

wounds of entry and exit on the President were approximated based on information gained from the autopsy reports and photographs.³⁰⁷ The hole in the back of the jacket worn by the Governor and the medical description of the wound on his back marked that entry point.³⁰⁸ That line of fire from the sixth floor of the Depository would have caused the bullet to exit under the Governor's right nipple just as the bullet did. Governor Connally's doctors measured an angle of declination on his body from the entry wound on his back to the exit on the front of his chest at about 25° when he sat erect.³⁰⁹ That difference was explained by either a slight deflection of the bullet caused by striking the fifth rib or the Governor's leaning slightly backward at the time he was struck. In addition, the angle could not be fixed with absolute precision, since the large wound on the front of his chest precluded an exact determination of the point of exit.³¹⁰

The alinement of the points of entry was only indicative and not conclusive that one bullet hit both men. The exact positions of the men could not be re-acted; thus, the angle could only be approximated.³¹¹ Had President Kennedy been leaning forward or backward, the angle of declination of the shot to a perpendicular target would have varied. The angle 17°43'30" was approximately the angle of declination reproduced in an artist's drawing.³¹² That drawing, made from data provided by the autopsy surgeons, could not reproduce the exact line of the bullet, since the exit wound was obliterated by the tracheotomy. Similarly, if the President or the Governor had been sitting in a different lateral position, the conclusion might have varied. Or if the Governor had not turned in exactly the way calculated, the alinement would have been destroyed.

Additional experiments by the Army Wound Ballistics Branch further suggested that the same bullet probably passed through both President Kennedy and Governor Connally. (See app. X, pp. 582-585.) Correlation of a test simulating the Governor's chest wound with the neck and wrist experiments indicated that course. After reviewing the Parkland Hospital medical records and X-rays of the Governor and discussing his chest injury with the attending surgeon, the Army ballistics experts virtually duplicated the wound using the assassination weapon and animal flesh covered by cloth.³¹³ The bullet that struck the animal flesh displayed characteristics similar to the bullet found on Governor Connally's stretcher.³¹⁴ Moreover, the imprint on the velocity screen immediately behind the animal flesh showed that the bullet was tumbling after exiting from the flesh, having lost a total average of 265 feet per second.³¹⁵ Taking into consideration the Governor's size, the reduction in velocity of a bullet passing through his body would be approximately 400 feet per second.³¹⁶

Based upon the medical evidence on the wounds of the Governor and the President and the wound ballistics tests performed at Edgewood Arsenal, Drs. Olivier and Arthur J. Dziemian, chief of the Army Wound Ballistics Branch, who had spent 17 years in that area of specialization, concluded that it was probable that the same bullet passed through the President's neck and then inflicted all the wounds on the Governor.³¹⁷ Referring to the President's neck wound and all the Governor's wounds, Dr. Dziemian testified: "I think the probability is very good that it is, that all the wounds were caused by one bullet."³¹⁸ Both Drs. Dziemian and Olivier believed that the wound on the Governor's wrist would have been more extensive had the bullet which inflicted that injury merely passed through the Governor's chest, exiting at a velocity of approximately 1,500 feet per second.³¹⁹ Thus, the Governor's wrist wound suggested that the bullet passed through the President's neck, began to yaw in the air between

the President and the Governor, and then lost more velocity than 400 feet per second in passing through the Governor's chest. A bullet which was yawing on entering into the Governor's back would lose substantially more velocity in passing through his body than a pristine bullet.³²⁰ In addition, the bullet that struck the animal flesh was flattened to a greater extent than the bullet which presumably struck the Governor's rib,³²¹ which suggest that the bullet which entered the Governor's chest had already lost velocity by passing through the President's neck. Moreover, the large wound on the Governor's back would be explained by a bullet which was yawing, although that type of wound could also be accounted for by a tangential striking.³²²

Dr. Frederick W. Light, Jr., the third of the wound ballistics experts, who has been engaged in that specialty at Edgewood Arsenal since 1951, testified that the anatomical findings were insufficient for him to formulate a firm opinion as to whether the same bullet did or did not pass through the President's neck first before inflicting all the wounds on Governor Connally.³²³ Based on the other circumstances, such as the relative positions of the President and the Governor in the automobile, Dr. Light concluded that it was probable that the same bullet traversed the President's neck and inflicted all the wounds on Governor Connally.³²⁴

The Subsequent Bullet That Hit

After a bullet penetrated President Kennedy's neck, a subsequent shot entered the back of his head and exited through the upper right portion of his skull. The Zapruder, Nix and Muchmore films show the instant in the sequence when that bullet struck. (See Commission Exhibit No. 902, p. 108.) That impact was evident from the explosion of the President's brain tissues from the right side of his head. The immediately preceding frame from the Zapruder film shows the President slump to his left, clutching at his throat, with his chin close to his chest and his head tilted forward at an angle.³²⁵ Based upon information provided by the doctors who conducted the autopsy, an artist's drawing depicted the path of the bullet through the President's head, with his head being in the same approximate position.³²⁶

By using the Zapruder, Nix and Muchmore motion pictures, the President's location at the time the bullet penetrated his head was fixed with reasonable precision. A careful analysis of the Nix and Muchmore films led to fixing the exact location of these cameramen. The point of impact of the bullet on the President's head was apparent in all of the movies. At that point in the Nix film a straight line was plotted from the camera position to a fixed point in the background and the President's location along this line was marked on a plat map.³²⁷ A similar process was followed with the Muchmore film. The President's location on the plat map was identical to that determined from the Nix film.³²⁸ The President's location, established through the Nix and Muchmore films, was confirmed by comparing his position on the Zapruder film. This location had hitherto only been approximated, since there were no landmarks in the background of the Zapruder frame for alinement purposes other than a portion of a painted line on the curb.³²⁹ Through these procedures, it was determined that President Kennedy was shot in the head when he was 230.8 feet from a point on the west curblin on Houston Street where it intersected with Elm Street.³³⁰ The President was 265.3 feet from the rifle in the sixth-floor window and at that position the approximate angle of declination was 15°21'.³³¹

The First Shot

If the first shot missed, the assassin perhaps missed in an effort to fire a hurried shot before the President passed under the oak tree, or possibly he fired as the President passed under the tree and the tree obstructed his view. The bullet might have struck a portion of the tree and been completely deflected. On the other hand, the greatest cause for doubt that the first shot missed is the improbability that the same marksman who twice hit a moving target would be so inaccurate on the first and closest of his shots as to miss completely, not only the target, but the large automobile.

Governor Connally's testimony supports the view that the first shot missed, because he stated that he heard a shot, turned slightly to his right, and, as he started to turn back toward his left, was struck by the second bullet.³³⁹ He never saw the President during the shooting sequence, and it is entirely possible that he heard the missed shot and that both men were struck by the second bullet. Mrs. Connally testified that after the first shot she turned and saw the President's hands moving toward his throat, as seen in the films at 225.³⁴⁰ However, Mrs. Connally further stated that she thought her husband was hit immediately thereafter by the second bullet.³⁴¹ If the same bullet struck both the President and the Governor, it is entirely possible that she saw the President's movements at the same time as she heard the second shot. Her testimony, therefore, does not preclude the possibility of the first shot having missed.

. . . James W. Altgens, a photographer in Dallas for the Associated Press, had stationed himself on Elm Street opposite the Depository to take pictures of the passing motorcade. Altgens took a widely circulated photograph which showed President Kennedy reacting to the first of the two shots which hit him. (See Commission Exhibit No. 900, p. 113.) According to Altgens, he snapped the picture "almost simultaneously" with a shot which he is confident was the first one fired.³⁴² Comparison of his photograph with the Zapruder film, however, revealed that Altgens took his picture at approximately the same moment as frame 255 of the movie, 30 to 45 frames (approximately 2 seconds) later than the point at which the President was shot in the neck.³⁴³ (See Commission Exhibit No. 901, p. 114.) Another Photographer, Phillip L. Willis, snapped a picture at a time which he also asserts was simultaneous with the first shot. Analysis of his photograph revealed that it was taken at approximately frame 210 of the Zapruder film, which as the approximate time of the shot that probably hit the President and the Governor. If Willis accurately recalled that there were no previous shots, this would be strong evidence that the first shot did not miss.³⁴⁴

The Second Shot

The possibility that the second shot missed is consistent with the elapsed time between the two shots that hit their marks. From the timing evidenced by the Zapruder films, there was an interval of from 4.8 to 5.6 seconds between the shot which struck President Kennedy's neck (between frames 210 to 225) and the shot which struck his head at frame 313.³⁴⁶ Since a minimum of 2.3 seconds must elapse between shots, a bullet could have been fired from the rifle and missed during this interval.³⁴⁷ This possibility was buttressed by the testimony of witnesses who claimed that the shots were evenly spaced, since a second shot occurring within

an interval of approximately 5 seconds would have to be almost exactly midway in this period. If Altgens' recollection is correct that he snapped his picture at the same moment as he heard a shot, then it is possible that he heard a second shot which missed, since a shot fired 2.3 seconds before he took his picture at frame 255 could have hit the President at about frame 213.

On the other hand, a substantial majority of the witnesses stated that the shots were not evenly spaced. Most witnesses recalled that the second and third shots were bunched together, although some believed that it was the first and second which were bunched.³⁴⁸ To the extent that reliance can be placed on recollection of witnesses as to the spacing of the shots, the testimony that the shots were not evenly spaced would mitigate against a second shot missing. Another factor arguing against the second shot missing is that the gunman would have been shooting at very near the minimum allowable time to have fired the three shots within 4.8 to 5.6 seconds, although it was entirely possible for him to have done so. (See ch. IV, pp. 188-194.)

The Third Shot

The last possibility, of course, is that it was the third shot which missed. This conclusion conforms most easily with the probability that the assassin would most likely have missed the farthest shot, particularly since there was an acceleration of the automobile after the shot which struck the President's head. The limousine also changed direction by following the curve to the right, whereas previously it had been proceeding in almost a straight line with a rifle protruding from the sixth-floor window of the Depository Building.

One must consider, however, the testimony of the witnesses who described the head shot as the concluding event in the assassination sequence. Illustrative is the testimony of Associated Press photographer Altgens, who had an excellent vantage point near the President's car. He recalled that the shot which hit the President's head "was the last shot--that much I will say with a great degree of certainty."³⁴⁹

Conclusion

Based on the evidence analyzed in this chapter, the Commission has concluded that the shots which killed President Kennedy and wounded Governor Connally were fired from the sixth-floor window at the southeast corner of the Texas School Book Depository Building. Two bullets probably caused all the wounds suffered by President Kennedy and Governor Connally. Since the preponderance of the evidence indicated that three shots were fired, the Commission concluded that one shot probably missed the President's limousine and its occupants, and that the three shots were fired in a time period ranging from approximately 4.8 to in excess of 7 seconds.

