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Subject: ARRB Staff Interviewed Ben Hunter
MEETING REPORT DOCUMENTS AUTHOR: Douglas Horne/ARRB Date Created: 06/18/97 Meeting Logistics Date: 06/17/97
Agecny Name: CIAAttendees: Morgan Bennett Hunter (Ben Hunter) was interviewed by Doug Horne, Jeremy Gunn, Dave Montague, and Michelle Combs
Topic: ARRB Staff Interviewed Ben Hunter
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 Steuart 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

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