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SendTo: CN=David Marwell/O=ARRB @ ARRB;CN=Jeremy Gunn/O=ARRB @ ARRB

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DisplayBlindCopyTo:

BlindCopyTo: CN=R ecord/O=ARRB

From: CN=Douglas Horne/O=ARRB

DisplayFromDomain:

DisplayDate: 06/17/1997

DisplayDate_Time: 11:45:14 AM

ComposedDate: 06/17/1997

ComposedDate_Time: 11:44:43 AM

Subject: Doug Horne Called Rollie Zavada
CALL REPORT: PUBLIC DOCUMENTS Author: Douglas Horne/ARRB Date Created: 06/17/97 The Playe
Description of the Call Date: 06/16/97Subject: Doug Horne Called Rollie ZavadaSummary of the Call:As requested by Jeremy Gunn, I called Rollie Zavada to pursue questions the ARRB staff has about the developing and processing of 8 mm film; Jim Milch had given me permission to contact Rollie directly on an informal basis.I asked Rollie whether copies of the original Zapruder film could have been properly exposed on a contact printer using Kodachrome II daylight film, vice Kodachrome IIA (designed for a tungsten light source). He said the answer was yes, but that the exposure would be extremely slow, because more exposure time would be needed for the Kodachrome II (daylight) film than for the Tungsten film. He elaborated by saying that with Kodachrome II film in the contact printer vice Kodachrome IIA, that the required exposure per frame might be one fourth of a second per frame, vice one one-hundredth of a second per frame with Kodachrome IIA; he said that the contact printer would have to be operated much slower with Kodachrome II film than with Kodachrome IIA. [Background: the 11/22/63 affidavits executed by Zapruder with the Jamieson and Kodak film lab people cite Kodachrome II film as the medium used for copying the original assassination movie, not Kodachrome IIA; however, the edge print on the 2 Secret Service copies at NARA reads "Kodachrome IIA."]After I informed Rollie of the apparent discrepancy between the affidavits and the two Secret Service copies, he said that to him there was not necessarily any discrepancy. He said that the "product type" was Kodachrome II, whether the film was II (daylight) or IIA (tungsten light source), and that the designation IIA vice II simply indicates a variation in color balance, but not a change in product type. He said that we should not necessarily interpret the apparent discrepancy between the affidavits and the edge print on the Secret Service copies at NARA as important, because a "film person" would quite possibly describe only product type, and not address color balance, in ordinary conversation.He elaborated that a reading lamp is 2800 degrees Kelvin; a contact printer light source is 3200 degrees Kelvin; and sunlight is about 5000 degrees Kelvin.I next asked him questions about how Kodak labs routinely punched numbers into double 8 mm film following processing (developing). He said the following:-the unique, punched numbers would routinely be punched into the tail end of side two of the double 8 mm movie film following developing;-one reason for this is because the emulsion number (a 7 digit punched number) was always punched into the head end of side one at the factory.I asked him where physical splices might normally appear in a normally processed film coming out of a Kodak lab. His answers follow:-there should normally be 3 splices, as follows:-one between the white leader and the beginning of the film (so that the film could be threaded into the projector); one in the middle

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