Endnotes

- ²⁶⁰2 H 71-73 (Kellerman); 2 H 116-117 (Greer); 4 H 132-133 (Connally).
- ²⁶¹CE 347, 354, 699.
- ²⁶²5 H 137 (Leo J. Gauthier); CE 884; see 5 H 138-165 (Lyndal L. Shaneyfelt).
- ²⁶³Id. at 139-141.
- ²⁶⁴Id. at 153-154.
- ²⁶⁵Id. at 142.
- ²⁶⁶Id. at 153-154; 3 H 407 (Frazier).
- ²⁶⁷See 5 H 93 (Dziemian).
- ²⁶⁸5 H 130-132 (Thomas J. Kelley); see CE 871-874.
- ²⁶⁹5 H 132-134 (Kelley).
- ²⁷⁰5 H 147 (Shaneyfelt).
- ²⁷¹Id. at 162.
- ²⁷²5 H 134 (Kelley); 5 H 167 (Frazier).
- ²⁷³5 H 139 (Shaneyfelt).
- ²⁷⁴Id. at 149.
- ²⁷⁵Id. at 147-148.
- ²⁷⁶See id. at 145.
- ²⁷⁷Id. at 147-149.
- ²⁷⁸Id. at 149-150.
- ²⁷⁹Id. at 150-151.
- ²⁸⁰Id. at 152.
- ²⁸¹Id. at 151.

²⁸²Id. at 151-152.

²⁸³Id. at 152.

²⁸⁴Id. at 157.

²⁸⁵Id. at 153, 156-157.

²⁸⁶5 H 168-169 (Frazier).

²⁸⁷Id. at 71, 169.

²⁸⁸Id. at 70, 169 (Frazier); 5 H 77 (Olivier).

²⁸⁹5 H 70-71 (Frazier).

²⁹⁰Ibid.

²⁹¹Ibid.

²⁹²Id. at 174.

²⁹³CE 697, 698.

²⁹⁴5 H 131-132 (Kelley).

²⁹⁵3 H 359 (Carrico); 4 H 147 (Mrs. John B. Connally, Jr.); see 4 H 138-140 (Connally).

²⁹⁶5 H 169-171 (Frazier).

²⁹⁷Id. at 170; 4 H 145 (Connally).

²⁹⁸5 H 170 (Frazier).

²⁹⁹Ibid.

³⁰⁰Id. at 167.

³⁰¹5 H 153 (Shaneyfelt); 5 H 137 (Gauthier).

³⁰²5 H 153, 162 (Shaneyfelt).

³⁰³Ibid.

³⁰⁴Id. at 162.

³⁰⁵Id. at 162-163.

³⁰⁶Id. at 163; CE 902, 903.

³⁰⁷5 H 133 (Kelley).

³⁰⁸5 H 163 (Shaneyfelt).

³⁰⁹4 H 137-138 (Connally).

³¹⁰See 4 H 104-105 (Shaw).

³¹¹5 H 164 (Shaneyfelt).

³¹²CE 385.

³¹³5 H 78-80 (Olivier).

³¹⁴CE 399, 853; 5 H 80 (Olivier).

³¹⁵Id. at 80, 86.

³¹⁶Id. at 86.

³¹⁷Id. at 86-87; 5 H 91-92 (Dziemian).

³¹⁸Id. at 92 (Dziemian).

³¹⁹Ibid.; 5 H 83-84 (Olivier).

³²⁰Id. at 86.

³²¹Id. at 80.

³²²Id. at 84; 6 H 95 (Shaw).

³²³5 H 94, 97 (Light).

³²⁴Id. at 97.

³²⁵CE 389, 390, 885.

³²⁶CE 388, 389.

³²⁷See 5 H 159-160 (Shaneyfelt).

³²⁸Ibid.

³²⁹Ibid.

³³⁰Id. at 145, 160.

³³¹Id. at 160.

³³⁹4 H 132-133 (Connally).

³⁴⁰4 H 147 (Mrs. Connally); 5 H 152 (Shaneyfelt).

³⁴¹4 H 147 (Mrs. Connally).

³⁴²7 H 517, 520-521 (Altgens).

³⁴³5 H 158 (Shaneyfelt).

³⁴⁴7 H 493 (Phillip L. Willis); 15 H 696-697 (Shaneyfelt); Shaneyfelt DE 25.

³⁴⁵5 H 160 (Shaneyfelt).

³⁴⁷Id. at 153-154; 3 H 407 (Frazier).

³⁴⁸For recollection that the second and third shots were closer together see e.g. 2 H 73-74 (Kellerman); 2 H 118 (Greer); 2 H 150 (Youngblood); 2 H 159 (Jackson); CE 2084, 2098, 2100.

For recollection that the shots were evenly spaced see e.g. 7 H 495 (Willis).

For recollection that the first and second shots were closer together see the statement of Cecil Ault, CE 2103.

³⁴⁹7 H 518 (Altgens).

CHAPTER IV

THE ASSASSIN

Photograph Of Oswald With Rifle

During the period from March 2, 1963, to April 24, 1963, the Oswalds lived on Neely Street in Dallas in a rented house which had a small yard.⁸² One Sunday, while his wife was hanging diapers, Oswald asked her to take a picture of him holding a rifle, a pistol and issues of two newspapers later identified as the Worker and the Militant.⁸³ Two pictures were taken. The Commission has concluded that the rifle shown in these pictures is the same rifle which was found on the sixth floor of the Depository Building on November 22, 1963. (See Commission Exhibits Nos. 133-A and 133-B, p. 126.)

One of these pictures, Exhibit No. 133-A, shows most of the rifle's configuration.⁸⁴ Special Agent Lyndal L. Shaneyfelt, a photography expert with the FBI, photographed the rifle used in the assassination, attempting to duplicate the position of the rifle and the lighting in Exhibit No. 133-A.⁸⁵ After comparing the rifle in the simulated photograph with the rifle in Exhibit No. 133-A, Shaneyfelt testified, "I found it to be the same general configuration. All appearances were the same." He found "one notch in the stock at this point that appears very faintly in the photograph." He stated, however, that while he "found no difference" between the rifles in the two photographs, he could not make a "positive identification to the exclusion of all other rifles of the same general configuration."⁸⁶

The authenticity of these pictures has been established by expert testimony which links the second picture, Commission Exhibit No. 133-B, to Oswald's Imperial Reflex camera, with which Marina Oswald testified she took the pictures.⁸⁷ The negative of that picture, Commission Exhibit No. 133-B, was found among Oswald's possessions.⁸⁸ Using a recognized technique of determining whether a picture was taken with a particular camera, Shaneyfelt compared this negative with a negative which he made by taking a new picture with Oswald's camera.⁸⁹ He concluded that the negative of Exhibit No. 133-B was exposed in Oswald's Imperial Reflex camera to the exclusion of all other cameras.⁹⁰ He could not test Exhibit No. 133-A in the same way because the negative was never recovered.⁹¹ Both pictures, however, have identical backgrounds and lighting and, judging from the shadows, were taken at the same angle. They are photographs of the same scene.⁹² Since Exhibit No. 133-B was taken with Oswald's camera, it is reasonably certain that Exhibit No. 133-A was taken by the same camera at the same time, as Marina Oswald testified. Moreover, Shaneyfelt testified that in his opinion the photographs were not composites of two different photographs and that Oswald's face had not been superimposed on another body.⁹³

One of the photographs taken by Marina Oswald was widely published in newspapers and magazines, and in many instances the details of these pictures differed from the original, and even from each other, particularly as to the configuration of the rifle. The Commission sought to determine whether these photographs were retouched prior to publication. Shaneyfelt testified that the published photographs appeared to be based on a copy of the original which the publications had each retouched differently.⁹⁴ Several of the publications furnished the Commission with the prints they had used, or described by correspondence the retouching they

had done. This information enabled the Commission to conclude that the published pictures were the same as the original except for retouching done by these publications, apparently for the purpose of clarifying the lines of the rifle and other details in the picture.⁹⁵

The dates surrounding the taking of this picture and the purchase of the rifle reinforce the belief that the rifle in the photograph is the rifle which Oswald bought from Klein's. The rifle was shipped from Klein's in Chicago on March 20, 1963, at a time when the Oswalds were living on Neely Street.⁹⁶ From an examination of one of the photographs, the Commission determined the dates of the issues of the Militant and the Worker which Oswald was holding in his hand. By checking the actual mailing dates of these issues and the time it usually takes to effect delivery to Dallas, it was established that the photographs must have been taken sometime after March 27.⁹⁷ Marina Oswald testified that the photographs were taken on a Sunday about 2 weeks before the attempted shooting of Maj. Gen. Edwin A. Walker on April 10, 1963.⁹⁸ By Sunday, March 31, 1963, 10 days prior to the Walker attempt, Oswald had undoubtedly received the rifle shipped from Chicago on March 20, the revolver shipped from Los Angeles on the same date,⁹⁹ and the two newspapers which he was holding in the picture.

Conclusion

Having reviewed the evidence that (1) Lee Harvey Oswald purchased the rifle used in the assassination, (2) Oswald's palmprints were on the rifle in a position which shows that he had handled it while it was disassembled, (3) fibers found on the rifle most probably came from the shirt Oswald was wearing on the day of the assassination, (4) a photograph taken in the yard of Oswald's apartment showed him holding this rifle, and (5) the rifle was kept among Oswald's possessions from the time of its purchase until the day of the assassination, the Commission concluded that the rifle used to assassinate President Kennedy and wound Governor Connally was owned and possessed by Lee Harvey Oswald.

Endnotes

⁸²CE 712, 713; 4 H 237, 241 (Fritz); 11 H 155-156 (M. Waldo George).

⁸³1 H 15-16, 117-118 (Marina Oswald); CE 134.

⁸⁴CE 133-A.

⁸⁵CE 748; 4 H 281 (Lyndal Shaneyfelt).

⁸⁶Ibid.

⁸⁷CE 133-A, 133-B, 134; 1 H 117-118 (Marina Oswald); 5 H 405, 410 (Marina Oswald); CE 750.

⁸⁸CE 749; 7 H 194 (Stovall); 7 H 231 (Rose); CE 2011, p. 26. The recovered negative was of the picture introduced as CE 133-B.

⁸⁹4 H 284-288 (Shaneyfelt).

⁹⁰Id. at 284.

⁹¹Id. at 289; 15 H 693 (Shaneyfelt).

⁹²4 H 237, 241 (Fritz); CE 712, 713, 714.

⁹³4 H 288 (Shaneyfelt).

⁹⁴Id. at 290-294; 15 H 687-690 (Shaneyfelt).

⁹⁵4 H 292-294 (Shaneyfelt); 15 H 689-690 (Shaneyfelt); Shaneyfelt DE 13, 14, 18.

⁹⁶See footnote 4, 82, 83, *supra*.

⁹⁷CE 1406; 15 H 690-692 (Shaneyfelt); Shaneyfelt DE 20, 21, 22, 22-A.

⁹⁸1 H 15, 118 (Marina Oswald); see p. 182, *infra*.

⁹⁹Michaelis DE 5; Waldman DE 7.

