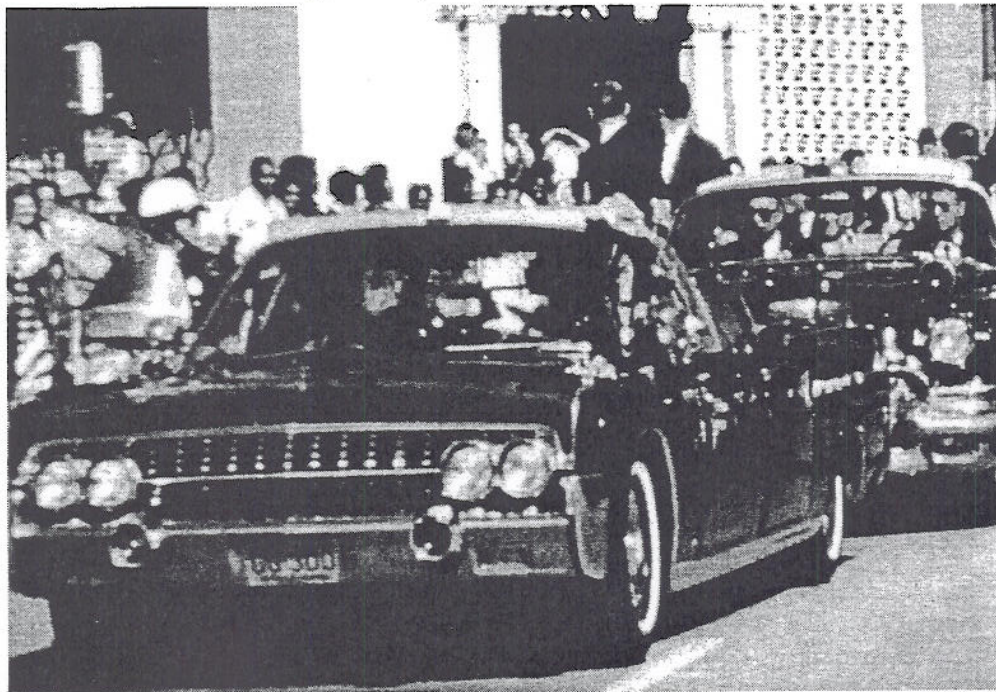


MAN-IN-THE-DOORWAY: AN UNBELIEVABLE COINCIDENCE

by
John J. Johnson

The Altgens Photograph Associated Press photographer James Altgens was standing about thirty feet from the President when he snapped this photograph, the



second photo he took that day. Altgens heard a burst of noise which he mistook for firecrackers. He does not know how many reports he heard since they had no significance to him at the time as he was unaware of what was happening. Altgens later stated that it was the sound of the first gun shot that caused an involuntary reflex action that clicked the camera. But it may have actually been the report of the second shot that triggered his response. Altgens was reacting to the first shot that he heard; the sound of the first shot fired may have been drowned out by the sound of the 4 police motorcycles that were escorting the President's car. Note that the President is visible through the windshield and is already reacting to being hit by holding his fists in front

of his throat. It takes a few split seconds for someone to react to a wound, just as it takes a few split seconds for sound to travel and for a cameraman to react and involuntarily trip the shutter. After taking the above photograph, Altgens turned the film in his camera, adjusted the focus to 15 feet and was raising his camera to eye level when he heard another report which he recognized as a gunshot. A bullet struck the President in the head as he passed just a few feet away. This was at 12:30.

By 12:57 the photograph was moving on the news wires, 3 minutes before the President was pronounced dead at Parkland hospital and just 11 minutes after the first news bulletin was issued. (HSCA Record Number 180-10014-10152)

The photograph got to Africa and London, all over the world, at the same time that people got it in the U. S. and the photo was on page one of many of the world's newspapers

within hours. (*Pictures of the Pain*, pp. 317, 318)

This was a truly remarkable feat of journalism. What is even more remarkable is that this, the very first assassination picture to be published, (*Whitewash II*, p. 245) could have eliminated Lee Harvey Oswald as the prime suspect in the shooting, for there is a person who resembles Oswald, and is dressed like Oswald, peeking around the corner of the entrance to the Texas School Book Depository, practically next to the President in the photograph. (For an enlargement of this section of the photograph, see back cover illustration, this issue.) The Warren Commission would later claim, "The man on the front steps of the building, thought or alleged by some to be Lee Harvey Oswald, is actually Billy Lovelady, an employee of the Depository, who somewhat resembles Oswald." (WR 644) It was just a coincidence. Sylvia Meagher comments:

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Neither the Report nor the Hearings and Exhibits provides any visual means of judgment since no photograph of Lovelady is found in any of the volumes. Merely asserting that it is Lovelady and not Oswald in the doorway, the Commission presents no supporting evidence by which one can appraise the resemblance between Lovelady and the man in the doorway, or Lovelady and Oswald, although nothing less hangs on the accurate identification of the doorwayman than Oswald's possible total innocence of the assassination. (Accessories After the Fact, p. 362)

Lovelady, as will be seen, was very reluctant to have anyone photograph him. Had Altgens been using color film that day, there might be no controversy concerning the identity of the man in the doorway, for the color of the shirt (along with the pattern) might have established his identity beyond doubt.

In any case, there were never more than two suspects for determining the man's identity: Oswald and Lovelady. And one of them, Oswald, can be eliminated since he was on the sixth floor firing at the President. That leaves only one possibility: Billy Lovelady.

Why is it then that every time we look at the Altgens photograph, we see the haunting figure of Lee Harvey Oswald staring back at us? It may very well be Billy Lovelady as claimed by the Warren Commission in 1964 and later by the second investigation conducted by the House Select Committee on Assassinations in 1976. Any student of the Kennedy assassination knows that this event has far more than its fair share of coincidences, and this may simply be the most bizarre, most incredible coincidence of all. But the man-in-the-doorway is not simply a face in the crowd that resembles the alleged presidential assassin. What is it that makes him appear so suspicious? Is it simply the uncanny resemblance to the presumed assassin? Is it because he does not seem to be smiling like the rest of the spectators? Is it the stance he has assumed, seeming to be peeking around the corner? Or is it the open shirt that makes him stand out like a sore thumb? Is it just our imagination, or is he the only spectator who appears suspicious?

