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per M. H. HALLIBURG

9/13/93

N. ZAPRUDER
CHRONOLOG

E-Date	Time	Event	Source	S-Date
11/1/63		Abraham Zapruder had recently moved from New York City to Dallas. He had his office in the 4th floor of the Dal-Tex Building, across Houston St. from the Texas School Book Depository.	John Bloom, Dallas Times Herald in Saginaw News	11/24/83
11/22/63	08:00 AM	That morning, Zapruder forgot to bring his camera with him to work.	Richard Stolley in Esquire	11/1/73
11/22/63	09:00 AM	Zapruder hadn't intended to take movies of the Kennedy motorcade—he was too short, he told his secretary, and wouldn't be able to see through the crowd—but she convinced him to return home and get his camera anyway. The crowds would be light in Dealey Plaza, she told him.	John Bloom, Dallas Times Herald in Saginaw News	11/24/83
11/22/63	09:00 AM	Zapruder's secretary cajoles him with the argument that the President doesn't come through the neighborhood every day.	Richard Stolley in Esquire	11/1/73
11/22/63	12:00 PM	Zapruder's first thought was to take pictures from the window of his factory. Instead, as the crowd built, he walked down to Elm St., considered several vantage points, and finally scrambled up onto a concrete abutment.	Richard Stolley in Esquire	11/1/73
11/22/63	12:15 PM	Zapruder takes footage of three people in Dealey Plaza, one an employee of his, to make sure his take-up reel was operating properly.	Richard Stolley in Esquire	11/1/73
11/22/63	12:30 PM	Zapruder crouched on a low concrete abutment between the Depository and the Triple Underpass and snapped a telephoto lens onto his camera. He filmed at 18.3 frames per second. The film last 22 seconds.	John Bloom, Dallas Times Herald in Saginaw News	11/24/83

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11/22/63	12:31 PM	Zapruder's first impression was that the shots were coming from behind him.	Richard Stolley in Esquire	11/1/73
11/22/63	12:31 PM	Zapruder, his secretary recalled, shakily put down his camera and started screaming "They killed him! They killed him! They killed him!" He was so stricken by the experience that he never quite got over it. His own was the last film or news report about Kennedy he would ever watch.	John Bloom, Dallas Times Herald in Saginaw News	11/24/83
11/22/63	12:35 PM	An employee remembers Zapruder returning to his office "incoherent, in a state of shock." (In 1992, Stolley identifies the employee as Zapruder's secretary).	Richard Stolley in Esquire	11/1/73
11/22/63	12:45 PM	Zapruder's secretary calls the FBI and tells them about the film.	Richard Stolley in Esquire	11/1/73
11/22/63	01:00 PM	Special Agent in Charge, Dallas, Secret Service, Forrest Sorrels was questioning witnesses at the Sheriff's Dept. when he was told by Dallas Morning News reporter Barry McCormack that he had located a man who had made movies they would be interested in.	Memo of Forrest Sorrels to Thomas J. Kelley	1/22/64
11/22/63	01:10 PM	McCormack takes Sorrels to Jennifer Juniors, Inc., in the Dal-Tex Building, 501 Elm St., the office of Abraham Zapruder. Zapruder was emotionally upset; agreed to furnish a copy of the film to Sorrels with the understanding that it was strictly for official use of the Secret Service and that it would not be shown or given to any newspapers or magazines, as he expected to sell the film for as high a price as he could get for it. Mr. McCormack had offered \$1,000 for it, but others were also interested.	Memo of Forrest Sorrels to Thomas J. Kelley	1/22/64
11/22/63	01:15 PM	The FBI took Zapruder downtown to find a place to have the film developed. Their first thought was a TV station, but Channel 8 could not process that kind of film.	Richard Stolley in Esquire	11/1/73
11/22/63	01:30 PM	Zapruder, McCormack and Sorrels go to the Dallas Morning News and to their radio station offices in an effort to get the film developed, and were referred to Eastman Kodak, which could develop the film immediately.	Memo of Forrest Sorrels to Thomas J. Kelley	1/22/64

