

Mr. HUBERT. And from your observation, you didn't see anybody else being asked?

Mr. PHENIX. Right.

Mr. HUBERT. Is there anything else you would like to say about this?

Mr. PHENIX. No; that's all.

Mr. HUBERT. Thank you very much. We appreciate your coming up here.

Mr. PHENIX. All right.

TESTIMONY OF JIMMY TURNER

The testimony of Jimmy Turner was taken at 9:45 a.m., on March 25, 1964, in the office of the U.S. attorney, 301 Post Office Building, Bryan and Ervay Streets, Dallas, Tex., by Mr. Leon D. Hubert, Jr., assistant counsel of the President's Commission.

Mr. HUBERT. All right, this is the deposition of Mr. James Turner.

Mr. TURNER. Jimmy Turner.

Mr. HUBERT. Jimmy Turner. Fort Worth, Tex. Mr. Turner, my name is Leon D. Hubert, I am a member of the advisory staff of the General Counsel of the President's Commission on the Assassination of President Kennedy. Under the provisions of the President's Executive Order No. 11130, dated November 29, 1963, the Joint Resolution of Congress No. 137 and rules of civil procedure adopted by the Commission in conference with the Executive order and the joint resolution, I have been authorized to take a sworn deposition from you, Mr. Turner.

I state to you that the general nature of the Commission's inquiry is to ascertain, evaluate and report upon the facts relating to the assassination of President Kennedy and to the subsequent violent death of Lee Harvey Oswald. In particular to you, Mr. Turner, the nature of the inquiry today is to determine what perhaps you know about the death of Oswald and any other pertinent facts you may know about the general inquiry. Now, I think you have appeared here today as the result of the receipt of a letter from Mr. Rankin.

Mr. TURNER. That's right, sir.

Mr. HUBERT. When did you get that letter?

Mr. TURNER. It arrived last Monday, which was the 22d of March.

Mr. HUBERT. Now, under the rules of the Commission, you are entitled to a 3-day notice prior to the taking of this deposition. That probably dates from the day the letter was sent, which would be over 3 days, but just to be certain, the rules also provide that you can waive the 3 days on this if you want to. Are you willing to testify now, or do you want to wait until the 3 days have passed?

Mr. TURNER. Well, I might as well, now that I am here.

Mr. HUBERT. Well, you do waive the 3-day notice?

Mr. TURNER. I certainly do.

Mr. HUBERT. Then will you stand and raise your right hand and be sworn. Do you solemnly swear to tell the truth, the whole truth, and nothing but the truth, so help you God?

Mr. TURNER. I do.

Mr. HUBERT. Will you please state your name?

Mr. TURNER. Jimmy Turner.

Mr. HUBERT. The name "Jimmy," is your correct name? It is not "James"?

Mr. TURNER. That's right, sir.

Mr. HUBERT. Where do you reside?

Mr. TURNER. 3637 Norma Street in Fort Worth, Tex.

Mr. HUBERT. What is your age, please?

Mr. TURNER. I am 38, sir.

Mr. HUBERT. What is your employment?

Mr. TURNER. I am TV director at WBAP-TV at Fort Worth.

Mr. HUBERT. How long have you been so employed?

Mr. TURNER. Twelve and a half years.

Mr. HUBERT. Were you assigned to the visit of the President to Dallas, and to the subsequent events?

Mr. TURNER. I was assigned after the assassination to NBC. I arrived over here approximately 1:15 the day of the assassination, which was November 22, and I remained over here until—through the following Wednesday.

Mr. HUBERT. Now, did you have access during that period to the jail building on Harwood, between Commerce and Main Street?

Mr. TURNER. Yes, sir.

Mr. HUBERT. Was a particular sort of pass or identification given to you?

Mr. TURNER. No; it was not a pass given to us. No identification was ever required. The identification I used was a press card from a Sheraton Hotel, and I was never checked about the authenticity of it or anything.

Mr. HUBERT. But you were asked, in any case, to show that press pass that you have just described?

Mr. TURNER. Yes; we were. We were wearing it on our coat.

Mr. HUBERT. Would you describe that again?

Mr. TURNER. It was a press pass that the Sheraton Dallas Hotel had when they opened the new hotel here in Dallas. It had "Press" on it, the seal of the Sheraton Hotel and my name after it. It was very vague but the only thing we had at the time.

Mr. HUBERT. Were you ever accosted by anyone with respect to checking as to whether you—

Mr. TURNER. No, sir.

Mr. HUBERT. Were connected with news media?

Mr. TURNER. No, sir.

Mr. HUBERT. You felt that simply wearing this on your coat with the word, "Press," was sufficient to get around as you wanted to?

Mr. TURNER. Correct.

Mr. HUBERT. Did you see them checking any other people?

Mr. TURNER. To my knowledge, up until the following morning after the shooting of Oswald, there was no checking of passes that we ran into. Now, there was a checking after the shooting when we left the building, but I left the building with the pass, and came back in the building with the pass.