THE MAN-IN-THE-DOORWAY All of the Depository employees who were asked by the Commission agreed that the man who is a dead ringer for the presumed presidential assassin has got to be his look-alike co-worker Billy Lovelady. None of them ventured the opinion that

it might be Oswald. After all, Oswald was on the sixth floor firing at the president, wasn't he? Even as mysterious a person as Lee Harvey Oswald, who had a reputation for being in two places at the same time, could not be simultaneously carrying out the assassination from the "sniper's nest" and also be intently observing his handiwork from the front steps of the Depository. People have been so brainwashed by this reverse logic that even if it were shown that the man-in-the-doorway was Oswald, he would still be guilty. In bringing the Altgens photo to the attention of the Secret Service, Mrs. Helen Shirah states in her letter of January 17, 1964:

...as the motorcade of our late President passes the Dallas School Book Depository, there, on the left, emerging in a hurry from the building, is a man who bears a striking resemblance to Lee Harvey Oswald. As a matter of fact, even the clothes he has on seem to be like the ones Oswald had on when arrested. I realize that you have concrete evidence against him but if you find that the picture is of Oswald, it would mean he had an accomplice, who is still at large. (Photographic Whitewash, p. 190)

Mrs. Shirah is probably right about Oswald's involvement in a conspiracy even if he was on the steps of the Depository. Innocent people don't carry revolvers to the movie theater and engage in fist fights with the police. She has also noticed something that should be obvious to anyone who studies the Altgens photograph: the Oswald-Lovelady figure is the only spectator who appears to be anticipating or reacting to the drama that is unfolding. Ironically, he is also the only one standing in the doorway who has facial features that are identifiable at all. Another coincidence.

The Man-in-the-Open-Shirt The man-in-the-doorway of the Altgens photo is wearing his long sleeve shirt wide open, half way to the waist. This style of dress is rather unusual today, but was it the style in the early 60's? This author is just one year younger than Oswald and vaguely remembers students in high school walking around like that around 1959. My wife, 5 years younger, assures me that open shirts were all the rage in that era. Be that as it may, the question is not whether open shirts were in vogue at that time, but rather whether Oswald and/or Lovelady adopted that mode of dress. As will be seen, witnesses disagree whether Oswald was wearing the same shirt at the time of the assassination as he was when arrested at the Texas Theatre. But all are agreed

that on November 22nd, all day long, Lee Harvey Oswald was wearing his shirt open as in the photo shown here.

On the morning of the assassination Lee Harvey Oswald arrived at the home of Buell Wesley Frazier, who would drive him to work - together with the



infamous paper bag which contained either the rifle or curtain rods. Frazier's sister, Linnie Mae Randle, observed Oswald from the kitchen window and described him as wearing a white T-shirt, brown shirt, and gray jacket. She not only mentioned the T-shirt as the first item, but a little later in her testimony emphasized it again - twice more. (Warren Commission 2H250) [All underlining in this article is done by the author for emphasis.]

Mr. BALL. How was Lee dressed that morning?

Mrs. RANDLE. He had on a white T-shirt, I just saw him from the waist up, I didn't pay any attention to his pants or anything, when he was going with the package. I was more interested in that. But he had on a white T-shirt and I remember some sort of brown or tan shirt and he had a gray jacket, I believe.

Mr. BALL. I will show you another shirt which is Commission No. 150 [the shirt Oswald was wearing when he was arrested]. Does this look anything like the shirt he had on?

Mrs. RANDLE. Well now, I don't remember it being that shade of brown. It could have been but I was looking through the screen and out the window but I don't remember it being exactly that. I thought it was a solid color. [Note that it may have been a different shirt.]

When asked about the jacket, Mrs. Randle replied:

Mrs. RANDLE. Yes sir; that I remember. But I, you know, didn't pay an awful lot of attention to his jacket. I remember his T-shirt and the shirt more

than I do the jacket.

Does it seem strange that she should even mention a T-shirt? Men button their shirts all the way up when they are wearing a necktie. When no tie is worn, the top button is usually left undone, in which case the T-shirt is visible, - but barely so. It is hardly worth mentioning; in fact it is not usually mentioned when crime victims give police a description of a suspect. How often are a shirt and a T-shirt mentioned in police reports? Mrs. Randle, however, felt it necessary to mention it, and her description indicates that Oswald's T-shirt was not only visible, but rather conspicuous.

Wesley Frazier testified:

Mr. BALL: I have here Commission 150, which is described as sort of a rust brown shirt. Have you ever seen Lee Oswald wear this shirt? It has a hole in the sleeve near the elbow.

Mr. Frazier: No, sir; I don't believe I have because most time I noticed when Lee had it, I say he put off his shirt and just wear a T-shirt the biggest part of the time so really what shirt he wore that day I really didn't see it or didn't pay enough attention to it whether he did have a shirt on. (Hearings, Vol. II, p. 238)

Officer Marrion Baker, who confronted Oswald in the second floor lunchroom about a minute and a half after the assassination, gave this testimony:

Mr. BAKER: At that particular time I was looking at his face, and it seemed to me like he had a light brown jacket on and maybe some kind of white-looking shirt.

[Baker was not the only one to make the mistake of thinking that Oswald's shirt, which was open almost to the waist, was actually an unzipped jacket. At the Texas Theatre, where Oswald was arrested, FBI Agent Bardwell Odum was in the lobby and said the suspect, whom he later identified as Oswald, was wearing a "reddish brown jacket with zipper open all the way in front." (The Fourth Decade, Vol. 1, No. 6, September, 1994, p. 18) It was the shirt that was reddish brown.]

Mr. BELIN: Handing you what has been marked as Commission Exhibit 150, would this appear to be anything that you have ever seen before?

Mr. BAKER: Yes, sir; I believe that is the shirt that he had on when he came - I wouldn't be sure of that. It seemed to me like that other shirt was a little bit darker than that whenever I saw him in the homicide office there.

Mr. BELIN: What about when you saw him in the School Book Depository Building, does this look familiar as anything he was wearing, if you know?

Mr. BAKER: I couldn't say whether that was - it seemed to me it was a light colored brown but I couldn't say it was that or not.

Mr. DULLES: Lighter brown did you say, I am just asking what you said. I couldn't quite hear.

Mr. BAKER: Yes, sir; all I can remember it was in my recollection of it it was a light brown jacket.

Mr. BELIN: Are you referring to this Exhibit 150 as being similar to the jacket or similar to the shirt that you saw or, if not, similar to either one?

Mr. BAKER: Well, it would be similar in color to it - I assume it was a jacket, it was hanging out.

Mr. BELIN: Was he wearing anything that looked like Exhibit 150 at the police station?

Mr. BAKER: He did have a brown-type shirt on that was out. [Since Baker thought it was a jacket, "out" apparently means "open."](WC Hearings, Vol. III, p. 257)

Mr. DULLES: Do you recall whether or not he was wearing the same clothes, did he appear to you the same when you saw him in the police station as when you saw him in the lunchroom?

Mr. BAKER: Actually just looking at him, he looked like he didn't have the same thing on.

Mr. BELIN: He looked as though he did not have the same thing on?

Mr. BAKER: He looked like he did not have the same on. (WC Hearings, Vol. III, pp. 262, 263)

This observation would support the theory that Oswald did return to his rooming house and change shirts. Oswald told his interrogators that he changed shirts after leaving the Depository and placed the dirty shirt in a bureau drawer.

William Whaley, the taxi cab driver who claimed to have picked up Oswald and delivered him to the vicinity of his rooming house minutes after the assassination, noted the open shirt:

Mr. BALL: Did you notice how he was dressed?