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11/22/63	01:45 PM	McCormack and Sorrels take Zapruder to Eastman Kodak in Dallas, where Zapruder made arrangements to have the film developed and also made copies of same.	Memo of Forrest Sorrels to Thomas J. Kelley	1/22/64
11/22/63	02:00 PM	Later, Sorrels went to Zapruder's office, and Zapruder gave him two copies of the film. He again specified that the film was for government use and that Sorrels was not to let either copy get into the hands of any newspaper or magazine company. One copy was immediately airmailed to Secret Service Chief Rowley, and one was retained by Sorrels. Zapruder had not yet sold the film.	Memo of Forrest Sorrels to Thomas J. Kelley	1/22/64
11/22/63	02:00 PM	Time approximate. Zapruder is interviewed on WFAA-TV, the first media coverage of his film.	"The Kennedy Tapes" WFAA	11/22/88
11/22/63	02:30 PM	Zapruder contacted the Dallas police, but they had Oswald in custody and the film seemed of marginal importance. Both the Secret Service and the FBI had told him it was his to dispose of as he saw fit, but that they would like copies. Zapruder took his film to a Kodak lab, and by evening had the original and three copies in hand.	Richard Stolley in Entertainment Weekly	1/17/92
11/22/63	03:00 PM	Time approximate. The Zapruder film is processed at Jamison Film Labs in Dallas. Three bootleg copies of the film are allegedly made, and one is purchased by Paul Rothermel for H.L. Hunt, according to Rothermel.	Dick Russell, The Man Who Knew Too Much, Paul Rothermel interview	5/15/92
11/22/63	03:30 PM	Within three hours, CBS realized it had no usable film of the assassination, nor did anyone else, and a search began for 8mm footage. Eddie Barker's people began calling all over Dallas. They learned about Zapruder. They found him, and helped arrange for Eastman Kodak to process his film.	The Camera Never Blinks by Dan Rather and Mickey Herskowitz	1/1/77
11/22/63	04:30 PM	Richard Stolley arrives in Dallas, and is immediately told about the film by one of LIFE's stringers. She had heard of it from Dallas police reporters.	Richard Stolley in Esquire	11/1/73
11/22/63	06:00 PM	Patsy Swank, one of LIFE's stringers in Dallas, calls Richard Stolley at his downtown hotel office. A Dallas Police officer tipped her about a film of the assassination taken by a local garment manufacturer whose name began with a Z. Later, she called back with his full name. Stolley found Zapruder's name in the phone book, and began calling the number every 15 minutes.	Richard Stolley in Entertainment Weekly	1/17/92

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11/22/63	07:00 PM	Early in the evening the FBI and Zapruder went to an Eastman Kodak lab.	Richard Stolley in Esquire	11/1/73
11/22/63	10:30 PM	Before midnight, the film had been shown to the authorities, one copy sent off to Washington and another given to Dallas police. Zapruder kept the original and one print, and the FBI, when asked, said they were his to dispose of.	Richard Stolley in Esquire	11/1/73
11/22/63	11:00 PM	A weary Zapruder finally answers one of Stolley's phone calls. He had been driving around, trying to calm his nerves. Yes, the film showed everything; no other journalist had contacted him; come to his office at 9 the next morning.	Richard Stolley in Entertainment Weekly	1/17/92
11/22/63	11:00 PM	That night, Richard Stolley is "the first of the national press to contact" Zapruder, "around midnight," and asks to see the film. Zapruder sounds exhausted and begs off until the next morning. He assured Stolley that he had obtained sworn statements from the men at the lab that they had not bootlegged any extra prints of the film. Whoever bought the film would have it exclusively.	Richard Stolley in Esquire	11/1/73
11/23/63		Zapruder sells his negatives and all rights to the film to Time Inc. for \$150,000.	John Bloom, Dallas Times Herald in Saginaw News	11/24/83
11/23/63		Inspector Thomas J. Kelley obtained the second copy of the film from Sorrels, and loaned it to the FBI. It was later returned to Kelley, who returned it to Sorrels, who retained it in the Dallas office.	Memo of Forrest Sorrels to Thomas J. Kelley	1/22/64
11/23/63	08:00 AM	With Zapruder at the projector, the film is viewed by Richard Stolley, LIFE's Los Angeles Bureau Chief, the only reporter among a small group of Secret Service agents in a small room of Jennifer Juniors, early in the morning. Zapruder ran the film again and again as newsmen from AP and UPI and other magazines showed up. When the lights were turned on, Zapruder looked ill. Stolley convinces Zapruder to talk with him first.	Richard Stolley in Esquire	11/1/73
11/23/63	08:01 AM	There is no sound, except the creaking of the projector, as Stolley and the grim-faced Secret Service men watch the film.	Richard Stolley in Entertainment Weekly	1/17/92

