

When I loaned Bill O'Connell the copies of the Marina tape and interview I believe I forgot to inform him of others I didn't feel I could afford to get. When you talk to him would you please tell him ^{part of} Document 79 and are dated December 3, 5, 9, 11 and 13/63, and they are not in accord with her testimony? Thanks.

Have any of you gone to work on the man on the fireescape on the Altgens picture or the arm-like shape projecting from the open window in Kepruder's building's window? I think that may be called the Sexton Building. It has been so long I've forgotten.

I stay haunted by the testimony I read and cannot identify by witness that apparently no one else recalls, of the reaction of a body to a missile, that it goes in the direction of the missile. I hope one ~~ym~~ of you can recall who gave this testimony. I want to re-read it.

There must be a much greater interest in this archive - or something - for the last material I requested has not reached me in two weeks. I am having some apparent difficulty getting the copy of Frame 210 used in the exhibit, and there are indications I'll have the same difficulty with Sheneyfelt 25. As soon as I have some time I'm going there again.

Now that you've come up with a reasonable solution for the strange (to me) and shroud-like apron, what do you think of the umbrella man?

As soon as I hear from Willis, to whom I sent only \$10.00, not knowing what he was charging, I'll write again, unless there is reason to do so sooner.

Thank you very, very much.

Sincerely,

8/2/66

Dear Mrs. Castellano,

Your letter of the 29th. is really exciting! I was delighted to get the Willis slides and stopped everything to look at them through an engravers enlarger. I shall forgo removing them from the cases until Willis answers me. I have asked him for a set of slides and prints showing the full film. When I see what I got from him I'll know which set I want to open.

Before I go into your letter paragraph by paragraph, may I digress to ask if any of you California people know Popkin and know or can surmise why he went after me so in the NY Review?

Above all, you have filled a major gap for me that I had just surmised. I knew that Willis took his film to Eastman Kodak and left there, from Sorrels' testimony. I surmised from his testimony that there was some reason other than shock that kept him from exploiting the commercial possibilities, and the deduction is obvious. But to know that Willis told Lifton this is important. However, in the light of this, is it also not likely that what Willis got back was a copy of his slides? Do you for one minute think the Secret Service would let their touching-up show on the film? Or can this be done to original film without it showing. I also wonder whether this is not a second or third or fourth copy from the time of the pictures, especially something that may or may not have significance, the sudden appearance of what seems to be a white muffler of some kind around Mrs. Kennedy's neck in 5, but not, to me, visible in 4. I had noticed this in the black and white pictures, even in the reproductions. It is much clearer in your "Page 5" black and white print. Of the obvious things, it disguises the degree to which Mrs. K. had turned, if she had really turned at all. I should very much like the very clearest black and white print showing the maximum of this shot and permission to include it in my sequel. Examination and measurement of the various printed versions told me the picture had been doctored, for they differ from each other. Have you also measured the neg films to see if they are exactly the right size for 35mm negatives? If they are, and material is missing, then we know for sure that Willis did not get his own film back...The tree behind the Sterns sign looks like it is worthy of further exploration. Or is this the tree Dave was telling me about that he is interested in?

With reference to Altgens, I am very glad to know which of the two photographers in the Zepruder film he is. I didn't know. I do not have a copy of the Memorial Edition of LIFE, and I'd like very much to get one if you know how I can. The point I was making about Devo's location of him is that from that position to Ed Lovelady in the Altgens picture, the landmarks in the picture do not seem to be where they should be from that point. There is no doubt about his general location in that area. And there may be no significance to it, but I thought there might be. Liebler was pretty cute about the whole thing, especially about positioning his witnesses. Altgens was using a 35mm Mikkorex with either a 100mm or a 105mm lens. If this is of interest or importance to you, I'll dig out my document and copy it for you. His film was Triax. For my purposes as I see them at this moment Altgens exact position is not important. The things that is important about it to me is that Liebler saw to it that the record does not show his exact position in any way including, as you point out, by use of the films that show him. My comment was intended for any informative value it might have.

Indeed I have wondered about that woman photographer, and not about her alone about the unidentified photographers. I have located some as yet unidentified (and presumably unidentifiable movies I can see as soon as I know in advance I'll have the time and I'll let you know what I see in them as soon as I do. Some is 16mm and belongs to Wolper.) footage, but from the description it will not include any great lengths.