Mr. HUBERT. I am sure that during the 48 hours, approximately, between the President's death and the shooting of Oswald, that you must have had occasion to go in and out of that building a number of times.

Mr. TURNER. I used it at Parkland Hospital. I used it at the city hall also without being stopped, or asked what kind of pass it was.

Mr. HUBERT. Prior to November 24, did you know that man now known as Jack Ruby?

Mr. TURNER. No; I didn't, sir.

Mr. HUBERT. You had never seen him before?

Mr. TURNER. I had never seen him.

Mr. HUBERT. Had you ever heard of him?

Mr. TURNER. I had never heard of him.

Mr. HUBERT. Now, of course, since November 24, you have heard of Jack Ruby. You have seen his picture, I take it?

Mr. TURNER. Yes, sir.

Mr. HUBERT. Have you ever seen him in person?

Mr. TURNER. Yes, sir; I saw him at the trial. At various times when they took him in the courtroom, except the morning of the shooting I saw him.

Mr. HUBERT. You saw him then, too? What I wanted to get at was whether you ever saw the man now known as Jack Ruby, in the police building prior to the time that you saw him immediately before the shooting?

Mr. TURNER. To my knowledge, I had never seen him until then.

Mr. HUBERT. Did you have occasion to go to the assembly on the night of Friday, November 22, at which time Oswald was brought into the assembly room, or lineup room, I think it is in the police building, and as Oswald was shown, I think, by the district attorney to the various reporters who were assembled there?

Mr. TURNER. No, sir; we didn't arrive over until 1 a.m., Saturday morning

prior to the shooting, so we did not have access to the lineup room that night.

Mr. HUBERT. Now, on the morning of the 24th, would you tell us what your activities were?

Mr. TURNER. Well, we—I am not sure on the exact time we arrived. I think it was around 7:30, from Fort Worth. We set up our cameras down in the basement. We had one on the third floor and one camera on the truck, on the outside exit way from the jail. The driveway on the Commerce Street side of the jail. We set our cameras up right across from the door in the hallway where they bring the prisoners out to transfer them, or Oswald out, which—and that little hallway is very narrow. Do you have a plan there?

Mr. HUBERT. Just a moment.

(Discussion off the record.)

Mr. HUBERT. I am marking a document as follows to wit: "Dallas, Tex., March 25, 1954. Exhibit 5080, Deposition of Jimmy Turner," and signing it with my name and asking Mr. Turner to sign his name below that. Now, Mr. Turner, using the chart which we have marked now as Exhibit 5080, would you, sir, tell us of your activities on the morning of November 24, using a sequence of numbers placed in a circle as to each stopping point, or object that you testify about.

Mr. TURNER. All right. Now, getting back, we had first placed the camera in "1", where I will mark "1" on this.

Mr. HUBERT. In the circle.

Mr. TURNER. In a circle. Now, this is a camera position. Can I make it a box? We'll keep the camera as a box and the circles as people.

Mr. HUBERT. That's correct, but in each case put a numeral.

Mr. TURNER. Numeral.

Mr. HUBERT. In the circle, or box, and use the numerals in sequence.

Mr. TURNER. "No. 1," would be our camera in our original position before Chief Curry came down and talked to us about not having it in that position. We had——

Mr. HUBERT. What time was that?

Mr. TURNER. Oh, it was approximately 9 to 10, that's all I can say. I have no recollection of the time. All right, and in position No. "1," we had stationed our camera. Chief Curry came out in a period of 9 to 10 and said, "Boys, you can't leave the camera there. It's going to be in the way when they bring him out the door. Now, I want all you boys to get a clean shot of it, so, I will get the cars moved out across the railing." So, we'll number the rail "2."

Mr. HUBERT. Yes. Put that in the circles, too.

Mr. TURNER. All right. No. "2" position here [indicating]. "We'll move the cars out from that location and you can set your cameras there, and I will assure you that you will have a clean shot of the whole thing," meaning that we would have a good angle on him coming out of the jail, and everything, so, we immediately rerun our camera cables across the driveway up above, hung them up in the air conditioning, which is position "3," across—can I keep this "3" all the way through?

Mr. HUBERT. Yes.

Mr. TURNER. And, sir, we ran our camera cables back along the route of No. "3."

Mr. HUBERT. Let me interrupt you for a moment. Prior to this move, your camera cables came down on the Harwood Street side of the ramp leading to the Commerce Street——

Mr. TURNER. Right.

Mr. HUBERT. Right?

Mr. TURNER. In other words—I do not recognize this line here [indicating], this line—this ramp—oh, this is the building. Oh, this is the building overhang. Now, I know what that is. This is the complete building that covers it.

Mr. HUBERT. Yes.

Mr. TURNER. All right.