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11/23/63	08:30 AM	Seeing Dick Stolley from LIFE at Zapruder's attorney's office, he realized CBS was unlikely to get rights to the film, as LIFE paid big. He was allowed to look at the film, projected one time, take no notes, and submit a bid. Rather immediately returned to KRLD, the only TV journalist to have seen the film. On the air, he described JFK being thrown violently forward by the shot. At the suggestion of CBS, he omitted a description of Jackie climbing onto the back of the car. CBS sent an accountant to help Rather negotiate for rights to the film, but LIFE had already bought it.	The Camera Never Blinks by Dan Rather and Mickey Herskowitz	1/1/77
11/23/63	08:30 AM	The first press competition to arrive are AP, the Saturday Evening Post, and a newsreel. Zapruder agreed to show the film again.	Richard Stolley in Entertainment Weekly	1/1/72
11/23/63	09:30 AM	Stolley talks with Zapruder and his secretary Lillian Rogers. Zapruder said he wished he had not taken the film, but now realized it could contribute to his family's financial security, and he was determined that it not fall into the hands of shoddy exploiters, shown in sleazy Times Square movie houses while men hawked it on the sidewalk. Stolley said he agreed the pictures should get respectable display.	Richard Stolley in Esquire	11/1/73
11/23/63	10:00 AM	The negotiations began at \$15,000. The wire service representatives outside telephoned to ask why they were taking so long. The group was joined by the Saturday Evening Post. Stolley called his office in New York for instructions. They signed a contract for \$50,000 for print rights only. Stolley took Zapruder's original and single copy, and slipped out the back door, leaving Zapruder to face his angry journalistic rivals.	Richard Stolley in Esquire	11/1/73
11/23/63	01:00 PM	Television and movie representatives were in pursuit of motion picture rights to the film once it became known that LIFE had bought only print rights. Zapruder said he didn't want to think about it until Monday, but they continued to badger him during the weekend.	Richard Stolley in Esquire	11/1/73
11/23/63	03:00 PM	Time approximate. Chicago LIFE staffers study the film on a Moviola projector (editor). Frames were selected, and 8x10 black and white prints were made.	The Great American Magazine: An Inside History of LIFE by Loudon Wainwright	1/1/86
11/24/63		C.D. Jackson is also a former CIA official, who acted as Henry Luce's personal emissary to the CIA, and assisted the CIA in providing it's employees with cover through Time-LIFE.	Dick Russell, The Man Who Knew Too Much	11/1/92
11/24/63	09:00 AM	While the original film was in Chicago, where frames were selected for publication, the duplicate was shown to Time-LIFE executives in New York. C.D. Jackson concluded that it was too gruesome to allow showings on TV, and ordered all rights purchased.	The Great American Magazine: An Inside History of LIFE by Loudon Wainwright	1/1/86

