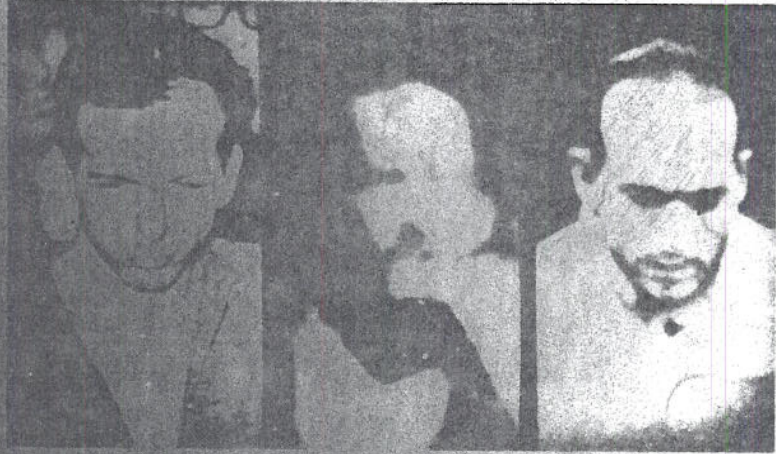
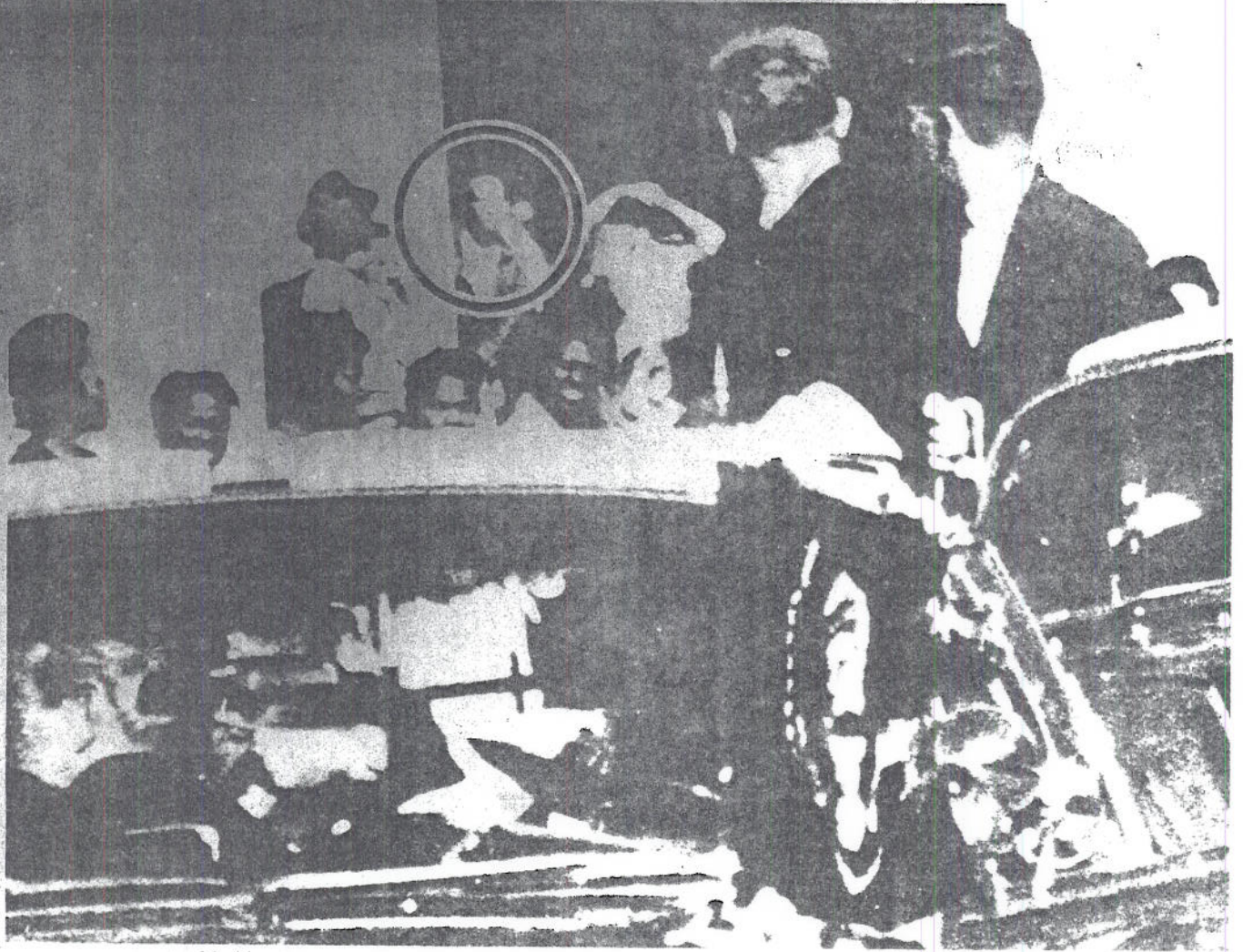