Mr. HUBERT. Now, when you phoned that your cameras would have to be across the ramp, you ran into the problem of your cables?

Mr. TURNER. That's right.

Mr. HUBERT. And, as I understanding your testimony you solved the problem by placing your cables on the Harwood Street side of that ramp leading to the Commerce Street up until the point "3" that you marked, after you—after which you strung them over—

Mr. TURNER. It may have been back in here [indicating]. I don't think they came completely to this point.

Mr. HUBERT. In any case, you strung them over—

Mr. TURNER. Over the drive.

Mr. HUBERT. Over this drive so that automobiles passing wouldn't pass over the cables?

Mr. TURNER. That's right.

Mr. HUBERT. Then you dropped them down the opposite side from where they had been?

Mr. TURNER. No; we stayed up in the ceiling with them. That's right. We had to stay up in the ceiling because any cars running over the cables—running over them knocked them out.

Mr. HUBERT. So, you strung them along the roof and so forth?

Mr. TURNER. That's right.

Mr. HUBERT. All right, now, where did that camera ultimately come to rest?

Mr. TURNER. From position "1" here, which is marked "1" on this. We moved it to—from—I am now marking "4," in a box and that is our position that we moved it to from where we had our position at one time.

Mr. HUBERT. All right. Now, you were—that camera was left, and remained left—

Mr. TURNER. That's right, sir, it remained left. Slang [phonetic], the director, took it. We had two other cameras working.

Mr. HUBERT. Where were they?

Mr. TURNER. One was up on the third floor of the city jail, around the hallway elevator shaft, and another camera was on top of a remote truck which was parked on Commerce Street on top the remote truck, to pick up when they made the exit with Oswald. We were trying to think ahead.

Mr. HUBERT. You were told then that there would be an exit—

Mr. TURNER. No; they didn't—they didn't say where the exit would be. We never knew that. We were just guessing at that point.

Mr. HUBERT. All right.

Mr. TURNER. We were never told that they were coming out the Commerce Street entrance. We just assumed, since it was the entrance to the jail, he would come out that way, so, we positioned the camera on top of the remote truck to pick up if he did come out that way.

Mr. HUBERT. Why didn't you make your preparation for an exit from the Main Street ramp?

Mr. TURNER. We had only three cameras, and from all—the way that all the cars had been coming out of the jail, they had been coming out the Commerce Street exit. We hadn't given any idea that they would reverse and go out through the Main Street.

Mr. HUBERT. Is it normally that Main Street is the entrance and Commerce is the exit?

Mr. TURNER. That's right, so that gave us our idea that he would be brought out that way, and we would get a shot of him leaving.

Mr. HUBERT. All right. You might do this for us now using that numeral system. Place in boxes the other cameras, TV cameras of other radio stations, if you know where they were.

Mr. TURNER. All right. Then "5" will become a camera for CBS.

Mr. HUBERT. What local station?

Mr. TURNER. KRLD. And they were in position, too, along this rail with us. I think at first they were up here with us. This is very vague. They were hanging the camera up on the other side, which is position—well, I won't position that one.

Mr. HUBERT. But they ultimately had to move down where you were? They were on your right?

Mr. TURNER. They were on our right.

Mr. HUBERT. Were there any other cameras?

Mr. TURNER. There was only two live television cameras in the basement at that time.

Mr. HUBERT. All right. Now, go ahead.

Mr. TURNER. Approximately 10 minutes—very vague on time—when the activity had been completed on the third floor of the jail, we broke a No. "2" camera down, which I will number "6," entering the door. It came down the elevator. It was completely on the tripod.

Mr. HUBERT. It came down over here? Not the jail elevator?

Mr. TURNER. Not the jail elevator, we never had access to that room, the jail office here. It came down, and as it was entering the two double doors I left my camera in position, which is box "4," it came over the rails. Let me number this up too. "6" would be our camera coming from the third floor. I immediately left my camera position when I saw them entering, to help get the camera down, and relieve one of the boys which could—which he could go up and get the camera cables to connect his camera up to make it live.

Mr. HUBERT. Now, when that camera became—when that camera began to come through the swinging door in the jail corridor, how many men were pushing it?

Mr. TURNER. Two men.

Mr. HUBERT. Who were they?

Mr. TURNER. Dave Timmons and John Tankersley.

Mr. HUBERT. Did you have to go over and assist them?

Mr. TURNER. After they had come from the door, I ran off my—ran off from my position of "4," to position "6," after they came to the door, and helped them to move the camera to where we are putting—

Mr. HUBERT. Before you do that—

Mr. TURNER. Okay.

Mr. HUBERT. Where were you in relation to Tankersley and Timmons?

Mr. TURNER. You mean in pushing the camera?

Mr. HUBERT. Yes.

Mr. TURNER. I came, as you look toward the camera, I came up to the left side of it.

Mr. HUBERT. Who was in the middle? You were on one end?

