

11/29/68

Dick,

Your observations on the P-M and SEP pictures are very interesting. For \$1.50 each I can get a print of the Archives pictures. If you want me to, please tell me which ones.

The SEP date of issue eliminates the first SS reconstruction, 12/5/63. I do not recall whether there were any by the police. It is possible that only a few convertible Lincoln-Continental are available in Dallas and the same one was rented over and over.

If you dope anything out, I'd be interested.

It would not be difficult to learn when the P-M man was there. It is in the documents. He was, I believe, with Lady Jean Campbell of the London Evening Standard. She works out of New York.

I have pretty much of the Duarte story in COUP D'ETAT. He is a phoney, extreme rightist, darling of all the wrongers, produced by REECE, and told of things that didn't happen. Your 11/13/68.

Wen Der Kerr is an arrogant bastard. He is hardly in a position to evaluate his tapes, being too consummately stupid and uninformed. He is concerned with mechanics, not the content of the story of his lifetime, so he makes no effort to understand that had he been a real newsman he had major, sensational stories the use of which could have prevented the Warren Report as issued. That is one kind of "news"man!

It is minor, but his account of Underwood is inconsistent with Underwood's sworn testimony.

When you are in touch with Sprague again about this you might call to his attention what he probably spotted: 19 "men taking things out of the car"; 21, Ayles also filmed the entrance as he ran to it; 22, there was a 20-minute wait between the finding of the "gun" and the crime-lab arrival and its removal; 27, WBAP interviewed witnesses from the courthouse, early; and he might have already checked out Eddie Barker's doctor, the man who gave him the advance announcement of JFK's death. Here I wonder if it could have been one not as yet mentioned elsewhere.

It is frustrating that he have a self-important nonentity arrogate history to himself.

Why not write him another letter, this one certified, with receipt, charging him with the elemental responsibilities of citizenship, if not reporting, so that he is on notice if anything happens to his tapes that we will clobber the hell out of him. Use the same address, which did reach him, ask his address, and also offer our services to point out the value of anything he may have, which would remain his literary property.

Think none of the rest required direct answer. Best,

hurriedly,

24 Oct. 1968

Harold:

Here is Chapter III of Van Der Karr's thesis. There is nothing of importance in the rest of the book, except for the ~~complex~~ page (p.40) dealing with the photo of the Man in the Doorway.

I wrote to the address that Van Der Karr used in 1965, but so far have received no reply.

If Van Der Karr answers my letter, I think that I will put him in touch with Sprague and let Sprague question him. Sprague wrote me for ~~ME~~ VDK's address and I told him to sit tight, since I was already trying to get VDK. It is certain that Sprague will be a good deal more competent than I in getting data out of VDK, so I am quite willing to let Sprague do it.

Attached to the pages of Chapter III is a list on newsmen who served in Dallas at the time.

Still,

Dick

Bernabei

RICHARD K. VAN DER KARR

156 HOMAN AVE.

ELKHART, IND. 46514

COPY OF LETTER FROM RICHARD VAN DER KARR
IN REPLY TO REQUEST FOR MATERIAL THAT
VDK USED IN WRITING THESIS ON DALLAS TV MEN.
October 26, 1968

Mr. Richard Bernabei
Department of Classics
Queen's University
Kingston, Ontario
Canada

Dear Mr. Bernabei;

The postal authorities in Elkhart, Indiana, have forwarded your letter of October 4 to me, as my family is no longer located in Elkhart.

With regards to the requests you made in that letter, I can only assure you that all material of value is contained in the thesis. Under no circumstances could I send you the interview tapes. My notes, taken from those tapes, no longer exist.

Therefore, I am afraid that I cannot help you as you requested. Again, let me assure you that the thesis contains all of the data which were pertinent to my study.

Yours truly,

Richard Van Der Karr
Richard Van Der Karr

NOTE

Harold:

Van Der Karr gives no return address on letter or on envelope. The envelope is postmarked Quincy, Ill.

Henceforth Sprague will handle Van Der Karr; I hope that he has better luck than I.

