

Tues - Dec 10 - Billi takes Carl King & Tatt
radio blood

JFK Shot at 12:20 died 1 PM

LBJ Swam in about 3 PM

OSWALD arrested about 2 PM

CAT MKR 14 - Ruby convicted 11:34 AM

had lunch to Jung 1:07 AM -

after a meeting had wings & charge & meal
hungs the ~~case~~ ~~trial~~ trial itself took 23 days.

Feb 17 - Jung sal begins?

11:20 OSWALD shot -

THOSE DAYS IN DALLAS

For Pres. Kennedys' visit to Dallas each man had been given a definite assignment, which was spelled out in a memo, ^{that} ~~which~~ was put in the hands of each man ^{who} ~~which~~ was to cover the story. Basically, it called for covering the arrival, the motorcade, and the address at Market Hall on film and for radio. The second basic duty was for each man, including NBC cameramen to rendezvous at the County Press Room as quickly as possible so that one man could take all the film and make a dash for our station in Ft. Worth. At Love Field I shot silent film of the arrival while Bob Welch shot ^{Crowd Reaction} ~~incidental sound~~ with a portable sound camera. Then I joined the motorcade while Welch and Jimmy Kerr took a news unit and proceeded to Market Hall, with Kerr ^{Feeding} ~~giving~~ a report of the arrival on the 2-way radio, while ~~on~~ ⁱⁿ route. I left the news unit ^{was} ~~that I had come in~~ at Love Field to pick up later. I had specific orders to shoot a minimum amount of film during the motorcade and to play up the security aspects as much as possible, and be ready to bail out in case of trouble. My film consisted ^{primarily} of cheering crowds and police lookouts stationed on overpasses. ^{SMALL INCIDENT} I debated whether to shoot only one 100-ft. roll of film on the entire motorcade; but decided to shoot a second roll and reloaded ⁴ about 4 blocks from Elm & Houston. Our press car was a convertible ~~and was~~ driven by a member of the Texas Highway Patrol. In the car with me were 2 local television cameramen and 2 newspaper photographers, one of ^{whom} ~~which~~ was Bob Jackson, who later won a Pulitzer Prize for his picture of Ruby shooting Oswald. I had been told to keep my eyes peeled for Times-Herald reporter Jim Featherston

Assignments

Motorcade
beginsWho Rode
with me
& type of
carFAST
PACE

Featherston

who was to be standing at the corner of Main & Houston and was to retrieve a roll of film that Bob Jackson was to throw him as the car went by. Featherston then, of course, was to run the film to the paper, so they could develop it and get ^{A Picture} ~~it~~ in a later edition that afternoon.

Underwood's
CAMERA BROKE

A couple of blocks before we got to Main & Houston KRLD newsman Jim Underwoods' camera broke, just as he was passing a fellow cameraman who was shooting from the street. He ^{yelled} ~~hollered~~ for the other cameraman to swap cameras with him, but the cars were going at such a brisk pace, they did not have time to make the exchange. We then turned our thoughts to Jim Featherston, and as we approached Houston street, Jackson threw the film to him in a cardboard folder, and the wind caught it and blew it back under the automobile.^S We chuckled at Featherston's plight and hoped kiddingly that the Secret Service did not think he was up to something and shoot him. ^{PAK TET IN MOTOR CAR} When we turned around, we were on Houston street and the Texas Book Depository Bldg. was right in front of us, a fraction less than a block away. Then came the shots, bam--bam--bam. My first thought was that a truck or motorcycle was backfiring, but then when I saw a panicky situation developing ahead of me, I thought ^{maybe} ~~that~~ someone was trying to embarrass the President by firing a gun or some fireworks. Bob Jackson says that he looked up and saw the gun being pulled rather slowly back into the window and shouted at us: "Theres a gun". It seems that I can remember ^{him} ~~them~~ saying it, but if so, ^I never gave it another thought until Jackson mentioned it later.

FEATHER

BAM

Theres A
gun?

