

MEMORANDUM

April 6, 2017

TO: David Marwell
Jeremy Gunn
Tom Wilborn

FROM: Doug Horne

SUBJECT: Transfer of Lifton 35 mm Zapruder Film Interpositive to NARA

1. Today I transferred to NARA the 35 mm format Zapruder film interpositive which David Lifton donated to the ARRB in September, 1996 at the Los Angeles public hearing.
2. I transferred the film to Mr. Alan F. Lewis, a NARA Audiovisual Preservation Expert. Prior to placing Mr. Lifton's donation in the NWDNM freezer, Mr. Lewis and I inspected the film along with Mr. Charles Joholske, a contract film inspector employed by Bono Film and Video Services, a company which has a contract with NARA.
3. Mr. Lewis and Mr. Joholske made the following observations:
 - the film is a short 35 mm film mounted on an orange core stored inside a 400-foot metal can;
 - a letter from David Lifton to Jeremy Gunn (which explains the provenance of the film), dated 9/17/96, is folded up inside a white envelope inside the can;
 - it contains no physical splices;
 - the film contains 31 feet and 13 frames of image material (which equates to 509 frames);
 - shrinkage was measured at 0.5%;
 - the film was observed to be in "good shape," meaning that it is not scratched and appears quite clean;
 - the film is printed on stock called "FUJI COLOR N6;"
 - the stock contains bar code, and a basic series of numbers which read: "KA 32 2506 XXXX" (the XXXX numbers change continuously along the length of the film);
 - Mr. Lewis and Mr. Joholske both opined that the focus appears a bit "soft;"
 - Mr. Lewis and Mr. Joholske remarked, in discussing the color quality and brightness of this film, that the timing is different than on a projection print, and that the timing would have to be adjusted during the exposure of projection prints with either reversal film, or during the

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

making of a negative for the production of projection prints;
 -the film exhibits a bit of "buckling," or warpage, intermittently along the edges.

3. My own observations follow:

- a piece of tape at the head of the film is labeled as follows: "IP#K Head;"
- at the head of the film, photographically printed onto the leader, appears the following handwritten information: "O O O Head F.F. Eo. Neg for I.P., 7/18;"
- at the tail of the film, the following information is photographically printed on the leader: "Negative for Wetgate I.P. 7-10-90;"
- a small hole about 3 mm in diameter (a sync mark) appears in the tail of the film;
- none of the edge print information which can be seen on the original film appears on this interpositive;
- the Dealey Plaza bystanders scene is the first image sequence on the film, and is 13.5 frames long (i.e., the same length as on the original film today);
- the famous splices present on the original film (early in the limousine sequence, and again as the limousine disappears behind the road sign) have been photographically printed onto this 35 mm interpositive;
- to this layperson, the frames appeared a little bit "dark," and the colors a little "less vivid" than I expected, but Mr. Lewis and Mr. Joholske both said this was because the "timing" (presumably exposure) was different for an interpositive than for a projection print;
- when viewed up close with a magnifying lens, I did notice very fine and precise differentiation between the different hues in the images;
- when viewed through a magnifying lens, the images looked equally as sharp to me as any other version of the Zapruder film frames I had seen--perhaps the opinion, jointly expressed by Mr. Lewis and Mr. Joholske, that the focus was a bit "soft," was a comment that would apply to any 8 mm film which was blown up to a 35 mm format;
- there is framing error present in the interpositive.

4. Conclusions: this interpositive derives from the original Zapruder film, in its "post-*Life* magazine damage" condition (as demonstrated by the reproduction of the same 13.5 frames of the abbreviated Dealey Plaza bystander sequence, and the photographically printed splices in the interpositive where splices are physically present in the 8 mm film). Furthermore, the presence of framing error near the bottom of each frame verifies that this interpositive derives from the Mo Weitzman 35 mm internegative which he kept because it was of inadequate quality to deliver to the customer,

Time-Life.¹ This product certainly derives from a 1967 Moses Weitzman work product made from the original (damaged) 8 mm film. Based on the donor's description of its provenance, this interpositive is only two generations removed from the original 8 mm film.

5. NARA only accepted this interpositive today for courtesy storage. It will not be accessioned until ARRB forwards a Deed-of-Gift to NARA.

6. Attachments to this memo include a xerox photocopy of the film can as labeled by Mr. Lifton; a photocopy of the white envelope inside the can; a photocopy of the donation letter, dated 9/17/96, which is inside the white envelope; and a photocopy of the Alan Lewis memo on today's events, dated 3/31/97.

¹Moses Weitzman informed ARRB staff in 1996 that he had not delivered the first 35 mm internegative to Time-Life because it exhibited framing error.