SUBJECT:

INVENTORY OF 8mm. FILM VERY COMES X HOUR PRELIMINARY EXAMINATION FRAME BY FRAME

THO PRINTS WERE HERD W and O refer to two different prints used in this film. For whatever reason, these two prints were spliced together to make one complete film.

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

MORE MISSING FRAMES See note, re: 2132 and 2133

PRESIDENTIAL CAR Presidents 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 40' or 20' down Elm. St.

LEGEND

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

CLARITY SCALE IN RATING EACH

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

| FRAME NO. | H | C CLARITY | COMMENTS |
|--|--|--|--|
| A-1 | W | 5 | Woman, green dress, red hair, sitting or |
| | 1-14-2-c | | bench, man in business suit sitting on |
| | | | Step retainer wall. These two look lave |
| | | . 115 | hesters. Third woman standing hetween |
| | | SULO BE WHANG | Hester's with back to camera holding bac |
| | | 1110 100 111 0 100 | This woman appears to be black and shows |
| | 0 | 30000 | up later still photo of knoll (Rickerby) |
| ` . | -16 | INGTHEREMAN | Zapruder photographs these people while |
| - NBOUT BA | M - 1 1113 | NICH MICHAEL | he's standing near West shelter and they |
| A O | | WOWN SUSTAINS | are near east shelter. |
| A see 5 | <u>Vi</u> | | HARMY PLO IS ES SUSVE. |
| As4 | W. | and the same of th | Samo scone as above. |
| Amb | 1/2 | | Came scene as above. |
| Ass C | *:/ | | Same scene as above. |
| Aus 7 | - 14 - 14 | English and the state of the st | Same scene as above. |
| And | 1 | | Same coene as above. |
| Ang | W. | The state of the s | Very contrasting. Same scene as above. |
| A-10 | in the | - | Legiturne Name, Dame scene as above. |
| Antl | 1/4 | and the second s | |
| 4-12 | (n) | and the second s | Contrast. Same scene as above |
| Am 17 | 2/1 | the same of the sa | Vulliatery bene sonne se alove |
| A = 14 | \di | The same of the sa | |
| Z1 | 13 | - Al | STRUCKS ON CHARGE BURNING BU DUNNA |
| | | | Three motorcycles appear, 41 is turning |
| | 1 | | down min, we ame wo nave not made the |
| 7.2 | - Harris Brown | Anna de la companya del la companya de la companya | term yet. |
| 73 | i j | Commence of the second | More contrast in frame. |
| 724 | 4 | All the same of th | Fore contrest. |
| (5 | The state of the s | And the second s | HOTO CONTRACT. |
| 76 | 1 | Action and the second s | Kore postrast, |
| | The second second | L. | More contrast. |
| - Commission of the Commission | To the second | Memorinal and extension of the Commission of the | Fore contract. |
| 70 | Standard a plan of the spirit, and the full standard | 1 | Hore contrast, |
| 230 | The second second | The state of the s | |
| | 12 | C. C | As above. Sore contrest. |

SUBJECT: INVENTORY OF 8 mm. FILM

10 HOUR PRELIMINARY EXAMINATION FRAME BY FRAME

TWO PRINTS WERE USED

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

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

MORE MISSING FRANCES See note, re: Z132 and Z133

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 40 or 50' down Elm Street.

LEGEND

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

It was possible for me to see the area between the sproket holes in this film.