Mr. TURNER. I'm not sure. I think Mr. Tankersley was.

Mr. HUBERT. And then Timmons?

Mr. TURNER. Timmons was on the other side. Usually the cameraman who is doing the camera work has hold of the center of the camera and whoever helps him will help on the side of the dolly.

Mr. HUBERT. So, you are the third man then on that camera?

Mr. TURNER. That's right.

Mr. HUBERT. All right. Now, go ahead.

Mr. TURNER. All right. We moved from position No. "6" here, which I have labeled "6", down to where I have now labeled "7".

Mr. HUBERT. You are making a box there?

Mr. TURNER. Box. Right. Box for "7".

Mr. HUBERT. Did that camera ever get into operation?

Mr. TURNER. No, it never did, sir; because by the time we got it to "7", they had completely blocked the doors. I think someone said that it was—they were bringing him down and that we couldn't leave it out there at that point or something. This is very vague.

Mr. HUBERT. But, in any case, the thing never got in operation?

Mr. TURNER. Never.

Mr. HUBERT. The second camera never got in operation?

Mr. TURNER. That's right. The second camera hadn't gotten into operation. I then—when I found out they couldn't go back I returned to my position, which is on box "4", and Mr. Tom Pettit of NBC was at circle number "7", which was our newsman from NBC. He was hollering to me, "Tell them in New York to give it to me."

Mr. HUBERT. That is to say that you would go live on the national?

Mr. TURNER. That's right. We'd go live on the national network. So, I was talking on the direct line to him. The police car left out sometime in that

excitement, going up the exit the wrong way. I mean the entrance the wrong way.

Mr. HUBERT. Going up towards Main Street?

Mr. TURNER. That's right, which was different from the one, because we had always seen them come down it, and that was the first time we noticed them going out of it.

Mr. HUBERT. Did that car have any difficulty going up?

Mr. TURNER. Come to think of it, I think he did. I remember a lot of wheels spinning or something.

Mr. HUBERT. Were there many people there?

Mr. TURNER. There was quite a few. The reporters had come in at that point, somewhere along in that point, and there was getting to be a group of people.

Mr. HUBERT. Anyway, what you are saying is, that the movement of that car attracted your attention, is that correct?

Mr. TURNER. There was some brakes squealing or tires spinning at that time.

Mr. HUBERT. Did you follow with your eyes?

Mr. TURNER. I followed him as far as I could, now, there was some more commotion started a little before that of them bringing a truck in, backing an armored truck in from the exit side of it, which they were having a difficult job of getting this truck in. Now, this all happened—I can't tell you the exact time, because it is all vague in my mind.

Mr. HUBERT. Let's go back to the police car going up the Main Street ramp towards Main Street, did you follow it with your eyes?

Mr. TURNER. I followed it not only to about a point to where the drive had started up, because it was impossible—

Mr. HUBERT. To the point where the ramp starts to go up?

Mr. TURNER. Uphill, the slope up, which was this column here had sort of blocked our view from—

Mr. HUBERT. Mark the column with a number.

Mr. TURNER. That is number "9".

Mr. HUBERT. With a circle.

Mr. TURNER. And, I was standing up at the front of point "4", on the left side of the camera, which was right next to the column. Jack Beers from the Dallas Morning News, who took the picture before he was shot—not the picture after he shot him, was immediately—I was touching him with my left arm, and I had mentioned to Jack, I said, "Jack, when I swing around for them to load him into the truck up there, well, I'll hit you on the knee, if—and would you get out of the way?"

And Jack said, "Yes." So—this all took place so quick from now on. And then after I got through talking with Jack, I was—Tom was trying to attract my attention. I happened to glance up and this was at the same time the car drove out of the—I'm not sure. I couldn't—that right down where the ramp it hit—the—

Mr. HUBERT. Level part?

Mr. TURNER. Level part. I saw Mr. Ruby coming in.

Mr. HUBERT. Now, had you ever seen him before?

Mr. TURNER. No, sir; I certainly hadn't. Let me mark "10" as the point where I actually saw Mr. Ruby.

Mr. HUBERT. Now, in order to get it right, would you look at the mockup first, and then place it.

Mr. TURNER. I was right here [indicating], and he was somewhere in this locality when—it is beyond the second column.

Mr. HUBERT. Will you mark a line, and mark it "A" and "B" straight across at the beginning on the right?

Mr. TURNER. All right.

Mr. HUBERT. Now, you have marked a line, having compared it with the mockup, and you have marked it "A-B".

Mr. TURNER. That is the beginning of the—

Mr. HUBERT. Of the rise?

Mr. TURNER. That's right. I might be a little off there.

Mr. HUBERT. Now, you say you saw Jack Ruby. You had not known him to be Jack Ruby at that time?

Mr. TURNER. No; what set him off from other men was the hat he was wearing.

Mr. HUBERT. What sort of hat was it?

