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To: R. Sprague
R. Tanenbaum
From: K. Walsh

18 December '76

Re: Billy Nolan Lovelady

Yesterday, December 17, I traveled to New York City for the purpose of viewing film footage in the possession of Warren Commission Researcher David Lifton. The film was black and white, 35 mm. and depicts the Dallas Police arrest party bringing Lee Harvey Oswald into room 317 of the D.P.D. at 2:03 P.M. Briefly, what I observed to be pertinent in a resolution of the question of whether Oswald or Lovelady is the man photographed standing in the doorway of the Dallas School Book Depository Building at the time of the shooting, is the following:

- 1) Billy Lovelady was present and appears on subject film as he sat waiting in the D.P.D. offices.
- 2) Lovelady appears to be wearing a shirt identical to the one of the man photographed in the doorway photo (Altgens Photo).
- 3) Lovelady appears to have two or three days growth of beard.
- 4) Lovelady, in a 3/4 profile, has a receding hairline more consistent with the man in subject photo than that of Oswald.
- 5) With regard to the information obtained by Ken Brooten in his recent interview of Lovelady and a review of previously available information, (as set forth in my attached memo of 11-22-76), this viewing is consistent with a tentative determination that the man in the doorway is Lovelady.

The balance of this memorandum is divided into three parts as follows:

- a) a description in detail of the examination.
- b) a narration in detail of the relevant portion.
- c) a summary of questions raised and information for future reference.

Examination of Film

David Lifton asked that I meet him in a Manhattan television studio where he made arrangements for us to have use of a light table and movieola for an hour. We started with the movieola and quickly learned that there was no sound track, that only blurred image from a quite clear film could be obtained and that even that showed slightly chopped frames. We ran the relevant portion back and forth stopping and starting several times. For fear of damaging it on questionable equipment we moved to a light table where a frame by frame examination was possible. The film was clear and I used a magnifying glass. Lifton had already done this and I had the benefit of his notes. I recorded my own observations and made an original set of notes.

The reel of film is a duplicate of a duplicate and may be as late as a fourth generation. Reference to where the original and other important footage may be obtained is found in part c of this memo.

Narration

Lifton's film is comprised of numerous scenes in and around the Dallas Police Department. Presumably they were all taken on the day of the assassination and are in an ordered series with respect to the unfolding of events. However, due to equipment and time constraints, the entire footage could not be viewed and such a definitive analysis was not possible. For the purposes of this memo I did view and will report on Scene 6 which ran for approximately 285 frames. It is in this sequence that both Oswald and Lovelady appear with the clock showing 2:03. Oswald is shown wearing a tee-shirt (white) which appears to have been stretched, probably in the struggle alleged to have taken place during his apprehension. Lovelady appears to be wearing the shirt (dark, long sleeved with large checkers) worn by the man in the Altgens photograph and the second blown-up photo obtained by Ken Brooten from Bob Groden (in which, due possibly to poor lighting and shadows, there is the appearance of a beard).

The scene starts with some pale (underexposed) frames. Apparently, the cameraman is attempting to follow the progress of the group through the inner offices. The scene begins. We see the right profile face of a police officer and the back of a man's head in that arrest party (he will be referred to in part c of this memo). The police officer can be seen, partially, and he starts to face the camera.

In this sequence of frames, we see what appears to be the left profile of Lee Harvey Oswald. It is Oswald. In one of these frames it is clear that Oswald is wearing a white stretched tee-shirt.

A bit in the distance, on the left is a latin looking man who may be a T.S.B.D. employee. (body language and appearance of clothes unlike a plainclothes policeman).

The cameraman follows the party as they head into a little room, beyond which is another. Now, what comes into view is a clock which reads approximately 2:03. In the distance, on the right, are filing cabinets. On the left is a rear view of Oswald being marched in toward the front of the group. For about seven frames sight of the clock is lost.

Now the clock comes back into view and seated, on the right facing us, is a man who at first appears to be Oswald. It is not. He is slightly heavier, with two or three days growth of beard, and appears identical to the picture taken months later of Lovelady. On the basis of these observations he will hereon be referred to as Lovelady.

For the purposes of frame counting, that in which the clock first appears will be called frame #1. Using this scheme, it will be found that frames 8 through 11 are particularly clear,

and would be usefull to have blown up as stills. They clearly show Lovelady in a 3/4 profile with the clock in the background.

Oswald is being marched in, approximately two to three feet directly in front of Lovelady. We are viewing the cluster of men on the left and, as the group moves forward, Lovelady is evidently looking at Oswald. The camera pans left and another man is seen in the backround who might be a T.S.B.D. employee. He is wearing a polo shirt.

Panning right, the clock comes back into view and another sequence of Oswald and Lovelady. It is now quite clear that the seated Lovelady has a deeply receding hairline and a large bald spot on the rear top of his head. Oswalds back and stetched tee-shirt are evident. Then an apparent craning of the neck on Lovelady's part to see Oswald passing is briefly apparent. He is not shown to particularly respond to a recognition and blown-up stills at this point would be usefull. Oswald has not faced the camera. We have had a right profile, certainly more than enough for recogniton of Oswald.

As the party moves on we see the opened door, Lovelady's shoulders and neck , a uniformed policeman and the plainclothes man as he faces the camera. The latter should be easy to identify. The camera pans upward and we do not see the party actually enter.

Summary

According to Lifton the subject film came to his attention through a meeting with a woman at the National Archives in 1969. She was conducting a Kennedy assassination film search for the Wakeford-Orloff studios of Hollywood. That company was apparently producing the film Executive Action and was basing their search in New York City where many film libraries are located. Lifton sought and obtained with them a consulting position for a short period of time. It was in this regard that he made the discovery of subject film.

Lifton says that Gary Horowitz was the producer of Executive Action and that their search was a major effort, costing at least ten thousand dollars. The studio can be contacted to obtain stock footage numbers which will perhaps lead to the original and the name of the cameraman. In addition their entire library on this subject should be of immense interest and be a fast step forward in the necessary collection of filmed and photographic evidence. They are located at:

6528 West Sunset Blvd.
Hollywood, California
tel.-213-461-3771

Lifton is reachable at:

11818 1/2 Dorothy
Los Angeles, California 90049
tel-213-826-1610 or 7833945
or in New York at tel-212-634-1967

Lifton is returning to the west coast December 20 and will be back in the New York area in mid-January. He declined my request to provide the film; promising to have slides, copies or whatever requested and that he would have these prepared upon return home.

Several questions have arisen in the process of this aspect of the examination. One question is why Lovelady testified under oath that he did not see Oswald after the assassination. (Warren Commission Volume 6, Page 338.)

With regard to the many individuals who appear in this film and the other sequences on the reel, it would be valuable to identify and question them on a previously unexplored subject: the arrest party. Aside from the sketchy and untested accounts provided by Dallas officials, little is known about what exactly happened. Lifton says that the balance of the footage which I did not see and much more uninvestigated, but easily obtainable film shows important characters and events never officially looked into. Of special attention to me, based on some previous study, is the plainclothes man I mention in the narration of subject film. I believe he is a long sought after individual who was photographed on a lawn in Dealy Plaza as he picked up what appears to be a possible bullet. That bullet is not accounted for and can not reckon with the lone assassin theory.