

NR_key_name: CC532DD31AAEDF7E8525624C00557DBC

SendTo: CN=David Marwell/O=ARRB
CN=Jeremy Gunn/O=ARRB;CN=Tracy Shycoff/O=ARRB;CN=Anne Buttimer/O=ARRB;CN=Dave Montague/O=ARRB

CopyTo: Montague/O=ARRB

DisplayBlindCopyTo:

BlindCopyTo: CN=R ecord/O=ARRB

From: CN=Tom Samoluk/O=ARRB

DisplayFromDomain:

DisplayDate: 10/05/1995

DisplayDate_Time: 3:33:09 PM

ComposedDate: 10/05/1995

ComposedDate_Time: 11:33:47 AM

Subject: Conversation with Dave Powers
At approximately 4:30 pm on Wednesday, October 4, 1995, Dave Powers returned my call from earlier in the day. He said that he had just received the September 22nd letter from David Marwell the day before (Tuesday, October 3, 1995). Powers confirmed that he had an "old picture camera" with him in Dallas. He frequently took home movies of the President Kennedy when they traveled. Kennedy enjoyed them because of the unique perspective from which Powers could film, a result of being allowed to get closer to the President than media representatives. In Dallas on November 22, 1963, Powers said he had his camera with him and began filming at Love Field upon their arrival. His camera was loaded with a 50 foot film cartridge which he had gotten from Cecil Stoughton, the White House photographer. The camera had an indicator which started at "50" (indicating the camera was fully loaded). As more film was used the indicator number would go down until it reached "0" and the end of the film. According to Powers, the single frame published by Life in August 1995, was the very last frame on the 50 feet of film. He confirmed, as indicated by the clock in the frame, that it was 12:18 (Powers actually said 12:17) when he ran out of film. The shooting would start 12 minutes later at 12:30 p.m. Life magazine was able to publish the last frame of the film because Powers still has the last five frames of the movie in his possession. Prior to the publication of "Johnny, We Hardly Knew Ye," the book which he and Ken O'Donnell wrote in 1970, Powers cut off these last five frames for possible use of one of them by the book publisher. As it turned out, the publisher did not use any photographs in the book and had no need for any of the frames. Thus, these frames of the film were separated and remain in Powers' possession today. Mr. Powers said that Cecil Stoughton developed the film for him after the assassination. At some point in time, Powers related that he thought he had given the film to Alan Goodrich of the Kennedy Library for "safekeeping," either when they were still located at the federal records facility in Waltham, MA (prior to the construction of the JFK Library) or after they had moved into the Library. At some point after Powers thought he had given the film to Goodrich, he asked Goodrich about it. Goodrich said that he did not have it. They looked everywhere but did not locate it. Powers told me over the telephone that if he possessed the film, " he would be glad to give it to us." He also offered to clip one of the five frames that he still has and send it to us. I asked that he not do that to ensure that the historical value and the archival integrity of these frames is not disturbed. As an alternative, I suggested that I visit Powers during my upcoming trip to Massachusetts. He readily agreed and we set an appointment for Tuesday, October 10, 1995 at 11:00 a.m., at his house. As we have discussed, I will encourage Mr. Powers to contribute the frames of his film which he still possesses to the JFK Collection at the National Archives. In addition, I will emphasize that the film frames will be preserved

Body: Record

recstat: Record

DeliveryPriority: N

DeliveryReport: B

ReturnReceipt:

Categories: