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SHAW, CLAY L.

STATE OF LOUISIANA VS. CLAY L. SHAW

FRAZIER, BUELL NESLEY

SHANEYFELT, LYNDAL

BAND, WILMA IRENE

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CRIMINAL DISTRICT COURT

PARISH OF ORLEANS

STATE OF LOUISIANA

.
STATE OF LOUISIANA

198-059

VERSUS

1426(30)

CLAY L. SHAW
.

SECTION "C"

PROCEEDINGS IN OPEN COURT,
FEBRUARY 14, 1969PAUL WILLIAMS, REPORTERB E F O R E : THE HONORABLE EDWARD A. HAGGERTY, JR.,
JUDGE, SECTION "C"Dietrich & Pickett, Inc.
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NEW ORLEANS, LOUISIANA 70130-522-3111

I N D E X

<u>WITNESS</u>	<u>DIRECT</u>	<u>CROSS</u>
Buell Wesley Frazier		2
Lyndal Shaneyfelt	12	56
	78	79
Wilma Irene Bond	84	

1 Pursuant to the adjournment, the
2 proceedings herein were resumed at 9:10 o'clock
3 a.m. on Friday, February 14, 1969, appearances
4 being the same as heretofore noted in the
5 record

6 THE COURT:

7 I trust that you gentlemen had a restful
8 night.

9 Is the State and Defense ready to pro-
10 ceed?

11 MR. ALCOCK:

12 Yes, Your Honor.

13 MR. DYMOND:

14 Yes, we are.

15 THE COURT:

16 I remind you, Mr. Frazier, the oath you
17 took yesterday is still binding.

18 BUELL WESLEY FRAZIER

19 having been sworn and having testified previously,
20 resumed the stand for the purpose of

21 CROSS-EXAMINATION

22 BY MR. DYMOND:

23 Q You went to work for the Texas School Book

24 A Depository around the middle of September,

25 1963, is that right, sir?

*See separate
Volume for
DIRECT
on
magi*

- 1 A Well, as I remember I went to work at the Texas 3
2 School Book Depository around the first
3 part of September, somewhere between the
4 first and the fifteenth, I don't remember
5 precisely what day.
- 6 Q Approximately how long had you been working
7 there when Lee Oswald went to work there?
- 8 A Oh, I would say roughly around four or five
9 weeks.
- 10 Q Four or five weeks. Now, this Texas School
11 Book Depository, do they have only one
12 warehouse or is there more than one?
- 13 A They have two.
- 14 Q They have two?
- 15 A Yes, sir.
- 16 Q Where is the other one located, the one other
17 than the one that you and Oswald were in?
- 18 A It is located down by the parking lot, right
19 adjacent to the parking lot. It is locat-
20 ed down across from the parking lot where
21 the employees park their cars.
- 22 Q In city blocks, about how many blocks away
23 would you say?
- 24 A I would say around two and one-half, three
25 blocks.

1 Q Two and one-half, three blocks?

2 A Yes.

3 Q When you went to work there, at Texas School
4 Book, did you have any choice as to which
5 warehouse you would be assigned to or was
6 that just up to the person hiring you?

7 A No, sir, I did not. That was just up to Mr.
8 Truly.

9 Q Now, the other warehouse that you are talking
10 about. Did that front on Elm Street, too?

11 A Would you repeat that please.

12 Q The other School Book Depository, the one that
13 you and Oswald were not assigned to, did
14 that also front on Elm Street?

15 A No, sir, it did not.

16 Q It did not?

17 A No, sir.

18 Q Now, about how long were you a co-worker with
19 Lee Oswald?

20 A Oh, I would say that he went to work there
21 somewhere around the middle of October
22 and I worked with him daily there until,
23 you know, prior to the assassination.

24 Q It would be about a month and a week, roughly,
25 is that it?

1 A Well - -

2 Q A little over a month?

3 A Well, roughly, around a month.

4 Q Now, did you see Lee Oswald every working day
5 during that period?

6 A You mean from the time that he first ---, he
7 went to work until the time of the
8 assassination?

9 Q Yes?

10 A I saw him on every work day, yes.

11 Q Did you ever see him wear a beard?

12 A No, sir, I didn't.

13 Q Would you say that he was clean-shaven or did
14 he let his beard grow several days at a
15 time?

16 A Well, he was, like I stated yesterday, he was
17 light-haired and naturally a light-haired
18 person a beard does not show up as well
19 as a dark person and to be frank with you
20 I never did notice whether he was shaven,
21 clean-cut every day or not, because, like
22 I stated previously, when someone works
23 around there every day, you don't exactly
24 give him a once-over the first thing every
25 morning.

1 Q Let me ask you to go back and try to remember
2 and tell me whether you ever remember
3 noticing whiskers on Lee Oswald?

4 A You mean like ---

5 Q Have you ever looked at him and thought to
6 yourself, "Gee, this guy needs a shave"?

7 A No, not that I remember.

8 Q Now, you have testified that you all customar-
9 ily wore regular work clothes to your job,
10 is that right?

11 A Yes.

12 Q And you would take your coat off when you got
13 there and many times Lee Oswald worked
14 in a T-shirt, is that correct, is that
15 right?

16 A Well, like I stated yesterday, well, he worked
17 in regular clothes, just like anybody else.
18 Now, some of the fellows, they wore, you
19 know, T-shirts, a short type of sweat
20 shirt, but whether he wore one of these
21 every day or not I could not say but I
22 did not pay that much attention to his
23 clothes, all I know is that he had regu-
24 lar work clothes on.

25 Q These were work clothes because you did not

1 want to tear up or soil good clothes
2 around that job, is that correct?

3 A Yes.

4 Q Did you ever see Lee Oswald come to work with
5 dirty clothes on?

6 A No, sir, not that I can remember.

7 Q Would you say that he was a neat person from
8 what you knew of him?

9 A Well, like I stated yesterday and previously,
10 his general appearance, now, what I said
11 about --- I was asked the question about
12 his hair, like I said, sometimes his
13 hair, if he would be working, maybe, you
14 know, he would hit his head or something
15 and kind of mess his hair up, he did not
16 stop right there and comb it like some
17 people do.

18 Q I think the way you put it, he was not a pretty
19 boy or a primp. Isn't that right?

20 A Yes.

21 Q But, when he came to work in the morning, did
22 you ever see him come to work in the
23 morning looking dirty?

24 A No, sir, not that I can remember.

25 Q Did you ever see him come to work in the morn-

1 ing looking anything but neat?

2 A No, not that I can remember.

3 Q - Mr. Frazier, you know what I am referring to
4 when I refer to a "beatnik" type, don't
5 you?

6 A Yes.

7 Q Have you ever seen Lee Oswald in the time that
8 you knew him when he looked like a beatnik
9 type?

10 A You mean like the sloppy dress and the beard
11 and so forth, like that?

12 Q That's right.

13 A No, not that I can remember.

14 Q Now, Mr. Frazier, when did you first hear that
15 President Kennedy was to visit Dallas?

16 A Would you repeat that again?

17 Q When did you first learn that President Kennedy
18 was to visit Dallas?

19 A Like I said yesterday, previously, oh, a couple
20 of days before he was due to come through
21 there and make a personal appearance there,
22 as far as the motorcade and so forth, I
23 saw it in the newspapers, it was announced
24 and they announced the possible route.

25 Q Now, when that happened, that is when you

1 learned about it through the newspapers,
2 how long had Lee Oswald been working at the
3 Texas Book Depository?

4 A Like I said yesterday, he went to work there
5 around the -- somewhere around the middle
6 of October, and that would be somewhere
7 around a month he worked there, around a
8 month.

9 Q Did you ever at any time see Lee Oswald with a
10 gun, Mr. Frazier?

11 A No, sir, I did not.

12 Q Mr. Frazier, were you personally acquainted
13 with Lee Oswald's wife, Marina Oswald?

14 A No, sir, I was not personally acquainted with
15 her, No.

16 Q Had you ever met Mrs. Ruth Paine?

17 A You mean like for instance --

18 Q Before the assassination?

19 A No, I never really had a personal acquaintance
20 or anything with her. No.

21 Q Do you know whether Lee Oswald's wife, Marina,
22 was living with Mrs. Ruth Paine there in
23 Irving, Texas?

24 A You mean prior to the assassination?

25 Q Prior to the assassination, right.

1 A Yes, she was living there, and I learned that 10
2 through my sister, like I stated yester-
3 day, some of the women in the neighborhood,
4 they would get together in the afternoon
5 for coffee and so forth and like that --

6 MR. ALCOCK:

7 I object to any hearsay, Your Honor.

8 MR. DYMOND:

9 Don't say what anybody told you.

10 THE COURT:

11 He learned this from some source and he
12 knew it.

13 THE WITNESS:

14 That is right.

15 BY MR. DYMOND:

16 Q Do you know whether Lee Oswald had any children
17 living there in Irving, Texas, with his
18 wife?

19 A He had one child.

20 Q One child. Do you know whether his wife was
21 pregnant nor not, or did she appear preg-
22 nant?

23 A She was expecting a child at that time.

24 Q I see. Now did Lee Oswald ever tell you what
25 was in that package that he carried with

1 him in your automobile to the Texas School
2 Book Depository?

3 A Well, that morning when he got into the car and
4 I glanced over my shoulder and I saw a
5 package on the back seat, I ask him, I
6 said "What is the package?" and he replied
7 "Curtain rods that I told you about yester-
8 day," and I said "Oh, yes," and that is
9 all that was said about the package.

10 MR. DYMOND:

11 That's all, sir.

12 MR. ALCOCK:

13 No further questions.

14 I asked him to be excused so that he can
15 return to Dallas, Your Honor.

16 THE COURT:

17 You are excused from your subpoena, you
18 may return.

19 MR. OSER:

20 Two of the Assistant United States Attor-
21 neys requested permission to sit in
22 the court room while Mr. Shaneyfelt
23 testifies from the FBI.

24 MR. DYMOND:

25 No objection.

LYNDAL L. SHANEYFELT

12

having been first duly sworn by the Minute Clerk,
was examined and testified as follows:

DIRECT EXAMINATION

BY MR. OSER:

A Would you state your full name for the record,
please.

