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iley, Ph.D., "The Head Wounds
3), pp. 1-15, as it appears in a
on Science (1998), p. 165.]

Interviews with Former NPIC Employees: The Zapruder Film in November 1963

Douglas P. Horne

[Editor's note: In June and July of 1997, the ARRB interviewed two former CIA employees of the NPIC (National Photographic Interpretation Center), Homer McMahon and Bennett Hunter, who were involved in processing a home movie of the death of JFK the weekend of the assassination. As Douglas Horne observes in a memorandum not included here, the Secret Service agent who couriered this film—which appears to have been the original "out of camera" film taken by Abraham Zapruder—to the NPIC told them that the film was developed by Kodak at Rochester, NY, contrary to the existing documentary record, which indicates that the film and three copies were processed in Dallas, TX, instead. These reports are as astonishing and revealing as those concerning the occurrence of two brain examinations and the existence of two brains, which once again demonstrates that the ARRB has produced far more than its share of "smoking guns."]

CALL REPORT: PUBLIC

Document's Author: Douglas Horne/ARRB Date Created: 06/12/97

The Players

Who called whom? Dave Montague and Douglas Horne called Homer A. McMahon of Witnesses/Consultants

Description of the Call

Date: 06/12/97
Subject: Dave Montague and Douglas Horne Called Homer A. McMahon (Modified on June 13, 1997)

Summary of the Call:

[See Contact Profile for details on how this individual was located.]

Dave Montague located Mr. McMahon and initiated telephonic contact on June 9, 1997; I was invited to participate in the interview as the staff member most interested in, and most familiar with, the NPIC working notes of their analysis of the Zapruder film.

The following is a summary of the independent recollections of Mr. McMahon made during ARRB's cursory, initial assessment interview. Comments are not verbatim unless in quotations:

-He was the Head of NPIC's color lab in 1963. At that time NPIC was no longer in NW Washington above Stuart Motors (where it was during the Cuban Missile Crisis), but had relocated to BLDG 213 in the Washington Navy Yard, following a quick 90-day renovation of a warehouse with no windows directed by Robert Kennedy. McMahon was careful to clarify that he was an employee of NPIC in 1963, not the CIA, and that the CIA only "paid his salary."

-McMahon did recall the Zapruder film analysis in some detail, and confirmed ARRB's understanding that the analysis (of which frames in which shots struck occupants of the limousine) was performed at the request of the Secret Service. He recalled that a Secret Service agent named "Bill Smith" personally brought the film over to NPIC, and that the personnel involved in the analysis were himself (McMahon), Bill Smith of the USSS, and a third person whose name McMahon would not reveal to us during the interview "because he is still current."

-TIMING: McMahon thought that the analysis had occurred only "1 or 2 days" after the assassination; he also recalled that there was a great sense of urgency regarding the desired product, and that he had to "work all night long" to complete the required work (described below). At one point he said he thought he had gone into work about 1 A.M. to commence the analysis; later he corrected himself and said that perhaps it was more like 8 P.M., but that in any case he was sure that the work occurred after normal working hours, required him to return to work, and that the analysis went on all night long.

-McMahon never used the name Zapruder film during the interview; he repeatedly referred to the film in question as an "amateur movie" of the assassination brought to NPIC by the Secret Service.

-PROVENANCE OF THE FILM: McMahon stated that Secret Service agent Bill Smith claimed he had personally picked up the film from the amateur who had exposed it, had flown it to Rochester for developing, and had then couriered it to Washington, DC to NPIC for analysis and for the creation of photographic briefing boards, using still photographic prints enlarged from selected individual frames of the movie. After twice mentioning Rochester as the site where the film was developed, Dave Montague (in an attempt to specify whether McMahon was referring to R.I.T., or Kodak) asked whether he meant Kodak, and McMahon emphatically said "I mean Kodak at Rochester." I asked him how firm he was that this is what the Secret Service agent told him, and he said he was "absolutely certain."

-REASONS FOR ANALYSIS AT NPIC VICE ANOTHER LOCATION: McMahon said that USSS agent Bill Smith told him the reason the film had been couriered to NPIC was because NPIC had special, state-of-the-art enlarging equipment which Kodak did not have at Rochester. McMahon said that after the analysis of where shots occurred on the film was completed, many frames were selected ("perhaps as many as 40, but not more than about 40") for reproduction as photographic prints, and that NPIC's special "10-20-40 enlarger" was used to magnify each desired image frame "40 times its original size for the manufacture of internegatives." McMahon said that the internegatives were then used for the production of multiple color prints of each selected frame. He said that the color lab at NPIC where he worked did not prepare the actual briefing boards, but that he assumed the briefing boards were prepared somewhere else at NPIC, in some other department.