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11/24/63	09:01 AM	The film is shown to Time Inc. executives in New York. LIFE's publisher, C.D. Jackson "was so upset by the head-wound sequence that he proposed the company obtain all rights to the film and withhold it from public viewing at least until emotions had calmed. Zapruder seemed relieve when Stolley called again.	Richard Stolley in Esquire	11/1/73
11/24/63	09:30 AM	All decisions regarding the use or non-use of the Zapruder film were made by LIFE's editors, not by anyone (like C.D. Jackson, LIFE publisher, formerly of military intelligence) on the publishing side.	Richard Stolley in Entertainment Weekly	1/17/92
11/25/63		Stolley and Zapruder met in the office of Zapruder's lawyer, Sam Passman. They talked for hours as members of other news organizations again waited outside. Negotiations began at \$25,000. Late in the afternoon, they agreed on \$150,000 for all rights to the film, to be paid in six annual installments of \$25,000. Zapruder asked that the amount not be revealed, sensitive to accusations that he had profited from JFK's death. Passman suggested the first payment be donated to the widow of J.D. Tippit, and Zapruder agreed.	Richard Stolley in Esquire	11/1/73
11/25/63		LIFE decided not to sell the Zapruder film for TV or movie showing for reasons both of taste and competition. Copies were given to the Secret Service and to the Warren Commission. LIFE didn't tamper with the film; all frames are there in their proper order.	Richard Stolley in Entertainment Weekly	1/17/92
11/25/63		In seeking to buy all rights to the film, Stolley was competing with Dan Rather and CBS.	Richard Stolley in Entertainment Weekly	1/17/92
11/26/63		LIFE's first post-assassination issue includes black & white reproductions of selected Zapruder frames.	LIFE	11/29/63
11/26/63		Time-LIFE editors ordered copies of the film for themselves; as a result, bootleg copies were produced.	The Camera Never Blinks by Dan Rather and Mickey Herskowitz	1/1/77
12/1/63		Date uncertain. Two sets each of four photo briefing boards made from the Zapruder film by CIA's National Photographic Interpretation Center.	Handwritten memo, National Photographic Interpretation Center	12/1/63

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12/1/63		Date uncertain. In late 1963, the Secret Service brought a copy of the Zapruder film to CIA Director John McCone and asked to have the film analyzed technically, particularly with regard to elapsed time between rifle shots. A laboratory at the National Photographic Interpretation Center was made available late that same night. The film was analyzed in individual stop frame. Secret Service representative were present during the analysis and took the film and one set of briefing boards away with them that night. McCone sent one set to a CIA records storage facility.	p. 16, addendum to CIA memo on Zapruder film	5/14/75
12/3/63		LIFE's second post-assassination issue includes an article by Paul Mandel, stating that the "film shows the President turning his body far around to the right as he waves to someone in the crowd. His throat is exposed—toward the sniper's nest—just before he clutches it." This issue contained no frames from the film with which to compare to Mandel's description.	LIFE	12/6/63
12/3/63		Date uncertain. CIA briefing board panels include the following frames: (1.) 188, 198, 205, 213, 217, 222, (2.) 225, 226, 230, 239, 242, 246, 256, 257, (3.) 266, 274, 289, 290, 291, 292, (4.) 310, 311, 312, 313, 314, 322, 334, 384. CIA says LIFE estimates throat shot at Z-190, Connally hit at Z-264, and head shot at Z-312. Lists other possibilities as 213-242-312 and 206-242-312. The documents refer to making three prints.	Handwritten notes, National Photographic Interpretation Center	5/13/75
12/10/63		Date approximate. Frame 313 was originally schedule for inclusion, in color, in the combined Kennedy Memorial special edition (using materials from the first two issues after the assassination, and using color instead of black and white frame reproductions). Some staffers protested (including Bernie Quint and Mary Leatherbee), and George Hunt and Philip Wooton decided not to include it. 3 million copies of the special were sold.	The Great American Magazine: An Inside History of LIFE by Loudon Wainwright	1/1/86
1/1/64		Zapruder testifies before the Warren Commission, breaks down as he describes how he had taken the film. He participated in a re-enactment, and had nightmares for months. He believed the Warren Report, though he thought Oswald was shooting at Connally, according to his wife.	Richard Stolley in Esquire	11/1/73
1/7/64		LIFE Washington Bureau Chief Henry Suydam writes that LIFE had copies of the Zapruder film made up and provided two to the Secret Service. He told the Service to keep them as long as it needed them, but to keep track of and control of them, as the films are "the property of Time Inc." and were not to be shown to anyone outside the government, except for official investigative purposes. The films were to be returned to LIFE when the Service was finished with them.	Letter of Henry Suydam to James Rowley, Chief of Secret Service	1/7/64
1/14/64		Secret Service disagrees with LIFE letter's account of how Secret Service acquired the Zapruder film, denying LIFE's claimed rights to Secret Service copy of the film, and LIFE's claim that Secret Service received its copy from LIFE under limited conditions.	Secret Service memo by Thomas J. Kelley to Sorrels and Rowley	1/14/64
1/27/64		Secret Service Chief James Rowley replies to Suydam's letter. He states the Secret Service received its copies before the film was sold, that the Service had no knowledge concerning LIFE's later arrangement with Zapruder, but that Zapruder had provided it for government use only. The film had not been shown to anyone outside the Service, except members of the Warren Commission staff. It would be retained as part of the official Secret Service file on the assassination.	Letter of James Rowley to Henry Suydam	1/27/64