CLARITY SCALE IN RATING EACH

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

GARCY AN IMPORTANT APPITUON

MADE AN IMPORTANT APPITUON

TO FIRST PAREE OF RESERVED THEASE

TO SENT TO YOU - THEASE

AMPRIES THIS CORRECTION

TO MIRKET THIS CORRECTION

TO SENT THIS CORRECTION

| | PAGE TWO | as i i i i i i i i i i i i i i i i i i i | |
|--|--|--|--|
| distribution of the | FRAME NO. W C | CLAPITY | COMMENTS |
| 215 | A STATE OF THE PROPERTY OF THE |) | |
| 712 | | 2 | LOSS EUZZY. |
| 715 | W. Commission of the Commissio | i. | TOTAL CO |
| 73.2 21.3 21.4 21.5 21.6 | | Š | Glear. Motorcycle #1 & #3 continue Elm. motorcycle #2 heads down Roush |
| 217 | (A)* (A)* (A) (A) (A) (A) (A) (A) (A) (A) (A) (A) | 5 | |
| 710 | | - 1 | |
| 700 | | Wanter and the second s | |
| 717 218 710 720 720 721 | | 5 | Rotorcycle #1 appears to be almost |
| 7.22 | 38 | 4 | Care Care Care Care Care Care Care Care |
| 722 723 724 225 | | £1. | |
| 224 | W | 4 | |
| | | E E | All motorcycles appear to be waiting for motorcycle near top of Elm. |
| 727 | | | |
| 728 | | A. Comment | The control of the co |
| 726 727 728 729 729 | | 4 | Possible-cape-man?-corner-kin & Housesoutheast |
| 730 731 732 733 733 733 733 735 735 735 735 735 735 | 1 | 4 | |
| 231 | | | |
| 733 | 7/5 | i. | |
| 7.34 | | 5 | |
| 235 | Le f | 3 | the discontract of the state of |
| 235 | N. Control of the Con | 3 | |
| 337 | 17 | | |
| <u>423</u> | W. Company | 3 | |
| 740 | 1 | 4- 4 | |
| 741 | 14 | 2 | |
| 242 | ¥ | L. | |
| 243 | | 4 | |
| 244 | | 2 | |
| 745 | V | | |
| 747 | | 3 | |
| 74/3 | | and the same of th | |
| 749 | - vi | 38 | |
| 250 | 37 | 36 | |
| 755 | | 22.1 | |
| 755 | The state of the s | <u># 1</u> | Very fuzzy |
| 755 | · · · · · · · · · · · · · · · · · · · | 2 | |
| Z40 Z41 Z42 Z43 Z46 Z46 Z46 Z46 Z46 Z46 Z46 Z46 Z46 Z46 | W | E. | |
| 258 | id. | 2 | |
| | i i | 100 mm | One motorcycle in view #1. Stemmons sign begins to show. |
| 760 761 | | 3 | |
| 780 | | | |
| 750 263 | | 4 | Motorayale officer is stopped just s of tree shadow. Post on Stemmons si shown. |
| 254 | | 4 | Motorcycle officer looking tack to s motorcade, has foot on ground |