Mr. WHALEY: Yes, sir. I didn't pay much attention to it right then. But it all came back when I really found out who I had. He was dressed in just ordinary work clothes. It wasn't khaki pants but they were khaki material, blue faded blue color, like a blue uniform made in khaki. Then he had on a brown shirt with a little silverlike stripe on it and

he had on some kind of jacket. I didn't notice very close but I think it was a work jacket that almost matched the pants.

He, his shirt was open three buttons down here. He had on a T-shirt. You know, the shirt was open three buttons down there. (Hearings, Vol. II, p. 255)

Two other witnesses give similar descriptions of the clothing worn by the man who was fleeing the scene of the Tippit murder and attempting to avoid apprehension. Sam Guinyard saw the fleeing gunman who had on "this brown shirt (which) was open at the throat and the white shirt underneath it." (Warren Commission 7H400). Johnny Calvin Brewer, a clerk at the shoe store where the fleeing man briefly "ducked" before entering the Texas Theater, said the man he saw wore a brown shirt with two buttons undone and a white T-shirt underneath. (Warren Commission 7H3).

The fact is that (a) Mrs. Randle noted Oswald's conspicuous T-shirt before the assassination, (b) the man-in-the-doorway was photographed with his shirt wide open during the assassination, (c) Officer Baker noted an open "jacket" less than two minutes after the assassination, (d) the taxi driver noted Oswald's open shirt minutes later, (e) two witnesses saw a man so attired, between the time of Tippit's murder and Oswald's arrest, and (f) Oswald was parading around the police station with an open shirt hours all evening long. This too may simply be a coincidence and it is flimsy proof indeed that Oswald is the man-in-the-doorway, but this must be considered in context with other circumstantial evidence - the facial features, the suspicious stance of the man peeking around the corner, the possible movement of this individual just before the shots were fired, and contradictory statements made by Lovelady about what he was wearing and whether he was sitting or standing.

Mrs. Randle wasn't sure that the shirt Oswald was wearing when he was arrested was the same one he had on that morning. According to FBI agent James Hosty, Oswald stated during his interrogation, "I took the bus and went home, changed my clothes, and went to a movie." (Assignment Oswald, p. 23) We will never know whether Oswald actually did say this. Although Oswald had been interrogated several times, for over 12 hours, we are told that the space was too crowded to accommodate a stenographer and the interrogation room was not wired for a tape recording device. Captain Fritz

told the Warren Commission that he took no notes during the Oswald interrogations, but indicated that he later typed a report based on "rough notes" that were made "several days later." In 1997 the Assassination Records Review Board acquired Fritz's handwritten notes from an anonymous donor. These notes, which are scribbled, include what seems to be "at Apt. changed shirt + tr. put in dirty clothes - long sleeve red sh + gray tr."

But even if Oswald did say that he changed shirts, he may not have actually done so. The Warren Commission asserted that "although Oswald...claimed to have changed his shirt, the evidence indicates that he continued wearing the same shirt he was wearing all morning and which he was still wearing when arrested." (WR 124, 125 quoted by Meagher p. 80)

William Whaley, the taxi cab driver, stated that Oswald's shirt resembled the one he was wearing when arrested:

Mr. BALL: Did you describe the shirt that this man had on to the police?

Mr. WHALEY: Yes, sir, I did.

Mr. BALL: What did you tell them?

Mr. WHALEY: To the best of my ability, I did, sir. I just told them it was a dark colored shirt with what looked like a silver lining.

Mr. BALL: Were you shown the shirt later?

Mr. WHALEY: About, it was at least a week later, sir, an FBI man brought the shirt over and showed it to me.

Mr. BALL: Is that the same shirt you saw here? [CE 150]

Mr. WHALEY: I think it is, sir. I am not positive but it had the same kind of silver streak in it.

Mr. BALL: What did you tell the FBI man who brought the shirt to you?

Mr. WHALEY: I told him to the best of my ability that was the shirt he had on. (Hearings, Vol. II, pp. 293, 294)

One would think that if Oswald said that he changed his shirt that the police would have gone to his rooming house and looked through his laundry so the shirt that he had been wearing that morning could have been seized as evidence. After all, several witnesses claimed to have seen the suspect in the sixth floor window, near the lunchroom, in the lunchroom, in the lobby, getting into a Nash Rambler station wagon, on a bus, in a taxi, and so on. The shirt would have helped identify the individual.

The Stance All of the other spectators are standing out in the open, relaxed and smiling at the President. Not so with the man-in-the-doorway. He seems uptight about something. Although his facial features are kind of blurred, he clearly is not smiling but is looking intently at the scene before him. He appears to be anticipating something or has been alerted by the gunfire. His body seems to be twisted as if he is peeking around the corner ready to duck back inside the building.

People Who were Standing Next to Lovelady

Billy Lovelady stated on March 19, 1964:

At the time the Presidential Motorcade passed the Depository building heading west on Elm street, I was standing on the top step to the far right against the wall of the entranceway to the Texas School Book Depository Building. At this time I recall that William H. Shelley...and Mrs. Sarah Stanton...both of whom are likewise employed by the Texas School Book Depository, were standing next to me. (62-109060-3130)

Wesley Frazier testified:

Mr. BALL: When you stood out on the front looking at the parade, where was Shelley standing and where was Lovelady standing with reference to you?

Mr. FRAZIER: Well, see, I was standing, like I say, one step down from the top, and Mr. Shelley was standing, you know, back from the top step and over toward the side of the wall there. See, he was standing right over there, and then Billy was a couple of steps down from me over toward more the wall also.

Mr. BALL: We have got a picture taken the day of the parade and it shows the President's car going by. Now, take a look at that picture. Can you see your picture any place there?

Mr. FRAZIER: No, sir; I don't, because I was back up in this more or less black area here.

Mr. BALL: I see.

Mr. FRAZIER: Because Billy, like I say, is two or three steps down in front of me. (Hearings, Vol. II, p. 242)

MR. BALL: You didn't see the President's car at the time you heard the sound?

Mr. FRAZIER: No, sir; I didn't. (Hearings, Vol II, p. 234)

This is because Frazier was standing higher up and therefore farther back from the street. The west wall of

the entrance blocked his view as the President's car passed the Depository and approached the triple underpass. Frazier chose to stand near the top step to shield his eyes from the sun:

Mr. BALL: were you near the steps?

Mr. FRAZIER: Yes, sir; I was standing about, I believe, one step down from the top there.

Mr. BALL: One step down from the top of the steps?

Mr. FRAZIER: Yes, sir; standing there by the rail. [In 1963, there was a hand rail running down the center of entrance steps. This rail is visible in several pictures taken of the entrance at that time, but it has since been removed.]

Mr. FRAZIER: To be frank with you, I say, shadow from the roof there knocked the sun from out our eyes, you wouldn't have any glare in the eyes standing there. (Hearings, Vol. II, p. 233)

Several things are of interest here: which step Lovelady was standing on, which side of the entrance he was near, and who was standing next to him.

