whatever reason, these two prints were spliced together to make one complete film.

LEGEND

- W - warm colors are predominate in frame
- C - cool colors are predominate in frame

MISSING FRAMES DETECTED

Between Frame 152 and 153, a number of frames have been removed. I would estimate 3 or 4.

NOTE

IT WAS POSSIBLE FOR ME TO SEE THE AREA BETWEEN THE SPROCKET HOLES IN THIS FILM.

MORE MISSING FRAMES

See note, re: Z132 and Z133

CLARITY SCALE IN RATING EACH FRAME

- 1 - Badly blurred due to camera man's motions
- 2 - Less blurred
- 3 - Fuzzy
- 4 - Slightly fuzzy
- 5 - Sharpest

PRESIDENTIAL CAR

President's car is not shown making turn onto Elm Street. The first we see of it is Frame 133, when it suddenly jumps into view and is already 30' or 40' down Elm. St.

FRAME NO.	W	C	CLARITY	COMMENTS
A-1	W		5	Woman, green dress, red hair, sitting on bench, man in business suit sitting on step retainer wall. These two look like Hesters. Third woman standing between Hester's with back to camera holding baby. This woman appears to be black and shows up later still photo of knoll (Rickerby). Zapruder photographs these people while he's standing near West shelter and they are near east shelter.
A-2	W		5	Same scene as above.
A-3	W		5	Same scene as above.
A-4	W		5	Same scene as above.
A-5	W		5	Same scene as above.
A-6	W		4	Same scene as above.
A-7	W		5	Same scene as above.
A-8	W		3	Very contrasting. Same scene as above.
A-9	W		3	Contrasting. Same scene as above.
A-10	W		3	Contrast. Same scene as above.
A-11	W		3	Contrast. Same scene as above.
A-12	W		3	Contrast. Same scene as above.
A-13	W		3	Contrast. Same scene as above.
A-14	W		3	Contrast. Same scene as above.
Z1	W		4	Three motorcycles appear, #1 is turning down Elm, #2 and #3 have not made the turn yet.
Z2	W		4	More contrast in frame.
Z3	W		4	More contrast.
Z4	W		4	More contrast.
Z5	W		4	More contrast.
Z6	W		4	More contrast.
Z7	W		4	More contrast.
Z8	W		4	More contrast.
Z9	W		4	More contrast.
Z10	W		4	As above. More contrast.

THIS WOMAN MIGHT ALSO BE MARILYN SITZMAN. COULD BE WREN'S ABOUT BABY

the subject

FRAME NO.	W	C	CLARITY	COMMENTS
Z12	W		3	
Z13	W		2	Fuzzy
Z14	W		3	Less fuzzy.
Z15	W		4	Same.
Z16	W		5	Clear. Motorcycle #1 & #3 continue down Elm, motorcycle #2 heads down Houston
Z17	W		5	
Z18	W		4	
Z19	W		4	
Z20	W		5	
Z21	W		4	Motorcycle #1 appears to be almost stopped.
Z22	W		4	
Z23	W		4	
Z24	W		4	
Z25	W		4	All motorcycles appear to be waiting for motorcycle near Elm & Houston.
Z26	W		4	Motorcycle
Z27	W		4	
Z28	W		4	
Z29	W		4	Possible same man corner Elm & Houston
Z30	W		4	
Z31	W		3	
Z32	W		4	
Z33	W		4	
Z34	W		5	
Z35	W		3	
Z36	W		3	
Z37	W		2	
Z38	W		3	
Z39	W		4	
Z40	W		4	
Z41	W		4	
Z42	W		4	
Z43	W		4	
Z44	W		3	
Z45	W		3	
Z46	W		4	
Z47	W		3	
Z48	W		3	
Z49	W		3	
Z50	W		3	
Z51	W		2	
Z52	W		2	
Z53	W		1	Fuzzy
Z54	W	*	1	Very fuzzy
Z55	W		3	
Z56	W		2	
Z57	W		2	
Z58	W		2	
Z59	W		3	* One motorcycle in view #1. Stemmons sign begins to show.
Z60	W		3	
Z61	W		3	
Z62	W		3	
Z63	W		4	Motorcycle officer is stopped just out of tree shadow. Post on Stemmons sign shown.
Z64	W		4	Motorcycle officer looking back to see motorcycle, has foot on ground