A My name is Lyndal L. Shaneyfelt, L-y-n-d-a-l,
middle initial L, S-h-a-n-e-y-f-e-l-t.

Q Where do you reside, Mr. Shaneyfelt?

A I reside at 6125 Vernon Terrace, Alexandria,
Virginia.

Q By whom are you employed?

A As a Special Agent for the Federal Bureau of
Investigation.

Q How long have you been a member of the Federal
Bureau of Investigation?

A I have been employed by them since 1940,
December of 1940, I have been a Special
Agent since 1951.

Q What are your present duties as a Special
Agent for the Federal Bureau of Investiga-
tion at this time?

A I am assigned as a Document Examiner and
Photographic Specialist in the FBI Lab-

1 oratory.

2 Q During the year 1963, what were your duties
3 with the FBI?

4 A The same, as a Document Examiner and Photo-
5 graphic Specialist.

6 MR. OSER:

7 If the Court please, the State is going
8 to attempt to qualify Agent Shaney-
9 felt as an expert in the field of
10 Photography and a Photographic
11 Specialist with the FBI.

12 THE COURT:

13 Proceed.

14 BY MR. OSER:

15 Q Can you describe for the Jury and for the
16 Court what your duties consist of as
17 a Photographic Specialist for the Bureau?

18 A Yes, I assist in the training of our agents
19 in photographic matters, I have worked
20 in photogtaphic work in the FBI almost
21 entirely since I have been there, in
22 early years as a photographer and as a
23 Special Agent Document Examiner, and I
24 handled photographic assignments. I was
25 a newspaper photographer before entering

1 the FBI in 1940 for approximately three
2 years. My present duties in the labora-
3 tory for the past several years have been
4 the examination of photographic evidence
5 submitted by local law enforcement agencies
6 as well as our own officers and an example
7 would be the comparison of film recovered
8 from a victim of a theft of his camera
9 with the camera recovered perhaps in a
10 pawn shop or from a suspect, to identify
11 that film as having been exposed in that
12 camera, that is a photograph to determine
13 whether or not they are composites or
14 fraudulent or fake photographs, things of
15 that type.

16 Q Mr. Shaneyfelt, during a one-year period
17 approximately how many photographic
18 examinations would you make, approximately?

19 A Oh, I would have to guess, I would guess in
20 the neighborhood of seventy-five to
21 one hundred.

22 Q And you have been in the photographic field
23 for some thirty-odd years, is that correct?

24 A Yes.

25 Q Have you ever been called upon to testify and

1 be qualified as an expert in the field
2 of photography before any Commission or
3 Board, such as maybe the Federal Trade
4 Commission, or things of this type?

5 A Yes, I have testified before the Federal Trade
6 Commission, the Immigration and Naturaliza-
7 tion Service hearings, as well as Federal
8 and District Courts, local courts.

9 MR. OSER:

10 I tender him on the point.

11 MR. DYMOND:

12 No questions.

13 THE COURT:

14 Is it permitted?

15 MR. OSER:

16 Yes, Your Honor.

17 THE COURT:

18 Now the Court will rule that the witness
19 has qualified as an expert in the
20 field of photography and can give
21 his opinion with respect thereto.

22 BY MR. OSER:

23 Q In the course of your employment as a Special
24 Agent with the FBI, did you have occasion
25 to assist in the investigation of the

assassination of President John F. Kennedy?

16

A Yes, I did.

Q Are you familiar, sir, with the location
commonly known as Dealey Plaza, Dallas,
Texas?

A Yes, I am.

Q Mr. Shaneyfelt, I direct your attention to
"State Exhibit No. 34," and ask if you
can identify what is depicted in this
photograph, sir. You may step down, if
you wish.

A Yes, I would recognize that as Dealey Plaza,
an aerial photograph of Dealey Plaza.

Q I direct your attention to "State Exhibit No.
36," a model mock-up, and ask if you are
familiar with what is depicted in this
exhibit. You may step down.

A Yes, I recognize it as a generally, generally
a mock-up or model of Dealey Plaza. There
are some areas of it that I don't feel
represent it exactly, but it is generally
a mock-up.

Q It is not to scale, sir?

A No.

Q I now direct your attention to "State Exhibit

1 No. 35;" a large plaque over here, and I
2 ask if you can identify what is depicted
3 on this particular plaque. You may step
4 down, sir.

5 THE COURT:

6 I notice that you haven't blotted out
7 that hearsay that Mr. Dymond ob-
8 jected to.

9 MR. OSER:

10 I think we will handle that matter with
11 this particular witness. I spoke
12 to Mr. Dymond.

13 THE WITNESS:

14 Yes, I recognize the plaque.

15 BY MR. OSER:

16 Q Would that plaque purport to be a certain por-
17 tion of Dealey Plaza, Dallas, Texas?

18 A Yes.

19 Q Mr. Shaneyfelt, during your investigation, did
20 you have occasion to examine various
21 photographic matter that was taken
22 allegedly at the time of the assassination
23 in Dealey Plaza?

24 A Yes, I did.

25 Q I am going to show you and ask you to review

1 this film and tell the Court and the
2 gentlemen of the Jury whether or not you
3 are familiar with the contents of this
4 particular film, as to whether or not you
5 have seen it before and as to whether or
6 not you used any portion or contents there-
7 of in your investigation.

8 MR. DYMOND:

9 At this point, if the Court please, we
10 have an objection which we feel
11 should properly be made out of the
12 presence of the Jury.

13 THE COURT:

14 Out of the presence of the Jury?

15 MR. DYMOND:

16 Yes..

17 THE COURT:

18 Take the Jury upstairs, please.

19 (Whereupon the Jury was removed).

20 MR. DYMOND:

21 If the Court please, at this time we
22 object to a re-showing of the
23 Zapruder film in the presence
24 of the Jury. They have seen
25 it three times already, once

1 in regular motion, once in slow
2 motion, and once frame by frame.

3 I feel there is no reasonable, there
4 is no reason for re-showing this
5 bit of State's Evidence. We feel
6 that this expert witness is undoubt-
7 edly familiar with the Zapruder film,
8 has worked with the Zapruder film,
9 and if asked whether he has worked
10 with it, will know what is meant by
11 the Zapruder film. I think he can
12 testify to that but we object in
13 the presence of the Jury to the
14 showing of the film because it is
15 repetitious.

16 MR. OSER:

17 This is a State's Exhibit which has been
18 introduced into evidence. I think
19 the State has a right to show this
20 film as it sees fit in the proof of
21 its case and certainly in connection
22 with the testimony of Mr. Shaneyfelt,
23 It will be tied up as to how important
24 it is in Mr. Shaneyfelt's work at
25 the time of his investigation.

1 THE COURT:

20

2 The Court cannot direct the State to not
3 prove its case, if he needs the
4 exhibit in connection with his case,
5 I don't see how the State cannot
6 show the exhibit because it may or
7 may not be necessary. Perhaps Mr.
8 Shaneyfelt will have to see it to
9 know whether it is the film he is
10 familiar with.

11 MR. DYMOND:

12 I think the witness does know what is
13 on the Zapruder film.

14 THE COURT:

15 How does he know?

16 MR. DYMOND:

17 It has been identified as such, you can
18 show it to him out of the presence
19 of the Jury and let him see whether
20 it is.

21 THE COURT:

22 I can't control the way that the State
23 will try to prove its case.

24 MR. DYMOND:

25 You can control what may be accentuated

1 to the Jury, if the Court please,
2 that every time you show the Jury
3 the film, that is accentuating a
4 particular piece of evidence and that
5 is what we are objecting to. You have
6 shown it three times already.

7 THE COURT:

8 I can't tell the State how to prove its
9 case and you know I can't. I over-
10 rule your objection. If he thinks
11 it's necessary to show it to the
12 witness, I will permit him to show
13 it to the witness and apparently
14 he does, as his statement indicates,
15 he feels it is necessary. I will
16 overrule your motion.

17 MR. DYMOND:

18 I think it is up to Your Honor to deter-
19 mine if that is necessary to do that
20 before the Jury or out of the
21 presence of the Jury.

22 THE COURT:

23 Is it your purpose first to Mr. Shaneyfelt
24 show the film to see if he recognizes it
25 and then after the Jury comes back,

1 to show it again like we did with
2 Mr. Zapruder?

3 MR. OSER:

4 That is correct, Your Honor, and to use
5 certain portions of the particular
6 film. Mr. Shaneyfelt is the one
7 that did the reconstruction, he can
8 testify as to the hearsay matter
9 that was on here before.

10 THE COURT:

11 Let's work it first like we did yesterday
12 with Mr. Zapruder, show the film to
13 the witness so he can first identify
14 that is the film, and when the Jury
15 comes back, you can show it again
16 and let him testify. We have a
17 Sheriff on the lights.

18 MR. DYMOND:

19 We would also like to make an objection
20 on the grounds of relevancy as we
21 did yesterday.

22 THE COURT:

23 I ruled on that yesterday.

24 (Whereupon, the film was run.)

25 THE COURT:

1 Do you wish to question the witness out
2 of the presence of the Jury?

3 MR. OSER:

4 Yes, a couple of questions, Your Honor.

5 BY MR. OSER:

6 Q Mr. Shaneyfelt, after having reviewed this
7 film, can you tell us whether or not
8 you had occasion to view a film contain-
9 ing the same scenes as you saw this
10 morning during our investigation?

11 A Yes, this appears to be the same sequence of
12 events.

13 Q Can you tell us whether or not any particular
14 things are missing out of this particular
15 film from your --

16 A I cannot tell that from viewing it on the
17 screen. I would have to count the frames
18 and study the film more thoroughly.

19 MR. OSER:

20 That's all.

21 THE COURT:

22 Bring the Jury back in.

23 (Whereupon, the Jury was brought in.)