The Step William Shelley stated he was standing next to Lovelady just outside the glass doors of the entrance, which would also mean the top step, just where Lovelady claimed he was standing. It is not clear from the Altgens photo which step the man-in-the-doorway is standing on. But a photo taken from an 8mm film by Robert Hughes shows that it is apparently not the top step, unless he is sitting, as Shelley said Lovelady was. The head of the man-in-the-doorway is just above the colored man standing in the entrance, and the chest, shoulders, and head of a person in a white shirt, who is also standing in the entrance, are well above the head of the man in question.

Shelley, who said he was next to Lovelady (whether he was sitting or standing) also said that Wesley Frazier, Mrs. Sarah Stanton and Mrs. Carolyn Arnold, were also standing in this entrance way near him. An FBI report states "Mr. Shelley advised he was actually standing next to Lovelady when this photograph was taken but was not in view of the camera." This statement caused author Harold Weisberg to comment, "This would be possible under two sets of circumstances: Shelley was behind Lovelady, where he would have the poorest view of the motorcade and the President, or he was inside the masonry wall." (Photographic Whitewash, p. 67)

Left or Right Side of Entrance Lovelady stated above that he was standing on the right side of the entrance. An FBI report says "Lovelady stated his picture has ap-

peared in several publications, which picture depicts him on the far left side of the front doorway to the TSBD." This apparent contradiction of "left" or "right" might be explained by the orientation of the person making the statement. For someone standing across the street and viewing the entrance of the TSBD, as Altgens was when he took the photo, the man-in-the-doorway is standing at the extreme left of the entrance. A person exiting the TSBD doorway or standing on the steps, however, might easily refer to the man as standing on the right side of the entrance. But if it is Lovelady, where are the people who were standing next to him?

Movement of the Man-in-the-Doorway Three photos can be taken in sequence to determine where the men was standing: a frame taken from a color film by Robert Hughes, the Altgens photo, and a frame from a film by David Wiegman. In the Altgens and Hughes photos, the man-in-the-doorway appears to be standing near to ground level, a step or two above a black man who is just in front of him at the left front corner of the entrance. Hughes and Altgens were filming from ground level with Altgens to the west of the doorway and Hughes almost directly opposite it. Wiegman, on the other hand, was in a car approaching from the east and his camera was therefore several feet higher and pointing at quite a different angle. But even taking these factors into account, it apparent that Oswald...Oops! I mean the man-in-the-doorway... has ascended a couple of steps and therefore has moved toward the back of the entranceway, quite a bit farther from the front wall of the Depository than where he was standing in the Hughes or Altgens photos. This movement occurs within a very short time span - about a minute or a half minute before the 6 seconds of shooting to a half minute afterwards. This apparent movement, however, could simply be caused by Billy Lovelady standing up from the step where he had been seated while eating his lunch. It would have been entirely natural for him to rise once the President's car came into view.

The Wiegman Film A press car carrying NBC news cameraman Dave Wiegman Jr. was just turning the corner onto Elm street when the shots were fired. It was the sixth car in the motorcade; the President's limousine was the second car. Wiegman filmed from the car, a convertible, before hitting the pavement to take more film near the grassy knoll. Richard Trask states, "It would appear through careful analysis of this film, and aided by research done by Richard Sprague and Gary Mack on

the timing of the sequence, that Wiegman began filming a little over three seconds prior to the President being hit in the head. Wiegman probably first pressed his camera trigger just after the second shot." (Trask, p. 373) He panned his camera as the car passed the School Book Depository and caught the man-in-the-doorway, just as Robert Hughes, Mark Bell, James Altgens, John Martin, and Charles Bronson had done. The Wiegman film is blurred by the motion of the camera, but the figure is still visible. The man-in-the-doorway is now apparently standing against the wall at or near the top of the steps. The reason he appears to be peeking around the corner in the Altgens photo is because the President's car has already passed the Depository and was about halfway to the triple underpass. As a person moves up the steps, he also moves back away from the face of the building. As a result, the west wall of the entrance was blocking the car from view, and the person had to either move over or bend his body to see what was happening. Note how many people have raised their arms to shield their eyes against the noonday sun. For years researchers have wondered about the white splotch that appears on the shoulder of the man-in-the-doorway in the Altgens photo. It may be a hand in motion, possibly a reflex action of someone reacting to the sound of gunfire.

Twenty five years after the event, Wiegman recalled: "We were in that straight-a-way heading down to what I now know as the Book Depository, and I heard the first report and I thought like everybody that it was a good size fire cracker - a cherry bomb. Then when I heard the second one, the adrenaline really started pumping because there was a reaction in the motorcade. I was sitting on the edge of the [car door] frame, which I sometimes did. I keenly remember right after the incident that my feet were on ground during one of the reports." (Trask, pp. 371, 372)

Since the flurry of shots only lasted about 6 seconds, and Altgens snapped his picture after the first or second shots, the Wiegman film captured the man-in-the-doorway at about the same instant Altgens did. Note the black man standing at a lower level at the corner of the entrance. His head can be used as a reference point to show that the man-in-the-doorway was either sitting on the step in the Hughes photo, or was standing on a lower step. Lovelady stated that he was going to sit on the steps to eat his lunch, and William Shelley stated that Lovelady was sitting next to him.

Oswald's Proximity to the Entrance There is no cred-

ible evidence that places Oswald on the sixth floor at the time of the shooting. It is far more likely that he was in the vicinity of the first and second floor lunchrooms, which are much closer to the front entrance than the sixth floor sniper's nest. Oswald himself claimed he was in the first floor lunchroom at the time of the shooting and went up to the second floor lunchroom to buy a coke, where he was confronted by Officer Marrion Baker a minute and a half after the shooting.

If Oswald's role was that of willing patsy as suggested by his note to Mr. Hunt (See this author's "Oswald's Hunt Note," The Fourth Decade, March 1998, p. 23) he may have been told to wait in the lunchroom until the motorcade arrived at 12:25 PM. Since the motorcade was running 5 minutes behind schedule, Oswald may have become curious as to what was happening and ventured out onto the front steps to have a peek.

BILLY LOVELADY Billy Lovelady had been employed at the School Book Depository since 1961. On November 22nd, 1963 he was one of the men assigned to lay the plywood flooring on the 6th floor. He quit for lunch at 11:50 AM, took the elevator to the first floor, bought a soft drink, and went out the main entrance to eat his lunch on the steps.

Was Billy Lovelady standing or sitting? Several witnesses have testified that Lovelady was standing next to them on the steps of the Depository building; Lovelady himself made statements that he was standing. But the question is when was he standing, because there is no doubt that he did sit down on the steps at first.

Billy Lovelady stated that he was going to sit on the steps of the Depository to eat his lunch. Here is his testimony before the Warren Commission:

Mr. LOVELADY. Well, I went over and got my lunch and went upstairs and got a coke [the second floor lunch room where Oswald was confronted by a police officer a minute and a half after the assassination] and come back down.

Mr. BALL. Upstairs on what floor?