At the time of the shooting the Presidents car was
 completely out of our sight, ^(AS IT HAD BEEN DURING MOST OF THE TRIP) ~~his~~ his car had turned
^{the going downhill} west on Elm, while we were still half a block away
 from Elm. People on the streets were serambling around
 madly, and the cars ahead of us were rapidly picking
 up speed, while our driver guned the car and then
 braked it several times; obviously undecided what to do.
 When we got to Elm street, I saw complete chaos, and I
 bolted from the car with my camera running. I could see
 people lying on the grass while motorcycle policemen
 and motorcade cars sped by at top speed.

There had been a forecast of possible showers
 that morning, so I had a raincoat with me, which I
 left in the car, and have never seen again.

I guess the first time I stopped moving, I was
 on ^{the} railroad tracks, just west of the Book Depository
 Bldg., because this seemed to be where the search for
 the assailant began. ^{It was thought the shots had come} ~~A Dallas County sheriffs Deputy~~

^{FROM THAT AREA} ~~said a citizen had seen a man with a gun running this~~
~~direction.~~ ^{the search} However, ~~it~~ soon became concentrated back
 around in front of the ^{Book} ~~School~~ Depository Bldg. at Elm

& Houston. I quickly shot the remainder of that roll
 of film, reloaded with my last roll of film, and shot
 it off in ^{SHORT ORDER.} ~~about 5 minutes~~; mostly at policemen with
 guns drawn, and witnesses. Two of the witnesses were

hysterical teen-age girls who said the presidents'
 head looked like it had been blown off, and I must
 confess I found this hard to believe. Another witness
 was a colored boy about 10, ^{ALMOST} I spotted sitting in a

RAIN COAT

RK TRACKS

Mention
 Underwood

WITNESSES

Teen-Age

girls

negro

Boy -

LeRong
suspect

squad car. I asked him if he had seen the gunman and he said yes. I asked him what he looked like, and he said he was a colored man. ^{HOUSE} I then wheeled and shot off my last few feet, as police officers escorted a temporary suspect to a squad car. People jeered at the poor guy ^{but} ~~and~~ a police sergeant told me he was not going to be the man.

Lucky - close
to Press RM.

I was extremely fortunate because the assassination took place within yelling distance of the County press room, which we use as our Dallas Bureau office.

Doyle sez
They're hit, maybe
dead.

So 15 seconds later I was in the press room, where I had access to phones and film and the ^(Radio MONITORS OF T2) Police Dept. and sheriffs ^{Dpt's.} ~~radios~~. I called the office and Doyle Vinson, ^{F.W.} television news director, answered. I told Doyle what I had shot and asked him if he knew what had happened. He said that 3 shots were definately fired and they were shre the president had been hit, and they ^{I thought} ~~think~~ Govenor Connally was hit also, and that both of them might be dead. He said he had no instructions, just use my judgement and get what I could on film and talk to the radio man if I had time. As I hung up the phone I saw Jim Featherston and Henry Kokajohn talking to 2 ~~girls~~ young women, who had witnessed the shooting. They had taken a polaroid shot which, although was poor quality, showed the president as the bullets were slamming into him. Featherston was trying to talk the girls out of the picture long enough for his paper to reproduce it. Kokajohn was filming the picture with his hand camera.

Feather & Kokajohn
TALK TO 2 girls

Yes to interview,
BUT IN A HURRY

Bright enroute

girl talks to
Radio

OWENS TO
Depository

ASPIRIN &
COKES

I asked the girls if they would consent to an interview and ^{they} said they would but they wanted to leave soon. I called Doyle and asked him if he knew where Welch was, and he said he was at Parkland, but that he would send Floyd Bright, a Ft. Worth cameraman, with a sound camera. I then persuaded one of the girls to take the phone and talk to a radio man at the office, and I dashed back outside to see if the assassin had been captured. I then ran back into the press room about the time Owens ~~was coming in~~ ^{ARRIVED}. I told Owens that I had a couple of eye witnesses, who would make a good sound take, and I would try to keep them in the press room until we got a sound camera, ~~and~~ ^{IF} he would go over to the Book Depository Bldg. and cover there. The girls were very excited, of course, and restless, and both complained of a headache. Kokajohn and myself pleaded with them to stay just a few minutes longer, explaining we would buy them a ~~snake~~ coke and a box of aspirin. I dashed into the lobby and bought 2 cokes and a box of aspirin at the concession stand, which I gave to the girls. A couple of minutes later, Kokajohn dashed in with 2 cokes and a box of aspirin. All this time, the police radio was ~~going crazy~~ ^{BLARING} with the dispatcher giving out a vague description of a man wanted for shooting the president, and dozens of squad cars and motorcycles policemen seeking for and volunteering information, ^{yelling} over the radio. Finally