APPENDIX X., PAGES 592-597

PHOTOGRAPHS

Two photographs of Lee Harvey Oswald holding a rifle were found among Oswald's possessions in Mrs. Ruth Paine's garage at 2515 West Fifth Street, Irving, Tex.³⁸³ In one, Commission Exhibit No. 133-A, Oswald is holding the rifle generally in front of his body; in the other, Commission Exhibit No. 133-B, he is holding the rifle to his right. Also found at Mrs. Paine's garage were a negative of 133-B and several photographs of the rear of General Walker's house.³⁸⁴ An Imperial reflex camera,³⁸⁵ which Marina Oswald testified she used to take 133-A and 133-B, was subsequently produced by Robert Oswald, Lee Harvey Oswald's brother.³⁸⁶ Testimony concerning the photographs, the negative, and the camera was given by Lyndal D. Shaneyfelt of the FBI.³⁸⁷ Shaneyfelt has been connected with photographic work since 1937. He has made 100-300 photographic examinations, and has testified frequently on the subject in court.³⁸⁸

Photographs 133-A and 133-B.--The background and lighting in 133-A and 1313-B are virtually identical; the only apparent difference between the two photographs is the pose. However, in 133-A the rifle is held in a position showing more of its characteristics than are shown in 133-B.³⁸⁹ In order to bring out the details in the rifle pictured in 133-A, Shaneyfelt rephotographed 133-A and prepared prints of varying densities from the new negative.³⁹⁰ He also took two new photographs of the C2766 rifle itself: one shows the rifle in approximately the same position as the rifle pictured in 133-A. The other shows a man holding the rifle simulating the pose in 133-A.³⁹¹ Shaneyfelt compared the actual rifle, the photograph 133-A, his rephotographs of 133-A, and the two new photographs to determine whether the rifle pictured in 133-A was the C2766 rifle. He found it to be the same in all appearances, noted no differences, and found a notch in the stock of the C2766 which also appeared very faintly in 133-A. However, he did not find enough peculiarities to positively identify the rifle in 133-A as the C2766 rifle, as distinguished from other rifles of the same configuration.³⁹²

The rifle's position in 133-B is such that less of its characteristics were visible than in 133-A; essentially, 133-B shows only the bottom of the rifle. However, the characteristics of the rifle visible in 133-B are also similar to the observable characteristics of the C2766 rifle, except that while the C2766 rifle was equipped with a homemade leather sling when it was found after the assassination, the rifle in 133-B seems to be equipped with a homemade rope sling.³⁹³ The portion of the sling visible in 133-A is too small to establish whether it is rope or leather, but it has the appearance of rope, and its configuration is consistent with the rope sling pictured in 133-B.³⁹⁴

The negative.--Shaneyfelt's examination of the negative, Commission Exhibit No. 749, showed that the photograph, 133-B, had been printed directly or indirectly from the negative. It was Shaneyfelt's opinion that 133-B had been directly from the negative, but he could not absolutely eliminate the possibility of an internegative, that is, the possibility that a print had been produced from the negative 749, a photograph had been taken of that print, and 133-B had been produced from the new negative, rather than from the original negative.³⁹⁵ "I think this is highly unlikely, because if this were the result of a copied negative, there would normally be evidence that I could detect, such as a loss of detail and imperfections that show up due to the

added process."³⁹⁶ In any event, any "intermediate" print would have been virtually indistinguishable from 133-B, so that Shaneyfelt's testimony conclusively established that either 133-B or a virtually indistinguishable print had been produced from the negative 749.

The camera.--The Imperial camera, Commission Exhibit No. 750, was relatively inexpensive, fixed-focus, one-shutter-speed, box-type camera, made in the United States.³⁹⁷ Shaneyfelt compared this camera with the negative, Commission Exhibit No. 749, to determine whether this negative had been taken with the camera.³⁹⁸ To make this determination, Shaneyfelt compared the margins of the image on Commission Exhibit No. 749 with the margins of the image on a negative he himself had taken with the camera. Microscopic examination shows that the margins of a negative's image, although apparently straight, are actually irregular. The irregularities usually do not show on a finished print, because they are blocked out to give the print a neat border.³⁹⁹ The cause of these irregularities can be best understood by examination of Commission Exhibit No. 751 (p. 594), a photograph of the Imperial camera with the back removed to show the camera's film-plane aperture. When the camera's shutter is opened, light exposes that portion of the film which is not blocked off by this aperture. The edges of the aperture, therefore, define the edges of the image which will appear on the developed negative. In effect, the edge of the image is a shadowgraph of the edge of the aperture. As Shaneyfelt testified:

. . . the basis of the examination was a close microscopic study of the negative made in the camera to study the shadowgraph that is made of the edge of the aperture.

As the film is placed across the aperture of the camera, and the shutter is opened, light comes through and exposes the film only in the opening within the edges. Where the film is out over the edges of the aperture it is not exposed, and your result is an exposed negative with a clear edge, and on the negative then, the edges of that exposure of the photograph, are actually shadowgraphs of the edges of the aperture.⁴⁰⁰

The basis of the identification is that the microscopic characteristics of every film-plane aperture, like those of a rifle barrel, are distinctive, for much the same reason; that is, when the camera is manufactured, certain handwork is done which differs microscopically from camera to camera, and further differences accrue as the camera is used. As Shaneyfelt testified:

Q. Mr. Shaneyfelt, what is the basis of your statement, the theoretical basis of your statement, that every camera with this type of back aperture arrangement is unique in the characteristics of the shadowgraph it makes on the negative?

Mr. SHANEYFELT. It is because of the minute variations that even two camera from the same mold will have. Additional handwork on cameras, or filing the edges where a little bit of plastic or a little bit of metal stays on, make individual characteristics apart from those that would be general characteristics on all of them from the same mold.

In addition, as the film moves across the camera and it is used for a considerable length of time, dirt and debris tend to accumulate a little--or if the aperture is painted, little lumps in the paint will make little bumps along that edge would make that then individually different from every other camera.

Q. Is this similar then to toolmark identification?

Mr. SHANEYFELT. Very similar; yes.⁴⁰¹

Based on his examination of the shadowgraph on the negative, Commission Exhibit No. 749, Shaneyfelt determined that it had been taken with the Imperial camera.⁴⁰²

Three edges of the shadowgraph of the film-plane aperture were also visible on one of the photographs of General Walker's house, not having been blocked out in the making of the print. On the basis of these three margins, Shaneyfelt determined that this photograph had also been taken with Oswald's Imperial Reflex camera. Shaneyfelt could not determine whether 133-A had been photographed with the Imperial camera, because the negative of 133-A had not been found, and the print itself did not show a shadowgraph area.⁴⁰³

During his interrogations Oswald had been shown 133-A, and had claimed it was a composite--that the face in the picture was his, but the body was not.⁴⁰⁴ Shaneyfelt examined 133-A and 133-B to determine if they were composite pictures. He concluded that they were not:

. . . it is my opinion that they were not composites. Again with very, very minor reservation, because I cannot entirely eliminate an extremely expert composite. I have examined many composite photographs, and there is always an inconsistency, either in lighting of the portion that is added, or the configuration indicating a different lens used for the part that was added to the original photograph, things many times that you can't point to and say this is a characteristic, or that is a characteristic, but they have definite variations that are not consistent throughout the picture.

I found no such characteristics in this picture.

In addition, with a composite it is always necessary to make a print that you then make a paste-up of. In this instance paste the face in, and rephotograph it, and then retouch out the area where the head was cut out, which would leave a characteristic that would be retouched out on the negative and then that would be printed.

Normally, this retouching can be seen under magnification in the resulting composite--points can be seen where the edge of the head had been added and it hadn't been entirely retouched out.

This can nearly always be detected under magnification. I found no such characteristics in these pictures.

Q. Did you use the technique of magnification in your analysis?

A. Yes.⁴⁰⁵

Furthermore, the negative, Commission Exhibit No. 749, showed absolutely no doctoring or composition.⁴⁰⁶ Since the negative was made in Oswald's Imperial camera, Commission

Exhibit No. 750, a composite of 133-B could have been made only by putting two pictures together and rephotographing them in the Imperial camera--all without leaving a discernible trace. This, to Shaneyfelt, was "in the realm of the impossible":

In addition, in this instance regarding 133-B which I have just stated, I have identified as being photographed or exposed in the camera which is Exhibit 750, for this to be a composite, they would have had to make a picture of the background with an individual standing there, and then substitute the face, and retouch it and then possibly rephotograph it and retouch that negative, and make a print, and then photograph it with this camera, which is Commission Exhibit 750, in order to have this negative which we have identified with the camera, and is Commission Exhibit 749.

This to me is beyond reasonable doubt, it just doesn't seem that it would be at all possible, in this particular photograph.⁴⁰⁷

Q. You have the negative of this? [Referring to Exhibit 133-B.]

A. We have the negative of 133-B.

Q. You have the negative of 133-B. That negative in itself shows no doctoring or composition at all?

A. It shows absolutely no doctoring or composition.

Q. So that the only composition that could have been made would have been in this process which you have described of picture on picture and negative and then photographing?

A. And then finally rephotographing with this camera.

Q. Rephotographing with this camera, this very camera?

A. That is correct, and this then, to me, becomes in the realm of the impossible.⁴⁰⁸

Following the assassination, photographs similar to 133-A appeared in a number of newspapers and magazines.⁴⁰⁹ At least some of these photographs, as reproduced, differed both from 133-A and from each other in minor details.⁴¹⁰ Shaneyfelt examined several of these reproductions and concluded that in each case the individual publisher had taken a reproduction of 133-A and retouched it in various ways, apparently for clarifying purposes, thus accounting for the difference between the reproductions and 133-A, and the differences between the reproductions themselves.⁴¹¹ Subsequently one of the publishers involved submitted the original photographs which it had retouched. Shaneyfelt's examination of this photographs confirmed that they had retouched the photographs they had used, or failed to contradict Shaneyfelt's testimony after having been given an opportunity to do so.⁴¹³

Endnotes

³⁸³CE 135-A, 135-B; CE 2011, p. 27; 7 H 209 (John P. Adamcik); 7 H 231 (Rose).

³⁸⁴CE 3, 5, 749, 2011, p. 26; 7 H 194 (Stovall); 7 H 231 (Rose).

³⁸⁵CE 750.

³⁸⁶1 H 117-118 (Marina Oswald); 5 H 406 (Marina Oswald); CE 2083.

³⁸⁷4 H 279-294 (Shaneyfelt); 7 H 410-418 (Shaneyfelt); 15 H 686-702 (Shaneyfelt).

³⁸⁸4 H 279 (Shaneyfelt).

³⁸⁹CE 133-A, 133-B; 4 H 289 (shaneyfelt).

³⁹⁰CE 746 A-E; 4 H 279-280 (Shaneyfelt).

³⁹¹CE 747, 748; 4 H 280-281 (Shaneyfelt).

³⁹²Id. at 281.

³⁹³Id. at 289.

³⁹⁴Ibid.

³⁹⁵Id. at 283.

³⁹⁶ibid.

³⁹⁷Id. at 284.

³⁹⁸Ibid.

³⁹⁹Id. at 285-286, 289.

⁴⁰⁰Id. at 285.

⁴⁰¹Id. at 286.

⁴⁰²Id. at 284-288.

⁴⁰³Id. at 289; 15 H 692-693 (Shaneyfelt).

⁴⁰⁴4 H 226 (Fritz).

