

Hyattstown, Maryland

20734

July 23, 1966

Dear Mrs. Castellano:

Your letter of July 18 arrived as I was about to leave for Philadelphia to broadcast tonight. I have read it but hastily but want to record that I believe you are in every respect correct. You have done with Willis exactly what I indicated Shaneyfelt should have done and I have more than enough corroboration that I cannot go into now, but I have been working on these things in whatever few moments I could. I intend to use what I am about to tell you in the sequel on which I am working. The Commissioners are quite correct in their references to the "jumpiness" of the film re Connally. I have seen it in slow motion in 8-mm., 5 films per second, backward and forward, and oddly enough it is more pronounced backward, and it isn't just that the film is jumpy, but the entire car seems to move to the south, a clear indication of missing frames. I had with me a reputedly lawyer who was there entirely on his own and not as a representative of one of the country's largest law firms with which he is associated. I have checked this further, but while I had to have to keep saying I just don't have time, that is the situation. I almost fell asleep last night (Thursday) before taping a show for educational TV.,

There are many other things bearing on this that a careful reading of the Altgens Zapruder part of WHITEWASH will lead you to. I also believe the President was struck from the back immediately prior to the fatal wound.

Many, many thanks and please do be patient for I am into too many things, all related to this subject, and I am doing the best I can with as many as I can and with the priorities that I feel I have had to allocate which begin with WHITEWASH and at the moment include an additional 5,000 printing, the first 500 of which are due on Tuesday.

I now have a photographic proof that the frame 255 in Willis was not in the gutter and probably had moved far enough away so that he casts no visible shadow. I have the full Altgens picture showing an area as much to the left of the lightpole as is the corner of the concrete post closest to the camera to the right of it and the corner of the building across the street from the Depository plus just a little bit of its south face; there is a man rather oddly dressed, in some whitish garment that is like a shroud and hangs loosely around his feet, just visible on the grass. It shows someone, seemingly a white shirted Negro man wearing a large hat, draped on the second story fire escape as though drunk or shot; shows that part of the third floor not hidden by the TSBD Building, etc.

You California people are wonderful!

Sincerely,