24 MR. DYMOND:

25 What is the exhibit number on that film?

1 MR. OSER:

2 Thirty-seven.

3 MR. DYMOND:

4 At this time we object to the repetitious
5 showing of the "State Exhibit 37,"
6 known as the Zapruder film, on the
7 grounds, first, it is irrelevant to
8 the proceedings, secondly on the
9 grounds that the Court has repeatedly
10 ruled during the last approximately
11 two years of these proceedings that
12 the incidents in Dallas had no con-
13 nection between this case and those
14 incidents, and thirdly that on the
15 voir dire in this case, Your Honor
16 ruled that we could not question
17 prospective jurors as to any fixed
18 opinions, as to incidents in Dallas.

19 THE COURT:

20 I overrule the objection.

21 MR. DYMOND:

22 To which ruling Counsel reserves a bill
23 of exception, making all showings
24 of "State Exhibit S-37," the testi-
25 mony of this witness, the Defense

Reference copy, JFK Collection: HSCA (RG 233)

objection, the Court's ruling, and
the entire record up until this
time, parts of the bill, also includ-
ing "Exhibit S-37."

BY MR. OSER:

Q Mr. Shaneyfelt, we ask you to review this
particular film and tell us whether or
not you had occasion to use what is
depicted in this film during your
investigation of the assassination of
President Kennedy, if you would.

(Whereupon, the film was shown.)

BY MR. OSER:

Q From having viewed the particular film, can
you tell the Court and the Gentlemen of
the Jury whether or not you had occasion
to view a film depicting the same scenes
in your investigation?

A Yes, this appears to be the same sequence of
events as the film that I worked with in
my investigation.

Q Can you tell us whether or not the Bureau
also had a ballistics expert working
along with you in your investigation?

A Yes, they did.

1 Q Who is that, sir?

2 A Mr. Robert Frazier.

3 Q Was anyone particularly in charge of the
4 investigation or were the duties split
5 up between you and Mr. Frazier on the
6 photographs and the ballistics work?

7 A The members of the Warren Commission were in
8 charge of the re-enactment investigation.
9 Mr. Frazier and I had specific duties
10 relative to what we did for the Commission.

11 Q In other words, am I correct in stating you
12 did the basic -- you did basically the
13 photographic work and Mr. Frazier did
14 the ballistics work?

15 A Yes.

16 Q In conjunction with each other?

17 A That's right.

18 Q Can you tell us what type of film this is,
19 Mr. Shaneyfelt, what millimeter?

20 A Eight millimeter.

21 Q Will you define for us what is meant by frames
22 in an eight millimeter film in the field
23 of photography?

24 A Yes. Motion picture films are made up of a
25 series of still pictures taken in rela-

1 tively rapid sequence. In each one,
2 each picture on the film is a separate
3 still picture and is considered as a
4 frame or one frame of the motion picture
5 is one still picture, and these are
6 recorded by the camera in rapid sequence
7 in such a way as when they are projected
8 at their proper speed, you get the
9 sensation of a constant picture, the eye
10 does not see each individual picture being
11 flashed on the screen but sees instead
12 photographs of a moving subject.

13 Q I show you what the State has marked for
14 purposes of identification "S-33," and
15 I ask you to view this photograph, tell
16 me whether or not you had an occasion to
17 use what is represented in this photograph
18 during your investigation, sir.

19 A Yes, I recognize this as a photograph that I
20 examined.

21 Q Mr. Shaneyfelt, during your investigation,
22 did you have occasion to make any re-
23 prints or prints from the film that you
24 viewed and that you recognized this
25 morning in court, any black and white

photographs or color photographs?

28

A Yes, I made a set of black and white prints of a number of selected frames of the Zapruder film that I examined.

Q In using this particular film that you have identified this morning as having seen before, did you have any occasion to number the frames in that film which you used, sir?

A Yes, I did.

Q How did you go about that, Mr. Shaneyfelt?

A In order to be able to relate the various frames to each other and to keep track of specific frames, I numbered them beginning with No. 1 at the first frame on the motion picture film that I examined that shows any part of the Presidential parade, or the first time he comes into view, well, the first part of the film were personal pictures, pictures of a personal nature, and I disregarded those and went down the film, the motorcycles first came into view on the motion picture film, the first frame of that I numbered it No. 1 and I numbered the

frames consecutively through to the
end of where you last see the Presidential
limousine go out of sight.

Q How many frames did this film contain, sir?

You may refer to your notes.

A I doubt that I have that figure in my notes.

I would have to estimate that it went
into the late three hundreds or early
four hundred frames, I don't believe it
is in my notes.

Q So somewhere around four hundred frames that

-- would that be a safe estimate?

A That would be a safe estimate.

Q Now, pursuant to your investigation, did you

have occasion to go to Dealey Plaza in
Dallas, Texas, and conduct any type of
examination of this area?

A Yes, I did.

Q When did you go there, sir?

A On May 24, 1964.

Q Did Mr. Robert A. Frazier, a ballistics man

from the FBI, accompany you?

A Yes.

Q Basically, can you first tell us what you

did in Dealey Plaza that particular time,

1 sir, what was your purpose in going
2 there?

3 A The purpose in going to Dealey Plaza was to
4 re-enact, using a car, and individuals
5 of the approximate size of the President
6 and Governor Connally, to reposition the
7 car as it is shown in the Zapruder film
8 and other photographs, in order to
9 establish if possible the direction of
10 the shots, the sequence of the shots, the
11 timing between shots, if possible, the
12 location of the car at the time a parti-
13 cular shot was fired, in an effort to
14 obtain any information that would assist
15 the Warren Commission in reaching a con-
16 clusion in their investigation. That was
17 in general what the purpose was.

18 Q From your examination of the Zapruder film
19 and the work you did at Dealey Plaza,
20 were you able to ascertain the average
21 speed of the Presidential limousine,
22 the President's limousine, while it was
23 on Elm Street?

24 A Yes. The average speed was ascertained in
25 one specific --

MR. DYMOND:

31

We object unless this witness ascertained
the speed of it.

BY MR. OSER:

Q - Did you examine the Zapruder film and ascertain
the average speed of the President's
limousine on Elm Street yourself, sir?

A Yes, I did, yes.

Q How did you go about this, sir, what was the
result of your examination?

A This complete finding was based on a deter-
mination first of the average speed of
the Zapruder camera, and a determination
of the speed with which the sequence of
events took place based on the speed of
the camera, then during the re-enactment,
measurements were made on Elm Street from
the specific frame numbers, once they
were ascertained, and I took the frame,
the frames from Frame 161 to Frame 313
and determined -- it took the distance,
computed this based on the number of
frames involved, the speed at which the
Zapruder camera operated, found that the
average speed over that period as between

1 161, Frame 161 and Frame 313 was 11.2
2 miles per hour.

3 Q What was the speed of the Zapruder camera
4 as you found, sir, when you examined it?

5 A The average speed of the camera was 18.3 frames
6 per second.

7 Q How did you ascertain this, sir?

8 A Using Mr. Zapruder's camera, I loaded it with
9 film and photographed a clock that had
10 a sweep second hand. I then, by examining
11 the film after it was processed, under
12 the microscope I could see when the
13 second hand was on right up at 12:00
14 o'clock and counted the frames until
15 the hand got down and made a full circle,
16 giving the number of frames per minute
17 and breaking that down to the number of
18 frames per second. This was done on
19 successive rolls of film and averaged
20 throughout the film, and motion picture
21 cameras almost all slow down toward the
22 end of the run when the spring, this was
23 a spring-wind camera, and when the spring
24 runs down, there is a tailing off. I
25 average the speed without taking the

1 tailing off into account because of the
2 fact that the film was taken with the
3 film full -- with the camera fully wound.
4 This averaged out to be 18.3.

5 Q Now, at the time that you were in Dealey
6 Plaza in May of 1964, -- do you want me
7 to put the -- may I put the screen down?

8 THE COURT:

9 Yes.

10 Do you wish that aerial photograph to be
11 put up there?

12 BY MR. OSER:

13 Q During the reconstruction that you testified
14 that you conducted, was Mr. Robert West
15 present, the surveyor from Dallas County?

16 A Yes, he was.

17 Q Did he assist you all in this capacity as
18 Surveyor?

19 A Yes.

20 Q During the reconstruction, Mr. Shaneyfelt,
21 in relation to the Zapruder film, where
22 did you all start, at what frame, sir?

23 A We started the re-enactment at a point earlier
24 than is shown on the Zapruder film, the
25 first frame that we designated in which

the Presidential limousine appears was

Frame 161, to the best of my recollection.

Q During your reconstruction, did you have occasion to use Frame 168?

A Yes, we did.

Q What did you do in regard to Frame 168, what type of examination and reconstruction did you all do?

A Could I step down and look at the plaque?

Q Yes.

A That is marked Frame 168.

Q How did you all mark that frame, sir, how did you arrive at that position?

A We knew the position of Mr. Zapruder, we knew the position of the Presidential limousine from the photograph as being in between the white lines of Elm Street, and with Mr. Frazier in the window, with the Presidential limousine positioned in the street on the route that was established from the film, and with Mr. Frazier, Robert A. Frazier of the Laboratory in the sixth floor window of the Book Depository building, with the rifle that was recovered from that

1 building, he viewed through the rifle
2 and watched through the telescopic sight
3 of the rifle as the car moved down Elm
4 Street, when the car reached a point
5 where the President was about to go out
6 of sight under an elm tree that covered
7 the street, or a tree that covered Elm
8 Street, I am sorry, the car was stopped,
9 asked that the car be stopped and we
10 positioned it exactly at the point just
11 before the President would go under the
12 tree from where the rifle, where he was
13 viewing with the rifle, and once the
14 positioning of the car in that place, I
15 then with still photographs made from
16 Mr. Zapruder's film took a position on
17 the abutment where Mr. Zapruder took his
18 motion pictures, and by going through
19 the photographs and aligning objects in
20 the background with individuals in the
21 car, particularly the President, deter-
22 mining where a part of the building was
23 directly above his head or a tree was
24 just to the side of his head, I estab-
25 lished through the photographs that this

1 was representative of the spot that the
2 car was in at the time Frame 168 was in
3 focus.