PAGE THREE


FRAME NO.	C.	W	C	CLAPNET	COMMENTS
266		W		1	Fuzzy. Motorcycle #1 moves forward
267		W		1	Fuzzy. Motorcycle #1 & #2 in view
268		W		2	Motorcycle #1 & #2 in view
269		W		1	Motorcycle #1 towers shadows (TRAC)
270		W		2	Fuzzy.
271		W		4	Light on film, lower right. Motorcycle #1 goes out of frame
272		W		4	
273		W		4	
274		W		4	
275		W		4	
276		W		3	
277		W		3	
278		W	2	2	
279		W		3	Motorcycle #3 barely moving
280		W		3	
281		W		3*	
282		W		1	Fuzzy.
283		W		3	
284		W		3*	
285		W		5	
286		W		5	
287		W		2	#3 motorcycle on left hand side of picture and #1 motorcycle enters right hand side of frame. Fuzzy.
288		W		1	Very fuzzy.
289		W		2	Fuzzy. Sign shows.
290		W		1	Fuzzy. Post in sign shows
291		W		1	Fuzzy.
292		W		2	Fuzzy. 1/3 of sign shows.
293		W		2	
294		W		2	1/2 of sign shows. Motorcycle #1 front tire at top of sign post
295		W		4	Slightly blurry
296		W		4	Fuzzy.
297		W		4	
298		W		4	
299		W		4	
300		W		4	
301		W		4	
302		W		4	
303		W		4	
304		W		4	
305		W		4	
306		W		4	
307		W		4	
308		W		4	
309		W		4	
310		W		4	
311		W		4	
312		W		4	
313		W		4	
314		W		4	
315		W		4	
316		W		3	
317		W		4	
318		W		4	
319		W		4	
320		W		4	
321		W		4	
322		W		4	
323		W		4	
324		W		4	
325		W		3	
326		W		3	

MOTORCYCLE #3 IS PAUSED IN MIDDLE OF PICTURE

flm 12/20/67

FRAME NO.	W	C	CLARITY	COMMENTS
Z127	W		3½	
Z128	W		4	Sharp
Z129	W		3	
Z130	W		4	
Z131	W		3	
Z132	W		1	ZAPRUDER STOPS FILMING (?)
Z133	W		3½	Zapruder starts camera here. Motorcade appears on Elm. JFK past 1st road stripe. very contrasty.
Z134	W		1	Very fuzzy. Zapruder starts camera
Z135	W		4	Motorcade very contrasty
Z136	W		4	Johnson's car in turn (MIDDLE OF TURN)
Z137	W		4	Still very contrasty.
Z138	W		4	Very contrasty.
Z139	W		4	JFK is 2/3 way down second road stripe. Frame contrast dark
Z140	W		4	
Z141	W		3½	
Z142	W		3½	Still very contrasty
Z143	W		3½	WEST
Z144	W		4	JFK car, end of second road stripe.
Z145	W		4	Willis in street, right foot back
Z146	W		4	Contrast improves.
Z147	W		3	
Z148	*		*	*Bottom picture clear (W 4) and the top of the picture is (W 2) Fuzzy.
Z149	W		2	
Z150	*		*	*Top half of frame blurred, bottom half sharp. Could be splice in middle of frame at top of sign.
Z151	W		2	Fuzzy
Z152	W		4	Splice at bottom of frame
Z153				Fuzzy. Color change - picture has blue cast. Car jumps ahead approximately 6'. Approximately 3 preceding frames have been removed. Splice indications at top and bottom of this frame.
Z154		C	4	Blue cast. Splice at top of this frame. This frame has been inserted out of sequence. Car jumps ahead
Z155		C	3	Splice at top 1/3 of frame. If this frame were transposed with Z154 film would look ok.
Z156		C	4	Color as Z154, bluish cast. Obvious splice showing gap on film at bottom of frame - splicing tape marks foreground.
Z157	W		2	Motorcycle on right side jumps backward between Z156-Z157
Z158	W		1	
Z159	W		2	Possible splice at bottom 1/3 of frame
Z160	W		4	
Z161	W		4	
Z162	W		4	
Z163	W		3½	
Z164	W		4	
Z165	W		4	
Z166	W		4	
Z167	W		4	

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FRAME NO.	W	C	CLARITY	COMMENTS
Z168	W		4	
Z169	W		4	
Z170	W		5	
Z171	W		3 $\frac{1}{2}$	
Z172	W		4	
Z173	W		4	
Z174	W		4	Car touches sign.
Z175	W		4	
Z176	W		4	
Z177	W		4	
Z178	W		4	
Z179	W		4	
Z180	W		4	
Z181	W		3	
Z182	W		3	
Z183	W		4	
Z184	W		5	
Z185	W		3	 Black blotch appears left side Stemmons sign. (IMPERFECTION)
Z186	W		3 $\frac{1}{2}$	
Z187	W		4	
Z188	W		5	
Z189	W		4	
Z190	W		2	
Z191	W		1	Fuzzy.
Z192	W		2 $\frac{1}{2}$	Fuzzy.
Z193	W		4	Less fuzzy. Whole Stemmons sign shows first time.
Z194	W		4	
Z195	W		4	
Z196	W		2	
Z197	W		3	Less fuzzy.
Z198	W		1	Very fuzzy.
Z199	W		3	Less fuzzy.
Z200	W		3	Fuzzy.
Z201	W		4	
Z202	W		4	
Z203	W		4	
Z204	W		2	Fuzzy.
Z205	W		4	Possible splice in top 1/8 frame
Z206	W		4	Splicing tape adhesive marks on sign. appears below JFK head slightly to right ON SIGN
Z207		C	4	Color change to blue cast, differently processed film. Obvious splice at top of frame, grill of car comes out from sign.
Z208		C	4	Blue.
Z209		C	1	Very fuzzy. Blue.
Z210		C	2	Fuzzy blue. Possible splice near bottom of frame.
Z211		C	2	Fuzzy blue. Splicing adhesive tape marks on frame.
Z212		C	3 $\frac{1}{2}$	Splicing adhesive all over frame. Blue. Obvious splice showing gap in film at bottom of frame.
Z213	W		3	Color change to warm colors. Splice at top.
Z214	W		4	
Z215	W		2	Fuzzy. splice line at top 1/4 of frame.
Z216	W		4	