| FRAME NO. | Y 0 | CTARTTY | Comme |
|--|--|--|--|
| 200 | Annual control to the symptom of the state o | | lussy. Cotorcycle i moves forward |
| 256 | | 1 | Sugar. Referevele al 2 43 la view |
| 257 | [| 2 | Asteroyole 18 3 in view |
| 768 | natura talan da anti-ari da Amerika da di Amerika da Amerika da Amerika da Amerika da Amerika da Amerika da Am Esta da Amerika da Am | registra bell, elikusko e. y. e. Photodojus, gili nikusediniski jangikuski errekuski - | Folorovele el touches shadows |
| 752 | 1: | | The second secon |
| 2.70 | 19 | 2 | Parry. |
| 257 257 207 207 270 271 | | 4) | Dirt on film, lower right, Hotorcyc |
| | era, eta riige kirar eska atala kirak kirak kirak ara eta eta eta eta eta eta eta eta eta et | | % goes out of frame |
| 7.72 | | Žį. | And the state of t |
| 273 | Commence of the Commence of th | 41. | |
| 2.74 | | | |
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| 276 | A STATE OF THE PARTY OF THE PAR | A Company of the Comp | والمراق والمرا |
| | anderstand and interest and int | | |
| de la companya de la | asaaniaa Laania maraa aa | ar Berlin en Berlin an Amerikaan (1945 - Terrin en | and the state of t |
| 279 | | | Fotoroyole /3 berely moving |
| TO COMMENTER | | The same and the same | والمراوات والمرا |
| 257 | | <u> </u> | ad had show the survey of the |
| 395 | and the second s | | FUTERY |
| and control of the company of the control of the co | Andreas and the second | and the same of th | and a second control of the control |
| | and the State of t | The second secon | Haddan to hand a refer of the first of the first or the part of th |
| and a substitution of the | and the state of t | | Fuzzy, Fost on sign shows |
| | | | EVIXE |
| The second second | Security Sec | | Fuzzy. 1/3 of sign shows. |
| 292 293 | To a series of the series of t | | and the second s |
| 293 | | 2 | g of sign shows. Motorcycle at fron tire at top of sign post |
| | | | Tare 25 top of sam post |
| 2015 | | 4 | Slightly fuzzy |
| 795 7095 | erreasurant e reliente es partes, espet, denne estas, | E). | GOSPO. |
| 207 | n la | entre in the second sec | the control of the secretary and the control of the |
| 798 | to the second se | est sometiment of the second | 中的 Toward Migray 中心的中心,但是这种是一种,我们就是一种,我们就是一个人的,我们就是一个人的,我们就是一个人的,我们就是一个人的,我们就是一个人的 |
| 299 | State State of Physics of the State of the S | en andrewskinger - manyers in paresting at the desired and the second | |
| 2100 | and the state of t | andrianical constitution of the second secon | |
| 2101 | ar and characters are a common produced the filter state and analysis associated to the contract of the contra | ii taraa ina faarata ka in aa | of the formation of the contract of the contra |
| 2100 | The state of the s | Marie | Foliomen #1 body above sign post |
| 2103 | nemi november de la entre en tre de la contra del la contra de la contra de la contra de la contra de la contra del la contra de la contra del la contra de la contra de la contra del la contra de la contra del la contra de la contra de la contra de la contra del la contra de la contra de la contra del l | interpretation of the section of the | the state of the s |
| 7104 | The state of the s | interior to the second section of the sectio | F13 Z Z V |
| | And the state of t | 2 | Advantation in the contract of |
| 2105 | | The second section of the second section section of the second section of the sectio | in 1277 |
| 2105 2107 2108 | | Proposition to the control of the co | 1/4 Stermons sign shows |
| 2108 | | 2 | |
| 2100 | | 2 | Motorcycle 83 appears on left |
| | | | |
| 2111 | The service of the se | | 1/16 of sign shows |
| | To the second se | Commence of the Commence of th | The first of the agriculture and the second of the second |
| 7113 | in the second se | married for the second second | |
| 2114 | | A). Barraiqueites rom esperantes actions and actions and actions are actions as a second action and actions are actions. | |
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| Z116 | and S | Market Street St. West Street Street Street Street Street | Andres with the commence of th |
| 2117 | A CONTRACTOR OF THE PROPERTY O | d's | Signal and the second s |
| 2118 | | A Commence of the same of the | SDE TO |
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| 71 CU | Name of the second seco | AND REAL PROPERTY OF THE PROPERTY OF THE PARTY OF THE PAR | |
| 21 21 21 22 | inamining | ht. | |
| 2123 | - | and the second | and the second s |
| | V | 4 | Motorcycle #3 is paused in middle of picture |
| 2124 | T. T. | to the state of th | |
| | The state of the s | and the second s | Mari dan disentang kan dan dan dan dan dan dan dan dan dan d |
| 17 17 17 18 | A Landard Land Company of the Compan | | and the state of t |

| 285 | 1√ | 3 | |
|-----|-----------|-----|---|
| 286 | 1.7 11 | 2 | #3 motorcycle on left hand side of picture and #1 motorcycle extreme right hand side of frame. Fuzzy. |
| z87 | 11/2 | i | Very Inzzy. |
| 283 | 17 | 2 . | Fuzzy. Sign shows. |