a command station was set up at Elm & Houston and all squads in the downtown area were instructed to report to the supervising officer at that location for instructions, and to transmit only emergency messages over the radio.

^{IN ABOUT 30 MINUTES}
~~Finally~~ Floyd Bright arrived with a portable sound camera and we interviewed the ² girls and a man who ended up being the best subject and ~~is~~ the one who breaks with emotion on the film you will see. Jimmy Kerr arrived at the county press room while the interviews were still going on, and after ~~the inter-~~ ^{THIS} ~~views,~~ we contemplated our next move. It was about then that I heard a policeman say on the radio, "There's been an officer shot here on Jefferson street, and I think he's dead". Jefferson street is in Oak Cliff, ^{could not even comprehend what was going on,} and I ~~had no idea the assassin would be that far~~ ^{away,} while Kerr & I were deciding whether or not I should roll on this ~~away, and thought it best not to go down at the moment.~~ ^{Shooting call I heard an ambulance check out at the scene & knew Thinking that anything might happen at any time, Kerr I couldn't get any firm on the victim. In view of the fact the world was} ~~I decided that Floyd Bright should run me to Love~~

Field so that I ~~could~~ pick up my news unit. When Bright & ^I ~~myself~~ checked ~~en~~ route to Lovefield, Doyle told us on the 2-way radio to get out there as fast as we could, because ~~they~~ they were supposed to swear Johnson in, and it would probably be aboard the airplane. When we arrived at the airport, the area was cordoned off with lawmen, but we talked our way in, explaining that I had to get my car. After we got up to the area where the plane was parked, we asked if we could remain and ~~the~~ ^A policeman said we could if we would stay back even with the air cargo terminal,

Coming Apart we

Bright had orders to
 Return, have me into
 Transp.

Said could

stay if —

which is about 100 yards from the presidents' plane. Bright took his camera and went inside the cargo bldg. I got an airline employee to give me a boost to the roof of the terminal. About this time a long white hearse with several cars preceeding it and several more following it, came down the winding road, right in open view of my camera, and stopping^{ed} at the plane. With a 2" telephoto lens, I ~~had a perfect~~^{got excellent} shots of the coffin as it was loaded on the plane, accompanied by Jackie. A policeman was standing on the front edge of the building and was in the foreground of my lens which I felt would add to the drama of the pictures. After the coffin was loaded I felt that I had all I needed and even though I wondered if I might not get shot at, I decided to hold out a few more seconds in hopes of getting a shot of LBJ. I then heard some-^{yell}one ~~holler~~ from the plane, and the police office^R on the bldg with me wheeled around and started walking toward me. I said "I'm getting down right now", and he ~~says~~^{replied}, "You'd better or we'll both be in trouble". I went to my news unit and was telling my office on the 2-way radio what I had, when someone yelled, "That's him over there". Deputy Chief Fisher walked up to the car and said "Let's have it". As I handed him the film he said "You know better than to do a thing like that". That's sacriligious. I never saw the film again.

To Top of
Building

good 2" stuff

cop in Foreground

yell

got down

thats him

lets have it

Sacrilegious

(8) get out now or go to jail —

Luckily, Bright managed to film the scene from a less advantageous viewpoint, and you will see this film ^{on}.