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2/1/64		Zapruder gave his camera to Bell & Howell, which donated it to the National Archives. He was given a new camera in return, but rarely used it. He found it extremely difficult to use a movie camera, said his wife; "He was extremely emotional about the whole thing." He wouldn't have a copy of the Zapruder film in the house.	Richard Stolley in Esquire	11/1/73
3/1/64		Date approximate. Dr. Pierre Finck views the Zapruder film, upon his return from Panama.	Helen Dietrich, Clay Shaw trial transcript, in Jim DeEugenio, Destiny Betrayed	2/24/69
10/2/64		LIFE's issue on the Warren Report includes color enlargements of selected frames, including the first publication of 313.	LIFE	10/2/64
10/2/64		LIFE's Warren Report issue has frames and captions changed twice before the final copies hit the streets. Frame 323, which showed the President thrown back, was replaced by 313, which had previously gone unpublished for reasons of "taste." A caption saying JFK was thrown "to one side" by the head shot was replaced by one saying it caused "the front part of his head to explode forward." LIFE editor Richard Kearns said he had never heard before of LIFE changing printing plates twice in a single issue, much less a single story.	Jerry Policoff, "The Media and the Murder of John Kennedy", New Times	8/8/75
12/1/64		Date approximate. The Warren Commission's 26 volumes of Hearings and Exhibits are published. An album of black and white frame reproductions is included. Frames 314 and 315 are misnumbered and printed 315-314, making it appear as though JFK went forward, as no frames after that were included. J. Edgar Hoover later called this a printing error. Frames 207-212, allegedly damaged in the LIFE lab, are also missing.	Hearings and Exhibits, Warren Commission	12/1/64
12/1/64		Date approximate. According to J. Edgar Hoover, Zapruder made a copy of the film available to the FBI: "The Central Intelligence Agency has inquired if the film copy in possession of this Bureau can be loaned to that Agency solely for training purposes."	Letter from J. Edgar Hoover to J. Lee Rankin	12/4/64
11/22/66		Frame 230 is published in color on LIFE's cover with the caption "Did Oswald Act Alone? A Matter of Reasonable Doubt." The cover story concluded the Single Bullet Theory was wrong, and an editorial called for a new investigation. The issue includes color reproductions of many frames, with sprocket hole information included.	LIFE	11/25/66
1/1/67		Brian K. Jones, Lancaster University, England, publishes a paper he did at the University of California, Los Angeles, Physics Department: "The 'Head Jerk' and 'Shoulder Buckle': An analysis of some physical evidence in the Zapruder film".	Manuscript of Paper by Brian K. Jones	1/1/67

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1/1/67		LIFE allows Thompson to print only the "missing frames," 208-211, in black and white, to dispel rumors that they have been concealed as part of a coverup and contain crucial evidence.	Six Seconds in Dallas by Josiah Thompson	1/1/67
12/1/67		LIFE sues to prevent publication of Josiah Thompson's book Six Seconds in Dallas, because it includes charcoal drawings of many Zapruder film frames. LIFE had previously refused to allow Thompson to reproduce actual frames in the book, though he had studied them as a LIFE consultant, even though Thompson's publisher had offered LIFE all of the book's profits in exchange for permission.	Extra!	4/1/92
1/1/68		This year, Zapruder receives his final payment from LIFE magazine.	Richard Stolley in Esquire	11/1/73
1/1/69		Zapruder testifies in the Clay Shaw trial in New Orleans.	Richard Stolley in Esquire	11/1/73
1/1/69		LIFE complied with a subpoena from Jim Garrison and provided the film for showing at the Clay Shaw trial. Security was so lax that the film was illegally duplicated, and bootleg copies were soon sold all over the country. They were shown at conspiracy lectures, and even a time or two on local TV.	Richard Stolley in Entertainment Weekly	1/17/92
2/22/69		Jim Garrison shows the film at the Clay Shaw trial in New Orleans. He reportedly lets Mark Lane bootleg copies of it. The trial is the first public showing of the film. Bootlegs begin to circulate in the research community.	Jim DeEugenio, Destiny Betrayed	1/1/92
8/30/70		Zapruder dies of cancer.	Photograph of tombstone, Esquire	11/1/73
7/20/72		Date uncertain. During the Miami Republican convention, protesters were showing a bootleg copy of the Zapruder film in "People's Park."	The Camera Never Blinks by Dan Rather and Mickey Herskowitz	1/1/77