Rich
Bernabei

RICHARD VAN DER KARR, CRISIS IN DALLAS: *Abn*

An Historical Study of the Activities of Dallas 17

Television Broadcasters During the Period of

President Kennedy's Assassination (Bloomington, Ind.; 1965)

Master's thesis for
Dept. of Radio and Television,
Indiana University

Chapter III

The Coverage on Friday

As the news directors of each Dallas station were notified of the shooting they were faced with at least three problems. They felt that their emergency plans assured them of the immediate coverage they would require, but what was to follow? First, they would have to notify their respective networks and set up coverage plans; second, they would have to reassemble their news staffs so that, third, they could make new assignments. There was a minimum of network help on the scene. Extra network personnel couldn't arrive until late in the evening, and so the Dallas news directors assumed full responsibility for informing the nation of the crisis. It is their work on Friday which will be considered in this chapter. But before moving on to their specific operations, mention should be made of the emergency work of the Dallas Branch of the Southwestern Bell Telephone Company.

All of the demands made by broadcasters were met; time limits were dropped, and installations were made immediately--often just minutes before they were to be used.¹ Technical staffs worked throughout the night to set up needed circuits and connections. Without this ability of the Telephone Company to provide whatever was needed, the work of the Dallas broadcasters could not have been brought to the nation. What was done in Dallas during the weekend period was the product of a united effort, not just vertically--between a network and its affiliates, but horizontally--between the networks, affiliates and the telephone companies responsible for the communications structure in

the United States. This basic unity provided the background against which the individual performances must be seen, and it is to those performances that we now turn.²

WFAA-TV (ABC)

WFAA-TV had been responsible for pool coverage of President Kennedy's arrival in Dallas. After the President left Love Field, News Director Robert Walker and one of the two newsmen who had been with him went to the airport coffee shop for lunch. The third man had joined the motorcade. Walker and his companion were seated at about twelve--twenty P.M., and at about twelve--thirty--five a waitress came to them and asked if they knew that the President had been shot. Walker grabbed the woman by the arm and said, "That's not very funny. Don't joke about it." She told him that she was not kidding, that the people in the kitchen had heard it on the radio and that they were very upset. Walker and his man ran out to the remote truck, but police blocked them from it. Finally, Walker recognized a police sergeant whom he knew. The sergeant let them through, and they loaded their equipment back into the truck. Walker sent the other man to Parkland Hospital in the truck and prepared to follow in a mobile unit. While he was on Hines Boulevard he heard his assistant, Bert Shipp, announce on the radio that the President was dead. Walker knew that he could trust Bert's report; so, he returned to the station to organize and plan coverage.

Bert Shipp had been at the Trade Mart, waiting for the President's arrival. As he put it, "I heard the sirens coming, and I decided to get back to the main door so that I could film the

President's entrance. I ran about twenty-five yards and I thought, 'Boy, they're going fast. They're going to miss the turn-off.' The cars came around the turn, but we couldn't see anyone in them, just this foot sticking out. I ran to the rear of the Trade Mart, and a police sergeant told me that he (the President) had been hit. I thought he meant by a rock or something. But when he told me that the President had been shot, I commandeered a juvenile officer in an unmarked squad car and told him to get me to Parkland Hospital as fast as he could. He took me to Parkland, and I found that I was probably the first local cameraman on the scene. I started shooting pictures of the congressmen, Secret Service men taking things out of the car, including Mrs. Kennedy's bouquet. I heard many rumors, but I couldn't get inside to check on them for about fifteen minutes. Once I got in, I ran for a phone, but Merriman Smith--UPI correspondent--had beaten me to it, and he wouldn't give it up. When I finally got through to the station I could reach no one in the Newsroom; so, I finished shooting my film and commandeered one of the hospital janitors to drive me back to the station. I don't think he drove over twenty-five miles an hour all the way down; on top of that he had to stop and get gas. Of course I was excited. I wanted to get this film on the air. It hit the air about forty-five minutes after the shots were fired."³

Also at the Trade Mart, as luncheon guests, were Mike Shapiro--WFAA General Manager, and Edwin Pfeiffer--WFAA-TV Station Manager. A Secret Service man told them of the shooting, and they dashed back to the station. They arrived at about twelve-fifty P.M. Pfeiffer placed a call to New York to ABC, but it was lost in a transfer to the Chief

Engineer's office. A second call was successful, and ABC News instructed Pfeiffer to have the WFAA-TV News Department relay everything to New York as it was received, rather than attempt to edit anything. ABC had arranged for transmission lines to be set up between New York and Dallas for a pre-planned four-thirty P.M. feed. The lines were ready at twelve-thirty; so, WFAA-TV was switched live onto the network. At one P.M. ABC broadcast an audio tape which network correspondent Bob Clark had made in Dallas. At one-twenty P.M. ABC carried the KRLD-TV pool feed from the Trade Mart. When the official announcement of the President's death was made at one-thirty-eight P.M. the pool coverage was discontinued, since no valuable service would be served by its continuation. WFAA-TV was on its own, but by one-fifty-one P.M. the film which Bert Shipp had got at the Trade Mart and at Parkland Hospital was shown on the network.