(see this file 24 May 64)

# THE MAN IN THE DOORWAY



An actor in a doorway figure in front of the  
"Door" Department for the time of shooting and  
the film. This was the "center figure" of  
the film, the "center figure" of the world.



James Altgens, an Associated Press photographer for more than twenty-five years, ran to the south side of Elm Street, camera in hand, as the motorcade drove west on Elm. The Presidential limousine was about thirty feet away from him when he snapped a picture, and as he did so he heard a shot. Altgens' photograph soon became universally well known; it assumed a prodigious significance when people all over the country thought they saw Lee Harvey Oswald in the picture. Oswald, of course, looking like Oswald, was in the background, standing on the steps of the Book Depository Building.

Probably nothing fostered more doubts about the case against him than that picture. How could Oswald have been downstairs watching the motorcade at the same time that he was allegedly upstairs shooting the President? Was it Oswald? The *San Francisco Chronicle* published the photograph together with one of Oswald taken shortly after his arrest and boldly asked if Oswald might be the man in the doorway of the Book Depository. Months later, the photograph appeared in *The New York Herald Tribune* Sunday supplement, giving a new and particular prominence to the unanswered questions.

The Commission sought to dispose of the man in the doorway with these words: "The Commission has determined that the employee was in fact Billy Nolan Lovelady, who identified himself in the picture." Yet Lovelady did not appear before the Commission (he gave his statement to a Commission lawyer) and no evidence suggests that his picture was shown to the Commissioners. The Associated Press was unable to secure a picture of Billy Lovelady when requested to do so by the *San Francisco Chronicle*. A private photographer who sought to take Lovelady's photograph was, according to *The New York Herald Tribune*, taken to police headquarters, questioned in the police surveillance office and then released. He was then advised by the police to leave Dallas, *The Tribune* reported, without a picture.

Two volunteer investigators for the Citizens Committee of Inquiry, an organization formed by Mr. Lane, then went to Dallas and took a picture of Billy Lovelady. It is published here for the first time along with a picture of the man in the doorway and a picture of Oswald at the time of his arrest. In comparing the photographs it should be remembered that Lovelady has stated that he was wearing a red and white striped sport shirt buttoned near the neck when he witnessed the assassination. He wore no jacket, he said.

—Mark Lane

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**FILM AS PART OF SPRING FESTIVAL ON CINCINNATI CAMPUS**

New forms in film, drama, art, music and dance were presented at the University of Cincinnati Union's Spring Arts Festival April 15-30, 1967. This was the second annual event, made possible by the coordinated efforts of many campus and community departments. "This coordination in itself is rare," states Program Director Barry Zelikovsky in a letter to FILM COMMENT. "Feedback suggests that our program was one of the outstanding events of its kind ever presented in our area. More participation and excitement were evident than we have seen at other art-oriented events. To a large extent, what people saw here was new to them. Whether or not we all fully understood seems less important in the light of realizing original experiences, perceptions and ideas."

Among the film highlights were screenings of Andy Warhol's *THE CHELSEA GIRLS*; Carl Dreyer's *GERTRUD*; Jonas Mekas's *MY DIARIES*, in its world premiere; a Retrospective of Stan Brakhage; Stan Vanderbeek's Mixed Media presentation; Len Lye's lecture with films on Kinetic Sculpture; and a Cinema '67 Symposium with Vanderbeek, Brakhage, Mekas, John Cage (composer in residence for 1967), and James McGinnis, Chairman of the faculty film committee.

Three hundred persons attended the Symposium, which occurred late in the two-weeks festival. "The Symposium challenged our thinking in film much beyond previously held values," state Zelikovsky. "In fact, so many cameras were in attendance and clicking away that what was being said about 'the opening-up of cinema' and 'new freedoms to the film makers' seemed to be acted out for us simultaneously. When Mekas credited our current culture with making 'every teenager a film maker,' one needed only to look around for verification."