SEE NOTE

FRAME NO.	W	C	CLARITY	COMMENTS
Z217	W		3 $\frac{1}{2}$	
Z218	W		3	
Z219	W		4	
Z220	W		3 $\frac{1}{2}$	
Z221	W		3 $\frac{1}{2}$	
Z222	W		3	Connally in view, comes out from sign.
Z223	W		4	
Z224	W		4	
Z225	W		4	JFK comes out from sign.
Z226	W		3 $\frac{1}{2}$	
Z227	W		2	FURRY.
Z228	W		5	
Z229	W		3	
Z230	W		5	
Z231	W		4	
Z232	W		4	
Z233	W		4	American flag hangs limp on JFK car.
Z234	W		3	
Z235	W		3	
Z236	W		3 $\frac{1}{2}$	Spectator arm under Connolly.
Z237	W		4	
Z238	W		4	
Z239	W		3 $\frac{1}{2}$	Spectator arm under JFK.
Z240	W		4	
Z241	W		4	
Z242	W		5	
Z243	W		4 $\frac{1}{2}$	
Z244	W		4 $\frac{1}{2}$	
Z245	W		4 $\frac{1}{2}$	Spectators foot aligns with hand hold on back of car.
Z246	W		5	
Z247	W		4	
Z248	W		4	
Z249	W		3 $\frac{1}{2}$	
Z250	W		4	
Z251	W		3 $\frac{1}{2}$	
Z252	W		3 $\frac{1}{2}$	
Z253	W		3 $\frac{1}{2}$	
Z254	W		4	
Z255	W		4	
Z256	W		5	
Z257	W		5	
Z258	W		4 $\frac{1}{2}$	Dirt in print. (IMPERFECTIONS)
Z259	W		3	
Z260	W		5	Light post begins to come into frame.
Z261	W		4	
Z262	W		4	
Z263	W		3 $\frac{1}{2}$	
Z264	W		4	
Z265	W		3 $\frac{1}{2}$	
Z266	W		4	
Z267	W		4	
Z268	W		4	
Z269	W		4	
Z270	W		4	
Z271	W		4	
Z272	W		4	Lamp post obscures JFK head.
Z273	W		4	
Z274	W		4	
Z275	W		4	

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FRAME NO.	W	C	CLARITY	COMMENTS
Z275	W		4	
Z277	W		4	
Z278	W		4	
Z279	W		3 1/2	
Z280	W		3 1/2	
Z281	W		3	
Z282	W		3 1/2	
Z283	W		4	
Z284	W		4	
Z285	W		4	
Z286	W		4	
Z287	W		4	
Z288	W		4	
Z289	W		4	
Z290	W		3 1/2	Mary Moorman appears.
Z291	W		3	
Z292	W		4	
Z293	W		4	
Z294	W		4	
Z295	W		4	
Z296	W		3	
Z297	W		3 1/2	
Z298	W		4 1/2	
Z299	W		4	
Z300	W		4	
Z301	W		4 1/2	
Z302	W		4	
Z303	W		4	
Z304	W		4	
Z305	W		3 1/2	
Z306	W		4	
Z307	W		4	
Z308	W		4	
Z309	W		4	
Z310	W		3 1/2	
Z311	W		4	
Z312	W		4	
Z313	W		3	Hlt.
Z313				
Z314	W		3	
Z315	W		3	
Z316	W		3	
Z317	W		3 1/2	
Z318	W		1	
Z319	W		1	
Z320	W		2	
Z321	W		3 1/2	
Z322	W		3 1/2	
Z323	W		3 1/2	
Z324	W		2	
Z325	W		3 1/2	
Z326	W		3	
Z327	W		3	
Z328	W		3 1/2	
Z329	W		3 1/2	
Z330	W		2 1/2	
Z331	W		2	
Z332	W		2	Something happened back end car.
Z333	W		4	
Z334	W		4	
Z335	W		3	