4 Q Now, Mr. Shaneyfelt, where 168 appears on that
5 plaque, am I correct in stating that the
6 dot next to 168 represents the position
7 of the location of President Kennedy
8 within the limousine at that time. Is
9 that correct?

10 A That is correct, the limousine that we were
11 using for the re-enactment was not the
12 limousine that the President was riding
13 in, and we had to make an adjustment
14 because the stand-in was sitting ten
15 inches higher than the President was
16 sitting, ten inches higher from the
17 street, so after positioning Frame 161,
18 we moved the car forward until we could
19 just barely see the spot on the back of
20 the -- the approximate spot where the
21 President was hit on the back, this
22 appeared based on a ten-inch adjustment,
23 so that we take into account the last
24 clear place that the President could have
25 been shot just before going under the

1 tree.

2 Q Now, --

3 A That was the established -- we established
4 Frame No. 171.

5 Q Which car was used for the reconstruction?

6 A The car that we referred to as the car which
7 was a Lincoln, yes, a Lincoln.

8 Q I show you again that which is marked as "S-33,"
9 and ask you whether or not the car that
10 you used during the reconstruction
11 appears in that photograph.

12 A Yes, the car that the men are standing on
13 the running board of.

14 Q Mr. Shaneyfelt, during the re-enactment, did
15 you have occasion to deal with and
16 compare around Frame 207 and 208 and 210?

17 A Oh, yes.

18 Q And what did you all do in regard to those
19 particular frames?

20 A The Frames 207 and 208 specifically were used
21 as the points where the Presidential
22 limousine emerged from under the tree
23 and the agent Frazier in the window
24 first would get a clear shot of the
25 stand-in for the President to see him

1 through the rifle scope, and that
2 position was ascertained by Mr. Frazier
3 from the window and then using the
4 Zapruder film, I established that as
5 being Frame 207 and Frame 208 on the
6 Zapruder film.

7 Q What other frames did you deal with that are
8 related on that plaque?

9 A Well, we dealt with Frame 185 and 186, and
10 Frames 185 and 186 represent the position
11 of the President in the limousine where
12 Mr. Frazier in the window could see him
13 through the rifle scope as it passed
14 under an opening in the tree. There was
15 an area in the tree that there were no
16 leaves, and looking through the scope,
17 he got a momentary look at the stand-in
18 for the President in the limousine, indi-
19 cating a clear shot could have been fired
20 from there. And Frame 185 and 186 are
21 the frames that I have determined them
22 to be standing at the Zapruder spot and
23 checking them with the photographs, 185
24 being the frame and adjusted frame based
25 on the ten-inch difference in the two cars.

1 Q Now, which frames did you all deal with
2 after the 210 series?

3 A 208 was the last one?

4 Q Yes.

5 A Frame 222 was the next frame that -- that was,
6 I might say, Frame 208 is the last frame
7 that we established by having Mr. Frazier
8 view through the rifle, all of the rest
9 of the frames were established, beyond
10 that point were established by other
11 landmarks, by me when I was standing
12 here with Zapruder was standing. The
13 next frame was Frame 222 which represents
14 the first frame where Governor Connally's
15 face comes into view after the Presi-
16 dential limousine had gone past the
17 signboard, so they were out of view
18 from Mr. Zapruder's camera at the frames
19 between 207, 208, I believe the frames
20 205 and 206 they disappeared behind the
21 signboard, and that signboard and that
22 signboard until Frame 222, and of course
23 the Governor Connally, Governor Connally's
24 face, the next frame that we have estab-
25 lished was 225 or 223, 223 is the next

1 frame that is on here, 225 is the actual
2 frame, the next frame we established as
3 being the first frame of where President
4 Kennedy emerged, we first see his face,
5 it is listed as 225 in the chart, and
6 the next frame we have located was Frame
7 231, which was a frame that the Commission
8 wanted established based on the evidence
9 indicating --

10 Q Nothing hearsay.

11 A Well, Frame 231, 235, 240, 249, 255 were all
12 established based on the request of the
13 Commission. The last frame to be estab-
14 lished was Frame 313, which is the frame
15 of the Zapruder film where the shot hit
16 the President, President Kennedy, in
17 the head and it is quite obvious on the
18 film.

19 Q Frame 313 is the one where we see the red
20 halo, is that correct?

21 A Yes.

22 Q Now, Mr. Shaneyfelt, from your examination
23 of the Zapruder film in this area and
24 dealing with frames around 207 and 208,
25 is this the area in which the President

1 disappeared behind the sign in the
2 Zapruder film?

3 A Yes.

4 Q Is this the last time you can see him?

5 A The last time? It is not the last time you
6 can see him because you can still see
7 the top of his head, but it is the last
8 time you see, well, at Frame 205 or Frame
9 206 are the frames where you last, as I
10 recall, the frames where you last see the
11 face, his face, and then he disappears
12 behind the sign, you can still see the
13 top of his head for several frames, as
14 I recall.

15 Q At Frame 205 and 206, can you describe for us
16 what President Kennedy is doing as
17 depicted in the Zapruder film?

18 A I am not sure I could do that based on my
19 recollection without having those photo-
20 graphs, specific frame photographs in
21 front of me. My recollection is that as
22 he disappeared behind the signboard, he
23 is turned slightly to his right, his arm
24 is up and he is waving and smiling. Now,
25 that is still in progress, my recollection

1 is that is the last we see of the
2 President as he goes behind the sign-
3 board, he is still waving and smiling
4 to the crowd and turned slightly to his
5 right.

6 Q What is the first frame that you saw the
7 President come from behind the sign?

8 A That is Frame 225, when we first see the
9 President's face.

10 Q And what are the President's reactions or
11 actions or motions at that particular
12 time that you saw the Zapruder film?

13 A It would be frames -- I would have to relate
14 it to Frames 225 or 226 and 227, because
15 the first frame is a rather indefinite
16 frame because you don't get the movements
17 and you have to see the motions of those
18 first frames to get the feeling of it,
19 but I get the impression of a reaction
20 as he is coming out from behind, he is
21 no longer smiling and he is -- his face
22 appears to be more tense and seems to be
23 reacting to something.

24 Q In Frame 225, Frame 226, did you see him
25 still waving?

1 A No.

2 Q What was he doing in regards to his hands,
3 as you recall?

4 A Of course, Frame 225, only the face is
5 visible, just emerged from the signboard,
6 the shoulder is not visible, and in
7 Frames 226 and 227 his hands are more
8 in a position as -- he was going to --
9 his left hand before he went behind the
10 signboard was on his left lapel with this
11 hand raised, and as he comes out this
12 other hand was more over towards the right
13 lapel or this position and in the succeed-
14 ing frames, 226, 227, 228, he is going
15 into -- his arms are coming up and he
16 is going into a position with his arms
17 raised and his hands raised towards his
18 coat lapel or towards the center of his
19 body.

20 Q Now, in using Frame 208, you say the last
21 frame you could see the President before
22 he goes behind the sign, Frame 225 and
23 Frame 226 as he comes out from behind
24 the sign, how many frames is that, Mr.
25 Shaneyfelt, 208 to 225?

1 A Your question was that I said he went behind
2 the sign at 208, I said he went behind
3 the sign at 205 and 206, I believe.

4 Q All right.

5 A To 225?

6 Q Right.

7 A That is twenty frames.

8 Q Now, using the Zapruder camera, the pictures
9 at an average of 18.3 frames per second,
10 how much time elapsed during that period
11 between 205 and 225?

12 A That would be slightly more than one second,
13 since you have 18.3 frames per second,
14 twenty frames would be just two frames
15 past or about one-ninth of a second,
16 approximately.

17 Q At Frames 225, 226 and 227, can you tell us
18 what the reactions are, what Governor
19 Connally was doing?

20 A Governor Connally was, when we first see
21 Governor Connally in Frame 222, in the
22 film, he is turned slightly to his right,
23 as I recall, and then in succeeding
24 frames his body is turned more straight
25 and slightly to the left, as I recall,

1 I can't be too sure of that because --

45

2 Q After Governor Connally, as you have testified,
3 seemed more straight, what was Governor
4 Connally doing in succeeding frames after
5 this?

6 A He falls over into his wife's lap.

7 Q Can you tell us at what frame this is?

8 A No, I can't, without reference to the exhibits
9 or some photographs.

10 Q From having viewed this photographic evidence,
11 Mr. Shaneyfelt, what is your expert
12 opinion, sir, as to when President
13 Kennedy was hit for the first time,
14 between what frames?

15 A Well, I am not sure that my expertise is in
16 that field, but he is waving before he
17 goes behind the sign at 205 and 206, and
18 that Frames 225, 226 and 227 he appears
19 to be reacting, and it is my impression
20 the shot would have occurred then some-
21 where between Frame 205, and 206, 210, up
22 to Frame 222 or even as far as 230, I
23 could not pinpoint it any closer than
24 that because I haven't experience in
25 that field.

1 Q At which time the car, the Presidential
2 limousine was behind the sign in the
3 Zapruder film. Is that correct?

4 A The majority of that time it is behind the
5 sign.

6 Q And further having examined the Zapruder film,
7 can you give us your expert opinion as
8 to when Governor Connally was hit, and
9 approximately what frame does it reflect?

10 A In my examination of the photographs, I found
11 no particular frame where there is any
12 specific reaction, and my opinion would
13 have to be based more on his position
14 and obviously it is before he fell into
15 his wife's lap, but I feel that it is my
16 opinion that he was hit about Frame 2 --
17 well, I feel that he had been hit by
18 Frame 231 to 232, by that time he had
19 been hit, somewhere prior to that I feel
20 -- my opinion is that he was hit about
21 the same time as President Kennedy was,
22 but there is not such a marked reaction so
23 there is nothing in the film that can
24 tell me at what frames he was hit, not
25 knowing enough about human reactions, I

1 really have difficulty answering that.

2 Q In relation to Governor Connally's reaction,
3 did you have occasion in your examination
4 of the Zapruder film to measure the area
5 of Governor Connally's shoulders as to
6 whether or not there was any quick move-
7 ment or downward movement in Governor
8 Connally's shoulders as it appears in
9 the Zapruder film?