⁴⁰⁵4 H 288 (Shaneyfelt).

⁴⁰⁶Id. at 293.

⁴⁰⁷Id. at 288-289.

⁴⁰⁸Id. at 293.

⁴⁰⁹Shaneyfelt DE 2, 3, 4, 5, 6, 7; 15 N 689-690 (Shaneyfelt).

⁴¹⁰4 H 290 293 (Shaneyfelt); 7 H 410-418 (Shaneyfelt).

⁴¹¹Ibid.

⁴¹³Id. at 687, 689-690.

PART III

REFERENCES

Federal Agencies: Appeals and Documentation Relating to the Assassination of President John F. Kennedy

Central Intelligence Agency
Freedom of Information-Privacy Act Request
Information & Privacy Officer
Washington, D.C. 20505
Appeals & Documentation

Federal Bureau of Investigation
J. Edgar Hoover Bldg.
Freedom of Information-Privacy Act Request
Tenth Street & Pennsylvania Avenue
Washington, D.C. 20535
Reading Room #1060 (202) 324-3520
Appeals & Documentation

Information Security Oversight Office
Freedom of Information-Privacy Act Request
Director
Washington, D.C. 20405

Interagency Classification Review Committee
Freedom of Information Act Request
Director
Washington, D.C. 20408
Appeals
Terminated

National Archives
Freedom of Information-Privacy Act Request
Archivist
Washington, D.C. 20408
Appeals & Documentations

National Security Council
Freedom of Information-Privacy Act Request
National Security Council Review Board
Washington, D.C.
Appeals

Naval Investigative Service Command
Information & Privacy Coordinator
Washington, D.C. 20388-5000
Appeals & Documentation

U.S. Department of the Attorney General Office
Freedom of Information-Privacy Act Request
Chief
Freedom of Information-Privacy Act Unit
Washington, D.C. 20503
Probe of the H.S.C.A. Findings and Recommendations
Appeals & Documentations

U.S. Defense Intelligence Agency
Freedom of Information-Privacy Act Request
Freedom of Information Act Officer
Washington, D.C. 20301
No information available at this time

U.S. Department of Justice
Freedom of Information-Privacy Act Request
Chief
Freedom of Information-Privacy Act Unit
Office of Enforcement Operations
Criminal Division
Washington, D.C. 20530
Probe of the H.S.C.A. Findings and Recommendations
Appeals & Documentations

U.S. House of Representatives
Permanent Intelligence Committee
223 Cannon House Office Bldg.
Washington, D.C. 20515
Appeals

U.S. Secret Service
Freedom of Information-Privacy Act Request
Freedom of Information-Privacy Act Officer
Washington, D.C. 20223
Closed: Case file released to the National Archives

Federal Depository Library Program

Shamefully, the House Select Committee on Assassinations Report and Appendix to Hearings are no longer available from the Government Printing Office. Provided below is a list of the Regional Depository Libraries that have retained copies of the Committee's investigation in print or microfilm format available to the general public.

AUBURN UNIVERSITY AT MONTGOMERY LIBRARY

Documents Department
Montgomery, AL 36193
(205) 279-9110, ext. 253

UNIVERSITY OF ALABAMA LIBRARY

Documents Department, Box S
University, AL 35486
(205) 348-7369

ARKANSAS STATE LIBRARY

One Capitol Mall
Little Rock, AR 72201
(501) 371-2326

DEPARTMENT OF LIBRARY ARCHIVES AND PUBLIC RECORDS

Third Floor-State Capitol
1700 West Washington
Phoenix, AZ 85007
(602) 255-4121

UNIVERSITY OF ARIZONA LIBRARY

Government of Documents Department
Tucson, AZ 85721
(602) 626-5233

CALIFORNIA STATE LIBRARY

Government Publications Section
P.O. Box 2037
Sacramento, CA 95809
(916) 322-4572

UNIVERSITY OF COLORADO LIBRARY

Government Publication Division
Campus Box 184
Boulder, CO 80309
(303) 492-8834

DENVER PUBLIC LIBRARY

Government Publications Department
1357 Broadway
Denver, CO 80203
(303) 571-2131

CONNECTICUT STATE LIBRARY

Government Document Unit
231 Capitol Avenue
Hartford, CT 06115
(203) 566-4971

UNIVERSITY OF FLORIDA LIBRARIES

Library West
Documents Department
Gainesville, FL 32601
(904) 392-0367

UNIVERSITY OF GEORGIA LIBRARIES

Government Reference Department
Athens, GA 30602
(404) 542-8951

UNIVERSITY OF HAWAII LIBRARY

Government Documents Collection
2550 The Mall
Honolulu, HI 96822
(808) 948-8230

UNIVERSITY OF IDAHO LIBRARY

Documents Section
Moscow, ID 83843
(208) 885-6344

ILLINOIS STATE LIBRARY

Information Services Branch
Centennial Building
Springfield, IL 62706
(217) 782-5185

INDIANA STATE LIBRARY

Serials and Documents Section
140 North Senate Avenue
Indianapolis, IN 46204
(317) 232-3686

UNIVERSITY OF IOWA LIBRARIES

Government Publications Department
Iowa City, IA 52242
(319) 353-3318

UNIVERSITY OF KANSAS

Documents Collection, Spencer Library
Lawrence, KS 66045
(913) 864-4662

UNIVERSITY OF KENTUCKY LIBRARIES

Government Publication Department
Lexington, KY 40506
(606) 258-8686

LOUISIANA STATE UNIVERSITY LIBRARY

BA/Documents Department
Middleton Library
Baton Rouge, LA 70803
(504) 388-2570

LOUISIANA TECHNICAL UNIVERSITY LIBRARY

Documents Department
Ruston, LA 71272
(318) 257-4962

UNIVERSITY OF MAINE

Raymond H. Fogler Library
Documents Depository
Orono, ME 04469
(207) 581-7178

UNIVERSITY OF MARYLAND

McKeldin Library, Document Division
College Park, MD 20742
(301) 454-3034

BOSTON PUBLIC LIBRARY

Government Documents Department
Boston, MA 02117
(617) 536-5400, ext. 226

DETROIT PUBLIC LIBRARY

Sociology Department
5201 Woodward Avenue
Detroit, MI 48202
(313) 833-1409

MICHIGAN STATE LIBRARY

P.O. Box 30007
Lansing, MI 48909
(517) 373-0640

UNIVERSITY OF MINNESOTA

Government Publications Division
400 Wilson Library
309 19th Avenue South
Minneapolis, MN 55455
(612) 373-7813

UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL LIBRARY

BA/SS Division Documents
Chapel Hill, NC 27514
(919) 962-1151

UNIVERSITY OF NORTH DAKOTA

Chester Fritz Library
Documents Department
Grand Forks, ND 58202
(701) 777-2617

(in cooperation with)

NORTH DAKOTA STATE UNIVERSITY LIBRARY**STATE LIBRARY OF OHIO**

Documents Department
65 South Front Street
Columbus, OH 43215
(614) 462-7051

OKLAHOMA DEPARTMENT OF LIBRARIES

Government Documents
200 NE 18th Street
Oklahoma City, OK 73105
(405) 521-2502

OKLAHOMA STATE UNIVERSITY LIBRARY

Documents Department
Stillwater, OK 74078
(405) 624-6546

PORTLAND STATE UNIVERSITY LIBRARY

Documents Department
P.O. Box 1151
Portland, OR 97207
(503) 229-3673

STATE LIBRARY OF PENNSYLVANIA

Government Publications Section
P.O. Box 1601
Harrisburg, PA 17105
(717) 787-3752

TEXAS STATE LIBRARY

Public Service Department
P.O. Box 12927-Capitol Station
Austin, TX 78711
(512) 475-2996

UNIVERSITY OF MISSISSIPPI LIBRARY

Documents Department
University, MS 38677
(601) 232-7901, ext. 7

UNIVERSITY OF MONTANA

Mansfield Library
Documents Division
Missoula, MT, 59812
(406) 243-6700

NEBRASKA LIBRARY COMM.

Federal Documents
1420 P Street
Lincoln, NE 68508
(402) 471-2045

UNIVERSITY OF NEBRASKA-LINCOLN

D. L. Love Memorial Library
Lincoln, NE 68588
(402) 472-2562

UNIVERSITY OF NEVADA LIBRARY

Government Publication Department
Reno, NV 89557
(702) 784-6579

NEWARK PUBLIC LIBRARY

5 Washington Street
Newark, NJ 07101
(201) 733-7812

UNIVERSITY OF NEW MEXICO

Zimmerman Library
Government Publication Department
Albuquerque, NM 87131
(505) 277-5441

NEW MEXICO STATE LIBRARY

Reference Department
325 Don Gaspar Avenue
Santa Fe, NM 87503
(505) 827-2033

NEW YORK STATE LIBRARY

Empire State Plaza
Albany, NY 12230
(518) 474-5563

TEXAS TECH UNIVERSITY LIBRARY

Government Documents Department
Lubbock, TX 79409
(806) 742-2268

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UTAH STATE UNIVERSITY

Merril Library, U.M.C. 30

Logan, UT 84322

(801) 750-2682

UNIVERSITY OF VIRGINIA

Alderman Library, Public Documents

Charlottesville, VA 22901

(804) 924-3133

WASHINGTON STATE LIBRARY

Documents Section

Olympia, WA 98501

(206) 753-6525

WEST VIRGINIA UNIVERSITY LIBRARY

Documents Department

Morgantown, WV 26506

(304) 293-3640

MILWAUKEE PUBLIC LIBRARY

814 West Wisconsin Avenue

Milwaukee, WI 53233

(414) 278-3065

STATE HISTORY LIBRARY OF WISCONSIN

Government Publication Section

816 State Street

Madison, WI 53706

(608) 262-4347

WYOMING STATE LIBRARY

Supreme Ct./Library Building

Cheyenne, WY 82002

(307) 777-6344

Please send no checks or orders to these libraries.

Radio and Television Stations: Audio and Visual Footage Relating to the Assassination of President John F. Kennedy

KATV

P.O. Box 77

Little Rock, Arkansas 72203

Marguerite Oswald appearance on KATV
National Archives: audio
Permission required from KATV

KBOX-TV
9900 McCree Road
Dallas, Texas 75238
November 22 and aftermath
National Archives: audio
Permission require from KBOX

KIXL
1018 W. 11th Street
Austin, Texas 7803
November 22 and aftermath
National Archives: audio
Permission required from KIXL

KRLD/now KDFW-TV
400 North Griffin Street
Dallas, Texas 75202
November 22 and aftermath
National Archives: audio & video
Permission required from KDFW-TV

KSKY
2927 Maple Avenue
Dallas, Texas 75201
November 22 and aftermath
National Archives: audio
Permission required from KSKY

KVIL
Park Cities Bank Bldg.
Dallas, Texas 75205
November 22 and aftermath
National Archives: audio
Permission required from KVIL

KXOL

P.O. Box 2287

Forth Worth, Texas 76101

November 22 and aftermath

National Archives: audio

Permission required from KXOL

WBAP

3900 Barnett Street

Fort Worth, Texas 76103

November 22 and aftermath

National Archives: audio

Permission required from WBAP

WDSU-TV

520 Royal Street

New Orleans, Louisiana 70130

Oswald in New Orleans

National Archives: audio footage

Permission required from WDSU-TV

WFAA-TV

Communications Center

Dallas, Texas 75202

November 22 and aftermath

National Archives: audio

Permission required from WFAA-TV

WRR

State Fair Grounds

Dallas, Texas 75220

November 22 and aftermath

National Archives: audio

Permission required from WRR

Addresses for the following stations are not listed:

KLIF: Dallas, Texas; KKTV: Dallas, Texas; WWL-TV: New Orleans

Due to the changeover in ownership the above mentioned Radio and TV stations call letters and addresses cannot be guaranteed.