FRAME NO. W C CLARITY COMMENTS

FRAME NO.	W	C	CLARITY	COMMENTS
Z336	W		3 ⁺	
Z337	W		3	
Z338	W		3 ⁺	MAN RUNS TOWARD JFK CARRYING SIGN "SOP JACK KENNEDY"
Z339	W		3	HE IS BEHIND ANTGENS & BROTHER. MOVING NORTH
Z340	W		3	
Z341	W		3	
Z342	W		3	
Z343	W		3	
Z344	W		3	
Z345	W		3	Hill touches back trunk with hands.
Z346	W		3	
Z347	W		4	
Z348	W		4	
Z349	W		3	
Z350	W		3	
Z351	W		3	
Z352	W		2	
Z353	W		3	
Z354	W		3	
Z355	W		2 ⁺	
Z356	W		3 ⁺	
Z357	W		3 ⁺	
Z358	W		3 ⁺	
Z359	W		3	
Z360	W		3 ⁺	
Z361	W		3 ⁺	
Z362	W		3	
Z363	W		3	
Z364	W		3	
Z365	W		4	
Z366	W		4	
Z367	W		4	
Z368	W		3	
Z369	W		3 ⁺	
Z370	W		2	
Z371	W		2	Hill puts foot on car
Z372	W		3	
Z373	W		2	
Z374	W		2	
Z375	W		3 ⁺	
Z376	W		3 ⁺	
Z377	W		3	
Z378	W		3	
Z379	W		2 ⁺	
Z380	W		2 ⁺	
Z381	W		2	
Z382	W		2 ⁺	
Z383	W		2 ⁺	
Z384	W		2 ⁺	
Z385	W		2	
Z386	W		2	
Z387	W		3	
Z388	W		3	
Z389	W		2	
Z390	W		2	
Z391	W		2 ⁺	
Z392	W		2	
Z393	W		2	
Z394	W		2	
Z395	W		2	
Z396	W		2	

flr 12/30/68

SEE
NOTE

FRAME NO.	W	C	CLARITY	COMMENTS
Z397	W		2	
Z398	W		2	
Z399	W		2	
Z400	W		1	
Z401	W		2	
Z402	W		1	Mark in center of frame.
Z403	W		2	Possible gunman shown extreme right would be as "Willis silhouette" position.
Z404	W		2	'gunman' appears
Z405	W		2	'gunman' appears center of picture.
Z406	W		3	Dramatic change in 'gunman'. He appears to fade into lamppost - another person running on grass in plaza towards Houston Street. He appears right hand side frame - man in lower right hand corner appears from waist up facing Zapruder, looks like Frenchy.*
Z407	W		2	
Z408	W		2	
Z409	W		2	
Z410	W		1	
Z411	W		2	
Z412	W		2	Man running east in plaza center of picture. Runs away from triple underpass. His position is near light post on center divider Elm and Main. Another man on center divider is approx. 20' east of 1st man and moving east.
Z413	W		2	
Z414	W		2	
Z415	W		2	
Z416	W		1	
Z417	W		3	
Z418	W		1	Another individual standing out in Plaza on concrete center divider.
Z419	W		1	
Z420	W		1	
Z421	W		1	
Z422	W		1	
Z423	W		1	
Z424	W		1	
Z425	W		1	
Z426	W		1	
Z427	W		1	
Z428	W		2	
Z429	W		1	
Z430	W		2	
Z431	W		1	
Z432	W		2	
Z433	W		2	
Z434	W		2	
Z435	W		1	
Z436	W		2	
Z437	W		1	
Z438	W		1	
Z439	W		1	
Z440	W		1	
Z441	W		1	Man running down knoll front of lamp post (last one). HE'S BETWEEN AND LAMP POST
Z442	W		2	
Z443	W		2	

* MAN SHOWN IN LATER PHOTOS BEING LED AWAY FROM DEACY PLAZA BY DALLAS POLICE

PAGE TEN FRAME NO.	W	C	CLARIFY	COMMENTS
Z444	W		2	
Z445	W		3	Man on knoll was .
Z446	W		2 ₃	
Z447	W		1	Man in foreground
Z448	W		1	
Z449	W		1	
Z450	W		2	
Z451	W		2	
Z452	W		2	
Z453	W		1	
Z454	W		2	
Z455	W		3	
Z456	W		2 ₁	
Z457	W		2 ₃	
Z458	W		2	
Z459	W		1 ₃	SEVEN MEN BEHIND WALL ON KNOLL - 2 MEN
Z460	W		1	
Z461	W		1	
Z462	W		2	
Z463	W		2	
Z464	W		1	
Z465	W		2	
Z466	W		2	
Z467	W		1 ₃	
Z468	W		1	
Z469	W		1	
Z470	W		1	
Z471	W		1 ₃	
Z472	W		1	
Z473	W		1	
Z474	W		1	
Z475	W		1	
Z476	W		1	
Z477	W		1	
Z478	W		2	
Z479	W		2	
Z480	W		2 ₃	
Z481	W		1	
Z482	W		1	
Z483	W		1	
Z484	W		1	
Z485	W		1	
Z486	W		1	Last frame.

Str 12/24/68

NOTES ON FRAME 132-133

Since I could not find a splice here, I concluded that Zapruder stopped filming at 2132 and waited until the motorcade came in view and then started filming again at Frame 133.

If Zapruder did this, then he missed approximately 50 frames of the JFK car as it turned off of Houston and down Elm Street. He also missed the lead car (with Chief Curry) that preceded the Presidential limousine.

I wondered why Zapruder missed these early shots of the motorcade, it seemed odd.