Mr. TURNER. I don't know the technical name. Could you help me out? It was a felt hat, had a pretty large brim on it, and it was a—round on top, which you seldom see.

Mr. HUBERT. Snap brim?

Mr. TURNER. No; it wasn't snap brim. It was just a wide brim, and like you say, I didn't go that far.

Mr. HUBERT. Do you know what color it was?

Mr. TURNER. It seemed to be grey.

Mr. HUBERT. Could you describe any other clothing?

Mr. TURNER. Yes; he was, to my knowledge he was dressed in an overcoat, or long—it could have been a suit coat, but I didn't notice.

Mr. HUBERT. Did you have a fair look at his face?

Mr. TURNER. At an angle that I do not recognize him now. He seemed to be much heavier then than when I saw him in the Ruby trial.

Mr. HUBERT. Will you mark the position where you saw this man, marking it with the next number?

Mr. TURNER. All right. Let's see. "10."

Mr. HUBERT. Do you think that that man that you saw at position "10", was Jack Ruby?

Mr. TURNER. I certainly do.

Mr. HUBERT. He was coming down the Main Street ramp at that time?

Mr. TURNER. That's right.

Mr. HUBERT. He was moving?

Mr. TURNER. He was moving at that time but this man looks like Ruby, but he seemed to be heavier than I see him now. I don't know whether it is an illusion, being in a dark place—

Mr. HUBERT. Did you see a man come out from the crowd and shoot Oswald?

Mr. TURNER. Yes, sir.

Mr. HUBERT. Was that man the same man that you have—

Mr. TURNER. It was this same man.

Mr. HUBERT. That you have marked as "10"?

Mr. TURNER. As "10". It was the same man, and came out and shot him from "10".

Mr. HUBERT. So, that if it were Jack Ruby who shot Oswald, it was Jack Ruby at place number "10"?

Mr. TURNER. That's right. Right. Right.

Mr. HUBERT. How long before the shooting was it that you saw a man in position number "10" there in a circle on the ramp?

Mr. TURNER. It was not more than 15 to 30 seconds. It was—

Mr. HUBERT. Did you keep your eye on the man, this man?

Mr. TURNER. No; I had just glanced up there, and I had come back—my eye on our reporter, Tom Pettit, and also the door, which is behind Tom Pettit, which I will mark right now as "11", where Oswald made his exit.

Mr. HUBERT. Now, when was the next time you saw the man whom you have previously identified as number "10" and at what position was he then?

Mr. TURNER. The next time I saw him he walked up to Position "12", which was almost in line with our man, Pettit, which is number "8", here.

Mr. HUBERT. Now, you saw him then?

Mr. TURNER. Yes, sir.

Mr. HUBERT. Was he at the front row of those people?

Mr. TURNER. Let me mark two more positions here, sir. A policeman was over here to his right, I think, which we'll mark, "13", and then there was a reporter, or a man dressed in a suit, I'll call him the reporter at "14".

Mr. HUBERT. All right, and my point is, that when you next saw the man who is now identified as Jack Ruby, and therefore I shall refer to him as Jack Ruby from now on out, he was at a position marked as number "12"?

Mr. TURNER. Right.

Mr. HUBERT. Was he standing still there, or moving?

Mr. TURNER. There was only a matter of 4 seconds, or 5 seconds, when he

arrived there that—until Oswald reached the point where he was assassinated.

Mr. HUBERT. You saw Ruby arrive at the front?

Mr. TURNER. That's right. He walked up to—see, this is all in line, from our camera position to our—there were—they were just a little back of the side light from our camera to our newscaster—

Mr. HUBERT. That's number "8"?

Mr. TURNER. That's right.

Mr. HUBERT. But you are willing to say that he was standing at the front row of the group of people congregated there for possibly 5 seconds before he moved forward to shoot Oswald?

Mr. TURNER. That's right, that's right.

Mr. HUBERT. And you judge that the time that you saw him standing still, 5 seconds before this shooting of Oswald, was approximately 15 to 20 seconds after you first saw him in that position "10"?

Mr. TURNER. I am vague about that time. Ten seconds or 20 seconds. I am very vague. I mean, but I know he was only there a short time, because I saw—we were on guard to try to move the newsmen out of our way, push them out of the way in front of the camera, and you kind of thrash around at the movement of them to keep on your shot, and that is how I come to notice another man up there. These three men are the only ones that I remember on that side except our man Pettit. There could have been more. There was some CBS cameramen over in this locality, but they had already been there, and that wasn't in my mind at all, the ones that were actually stationed there. It was the movement of people at that time that made you look at it.

Mr. HUBERT. All right, let's get a little bit more about this period for Jack Ruby to move from the position you have marked "10", to the position you have marked "12", when he was standing in the front line. Did he have to go through any great mass of people?

Mr. TURNER. No, not to my knowledge, because I didn't see a great number of men up in there.