-In response to clarification questions by Home, McMahon said that *at no time was the amateur movie copied as a motion picture film*, and that the only photographic work done at NPIC was to make color prints. He could not remember whether the prints were 5" X 7" format, or 8" X 10" format.

-Home asked whether he was working with the original film or a copy, and McMahon stated with some certainty that he was "sure we had the original film." Home asked why, and he said that he was sure it was the original because it was Kodachrome, and because it was a "double 8" movie. Home asked him to clarify whether the home movie was slit or unslit, and McMahon said that he was pretty sure the film was UNSLIT, because "we had to flip it over to see the image on the other side in the correct orientation." He said that the movie was placed in an optical printer, in which the selected frames were then magnified to 40 times their original size for the production of internegatives. He said a "liquid gate" process was used (on the home movie frames) to produce the internegatives.

-Prior to the production of internegatives and color prints for briefing boards, he said he recalled an analysis "to determine where the 3 shots hit." He said he would not share the results of the analysis with us on the telephone. The film was projected as a motion picture 4 or 5 times during the analysis phase, for purposes of determining "where the 3 shots hit."

-At this point Home informed Mr. McMahon that CIA's HRG had deposited a surviving briefing board and the original working notes in the JFK Collection in 1993 for access by the public, and that they were not classified. Montague promised to send McMahon an information package explaining the JFK Act and the Review Board's mandate, and Home and Montague asked Mr. McMahon if he would be willing to submit to a formal, in-depth, recorded interview at Archives II with the briefing board and the working notes available to him during the interview. He agreed.

-McMahon explained that the working notes were "prepared jointly by the 3 of us working on the project that night." END

no indication of contents of film

MEETING REPORT

Document's Author: Douglas Horne/ARRB Date Created: 06/18/97

Meeting Logistics

Date: 06/17/97
 Agency Name: CIA
 Attendees: Morgan Bennett Hunter (Ben Hunter) was interviewed by Doug Horne, Jeremy Gunn, Dave Montague, and Michelle Combs
 Topic: ARRB Staff Interviewed Ben Hunter (Grammatical Edits Made on June 19, 1997) (Final Edit Made June 20, 1997)

Summary of the Meeting

ARRB staff interviewed Ben Hunter on June 17, 1997. The interview was arranged by HRG at ARRB's request. Mr. Hunter had remarked to his wife (an HRG employee), during C-Span coverage of the Review Board's Zapruder film public hearing, that he had worked on an analysis of the film at NPIC in 1963 shortly after the assassination. His wife relayed that fact, and the name of his supervisor at NPIC (who also worked on the Z-film analysis), Mr. Homer A. McMahon, to the ARRB via Barry Harrelson at HRG. Previous to this interview, ARRB staff had conducted a brief initial assessment interview of Mr. McMahon on the telephone.

Mr. Hunter was on active duty in the USAF prior to working for NPIC (National Photo Interpretation Center). While in the Air Force as an enlisted man (at Offut Air Force Base in Nebraska, at SAC Headquarters), he received photographic training and worked on "special processing" programs, which he explained were aerial and early satellite photography (reconnaissance) products. He said he was offered a job at NPIC before he left the Air Force. He said he left the Air Force on 30 November 1962, started working at NPIC (then located at 5th and K Streets in the Stewart Ford dealership building in NW Washington) on 17 December 1962, and helped NPIC move to its new quarters at BLDG 213 in the Washington Navy Yard on January 1, 1963. He said that he worked on the same kind of aerial/satellite reconnaissance products at NPIC as he did in the Air Force; he specifically mentioned that NPIC had the capability to handle 70 mm KH4 film, and 9.5" U-2 KHB film. He said that the majority of his experience in the Air Force was with B & W film, because all of the reconnaissance film in those days was B & W. He said that he assisted Homer McMahon in establishing the Color Lab at NPIC sometime during 1963, after working 6-9 months in the B & W section at NPIC; he said Homer McMahon was the head of the new color lab and was his supervisor. Just prior to leaving the Air Force, and just after joining NPIC, Mr. Hunter said he did a lot of work on reconnaissance photography of surveillance of Cuba during, and following, the Cuban Missile Crisis. He said much of the work was follow-up photography to ensure that the Soviet missiles really had left Cuba.