On Page 58 of the WARREN REPORT, we learn the order of the motorcade as: (Santam edition)

MOTORCYCLES - Dallas police motorcycles preceded the pilot car.

THE PILOT CAR - manned by officers of the Dallas Police Department, the automobile preceded the main party by approximately a quarter of a mile...

MOTORCYCLES - Next came four to six motorcycle policemen whose main purpose was to keep the crowd back.

THE LEAD CAR - Described as a "rolling command car", this was an unmarked Dallas Police car, driven by Chief of Police Curry...

THE PRESIDENTIAL LIMOUSINE - The President's automobile..

I re-read Thompson's book to get his description of early Zapruder frames knowing that Thompson had access to the film at Life Magazine. He says:

(PAGE FIVE) "Zapruder pressed the shutter release, and for the next 22 seconds the film that wound through his camera recorded for once not a home movie but one of the most macabre scenes in American history. First the lead car, then the motorcycle escort, and finally the long black presidential limousine came into view. Smoothly the President's car turned left on Elm Street, Mr. Kennedy and Governor Connally smiling and waving to the crowds on their right..."

On Page 101 of the Warren Report (Santam edition) this turn on to Elm Street is described:

THE FIRST BULLET THAT HIT

The position of President Kennedy's car when he was struck in the neck was determined with substantial precision from the films and onsite tests. The pictures or frames in the Zapruder film were marked by the agents, with the number "1" given to the first frame where the motorcycles leading the motorcade came into view on Houston Street. The numbers continued in sequence as Zapruder filmed the Presidential limousine as it came around the corner and proceeded down Elm.

ALSO
SEE CBS
TRANSCRIPT
ATTACHED

Handwritten signature or initials

COMMENT

In the Zapruder film I examined, frame by frame, first you see the motorcycles for 132 frames and next the Presidential limousine jumps into view at Frame 133 having already completed the turn off of Houston Street. This turn is not shown. The first time you see the Presidential car it is already 30 or 40 feet down Elm Street. And the lead car, that Thompson and the Warren Commission describe in the film, is not shown!

Was Thompson looking at a different version of the film? If so, how come my numbering of the frames works out to agree with the Warren Commission?

Could these scenes have been spliced out before the frames were numbered. And, therefore, Thompson was looking at a longer version of the film without realizing it? (A really expert splice would be very hard to spot.)

Thompson states that this film (excluding the first 14 frames of office workers) lasts 22 seconds.

Now, I count 486 frames and at 18.3 frames per second, this adds up to 26.6 seconds. The difference between 22 seconds and 26.6 seconds is 4.6 seconds, or 84 frames.

Thompson describes (1) the lead car (Chief Curry) then (2) the motorcycle escort and finally (3) the long black presidential limousine coming into view.

The film I examined showed only the lead motorcycle escort and then the President. This scene showing Chief Curry's lead car has been edited out! This would or could account for the 84 missing frames between Z132 and Z133.

Why would Curry's car have been spliced out of the film? I know from other photos that Curry's lead car was preceded by three motorcycles and not followed by, as Thompson states. (See the Weaver polarcid and frames from Mark Bell's movie in Thompson's book.) PAGE 189

The only reason I can imagine for doing this, is that the lead car probably was involved in a "the plot" and visual signals were given to the assassins from this car as it started down Elm Street. Unmistakable signals that were clear enough on the film as to dictate editing as part of a cover-up. These signals probably would be best viewed from the knoll. The car was a hardtop.

So, as of this writing, I feel that there are 84 missing frames, plus another 3 or 4 between Z152 and Z153. Total of 87 or 88 missing frames, still missing! This is a conservative figure as the camera ran faster at the start of the film when it was fully wound.

film is not shown

PAGE THREE

Of course, there would be no way of telling just how many frames are missing. Whole sections could have been lopped off of either end of the film and no one would have been the wiser. However, this much I can say for sure. This film at a minimum must have been 26.6 seconds long (426 frames) plus 4.6 seconds (84 frames), which adds up to 31.2 seconds long! That comes to 571 frames.

This film was printed in the Volume XVIII, frames 171 through 334 with 6 frames missing. Much attention was drawn to this quite obvious error in the volumes. This was probably a diversion to draw the critics away from other more serious tampering with this film.

If the critics could have seen Z1 through Z170 and Z335 through Z486 on a movieola or film splicer/viewer, as I have, their attacks upon the Warren Commission would have been devastating indeed. The most vulnerable scenes in this movie were never published, and for good reason.

John ...

DRAWBACKS TO HYPOTHESIS

THAT PRESIDENTIAL LIMOUSINE WAS SHOWN MAKING
TURN HOUSTON TO ELM IN FRISBINE ZAPRUDER FILM,
AND THAT LEAD CAR WAS ALSO SHOWN IN FILM.

Drawback 1

See Commission exhibit 896 showing Commission re-enactment photograph of Presidential limousine as it just completes turn on to Elm (Position A) this position is very near top of Elm Street and at first road stripe. Lamp post (adjacent to Thornton sign) is viewed in center of grille of Presidential limousine. This exhibit features a blank panel with description not on Zapruder film.