Mr. HUBERT. Did he have to push, or shoulder his way up there?

Mr. TURNER. No.

Mr. HUBERT. He could just walk up and get into that position?

Mr. TURNER. That's right. There was some more men out there in this area, but I can't connect it at this point.

Mr. HUBERT. What I want to get at, from what you tell me the group was not such that he would have to bulldoze his way through?

Mr. TURNER. No; he just flat walked up.

Mr. HUBERT. Just once again for the record. There can be no doubt in your mind but the man now identified as Jack Ruby is the man you saw at position "10"?

Mr. TURNER. Correct.

Mr. HUBERT. All right; now, during our interview, immediately preceding the commencement of this deposition you mentioned another person that you had seen around the court building on several occasions, and I should like now—in other words, tell what you know about this person when you first saw him, now, at the numerous occasions on which you saw him until the last time that you saw him?

Mr. TURNER. All right. All right. We arrived from Fort Bliss at approximately 1 a.m. Saturday, the 23d of November, from Fort Worth, to set up our mobile unit inside the jail for a coverage of the assassination of the President, and when we arrived there we—there was this man that resembled John Carradine of the movies quite a lot. He was very thin faced, around 40 to 50, carrying a portfolio, and another little bag with him. Looked like a shaving kit bag, or something of that effect. He—as soon as we got there, it was chilly, and we went inside the open doors on the Commerce Street side, and he was standing inside, and he immediately started talking to us about various things which we passed off as just an average person talking to you, finding out what you were doing and everything, and he talked to us about 15 or 20 minutes. He did mention in his conversation that he had been a school teacher prior to that, about 16 months before.

Mr. HUBERT. Now, did he have a press badge on?

Mr. TURNER. No, he had no badge on. He was wearing a light trenchcoat or topcoat.

Mr. HUBERT. What height was he?

Mr. TURNER. He was approximately 5 feet 8 inches.

Mr. HUBERT. What would you guess his weight to be?

Mr. TURNER. Oh, only around 130 to 140 pounds. Very light in weight; very skinny.

Mr. HUBERT. Did you ever see the clothing he had under the trenchcoat?

Mr. TURNER. No; as far as I know, I never saw him without the trenchcoat on, the whole time.

Mr. HUBERT. All right; go ahead.

Mr. TURNER. He—We went to the cafe down the block to grab a bite to eat at this time, waiting on the truck, and the truck arrived while we were eating, and when we got back there he was still standing there talking, and a Mexican gentleman had come out, had been drinking too heavy, and made some comment about that, just a general line of talk.

Mr. HUBERT. Did he ever mention his name?

Mr. TURNER. He never mentioned his name.

Mr. HUBERT. Did you hear anyone else talk to him?

Mr. TURNER. As long as I was over there the only ones I saw talk to him was the man, Dave Timmons, with our crew, which was up there at the time, and Richard Bice, he was there, which was with the crew, and that is the only ones I ever saw him talk to.

Mr. HUBERT. Did you ever see him talk to any policemen?

Mr. TURNER. Never did, sir.

Mr. HUBERT. All right.

Mr. TURNER. He continually, after they got set up, he kept coming up in the hallway.

Mr. HUBERT. That is on the third floor?

Mr. TURNER. On the third floor, sir. This is while we were still up on the third floor, and waiting to get shots of Oswald being transferred from the elevator door to the questioning room, and he would continually come up and give—say, "They are going to bring him down in about 5 minutes." And he usually was right, on each one of the tips he gave us. He mingled around in the press room up on the third floor a lot. He—I told Tom Pettit, which was the announcer up on the floor, that Oswald was coming down, and he said, "Where are you learning the information?"

Mr. HUBERT. You asked this of this man?

Mr. TURNER. Well, no; I didn't ever ask him where he was learning his information, but I told—Tom Pettit asked me where I was getting this information, and I said, "Well, that man back over there," and I pointed him out and he said, "Who is he?" And I said, "I don't know who he is, but he is giving us some pretty good tips." And he said, "Okay, keep using him, then." From that point on, we saw him various times the whole, completely on the third.

Mr. HUBERT. How many times do you think you saw him?

Mr. TURNER. Oh, any number of times, 15 or 20. Just pass him in the hall.

Mr. HUBERT. Did he seem to have free movement?

Mr. TURNER. That's right. He had free movement on that floor. He had free movement in the basement. That was the only two floors we actually ever did see him, but he was on those floors, back to the press room, talking to the other reporters.

Mr. HUBERT. All right, go ahead.

Mr. TURNER. And, he—and then Sunday morning we came over. I ran into him in the restroom, and he seemed to just live there in the jail.

Mr. HUBERT. Still had that trenchcoat?

Mr. TURNER. And still carrying the little bag, same little bag.

Mr. HUBERT. Did it seem to be a camera bag?