Mr. Hunter said he did participate in an NPIC event involving the Zapruder film in 1963, but cautioned at the beginning of the interview that his memory of this event was "extremely fuzzy," and told us repeatedly that Mr. Homer McMahon's memory was probably much better than his. Listed below is a summary of the essential pieces of information he passed to us during the interview:

-He recalled that he and Homer McMahon worked with the Zapruder film very shortly after the assassination in 1963, just 2 or 3 days afterwards. At another point he said it may have been the next day (Saturday) or Sunday, November 24, and that he thought it was prior to the funeral of President Kennedy. He recalled that no one else from NPIC (other than he and Homer McMahon) was in the building, which means it was almost certainly the weekend of the assassination; he also recalled that he had to drive in

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from home to do this job, and that he was not already at work when the project was assigned.

-He recalled that a "Captain Sands" delivered the home movie of the assassination to him and Homer McMahon; he thought Sands (a person in civilian clothes whom was simply addressed as "Captain") was probably with the CIA Office of Security, or perhaps was the NPIC Head of Security, but could not be sure today. He said that another person may have been present, or arrived with Sands, but could not remember much about that. Later in the interview, when he was asked whether he remembered any Secret Service involvement, he said that our question did ring a bell with him, and that yes, he did believe there may have been a Secret Service employee present. He said that the others (Sands, the person with Sands, and McMahon) were already present when he arrived. He said Sands remained "close by," observing the work, while he and McMahon handled and worked with the Zapruder film.

-He said Sands directed that he and McMahon not talk about their work that night with anyone, not even anyone else at NPIC, and that if people were to press him on it, they were to be directed to call Captain Sands. In fact, when he put in for overtime for the Zapruder film work, Hunter said he would not tell the Head of the Photographic Lab the reason, the person became upset, and he had to direct that supervisor to call Captain Sands for an explanation.

-The Zapruder film was not copied as a motion picture; in fact, Hunter said that NPIC did not have that capability for color movies, since they were in the business of still, B & W reconnaissance photography for the most part. He said that the assigned task was to analyze (i.e., locate on the film) where occupants of the limousine were wounded, including "studying frames leading up to shots," and then produce color prints from appropriate frames just prior to shots, and also frames showing shots impacting limousine occupants. He recalled laying the home movie out on a light table and using a loupe to examine individual frames. He could not recall whether they received any instructions as to number of shots, or any guidance as to where to look in the film.

-He recalled making internegatives from about 8 total selected frames from the movie, and then making multiple (number uncertain) 8" X 10" or 9" X 9" color prints from the internegatives. The machine used for manufacture of the internegatives was a "10 X 20 X 40 enlarger." He said that on initial attempts, the internegative size was 8" X 10", but that later the size of the internegs was "cut down." By this he did not mean cropped, but that the final internegs used were smaller than the initial size of 8" X 10". He said that the process of selecting frames of interest, and the production of the internegatives, took a minimum of 1 to 2 hours, and perhaps a maximum of 3 to 4 hours to accomplish.

-He did not personally participate in the making of any briefing boards, although he said he would not be surprised to find out that someone else at NPIC may have.

-His memories of film content were limited to seeing a skull explosion, bone fragments, and Jackie Kennedy crawling on the trunk of the car. Apparently to those involved that night the film was only referred to as a "home movie," but he seemed convinced that it was the Zapruder film based on subsequent viewings of it over the years in documentaries. He had no independent recollection of which way the President's head moved (forwards or backwards) from his memories of work that night. He recalled that there were 2 or 3 frames showing the "head explosion," which he alternatively described as "a cloud of material surrounding President Kennedy's head."

-His impression is that the film was probably in 16 mm format, but was not of an unsilt double-8 mm film. It was his strong impression that they were working with the original, but when asked whether there were images present between the sprocket holes, he said that it was his reasonably strong impression today that there were no such images present between the sprocket holes in the film he examined at NPIC. At one point he described the film as "not high resolution."