Testimony of Lyndal L. Shaneyfelt, FBI, photographic expert.

Senator Cooper: When Mr. Frazier testifies, then, will he correlate this photograph with a frame from photographs taken of the actual motorcade at the time of the assassination?

Mr. Shaneyfelt. No; we cannot correlate this with a frame from the motion picture because Mr. Zapruder didn't start taking pictures until the car had passed this point.

So we, therefore, on this frame ("A") and for the next two or three points, have no picture from Mr. Zapruder, since he wasn't taking pictures at that time.

Mr. Dullas. Off the record.

(Discussion off the record.)

Mr. Dulles. Back on the record...

(WARREN REPORT, BOOK 5 PAGE 146)

HEARINGS & EXHIBITS VOL

And also, here is a discussion of how Zapruder film frames were numbered:

Mr. Specter. And how did you number the frames?

Mr. Shaneyfelt. I numbered the frames on the Zapruder film beginning with No. 1 at the assassination portion of his film.

He did have on his film some photographs of a personal nature that we disregarded, and started at the first frame of his motion picture that was made there on Elm Street of the assassination.

Mr. Specter. And what was happening at the time of frame 1?

Mr. Shaneyfelt. At the time of frame 1, the police motorcycle lead portion of the parade is in view, and that goes for several frames. Then he stopped his camera, feeling that it might be some time before the Presidential car came into view. Then when the Presidential car rounded the corner and came into view, he started his camera again, and kept it running throughout the route down Elm Street until the car went out of sight on his right.

(WARREN REPORT, BOOK 5 PAGE 139)

HEARINGS & EXHIBITS VOL

This testimony shows why commission experts decided to exclude certain frames of Zapruder film.

Mr. Specter. I now hand you an album which has been marked as Commission exhibit no. 895.

(The document referred to was marked Commission exhibit no 895 for identification.)

Mr. Specter. I ask you to state what that album depicts.

John Doe

Mr. Shaneyfelt. This is an album that I prepared of black and white photographs made of the majority of the frames in the Zapruder film --
Mr. Specter. Starting with what frame number?

Mr. Shaneyfelt. Starting with frame 171, going through frame 334.

Mr. Specter. Why did you start with frame 171?

Mr. Shaneyfelt. This is the frame that the slides start from. This was an arbitrary frame number that was decided on as being far enough back to include the area that we wanted to study.

Mr. Specter. Is that a frame where President Kennedy come into full view after the motorcade turns left off of Houston onto Elm Street?

Mr. Shaneyfelt. Yes, yes.

*

(WARREN REPORT, BOOK 5, PAGE 142)

DRAWBACK 2

HEARINGS EXHIBITS VOL

Monograph by Richard Sprague, titled "Exhibit B"

Mr. Sprague states that Zapruder film "starts at frame #133" and "ends at frame #486." No explanation is included as to why the film starts at #133 so the reader is left with the conclusion that prior to frame 133, Mr. Zapruder made films of a personal nature not related to the assassination.

WARREN
COMMISSION

Also, I received a copy of Mr. Sprague's surveyors plat of Dealey Plaza as drawn for the Secret Service by Robert West. Included on Sprague's copy are many working notes made during his studies. At the West end of the 1st road stripe on Elm Street he made the following notation. "133 first Zapruder frame."

file

TESTIMONY REGARDING POSITION OF LEAD CAR AND
IT'S DISTANCE AHEAD OF PRESIDENTIAL LIMOUSINE ON
HOUSTON AND AT TIME OF TURN ON TO ELM STREET.

Since this lead car is described in the Warren Report, Thompson's book and CBS transcript by Dan Rather as part of the Zapruder film, I checked the testimony of one of the occupants of this car.

Testimony of Forrest V. Sorrels: . . .

PAGE 342 Mr. Stern. As you turned into Houston Street, Mr. Sorrels, can you estimate how far in front of the President's car the lead car was?
Mr. Sorrels. Oh, probably about 30 feet -- fairly ~~xxxx~~ close.

(WARREN REPORT, BOOK 7 PAGE 342) HEARINGS & EXHIBITS, _____
PAGE 3-5 Mr. Stern. How close was the President's car?
Mr. Sorrels. At that time we were probably, oh, I would say, several car lengths ahead of it, because we had begun to pick up speed.
Mr. Stern. You think somewhat further than you estimated before?
Mr. Sorrels. As we came around Houston, yes, sir; came around on Houston, yes, because we had begun to pick up speed there. And I remember Mr. Lawson turned around and said, "I wish he could come on, because we are late now," or words to that effect.

And I expressed to him, I said, "Oh, we are not going to be very late."

And I looked at my watch, and it was just about 12:30.

And I said, "We are not going to be over 5 minutes late," and the Chief of Police, I believe, spoke up and said, "We are about 5 minutes away now."

And so they called on the radio to the Trade Mart that we were 5 minutes away.