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1/1/73		This year, Robert Groden showed his enhanced print of the Zapruder film at a research conference in Boston.	Jim DeEugenio, Destiny Betrayed	1/1/92
11/1/73		Esquire magazine's article by Richard Stolley includes reproductions of three Zapruder frames in black and white.	Esquire	11/1/73
11/1/73		Date approximate. The film "Executive Action" is released. It includes much documentary footage, but LIFE doesn't allow use of the Zapruder film.	"Executive Action" (1973)	11/1/73
11/1/73		The original of the Zapruder film was in a Time Inc. safe.	Richard Stolley in Esquire	11/1/73
1/1/74		This year, Fred Newcomb and Perry Adams cite their studies of the Zapruder film as the basis for their conclusion that Greer shot JFK.	Newcomb and Adams, Murder from Within	1/1/74
3/6/75		The Zapruder film has its first national television showing when Robert Groden appears with Geraldo Rivera on "Goodnight, America."	Journal of Martin Shackelford	3/6/75
3/27/75		"Goodnight, America" again has Robert Groden on and repeats its showing of the Zapruder film.	Journal of Martin Shackelford	3/27/75
5/8/75		Robert B. Olsen, senior counsel of the Rockefeller Commission, asks the CIA for textual materials relating to the NPIC analysis of the Zapruder film.	CIA memo attached to Knoche letter	5/14/75

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5/12/75		Around this time, at the request of Zapruder's widow, Time Inc. sells the rights to the film back to her for \$1.	John Bloom, Dallas Times Herald in Saginaw News	11/24/83
5/12/75	09:30 AM	National Archives acknowledges receipt of 323 Zapruder frame "color transparencies" (slides) and the "first and second generation copies" of the film from Time Incorporated, available for viewing only on the premises of the National Archives.	Change of Holdings Report— Archives by James Moore	5/12/75
5/12/75	10:00 AM	The slides in the original set were made by Time-LIFE. The set included frames 164 through 483, except for the missing frame 349. From this, a reference set was made, apparently by the Archives, covering the same frame numbers; frame 378 later turned up missing from this set. A reproduction set was also made, including frames 171-343.	Holdings card by R.T. Butler, in National Archives	5/1/76
5/14/75		In a letter dated 14 May 1975, the CIA replies to Robert B. Olsen, senior counsel of the Rockefeller Commission, regarding textual materials provided by CIA to the Secret Service in connection with the National Photographic Interpretation Center analysis of the Zapruder film. Records show no information provided by NPIC to the Secret Service.	Letter from E.H. Knoche, assistant to the Director	5/14/75
8/22/75		National Archives notes that frame 349 was missing from the slide set received from Time-LIFE, per note from Joe Thomas, Still Picture Branch Chief.	National Archives memo from NNSP to NNS	5/11/92
11/14/75		An ABC special on the assassination, critical of the Warren Report, "Assassination: An American Nightmare," doesn't include Zapruder film.	"Assassination : An American Nightmare."	11/14/75
11/25/75		CBS series "The American Assassins" includes use of the Zapruder film, earlier denied to ABC (part two is on the following night.)	"The American Assassins" part 1 & 2	11/25/75
11/25/75		Ittek Corp. releases its study of the Zapruder film. It supports the Warren Commission, calls the gunman in Z-413 an optical illusion, said another film showed evidence of something moving in the TSBD 6th floor, and that Jackie probably pushed JFK back after the fatal head shot.	AP in Saginaw News	11/30/75