-All materials created or used had to be turned in to Sands upon completion of their work: the motion

CALL REPORT



Document's Author: Douglas Horne/ARRB Date Created: 06/28/97

The Players

Who called whom? Douglas Horne called Morgan Bennett Hunter (Ben Hunter) of CIA

Description of the Call

Date: 06/28/97
Subject: Doug Horne Called Ben Hunter

Summary of the Call:

I spoke briefly with Ben Hunter to say that the July 2, 1997 interview of Mr. McMahon had been cancelled (at his--Ben Hunter's--request) and that Mr. McMahon had rejected the tentative rescheduled interview date of July 11 (for the same reason Hunter had been unavailable on July 2--vacation). I told him there was no scheduled date now for our interview with Homer McMahon, and that my instructions were to interview Homer McMahon as soon as practical, at a time convenient to Mr. McMahon. I told him that if he (Ben Hunter) was available at that time, we would include him; otherwise, we would schedule a second viewing of the briefing board panels for him subsequent to the McMahon interview.

Following discussion of these logistical details, Mr. Hunter said that he had been thinking about the events at NPIC which he discussed with us, and wished to amend his previous comments as follows:

- He said he now recalls that a Secret Service agent did deliver the materials to NPIC;
- He said he now believes it was the Secret Service agent who said "don't discuss this with anyone, and if people persist in knowing what you were doing, refer them to Captain Sands;"
- He said he now is fairly certain that Captain Sands was a high-ranking employee in NPIC's management structure, possibly the second or third highest ranking member of the organization. He does still recall that Sands was present during the NPIC event he discussed with us--the manufacture of internegatives and prints from selected frames of the Zapruder film.

Mr. Hunter said that he still wants to talk with Homer McMahon, even if they cannot view the photographic briefing board panels together due to schedule conflicts. I told him this was fine, but that we wanted to interview Mr. McMahon first, and promised to pass McMahon's telephone number to him after ARRB had concluded its discussions with McMahon. END

PANEL I		PANEL II		PANEL III		PANEL IV	
Print No.	Frame No.	Print No.	Frame No.	Print No.	Frame No.	Print No.	Frame No.
1	188	7	225	15	266	21	310
2	198	8	226	16	274	22	311
3	206	9	230	17	289	23	312
4	213	10	239	18	290	24	313
5	217	11	242	19	291	25	314
6	222	12	246	20	292	26	322
		13	256			27	334
		14	257			28	384

(Undated) NPIC typed summary for preparing a "briefing board"

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picture film itself; finished prints (of approximately 8 views); test prints (made for the purpose of determining color balance); test internegatives; and the final internegatives used to make the prints.

-As he talked during the interview, his estimates of the amount of time involved to do this work expanded, to the point where by the end of the interview, he was convinced that the entire job probably took a minimum of between 5-7 hours to accomplish. Before talking with us about the details of the process, he said he would initially have estimated only 2-3 hours of work. He recalled that the work started during the daytime, and ended during the night-time.

-When asked, he said he did recall counting frame numbers (i.e., counting off the location of selected frames) on the movie film.

-When asked if he or his co-worker McMahon made any notes, he said that he had no specific recollection of having done so, but that if they did, the notes were probably related to color correction (i.e., use of filters).

-EXAMINATION OF NPIC WORKING NOTES: The NPIC working notes, released twice in response to FOIA lawsuits as "CIA document 450," are numbered today as RIF # 1993.07.22.08:41:07:620600, Agency File number 80T01357A, JFK Box # JFK39. The original working notes were placed in the JFK Collection at NARA in 1993 by the CIA's HRG, along with one surviving briefing board (which consists of 4 panels). The briefing board is also in JFK Box # "JFK39," which is one large flat containing the four briefing board panels (RIF # 1993.07.21.15:48:04:930600) and the original working notes from NPIC. This interview was conducted at a CIA office space, not at Archives II in College Park. Consequently, ARRB staff had a good photocopy of the working notes with them, but not the briefing board.

-Comments of Mr. Hunter during examination of the NPIC working notes are summarized below:

---He recognized his handwriting on only one page: the handwritten page which describes the organization of the briefing board panels; and on this page, he only recognized two words (the column headers "Print #" and "Frame #") as being written in his hand. He said the remainder of the writing on this half-page was not his. He did not remember seeing the page before, or witnessing its creation, or writing on it—he simply recognized the writing for two of the column headers as his.

---He did not recognize any of the other pages in the NPIC working notes, nor did he think that such activity (e.g., 3 different shot scenarios, and calculation of seconds between shots at two different camera speeds) took place during the night he and Mr. McMahon performed their work. He was of the belief that the activity described in the NPIC working notes occurred during a second event at NPIC, one which occurred after the work done by he and Mr. McMahon.

