

MEMORANDUM

July 16, 1997

TO: David Marwell
Jeremy Gunn

FROM: Doug Horne

SUBJECT: Interviews With Former NPIC Employees About Their Involvement With the Zapruder Film in November 1963

1. In June and July, 1997, through fortuitous circumstance, ARRB became cognizant of, and was able to interview, both CIA NPIC (National Photographic Interpretation Center) employees involved in 1963 with photographic reproduction of the Zapruder film of President Kennedy's assassination. [See attached interview reports with Ben Hunter (dated 6/17/97 and 6/26/97), and with Homer McMahon (dated 6/12/97 and 7/14/97).] As a result of these interviews, ARRB staff determined that the undated NPIC working notes (*see attached*) which pertain to processing activity involving the Zapruder film in 1963 have been misinterpreted by many researchers as indicating that NPIC made three copies of the motion picture film for unknown reasons shortly after the assassination. (I made this assumption myself, in memos dated October 18, 1995 and April 9, 1997.) Our interviews with Homer McMahon (NPIC color lab manager in 1963) and Ben Hunter (his assistant in 1963, and the only other NPIC employee present during processing of the Zapruder film) in June and July of 1997 revealed that *the processing memorialized by the NPIC working notes (i.e., "shoot internegs...print test...make three prints @") refers only to the reproduction of selected still frames as color prints, with the manufacture of greatly magnified individual 8 mm movie frames as internegatives as the intermediate step in this process.* It is now clear that the NPIC working notes do not refer to the reproduction of the Zapruder film as a motion picture, but rather, only to the production of three sets each of 28 selected still frames for the purpose of making briefing boards.

2. During our two interviews with Mr. McMahon, he remembered with great certainty that the Secret Service agent who couriered the Zapruder film to NPIC told him that the original film, and the duplicate movies struck from it, were all developed at Rochester, N.Y. by Kodak. This, of course, is contrary to the existing documentary trail which indicates otherwise--namely, that the original film and the three first generation copies were all developed by Kodak in Dallas. (See my memo of April 9, 1997 for copies of the affidavits executed by Abraham Zapruder, his letter to C.D. Jackson of LIFE, and Secret Service documents which all indicate that the original film and three copies were developed in Dallas on November 22, 1963.) Nevertheless, Mr. McMahon's memory of this

Horne e:\wp-docs\edgeprnt.wpd
File: 4.0.2 (Zapruder Film)

statement by the Secret Service agent is quite firm, so ARRB staff decided to re-examine the edge print on the original Zapruder film and the two Secret Service copies to see if there was any evidence present of developing in Rochester, vice Dallas. Mr. Rollie Zavada, a former career employee with Kodak, provided me with a photographic reproduction of what edge print would look like on an 8 mm film developed in Rochester (*see attached*); using this example as a control, I visited Archives II today, and assisted by Alan Lewis of NARA, examined the edge print on the original film and the two Secret Service copies for any evidence of having been processed in Rochester. Summarizing the results of my examination, I could find no "R" for Rochester anywhere on the edge print of either the original film, or the two Secret Service copies, which are first generation. *However, I did notice that both Secret Service copies exhibit edge print which reads as follows: "Processed by Kodak D Nov 63."* I presume that this capital "D," found in the edge print on the home movie portions of Secret Service copies 1 and 2, probably stands for "Dallas." I will raise this question with Mr. Zavada of Kodak (who is presently on vacation) next month. Thus, at the present time, there is no physical or documentary evidence I am aware of which supports developing in Rochester, and considerable documentary and some physical evidence which supports developing of the original and first generation copies in Dallas.

3. The final three attachments to this memo are hand-drawn, detailed reproductions of the edge print as observed by me today on the film designated as the original by NARA, and Secret Service copies 1 and 2. Edge print observations made during past examinations were not done with this degree of care, and were not memorialized with this degree of precision.