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1/1/76		Date approximate. Six Seconds in Dallas is reissued in paperback, and this time Thompson is allowed to publish the actual Zapruder frames in black and white.	Josiah Thompson; Six Seconds in Dallas (1976 reprint)	1/1/76
1/1/76		This year, the reference set of Zapruder slides was placed in the NNSP (Still Pictures Branch) research room.	National Archives memo from NNSP to NNS	5/11/92
1/1/76		This year, Robert Groden shows the Zapruder film to members of Congress at the request of Rep. Thomas Downing. This assists in the formation of the House Select Committee on Assassinations.	Jim DeEugenio, Destiny Betrayed	1/1/92
1/2/76		Note on the slide mounts of the reference set placed in NNSP "indicate the slide copies were made by Color Fax, probably ordered by NARA."	Inventory Memo from Elizabeth Hill, NNSP Chief	5/11/92
1/3/76		Exact date unknown. The Assassination Information Bureau releases a slide set which includes copies by Robert Groden of Zapruder frames 188, 225, 228, 230, 235, 237, 238, 274, 312, 313, 316, 321 and 413.	Assassination Information Bureau slide set.	1/3/76
1/26/76		American Journal of Physics receives an article from Luis W. Alvarez: "A physicist examines the Kennedy assassination film."	American Journal of Physics, v. 44 #9	9/1/76
2/18/76		Henry Zapruder offers permission to obtain a copy of the film for research purposes only, with no further copying or exhibition, for the cost of copying plus approximately \$300 in legal expenses, payable in advance.	Letter from Henry Zapruder	2/18/76
11/22/76		Channel 11 in Fort Worth shows the Zapruder film after paying \$300 to Mrs. Zapruder.	The Continuing Inquiry	12/22/76

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12/1/77		Penn Jones offers KERA-TV, Dallas public TV station, a clear 16mm copy of the Zapruder film for its annual fundraising drive, but it was rejected as inappropriate on the grounds of taste.	Mother Jones	12/1/77
1/1/78		Date approximate. A British television documentary by Anthony Summers: "What We Know Now That We Didn't Know Then" includes the Zapruder film.	"What We Know Now That We Didn't Know Then," "The Killing of President Kennedy"	1/1/78
9/6/78		The Zapruder film is shown on public television during the telecast of the House Select Committee on Assassinations hearings. This is probably its first legal television appearance.	"Hearings of the House Select Committee on Assassinations"	9/6/78
1/1/81		CBS releases the first home video on the JFK Assassination this year; it doesn't include the Zapruder film.	"Great Figures in History: John F. Kennedy."	1/1/81
1/1/82		"The Killing of President Kennedy," the video version of the 1978 Anthony Summers television special, omits the Zapruder film.	"The Killing of President Kennedy."	1/1/82
5/28/82		Robert Groden produces a video compilation of assassination films which includes the Zapruder film, but it is for sale to educational institutions only. Later, bootlegs of the tape circulate.	"The Assassination of President Kennedy", Western New England College press release	5/28/82
11/22/83		Dallas Times Herald reports the film has 313 frames and lasts 17 seconds.	John Bloom, Dallas Times Herald in Saginaw News	11/24/83
1/1/86		LIFE staffer Loudon Wainwright describes the film as only seven seconds long, and says it has never been shown publicly. He said LIFE received at least \$100,000 for worldwide print syndication sales.	The Great American Magazine: An Inside History of LIFE by Loudon Wainwright	1/1/86