IDSERT

| PACE FOUR FRAME NO. | | GLARITY | |
|--------------------------------------|---|---|--|
| 7127 | A CONTRACTOR OF THE PARTY OF TH | | |
| 20 | | A fr | |
| 109 | | Commence of the second second second | |
| 100 | | al () The description is a surple of the continuence of the continuenc | |
| | man in the fact of the state of the same | ************************************** | |
| | | manimum i manamananimum | MINISTERS (ATMICE) |
| 433 | ¥ | 3 3 | Reproder starts camera here. Motorcade appears on lim. JFH past 1st road strips yery contrasty. |
| 7.1 37 | i i | and the second s | |
| 71 35 | adabilian meningan kan bilan kahan pelan kata dan bilan perabah Terminan penabah kan bilan | on the party of the state of th | Fotorcade very contrasts |
| 23 50 | 1.1 | di. | FOROTORIO VETT CONTRACTS JOHNSON S CON AN ENTR |
| 2127 | 1 | entranta material prominental and anti- | Still very contrasty. |
| 2130 | W. | 75 | Very contract; |
| 21 39 | 1 | A | JFM is 2/3 way down second road stripe. Franc contrast dark |
| 2170 | V | 44 | A AND AND AND AND AND AND AND AND AND AN |
| 2144 2142 | V | | The state of the s |
| 2142 | M. | 1) 15 | |
| 23.43 | 7. | 3/4 | |
| 7144 | | A de- | 788 car ond of second road series |
| 7145 | 3) | A. | KILLIS IN SUPPOR PERMIT |
| 2145 | The state of the s | i de la companya della companya dell | CONTRECT ENTROVES, |
| 7127 | | | this file is now that the second that the second the second the second that t |
| Z145 | | | of the ploture is (V 2) Fuzzy. |
| 7140 | | and the second second second second second | Marketine of the contract of t |
| 2150 | | TV | From half of frame blurred, bottom half shurp. Could be aplice in middle of frame at top of sign. |
| | | and the first property of the first of the state of the s | |
| 2151 | organia in contractiva de la compania de la Seria de Maria de la Seria de Maria de Maria de Maria de Maria de La compania de la compania de la compania de la compania de la compania de Maria d | an at the contract of the cont | 3 1227 |
| | androne francisco de la companione de la c La companione de la compa | and the control of th | ENTRY BUTTON OF TRANSPORTER |
| | androne francisco de la companione de la c La companione de la compa | | PAZZY EDITOR BY BOLLON OF FRAME XARIERBERALANDONANAMINARAMINAMINAM TREMERREEN TRANSPORMENTAL SAXIIE WELLEN RECENSION OF |
| | androne francisco de la companione de la c La companione de la compa | | FUZZY FDITE AV BOTTOM OF FRAME KASHLIABARIAGANA/SARKARAME, KASHLIABARIAKA IPANGKNESH KIPANGENDE MIZIKALISEKITIS WENTANISEKEKEKEK PUZZY. Color change - picture has blue cast. Car jumpa ahead approximately 6'. Approximately 3 proceeding frames have been removed. Splice indications |
| 2153 2153 | androne francisco de la companione de la c La companione de la compa | | Fuzzy Folice at bottom of frame AMADINAL ANALOGOMANAMENTAL AND ANALOGOMANAMENTAL ANALOGOMANAMENTAL AND ANALOGOMANAMENTAL AND ANALOGOMANAMENTAL ANALOGOMANA |
| 2153 | androne francisco de la companione de la c La companione de la compa | | FUZZY FOLICE AT BOTTOM OF FRAME KASHLABARARANDANASAMAKAMAKAMAKAMISAK IPANAKANSAKARANA FUZZY. Color change - picture has blue cast. Car jumpa ahead approximately 6'. Approximately 3 proceeding frames have been removed. Splice indications at too and bottom of this frame. Blue cast. Splice at top of this frame This frame has been inserted out of |
| 2153 2153 | androne francisco de la companione de la c La companione de la compa | | FUZZY FOLICE AT BOTTOM OF FRAME KASHLABARARANDANASANDANASANDANASAN INSERNASANCERMANNASANDANIZAKAISAKAITA KASHLABARARANDANASANIX FUZZY. Color change - picture has blue cast. Car jumpa ahead approximately 6'. Approximately 3 proceeding frames have been removed. Splice indications at too and bottom of this frame. Blue cast. Splice at top of this frame This frame has been inserted out of secuence. Car jumpa ahead Splice at top 1/3 of frame. If this frame were transposed with 2154 film |
| 2153 2153 2153 | | | FUZZY Folice at bottom of frame KASHLIAB ALLOSOF MASKATAMASAMS MASKATISA INSUSTANTIAN ALLOSOF CHANGE - picture has blue cast. Car jumps shead approximately 6'. Approximately 3 proceeding frames have been removed. Splice indications at too and bottom of this frame. Blue cast. Splice at top of this frame. This frame this frame this frame that frame has been inserted out of sequence. Car jumps shead splice at top 1/3 of frame. If this frame were transposed with Z154 film would look ok. Octor se Z154, plased cast. Obvious splice showing map on film at bottom of |
| 2153 2155 2155 | | | FUZZY Folice at bottom of frame KASPLIAN ALLOADS ASSANCEMENT AND SEXTENSES XITAMENTS AND SEXTENSES |
| 2153 2153 2155 2156 2156 | | | Fuzzy Folice at bottom of frame KASPLIAN ALASON ASSANCEMENTAL INCLUDENCE ENGREENESS CHAMBER HEALT AND ENGRES FUZZY. Solor Change - picture has blue cast. Car jumps ahead approximately 6'. Approximately 3 proceeding frames have been removed. Splice indications at too and bottom of this frame. Blue cast. Splice at top of this frame This frame has been inserted out of sequence. Car jumps ahead Splice at top 1/3 of frame. If this frame were transposed with Zi54 film would look ok. Joior as Zi54, blussh cast. Obvious splice showing map on film at bottom of frame - splicing tape marks foreground. Fotorcycle on right side jumps backward between Zi55-Zi57 |