During this early time no one at the station was certain as to the whereabouts of the news staff. There had not been time to make contact. Both Walker and Shipp had to rely on their men to do their jobs by "instinct," and it was in the early minutes of the tragedy that one of the most unique examples of such instinct occurred.

WFAA-TV newsmen Tom Alyea and Ray John had been assigned to cover the President's appearance in Fort Worth. When they finished their assignment they returned to Dallas on the Turnpike, which connects with the Triple Underpass. As Tom put it, "We were coming east from Fort Worth, through the Underpass on the Commerce Street side. Ray John, my partner, was driving. My camera had broken down in Fort Worth, and I had borrowed one to use there, which I returned before we left. The

President must have just gone through the Elm Street side of the Underpass after being shot. We were about 250 feet from the Depository. Our regular and police radios were on, and as we pulled up to the corner of Commerce and Houston Streets we stopped for a red traffic light. We sat there, listening to the parade coverage on radio. I didn't even think to look across Dealy Plaza to the Depository. The first indication that anything had gone wrong came when we heard a voice on the police radio. It gave an unusual alert--'All units on Stemmons and Industrial, Code Three, Parkland.'

"Code Three means red lights and sirens. Well, this was an unusual thing; a call coming in would ordinarily be for a particular squad number, such as '508' or '157.' Then Code Three would be given along with a specific destination. But no particular squad or unit was called. I later found that it was Chief Curry who had given this command. At first I didn't even associate the call with the President. I figured that he was probably downtown somewhere.

"The police command was repeated, and twenty seconds later we heard on the commercial radio that shots had been fired at President Kennedy at Houston and Elm Streets. We were still waiting for the light to change; suddenly, I realized where I was at. I grabbed Ray's camera, told him to take the other film on to the station, and I took off across Dealy Plaza for the Houston and Elm intersection. I filmed while running and, assuming that the shots had come from the ground, I looked around and began shooting. Actually, there were few people there, but I noticed some of them pointing up at the Depository. I filmed the entrance to it and ran in with six or seven other men--plainsclothesmen.

I hadn't heard the police order newsmen to stay out.

"I thought that there would be a gunfight, and I wanted to film it. First, we went to the fifth floor; no one seemed sure of where the shots had come from. We then went to the sixth and seventh floors. They eyed me suspiciously, but I stayed out of their way and asked no questions. I filmed them looking for the suspect. I was sure they'd find the man, and I wanted to record the gunfight. I kept hoping that, if a battle did break out, it would be near enough to the windows so that my film would be adequately exposed. When they began the second search, floor-by-floor, they found the gun. Fortunately, it had been left near the windows, but we had to wait twenty minutes for its removal. Secret Service men called a crime lab technician to handle the weapon. When the man arrived he removed the gun and dusted it for finger prints; I filmed this.

"...The most interesting filming I did was concerned with the search for the gunman. The Secret Service men crawled over and between huge piles of boxes. They climbed up to the ceiling air ducts and similar places where a man might hide. The mood was so tense that, if someone had dropped a book, I'm sure that fifteen bullets would have been shot in the direction of the sound.

"...During this time I did not know that the President had been hit. I couldn't get out of the building. However, I was allowed to make one phone call. I called the station and asked for more film. Another newsman, Ron Reiland, brought it over to me, but the police guard wouldn't let us exchange film. I signalled Ron to throw the new film to me and I threw my film to him. He took off, but the officer

couldn't leave his post to chase him; so, I got my film back to the station. I was allowed to leave at two-thirty P.M.⁴ Tom Alyea was the only broadcast newsman who got inside the Depository during the week following the shooting.⁵

When WFAA-TV newsman Ron Reiland returned to the station with Alyea's film, he and Bert Shipp heard the police radio report the shooting of Officer Tippit in Oak Cliff. Bert phoned the Sheriff's dispatcher, and she told him that forty men were being sent there. Shipp sent Reiland to cover the story, but this time the good luck of the WFAA-TV news staff reversed itself. Ron got to the Texas Theater just as the police were ready to enter, following the report that Oswald was inside. No other newsmen were present; Ron was certain of a "scoop"--except for one unfortunate error. His camera was loaded with high speed film, the kind that can be used for both interior and exterior filming, the latter accomplished by putting a light filter over the camera lens. In the excitement of the chase, Ron reversed this procedure and put the light filter on his camera when he entered the theater. When Oswald was brought outside he took the filter off. Just as Oswald was being put in the squad car, Ron realized his mistake and put the filter back on. He got film of Oswald being taken away, but other reporters had arrived by this time, and Ron lost his "scoop."

