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GE

ROLL "GE"

MR. NIX

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Reel 16 Take 69

(May I suggest that you look at me when I ask questions, but when you give an answer, specially if it's going to be-)

Source: Wisconsin Historical Society, USMss, 117AN "Rush to Judgment" Box 60, Folder 1

Q. Mr. Nix, where were you on November 22, 1963.

A. I was standing on the corner of - uh - Main and Houston.

Q. And you have a camera?

A. Yes.

Q. And what kind of a camera was it?

A. Keystone.

Q. What millimeter, sir?

A. 8 millimeter.

Q. And did you take any pictures of the Presidential limousine as it went through Dealey Plaza?

A. Yes I taken pictures before .. and after- before the assassination and during the assassination.

Q. And you know, of course, that your pictures were eventually used by the Government to determine where the limousine was when some of the shots were fired.

A. Yes.

Q. How did the Government secure possession of your film?

A. Well when I was notified from the - uh - plant of my film, I carried them down to the FBI.

Q. You voluntarily gave them?

A. Voluntarily gave 'em to the FBI.

Q. And - uh - eventually you sold the film, did you not?

A. Eventually I sold the f - the rights to the film to United Press International.

Q. Now you have a copy of your film - er - you were kind enough to show it to us a little earlier this afternoon. Is that copy exactly like the one that you delivered to the FBI, oh- a little over a week after the assassination?

A. Uh - I would say that there's - over the processing that duplicates cannot be as good as the original so there's some films maybe missing, some - uh - frames.

Q. Oh - in - uh - in addition to the processing difficulty which, of course, means that every print made from the original, and then another print made from that, each one loses a little, of course. In addition to that loss, which - uh - are there some frames missing from the film ~~that~~ you now have?

A. Well I don't know that there's frames missing, but during the processing it could be that -uh- some of the frames were ruint.

Q. I see. Have you noticed that in the copy which you have - uh - that it is a little different from the one which you gave to the FBI?

A. Yes, I noticed ~~that~~ there's a little difference in 'em.

Q. Where is the original film?

A. The original film - uh - belong to United Press International.

Q. And is there a duplicate of that original negative, which the Government has at the present time?

A. The Government has a duplicate copy.

Q. And where is that duplicate copy?

A. In the Archives.

Q. And is that the duplicate copy which was used by the Warren Commission for the purpose of determining, along with other films, uh - the Muchmore film and the Zapruder film, where the Presidential limousine was when some of the shots were fired?

A. I would say so.

Q. At the time that the shots were fired, did you look at the Book Depository Building?

A. No.

Q. Did you think at that time that the shots came from the Book Depository Building?

A. No, I thought it came from a fence - uh - between the Book Depository and the railroad track.

Q. Uh - Did anyone else whom you know or who you've spoken with also believe that the shots came from there?

A. Most everyone thought it came from the fence behind the Book Depository.

Q. Between the Book Depository and the-

A. Between the Book Depository and the railroad track.

Q. Did you have occasion to speak with Forrest Sorrels, the agent in charge of the Secret Service that day in Dallas?

A. Not that day, but later on.

Q. Did he tell you where he, himself, thought the shots came from?

A. Yes.

Q. Where did -

A. They,--they all thought the same thing.

Q. Did Mr. Sorrels say ~~that~~ he thought the shots came from behind the wooden fence?

A. Yes.

Q. At the present time, where do you believe the shots came from?

A. Well, they came from the Book Depository because there's proof that it did come from there.

Q. I see. ~~and~~ This you've read in newspapers, and you've read the Report?

A. Yes.

Q. And what is the basis for your statement at the present time that you believe the shots came from the Book Depository Building despite the fact that, on the scene, you thought the shots came from behind the wooden fence?

A. Well that - uh - for one thing - er - er - while I was standing there, the - the echo of the shot, I know that it hit the tunnel and bounced back. That's the rea-

son everybody thought it came from the Book - uh -
that it came from the fence.

Q. And how do you know now that it was an echo that
you heard?

A. What do you mean?

Q. I mean how - how do you now know that the Book -
that the shots came from the Book Depository Building?

A. Well, they just have definite proof of it - 't's all
I know.

Q. Yes. Uh -

(background conversation - I wonder if we couldn't
go through the whole ---)

60 70
Reel 16 Take 17

Q. Mr. Nix, at the time that the shots were fired on
November 22, where did you believe the shots came from?

A. Uh - From the fence between the Book Depository and
the railroad track.

Q. Did you have occasion at that time, and other occasions,
to speak with other witnesses in the area?

A. Not at that present time, no.

Q. But, after November 22, did you speak with other people
who were in Dealey Plaza when the shots were fired?

A. Yes, I ~~did~~ did.

Q. Did they tell you where they believe the shots came from?

A. They all thought that the shots came from the same place,
behind the fence.

Q. Did you have occasion to speak with Forrest Sorrels, who was, of course, a friend of yours and the Secret Service ^{agent} /in charge of Dallas that day?