Mr. LOVELADY. That's on the second floor; so, I started going to the domino room [the first floor lunch room] where I generally went in to set down and eat and nobody was there and I happened to look on the outside and Mr. Shelley was standing outside with Miss Sarah Stanton, I believe her name is, and I said, "Well, I'll go out there and talk with them, sit down and eat my lunch out there, set on the steps," so I went out there.

Mr. BALL. You ate your lunch on the steps?

Mr. LOVELADY. Yes, sir.

The Depository foreman William Shelley originally stated that Lovelady was seated on the entrance steps:

On November 22, 1963, I left my office in the Texas School Book Depository and walked just outside the front entrance of the building to watch the Presidential Motorcade pass. This was about 12:15 PM. I recall that as the Presidential Motorcade passed I was standing just outside the glass doors of the entrance. At the time President John F. Kennedy was shot I was standing at this same place. Billy N. Lovelady who works under my supervision for the Texas School Book Depository was seated on the entrance steps just in front of me. I recall that Wesley Frazier, Mrs. Sarah Stanton and Mrs. Carolyn Arnold, all employees of the Texas School Book Depository, were also standing in this entrance way near me at the time Pres. Kennedy was shot. I did not see Lee Harvey Oswald at the time Pres. Kennedy was shot. (March 18, 1964 FBI interview, CE No. 1381, Hearings Vol. XXII, pp. 673)

If it seems strange that someone should be sitting while the President of the United States is passing by rather than standing to get a view of him, it should be pointed out that the Altgens photo gives the illusion that there is a crowd of people between the Depository entrance and the motorcade. Actually, the School Book Depository is situated on the corner of Elm and Houston and a glance at an aerial photograph will show that a person on the steps of the entrance has a clear view at the approaching motorcade coming toward the building on Houston and turning on a wide intersection onto Elm.

Incidentally, Mrs. Carolyn Arnold, secretary to the vice-president of the School Book Depository, was acquainted with Lee Harvey Oswald because he used to come to her for change. At 12:15, just 15 minutes before the President was shot, Mrs. Arnold went to the second floor lunchroom for a glass of water. She saw Oswald sitting in a booth on the right-hand side of the room as you enter. Although she did not speak to him, she recognized him clearly. She recalls the time as "about 12:15. It may have been slightly later." (Conspiracy, p. 108)

What was Lovelady's reaction? The man in the doorway appears to be staring very intently at the drama unfolding before him, as if he knew what was going to happen. Yet Lovelady stated that he did not know that

the President had been shot until 3 minutes later: [testimony reordered for clarity]

Mr. BALL. What did you hear?

Mr. LOVELADY. I thought it was firecrackers or somebody celebrating the arrival of the President. It didn't occur to me at first what had happened until this Gloria came running up to us and told us the President had been shot.

Mr. BALL. Who was this girl?

Mr. LOVELADY. Gloria Calvary.

Mr. BALL. You heard the shots. And how long after that was it before Gloria Calvary came up?

Mr. LOVELADY. Oh, approximately 3 minutes, I would say.

Mr. BALL. Three minutes is a long time.

Mr. LOVELADY. Yes it's - I say approximately; I can't say because I don't have a watch; it could.

Mr. BALL. When Gloria came up and said the President had been shot, Gloria Calvary, what did you do?

Mr. LOVELADY. Well, I asked who told her. She said he had been shot so we asked her was she for certain or just had she seen the shot hit him or - she said yes, she had been right close to it to see and she had saw the blood and knew he had been hit but didn't know how serious it was and so the crowd had started towards the railroad tracks back, you know, behind our building there and we run towards that little, old island and kind of down there in that little street. We went as far as the first tracks and everybody was hollering and crying and policemen started running out that way and we said we better get back into the building, so we went back into the west entrance on the back dock [that] had that low ramp and went into the back dock back inside the building. (Lovelady's testimony to Warren Commission as reported in HSCA Record Number 180-10115-10244)

It is interesting to note how many people, including Truly, Shelley and Lovelady, believed that the shots came from in front of the President. Lovelady stated:

I recall that following the passing of the Presidential Motorcade, as the car in which the President was riding traveled down the Elm street extension, I heard several loud reports which I first thought to be firecrackers and which appeared to me to be in the direction of Elm Street viaduct just ahead of the Motorcade. I did not at any time

believe the shots had come from the Texas School Book Depository building. (Lovelady's statement to SA Eugene F. Petrakis and SA A. Raymond Switzer, March 19, 1964, HSCA Record Number 180-10115-10239)

Wesley Frazier also thought so. Frazier testified: Well, to be frank with you I thought it come from down there, you know, where that underpass is. There is a series, quite a few number, of them railroad tracks running together and from where I was standing it sounded like it was coming from down the railroad tracks there. (Hearings, Vol. II, p. 234)

Lovelady's Shirt. The FBI showed a decided reluctance to interview James Altgens even though he took some crucial pictures and was probably the closest spectator to the President when he was hit. When the controversy produced by the Altgens photograph forced the FBI to photograph Billy Lovelady to establish that he was the man-in-the-doorway, and that it was not Oswald, they called Lovelady for a photo session. The pictures they took are shown here. Since the whole purpose was to



prove that it was Lovelady, and since the man-in-the-doorway was obviously wearing a long sleeve shirt, one may wonder why the FBI photographed Lovelady in a short sleeve one. There are three different versions of why the FBI photographed Billy Lovelady in a short sleeve shirt: (1) that he had not been told to wear the shirt he had on at the time, (2) that the FBI told him not to bother wearing the shirt he had on at the time, and (3) that Lovelady told the FBI he had been wearing the short sleeve shirt.

The report issued by the House Select Committee on Assassinations states:

Lovelady was reported to have been wearing a

short-sleeved red and white, vertically striped shirt. Lovelady later explained that when he was interviewed and photographed by the FBI, he had not been told to wear the same shirt he had worn on the day of the assassination and that, in fact, he had been wearing a long-sleeved, plaid shirt when he was standing in the Texas School Book Depository doorway. (HSCA, Vol. VI, p. 287)

Are we to believe that J. Edgar Hoover's vaunted FBI didn't think it important to ask Lovelady to be photographed in the same shirt that he was wearing at the time?

In his book *The Killing of a President*, Robert Groden states (p. 187):

When the FBI called Lovelady to come down and be photographed, they told him not to bother to wear the same shirt. When they released the photograph, they stated that it was the same shirt, creating the controversy over whether it was Oswald or Lovelady in the Depository doorway.

Neglecting to tell Lovelady to wear the same shirt is bad enough, but to tell him not to bother wearing it is simply incomprehensible. Then they not only photographed him in the wrong shirt, but issued a report stating that it was the right one. Can this really be true? Is it possible that any agent of the FBI could be so utterly inept and incompetent as to display such a cavalier attitude? If so, it puts the FBI in the same league with the Dallas Police Department which failed to take a transcript of Oswald's 12 hours of interrogation.