10 A I found nothing of that nature during my
11 examination of the film.

12 Q Did you measure this to ascertain it?

13 A I did not measure it.

14 Q Did you have occasion in your examination
15 of the Zapruder frames in relation to
16 Governor Connally to examine the facial
17 area of Governor Connally as he appears
18 in the Zapruder film to ascertain as to
19 whether or not there is a sudden puffing
20 of his cheek area?

21 A I did not measure that.

22 Q Between Frames 205 and Frame 232 of the
23 Zapruder film, approximately how much
24 time elapsed using the Zapruder film,
25 the Zapruder camera on the clock, 205

and 232?

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A That would be twenty-seven frames, approximately 1.4 seconds, between Frames 205 and Frame 232.

Q Now, in doing these frames, I think you had marked on there 207 and 208 on the plaque, is that correct?

A I believe that is right, 207 and 208.

Q Between Frames 207 and 208 of the Zapruder film and Frame 223 and 225 on the plaque, were you able, were you all able to calculate what the vertical angle was from the sixth floor of the Texas School Book Depository?

A Yes. The angle measured at Frame 207 and 208 and then 222 -- you said 227 and 228?

Q 225.

A 225, yes, all right, that vertical angle to the window of the sixth floor of the Depository building was determined.

Q And what was that angle?

A I can get it from the plaque. You asked for the average --

Q The average --

THE COURT:

1 This might be a good time for us to
2 take a break, Sheriff.

3 Take the Jury upstairs.

4 We have hot coffee for them.

5 We will take a five-minute recess.

6 (Whereupon, a recess was taken.)

7 AFTER THE RECESS:

8 THE COURT:

9 Is the State and the Defense ready to
10 proceed?

11 MR. DYMOND:

12 Yes, Your Honor.

13 MR. OSER:

14 Yes.

15 (Whereupon, the question was re-read by
16 the reporter.)

17 THE WITNESS:

18 Yes, I computed the average angle from
19 Frames 210 to -- from Frame 210 to
20 Frame 225, and determined that
21 average angle to be 17 degrees,
22 43 minutes and 30 seconds. This
23 takes into account a 3 degree, 9
24 minute grade of Elm Street.

25 BY MR. OSER:

1 Q Now, Mr. Shaneyfelt, can you tell us whether
2 or not you calculated the angle from the
3 sixth floor of the Texas School Book
4 Depository in regard to Frame 313 of the
5 Zapruder film?

6 A Yes, I did. That angle, taking into account
7 the street grade, is 12 degrees and 12
8 minutes.

9 Q Now, speaking of the angle, Mr. Shaneyfelt,
10 that you all calculated, these were the
11 angles from the sixth floor of the Texas
12 School Book Depository down to the very
13 spot as indicated on this plaque. Is
14 that correct?

15 A That is correct.

16 Q And which would be the vertical angle. Is
17 that right, sir?

18 A Yes, this is measured on the vertical axis.

19 Q Up and down?

20 A Up and down toward the direction of the
21 window.

22 Q Did you all calculate on any one of these
23 positions as indicated on Elm Street
24 the lateral angle at any time, the
25 sideways angle, if I may call it that?

1 Did you all calculate that?

2 A From what? In other words, the angle from
3 what to what?

4 Q From the sixth floor of the Texas School
5 Book Depository to any one of the frames
6 on this plaque.

7 A Well, I mean the lateral angle from what to
8 what?

9 Q Well, from the sixth floor of the Texas School
10 Book Depository to, say, Frame 313?

11 A Now, that is a straight line, so there is
12 no lateral angle involved. Now, if you
13 mean the lateral angle from the street
14 or the curve or the centerline of the
15 car over to that window --

16 Q From having viewed the Zapruder film, can you
17 tell us whether or not Governor Connally
18 and President Kennedy were in line with
19 each other, by that I mean one in front
20 of the other, basically?

21 A Basically, Governor Connally was sitting in
22 the jump seat immediately in front of
23 President Kennedy, yes.

24 Q If I may use Mr. Dymond as Governor Connally
25 and I as President Kennedy, the sixth

1 floor of the Texas School Book Depository
2 would be behind me and to my right. Am
3 I correct?

4 A Right.

5 Q Did you all calculate the lateral angle from
6 me over to the sixth floor of the Texas
7 School Book Depository? That is the
8 question I am asking you.

9 A I still have to have a basis upon which to
10 calculate the lateral angle, because
11 between, you being one point and the
12 window being another point, it is a
13 straight line involved, no lateral angle.

14 Q And Mr. Shaneyfelt, --

15 A Yes.

16 Q -- let's see at Frame 313, you said that
17 Governor Connally and President Kennedy
18 were basically one in front of the other.

19 A Yes.

20 Q If you drew a perpendicular line through
21 these two men at Frame 313 way across
22 this chart, taking that perpendicular
23 line, did you all then draw a horizontal
24 line from the sixth floor down to Frame
25 313 and calculating that angle --

1 A No, we did not.

2 Q Did you all do that at any other frames?

3 A No, we did not.

4 Q Now, you described to the Jury and the Court
5 what type of setup or arrangement you all
6 had with the stand-in models in the car
7 that you all were using. In other words,
8 am I correct in stating that you had one
9 live model representing President Kennedy
10 in the follow-up car. Is that correct?

11 A That is correct.

12 Q You had another live model representing
13 Governor Connally in the follow-up car
14 that you were using?

15 A That is correct.

16 Q Now, in regards to the gentleman that was
17 standing in for President Kennedy, did
18 you all do anything in relation to him
19 with any marks on his body so you all
20 could calculate the measurements you
21 were calculating?

22 A Yes, the basic setup which we used, we used
23 in the re-enactment, because that was
24 selected, we selected a man of the
25 approximate stature and build of Governor

1 Connally, one of our Special Agents, his
2 height and build, and he wore Governor
3 Connally's coat that he was wearing at
4 the time he was shot on November 22nd.
5 We selected another Special Agent of the
6 approximate stature and size of President
7 Kennedy to sit in his position or be the
8 stand-in for President Kennedy. We
9 placed a mark on the back of the stand-in
10 for President Kennedy at the point of the
11 wound on his back.

12 Q You mean the skin wound, into the body?

13 A I have no personal knowledge of how that was
14 established, but it was my understanding
15 that it was based on the skin wound.

16 Q All right.

17 A And we -- all of the measurements that were
18 made, angle and distance and the calcu-
19 lations, everything we calculated in
20 connection with the re-enactment and
21 distances and angles were related to
22 that spot right there, and when the mark
23 was placed in the street for Frame 210,
24 that really meant the spot directly
25 vertically above 210 at a point where

1 that mark on Kennedy's back, -- allowing
2 again for this ten-inch difference in
3 the seat height of the follow-up car.

4 Q And did you also mark the stand-in or the
5 back of the stand-in for Governor
6 Connally?

7 A No, we used the bullet hole in the coat of
8 the stand-in for Governor Connally. We
9 made essentially our measurements pri-
10 marily from this other spot on the stand-
11 in for President Kennedy, and none of the
12 measurements were made based on -- none
13 of the measurements that were on the
14 plat or the angles to the window were
15 based on anything of Governor Connally
16 because we did not mark Governor Connally,
17 we used the hole in the coat.

18 Q Am I correct in stating that you all used the
19 skin hole of President Kennedy and you
20 used the bullet hole in Governor Connally's
21 coat because the stand-in was using
22 Governor Connally's coat. Is that
23 correct?

24 A That is my recollection, yes.

25 Q Why did not you use President Kennedy's coat?

1 A I don't know that.

2 Q Why did you not use the actual location of
3 the skin hole in Governor Connally as
4 opposed to --

5 MR. DYMOND:

6 Objection, the State is trying to impeach
7 its own witness.

8 MR. OSER:

9 I am asking him what they were doing,
10 Your Honor.

11 THE COURT:

12 Rephrase your question.

13 BY MR. OSER:

14 Q I will ask you this way, sir: Did at any
15 time you all use the skin hole of
16 Governor Connally?

17 A Not to my knowledge, or I have no knowledge
18 of that, no.

19 MR. OSER:

20 No further questions.

21 CROSS-EXAMINATION

22 BY MR. DYMOND:

23 Q Mr. Shaneyfelt, to the best of your recollec-
24 tion, will you review for us the entire
25 mechanics of this re-enactment from

1 beginning to end, and tell us everything
2 that was done, that you personally know
3 about throughout.

4 A Yes. We started the re-enactment quite early
5 in the morning on Sunday, May 24, in
6 order to avoid the traffic problem, and
7 the re-enactment itself, in its entirety,
8 was based on instructions from the
9 Commission which I carried out my portion
10 and others, other individuals carried out
11 their portions and we worked as a team
12 doing the re-enactment, and the re-
13 enactment was based on the evidence
14 available to the Commission so that these
15 things that we did were done for the
16 Commission at their instructions based
17 on some reason that they had for doing
18 it. One of the first things that we
19 determined was the location of the car
20 at the first point that a rifle went from
21 the sixth floor of the School Book
22 Depository building in the corner window
23 would get the -- receive a mark on the
24 back of the stand-in for the President
25 and could have shot and fired a shot into

1 the President's back, and that point was
2 first established.

3 Q Now, where was that on the film?

4 A That was up just as they rounded the corner,
5 just as they came around the corner from
6 Houston into Elm.

7 Q Would you be able to tell us at what frame
8 that would be?

9 A Well, the Zapruder pictures do not include
10 that, and therefore we designated it as
11 for, or as Point A on the plaque.

12 Q Would you be able to mark that point which
13 has been --

14 THE COURT:

15 I suggest you use an "S" instead of an
16 "X."

17 MR. DYMOND:

18 "State 35."

19 THE COURT:

20 Mark it with an "S."

21 THE WITNESS:

22 It is already marked as "Station A" or
23 "Point A" on this.

24 MR. DYMOND:

25 Will you mark, put a circle around that,

1 sir.