| 2153 2153 2155 2156 2156 | | | FUZZY Folice at bottom of frame KASILIAN ALLOHOLOGY, MARKAMAS MARKAMISKI INSUSKASSACITAMAS MARKAMISKI MARKAMISKI FUZZY. Color change - picture has blue cast. Car jumps shead approximately 6'. Approximately 3 proceeding frames have been removed. Splice indications at too and bottom of this frame. Blue cast. Splice at top of this frame. This frame has been inserted out of sequence. Car jumps shead Splice at top 1/3 of frame. If this frame were transposed with Zi54 fils would look ok. Octor se Zi54, plased cast. Obvious splice showing map on fils at bottom of frame - splicing tape marks foreground. Fotorcycle on right side jumps backward |
| Z154 Z155 Z155 Z155 | | | Puzzy Police at bottom of frame ***ASPLIAND ALLOHOUS OF FRAME ***CASPLIAND ALLOHOUS OF FRAME ****Puzzy Octor change - picture has blue cast. Car jumps shead approximately 6'. Approximately 5 proceeding frames have been removed. Splice indications at too and bottom of this frame. ***Blue cast. Splice at top of this frame This frame has been inserted out of sequence. Car jumps shead oplice at top 1/3 of frame. If this frame were transposed with Z154 fils would look ok. ***Color as Z154, blussh cast. Obvious splice showing map on fils at bottom of frame - splicing tape marks foreground. Fotorcycle on right side jumps backward between Z155-Z157 |
| 2154 2155 2155 2156 2156 | | | Puzzy Police at bottom of frame ***ASPLIAND ALLOHOUS OF FRAME ***CASPLIAND ALLOHOUS OF FRAME ****Puzzy Octor change - picture has blue cast. Car jumps shead approximately 6'. Approximately 5 proceeding frames have been removed. Splice indications at too and bottom of this frame. ***Blue cast. Splice at top of this frame This frame has been inserted out of sequence. Car jumps shead oplice at top 1/3 of frame. If this frame were transposed with Z154 fils would look ok. ***Color as Z154, blussh cast. Obvious splice showing map on fils at bottom of frame - splicing tape marks foreground. Fotorcycle on right side jumps backward between Z155-Z157 |
| 2155 | | | Puzzy Police at bottom of frame ***ASPLIAND ALLOHOUS OF FRAME ***CASPLIAND ALLOHOUS OF FRAME ****Puzzy Octor change - picture has blue cast. Car jumps shead approximately 6'. Approximately 5 proceeding frames have been removed. Splice indications at too and bottom of this frame. ***Blue cast. Splice at top of this frame This frame has been inserted out of sequence. Car jumps shead oplice at top 1/3 of frame. If this frame were transposed with Z154 fils would look ok. ***Color as Z154, blussh cast. Obvious splice showing map on fils at bottom of frame - splicing tape marks foreground. Fotorcycle on right side jumps backward between Z155-Z157 |
| | | | FREET Police at bottom of frame KASPLIAN ALLEGACY MARKAME MALICAL SEXION INCREMENSES ALLEGACY FUZZY. Color change - picture has blue cast. Car jumps shead approximately 6'. Approximately 3 proceeding frames have been removed. Splice indications at too and bottom of this frame. Blue cast. Splice at top of this frame This frame has been inserted out of sequence. Car jumps shead splice at top 1/3 of frame. If this frame were transposed with Zi54 fils would look ok. Joior as Zi54, blussh cast. Obvious splice showing map on fils at bottom of frame - splicing tape parks foreground. Fotorcycle on right side jumps backward between Zi55-Zi57 |
| | | | FREET Police at bottom of frame KASPLIAN ALLEGACY MARKAME MALICAL SEXION INCREMENSES ALLEGACY FUZZY. Color change - picture has blue cast. Car jumps shead approximately 6'. Approximately 3 proceeding frames have been removed. Splice indications at too and bottom of this frame. Blue cast. Splice at top of this frame This frame has been inserted out of sequence. Car jumps shead splice at top 1/3 of frame. If this frame were transposed with Zi54 fils would look ok. Joior as Zi54, blussh cast. Obvious splice showing map on fils at bottom of frame - splicing tape parks foreground. Fotorcycle on right side jumps backward between Zi55-Zi57 |
| 2150 | | | Fuzzy Folice at bottom of frame KASPLIAN ALLOND SANAGAME CASTLANDISK Inches Allond SANAGAME CASTLANDISK Inches Allond SANAGAME - picture has blue cast. Car jumps ahead approximately 6'. Approximately 3 proceeding frames have been removed. Splice indications at too and bottom of this frame. Blue cast. Splice at top of this frame This frame has been inserted out of sequence. Car jumps ahead applice at top 1/3 of frame. If this frame were transposed with Zi54 film would look ok. Joior as Zi54, blussh cast. Obvious splice showing map on film at bottom of frame - splicing tape marks foreground. Fotorcycle on right side jumps backward between Zi55-Zi57 |
| | | | Puzzy Police at bottom of frame ***AMALIANA ALAMADA AJANIMATA MAJATAN ALAMADA ALAMADA AJANIMATA MAJATAN ALAMADA AJANIMATA MAJATAN ALAMADA AJANIMATA MAJATAN MAJATAN MAJATAN MAJATAN MAJATAN PUZZY. Golor Change - picture has blue cast. Car jumps ahead approximately 6'. Approximately 3 proceeding frames have been removed. Splice indications at too and bottom of this frame. Blue cast. Splice at top of this frame This frame that been inserted out of sequence. Car jumps shead applies at top 1/3 of frame. If this frame were transposed with Z154 film would look ok. Color as Z154, blussh cast. Obvious splice showing map on film at bottom of frame - splicing tape marks foreground. Fotorcycle on right side jumps backward between Z155-Z157 |