And it seemed like almost instantly after that, the first shot was heard. . . . (WARREN HEARINGS & EXHIBITS, BOOK 7 PAGE 345)

COMMENT

Mr. Sorrels testifies that the lead car was several car lengths ahead of the Presidential limousine when his car turned on to Elm. This would not preclude this car from being in early Zapruder frames.

The lead car would have had to really "step on it" to disappear from Zapruder's view at the time he first viewed the motorcade.

And this just might be another clue as to why this scene was chopped out. (assuming my hypothesis is correct) Since if the pristine Zapruder film shows the lead car rushing by and then the Presidential car crawling past, questions would have cropped up as to why the lead car was in such a hurry at this crucial time.

TIME:

DATE:

Tape, CBS RADIO
Description of
Zapruder Film by
Dan Rather

November 23, 1963

WRATH#2
Dan Rather
Dick Hotelet
Hughes Rudd

TRANSCRIPTION:

Hughes

Dick, ah, Dan Rather just came into the studio, ah Dan we've just been discussing this statement just made by Texas Attorney General Waggoner Carr about a full and complete investigation that is going to be carried out, and so on...what do you have that's new, anything?

Dan

We'll I'm not sure that this is the proper context in which to put it...but as you may know Hughes I, I...have just returned from seeing a...a movie... which clearly shows in some great detail the exact moments preceding, the exact moments of, the President's Assination which clears up some of the points that had been rather vague up until this time. Now may not be the time or the place to discuss that, perhaps Dick uh...

Dick

No I think it is...uh, Dan...I think it fits right into the context of what we've been saying.

Dan

Well let me tell you then, give you a word picture of the motion picture that we have just seen. The President's automobile which was proceeded by only one other car containing secret service agents...the President's open black Lincoln automobile...made a turn, a left turn off of Houston Street in Dallas onto Elm Street. this was right on the fringe area of the downtown area. This left turn was made right below the window from which the shot was fired... as the car made the turn completed the turn went, below the window from which this shot was fired... went on pass the building keep in mind that the window was on the sixth floor...it got about 35 yards from the base of the building, that is if you had dropped a plum line from the window to the sidewalk, the President's car was around 35 yards from that spot... President Kennedy had just put his right hand up to the side of his right eye, it appeared that he was perhaps brushing back his hair or rubbing his eye-brow.

fta 12/2/63

Jan

Mrs. Kennedy was not looking in his direction. In front of them in the jump seat of the Lincoln...were Governor and Mrs. Connally. The Governor as was the President was on the side of the car of the building in which the assassin was located. Mrs. Kennedy and Mrs. Connally were on the opposite side, two secret service men on the front seat. At almost the instant the President put his hand up to his eyebrow...on the right side of his face, with Mrs. Kennedy looking away...the President lurched forward just a bit, uh, it was obvious he had been hit in the movie but you had to be looking very closely in order to see it.

Mrs. Kennedy did not appear to be aware that he was hit but Governor Connally in the seat just in front of the President...seemly heard the shot...or sensed that something was wrong...Governor Connally who's coat button was open turned in such a way to extend his right hand out towards the President and the Governor seemed to have a look on his face that might say, What is it? What happened? and as he turned he exposed his entire shirt front and chest because his coat was unbuttoned...at that moment a shot very clearly hit the part of the Governor. He was wounded once with a chest shot, this we now know...uh the Governor fell back in his seat...Mrs. Connally immediately fell over the Governor, uh, I say fell, she threw herself over the Governor...and at that instant the second shot the third shot total but the second shot hit President Kennedy and there was no doubt there, his head...went forward with considerable violence...Mrs. Kennedy stood up immediately her mouth wide open...the President slumped over against Mrs. Kennedy almost toppling her over as she was standing.

Mrs. Kennedy then threw herself out of the back seat of the car onto the trunk of the car almost on all fours stretched out over the trunk of the car...there was a secret service man standing on the back bumper...it would appear that Mrs. Kennedy was either trying to get herself out of what she knew instinctly was danger or perhaps was trying to grab the secret service man and pull him into the back seat of the car for help, at any rate Mrs. Kennedy was prone, uh face down on the back of the car on the trunk...the secret service man leaned over put his hands on her shoulders and shoved her back into the car who seemed to be in danger of perhaps rolling or falling off the back. A secret service man in the front seat of the car, uh, was already on the telephone, perhaps he had been on the phone all along, it was not clear, and the car speed away.

16m
1/2/2011

E THREE

Dick The car never stopped did it?

Dan= The car never stopped, it never paused.

Hughes How long did all this take, Dan? In a matter of seconds.

Dan Well, the complete scene that I just described to you covers exactly 20 seconds that is, from the time the car made the turn until the car disappeared onto an underpass.

Dick Is it clear, is it that the President was hit twice?

Dan It was very clear that the President was hit twice, he was hit, Governor Connally was hit and the Gov... uh, the President was hit again.

Hughes How long a time did the actual three shots take from first shot until the final shot, Dan?

Dan Not more than five seconds and I...am inclined to think slightly less than that perhaps.