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2 BY MR. DYMOND:

3 Q Before you go on with your account of the re-
4 enactment, Mr. Shaneyfelt, at this time
5 was there a man up in the sixth floor
6 window of the Texas Book Depository with
7 a rifle with a telescopic sight?

8 A At the time of the re-enactment, when we were
9 there, yes, Mr. Robert A. Frazier, as I
10 previously testified, was up in that
11 window with the rifle, the Mannlicher-
12 Carcano rifle, with the rifle, with the
13 telescopic sight on it that was the actual
14 rifle recovered in the Texas School Book
15 Depository building.

16 Q It was the actual rifle?

17 A Yes.

18 Q Go ahead with your account of the re-enactment.

19 A The next position they asked that we ascertain
20 and they were interested in, at what
21 points in the Zapruder film a person
22 in the Texas School Book Depository
23 building could have shot and had a clear
24 view of the President, so that we took
25 into account the tree that was over Elm

1 Street that I previously testified about,
2 and the next positions that we found are
3 located based on the man in the window
4 with the rifle, Mr. Frazier and myself
5 with the Zapruder films established the
6 position that would be the last point on
7 Elm Street where President Kennedy dis-
8 appeared under the tree. Now, I used
9 the word "disappeared." I probably
10 should not have because the tree, you
11 could actually see through it, but you
12 could actually have seen the President,
13 and this -- his car go under the tree
14 on Elm Street.

15 Q Would that be around Frame 185?

16 A No, I believe that was around Frame 161, 168,
17 the adjusted numbers, then.

18 Q And let me interrupt you once more. Is that
19 point represented on this plaque?

20 A Yes.

21 Q Would you mind stepping down and putting a
22 circle around that point?

23 A Yes, I circled the numbers 168 and 171 on the
24 plaque, I am not completely clear because
25 it has been sometime ago, but it is my

1 recollection that 161 and 168 were the
2 frame numbers when it went under, in that
3 general area of the film.

4 - Q And that is when you could see the President
5 through the opening in the tree?

6 A No, that is before he went under the tree the
7 first time.

8 Q Oh, I see.

9 A And then the next position was when you could
10 see him through a very small opening in
11 the tree.

12 Q And what would that frame number be, if you
13 know, sir? I hate to keep you walking
14 up and down.

15 A That's all right, that is Frame 185 and 186,
16 the one, the frame as it was on that car,
17 the adjusted frame for the ten-inch
18 difference.

19 Q Would you put a circle around there.

20 A Yes.

21 Q Thank you. Please go on with your account of
22 the re-enactment.

23 A The next frames that we have located were
24 the points where the President emerged
25 from under the tree so that the man with

1 the rifle in the window got the first
2 clear shot of President Kennedy.

3 Q And what frame number would that be, sir?

4 A That frame number on the plaque is marked as
5 Frame 207 and 208.

6 Q Would you please circle those?

7 A The next frame that we located was the frame
8 in the Zapruder film where the President
9 first came into -- where Governor Connally
10 first came into view, his face first
11 appears from behind the signboard.

12 Q What frame number is that?

13 A That is Frame 222.

14 Q Would you circle that, please?

15 A Yes. The next frame was the frame where
16 President Kennedy's face first came into
17 view.

18 Q Would that be 225?

19 A That would be 225.

20 Q Would you circle that?

21 A I would like to point out on the plat map
22 it is marked as Frame 223, that is not
23 correct.

24 MR. DYMOND:

25 With the State's permission, we will

change it.

THE WITNESS:

225.

- BY MR. DYMOND:

Q Would you change that to 225 and circle it?

A Yes, it is listed as 225 on the chart, not 223.

Q What is the next point of reference that you have, sir?

A The next point of reference is Frame 231.

Q And what would that represent, Mr. Shaneyfelt?

A I can only say at this time -- I don't have a clear enough recollection of that, but Frame 231, Frame 238 and Frame 240 and 249 were related to -- were points that the Commission desired based on --

MR. OSER:

I object to "based on." I object to what the Commission based their request on.

THE COURT:

Just tell us what they wanted you to do.

THE WITNESS:

They asked those positions be ascertained.

BY MR. DYMOND:

1 Q For what purpose were they ascertained, if
2 you know?

3 MR. OSER:

4 Objection, --

5 BY MR. DYMOND:

6 Q Do you know what you were looking for when
7 you determined those spots?

8 A Yes.

9 Q What did they represent to you when you
10 determined them?

11 A They represented positions of Governor Connally,
12 the last position of where he could have
13 received a shot from the Book Depository
14 building because of his body position.

15 Q I see. All right, sir, and after that?

16 A And they are all related to that particular
17 area.

18 Q And I take it from the next point of reference
19 that you have there, the next is Frame
20 313, or do you have any in between?

21 A Frame 255.

22 Q What is that?

23 A As I recall, it is a frame that they asked me
24 to locate based on the --

25 MR. OSER:

Object, Your Honor, "based on."

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BY MR. DYMOND:

Q For what purpose did you yourself locate that
255, to show what?

A To show where a photograph taken by an
Associated Press photographer had been
made, at what point in the motorcade.

Q Would you circle 255, please. What is the
next point of reference?

A The next point of reference is Frame 313.

Q That is the spot where President Kennedy was
hit in the head?

A That is the frame which shows he was hit in
the head.

Q Is there a circle on the plaque on that 313?

A No, there is not.

Q Would you please put a circle. After finding
that point of reference, did you find
any other points of reference?

A Not on Elm Street, no.

Q You can return to the stand. Now, Mr. Shaney-
felt, would you tell us the mechanics of
just how you arrived at the points of
reference, that is, at a certain spot and
would a signal be given to the car to

1 stop or just how was it done?

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2 A That is correct, the first -- first the
3 positions that were located relative to
4 the tree, they would signal to stop the
5 car, the signal was given by Mr. Frazier
6 looking to the right, he was the one that
7 determined whether or not a shot could be
8 fired before they went under the tree or
9 at the opening of the tree or as they
10 cleared the tree, so he issued the order
11 to stop the car and rolled it back or
12 forth until he got it in a position that
13 he felt was the last point or the first
14 point, whatever reference he had, and
15 after he established that point, then I,
16 using the Zapruder photographs, individual
17 frame pictures, compared what I saw with
18 the set of pictures I had until I found
19 the one that most closely matched that,
20 and not only using the pictures, but
21 looking through Mr. Zapruder's camera at
22 this re-enactment, I established it was,
23 it most closely conformed to a specific
24 frame number, and we instructed Mr. West
25 to mark that spot on the street.

1 Q Now, Mr. Shaneyfelt, were there any known
2 areas of error which were not taken into
3 account by you or when no attempt was
4 made to compensate for?

5 A I don't understand the question.

6 Q Well, to give you as an example, you cited
7 one known error, and that was the differ-
8 ence in the height of the Presidential
9 vehicle and the re-enactment vehicle.
10 Were there any such known errors for
11 which you did not attempt to compensate
12 or compensated?

13 A Of course there were areas that had been --
14 we had to rely on estimates, the exact
15 location of the car in the street,
16 whether it was real close to the -- was
17 close to the white line or away from the
18 white line, and you could see as related
19 from where Mr. Zapruder was standing,
20 because looking at Mr. Zapruder's film,
21 you can see it was, it is a certain
22 position down Elm Street, it was difficult
23 to place it in a vertical axis away from
24 his camera, and certain estimations had
25 to be done, and also we had certain

1 photographs, the AP photograph gave
2 guidelines for that, so we felt we were
3 reasonably accurate in the placing of
4 the car, but there was an estimation
5 there.

6 Q Now, in placing the car in relation to the
7 white line, did you place it as accurately
8 as you felt that you could with the
9 material that you had at hand?

10 A Yes, certainly.

11 Q Go ahead with what you were saying.

12 A The placing of the rifle in the window, the
13 investigation, through investigation,
14 the amount of the area of the window
15 that was open, but it no way, we had no
16 way of knowing whether the rifle man
17 was on the left or right side of the
18 window or what position in the window,
19 that of course would have to be estimated.
20 When the position of Frame 313 was
21 located, Mr. Zapruder's photographs had
22 nothing in the background except plain
23 grass to locate that frame, so photo-
24 graphs of two other photographers, motion
25 pictures were used to assist us in

1 establishing that frame so that we had
2 three, actually three different points
3 to help us establish that, but it all is
4 based on the accuracy of the interpreta-
5 tion of the photographs which are two-
6 dimensional and not three-dimensional.

7 Q I see. Now, Mr. Shaneyfelt, would you give
8 us the vertical angle on Frame 313, that
9 is, the angle between the ground and the
10 Depository window?

11 A Yes, the angle from the street is based on
12 the incline in the street and not on
13 the horizontal, perfectly horizontal,
14 the angle to the window from the spot
15 where the shot would have entered
16 President Kennedy, yes, or President
17 Kennedy was sitting to the window was
18 12 degrees and 12 minutes.

19 Q Now, was any allowance made for the lateral
20 movement of the automobile? Reference
21 has been made here to lateral angles.
22 I would ask you was an allowance made
23 for lateral movement of the automobile?

24 A No, of course the angle that we took was at
25 a lateral angle to the axis of the car,

1 to the axis of the centerline of the
2 street, and it went off at an angle
3 from the car up, but it was only measured
4 in the vertical, it was not measured in
5 the lateral.

6 Q Did you obtain any measurement in feet on a
7 straight line from the spot where the
8 President was sitting in the Presidential
9 vehicle in Frame 313 to the sixth floor
10 window in the Book Depository?

11 A Did we make any --

12 Q Do you know how many feet it was?

13 A Oh, yes.

14 Q From point to point?

15 A Yes.

16 Q What is the figure on that, sir?

17 A I would have to refer to the map.

18 Q Would you, please.

19 A 265.3 feet line of sight from the rifle in
20 the window to the President in Frame
21 313, 265 feet is the line of sight
22 distance from the rifle in the window
23 to the President at Frame 313 down on
24 Elm Street.

25 Q Would you please tell us what the other

1 measurements are which are reflected by
2 that chart.