The situation was still one of bedlam in the pressroom when I returned. I called the Homicide & Robbery bureau at city hall after hearing they had a suspect in the policeman killing in Oak Cliff. I asked Lt. Ted Wells if the suspect ~~xxxx~~ was connected to the assassination in anyway and Wells said "he looks pretty good." Needless to say, a few minutes later I was on the third floor of city hall and quickly realized why Bright and I were the only ones ~~xxxxxx~~ at Love Field when Kennedy's body was loaded aboard the plane for it seemed every other newsman in the world was jammed in the hallway looking intently at the door leading into the Homicide and Robbery bureau. Before long a man from the crime laboratory came down the hallway with a rifle and everyone made a scramble for pictures of the gun. This was the first time I knew a gun had been recovered and didn't know Owens had pictures of the ~~gun~~ gun as they brought it from the book depository building.

In the next few hours ~~Wx~~ Oswald had been brought from the bureau and escorted down the hall a few times and most everyone had film on him.

I learned Oswald had a young Russian wife and she was expected to come to city hall and talk with detectives.

No one knew, of course, what Marina Oswald looked like. My wife worked as a secretary in the Burglary and Theft bureau which is located directly across the hall from the homicide bureau.

At one point during the afternoon I was chatting with a live cameraman from our station when a small activity flared up ~~xxxxxxkx~~ down the hall. I heard someone yell "she's not the right one, she works here."

Several cameramen had snapped an insurance shot of my wife, not knowing for sure she was not Marina Oswald.

There were thousands of feet of film shot when cameramen weren't sure what they were shooting and the rule was shoot first and then ask questions. This prompted a friend to ask me later if I had joined in the scramble for a picture of my wife.

My wife ~~xxx~~ was later asked to go to ~~the~~ Chief Curry's office, at the end of the hall, to help answer the deluge of phone calls pouring in from all over the world. She was telling me about some of the unbelievable things people said, ~~xxxx~~ and asked, when she talked to ~~xxxx~~ them so I asked her for a sound take but she chickened out. About 1 Saturday morning they announced they would hold a brief press conference ~~xxxx~~ in the police assembly room in the basement of the building and Oswald would be present. This was when Henry Wade, when ~~xxx~~ asked if he thought he had enough evidence to convict Oswald, replied "I have sent men to the electric chair on less evidence."

After the press conference several people grouped around Henry Wade just outside the assembly room. I walked over to a desk to chat with a friend who is a police reporter on one of the newspapers. He was calling

in information to his city desk. After we exchanged a few words he said "see that guy standing over there by the wall?~~talking to the~~ That's Jack Ruby and he has the reputation of being one of the meanest characters in Dallas. He said he was talking to a Marine one night that had been involved in a fight with Ruby and the Marine told him Ruby was sure a stranger fighter,....that he'd almost bit my ear off during the scuffle.

That's the last I thought of Jack Ruby until I heard it was he who had shot Oswald.

AS FAR AS MY OWN EXPERIENCES WENT, SATURDAY WAS AN UNEVENTFUL DAY. WELCH HAD SHOT ABOUT ALL WE COULD GET BY THE TIME I WENT TO WORK AT 2 p.m.

Sunday I normally come in at 2:00 PM. However, we knew Oswald was to be transferred around 10:00, so they asked me to go to Parkland for Mrs. Connally's first statement to the press. The morning man, Dan Owens, was to be stationed at the County jail for Oswald's arrival there, and the networks would cover for us at City Hall. My office told me to check with them as soon as Mrs. Connally finished her statement, for they might want me to go to Love Field to shoot several local civic leaders who were to depart for Washington to attend Kennedy's funeral. I ran out of film just as Mrs. Connally was saying how she had looked at Kennedy minutes before he was shot and said, "You can't say now that Dallas doesn't love you." I walked over to a pay phone and called and Doyle said, Jimmy, where are you. When I told him, he said,

Oswald's been shot, get around to the emergency entrance. A few minutes later the ambulance skidded in. By that time reporters were walking on each other trying to get a shot of Oswald. We ran inside, but were stopped at the emergency desk by several police officers who had to bodily restrain part of the large group of reporters trying to follow Oswald as ambulance attendants rolled him down a long corridor. All reporters were instructed to report to the improvised press room where we had just received Mrs. Connally's statement. My sound equipment was still set up and I spent the next hour taking statements from hospital officials on Oswald's condition and subsequent death. I then returned to the emergency entrance and got film on Oswald's mother, wife, and 2 children when they arrived at the hospital, then again when they left. I was relieved by a cameraman they had sent over from Ft. Worth, and I went to city hall to join in the long and fruitless vigil awaiting a glimpse of Ruby. He was transferred in secret the next day.