Sources of Audio and Visual Materials**Federal Level:****Private Level:****Public Level:****State Level:**

Assassination Archives and Research Center
918 F Street, N.W., Suite 510
Washington, D.C. 20004
(202) 393-1917

Access: No information at this time

Central Intelligence Agency
Freedom of Information-Privacy Act Request
Information & Privacy Officer
Washington, D.C. 20505

Access: Limited. Expect long delays of having the material processed. Two years or more in having the request processed is not uncommon.

Dallas Municipal Archives and Record Center (DMARC)
Office of the City Secretary
City Hall
Dallas, Texas 75201
(214) 670-3738

Access: Recently released inventory of the Dallas Police photographic file on the assassination. Over 700 photographic images including prints, duplicate prints, negatives and copy negatives.

Federal Bureau of Investigation
J. Edgar Hoover Bldg.
Freedom of Information-Privacy Act Request
Tenth Street & Pennsylvania Avenue
Washington, D.C. 20535

Access: Limited. FOIA requests are handled more promptly with this agency. Visual examination requires advance notice of 48 hours and the researcher must provide the following information: (1) researcher name; (2) contact telephone number; (3) area of research interest. Reading Room #1060. Telephone number (202) 324-3520 with access to the reading room between 9:00 a.m. through 4:00 p.m. working days only.

Georgetown University Library
Director
Special Archives Division
37 & O Street, N.W.
Washington, D.C. 20057

Access: Limited. Copyright waiver must be signed for access to the University photographic file. Includes photographs of key figures in the Jim Garrison trial.

National Archives & Records Service
Washington, D.C. 20408

Access: Limited. Access to the photographic file varies concerning the photographic material required. Examination of the various film footage is allowed but copies will not be furnished. Special written permission is required from the Kennedy family representative, Burke Marshall, for examining the autopsy and X-rays of President John F. Kennedy. In a suit filed [Harold Weisberg v. General Services Administration] for scholarly research pertaining to the clothing of John F. Kennedy, the Archives denied Weisberg copies of the photographs to the court. Instead of providing the photographs under the court order, the Archives showed some of the requested special photographs. But with the release on a major television network of the clothing of President Kennedy during the House Select Committee on Assassinations, this researcher was allowed access to copies of the written permission from Mr. Burke Marshall to investigators of the H.S.C.A., only if the author accessed the files. Commission Document 729a which contains ten color photographs taken by the Canadian intelligence service and supplied to the F.B.I. remains **CLASSIFIED**.

Gerald R. Ford Presidential Library
Ann Arbor, Michigan 48106

Access: Congressman Ford interviewed with Capitol Records in December, 1966, regarding his work during the Warren Commission investigation of the assassination. One hour.

Lyndon Baines Johnson Presidential Library
2313 Red River Street
Austin, Texas 78705

Access: Photographs prior to the assassination of President Kennedy in Fort Worth. Photographs by Cecil Stoughton of President Johnson taking the oath of office on Air Force 1 after the assassination. And photographs of Johnson departing the helicopter in Washington.

John F. Kennedy Presidential Library
Columbia Point
Boston, Mass. 02125

Access: Photographs at Love Field Airport of the arrival of the presidential party. Includes photographs of the motorcade and one photograph seconds after the final shot of the grassy knoll by Stoughton, White House photographer. Within this photographic file is the film by White House cameraman Thomas Atkins, The Last Two Days. This 16-mm film includes footage shot seconds after the final shot of the grassy knoll, the spectators and Dallas Police motorcycle officers in the plaza, and footage of the compounds around Parkland Hospital prior to and after the announcement of the death of President Kennedy. On the 20th anniversary of the assassination Life magazine published one black and white photograph of the limousine at Parkland Hospital by Stoughton. The National Archives and the Kennedy and Johnson Library

files did not yield any of these photographs by Stoughton. Photographs by John Lewis, Paramount Newsreel and NBC footage is included in the files.

University of Georgia Library
Richard B. Russell Memorial Library
Athens, Georgia 30602

Access: Two 8 x 10 black and white glosses of the Warren Commission presenting the Report to President Lyndon B. Johnson.

Southeastern Louisiana University Library
Special Archives Division
Linus A. Simms Memorial Library
Hammond, Louisiana 70402

Access: At last report the University did not have a policy of making copies available for researchers, rather collecting material related to the assassination for its own research.

The Center for Legislative Archives
P.O. Box 100793
Atlanta, Georgia 30384

Access: The Center has custody of most of the House Select Committee exhibits.

Texas State Library Building
Texas State Archives
Box 12927
Capitol Station
Austin, Texas 78711

Access: Photographs relating the Dallas Police Department investigation and the Texas Attorney General report. Some of the photographs are located in the Warren Commission files.

University of Wisconsin-Stevens Point
Special Archives Division
Stevens Point, Wisconsin 54481

Access: Referred to the Assassination Archives and Research Center in Washington, D.C., for copies of photographic material.

NATIONAL ARCHIVES AND RECORDS ADMINISTRATION
 Motion Picture, Sound, and Video Branch (NNSM)
 Washington, DC 20408
 (202) 501-5449

SOURCE AND PERMISSION ADDRESSES

NEWSREELS

JOHN E. ALLEN, INC.
 (Kinograms & Telenews)
 116 North Ave.
 Park Ridge, NJ 07656
 (201) 391-3299

SHERMAN GRINBERG FILM
 FILM LIBRARIES
 (Paramount 1927-57; ABC
 News)
 630 Ninth Ave.
 (212) 765-5170

California Office:

1040 No. McCadden Place
 (Pathe 1900-1956)
 Hollywood, CA 90038
 (213) 464-7491

MGM-HEARST METROTONE NEWS
 235 East 45th St.
 New York, NY 10017
 (permissions)

UCLA FILM, TELEVISION, AND
 RADIO ARCHIVES
 (Hearst News of the Day,
 1929-67; MGM News 1928-30;
 International Newsreel,
 1923-29)

Dept. of Theatre Arts
 Univ. of Calif. at Los
 Angeles
 Los Angeles, CA
 90024
 (213) 825-5115

FOX-MOVIETONE NEWS
 460 West 54th St.
 New York, NY 10019
 (212) 265-2925

UNIVERSITY OF SOUTH CARO-
 LINA
 News Film Library
 (Fox-Movietone, 1919-34
 outtakes; edited stories
 & outtakes, 1942-44)
 Instructional Service Ctr.
 Columbia, SC 29208
 (803) 777-6841

SFM MEDIA CORPORATION
 c/o Pavia & Harcourt
 (March of Time Newsreels,
 1935-50)
 600 Madison Ave.
 New York, NY 10022
 (212) 980-3500
 (permissions)

INTERNATIONAL SOURCES

TRANSIT-FILM-GMBH
 Dr. Wilhelm Faltlhauser
 Dachauerstrasse 35/11
 8 Munich 2
 Federal Republic of Germany
 Telex # 0522752

ISTITUTO NATIONALE LUCE
 Dr. Marcello Sachetti
 Administratore Unico
 No. 1055 via Tuscolana
 Rome 1055 Italy

INSTITUT NATIONALE AUDIO-
 VISUEL
 1, Place des Mercuriales
 93170 Bagnolet, France
 367.12.02

NATIONAL FILM, TELE-
 VISION AND SOUND
 National Archives of
 Canada
 Ottawa, Ontario K1A 0N3
 Canada (613) 995-1311

BRITISH BROADCASTING CORP.
 News Film & Sound Archives,
 Broadcasting House
 London, W1A 1AA
 England

IMPERIAL WAR MUSEUM
 Keeper of the Dept. of Film
 Lambeth Road
 London, SE1 6HZ
 England

VISNEWS LIMITED
 Library Manager, Stock
 Footage
 Cumberland Avenue
 London NW1 6AA England

U.S. GOVERNMENT SOURCES

NASA Radio & Television
 Public Affairs Division
 Washington, DC 20546
 (202) 453-8375

DOD MOTION MEDIA DEPOSITORY
 Bldg. 248
 Norton AFB, CA 92409
 (714) 382-2513

U.S. INFORMATION AGENCY (USIA)
 Connie Jordan
 General Counsel's Office
 301 4th St., SW
 Washington, DC 20547
 (202) 619-6501
 (permissions only)

MOTION PICTURE, BROADCASTING,
 AND RECORDED SOUND DIVISION
 Library of Congress
 Washington, DC 20540
 (202) 707-1000-film
 (202) 707-7833-audio

NATIONAL AUDIOVISUAL CENTER
 Washington, DC 20409
 (301) 763-1896

NATIONAL LIBRARY OF MEDICINE
 8600 Rockville Pike
 Bethesda, MD 20209
 (301) 496-4244 Historical film
 program to 1940
 (301) 496-6097 Reference
 Service Center

HUMAN STUDIES FILM ARCHIVES
 Smithsonian Institution
 Washington, DC 20560
 (202) 357-3349

MOTION PICTURES-GENERAL
SOURCES

AMERICAN ARCHIVES OF FACTUAL NATIONAL GEOGRAPHIC SOCIETY
FILM Stock Footage Library
Iowa State University Dept. 80
Library Washington, DC 20036
Iowa State University (202) 857-7691
Ames, Iowa 50011
(515) 294-9680

ARCHIVE FILM PRODUCTIONS
Stock Footage Library
530 West 25th St.
New York, NY 10001
(212) 620-3955

BLACK FILM CENTER/ARCHIVE
Memorial Hall East M27
Indiana University
Bloomington, IN 47405

STUDEBAKER COLLECTION
OF INDUSTRIAL FILMS (1930-
1936)
Discovery Hall Museum
120 South Saint Joseph St.
South Bend, IN 46601
(219) 284-9714

AMERICAN FILM INSTITUTE
Archives Staff
John F. Kennedy Center
Washington, DC 20566
(202) 828-4040

INTERNATIONAL MUSEUM OF
PHOTOGRAPHY
George Eastman House
900 East Avenue
Rochester, NY 14607
(716) 271-3361

MUSEUM OF MODERN ART
Film Study Center
11 West 53rd St.
New York, NY 10019
(212) 708-9614

NATIONAL CENTER FOR JEWISH
FILM
Lower Building 102
Brandeis University
Waltham, MA 02254
(613) 899-7044

MEMPHIS STATE RADIO ARCHIVE
Professor Marvin Bensman
Dept. of Speech & Drama
Memphis State Univ.
Memphis, TN 38111