Hughes There must have been very grim pictures to watch, especially today.

Dick What was the source of these pictures, Dan?

Dan An amateur photographer, had an eight millimeter color uh, camera he had positioned himself up off the side walk on an old street lamp base, he was above the heads of the crowd and was facing the automobile.

Dick Of course he was focused on the automobile so there's no indication of where the shots came from.

Dan No, he was focused on the automobile with his back or side to the window from which the shots came. Only the automobile was shown in the film.

11
11/27/70

NOTE ON FRAME 207

On Page XVI and page XVII of Josiah Thompson's book Six Seconds in Dallas - there are two pictures. One is a reproduction of Frame 207 as released by Life Magazine. The other is an artist's rendering of Frame 207 to show how faithfully the artist reproduced this frame.

I noticed a discrepancy between these two as printed in the book and wrote to Mr. Thompson February 3, 1968:

"...that the dot/mark/hole on the Stemmons sign is misplaced (in the sketch), it should be directly under JFK's head."

Mr. Thompson replied:

"OK."

I thought this might be important as this just could be a bullet hole in the sign.

I was greatly puzzled therefore, to discover, when I examined the actual film, that this hole was indeed correct as shown in the sketch in the book and wrong in the photo of Z207 reproduced on page XVI. And to compound it all, I found this dot/mark/hole in Frame 206 of the film I reviewed, not Z207

NOTE:
THAT'S ALL
HE SAID IN
ANSWER →

[Handwritten mark]

NOTES ON Z 403 to Z 406

The image of a man appears on the right in Z403 and continues across frames in Z404 and Z405. He has his back to Zapruder and looks to be in a rifleman's pose. The gun is not seen as the man is facing directly away from the camera.

This man is in the same position as the man in Willis #5 and Betzner photos...is standing in the front corner and behind the stone wall.

Photo - retouching in frame 406 attempts to make the man dissolve into an Elm Street lamp post, so that you think the man's image was a lamp post in all of these frames.

The "Frenchy" image (head and shoulders) appears at the bottom of Frame 406 so that his position would probably be half way down the stone wall on the west side in a crouched position.

This would add up to a total of three (visable) persons behind the stone wall, by my count.

I found support for what I saw in Z403-Z406 in Richard Sprague's monograph, edition #4 October 15, 1967.

(13) The Martin film: a movie taken by John Martin...Men #1's 2, 3 and 4 can be seen standing between wall and fence at the start of the film. After about a second or two, they begin running to the south and west along the fence and at the top of the grassy slope back toward the triple overpass. Man #2 has proceeded several feet back along the top of the slope...

(14) Willis #5: a color slide taken by Phil Willis shows Man #2 in the crack of the stone wall at the equivalent of Zapruder frame 1202. This is six seconds prior to the fatal shot. The man is facing south with an object about three or four feet long extending upward at a 45 degree angle from the position of the man's hands. The man is wearing a dark black cloak or coat. The man's position corresponds to that of the Martin film, the Moorman photo, Zapruder and others.

(18) The fatal shot can be determined at Frame 313 to have come from the front by noting the president's head motion. Man #2 also appears in Zapruder frame 413-424.

(Note 413-424 disagree with my 403-406)

1/10
12/10/67

NOTES ON Z459

Two people appear in the center of this frame. The frame is fuzzy, however, the images are clear enough to identify. The man on the left obscures part of the third lamp post (near steps), that is, he is between Zapruder and this post.

The figure on the right obscures Zapruder's view of the tree trunk ~~(in front of the corner of the stockade fence.)~~ FORTH

These two appear to be immediately behind the stone wall on the knoll. It is my judgement that some of the frames in this sequence, Z455 - Z465 shown evidence of photo retouching. An unsuccessful attempt was made to eliminate them or to confuse the eye by altering these images with retouching bleaches. Even so, the evidence that they are there and are in motion is unmistakable. They block Zapruder's view of objects in the background. Also, they're position makes it impossible for them to be any of the three people standing on the stairway up the knoll (Hudson.) Photo enlargements and examination of this area should be done.

Handwritten signature

ALLEGATIONS THAT JIM GARRISON
MAY HAVE BEEN SUPPLIED AN INCOMPLETE
COPY OF ZAPRUDEK FILM BY LIFE MAGAZINE

Letter from Harold Weisberg to Fred Newcomb:

"Jim has a copy of the film but cannot let outsiders see it. What Mark (Lane) wrote about it is up to his usual standard of accuracy. It is not a print from the original, is not good and clear, is not even complete."

date: May 10, 1968

I asked Richard Sprague what could be the source of the Zaprudok film that was supposed to be in the film Farewell America, he answered:

"If it's in color, however, they must have obtained or stolen it from one of four places, Life, Garrison, Archives, or Dick Billings. Dick is now with a newspaper in Florida and might have taken a few things with him, although it's very doubtful. If I ever see it, I'll know which version it is, because they're all different and I've seen them all except Garrison's but I know what was chopped out of his."

letter from Richard Sprague to
Fred Newcomb. date: December 16,
1968.

file under