E-Date	Time	Event	Source	S-Date
3/25/87		Lip readers James and Kimberly Petrimoux examine the film, through an arrangement by researcher Jerry Charbonneau of Bay City, Michigan	Shackelford notes	3/25/87
4/1/87		Judi Borza of CNN: "The Zapruder film is the best example of an amateur photographer being in the right place at the right time."	Video magazine	4/1/87
1/1/88		This year, the original Zapruder slide set was transferred within the Archives; at that time, it was found to be missing frames 180, 321, 349 and 372. The reproduction set was found to be missing frames 164-170, and 344-486 (but these were never part of the original set.)	National Archives memo from NNSP to NNS	5/11/92
1/1/88		Date approximate. This year, the Arts and Entertainment Network airs a documentary called "Reasonable Doubt," which includes the Zapruder film. When it is released on home video, the film is not omitted.	"Reasonable Doubt."	1/1/88
10/20/88		James Lesar and ? file suit against Henry Zapruder, Washington tax attorney, for selling rights to the film. Argued there should be no copyright claim on such an historic film, allowing the copyright holder to dictate its use, hampering use by scholars & writers. Zapruder said the family only charges people who use the film for commercial purposes: "We make the film available free of charge to anyone who is not going to use it for commercial purposes... People who are going to charge, we charge." The original film is in storage at the National Archives.	AP in Saginaw News	10/21/88
11/9/88		Still Pictures Branch of Archives requests original slide set to make an additional set of reference slides "due to increased reference use."	Letter from Jack Saunders, NNSP to NNTA	11/9/88
11/10/88		Exact date unknown. Original slide set transferred to Still Pictures Branch. Slide 304 is now missing from the set as well. The reproduction set was also transferred to NNSP. This set is missing frames 208-211.	Inventory Memo from Elizabeth Hill, NNSP Chief	5/11/92
10/26/89		The Los Angeles Times reports the Zapruder film was "the only footage made" of the JFK assassination.	S.J. Diamond, Los Angeles Times, in The Saginaw News	10/26/89

E-Date	Time	Event	Source	S-Date
1/1/91		Clear video copies of the Zapruder film become available for sale to researchers, but their sale is halted by threatened legal action.	"The House Select Committee copy of the Zapruder Film"	1/1/91
11/1/91		The Zapruder film appears in the feature film "JFK" (Oliver Stone said he paid \$40,000 to the Zapruder family to use the film).	Richard Stolley in Entertainment Weekly	1/17/92
12/1/91		Date approximate. The Zapruder film is included in the feature film "JFK" and videotape versions which are released the following two years.	"JFK"	12/1/91
1/1/92		Date approximate. Dr. Michael West and Johann Rush produce a video arguing that the Zapruder film supports the Single Bullet Theory.	"Confirmation of the Single Bullet Theory"	1/1/92
1/7/92		In a tabloid article, Robert Groden charges that frames were deliberately altered or removed from the film by the government. LIFE's story was that a young, inexperienced lab technician ruined the film by accident, "but I just don't buy it."	Ken Harrell in Globe	1/7/92
1/17/92		Zapruder's son Henry does a brisk business in renting the film for one-time use. The original is kept in the National Archives. Stolley suggests we might be better off without it.	Richard Stolley in Entertainment Weekly	1/17/92
6/1/92		Date Approximate. A clear, nearly complete copy of the Zapruder film is added as a bonus to the video version of a Fox television special on the assassination.	"The JFK Assassination: The Final Analysis"	6/1/92
6/26/92		At a Chicago conference sponsored by The Third Decade, Robert Morningstar alleges that the Zapruder film has been deliberately edited by splicing to conceal evidence or distract attention from evidence.	Martin Shackelford, Chicago conference notes	6/26/92

E-Date	Time	Event	Source	S-Date
9/25/92		LMH Company loan contract specifies that if any copies are made of the film, the charge will be \$2500 per copy; materials cannot be published or displayed without additional fees; extensions beyond 30 days are limited to 45 days and require an additional \$75 fee. The borrower must agree to avoid making "any reference...that the Zapruder Film was ever owned by Time, Inc., or that Time, Inc. ever published any frames from the Zapruder Film in any publication of Time, Inc." and must prohibit others from making such references.	"Zapruder Film" Loan Agreement	9/25/92
9/25/92		LMH Company offers the film (8mm or video, slides) by loan ONLY for a 30 day limit (unless they agree to extend it) for \$75 fee plus costs.	Letter from James Lorin Silverberg	9/25/92
1/1/93		It apparently remains legally impossible to purchase a complete copy of the Zapruder film for less than \$2500, or to purchase a set of frame slides.		