---He said that to him, the kind of analysis represented by the NPIC notes looked like it may have been done by mensuration experts at NPIC, and said that if this were the case, he would think that candidates for this kind of analysis would be either Todd Augustine, Allan Gill, or Steve Clark.

---He said that he could recall no discussion of the film speed of the camera which took the assassination movie (whereas in the notes, both a 16 FPS, and an 18 FPS, timing scenario for shots is laboriously computed in longhand).

---He said at one point that "I think this was done again" during the tenure of the Warren Commission.

---Even after viewing the NPIC notes referring to three sets each of 28 individual selected frames, he did not waver from his opinion that only about 8 frames were selected for reproduction that night by he and Mr. McMahon.

Mr. Gunn asked Mr. Hunter to review his pay stubs from 1963 to see if he could determine, from overtime records, the timing of this event. Mr. Hunter agreed.

At the conclusion of the interview Mr. Hunter expressed a desire to get together with Mr. McMahon and talk about these events from 1963. We asked him to defer until after we had formally interviewed Mr. McMahon, in person. Jeremy Gunn then suggested that on the day we schedule a formal McMahon interview at NARA, that we invite Mr. Hunter the same day so that following the McMahon interview, both men could view the briefing board and original notes together and share their impressions with each other. Mr. Hunter said he liked that idea. END

MEETING REPORT



Document's Author: Douglas Home/ARRB Date Created: 07/15/97

Meeting Logistics

Date: 07/14/97
 Agency Name: Witnesses/Consultants
 Attendees: Homer McMahon, Jeremy Gunn, Doug Home, Michelle Combs, and Marie Fagnant
 Topic: ARRB Interviewed Homer McMahon

Summary of the Meeting

ARRB staff followed up its June 9, 1997 telephonic initial assessment interview of Mr. McMahon with an in-depth, in-person interview at Archives II during which the original working notes from NPIC and a surviving photographic briefing board could be used as exhibits to test the recollections of the witness. The interview was audiotaped; therefore, this meeting report will only recount substantive highlights of the interview. (All statements which read as if they were "facts" are actually Mr. McMahon's recounting of events as he remembers them in 1997.)

Mr. McMahon was manager of the NPIC (National Photo Interpretation Center) color lab in 1963. About two days after the assassination of President Kennedy, but before the funeral took place, a Secret Service agent named "Bill Smith" delivered an amateur film of the assassination to NPIC and requested that color prints be made of frames believed associated with wounding ("frames in which shots occurred"), for purposes of assembling a briefing board. Mr. Smith did not explain who the briefing boards would be for, or who would be briefed. The only persons who witnessed this activity (which McMahon described as an "all night job") were USSS agent Smith, Homer McMahon, and Ben Hunter (McMahon's assistant). Although no materials produced were stamped with classification markings, Smith told McMahon that the subject matter was to be treated as "above top secret;" McMahon said that not even his supervisor was allowed to know what he had worked on, nor was his supervisor allowed to participate. Smith told McMahon that he had personally picked up the film (in an undeveloped condition from the man who exposed it) in Dallas, flown it to Rochester, N.Y. (where it was developed by Kodak), and then flown it down to NPIC in Washington so that enlargements of selected frames could be made on NPIC's state-of-the-art equipment.

After the film (either an unsplit original or possibly a duplicate) was viewed more than once on a 16 mm projector in a briefing room at NPIC, the original (a double-8 mm unsplit original) was placed in a 10X20X40 precision enlarger, and 5" X 7" format internegatives were made from selected frames. A full-immersion "wet-gate" or liquid gate process was used on the original film to reduce refractivity of the film and maximize the optical quality of the internegatives. Subsequently, three each 5" X 7" contact prints were made from the internegatives. He recalled that a minimum of 20, and a maximum of 40 frames were duplicated via internegatives and prints. All prints, internegatives, and scraps were turned over to Bill Smith at the conclusion of the work. Some working notes were created on a yellow legal pad, and they were turned over also. At the conclusion of the work, McMahon said he knew that briefing boards were going to be constructed at NPIC from the prints, but he did not participate in that, and did not know who did. McMahon stated definitively that at no point did NPIC reproduce the assassination movie (the Zapruder film) as a motion picture; all NPIC did was produce internegatives and color prints of selected still frames.