There is no doubt that Lovelady told the FBI that he was wearing the short sleeve shirt as it is noted in several FBI reports. The photos are labeled "Composite photograph of Mr. Billy Nolan Lovelady consisting of three photographs taken by an agent of our Dallas, Texas Office on February 29, 1964." (Photographic Whitewash, p. 69) On the same date as the photo session, and FBI report states that Lovelady told them he was wearing this shirt:

Bureau's attention is called to an interview with BILLY NOLAN LOVELADY on 2/29/64, contained in the report of SA ROBERT P. GEMBERLING dated 3/10/64, at Dallas, captioned "LEE HARVEY OSWALD, aka, IS - R - CUBA", pages 24 and 25, wherein LOVELADY advised his picture had appeared in several articles depicting him on the far left side of the front doorway of the Texas School Book Depository immediately after the assassina-

tion, and that he was wearing a red and white vertical striped shirt and bluejeans at the time. (Memorandum from SAC, Dallas to Director, FBI on 11/19/68)

Lovelady also told Jones Harris that he was wearing a short sleeve shirt:

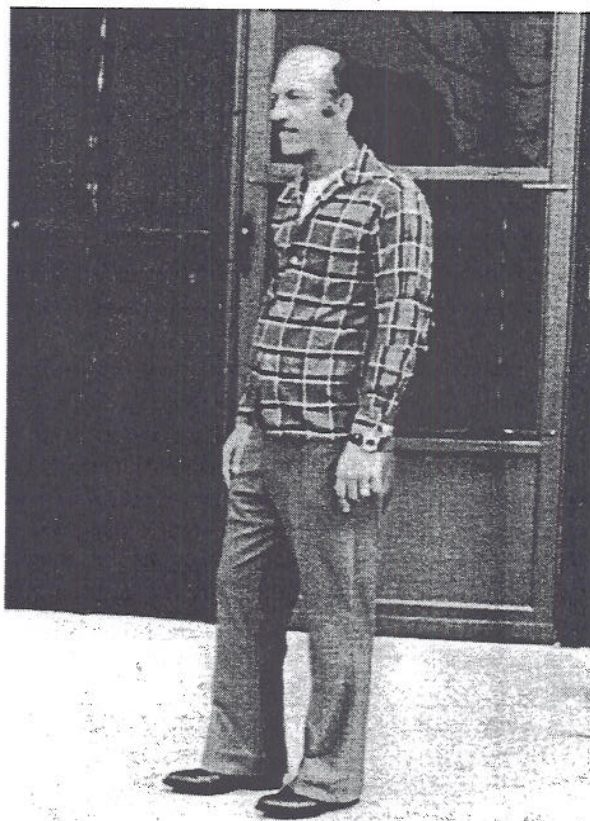
...still brooding over the picture [of the man in the doorway] Jones Harris flew to Dallas, met with Lovelady and talked with him for about a quarter of an hour. Lovelady told him, yes, it was he standing in the doorway. Lovelady also told him that the FBI had taken several pictures of him, presumably to compare with the AP picture of the assassination scene. Lovelady also said that on November 22 he was wearing a red-and-white striped sport shirt buttoned near the neck.

Harris left Dallas unconvinced. "I admit there is a strong resemblance between Lovelady and the blow-up of the figure in the doorway," he said. "But the figure in the picture does not appear to be wearing a striped shirt and it is buttoned very low, showing much of his white T-shirt. Why doesn't the FBI or the Warren Commission have Lovelady pose in the doorway and have Altgens take a picture from the same distance and with the same camera as on November 22?"

The FBI apparently isn't as inept as this account makes them seem to be, for they were aware from the very start that the whole case against Oswald could go out the window unless they could prove that it was not Oswald standing in the doorway. Lovelady said that the night following the assassination two FBI agents visited his home. "They said they had a blown-up picture they wanted me to see. Right away I pointed to me and they seemed relieved. One had a big smile on his face because it wasn't Oswald. They said they had a big discussion down at the FBI and one guy said it just had to be Oswald. ("The Picture With a Life of Its Own," New York Herald Tribune, May 24, 1964)

When FBI agents photographed Lovelady in the shirt he told them he was wearing when the President was shot, they undid the top buttons to make it look more like the shirt in the Altgens photograph, even though Lovelady stated that his shirt was buttoned to the neck. But whether the shirt is buttoned or left open, it is still a red and white striped short sleeve shirt. It doesn't take an expert to see that the shirt in the Altgens photo has

long sleeves and could not possibly be the one Lovelady originally said he was wearing. Later, Lovelady changed his story to say he was wearing a long sleeve red and blue plaid shirt with wide vertical and horizontal stripes forming large blocks. But there is no indication that Lovelady ever produced the long sleeve shirt during the Warren Commission's investigation. The earliest date that he is reported to have shown it to anyone is November 1971 when Dallas Times Herald photographer Bob Jackson was finally able to have Lovelady pose on the steps of the Book Depository Building, wearing the same shirt he'd had on the day of the assassination, for several copyrighted pictures. (Trask note #31, p. 324, Dallas Times Herald photograph files, JFK #9) That picture is shown here. Why did it take eight years to do this? Why



didn't the FBI have Lovelady pose on the steps of the Depository for a photograph so they could include it in the Warren Commission's report to prove it wasn't Oswald? Possibly because they weren't so sure it was Lovelady. After all, on the day they photographed him, he told them in an interview that he was wearing the short sleeve shirt.

The HSCA, to support its conclusion (vol.6, pp. 286-289) that Lovelady was the man in doorway, relied on a photograph, shown here, of Lovelady in Dealey Plaza on November 22, a seemingly balding and unshaven man wearing a shirt seemingly identical with the long-sleeved plaid shirt in which Lovelady posed in 1971; a photograph taken by one John Martin. (Groden, *Killing of a President*, p. 187, published this picture and, in his photo credits section, p. 223, attributes it to F.M.



Bell. However, the HSCA attributes it to Martin, probably correctly, as Trask, pp. 268 and 570-73, shows that Bell completed his filming immediately after the motorcade passed, while Martin stayed at the scene filming activity in Dealey Plaza long after the assassination.)