MUSEUM OF BROADCASTING
1 East 53rd St.
New York, NY 10022
(212) 752-4690

WESTWOOD I, Inc.
Attn: Dir. of Business
Affairs
(Mutual Radio permissions)
9540 Washington Blvd.
Culver City, CA 90232
(213) 204-5000

NBC NEWS VIDEO ARCHIVE
30 Rockefeller plaza
New York, NY 10112
(212) 664-3797

NBC ENTERPRISES
Jan Kreher
Room 2828 AMAX
30 Rockefeller Plaza
New York, NY 10020
(212) 664-5031
(permissions only)

NATIONAL JEWISH ARCHIVES
OF BROADCASTING
The Jewish Museum
1109 Fifth Avenue
New York, NY 10028
(212) 860-1886

NATIONAL PUBLIC RADIO
Audiotape Library
2025 M Street, NW
Washington, DC 20026
(202) 822-2000

MACNEIL-LEHRER NEWS HOUR
WNBT Distribution
356 West 58th St.
New York, NY 10019
(212) 560-3045
(permissions)

NORTH AMERICAN RADIO ARCHIVES
Audiotape Library
Box 15300
Northern Arizona Univ.
Flagstaff, AZ 86011

INSTITUTE FOR POPULAR CULTURE
STUDIES
Vintage Radio Archive
Prof. J. Fred MacDonald
Dept. of History
Northeastern Illinois Univ.
Chicago, IL 60625
(312) 583-4050

PACIFIC BROADCAST PIONEERS LIB.
Martin Halperin
5841 McDonie Avenue
Woodland Hills, CA 91364

PACIFICA RADIO TAPE ARCHIVES
5316 Venice Blvd.
Los Angeles, CA 90019
(213) 931-1625

RADIO/VIDEO YESTERYEAR
Box C
Sandy Hook, CT 06482

VANDERBILT TV NEWS ARCHIVE
(ABC/NBC/CBS news programs
since 1968)
Joint University Libraries
Nashville, TN 37203
(615) 322-2927

WISCONSIN CENTER FOR THEATRE &
RESEARCH
816 State Street
University of Wisconsin
Madison, WI 53706
(608) 262-0585

WORLDWIDE TELEVISION NEWS
Film & Videotape Library
321 West 44th St.
New York, NY 10036
(212) 265-4520

BROADCASTING SOURCES

ABC NEWS
Donald T. Martin
General Attorney
7 West 66th St.
New York, NY 10023

(212) 887-4930
(permission only)

BROADCAST PIONEERS
LIBRARY
(print sources &
Westinghouse News
broadcasts 1960-)
Catherine Heinz
1771 M St., NW
Washington, DC 20036
(202) 223-0088

CBS NEWS ARCHIVES
524 West 57th St.
New York, NY 10019
(212) 975-2834-video
Kay Salz
(212) 975-6489-audio
Steve McCain

G. ROBERT VINCENT
VOICE LIBRARY
Professor Maurice
Crane
Michigan State
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Henry K. Zapruder Film
*c/o James Silverberg, Esq.
Silverberg + Wade
1625 Massachusetts Ave, Suite 510, NW
Washington, DC 20036; tel. 202-332-7978
(permissions only)*

NFL FILMS
National Football League
Attn: Dave Morcon
330 Fellowship Road
Mount Laurel, NJ 08054
(609) 778-1600

WARNER FEATURES (Warner Bros.)
Legal Department
General Counsel
Room 202E

4000 Warner Blvd.
Burbank, CA 91522
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FILM/AUDIO SERVICES
430 W 14th Street Rm. 409
New York, NY 10014

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645-2112
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ORDERING COPIES OF AUDIOVISUAL RECORDS
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Price Estimates for copying specific items will be provided on request. Submit clearly written requests on our NATF form 72 or your letterhead, including details of the type of copy desired. Items should be listed in numerical order. All quotations provided are only estimates. A final settlement, based on actual laboratory charges, will be made when the order is completed.

Full reels only are copied from the permanent collection. Many items, especially newsreels, have a number of unrelated stories on a single roll. From the stock collection, either full reels or excerpts (100 ft. minimum) can be selected for purchase. Please see the stock ordering sheet for details.

Delivery dates: No delivery date can be guaranteed. Completed orders take approximately 3-4 weeks, depending on the size of the orders.

Unsatisfactory reproductions must be returned within 30 days for replacement. Such returns will be honored only if we have made an error or the processing is faulty. Returns will not be accepted if, in our judgment, the defects are attributable to the condition of the original materials.

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Single copies only. In order to decrease wear on our copies, we will only make one copy of any item for a customer.

Motion Pictures. We can provide almost any kind of copy that is possible from our printing elements. Specific exclusions are: 1. no negative from a negative (except on color CRI stock); 2. from positives, prints or "masters" will be on reversal stock; 3. no optical composite on 16mm fine grain master positives.

Orders must specify: gauge (16mm or 35mm), type (fine grain master positive, negative, print), black and white or color, wind (A or B, for 16mm only), and the type of sound, if any.

Sound tracks from film can be produced as either optical, 16mm magnetic, or 1/4" audio (unsynchronized). However please note the following instructions:

1. No optical composite on 16mm fine grain master positives.
2. There may be an extra charge for "synching" a composite made from a separate picture and track.
3. Most tracks will not have "sync" marks.
4. Magnetic tracks are usually made from our viewing prints, which may be slightly out of sync with the preprint.
5. Magnetic tracks cannot be made directly from a negative optical track with best results.
6. 1/4" audio tracks are not synchronized.

Video tapes can be made of any film in the collection. "Broadcast quality" refers to meeting F.C.C. standards, "which is limited by the quality of the original" film (which may include scratches, splices, or other defects). "Non-broadcast quality" tapes may contain a visible flicker but are acceptable for study, display or classroom purposes.

Audio tapes may be copied onto either 1/4" open reel or cassette tape. Some original recordings, such as monitored German shortwave broadcasts, have poor or only fair sound. While the laboratory may filter noise and correct some defects, it does not attempt major enhancement of sound quality.

Price Schedule
Effective: March 1, 1991

I. MOTION PICTURE REPRODUCTION

Per Foot *	35mm	16mm	16mm Red**	35mm Color	16mm Color	16mm Color/Red**
MASTER POSITIVE	\$.38	\$.27	\$.52	\$1.17	\$.72	\$.94
DUPLICATE NEGATIVE	.52	.35	.60	1.17	.72	.94
POSITIVE TIMED PRINT W/COMPOSITE SOUND***	.37	.26	.51	.95	.50	.72
REVERSAL MASTER/PRINT	N/A	.35	.60	N/A	.50	.72
CRI COLOR INTERNEGATIVE	N/A	N/A	N/A	N/A	1.17	1.42
SEPARATE OPTICAL TRACK	.31	.35(plus transfer time, 1/2 hr. min. @ \$25)				
MAGNETIC SOUND TRACK	.09	.05(plus transfer time, 1/2 hr. min. @ \$25)				

PLEASE NOTE:

* ARCHIVAL HANDLING, ADD TO ABOVE PRICES: \$35 ON FIRST ROLL SELECTED; \$8 FOR EACH ADDITIONAL ROLL

** Price based on 16mm reduction footage

*** Composite prints can usually be ordered of most edited sound films. However, in some instances we can furnish only separate picture and sound track.

An additional \$.21 per foot will be added where optical printing is necessary to obtain specific 16mm wind requested.

Only full reels are printed. Minimum order is \$25.00.

II. AUDIO RECORDINGS

REEL-TO-REEL (7.5 IPS)	\$12.75 (30 MIN.)
CASSETTE	\$12.75 (60 MIN.)

III. BROADCAST QUALITY VIDEO TRANSFERS

MINUTES *	N.T.S.C. FORMAT			BETACAM	BETACAM SP	P.A.L. FORMAT 3/4" high/low band VHS low band or BETACAM**
	1"	3/4"	1/2" Standard VHS/BETA			
5	110.00	83.00	83.00	100.00	120.00	167.00
10	151.00	96.00	96.00	125.00	145.00	175.00
15	192.00	119.00	119.00	N/A	N/A	205.00
20	234.00	146.00	146.00	205.00	225.00	234.00
30	316.00	198.00	198.00	230.00	275.00	293.00
40	397.00	241.00	241.00		N/A	351.00
45	409.00	275.00	275.00		N/A	381.00
50	482.00	300.00	300.00		N/A	411.00
60	678.00	353.00	353.00		475.00	469.00
90	800.00		500.00		675.00	
120	977.00		650.00			

PLEASE NOTE:

* ARCHIVAL HANDLING, ADD TO ABOVE PRICES: \$34 FOR FIRST ITEM SELECTED; \$7 FOR EACH ADDITIONAL ITEM

** FOR BETACAM PAL AND BETACAM SP PAL, ADDITIONAL DECK RENTAL CHARGES APPLY. SEE STAFF FOR DETAILS.

Quotations for film-to-video transfers may be requested as follows:

(1) EACH ROLL OF FILM may be priced as a separate cassette or tape based on its running time as matched against the time chart above (rounded off to the next highest increment). For example, a 7-minute roll will be quoted at the 10 minute price increment.

(REVERSE)

(2) **EACH ROLL OF FILM** may be combined in a sequence onto a video tape. The cost is based on the combined total time of all the rolls as matched against the time chart (rounded off to the next highest increment). **In addition, a roll change charge of \$25 per roll is added (after the first roll).** For example, 6 rolls of 35mm film combined may total 56 minutes. The cost will be the price of a 60-minute videotape, 5 roll change charges (at \$25 per roll), and archival handling charges of \$34 for the first item selected and \$7 each for the additional 5 items.

IV. NON-BROADCAST QUALITY VIDEO TRANSFERS

1/2" VHS/BETA	\$57.25 each cassette
3/4"	\$60.50 each cassette

On nonbroadcast quality tapes, \$25 per item will be added to the price quotation when a separate picture and magnetic track must be used to provide composite sound on the videotape.

BROADCAST QUALITY: A film-to-tape transfer is made on telecine scanner equipment to provide a 'one-lite' broadcast quality video tape. The telecine systems allow us to use, where necessary, either our archival prints, negatives, or master positives with interlock capability for sound tracks. Where a separate optical soundtrack exists, the lab will charge for a 'double pass' and a reel change charge.

NON-BROADCAST QUALITY: A film-to-tape transfer that provides a good copy for study, display, classroom, or home viewing.

SCENE-TO-SCENE TRANSFERS

All scene-to-scene, color or black and white correction transfers, film-to-tape, will be charged at \$330.00 per hour (minimum) **PLUS** actual footage transferred per the price chart on the previous page (rounded to the next highest increment). There is no reel change charge. These are non-supervised transfers with laboratory colorists making scene-to-scene corrections before transferring entire reels.

SPECIAL SERVICES

For tape-to-tape duplication, liquid-gate printing, Betacam SP P.A.L. transfers and other services not listed here, please check with reference staff for further information.

(Revised 03/01/91)

Location of Television Personnel on November 22, 1963

WFAA-TV (A.B.C.)

Robert Walker regular job duties at WFAA-TV were as News Director. Assignment on the day of Kennedy's visit was coverage from Love Field Airport.