Although the process of selecting which frames depicted events surrounding the wounding of limousine occupants (Kennedy and Connally) was a "joint process," McMahon said his opinion, which was that President Kennedy was shot 6 to 8 times from at least three directions, was ultimately ignored, and the opinion of USSS agent Smith, that there were 3 shots from behind from the Book Depository, ultimately was employed in selecting frames in the movie for reproduction. At one point he said "you can't fight city hall," and then reminded us that his job was to produce internegatives and photographs, not to do analysis. He said that it was clear that the Secret Service agent had previously viewed the film and already had opinions about which frames depicted woundings.

At one point in the interview, Mr. McMahon described in some detail various health-related memory problems which he claims to suffer from. Details are on the tape.

Toward the end of the interview, McMahon was shown the NPIC working notes and the surviving briefing board (there are four panels), which are both in the JFK Collection in flat # 90A.

Created: 06/28/97

Ben Hunter) of CIA

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III PANEL IV

Frame No.	Print No.	Frame No.
266	21	310
274	22	311
289	23	312
290	24	313
291	25	314
292	26	322
	27	334
	28	384

g a "briefing board"

Briefing Board Panels (4): McMahon looked at the 28 photographs on all four briefing board panels, and said that he had made all of them; he also said that some were missing. I asked him which types of images that he had produced he thought were missing, and he said he thought motorcade images from prior to frame 188 (i.e., earlier in the motorcade, before the limousine disappeared behind the roadsign) were the photographs he produced which were not on the briefing board panels. He said it looked to him like the prints he had produced had been trimmed, i.e., made smaller. END

Meeting Logistics

Date:	08/14/97
Agency Name:	CIA
Attendees:	Morgan Be Home(ARF
Topic:	Processin

Summary of the Meeting

Both men examined the NPIC v. that the only page they saw the sign an itemization on its "reverse" side still prints, and the times required to where the entry "print test" is found print. (The 8" X 10" print from the "front" side of this scrap of paper panels as his handwriting, but did n in his own hand. Bennett Hunter re ("print #" and "frame #") as being in long sheets of yellow legal paper w them in November 1963. They bot

[illegible]

(Undated) NPIC notes related to processing of home movie frames

[Editor's note: In a memorandum not included here, Douglas Horne reports that, based upon his interviews with Homer McMahon and Bennett Hunter, it became evident that the types of processing mentioned here ("shoot internegs . . . print test . . . make three prints @") refers to the production of still frames, "with the manufacture of greatly magnified individual 8 mm movie frames as internegatives as the intermediate step in this process" in preparing three briefing boards with the same 28 still frames apiece rather than to the reproduction of the film as a motion picture (original emphasis).]

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Handwritten notes and calculations:

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ing of home movie frames

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the production of still frames,
individual 8 mm movie frames
his process" in preparing three
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ure (original emphasis).]

MEETING REPORT

Document's Author: Douglas Horne/ARRB Date Created: 08/14/97

Meeting Logistics

Date: 08/14/97
Agency Name: CIA
Attendees: Morgan Bennett ("Ben") Hunter, Homer McMahon (Retired NPIC), Doug Horne (ARRB), and Jim Goslee (ARRB)
Topic: Processing of Zapruder Film by NPIC in 1963 (Revised August 15, 1997)

Summary of the Meeting

Jim Goslee and I met this date with Bennett Hunter at the National Archives in order to show him the surviving NPIC briefing boards (and associated original NPIC working notes) made from blowups of individual frames from the Zapruder film. When ARRB staff interviewed Mr. Hunter on June 17, 1997, we promised him that we would show him the NPIC briefing boards at Archives II; this meeting was the delivery on that promise. Mr. Hunter brought Homer McMahon, his former supervisor at NPIC (and the person who worked with him on the Zapruder film project) with him to this meeting. [ARRB had previously interviewed Mr. McMahon at Archives II and shown him the briefing boards and original working notes on July 14, 1997.]

Mr. Hunter and Mr. McMahon examined the 4 NPIC briefing board panels (Hunter for the first time, and McMahon for the second time), and the original NPIC working notes, both of which can be found in flat # 90A.

Mr. Hunter confirmed unequivocally that this was the material that he and Homer McMahon copied the weekend of the assassination. I asked him if he now recalled making more than 8 prints, and he said no—that he still recalled making only about 8 prints—but reiterated again that the prints on the briefing boards are the same work material/subject matter he and Homer printed that night at NPIC in November 1963.