| PAGE FIVE FRAME MO. | w c | · CLARITY | COMMENTS |
|--------------------------------------|---------------------------------------|--|--|
| 2168 | . W | L. | |
| 7169 | 1/2 | 4. | |
| | VI | Fi | |
| 2170 2171 | i. | <u></u> | |
| 2172 | () [| | |
| 2173 | VI | 2 | |
| | | Marketine Committee of the Committee of | |
| 2174 | 17 | 4) | Car touches sign. |
| 7.175 7.176 | N | Žļ. | CONTRACTOR OF THE PROPERTY OF |
| 7.176 | iv. | 4 | |
| 2177 | M. | - 4 | |
| Z178 | ¥ · | Žį. | |
| 2179 2150 | H3. | 4 | |
| 2180 | \:\f | 4 | |
| 2181 | W | 5 | The second section of the |
| 2182 | W | | |
| 7183 | W | 1 | |
| Z183 Z184 | W. | | |
| Z185 | | 5 | |
| | W | | Black blotch appears left side Stemmon sign. |
| 7.185 7.187 | W | 35 | |
| 2187 | W . | <i>2</i> ₇ | |
| 2188 | W | 5 | |
| 2189 | W | 4 | |
| 2190 | The second second | 2 | |
| Z191 | Ţ.j | ACCUPATION AND ADDRESS OF THE PARTY OF THE P | FUZZZ o |
| 2192 | W. | 25 | Fuzzy |
| 2193 | W | L. 23 | BUZZY O |
| | | The state of the s | Less fuzzy. Whole Stemmons sign shows first time. |
| 2194 | T.7 V | <i>L</i> ; | |
| 2195 | 9 | 4, | |
| 2196 | ₹/ | 2 | |
| 2197 | ¥ | 5 | Less fuzzy, |
| 2198 | V | | Very fuzzy. |
| Z199 | 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 | 3 | Less fuzzy. |
| Z200 | W. | 3 | Fuzzv. |
| 2201 | W | 4 | E. Cr. Cl. P. V. C. |
| 2202 | W | 4 | |
| Z203 | W. | a, | |
| | | | |
| 2204 | · W | 2 | Fuzzy. |
| 7.205 | W | <i>2</i> ; | Possible splice in top 1/8 frame |
| Z206 | | MAR | Splicing tape adhesive marks on sign. <appears below="" head="" jfk="" right.<="" slightly="" td="" to=""></appears> |
| Z207 | G | 4 | Color change to blue cast, differently |
| | | | processed film. Obvious splice at top of frame, grill of car comes out from |
| Z208 | ď | 11 | sign. |
| 2.20.9 | | 4 | Elue. |
| 2210 | | 1 | Very fuzzy. Blue. |
| | C | 2 | Fuzzy blue. Possible splice near botto of frame. |
| Z211 | C . | 2 | Fuzzy blue. Splicing adhesive tape marks on frame. |
| 221.2 | C | 32 | Splicing achesive all over frame. Blue |
| | | | Obvious splice showing gap in film at |
| 7.21 3 | - W | 5 | Color change to warm colors. Splice a |
| 214 | * * | - | top. |
| Market Annual Company of the Company | W. | 4 | |
| 26115 | | 2 | Fuzzy. Spince line at top & of frame. |
| 7,216 | W - | Z. | The second secon |



