

A188DN

(EDITOR'S: DALLAS TIMES-HERALD PHOTOGRAPHER BOB JACKSON WAS ASSIGNED TO THE POLICE STATION FOR THE TRANSFER OF LEE HARVEY OSWALD, AND CAUGHT A DRAMATIC PHOTOGRAPH OF THE ACTUAL SHOOTING. HERE IS HIS STORY OF THE CIRCUMSTANCES SURROUNDING THE SHOOTING.)

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BY BOB JACKSON

DALLAS TIMES-HERALD PHOTOGRAPHER

(WRITTEN FOR THE ASSOCIATED PRESS)

DALLAS, TEX., NOV. 24 (AP)-I WAS STANDING BY THE LEFT REAR FENDER OF A POLICE CAR IN THE BASEMENT OF POLICE HEADQUARTERS WAITING FOR THE POLICE TO BRING LEE OSWALD OUT.

THE POLICE FINALLY BROUGHT HIM DOWN FROM UPSTAIRS AND BROUGHT HIM OUT ABOUT 10 FEET FROM THE ENTRANCE INTO THE BASEMENT OF THE POLICE BUILDING.

I WAS BUSY WATCHING A POINT I HAD PICKED OUT TO FOCUS ON FOR MY PICTURES. THEN I NOTICED THE MOVEMENT OF A BODY TO MY RIGHT. I WAS JACK RUBY, BUT I DIDN'T KNOW THAT THEN.

I DIDN'T REALIZE WHAT HE WAS DOING. I WAS CONCENTRATING ON GETTING A PICTURE OF OSWALD, A CLEAR FACE SHOT, WITH MY NIKON 35-MILLIMETER CAMERA AND ITS WIDE-ANGLE LENS.

AS THIS BODY TO MY RIGHT KEPT MOVING I BECAME WORRIED ABOUT MISSING THE PICTURE OF OSWALD I WAS ATTEMPTING TO TAKE. THE CLOSER HE GOT, THE MORE I KNEW I WOULD HAVE TO SHOOT THE PICTURE SOONER THAN I HAD EXPECTED OR LOSE IT ALTOGETHER.

I TOOK MY PICTURE JUST AS RUBY SHOT, BUT I CAN'T RECALL WHETHER IT WAS EXACTLY AT THAT TIME OR A SPLIT-SECOND AFTERWARD.

I DIDN'T KNOW WHAT KIND OF PICTURE I HAD TAKEN. I DIDN'T KNOW I HAD THE PICTURE OF THE ACTUAL SHOOTING UNTIL LATER.

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WHEN CHIEF CURRY ANNOUNCED OSWALD'S DEATH I RETURNED TO THE TIMES HERALD.

I TOLD MY PHOTO CHIEF, JOHN MAZZIOTTA, THAT I THOUGHT I HAD TAKEN MY PHOTO OF OSWALD A MOMENT TOO EARLY.

NOT UNTIL I PROCESSED MY FILM IN THE DARKROOM DID I REALIZE I HAD SNAPPED A PICTURE OF THE ACTUAL SHOOTING. LOOKING AT THE WET NEGATIVE I STILL DIDN'T REALIZE WHAT I HAD TAKEN.

I NOTICED THE POSITION OF A POLICE OFFICER STANDING NEXT TO OSWALD BUT THOUGHT HE WAS REACTING TO SEEING THE GUN. THEN WHEN I LOOKED IN THE ENLARGER THE REALIZATION CAME THAT I HAD TAKEN THE PHOTO OF THE ACTUAL SHOOTING.

(JACKSON WAS USING A NIKON 35-MILLIMETER CAMERA WITH A 35-MILLIMETER WIDE ANGLE LENS, SHOOTING AT 1/60TH OF A SECOND AT AN F-8 LENS OPENING WITH ONE STROBE LIGHT. THE PICTURE WAS MADE ON TRI-X FILM.)

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