3 A The measurements on the chart are all of the
4 measurements that Mr. West made for us
5 at the re-enactment for each position
6 that was established, giving the angle
7 to the horizon and the line of sight
8 distance from the President at a given
9 spot to the rifle in the window, and the
10 angle and the line of sight distance to
11 a rifle man on the overpass in front of
12 the Presidential limousine, and the
13 distances from a point that we marked
14 off as "Station C," which represented
15 the long-distance curve of Houston, and
16 measured to each individual point which
17 would give us a distance that the car
18 traveled from point to point, and that
19 is basically it.

20 Q I ask you, sir, would you please stay there,
21 Mr. Shaneyfelt, you did then take into
22 consideration positions other than a
23 position in the sixth floor Book Deposi-
24 tory window. Is that correct?

25 A That is correct.

1 Q Now, what line of sight did you get between
2 the spot where the President was sitting
3 in Frame 313 in your point of reference
4 on the triple overpass?

5 A 260.6 feet, line of sight distance from the
6 President in Frame 313 to the handrail
7 of the triple overpass.

8 Q Mr. Shaneyfelt, approximately how much time
9 was consumed in this re-enactment?

10 A The portion of the re-enactment that was done
11 on Elm Street on May 24 took, as I
12 recall, from about 6:00 a.m. until
13 around 1:30 p.m. This is after some
14 initial studies and details had been
15 established on the prior day, on the
16 preceding Saturday some studies were
17 made and plans worked out so that the
18 re-enactment would not take too long
19 and hold up traffic too long.

20 Q Was there office work performed in connection
21 with this, in addition to the work that
22 was actually done out on Elm Street?

23 A Well, yes, there were preparations made for
24 it prior to going, and studies made
25 afterwards on the basis of the results,

that type of office work.

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Q Could you tell us approximately how many people participated in the re-enactment?

A I would have to guess, but I would guess, I would estimate around twenty to twenty-five.

Q Twenty --

A I would have to guess because there were certain -- I know how many from the Commission were there, Mr. Frazier and I were there, and I had an assistant, then there were other agents running errands, so about twenty to twenty-five would be my estimate.

Q To your knowledge, was a motion picture film made of this re-enactment?

A Yes, sir, there was.

Q Does that film have a popular name? What is it called, if you know, sir, is that the Nix film?

A Oh, no.

Q It is not?

A No.

Q Does the film have any popular name that you know of, sir?

Reference copy, JFK Collection: HSCA (RG 233)

1 A The re-enactment film?
2 Q Yes.
3 A No, no, the re-enactment film was made, well,
4 - there were several films made of the re-
5 enactment, and that was a part of the
6 study, was to photograph the re-enactment,
7 it was after making the position on the
8 street, determining what the positions
9 were, and where they were, and we then
10 at this time, based on an estimate by
11 the people in the limousine that the
12 car was going about twelve miles an hour,
13 this was before it was accurately deter-
14 mined through motion picture film, we
15 asked that they drive the limousine along
16 that course at approximately twelve miles
17 an hour with no attempt being made by
18 the participants, the stand-ins, to try
19 to conform to the body position, merely
20 to drive the car through the -- in the
21 same route at the same approximate speed,
22 and while doing this, this was done two
23 or three times, possibly more, I can't
24 exactly recall the number of times, in
25 order that we could photograph the

1 re-enactment, this re-enactment with
2 Mr. Zapruder's camera, with Mr. Nix's
3 camera and Mr. and Mrs. Pushmore's camera,
4 from the positions that they had at the
5 time the assassination took place, so
6 that the films we made could be compared
7 with the re-enactment photographs to be
8 determined how accurately we established
9 the various things, various points.

10 Q Now, let me interrupt you one moment. After
11 doing that, did you determine whether or
12 not you had established these points with
13 a good degree of accuracy?

14 A Yes, they were consistent with the films that
15 we made of the re-enactment, these I
16 think went to the sixth floor window of
17 the Book Depository building, mounted a
18 16-millimeter motion picture camera on
19 the gun that had been recovered from the
20 -- the Mannlicher-Carcano rifle that Mr.
21 Frazier had been using, mounted a reflex,
22 a 16-millimeter reflex motion picture
23 camera on it in such a way that you could
24 view through the camera so that you could
25 see through the camera and through the

1 lens of the camera, through the scope
2 and photograph the motorcade or the
3 stand-ins on the limousine we were using.

4 Q I take it then what you saw through the camera
5 then would be the same thing that a person
6 would see through this gun sight. Am I
7 correct?

8 A It represented what the person saw, and we
9 made, I think, about three different runs
10 through this re-enactment, photographing
11 it at that angle to show the view that
12 the rifleman would have had.

13 Q Now, after the films of the re-enactment were
14 made, were they developed and presented
15 to the Warren Commission?

16 A Yes, they were.

17 (Whereupon, a recess was taken so
18 the reporter could change his
19 stenotype pad.)

20 BY MR. DYMOND:

21 Q Now, did you testify before the Warren
22 Commission yourself, sir?

23 A Yes, I did.

24 Q Do you know whether or not the Zapruder film
25 was shown to the Warren Commission,

1 that is, "State Exhibit No. 37," what
2 has been marked --

3 MR. OSER:

4 If he was there when it was shown, that
5 is.

6 BY MR. DYMOND:

7 Q Was the Zapruder film to your personal knowl-
8 edge shown to the Warren Commission?

9 A You have referred to this exhibit as the
10 Zapruder film?

11 Q No, one containing the same material this
12 contains of which this is a copy.

13 A Yes, many times.

14 Q It was?

15 A Yes, the original was shown to us, me, other
16 members of the Warren Commission, repre-
17 sentatives of the Warren Commission
18 studied it for some time, various runs
19 through it, then the copy of the film
20 that the FBI had was used on numerous
21 occasions, all of which time I was
22 present.

23 Q I see. Now, did you blow up each frame of
24 the Zapruder film and make a still
25 picture of it?

1 A Yes, I did.

2 Q Were those presented to the Warren Commission?

3 A Yes, they were.

4 Q Did you examine them thoroughly?

5 A Yes, I did.

6 Q Now, as a result of all of the examinations
7 which you have made, as an expert have
8 you found any photographic evidence to
9 indicate that the shots which hit
10 President Kennedy came from any direc-
11 tion other than his right rear?

12 A I did not.

13 MR. DYMOND:

14 That's all, sir.

15 REDIRECT EXAMINATION

16 BY MR. OSER:

17 Q In referring to Frame 313, did you have
18 occasion to measure the distance between
19 the shoulders of President Kennedy as
20 depicted in the Zapruder film in relation
21 to the back of the seat at the time of
22 Frame 313?

23 A I did not measure it, no.

24 Q Did you have occasion to measure the distance
25 between the back of the seat and President

1 Kennedy's back as reflected in Frame
2 312, the frame immediately prior to
3 Frame 313?

4 A I did not measure it, no.

5 Q Did you have occasion to measure the distance
6 between President Kennedy's back and the
7 back of the seat at Frame 314 on through,
8 say, Frame 330?

9 A I did not measure them, no.

10 MR. OSER:

11 That's all.

12 RECROSS-EXAMINATION

13 BY MR. DYMOND:

14 Q Mr. Shaneyfelt, you did not measure these
15 distances between the spot where Presi-
16 dent Kennedy's shoulders appeared on the
17 film and the back of the seat. Did you
18 closely observe the distances?

19 A Yes.

20 Q Did you take these distances into account in
21 analyzing just what action was depicted
22 by the films?

23 A Yes, all of the studies that I made of the
24 Zapruder film, I examined and considered
25 every position of both occupants, every

1 movement, turning and so on, everything
2 that I could possibly find to examine,
3 in those instances where the photograph
4 would show a jiggle or a bump or some-
5 thing where it could not be established
6 with any accuracy whether it was a move-
7 ment of the motion picture camera, a
8 sudden jerk of the car or some other
9 thing, that had to be ruled out because
10 I could not in my own mind find any reason
11 to rely on it if I can't determine
12 definitely what caused a particular
13 reaction, so that every motion and every
14 frame was studied extremely closely, both
15 in motion and as still photographs.

16 Q Mr. Shaneyfelt, the Zapruder film with which
17 you worked, was it a complete film or
18 were there any frames missing?

19 A The frames from which I worked was a complete
20 film, yes.

21 Q Now, as an expert, Mr. Shaneyfelt, did you
22 find any photographic evidence indicating
23 to you in what direction the shots which
24 hit President Kennedy came from?

25 A Yes.

1 Q Would you please tell us what that was.

2 A Obviously the main search of the re-enactment
3 was to establish the shot or shots that
4 hit President Kennedy in the back came
5 out of his necktie and caused Governor
6 Connally's wounds, the film just does
7 not show, does not give an -- only by
8 reactions which have to be estimated,
9 but in Frame 313 the shot is in the still
10 photograph of that particular frame, the
11 shot is an explosion of his head, and in
12 looking at the photograph, the fragment
13 that you see streaking through the air
14 in two different spots are going in a
15 forward direction from the vertical line
16 drawn through the President's head, and
17 the burst of pink is in the forward area.
18 This to me has to be, as a layman, since
19 I have no experience in wounds and
20 ballistic wounds and so on, as a layman
21 studying that one frame, it indicates to
22 me he was shot --

23 MR. OSER:
24 Objection, he stated he is not an expert
25 in the field of ballistics.

1 MR. WILLIAM WEGMANN:

2 He was asked as a photographic expert
3 if he had an opinion.

4 MR. OSER:

5 He said he himself is not qualified in
6 the area of ballistics.

7 THE COURT:

8 In your opinion as an expert photographer
9 or examiner of photographs.

10 THE WITNESS:

11 As an expert photographer, as an expert
12 in examining photographs, my
13 impression of that photograph is
14 that the shot came from the rear.

15 BY MR. DYMOND:

16 Q Arriving at this conclusion, did you take into
17 consideration the movements of the
18 President's body as shown in Frame 313?