| FRAUE MO. | и С | CLARITY | CONTENTS |
|--|--|--|--|
| 2217 | Tri | 24 | |
| 2210 | | 7 | THE PROPERTY OF THE PROPERTY O |
| 2279 | The same of the sa | 2 | |
| 2220 | V ⁴ | | |
| 2221 | W | 23 | |
| 7222 | 1.1 | | Connelly in view, comes out from sign |
| 7:223 | [4] | 4 | The state of the s |
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| 2405 | W | 2 | 'gungan' appears center of picture. |
| 2405 | W | 3 | Roundit sphears deficer of propure |
| | | | Dramatic change in 'gunman'. He apper 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." |
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| Z412 | V | 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 approach east of 1st man and moving east. |
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| 2418 | ψ | | Another individual standing out in Plaza on concrete center divider. |
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MOTES ON PRACE 172-173

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

If Repruder did this, then he missed approximately 50 frames of the JFR car as it turned off of Houston and down all Street. He also missed the lead car (with Oblef Curry) that preceded the residential limitation.

I wondered why Capruder missed these early shots of the actoreade, it seemed odd.

> On Page 53 of the WARREN REPORT. we learn the order of the motorcade as: Cantag edition)

> YOTCHGYCLES - Dallas police motorcycles preceded the pilot car.

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

Next came four to six motorcycle policemen whose main purpose was to keep the growd back.

THE LEAD CAR'- Described as a "rolling command car", this was an unmarked Dallas Police car, criven by Ghief of Police Curry ... THE PRESIDENTIAL LINCUSINE - 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 scones in American history. First the lead gar, then the motorcycle escort, and finally the long black presidential limousine come into view. Smoothly the President's car turned left on the Street, Ar. Kennedy and Governor Counally smiling and waving to the crowds on their right ...

On Fage 101 of the Warren Report (Bantam edition) this turn on to Elm Street is described;

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

CONVENT

In the Esprudor file 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 As the Presidential car it is already 300 or 40 feet form Elm Street. And the lead car, that Thompson and the Jarren 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 Narran 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 25.6 seconds. The difference between 22 seconds and 25.5 seconds is 4.6 seconds, or 84 frames.

Thompson describes (1) the lead car (Chief Curry) then (2) the motorcycle escort and finially (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 54 missing frames between 2132 and 2135.

May would Surry's car have been spliced out of the film? I know from other photos that Surry's lead car was preceded by three motorcycles and not followed by, as Thompson states. (See the Meaver poloroid and framed from Mark Fell's movie in Thompson's book.)

The only reason I can imagine for deing this, is that the lead car probably was involved ind "the plot" and visual signals were given to the assassins from this car as it started flow 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 2152 and 2153. 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.

PAGE THREE

Of course, there would be no way of telling just how many frames are missing. These sections could have been lopped off of either end of the film and no one would have been the viser. However, this much I can say for sure. This film at a minimum must have been 26.5 accords long (426 frames) plus 4.5 seconds (84 frames), which cods us to 31.2 seconds long; that sames to 571 frames.

This film was printed in the Volume EVIII, frames 171 through 334 with 6 frames missing. Nuch 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 21 through 2170 and 2335 through 2486 on a movisola or film splicer/viewer, as I have, their attacks upon the Varron Commission would have been devictating indeed, The most vulnerable scenes in this movie were never published, and for good reason.

SUBJECT:

DATE:

Tape, CBS RADIO Description of Zapruder Film by Dan Rather November 23, 1963

Dan Rather Sp? Dick Hotelet Sp? 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 preceeding, 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.