By this time the fever pace of the immediate aftermath was lessening. The news staff was returning to the station, bringing its film and taking new assignments. There was no backtracking to do because Walker's staff had film coverage of all phases of the story--

Fort Worth, Love Field, the Parade, Trade Mart, Parkland Hospital, Book Depository and Oswald. By four-thirty P.M., Bert Shipp had over one thousand feet of film to work with. He had already prepared a special half-hour film segment which was broadcast over the network at four-forty, six and eight P.M. on Friday. Within hours the nation was able to view a synopsis of most of the day's important events.

With the lessened tension came the need to stabilize operations as much as possible. ABC News rented the two WFAA-TV remote trucks and worked with Program Director Jay Watson and News Director Robert Walker in placing them. Manager Edwin Pfeiffer told Walker and Watson to do everything possible, both locally and for the network; he then joined other non-news staff members in helping out in whichever departments they could be of use. So, Walker and Watson--along with ABC correspondents Bob Clark and Bill Lord, who were in Dallas--were responsible for getting needed coverage and putting it on the air. The basic set-up worked as follows: Jay Watson worked in the control room, in constant contact with New York, in order to follow the events breaking throughout the country; Walker remained in the news studio, doing most of the air work; periodically, he was joined by Watson, Clark or Lord as they brought new information. In the Newsroom Bert Shipp received word from Watson as to what was needed, and he would make the necessary assignments. The WFAA-TV remote trucks had been sent to Parkland Hospital and to the City Jail, the latter truck staffed for around-the-clock operations. After the network signed off at one A.M. the local staff assembled to make rough plans for the next day's work. At three A.M. the first contingent of

personnel arrived from New York; more planning and discussion took place. By four A.M. the day was finished. The men left to get some rest—at their homes or at hotels. They would have less than two hours, because Saturday's work was scheduled to begin at six A.M. The pressure was not going to let up.

WBAP-TV (NBC)

None of the WBAP-TV Dallas Bureau staff remained at Love Field after the Presidential party left. Bureau Chief James Kerr and reporter Robert Welch drove to the Trade Mart in a mobile unit; reporter James Darnell, NBC correspondent Robert MacNeil and NBC cameraman David Weigman joined the motorcade.

In Fort Worth News Director James Byron was in the Newsroom when the first report of the shooting came in from Darnell. Byron ordered the Newsroom tape recorders turned on to pick up all transmissions from the WBAP-TV mobile units. Program Director Robert Gould came to the Newsroom as soon as he heard of the shooting. He and Byron decided to send the remote truck to Dallas. They notified Chief Engineer Rupert Bogan and called the Telephone Company to arrange for microwave transmission facilities to be set up at Parkland Hospital. Byron then called the NBC News Desk in New York to report the shooting and to notify the network that WBAP-TV was sending its remote truck to Parkland Hospital. Immediately after this call Reuven Frank, Producer of the Huntley-Brinkley Show, called Byron to confirm the message and to make sure that the remote truck was being sent to Dallas. Byron then detached WBAP-TV newscaster Charles Murphy from the local staff and assigned him to the network. Murphy did on-the-air, reporting with NBC

correspondent Robert MacNeil, as well as maintaining contact with New York and coordinating activities on Friday.⁶ Meanwhile, WBAP-TV Station Manager Roy Bacus gave Byron and Gould complete programming and editorial control of the coverage and instructed them to do whatever was necessary, both locally and for the network. At this time KTVT-TV called Bacus and asked to be fed the NBC signal. As an independent station KTVT-TV would not be able to supply any worthwhile coverage of a national nature to its viewers. Bacus immediately agreed and the service to KTVT-TV was begun.