On Monday afternoon I shot the Tippitt funeral services and then was off on Tuesday and Wednesday.

I returned to work on Thursday which was Thanksgiving day, and quite in contrast to the past few days, my first assignment, after the Tippitt funeral, was a story about itinerants getting a free meal at the Salvation Army headquarters.

Things relating to the Assassination became relatively slow for the next few weeks.

After Belli took the case we shot film on him arriving in Dallas, and shot film on Marina Oswald when she returned from testifying before the Warren Commission and, in general, except shooting Ruby and the change of venue hearings, just got what we could on various people arriving in town who were related to the case. This included primarily professional men who would ~~xxxxify~~ interview Ruby in an effort to determine his sanity.

~~Then~~, on February 14 Judge Brown announced he would not change the location of the trial.

A strange thing happened that day. Of course, everyone wanted some bit of information exclusive although between the television and radio media there was not ~~xxxxxx~~ much to get, it seemed.

However, one radio station did ~~xxxxxxx~~ report that Judge Brown had announced he was not going to change the venue, and as near as we could ascertain, it came before the judge made the announcement.

One of our radio men at the station was monitoring the competing station and heard the ~~announcement~~ break the announcement. Jimmy Kerr then called the station about 3 minutes after the announcement was actually made.... he dashed from the courtroom with every one else,..... and the ~~reporter~~ radio man told him he'd heard it 20 minutes before on another station and what took Kerr so long. Kerr, explained the announcement had just been made, regardless of what the other station had said.

The judge of course had refused to tell anyone what the decision was going to be, explaining everyone could get it when he made the announcement. This led us to conclude the competing newsman had walked into the judge's chambers sometime before the announcement, and read his mind. Brown had announced he would hold the trial in a larger courtroom and Monday morning they swore in a Jury Panel and started selecting the jury.

During jury selection there ~~was~~ seemed to be a minimum of out of town newsmen. Then when the trial proper began, things got rough, with every square inch of shooting space being vied for.

Then as far as I was concerned, it was primarily a matter of standing around for hours, shooting Ruby in and out of the courtroom and shooting film and trying to interview significant~~s~~ witnesses in the case.

Our office kept ~~xxxxxxxx~~ urging us to keep away from the run-of-the-mill coverage of shooting Ruby, the witnesses

and the lawyers, and try to do sidebar stuff. So ~~xx~~ we shot film on the long~~x~~ lines of people waiting to get in and interviewed some, shot sound on the reporters calling in their stories, shot general scenes of the Ruby press room, which was Probate Court with a battery of phones ~~and~~ teletype machines, and typewriters.

We even interviewed the man who runs the conscession stand asking him if business was good.~~and~~

On March 6, Friday, I was ~~in~~ out interviewing a boy who had suddenly been summoned to appear before the Warren Commission. Bob Welch had been on some routine story and with 30 feet of film left in his camera, he walked into the lobby of the criminal courts building and was met face to face with one of the ~~xengx~~ renegades escorting a woman hostage down the stairs with a fake gun rammed in her back. Welch managed to capture part of this on film ~~andxthe~~ ^{as well} part of the subsequent capture by an unarmed deputy sheriff.

Final arguments began in the case late Firday the 13th of March and I had worked 9 to 5 that day, but was told to stay on incase Welch needed any help. Later Ownes showed up and together we shot 700 feet ~~of~~ of film by the time the night ended. Most of this was interviews with the lawyers....for instance Belli expressing confidence. None of the 700 feet of film was ever used.

The next morning the jury ~~go~~ returned its verdict and the film you will see gives you an ~~idea~~ idea of what ~~it~~ ~~was~~ *was shot*

Almost everyone I discussed the situation with afterwards agreed the jury ~~convicted Ruby~~ gave Ruby the chair because of Belli, not in spite of him.