X

Dan

Mrs. Kennedy was not looking in his direction. In front of them in the jump seat of the Lincoln...were Covernor 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...Covernor 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 lock 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, wh, 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 whe seemed to be in danger of perhaps rolling or falling off the back. A secret service wan 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 spead away.

•

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 that 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.

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 descrepency 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."

(-HIS IS ALL HE SAID!)

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

HOTES ON Z 403 to Z 406

The image of a man appears on the right in 7403 and continues across frames in 2404 and 2405. 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 men is in the same position as the men in Willis #5 and Between photos...is standing in the front corner and behind the stone wall.

Photo - retouching in frame 405 attempts to make the man dissolve into an Ilm 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 405 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 #'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 towards the triple overpass. Man #2 has preceded several feet back along the top of the slope...
 - (14) Willis #5: a color slide taken by Phil Willis shows Man #2 in the crook of the stone wall at the equivalent of Zapruder frame #202. This is six seconds prior to the fatal shot. The man is facing south with an object about three or four feet long entending 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 tan 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 disagrees with my 403-406)

MOTEC ON 3459

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. Le FORTH.

The figure on the right obscures Zaprudor's view of the tree trunk (in front of the corner of the stechade fence.)

These two appear to be immediately behind the stone wall on the knoll. It is my judgment that some of the frames in this sequence, Z455 - Z465 shown evidence of photo retouching. An unsuccessful attempt was made to climinate 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.) Thoto enlargements and examination of this area should be done.

TESTIMONY RECARDING POSITION OF LEAD CAR AND IT'S DISTANCE AHEAD OF PRESIDENTIAL LINGUISHE ON

ECUSTON AND AT TIME OF THEM ON TO PLY STREET.

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

Testimony of Forrest V. Sorrela:

Mr. Stem. 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 m- fairly Eduzy close.

(WARREN REPORT, BOOK 7 PAGE 342)

Er. Stern. How close was the President's car?

Tr. Morrels. At that time we were probably, ch, 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?

Ar. 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 amound 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, "Ch, 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 Folice, 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 & WHXIBITS, BOOK 7 PAGE 345)

COMMENT

Mr. Sorrels testifies that the lead car was several car lengths ahead of the Fresidential 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 hypothisis 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.

DRAWPACKS TO HYPOTHESIS

THAT PRESIDENTIAL LINGUISINE WAS SHOWN MAKING

TURN HOUSTON TO THE IN PRISTING CAPRUDER FILM,

AND THAT LEAD CAR WAS ALSO SHOWN IN FILM.

Drawback 1

see Commission exhibit 886 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 read stripe. Lamp post (adjacent to Thorton 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 Gooper: When Mr. Frazier testifies, then, will be correlate this photograph with a frame from photographs taken of the actual matarcade at the time of the assassination?

Mr. Shaneyfelt. No; we cannot correlate this with a frame from the motion plature 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. Eapruder, since he wasn't taking pictures at that time.

Mr. Dullus. Off the record.

Mr. Dulles. Off the record.

(Discussion off the record.)

Mr. Dulles. Back on the record...

(MARREN REPORT, BOOK 5 PAGE 146)

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

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

Mr. Chancyfelt. I numbered the frames on the Zapruder film beginning with so. I 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 sade there on Elm Street of the assassination.

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

Kr. Chancyfelt. At the time of frame 2, 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 HEPORT, BOOK 5 PAGE 159)

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. 885. (The document referred to was marked Commission exhibit no 885 for identification.)
Mr. Specter. I ask you to state what that album depicts.

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

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

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

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

Mr. Spector. 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.

(VARREM PRORT, MOCK 5, PAGE 142)

Monograph by Richard Sprague, titled "Exhibit 5"

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.

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

COMMENT

The only way Mr. Sprague would have known the exact number of frames (from 133 to 486) would be to sit down with the film, as I have done, and count them. Count them on a film splicer/viewer or on a movieola. I have never heard of another critic having this opportunity... maybe so. Sprague may know of testimony to the exact number of frames (133-486) that I cannot find, in the volumes. He may have gotten inside information from Life Magazine. It be be an amazing bit of interpolation.

You certainly could not hope to arrive at the correct number by timing the film while it's being projected, since all projectors do not run at the same speed. That would be a horseback estimate.