

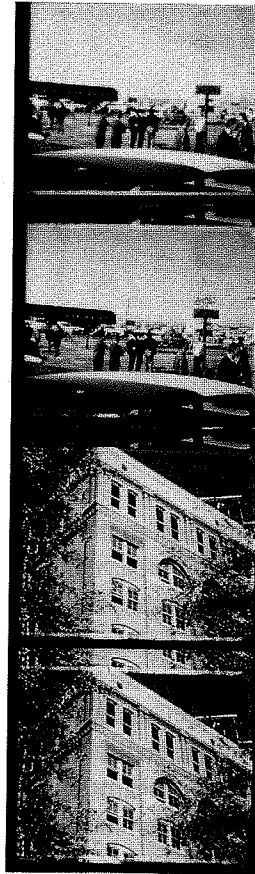


From a position at Main Street, Hughes films activity on Elm.

of three men in the camera's foreground, the lens discerns a rush of people traveling towards Elm Street. Two convertible camera cars are very slowly traveling towards the underpass. Panning left and then right, the camera picks up motorcycle officer Clyde A. Haygood, just getting off his cycle, setting it down and running up the embankment toward the railroad overpass. Navy cameraman Tom Atkins is made out running back towards his car, Camera Car 1 having stopped and the second car overtaking it on the left and then passing it. The first camera car then starts off, followed by the third camera car. In Hughes's next sequence taken at the same spot several seconds later, one and then another three-wheeled motorcycle is seen speeding westerly down Main Street, one of the cycle officers being D. V. Harkness who, following the shots, cycled down Main Street to obtain a view between the railroad tracks and Industrial Boulevard.⁹ In the background, the infield area between Elm and Main Streets is filling up with people as the first of the motorcade busses is seen traveling down Elm. Hughes then shifts his attention back to the corner of Main and Houston Streets, where people are walking and running westerly towards the action. Several minutes pass as Hughes travels to the area behind the grassy knoll fence. Many spectators had gravitated to this location following the shooting, believing the shots originated here. Then a panoramic sequence is made by Hughes of the buildings surrounding Dealey Plaza including the southwest corner of the Texas School Book Depository Building. The final of the ten sequences Hughes made following the shooting is of the front

"However, I know that I have shots of the crowd as the first reaction set in. The people ran towards where the shooting took place, and also towards where the shots seemed to come from."⁸

Upon hearing the shots, Hughes had rushed down some 80 feet westerly on the south sidewalk of Main Street to better watch the commotion on Elm Street, and from this location he began filming. Looking between and beyond the backs



Hughes films the parking lot and Depository.

entrance of the School Book Depository with a milling crowd around it, including construction worker Howard Brennan. Brennan told the authorities he had seen a rifle being fired from the sixth story corner window of the building, and Hughes's film captures Brennan on the steps of the building.¹⁰

Mark Bell had just gotten off of his camera perch and was moving to the end of the north peristyle to resume filming when he heard shots. In 1967 researcher Josiah Thompson asked Bell about the number of shots Bell had heard. Bell recalled hearing three shots, two of which were bunched, but he could not tell which ones. He explained to Thompson that anyone there could have been mistaken as to the bunching of the sounds as it had all happened within several seconds and that emotion, fear and excitement were involved in the mix. When asked about the number of shots many years later, Bell who was quite familiar with the Plaza area, having worked from there so many years, volunteered, "I will tell you the same thing I told Josiah Thompson, that is a natural bowl, and there are echoes in it, and I don't believe that any individual person can exactly tell how many shots were fired, because of the echoes. I'm not an authority, but considering the amount of shots I've heard during the war, I don't believe anyone could recognize the difference between the number of shots, and the number of echoes."¹¹

Just after the shots had been fired and upon reaching the end of the peristyle, Bell immediately began filming. "In the process of moving you lose some of your senses. You know something had happened because the President's car took off like a bat out of Hades, and I got a shot of it going under the underpass — so you know something had happened. A motorcycle was lying down where a cop was behind it trying to see what was going on.



Vehicles rush through the underpass.

People were running in all directions. You knew something was happening, but had no way of knowing what. I just kept shooting pictures."¹²

Bell's film captured the action in three erratic but dramatic film sequences. The first sequence opens with his camera blurrily swinging to pick up the scene, including fast pans to the left with the motorcade lead car being overtaken at the underpass by the President's car. The follow-up car, Vice-President's convertible, and sedan escort are following behind. At this moment Bell apparently had to rewind his camera spring. When he again begins filming, he captures the activity around the grassy knoll with spectators including the Newman family, Jean Hill, Mary Moorman, Charles Brehm, and Marilyn