Mr. TURNER. No; they were not camera bags. One little, thin portfolio, and I took the assumption he was selling insurance, from just looking at the little—something like an insuranceman might show to a customer, but that could be entirely wrong.

Mr. HUBERT. And then he had another bag besides that?

Mr. TURNER. That's right. Something like a traveling kit. Somewhere about 2 inches deep. And we came again Sunday morning, and then we went through the shooting of Oswald, he wasn't in the basement, to my knowledge at this point.

Mr. HUBERT. When did you see him next?

Mr. TURNER. The next time I saw him was approximately 15 minutes after the shooting when I started to our remote truck to pick up a mike line and a camera cable. The doors was being guarded by policemen, who stopped me, and I told them my business; why I wanted to leave the jail, and give them my name and he let me leave.

Mr. HUBERT. That was at the Commerce Street entrance?

Mr. TURNER. Commerce Street entrance. All right, and when I came back in, which was approximately 3 or 4 minutes after, after we got the stuff ready to bring the camera in to take the lineup room, which is in the basement of the jail, well, this officer had him at the door, and he was trying to show him identification from his billfold.

Mr. HUBERT. You don't know who that officer was?

Mr. TURNER. No, sir; I don't. And this man turned to me and said, "That man there can identify me," and I said, "Like hell I can. I don't know who you are or what you are." Or similar to this effect, that I had seen the man, but I didn't know who he was, so, I kept on about my business, because we were pretty rushed at that time, and approximately 15 minutes later I ran onto him in the hallway coming back out the same door, and he said, "Thanks a million," and I said, "Well, I don't know you from anyone." I said, "That's why I didn't identify you." Or something to that effect and from that point on, I have never seen the gentleman again.

Mr. HUBERT. Have you made any effort to ascertain who he was?

Mr. TURNER. I have reported this to the Secret Service, Mr. Carter with the Secret Service, and I figured it wasn't any of my business, from that point on.

Mr. HUBERT. You have never seen him since?

Mr. TURNER. No, sir.

Mr. HUBERT. You were at the Ruby trial?

Mr. TURNER. Yes, sir.

Mr. HUBERT. You never saw that man there?

Mr. TURNER. No, sir.

Mr. HUBERT. Do you know most of the officers of the—top officers, at least—of the Dallas Police Department?

Mr. TURNER. I know several. The chief and several of them, by face. I do not know them personally.

Mr. HUBERT. Well, in any case, as far as you know, this man that you have described looks like John Carradine, with the other aspects of the description you have given, wasn't a police officer that you knew to be a police officer?

Mr. TURNER. That's right, sir—as far as I know. I never saw him talking to a police officer or any of them except the one.

Mr. HUBERT. He wasn't at the Ruby trial?

Mr. TURNER. He was never at the Ruby trial. The one officer at the door was the only contact I ever saw him with a police officer, and that was when he was, to my knowledge, trying to—

Mr. HUBERT. You remember any other facial characteristics about him, for instance, the color of his hair, or the way he wore his hair, or did he need a haircut, or was he—

Mr. TURNER. He was a typical man. I didn't pay much attention to the haircut, but I'm pretty sure it was dark hair, black hair.

Mr. HUBERT. Did he have any scars, or identifiable marks?

Mr. TURNER. He did not have scars, but just wrinkles of age, like Carradine does.

Mr. HUBERT. How old a man would he have been, do you think?

Mr. TURNER. Between 40 and 50, is my guess, but he had some wrinkles on his face. He was thin-jawed like.

Mr. HUBERT. What color eyes?

Mr. TURNER. I don't know. I didn't get that far.

Mr. HUBERT. And he wore this trenchcoat all the time?

Mr. TURNER. That's right.

Mr. HUBERT. And carried the two bags?

Mr. TURNER. That's right, and he was walking around.

Mr. HUBERT. Did he have any sort of accent in his speech?

Mr. TURNER. No; he had a typical Texan speech. I mean like myself, I have one, and he talked like a Texan. He didn't have——

Mr. HUBERT. Didn't have any foreign accent?

Mr. TURNER. And, he did mention he had been a schoolteacher.

Mr. HUBERT. Now, I want to go back for a minute to this matter of the position of Ruby of which you have marked on Exhibit 5080, at position "10."

Mr. TURNER. Correct, sir.

Mr. HUBERT. On the line, "A," "B," now, which shows him at position "10," he was moving, is that correct?

Mr. TURNER. That's right, he was slowly moving.

Mr. HUBERT. And his movement was from what direction?

Mr. TURNER. He was going forward.

Mr. HUBERT. Well, he was coming from what?

Mr. TURNER. From down the ramp.

Mr. HUBERT. Is there any possibility that his movement could have been through the rail at this point that I am marking?

Mr. TURNER. That's right, because it is—here is my opinion——

Mr. HUBERT. At a point——

Mr. TURNER. Let's see. "11," "12," "14," "15."

Mr. HUBERT. Let's say approximately "15," by the rail?