When the HSCA sent some people out to Denver in 1976 to interview Lovelady and show him the film taken by John Martin, he stated that the FBI never asked him what he was wearing. The following is taken from the executive session of the HSCA on November 15, 1976 Record Number 180-10117-10040, Chief Counsel Sprague speaking:

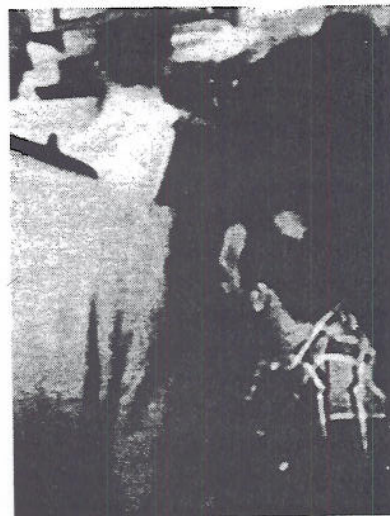
And Lovelady was shown this additional film, the new film [the Martin film], if I can call it that. Sure enough, Lovelady and his wife both see it and say, "Yes, that is me." And his wife goes on to say that Lovelady hates to shave, she always has to be on him to shave, and so forth. And Lovelady said, "You know, you are the first people that have ever asked me was I shaven on the day of the assassination. Nobody ever asked me. And when I was shown that original picture where I said the look-alike of Oswald was me, nobody asked me, really, what jacket or what shirt I wore that day or anything about my appearance." (pp. 54, 55 HSCA 180-10117-10040)

Lovelady later claimed to be wearing a shirt with a block pattern as bold as the pattern formed by the brick wall in the background when Robert Groden photo-

graphed him for the HSCA. Mr. Groden claims that he can see the large block pattern of Lovelady's shirt in the Altgens photo of the man in the doorway, although the image is too faint to be transferred to paper. Although Groden once believed that it was Oswald in the doorway, he now is convinced that it is Lovelady. Note that this shirt is apparently constructed of a heavier material than the one in the Altgens photo, and does not hang open loosely.

In spite of the comic-opera episode over the short sleeve shirt, Lovelady apparently was wearing a long sleeve plaid shirt that day - at least someone was wearing it at the time the Martin film was made and at police headquarters a little later. In this photo, shown here (from

Groden, *The Killing of a President*, p. 92), the back of Oswald is visible as he is led past a man (who could be Lovelady) who has been brought in for questioning along with several other School Book Depository employees. Oswald's shirt is hanging completely off his left



shoulder but is still draped over his right shoulder. This could be the result of buttons being torn off in the struggle with police in the Texas Theatre, although no participant in the arrest ever claimed as much. Every day of the year, throughout our country there are struggles between police officers and suspects who must be disarmed or subdued. How often in these struggles do the suspects have buttons ripped off their shirts or have their shirts ripped open? People don't ordinarily have shirts ripped off their backs when they engage in wrestling matches. A man is more likely to lose his shirt if it was loose fitting with several buttons missing or unbuttoned to begin with. Oswald's shirt, when he was taken into custody, did have buttons missing. The man-in-the-doorway had a shirt open almost completely to the waist. It could, of course, just be another one of those hundreds of "coincidences" in the JFK assassination that Oswald should have had his shirt ripped open an hour-and-a-

half after the man-in-the-doorway was photographed with his shirt open. It may be just a coincidence that the Lee Harvey Oswald being paraded around police headquarters is wearing a long sleeve shirt hanging wide open which looks identical to the mode of dress of the man-in-the-doorway. But what about Lovelady? Was his shirt also open? Unfortunately, Lovelady, or whoever the man is in the Martin film and in the photograph at police headquarters, never turns toward the camera, so it is not possible to determine whether the shirt is buttoned to the neck (as Lovelady told Jones Harris and the FBI his shirt was) or open to the waist. This is the only known photograph of Oswald and Lovelady (if it is Lovelady) together. (The Killing of a President, p. 92)

Although the Warren Commission was shown CE 150, the shirt Oswald was captured in, they never saw the shirt that Oswald claimed to have been wearing at the time of the assassination. Neither did the Commission ever see Lovelady's long sleeve shirt. The first recorded instance in which Lovelady showed the shirt to anyone was 8 years later when Bob Jackson photographed him on the steps of the Depository.

Coincidences abound in the Kennedy assassination. One such coincidence involves Martin. Who is this "John Martin" that took the movie film showing the person identified as Billy Lovelady? Jim Marrs on page 259 in his book Crossfire reports this curious item in relation to the shooting incident in which Oswald allegedly took a pot shot at right-wing general Edwin Walker as he sat in his home. The expert rifleman, who had all the time in the world to sneak up to the window, missed his sitting target, although he is supposed to have hit the moving target of the president. Marrs (Crossfire, p. 259) speculates that Oswald and Walker were acquainted and that the incident was staged:

A tenuous tie [between General Walker and Oswald] may be a St. Paul, Minnesota man named John Martin, who was an acquaintance of General Walker's and filmed him in his Dallas home in the late summer of 1963. Incredibly, Martin journeyed on to New Orleans where, on September 9, he photographed Lee Harvey Oswald handing out Fair Play for Cuba material on the same roll of film.

Just a coincidence. But is this the same 58-year-old native of Minnesota by the name of John Martin who worked as Superintendent of Safety at the Post Office Terminal Annex on the south edge of Dealey Plaza the

person who photographed the "man-in-the-doorway," or is that just another coincidence? Richard Trask says the John Martin who filmed in Dealey Plaza is not the same John Martin who filmed Oswald in New Orleans. (Letter to author, March 17, 1995)

THE OSWALD-LOVELADY RESEMBLANCE The Loveladys had fled Dallas to escape harassment. They had received letters and phone calls from every state in the union and from foreign countries as well. Billy went into the trucking business in Denver, Colorado. The Loveladys were living in Denver when the HSCA sent Robert Groden to take photographs of Billy wearing the long sleeve shirt that is allegedly the one seen in the Altgens photograph. They had purchased the shirt for 59 cents at a Salvation Army flea market (conversation with Gary Mack at sixth Floor Museum office 8/29/96); years later Patricia Lovelady would telephone author/researcher Harold Weisberg and try to sell him the shirt for \$5,000 (letter to author from Mr. Weisberg, 5/14/94).

Does Billy Lovelady really resemble Oswald that much? One FBI report states:

Mr. Lovelady stated his close resemblance to Lee Harvey Oswald has become somewhat embarrassing. He stated his stepchildren, Timmy Ekstedt, age 6, and step-daughter, Angela Ekstedt, age 4, were watching television shortly after the assassination at a time when Lee Harvey Oswald was shown while in custody of the Dallas Police Department and both of these children remarked that they thought their daddy was on television referring to his close resemblance to Lee Harvey Oswald.

It is alleged that Oswald and Lovelady could be confused by people who were not acquainted with the pair. One newspaper reported:

Yet ironically, there are arguments both ways by those who knew them both well. Once Pat [Patricia Lovelady] went to the depository to see her husband and she saw Oswald standing with his back toward her. She called her husband's name.

"Oswald turned around and I saw it wasn't Billy.

"He told me he thought I had the wrong man but he knew who I wanted. He went and got Billy.

"Our children were very young then, and they showed Oswald's picture on television. They pointed to him and said, 'There's Daddy'."

On the other hand, Billy tells the story of the day Oswald's mother visited the depository.