Back in Dallas, James Darnell had remained at the scene of the shooting, but had not been able to get into the Book Depository. At the Trade Mart Kerr and Welch were taken by surprise. Kerr had gone into the Mart to try and arrange an interview with Governor Connally about impending state reapportionment. Welch remained outside the Mart, interviewing a group of Rightist demonstrators from the suburb of Grand Prairie, led by a grocer named Robert Joiner. As Welch put it, "I had returned to the mobile unit to put film in my camera for covering the President's arrival. The first word of the shooting I heard was over the police radio. I froze when I heard it. I looked for Jimmy (Kerr), but he had gone inside. I couldn't find him; so, I decided that I had better get going. By this time the motorcade was speeding past the Trade Mart, preceded by eight or nine motorcycle policemen. Everyone was down in the first two cars, but in the next automobile everyone was standing on the seats. I guess that was the press car.

"...I managed to get right behind the motorcade, and it was moving at about eighty miles an hour; so fast in fact, that it almost

lost one of the motorcycle policemen while turning onto Harry Hines Boulevard.

"...While I drove I contacted the station in Fort Worth. Floyd Bright, Chief Cameraman, asked me if I was kidding, but I convinced him that I was telling the truth. He told me that he'd warm up a tape; so, while I drove I told the station what I was seeing and also what I had heard. This was recorded and used on the radio. By this time I had arrived at Parkland Hospital, but the police guards wouldn't let me through. So, I drove on down Hines Boulevard, turned around, came back and drove over the curb through the barricade at the entrance. The officers didn't try to stop me because they knew who I was. I filmed what I could and then headed back to the downtown office."⁷

Kerr, meanwhile, was still at the Trade Mart. He had just sat down at the Press Table when some reporters assigned to the Presidential party rushed in and asked where the President was. They went over to a Secret Service man and began talking to him. Kerr joined them to learn what was going on; however, the information he got was confusing. He called the station, learned of Welch's report and decided to leave--only he had no transportation, since Bob had the mobile unit. He went to the Expressway and hitch-hiked a ride to the WBAP-TV Dallas Bureau in the County Courthouse. Some eyewitnesses had been brought in, and he began interviewing them.

In Fort Worth Byron was planning the coverage which both WBAP-TV and NBC wanted. The most important need was for remote coverage from Parkland Hospital. He had arranged for the truck to be sent there, but while it was being driven from Fort Worth to Dallas the engine lost its

water and burned up. The truck stalled on the Fort Worth-Dallas Turnpike; a wrecker was called for and it was towed to Parkland. It arrived at one-forty P.M., forty minutes after the President had died. Power connections were made, and by two-thirty a live feed had been made to New York. At three P.M. the truck was towed back to Fort Worth and taken to a garage for repairs.

The disability of the truck, along with the thirty-mile distance between Fort Worth and Dallas, forced the News Department to rely on film work for visual coverage. This film, once shot, had to be transported by car to Fort Worth--a thirty-minute trip. To facilitate such transportation, it was decided that Bob Welch would notify the station by phone when he was bringing film to Fort Worth; a messenger would meet him on the Tollway and take the film back to the station. Bob could then return to Dallas quickly.

Because of the speed with which the story developed and because the supervisory personnel were in Fort Worth, Kerr decided to leave each of his Dallas reporters free to develop their own story leads. They would check out their ideas directly with Doyle Vinson in Fort Worth and follow his directions. Byron also checked out these assignments for both radio and television and helped Murphy in coordinating operations with the network.

By late afternoon WBAP-TV had most of its needed filmwork; in the early evening, interviews with Dallas Mayor Earl Cabell and Judge Sarah Hughes were obtained and fed to the network. All of these film clips were used during the evening on NBC, but no special programs, such as those assembled at WFAA-TV or at KRLD-TV, were put together.

As the pace slackened News Director Byron began to pull his operation together. At eight P.M. the first contingent of NBC production personnel arrived. NBC sent Correspondent Tom Pettit, News Editor Don Roberts and Producer-Director Fred Rheinstein from Los Angeles. Later, Bob Mulholland was flown in from Chicago to give further help. In a quick meeting between local and network personnel in Dallas, it was decided that the remote truck should be sent to the Dallas City Jail, because the jail seemed likely to become a semi-permanent story spot. The truck could not be quickly repaired; since it was immobile, it could be left at the Jail without serious loss of coverage in other places. If necessary it could be towed from place to place. By midnight the truck was on its way back to Dallas, and by three A.M. it was completely set up for the next day's work. At Fort Worth, Pettit took Murphy's place on the air and summarized the material already gathered. After the network sign-off at twelve-two A.M., the WBAP-TV and NBC staffs began their planning for the next day. There was a great deal to cover.