Bert Ship regular job duties were as Assistant News Director. Assignment on the day of Kennedy's visit was coverage from the Trade Mart.

A. J. L'Hoste regular job duties were as News Editor. Assignment on the day of Kennedy's visit was coverage of the motorcade and film coordination.

Malcolm Couch regular job duties were as photographer and reporter. Assignment on the day of Kennedy's visit was coverage from the presidential motorcade.

Ron Reiland regular job duties were as photographer and reporter. Assignment on the day of Kennedy's visit was "office-stand-by."

Tom Alyea regular job duties were as photographer and reporter. Assignment on the day of Kennedy's visit was coverage from Fort Worth.

Ray John regular job duties were as photographer and reporter. Assignment on the day of Kennedy's visit was coverage from Fort Worth.

Fred Hatton regular job duties were as Fort Worth Bureau Chief. Assignment on the day of Kennedy's visit was coverage from Fort Worth.

KRLD-TV (C.B.S.)

Eddie Barker regular job duties were as News Director for KRLD-TV. Assignment on the day of Kennedy's visit was coverage from the Trade Mart.

Joseph Scott regular job duties were as Assistant News Director. Assignment on the day of Kennedy's visit was coverage from the Love Field Airport and the motorcade.

James Underwood regular job duties were as Assistant News Director. Assignment on the day of Kennedy's visit was coverage from the Love Field Airport and the motorcade.

Daniel Garza regular job duties were as TV news reporter. Assignment on the day of Kennedy's visit was coverage from the Love Field Airport.

George Phenix regular job duties was TV film cameraman. Assignment on the day of Kennedy's visit was coverage from the Love Field Airport and the Trade Mart.

Steven Pieringer regular job duties were as TV news reporter. Assignment on the day of Kennedy's visit was coverage from the Dallas and Fort Worth area.

George Sanderson regular job duties were as TV news reporter. Assignment on the day of Kennedy's visit was coverage from the Dallas and Fort Worth area.

WBAP-TV (N.B.C.)

James Byron regular job duties were as News Director for WBAP-TV. Assignment on the day of Kennedy's visit was coordination from Fort Worth.

Doyle Vinson regular job duties were as TV News Editor. Assignment on the day of Kennedy's visit was Director of TV operations.

Floyd Bright regular job duties were as Chief Film Cameraman. Assignment on the day of Kennedy's visit was coverage from Fort Worth.

Thomas Whalen regular job duties were as Film Editor/writer and newscaster. Assignment on the day of Kennedy's visit was coverage from Fort Worth.

Russell Thornton regular job duties were as TV News Assignment Editor. Assignment on the day of Kennedy's visit was coverage from Fort Worth.

Thomas McDonald regular job duties were as Film Editor/writer and newscaster. Assignment on the day of Kennedy's visit was coverage from Fort Worth.

Wayne T. Brown regular job duties were as cameraman and reporter. Assignment on the day of Kennedy's visit was coverage from Fort Worth.

Jack R. Brown regular job duties were as Film Editor and writer. Assignment on the day of Kennedy's visit was coverage from Fort Worth.

Frank Perkins regular job duties were as Film Editor and writer. Assignment on the day of Kennedy's visit was coverage from Fort Worth.

Robert Dickson regular job duties were as cameraman and reporter. Assignment on the day of Kennedy's visit was coverage from Fort Worth.

Alex Burton regular job duties were as Film Editor/writer and newscaster. Assignment on the day of Kennedy's visit was coverage from Fort Worth.

William Seymour regular job duties was cameraman and reporter. Assignment on the day of Kennedy's visit was coverage from Fort Worth.

James Kerr regular job duties were as Dallas Bureau Chief. Assignment on the day of Kennedy's visit was coverage from the Love Field Airport and the Trade Mart.

Daniel Owens regular job duties were as cameraman and reporter. Assignment on the day of Kennedy's visit was coverage of the motorcade.

Robert Welch regular job duties were as cameraman and reporter. Assignment on the day of Kennedy's visit was coverage from the Love Field Airport.

James Darnell regular job duties were as cameraman and reporter. Assignment on the day of Kennedy's visit was coverage from the Love Field Airport and the motorcade.

Listing of Photographers Who Witnessed the Assassination

James Altgens: Altgens' location during the assassination was on the south side of Elm Street in the grassy infield. He stated that he heard 3 shots in "regular intervals," the first shot from behind the TSBD with all shots fired sounding the same.

F. M. Bell: Bell's (now deceased) location during the assassination was on the southwest corner of Main and Houston. He stated that he heard 3 shots but fired at different intervals.

Hugh Betzner: Betzner's location during the assassination was on the south side of Elm Street, short distance down from the intersection of Elm and Houston. He stated that he heard "at least" two shots fired at the motorcade.

Wilma Bond: Bond's (now deceased) location during the assassination was on the northwest corner of Houston and Main. She stated that she heard three shots fired at the motorcade.

Malcolm Couch: Couch's location during the assassination was in CAM 3. He stated that he heard three shots fired at the motorcade.

Tom Dillard: Dillard's location during the assassination was in CAM 3. He stated that he heard three shots, "no more no less." Also that the shots fired were "equally spaced."

Elise Doorman: Doorman's (now deceased) location during the assassination was on the 4th floor of the TSBD building. She stated that she believes that the shots fired at the motorcade came from the "area of the Records building."

John Martin: Martin's location during the assassination was near the reflecting pool. He stated that he heard 3 shots fired from the TSBD building.

Mary Moorman: Moorman's location during the assassination was from the south side of Elm Street in the grassy infield. She stated that she heard 3 to 4 shots fired at the motorcade.

Mary Muchmore: Muchmore's location during the assassination was from the northwest corner of Houston and Main. She stated that she heard 3 shots fired at the motorcade.

Orville Nix: Nix's (now deceased) location during the assassination was from near the corner of Main and Houston on Main Street. He stated that he heard at least 3 shots fired at the motorcade from the grassy knoll.

James Powell: Powell's location during the assassination was from a half block east of Elm and Houston. He stated he heard possibly 3 shots fired at the motorcade.

David Powers: Powers' location during the assassination was in the Secret Service car behind the presidential limousine. He stated he heard 3 shots fired at the motorcade.

James Underwood: Underwood's (now deceased) location during the assassination was from CAM 1 which was halfway down Main and Houston. He stated that he heard 3 shots fired at the motorcade with the shots coming from overhead.

Phil Willis: Willis's location during the assassination was near the corner of the south side of Elm Street. He stated he heard three shots fired at the motorcade from "high up and across street" from the TSBD building.

Abraham Zapruder: Zapruder's (now deceased) location during the assassination was on the north side of Elm Street standing on top of a pergola near shelter #3. He stated he heard 3 shots fired at the motorcade with the shots coming from "back of me," being the grassy knoll/parking lot area.

[Source: Location of photographers courtesy of Bob Cutler spatial chart CROSSFIRE 90 included with the listing.]

Audio and Video Footage of Lee H. Oswald in New Orleans

<u>Audio or Film Footage</u>	<u>Cameraman</u>	<u>Location & Date</u>
8-mm film footage of Lee H. Oswald passing out leaflets " Hands Off Cuba. " Includes confrontation of Oswald and anti-Castro Cuban Carlos Bringuier with the New Orleans police officers.	James Doyle, amateur	Canal Street August 9, 1963
8-mm film footage of Oswald passing out leaflets: " Hands Off Cuba. "	Jack Martin, amateur	Canal Street August 9, 1963

Still photographs of Oswald passing out leaflets: " Hands Off Cuba. " Exact information recorded on the stills is unknown.	Older man [unknown individual], amateur	Canal Street August 9, 1963
16-mm sound film footage of interview of Oswald at the Court House following his court appearance regarding his arrest for disorderly conduct during his " Hands Off Cuba " leaflet campaign. Includes his theories on the various types of socialism throughout the world.	Jonathan Rush, Professional WDSU-TV	Court House August 12, 1963
16-mm footage of Lee Oswald and companions passing out leaflets: " Hands Off Cuba. "	Jonathan Rush, Professional WDSU-TV	Trade Mart Bldg. Camp Street August 16, 1963
16-mm footage of Lee Oswald and companions passing out leaflets: " Hands Off Cuba. "	O'Conner, Professional WWL-TV	Trade Mart Bldg. Camp Street A u g u s t 1 6 , 1963
Bill Stuckey interview of Lee H. Oswald concerning his pro-Castro activities in New Orleans.	Bill Stuckey, Reporter WDSU-TV Audio tape	August 17, 1963 [not broadcast]
Lee H. Oswald debate with anti-Castro Cuban Carlos Bringuier with Stuckey as mediator.	Bill Stuckey, Reporter WDSU-TV Audio tape	August 21, 1963
16-mm sound film footage of interview with Oswald	Lala, Professional WDSU-TV	August 21, 1963

Hearings before the House Select Committee on Assassinations

The public hearings were broadcast during the months of September and December of 1978 by PBS-TV. The testimony ranges from individuals in the motorcade (former Governor John Connally and Dallas Police Officer H. B. McLain) during the assassination, to Captain James J. Humes who assisted in the autopsy of the President, numerous experts employed by the Committee and the critics of the assassination.

Listed below are excerpts from the Hearings which were conducted on September 6, 7, 8, and on December 29, 1978. These video tapes are generally available from researchers or book dealers at a reasonable price.

HSCA Tape #1. Meeting of September 6, with comments made by Chairman Louis Stokes and by Richard Preyer. Discussion on the mandate of who assassinated the President and was there a conspiracy. First witnesses to appear before the open hearings included Governor Connally and Mrs. Nellie Connally.

HSCA Tape #2. Conclusion of the testimony by Mr. and Mrs. Connally concerning the motorcade. Testimony by the Connallys included areas of the timing of the shots fired at the presidential limousine, the wounds, and the single bullet theory. PBS reporters Sanford J. Ungar and Jeremiah O'Leary provided additional comments including critic Paul Hoch.

HSCA Tape #3. Critic Robert Groden who served as a consultant for the Committee provides the Committee with photographic evidence relating to conspiracy theories. The Zapruder film along with photographs taken in Dealey Plaza are shown to the panel.

HSCA Tape #4. Professor Blakey retraces the handling of the autopsy exhibits and the problems encountered by the way the evidence was handled and the controversy created over the years. Ida Dox who was the artist from the Committee testifies before the Committee along with Dr. Levine and McCamy concerning the dental exhibits. This video tape includes the airing of the clothing worn by President Kennedy which critics charge is a violation of the GSA-Kennedy family agreement. Chairman Dr. Michael Baden gives testimony on the autopsy evidence.

HSCA Tape #5. Dr. Baden finishing his testimony on the forensic evidence relating to the autopsy. Blow-ups of the autopsy photographs are included in tape #5 as seen in tape #4. PBS reporters Sanford J. Ungar and Jeremiah O'Leary provide additional comment including critic David Lifton.