I asked both men if they still recalled that their event occurred prior to the President's funeral, and they both emphatically said yes. Mr. McMahon said he believes they performed their work the night of the same day the President was assassinated, and Bennett Hunter said he was of the opinion they did their work on the second night after the assassination (i.e., Saturday night).

At one point Mr. McMahon said "I know who [at NPIC] made the briefing boards, but I'm not going to tell you." Later in our meeting I asked him if he would reconsider his decision not to reveal the identity of the person whom he believed made the briefing boards, and he said he would not, explaining that the person may still be "current." He did state that the Secret Service agent took the materials to this person and stayed with the NPIC employee who made the briefing boards during that process.

Both men examined the NPIC working notes again (the originals from flat # 90A), and both agreed that the only page they saw the night of their work was the half-sheet of yellow legal paper, which contains an itemization on its "reverse" side of various steps in the developing process for the internegatives and still prints, and the times required to perform each step. Homer McMahon stated that on the reverse side where the entry "print test" is found, the print test consisted of making one 8" X 10" print, and one 5" X 7" print. (The 8" X 10" print from the print test can be found today in flat # 90A.) McMahon confirmed that on the "front" side of this scrap of paper, he did not recognize the information regarding the briefing board panels as his handwriting, but did recognize the arithmetic calculations at the bottom of the page as being in his own hand. Bennett Hunter recognized two words at the top of columns one and two of this page ("print #" and "frame #") as being in his own handwriting, but no others. Both men agreed that none of the long sheets of yellow legal paper which are part of the NPIC working notes were seen or produced by them in November 1963. They both felt, following discussion, that some of the photogrammetry experts at

Could
not be
original
HOM

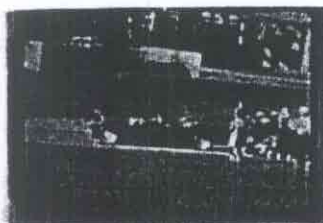
NPIC in 1963 probably produced those notes regarding the 3 different shot-scenarios, film speed, seconds between shots, etc.

Homer McMahon remembered again that the Secret Service agent stated definitively that the assassination movie was developed in Rochester, and that copies of it were made in Rochester also, and that he personally watched one of those copies projected at least 10 times that night prior to making the internegatives of selected frames. Mr. Hunter agreed that it seemed very likely to him that the copies of the motion picture film would "probably have been made at Rochester," but did not independently recall that himself.

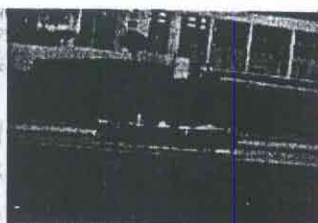
Homer McMahon recalled that Captain Sands was a Navy Captain who was one of the duty officers at NPIC; Bennett Hunter never did recall the name "Bill Smith" (the Secret Service agent remembered by McMahon), even after discussing the matter with McMahon.

Bennett Hunter suggested we contact Dick Stowe (formerly of Kodak) to inquire about possible developing of the Zapruder film at Rochester. He also reiterated (from our first interview with him) that Mr. Steve Clark of the CIA (now Deputy Director of OIT) may know who produced the 3 long yellow legal pages of notes.

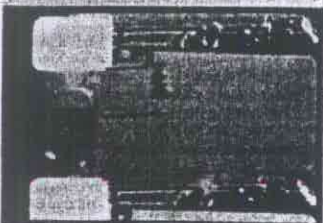
Bennett Hunter asked for a copy of our tape of the Homer McMahon interview, and I promised to provide him with one. END



PHOTOGRAPH FROM NIX FILM



PHOTOGRAPH FROM RE-ENACTMENT



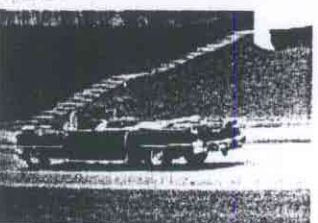
PHOTOGRAPH FROM ZAPRUDER FILM



PHOTOGRAPH FROM RE-ENACTMENT



PHOTOGRAPH FROM MUCHMORE FILM



PHOTOGRAPH FROM RE-ENACTMENT

(An edited version of) CE-902.

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been run"

LIFE MAGAZINE

SHOT

1 JFK - thro
"78 Frames
later"

2 Connally

"18 Frames
after th

3 JFK - head

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4
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344
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146

①
②
③

Frame 312 =

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190 =

188u

74

168

12

(Undated) NPIC