After Belli's outbursts Shiriff Bill Decker was quoted as commenting "I've seen a lot of men get the chair, but I've never seen anyone take it ^{as} ~~so~~ hard as Belli did. "

The next day, which was Sunday, I shot a hosptial dedication and an old folks bazaar.



FORT WORTH, TEXAS

motorcade was a waste of time, for the best shots would be by out photographers stationed along the parade route.

v As we drove south on Harwood street, approaching the heart of dwontown, the crowds suddenly multiplied untile we were making our way through an ocean of people. I had ran out of film and wished I had saved about 20-seconds worth for the arrival at ~~xxxxxxx~~ Market Hall, ~~xx~~ therefore presenting having to reload in spite of the fact I had been instructed to minimize my filming unless there was trouble.

But I reloaded and dont remember taking ~~xxx~~ 10 or so feet of film when we apporached Houston street, ~~xxx~~ and starting turning toward Elm.

One of the TV cameramen in my car had broken ~~his~~ the re-wind spring in his camera and it was inoperative. As he passed a fellow worker, ~~hexyelle~~ who was filming from the street, he yelled to him his camera- was broken and should they swap so the motorcade cameraman would have an operative camera. The other man shrugged in indecision but by that time it was too late, he couldn't catch our car on foot.

Times-Herald photographer Bob Jackson, who was later to get the picture of Jack Ruby gunning Oswald, threw a roll of film to a reporter as we passed the corner of Main and Houston and it had gone in the street and the motorcade behind us was driving over it. I had watthed this reporter scrambling out in the street for the film and was chuckling as I turned around to see the front of the Motorcade turning left on Elm from Houston.

There was a loud "Bam", then another and another. The first thought that struck me was a loud backfire from a motorcycle, then I thought it was some made up noise to scare and embarass the president. The driver of our car spurted a head a few feet, then stop, then jerked forward again, trying to stay a uniform distance from the car ahead of us.

My job was to be an easy one. Our station had already shot hundreds of feet of film on him in Fort Worth, and we would have to edit it down to about 10 minutes. We had had Kennedy film from San Antonio on the reel the previous night.

My immediate boss, James Kerr, Dallas bureau chief, had assigned me to shoot silent film of the arrival at Love Field while Cameraman Bob Welch got crowd reaction~~x~~ with the portable sound camera. Dan Owens, the other Dallas-based cameraman, drove down town to film the motorcade from the street.

After the arrival, I had been assigned a convertibel, along with
3
4 other photographers, which had its place 5 cars behind the President's.

Kerr said orders ~~waxxta~~ were to keep the film to a minimum, ~~fixingxx~~ concentrating on the security aspects of the motorcade. He said my primary concern was to "bail out if there is any trouble."

The Kennedy car was so far ahead it was difficult to spot except when the motorcade was turning. All along the route, people stood jammed together cheering. One woman complained "that was too fast to get much more than a glimpse." We were averaging about 10 miles per hour. Motorcycle policemen skirted the edge of the crowd, forcing the people back far enough to allow the automobiles to pass freely.

There were pro Kennedy signs by the hundreds. Only a smattering of anti-Kennedy signs were visible to me along the way.

I was very selective with my shots, watching the crowd closely for human interest angles and nochalantly filming motorcycle policemen who escorted each car, and officers stationed along the way, including every overpass. Multistoried buildings abounded along the parade route, of course, and almost without exception, each window was filled with well wishers.

As we rode along, we commented several times that riding in the



AM-FM-TV

FORT WORTH TELEPHONE JE 6-1981

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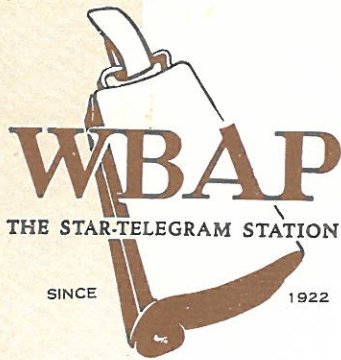
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