Mr. TURNER. He could have come over the rail, because I didn't see him prior to that point.

Mr. HUBERT. In other words, his movements were such that you couldn't say whether he came down the ramp, or came through the rail?

Mr. TURNER. That's right, sir, because I didn't see him far enough up the ramp to where it was enclosed.

Mr. HUBERT. And when you did see him it was beyond the point where the rail begins?

Mr. TURNER. I think I am too far back according to this. He would have—let's move "A," "B,"——

Mr. HUBERT. Well, let's put the second position that you have mentioned as "C," "D."

Mr. TURNER. According to your mockup, it is half way, approximately.

Mr. HUBERT. Just about.

Mr. TURNER. All right, I am a little——

Mr. HUBERT. Let's mark that "C," "D," so that now on second thought about it and looking at the mockup again, you want to have your previous testimony adjusted so that where you referred to Ruby at position "10," on line "A," "B," previously, you now think it was that he was on position "10," at line "C," "D"?

Mr. TURNER. Correct, sir.

Mr. HUBERT. And you do that because you place him at the point where the ramp begins to go up?

Mr. TURNER. That's right.

Mr. HUBERT. Now, using this scale, which appears on the mockup, I would ask you to verify this with me.

Mr. TURNER. All right.

Mr. HUBERT. That the incline begins almost exactly 13 feet——

Mr. TURNER. Beyond the rail, I mean where the start of the rail is.

Mr. HUBERT. Thirteen feet from the start of the rail on the Main Street ramp?

Mr. TURNER. That's right, sir, this would be our location here where he eventually——

Mr. HUBERT. Therefore, am I correct in saying there was approximately 13 feet of rail through which Ruby could have come prior to the time you saw him at position number "10"?

Mr. TURNER. You are correct.

Mr. HUBERT. Now, going back to that position number "10" on the line, "C," "D". You have placed position number "10" almost in the middle of the ramp. Was he closer to one side or to the other?

Mr. TURNER. He seemed to be closer and—this is hard to say, because it was almost a casual glance, that he was closer to the rail side than he was to the other side.

Mr. HUBERT. You did not see him come over the rail?

Mr. TURNER. No, sir; I did not. I did not come in contact with the man until he was in the position—he was nearly in the center of it when I came in contact, and the man—the hat was the most obvious facial—I mean just glancing at a man you take something that you can pick a man out by and remember his name by it. That is the way I remember people is something they ordinarily wear, and he had the hat on, but I thought he was a—much larger than—by just glancing at him.

Mr. HUBERT. We'll come back to the other point. Is there any doubt in your mind that the man that you saw, however you would identify him at point number "10," was the man that you later saw step forward and shoot Oswald?

Mr. TURNER. No, sir; and without a doubt in my mind, sir.

Mr. HUBERT. Off the record.
(Discussion off the record.)

Mr. HUBERT. Have you anything else you would like to say?

Mr. TURNER. No, I want to say that I hope I have been some help to you.

Mr. HUBERT. Now, let me ask you this: Other than myself, have you been interviewed by any other member of the Commission staff?

Mr. TURNER. Not on the Commission staff, sir.

Mr. HUBERT. Now, there was a little preliminary interview between you and me this morning before your deposition went onto the record.

Mr. TURNER. That's right, sir.

Mr. HUBERT. Can you perceive any inconsistencies between our colloquy in the interview prior to the beginning of the actual taking of this deposition and the matters covered in the deposition?

Mr. TURNER. No, sir; none at all.

Mr. HUBERT. Now, did you tell me anything during the interview which we have not covered in the deposition?

Mr. TURNER. You mean before?

Mr. HUBERT. Yes.

Mr. TURNER. No, we discussed everything.

Mr. HUBERT. We got it all in the deposition?

Mr. TURNER. That's right.

Mr. HUBERT. I certainly thank you very much, sir.

TESTIMONY OF HAROLD R. FUQUA

The testimony of Harold R. Fuqua was taken at 3:55 p.m., on April 1, 1964, in the office of the U.S. attorney, 301 Post Office Building, Bryan and Ervay Streets, Dallas, Tex., by Mr. Leon D. Hubert, Jr., assistant counsel of the President's Commission.

Mr. HUBERT. This is a deposition of Harold Fuqua [spelling] F-u-q-u-a. Mr. Fuqua, my name is Leon Hubert. I am a member of the advisory staff of the General Counsel of the President's Commission. Under the provisions of the Executive Order 11130, dated November 29, 1963, Joint Resolution of Congress No. 137, and the rules of procedure adopted by the Commission in conformance with that Executive order and joint resolution, I have been authorized to take a sworn deposition from you. I state to you now that the general nature of the Commission's inquiry is to ascertain, evaluate, and report upon the facts relating to the assassination of President Kennedy and the subsequent violent death of Lee Harvey Oswald. In particular, as to you,