A. Yes, I did.

Q. Did he tell you where he thought the shots came from?

A. He - he thought they were coming from the same place.

Q. Which is?

A. Behind the fence.

Q. Of course, since that time, you've now read the Warren Report and you've read the newspaper articles about the Government's case ^{its} and/presentation of the proof. At the present time, where do you believe the shots came from?

A. From the Book Depository.

Q. And why do you now believe the shots came from the Book Depository, despite the fact that on the scene at the moment you believed they came from behind the wooden fence?

A. Why it was just the echo from the tunnel down there at the Underpass that made it sound like it there - didn't nobody know where they coming from.

Q. Do you now know that the shots came from the Depository because of reading that in the Warren Commission

Report?

A. I - I believe the Warren - Warren Report on this - these shots.

Q. Yes. How many shots did you hear, sir?

A. Three shots.

Q. Did they all seem to be coming from the same place?

A. Yes.

Q. Which was?

A. Behind the fence.

Q. Where were you standing at the time that - er - the shots were fired?

A. I was standing on - uh - Houst - on Main Street, almost to Houston Street.

Q. And you took colored photographs, motion picture photographs of the Presidential limousine?

A. I - I was taking 8 millimeter - uh - colored film with a Keystone camera.

Q. Now, before the Warren Commission Report was issued, did you make any statements to the Press or to others as to where you thought the shots came from?

A. ~~Maxix~~ Uh - no one but Forrest V. Sorrels.

Q. And did anyone associated with the Government advise you at that time, before the Report was issued, not to discuss what it is you heard and saw on the 22nd?

A. Uh - They only told me not to write - if I - anyone

wanted to write a book on it, they wanted to read the book.

Q. And did they advise you not to make any statements at the - prior to the time the Report was issued, or - any time at all?

A. Well, that's the only thing they told me.

Q. And who owns your pictures at the present time?

A. Uh - United Press International.

Q. And, did you deliver a copy of your film to the Federal Government?

A. Yes, I delivered a copy of my film to the Federal Government about December the 1st.

Q. About a week after - a little over a week after the assassination.

A. Yes, my film got lost - in the processing plant.

Q. In the Government's processing plant?

A. N - No. It was a Dynacolor processing plant.

Q. Well, that's before you delivered to the FBI?

A. Yes

Q. You delivered to them the - er - print.

A. The print: the original film about December the 1st.

Q. Well you now have - uh - a copy of your film which you were kind enough to show to us this afternoon - is that copy the same as the original which you gave to the FBI on December 1st.

A. Eh - I would say "No" because they lose some in - in

re-pro ... processing the film.

Q. Does it also - er - does the film which you have at the present time have the same number of frames as the film which you delivered to the FBI on December 1st?

A. Uh - I would say "No" but it's because of losing maybe -uh - uh - a frame here and there -uh- not that they was cut out -

Q. No.

A. But losing the - losing the - during processing maybe.

Q. At the present time, Mr. Nix, where do you believe the shots came from on November 22nd?

A. From the Book Depository.

Q. And what is the basis for your belief?

A. Well, there's - uh - several witnesses that - uh - said that there was - Oswald was in there and - uh - the Warren Report, the Police and so forth proved that he was there, so

Roll "GF"

Reel 17

Take 73

(Now, now hold it up so that we can see the "73". Ok - go away. No answers this time)

Mr. Nix

(background conversation)

Mr. Nix, where were you on November 22, 1963? Where were you standing at that time? Did you look at the Book Depository Building when you heard the shots? (background con-

will you repeat that)
versation) Did you look at the Book Depository
Building when you heard the shots? Where did you
think the shots came from? (background conversa-
tion - repeat that) Where did you think the shots
came from? Have you had occasion to speak with oth-
er witnesses who were there on November 22 in Deal-
ey Plaza? Have they told you where they thought the
shots came from? Have you had occasion to speak with
Forrest Sorrels, who as I know, is a friend of yours
and of course was the Secret Service agent in charge
that day in Dallas? Did he tell you where he thought
the shots came from? What did he say? At the pre-
sent time, where do you believe the shots originated
from? Why is it that, in spite of the fact that you
believed on November 22nd, on the scene, that the
shots came from behind the wooden fence, you now be-
lieve that the shots came from the Book Depository
Building? After you gave the film to the Federal
Bureau of Investigation, did you sell the original
film to any agency? You were good enough to show us
a copy of the film this afternoon; is that exactly
the same ~~mf~~ as the copy which you delivered to the
Government on December 1st of 1963?

(background conversation "I think that's it")