KRLD-TV (CBS)

KRLD-TV had three men at Love Field to cover the President's arrival. Of these, Assistant News Director Jim Underwood joined the motorcade; Assistant News Director Joe Scott and reporter Frank Gleiber returned to the station newsroom where Scott began to develop the film he had shot at the airport, for a network feed. Word of the shooting came to the newsroom through the engineering staff at the Trade Mart, where KRLD-TV was set up for a pool feed of the President's speech. Confirming bulletins were broadcast on the police shortwave band, and

they named Houston and Elm Streets as the scene of the incident. Scott and reporter Steve Pieringer left the newsroom for this location in a mobile unit. Underwood, who was in the motorcade, had remained at the shooting site, but his camera had broken. He ran back two blocks to notify reporter George Sanderson, who also had a camera. Sanderson went to the Depository and began filming while Underwood went to the Sheriff's Office in the County Courthouse and fed back several audio reports to the station. Scott and Pieringer arrived and began describing the scene over their mobile unit radio, as well as filming the crowd outside of the Book Depository. Scott took this film back to the station; Underwood, Sanderson and Pieringer remained on the scene.

At the Trade Mart, News Director Eddie Barker was told by one of the remote truck engineers stationed outside of the Mart that the motorcade had not stopped. As Barker related, "At about the time I got word of the shooting, the network released (its first) bulletin to that effect. Since we were set up for live network broadcast of the President's speech we were able to provide immediate live coverage to the nation from Dallas. While I was on the air I was adlibbing, trying to fill time until more news came to me. Then, a doctor I know who is on the staff at Parkland Hospital, came to me, and he was crying. He had telephoned the Emergency Room at the Hospital and had learned that President Kennedy was dead. When I announced this over the air, the network panicked. No official announcement had yet been made, and they naturally questioned the validity of my source. However, I knew that this man was trustworthy; so, I kept repeating that the President was dead, and I understand that the network kept repeating that my bulletin

was unofficial. I guess that we announced the President's death about fifteen minutes before the other two networks did.⁸ Anyway, when the official announcement was made I went to Parkland, along with two reporters--Dan Garza and Wes Wise. Before I left the Mart, though, CBS correspondent Dan Rather came to me, and we agreed to work together and share our coverage material.⁹

Barker and his two men then went on to Parkland, where they covered the removal of the President's body. Wes Wise went on to Love Field to cover the departure of the Presidential jet, and Barker returned to the station at about three-forty-five P.M. He began to handle assignments and coverage plans. Scott was now free to edit film, and he began work on an hour-long package, which was ready by six P.M. During this period Station Manager Roy Flynn set up the same policy that the managers of WFAA-TV and WBAP-TV had set up--to give the network whatever it wanted and to do whatever was necessary for local coverage.

On the Programming and Technical fronts, reactions were just as quick. Program Director Fritz Kuler was in the KRLD-TV master control room, supervising the transmission of the pool feed, when the first bulletins reached him. KRLD-TV continued to feed the pooled coverage to the other stations until one-thirty-eight P.M., when the official announcement of the President's death was made.¹⁰ Then he called the other stations and told them that they would have to cover the story themselves. He then cut off the pool feed. Shortly thereafter, CBS in New York contacted him and arranged to rent the two KRLD-TV remote trucks for the period of the coverage. By two-forty-seven P.M. the film of the

President's arrival at Love Field was ready for transmission, and it was sent out over the network. From this time on KRLD-TV began feeding material, filmed and live, to the network in New York.

KRLD-TV Chief Engineer, William Honeycutt, had been at the Trade Mart with Eddie Barker. After the official death announcement was made Dan Rather contacted Honeycutt and asked that the remote truck in use at the Mart be sent to Parkland Hospital. Honeycutt made those arrangements, returned to the station, and sent the other remote truck to the City Jail. He then joined Operations Director Nevin Lyerly in the master control room. These men coordinated local and network coverage during the period.