"It was during the Jack Ruby trial and she was in

Dallas. She announced she was going to the depository to see the young man who claimed to be the one standing in the doorway. I was standing at the counter when she came in. She asked me where the young man was and I told her he didn't come to work that day. She turned and walked away." ("Oswald look-alike, 41, dies," Dallas Times Herald, 1-18-79)

Attempts to Photograph Billy Lovelady There were several attempts by news reporters and private assassination researchers to get photos of Lovelady so a simple comparison could be made with the man-in-the-doorway. Lovelady complained to the FBI that someone was trying to get his picture. An Airtel of 4/7/64 from SAC, Dallas to Director, FBI, stated:

On April 6, 1964, BILLY NOLAN LOVELADY, an employee at the Texas School Book Depository Building, who has been identified as resembling OSWALD and who was standing in the doorway of the Texas School Book Depository building at the time of the assassination of President KENNEDY telephonically contacted SA ROBERT P. GEMBERLING, at which time he stated that an individual identifying himself as W. L. Beck had approached him in an effort to get a picture of LOVELADY. LOVELADY stated he told BECK he did not desire to have his picture taken and that BECK would not further identify himself except by name or explain the reason he wanted such a photograph. LOVELADY, who was quite perturbed over the efforts of this man to take his picture, requested advice as to what he should do. LOVELADY was advised that this was strictly a personal matter for LOVELADY to handle, but that in the event LOVELADY was able to obtain the license number of the car or any other identifying data concerning BECK, same would be made a matter of record in this investigation.

On April 7, 1964, LOVELADY again telephonically contacted SA GEMBERLING, at which time he stated the individual who had previously identified himself as W. L. BECK, was at that time parked near the Texas School Book Depository Building in a 1958 blue Chevrolet pickup truck with 1964 Texas License 1Y1095, and it was LOVELADY's belief that this individual was waiting in hopes that he would be able to photograph LOVELADY. LOVELADY stated that this individual

had made a remark to the effect that he would get a picture of LOVELADY one way or another.

On April 7, 1964, it was suggested to LOVELADY that in the event this man was harassing him, he might desire to advise the local police Department for whatever action they might be able to take.

On April 7, 1964, the Motor Vehicle registration department, Dallas, Texas, advised that 1964 Texas License 1Y1095 is registered to the Beckman Construction Company, 3220 Bryan Street, Fort Worth, Texas.

A news article describes the pursuit:

Last month Harris hired a young man named Bill Beckman, of Fort Worth, to go to Dallas and attempt to get a picture of Lovelady. It wasn't long before Lovelady realized he was being shadowed. He would spot Beckman sitting in a pickup truck near the loading platform of the Book Depository or trailing him on foot. He always managed to elude Beckman or duck just as his picture was about to be snapped. This play went on for almost three weeks. Beckman, however, was determined to succeed. One Friday as Lovelady was about to quit work, Beckman stationed himself outside on the sidewalk. He later described the episode in a report: "At 4:40 I saw L. and a blonde 19-20 year old girl. I edged back and waited, camera poised. The girl, from around the corner, stampeded up in a rage and slapped my right forearm and began an abusive tirade." The "blonde girl," as Beckman later learned to his surprise, was Lovelady's wife. Lovelady, meanwhile, had called a patrolman who was directing traffic and the three were taken to police headquarters. They were transferred to the police surveillance office and after some questioning were released. Beckman was advised to leave Dallas. ("The Picture With a Life of Its Own," by Dom Bonafede, New York Herald-Tribune, HSCA 180-10013-10392)

It is interesting to note that Lovelady later telephoned Ike Altgens to request a copy of his famous photograph showing the man-in-the-doorway. "Altgens was happy to comply, but could not secure from the elusive Lovelady an interview or photo session. He was told by Mrs. Lovelady, whom he met shortly afterwards, that Lovelady's elusiveness was due not so much to the assassination's events, as to threats on himself and his wife's children by a former husband, whom the family

was attempting to avoid." (Trask note #31, p. 324, Dallas Times Herald photograph files, JFK #9)

Others would try to photograph Billy Lovelady to make a comparison, but Lovelady would not consent to have his picture taken. So many investigators pursued him that he finally took his family and moved to Denver, Colorado and got into the trucking business. Billy Lovelady died on Sunday, January 14, 1979 of an apparent heart attack. Although he was only 41 years old, natural causes were presumed likely and his death prompted no autopsy. ("Oswald look-alike, 41, dies," Dallas Times Herald, 1-18-79, p. 1-B)

RESOLVING THE MATTER It may be an exercise in futility to try enhancing existing photos to determine which shirt is in the picture. Even with advances in technology, we are still dealing with photos, negatives, or 8 mm movie film that are over 35 years old. Colors have faded and quality is deteriorating. And the portion to be enlarged or refined is about the size of a pinhead.

Robert Groden, in his report for the HSCA (vol. VI, p. 310) states that (a) The Hughes film shows the color of the shirt Lovelady was wearing and these colors are consistent with those of the shirt in the Martin film (b) The Bell film, taken at closer range shows the color and pattern consistent with the Lovelady shirt, and (c) The Altgens negative, with the pattern of light and dark plaid heightened through Mr. Groden's technique of variable density cyning directly onto Kodak 5302 fine grain release positive "it can be seen, even by a layman, that the pattern is indeed that of Mr. Lovelady. This technique yields images perhaps two to four times clearer than conventional photographic methods." He may be right, but it is time to produce this evidence so we can all see it with our own eyes.

This author has tried to persuade owners of good quality copies of the Hughes, Bell and Bronson films to submit a frame showing the man-in-the-doorway for computer enhancement. No one seems interested because they regard the matter as having been long ago resolved. In their opinion, this effort would be like flogging a dead horse. A request to Wide World Photos, owners of the Altgens photo, to have the original negative subjected to analysis met a reply which stated in the same letter (a) "We are unable to locate the negative." and (b) "Unable to fill request. Dark Room will not comply." (letter to author, May 25, 1994)

About the only hope of settling the matter once and for all is to obtain additional photos which have not

been published. There were at least 70 people known to be taking photographs in Dealey Plaza on the morning of the assassination. Were all of their photos submitted for analysis? Were there other people taking pictures that are unknown to us?

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"The Picture With a Life of Its Own," by Dom Bonafede, New York Herald Tribune, May 24, 1964, HSCA 180-10013-10392

REWARD



\$500

will be paid for previously unpublished photographs which help to establish
the identity of the man-in-the-doorway

This man was photographed standing in the doorway of the Texas School Book Depository and appears in the same photograph as President Kennedy at the time of the assassination. The Warren Commission and the House Select Committee on Assassinations have both officially identified him as Billy Nolan Lovelady, a look-alike co-worker of Lee Harvey Oswald. But doubt remains: He looks too much like Lee Harvey Oswald and is dressed in a long sleeve shirt open to the waist, similar to the outfit Oswald was wearing when captured. He is also the only suspicious-looking person in the photo, peering around the corner at the Presidential motorcade.

It is hoped that someone, somewhere, has a long-forgotten photograph hidden away in an attic trunk or bureau drawer that can settle this controversy once and for all.

Reward will be paid by the author. Photograph, negative, and rights of reproduction become the property of the author. No composite photos, please.

Send information to Dr. John J. Johnson, 573 Hillsborough Road, Belle Mead, NJ 08502.