19 A No, no, because specifically in Frame 313
20 there is no movement of the President's
21 body.

22 Q Well, let's say as shown on the frames surround-
23 ing Frame 313 and immediately after.

24 A No, I did not take into consideration the
25 movement of his body in reaching that

1 conclusion, merely the direction of the
2 explosion from his head and the portions
3 of matter or whatever is flying through
4 the air.

5 Q As an expert in photography, were you able to
6 identify in these photographs the material
7 from the -- which seems to be going
8 forward from the President's head in
9 those photographs?

10 A Identify them, no, I was not able to identify
11 the material.

12 Q I means as to --

13 A There is an explosion of his head and there
14 is something streaking through the air.
15 It is a pink color that streaks forward,
16 there is one that goes more directly
17 forward or had a greater angle forward
18 than the other, the other is slightly
19 off of the perpendicular, but still
20 forward.

21 MR. DYMOND:

22 That's all, Your Honor.

23 THE COURT:

24 Do you have any further need of Mr.

25 Shaneyfelt?

1 MR. OSER:

2 The State asks he be excused from his
3 subpoena.

4 THE COURT:

5 You are excused.

6 THE COURT:

7 Call your next witness. Is the witness
8 outside of the court?

9 MR. OSER:

10 I would like the record to show --

11 THE COURT:

12 Let the record show that Mr. Oser turned
13 over "Exhibit 37" to the Minute
14 Clerk.

15 WILMA IRENE BOND, as
16 having been first duly sworn by the Minute Clerk,
17 was examined and testified as follows:

18 DIRECT EXAMINATION

19 BY MR. ALFORD:

20 Q Mrs. Bond, I want you to make sure you speak
21 into the microphone so all of these
22 gentlemen will be able to hear you
23 plainly and distinctly. Where do you
24 live, Mrs. Bond?

25 A Dallas, Texas.

1 Q And how long have you lived in Dallas?

2 A Twenty years.

3 Q Now, Mrs. Bond, were you in Dallas, Texas, on
4 November 22, 1963?

5 A Yes, I was.

6 Q Did you have occasion to be in Dealey Plaza
7 on that day?

8 A Yes, I was.

9 Q Approximately what time did you arrive at
10 Dealey Plaza?

11 A Well, it was right after the Kennedys landed
12 at Fort Worth, I guess it was about 11:00,
13 after 11:00 o'clock when we walked over
14 to Dealey Plaza.

15 Q What was your purpose for going to Dealey
16 Plaza?

17 A To see the President of the United States.

18 Q What location in Dealey Plaza did you position
19 yourself?

20 A The -- on Main and Houston Street.

21 Q Would you please step down. First I would
22 ask you to step over to this large board
23 here, and it has been previously marked
24 as "State Exhibit 35," and please point
25 out the location where you were, the

1 position that you first were when you
2 were in Dealey Plaza.

3 A Well, right here, right in here, I was stand-
4 ing right where I am pointing, right here.

5 Q You may return to your seat.

6 MR. DYMOND:

7 May we suggest that the witness mark
8 the spot?

9 MR. ALFORD:

10 We will in a moment, Your Honor, I would
11 appreciate the opportunity to carry
12 out my own examination.

13 BY MR. ALFORD:

14 Q Now, is the position that you have just pointed
15 or in what position were you when you
16 first saw the Presidential motorcade that
17 you in fact saw?

18 A I beg your pardon? I don't understand what
19 you mean.

20 Q In what location in Dealey Plaza were you
21 when you first saw the Presidential
22 limousine?

23 A I was standing where I was pointing, facing
24 Main Street.

25 MR. DYMOND:

1 We object to that, we are entitled to
2 have the records show the lady's
3 testimony, and the record does not
4 show anything unless she marks it.

5 MR. ALFORD:

6 I would request that Mr. Dymond allow
7 me to proceed. If she has not
8 indicated it clearly when I tender
9 the witness and he wants her to
10 indicate it, he may ask her to do so.
11 I would simply appreciate the oppor-
12 tunity to proceed, and I think the
13 objection is premature and will be
14 unnecessary by the time I finish my
15 examination.

16 MR. DYMOND:

17 We are entitled to a stenographic trans-
18 cript of this proceeding, at least
19 to have it all taken down. There
20 is no way in the world that the
21 court reporter can take it down when
22 the witness walks to a chart, places
23 her finger there and does not put a
24 mark. It means nothing in the
25 record. Suppose she puts her finger

1 in two different places at two
2 different times? We are entitled to
3 know it or have it marked.

4 THE COURT:

5 I think it will clarify the record. Go
6 put a "B" at the spot where you say
7 you were standing there, please, "B"
8 for Bond, and that will clear up the
9 thing.

10 (Witness marking chart.)

11 THE COURT:

12 Circle it, please.

13 (Witness doing so.)

14 THE COURT:

15 You may come back.

16 BY MR. ALFORD:

17 Q Now, Mrs. Bond, in what direction and on what
18 street was the Presidential limousine
19 proceeding at the time you first saw it?

20 A It was turning the corner from Main onto
21 Houston.

22 Q And was it proceeding towards what was --
23 what is the name of the street that it
24 was proceeding towards?

25 A Elm Street.

1 Q And did the -- were you able to observe the
2 Presidential limousine at all times?

3 MR. DYMOND:

4 I object to leading the witness, Your
5 Honor.

6 THE COURT:

7 Rephrase your question.

8 BY MR. ALFORD:

9 Q At what time did you lose sight of the Presi-
10 dential limousine, if in fact you ever
11 did?

12 A When he turned the corner.

13 Q Which corner?

14 A To go down Elm Street.

15 Q Now, what did you do if anything at this point?

16 A I watched the President's car turn onto
17 Houston Street, then I turned and I had
18 a camera and I was trying to take a
19 picture of the Depository, but my camera
20 does not take double exposures and I had
21 forgot to wind the camera, I did not take
22 any, and I proceeded going over toward
23 this alcove or whatever it is to take
24 some pictures.

25 Q And did you hear any unusual noises in Dealey

Plaza?

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A I heard what I thought was a firecracker, a firecracker.

Q And what were you doing at the time you heard this noise?

A I was trying to take a picture of the building, or I mean the corner there, and that is when I realized that I had not cocked my camera and I felt, well, when I heard what I thought was a firecracker.

Q And what did you do after this?

A Well, I proceeded on over to the alcove, whatever you want to call it.

Q Now, Mrs. Bond, would you please step down from the witness stand and come over to this large map. I am going to give you a pin with a small flag which has your name written on it, and I ask you to please attach this pin to this large map at the location where you were at the alcove. Now, Mrs. Bond, I direct your attention to what, for purposes of identification, the State has marked as "S-34," and step over here, if you will. Now, I ask you whether or not you -- I

1 ask you to place a small "x" on this
2 which would indicate your position at
3 the alcove.

4 A On here?

5 Q Yes.

6 A If it is the last one, it is the last whatever
7 you call that, a pigeonhole, so to speak.
8 It was the last pigeonhole or whatever it
9 was, the opening there that I went to.

10 Q Will you place a small "x" at this point.

11 A Yes (indicating).

12 Q Now, Mrs. Bond, I will give you a small statue
13 of a woman and I would ask you, directing
14 your attention to what we have marked as
15 "S-36," I would ask you to please place
16 this in the location where you were
17 standing at the alcove.

18 A Yes (doing so).

19 Q You may return to the witness chair. Now,
20 Mrs. Bond, you have testified that you
21 heard one noise. While you were in Dealey
22 Plaza, did you hear any additional
23 unusual noises?

24 A I heard two more.

25 Q I see. And what were the sounds characteristic

1 of, if you know?

2 A Still firecrackers to me.

3 Q Were you able or do you -- did you at the
4 time have any idea as to where these
5 noises were coming from?

6 A No, other than I was walking -- let's see,
7 to the west, and I would be turned to
8 the right and coming from this side --

9 Q Well, you would be -- what land object which
10 is indicated on the aerial photograph
11 would you have been walking toward?

12 A Well, I would be walking toward the triple
13 underpass, I mean, in that general
14 direction.

15 Q Now, did the sounds appear to you to emanate
16 from your right or left?

17 A From my right.

18 Q Were you able to determine any specific
19 location to your right in reference to
20 in front of you or in back of you?

21 A No, sir.

22 Q Now, Mrs. Bond, were you in such a position
23 that you could observe the Presidential
24 limousine while it was on Elm Street?

25 A No, sir, I did not see the Presidential

1 limousine after it turned the corner on
2 Houston and Elm.

3 -Q Were you in such a position that after hearing
4 the last noise which you have described
5 as a firecracker, that you could then
6 observe the reactions of persons who were
7 also in Dealey Plaza?

8 A Yes, I did.

9 Q And what was this reaction?

10 A I took a few pictures of some of them falling
11 down, some of them were running toward
12 the grassy knoll over on the other side --

13 MR. DYMOND:

14 I think if this lady took pictures, these
15 pictures are probably the best
16 evidence.

17 MR. OSER:

18 She has the right to finish her answer
19 without being interrupted.

20 THE COURT:

21 She can say what she saw. She was telling
22 us what the pictures show. Are you
23 telling us what the pictures show
24 or what you saw yourself?

25 THE WITNESS:

I took pictures.

BY MR. ALFORD:

Q Well, after hearing the last noise which you have described as a firecracker, did you take any photographs?

A Yes.

Q Do you have two of these photographs in your possession at this time?

A I don't have any photographs, I have got the 35-millimeter slides.

Q Would you please take these out.

A I sure will.

THE COURT:

Before we go into that, keep them in your possession, we will pick this up when we come back. This is a whole new field that you are going into. Rather than start it now, let's do it when we come back from lunch.

MR. ALFORD:

All right, Your Honor.

THE COURT:

Gentlemen of the Jury, I must admonish you again and instruct you not to discuss the case or any aspects

with anyone until it is finally

turned over to you for your

determination.

Let everybody have a seat.

Let the jury be excused for lunch, and

we will return back at 1:30.

Mr. Shaw, you are excused under your bond

and the court will return at 1:30.

(Whereupon, a luncheon recess was taken.)

Reference copy, JFK Collection: HSCA (R# 233)

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