HSCA Tape #6. Continuing testimony concerning the pathological evidence on the autopsy of President Kennedy. Including testimony by Captain James J. Humes who helped conduct the autopsy on the late President. Humes gives additional insight concerning the wounds in the body of President Kennedy and his role when the body was brought to Bethesda Naval Hospital. Dr. Cyril Wecht, a forensic pathologist and a critic testifies before the panel concerning the single bullet theory and the inept autopsy performed on the body. Critic David Lifton is interviewed.

HSCA Tape #7. Continuing testimony by critic Dr. Wecht regarding the conflicts between the medical and ballistics evidence. Areas of concern according to Wecht were: prime condition of Commission Exhibit 399 (the intact bullet), the angle of the assassin's car and that of the limousine, the HSCA medical panel failure to properly test all the evidence to outline a few of the charges brought by Wecht. Dr. Charles S. Petty gives testimony on behalf of the HSCA medical panel. Critic David Lifton is interviewed.

HSCA Tape #8. From the HSCA Firearms Panel, the testimony of Larry Sturdivan regarding the ballistics evidence. Film footage from Edgewood Arsenal Laboratory experiments are shown to the HSCA panel comparing the rifle shots to human skulls, live goats, cadavers arms and gelatin blocks to the wounds suffered by the late President and Governor Connally. Additional comments are made on behalf of PBS by Professor Jacob Cohen and critic David Lifton.

HSCA Tape #9. Overall review of the numerous conspiracy theories, ranging from the weapon allegedly used by Oswald to Commission Exhibit 399 and the arranging of the cartridge cases found on the sixth floor of the TSBD, are discussed by Professor Blakey. HSCA Firearms Panel experts review the evidence regarding the tests performed on Oswald rifle and weapon identification. Testimony by Monty C. Lutz, Donald E. Champagne and John S. Bates on behalf of the HSCA panel.

HSCA Tape #10. Finishing their testimony are Monty C. Lutz, Donald E. Champagne, John S. Bates and Andrew Newquist. Additional testimony by chemist Dr. Vincent P. Guinn. Dr. Guinn's testimony includes the area of "emission spectrography" and "neutron activation analysis" with other areas of concern relating to the ballistic evidence by other members of the panel. Review of Oswald handgun and Ruby revolver and test firing of these weapons. PBS reporters Sanford Unger and Jacob Cohen provide additional comments, including critic David Lifton.

HSCA Tape #11. This was the final public hearing which resulted in this special session on December 29, 1978. Release of the results on the acoustics test conducted on the Dallas Police tapes and the alleged "gunshot" sounds supposedly recorded on the police dictabelt.

HSCA Tape #12. Concluding testimony regarding the acoustical test and the alleged "4th shot" by experts Professor Mark Weiss and Ernest Aschkenasy. Questions concerning their conclusion on the acoustical evidence are asked by HSCA members. Related questions pertaining to evidence of gunfire from either the stockade fence or grassy knoll by HSCA members' Representatives Devins, Dodd, Edgar and Fithian, including Judge Preyer, Chairman Stokes and staff counsel Gary Cornwell.

HSCA Tape #13. Former Dallas Police motorcycle officer H. B. McLain's testimony concerning his position during the assassination and regarding the evidence suggesting that it was his open police microphone which recorded the shooting in Dealey Plaza. Professor Blakey narration on the history of the original police dictabelt and the transcripts made of the police transmissions. Questions are presented to Mr. McLain by members of the panel concerning the activities on the day of the assassination. Dr. James Barger's testimony relating to their work on the original acoustical testing for the HSCA investigation. Judge Preyer interview by PBS on the findings and recommendations of the HSCA investigation.

HSCA Tape #14. Continuing testimony of Dr. Barger on the acoustical testing conducted in Dealey Plaza. The showing of the Zapruder film with the purported shooting sequence added

by HSCA consultant Robert Groden. The concluding hearings with remarks by Professor Blakey and Chairman Stokes. Review of the investigation and the "4th shot" by PBS reporters Jeremiah O'Leary and Carl Oglesby. Interview by PBS reporter Paul Duke with Louis Stokes regarding the "conspiracy" verdict and the final report issued by the House Select Committee on Assassinations.

PRESERVATION CONTROL LIST

RG 233 Select Committee on Assassinations, House of Representatives

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Jan. 1981

FILE NUMBER	DESCRIPTION	NUMBER OF ITEMS	AUDIO	VIDEO	FILM	TRANSCRIPT
	<p>The following series are designated 233 MLK and 233 JFK. The series follow the original file numbers assigned and maintained by the Select Committee staff for those records created and collected as they related to the Martin Luther King and John F. Kennedy assassinations. The AV items were physically transferred out of the committee file folders. If a transcript is indicated it remains with the textual file in NMFN. The textual records also contain a card index for each series arranged roughly by key topic, subject, and some names.</p> <p>RESTRICTIONS: No one may examine these records, extract information, or make a copy (except for previously published materials or public documents) without first obtaining a letter of authorization from the Clerk of the House of Representatives.</p>					

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Subject No. #	TITLE - DATE - DESCRIPTION	Running Time	Disc			Reel			Orig. Cass.	Orig. Other	New Mas.	Ref. Cass.	Remark
			16"	12"	10"	7"	11"	10"					
.000442	Dr. Peter Beter's Monthly Audioletter Nov 1976	60:00?								1	1		
.000443	Interview with Boris Tarasoff and Ann Tarasoff Guadalyhara, New Mexico Nov 1976	90:00?								1	1		
.000443a	"Tarasoff" (no other ID) Subject: Lewis J. McWillie and L. H. Oswald, Mexico City	120:00?								2	2	Orig Micro cassette	
.000680	Wesley Buell Frazier Polygraph Test	240:00?								2	2		
.000680a	George O'Toole "The Phantom Polygraph Test"	60:00?								1	1		
.001100	George Demohrenschldt; Otamans reading his script. (6 cassettes) - plus 1 audiocassette from room when Demohrenschldt died. Feb. 14-15, 1969	11 hrs								7	7		
.001267	Interview with Loran E. Hall by Allan Weberman Apr. 16, 1977	90:00?								1	1		
.001428	Raymond Broshears (Subject of Tape) May 18, 1977	120:00								2	2	Orig Micro-cassette	
.001438	Professor Rufo Lopez-Resquet May 19, 1977	120:00								2	2	Orig Micro-cassette	
.001443	Nancy Levin Tapes of Cecil Lee	180:00								2	2		
.001674	Wally Weston Interview with Fonzi and Wally Weston tape (2 parts with Fonzi memo of June 22, 1977) July 30, 1976	240:00								3	3		
.001690	Leander D'Avy June 23, 1977	90:00								1	1		
.001887	Frank Nelson Interview by Gaston Fonzi in the Russian Ten Room, NYC Feb. 4, 1976	90:00								1	1		
448 1888	Interview of Merita Lorenz by Gaeton Fonzi. (Tape 2 of 2 only, Tape 1 returned to Fonzi) Feb. 12, 1976	60:00								1	1		

HG 233 JEK

RESTRICTED

3

Subject No. #	TITLE - DATE - DESCRIPTION	Running Time	Disc			Reel			Orig. Cass.	Orig. Other	New Mas.	Ref. Cass.	Remarks
			16"	12"	10"	7"	1	2					
.001914	Lila Hurtado (Libra) speaking on the "Judas Movement" also Dr. John Happas at Hypnosis Motivation Institute, Van Nuys, Ca Dec. 9, 1976	50:00						1		1	1	5" 3-3/4ips	
.002224	R. C. Nagell and C. W. Lynn Interview	120:00					1		1	1	1		
.002225	Billy Nolan Lovelady and Patricia Lovelady Interview (Brooten)	5 hrs?					4		4	4	4	2=orig micro-cassettes	
.002227	Gen. Edwin A. Walker "Message of the Week"	60:00?					1		1	1	1		
.002228	"Informant 88"	60:00?					1		1	1	1		
.002229	Arlen Specter - Tomorrow Show Interview Nixon Speeches, Harold Welsberg, Good Night America	5 hrs?					5		5	5	5		
.002230	Boris and Ann Tarasoff Interview by Brooten	5 hrs?					4		4	4	4	2=orig micro-cassettes	
.002235	Statements by Antonio Vecclara on WCHT TV (Miami) Aug 19, 1977	60:00					1		1	1	1	5 pp transcri	
.002252-1	Oltmans Interview--Jerry Polcsoff Apr. 4, 1977 10:00-11:00PM	120:00					2		2	2	2		
.002252-2	Wilhelm Oltmans on GMA (ABC) Apr 1, 1977; Sept 8, 1977; Aug 30, 1977	150:00					2		2	2	2		
.002252-3	Wilhelm Oltmans Radio Interview Parts I & II Apr 4, 1977	120:00					2		2	2	2		
.002373	James Earl Jarman, Jr. and Irma Jean Vanzan Sept 25, 1977	120:00					1		1	1	1		
.002406	J. J. Humes and J. I. Boswell at Archives with forensic pathologists medical panel. Sept 16, 1977	240:00					2		2	2	2		
002633	LP Capitol Record of "The Fateful Hours" from KLIF, Dallas, Tx Nov 22, 1963	50:00					1		1	1	1	Sides 1&2 1/3 rpm	

RESTRICTED

Subject No. #	TITLE - DATE - DESCRIPTION	Running Time	Disc			Reel		Orig. Cass.	Orig. Other	New Mas.	Ref. Cass.	Remarks
			16"	12"	10"	7"						
002963	Colpix commercial LP "Four Days that Shocked the World" Reels 1&2	46:16			2				2	2	2	15 fps
002971	Interview with Merita Lorenz Oct. 29, 1977	180:00							2	2	2	50 pp transcrip
003015	Interview with Harold Dean Norman	90:00							1	1	1	40 pp transcri
003016	Interview of Edward Shields	120:00							1	1	1	40 pp transcrip
003082	Interview of Amos Lee Evans Oct 21, 1977	120:00							1	1	1	
003339	Interview with Marina Oswald	60:00				2			2	2	2	50 pp transcri
003535	Interview with Leonard Don Stringfellow Oct 26, 1977	90:00							1	1	1	
003852-B	Ruby shooting Oswald/Pappas Nov 24, 1963	3:00						1-5"r1	1	1	1	
003856	Dallas Police Radio Channel KFJZ	30:00						1-5"r1	1	1	1	full track 7.5 fps
004249	LP Colpix Record of "Four Days That Shocked the World" Slides 1&2 Nov 22-25, 1963	50:00		1					1	1	1	33-1/3 rpm
004286	Interview with Mae Brussel, discusses dialogue conspiracy, Oswald, CIA, Mexico, anti-Castro Cubans	90:00							1	1	1	
004718	Patrick T. Dean Interview	120:00							1	1	1	35 pp transcri
004739	Mitchell Werbell Interview May 17, 1976	44hrs							3	3	3	7 pp notes key to tape counte
004833	Interview with Phillip Agee, Kingston, Jamaica Jan 11, 1978	4 hrs							2	2	2	100 pp trans.
004868	Van Hessen and Robinson Interviews	60:00							1	1	1	orig micro-cas
004869	Sharon Tuohy Interview by Jeremy Akers, Patricia Orr(?) & Purdy Dec 1&4, 1976	120:00							2	2	2	orig micro-cas