NOTES

1. The Telephone Company was not only serving radio and television broadcasters, it was also providing a tremendously expanded phone service, installing lines for Secret Service and F.B.I. operations as well as handling an enormous amount of telephone calls from all over the world.
2. All time designations in this study are in terms of Dallas time (Central Standard Time).
3. Interview with Shipp, March 26, 1964.
4. Interview with Alyea, March 26, 1964.
5. A photographer from the Dallas Morning News also got into the Book Depository at the same time Alyea entered.
6. Charles Murphy is now employed by NBC News.
7. Interview with Welch, March 24, 1964.
8. According to the network logs, the first announcements (not official) of the President's death were broadcast as follows: CBS--1:16 P.M.; ABC--1:33 P.M.; and NBC--1:34 P.M. Officially confirmed announcements of the President's death were broadcast as follows: CBS--1:35 P.M.; NBC--1:36 P.M.; and ABC--1:38 P.M. Although the ABC Network carried the KRLD-CBS feed until 1:28 P.M. and broadcast a repeat by Barker of the unconfirmed announcement of the President's death at 1:23 P.M., the author has listed the order of announcements made by staff members of the respective networks; thus, the 1:33 P.M. time for ABC.
9. Interview with Barker, March 27, 1964.
10. The time of the official announcement of the President's death by ABC is cited because ABC ran the KRLD-TV feed over its Network from 1:20 to 1:28 P.M. and could conceivably have continued running that feed until the official announcement was made, after which KRLD-TV discontinued the feed through WFAA-TV. The ABC Log reveals the immediate confusion regarding the identification of feed sources and staff members in the following entry: "Eddie Barker of WFAA reports he has received information that President Kennedy died at Parkland Memorial Hospital..." It is interesting that the two networks carried the same feed, each claiming it as its own.
11. The only explanation the author can offer for such an early sign-off time is the fact that the CBS Network ended its coverage on Friday at 10:38 P.M., and that KRLD-TV had little new material to offer, thus bringing about the local sign-off at 11:02 P.M. Both WFAA-TV and WBAP-TV signed off the air when their respective networks ended their activities on Friday.

NEWS PERSONNEL OF WBAP-TV

<u>NAME</u>	<u>REGULAR JOB</u>	<u>JOB DURING VISIT, FRIDAY</u>
James Byron	News Director	Coordination from Fort Worth
Doyle Vinson	TV News Editor	Direction of TV operation
Floyd Bright	Chief film cameraman	Fort Worth Coverage
Thomas Whalen	Film editor--writer-- Newscaster	Same
Russell Thornton	TV News Assignment Editor	Same
Thomas McDonald	Film editor--writer-- Newscaster	Same
Wayne T. Brown	Cameraman-reporter	Same
Jack R. Brown	Film editor--writer	Same
Frank Perkins	Film editor--writer	Same
Robert Dickson	Cameraman--reporter	Same
Alex Burton	Film editor--writer-- Newscaster	Same
William Seymour	Cameraman--reporter	Same
James Kerr	Dallas Bureau Chief	Coverage from Love Field and Trade Mart
Daniel Owens	Cameraman--reporter	Parade coverage
Robert Welch	Cameraman--reporter	Coverage at Love Field and Trade Mart
James Darnell	Cameraman--reporter	Coverage at Love Field and Parade

NEWS PERSONNEL OF KRLD-TV*

NAME	REGULAR JOB	JOB DURING VISIT, FRIDAY
Eddie Barker	News Director	Coverage from Trade Mart
Joseph Scott	Assistant News Director	Coverage from Love Field Network film editing
James Underwood	Assistant News Director	Coverage from Love Field and Motorcade
Daniel Garza	TV News Reporter	Coverage from Trade Mart
George Phenix	TV Film Cameraman	Coverage at Love Field and Trade Mart
Steven Pieringer	TV News Reporter	Coverage in Fort Worth and Dallas
George Sanderson	TV News Reporter	Coverage in Fort Worth and Dallas

* The personnel listed above were the only persons assigned specifically to television work. The author assumes that, following the shooting, radio and television personnel were used in each area, according to the needs of the moment.

NEWS PERSONNEL OF WFAA-TV

Robert Walker **	News Director	Coverage from Love Field
Bert Shipp	Assistant News Director	Coverage from Trade Mart
A.J. L'Hoste	News Editor	Coverage of parade and film coordination
Mal Couch	Photographer-Reporter	Coverage from motorcade
Ron Reiland	Photographer-Reporter	Office stand-by
Thomas Alyea	Photographer-Reporter	Coverage from Fort Worth
Ray John	Photographer-Reporter	Coverage from Fort Worth
Fred Hatton	Fort Worth Bureau Chief	Coverage from Fort Worth

**Walker is now News Director of WNAC-TV, Boston, Massachusetts. Bert Shipp is now News Director at WFAA-TV.