I agree with you that the man is wearing an apron. I described it as I did xxx because it is longer than any apron I've ever seen. Yours is a reasonable explanation. I've worked with butchers and cobblers; his is not their kind of apron.

July 29, 1966

Mr. Harold Weisberg
Hyattstown Maryland 20734

Dear Mr. Weisberg:

I enclose an extra set of the Willie slides that I had. The enlarged black & white negative ^{of #5 - showing all three signs -} I had made from the whole film after having taken it out of its cardboard frame. However, notice in the enclosed set you can only see a corner of the sign ^{Richard} - on my ^{first} original set - you could see the letters R. and K. on the sign before removing the cardboard frame. ^{I have an excellent 8x10 black & white negative on #5 - even more clear than the one I sent you. Do you want any more?}

Notice on the printed matter and also (V21-p 765) it says: "The photographer of this series turned his slides over to the U. S. Secret Service immediately after the tragedy, and chose to wait a few months before making them available to the public. . . ." Slide five - "According to eyewitnesses and verified by investigators, this slide was taken at the exact instant the first bullet struck the President from behind." (Note: his testimony says first shot was prior to picture.)

Slide #5 has been "doctored." Notice the white triangle at the end of the concrete wall near the steps and the dark blob which would cover the shape of a man leaning over that wall facing Elm Street. Also there is another white triangle in front of the man sitting on the low steps that run between the two concrete stoops near the stoop opposite to the one on which Zapruder is standing.

Dave Afton said that Willie told him that the slides were in the possession of the Secret Service from the developer Eastman Kodak - ^{Willie} ~~he~~ didn't know they had been "doctored" and was surprised when Dave pointed out the white triangle and dark blob to him. He got them back from the Secret Service already "doctored."

As to Altgens placement - I called Altgens and he identified himself to me in the Life pictures. He is not in the Ex. 835 Zapruder because they stopped before he appeared in the background. He has white hair, dark suit, standing on curb, camera gadget bag on grass behind

him, man on one knee on grass to his (Altgens) left. You can see him in color in Picture #7 on pg 7 of Life Memorial Edition and the same Picture #7 on pg #6 of Life 10/2/64. You can see him in the small black and white pictures running across pages 26 and 27 of Life 11/29/63 - the 2nd - 3rd - 4th - 5th + part of 6th pictures. You can also see him in the first Picture on page 21 (out of the big film) of "Four Days".

The thing that has always bothered me about the Altgens photograph is that it tends to pile everything up together - everything is in focus but it was a zoom lens and you can't get the proper depth. I think Ray has Altgens placed right from the description he gave me over the telephone (I don't have a copy of his witness map) I think the big film out of "Four Days" ~~is~~ is the best way to line up Altgens' position using the big position on the map and lining up the corner of the stockade fence and the corner of the concrete wall ~~in the background~~ ^{in this background}. The Life-zapruder films show how close he was to the curb.

Have you wondered about the woman in the pale green coat with the babushka on her head? ~~She~~ If she could be found I think she has a complete motion picture of the whole assassination - maybe even of some of the assassins. She never stops filming until after the car goes under the overpass. She is standing on the south side of Elm Street opposite Zapruder in back of the man in white shirt with little boy. (It is this man's hands you see ^{clapping} in the enlarged Altgens photograph). You can see her in the Zapruder frames 276 through 296. She is also in the Muchmore films in V18 - p 84 + p 95. You can see her in color in the pictures on pages 16 - 17 of "Four Days". You can see her in Willie slide # 7. But she can be seen crossing the street (Elm) in the background of the photograph I sent you from "Red Rover from Texas" where they are digging a bullet out of the grass.

The man you mention with the shroud-like thing - I think - has on an apron. I think it is the same man

who can be seen in Willie slide #6 - behind the bus in the middle of the street walking back toward Houston Street. I will tell you about a notion I've always had about that man.

Zapruder was a dress manufacturer and his factory is in the building with the fire escape on the southeast corner of Houston and Elm. My husband has always worked in the dress manufacturing business and the pattern graders - markers and cutters always wear aprons similar to that to keep from wearing out their clothes - stretching themselves across the wide cutting tables. I have always thought that man was a cutter for Zapruder. It's just a hunch - he might be a cobbler or a butcher - but I think he's a cutter for Zapruder.

Bill O'Connell is working on the party tape and we'll send it to you soon.

Sincerely

Lillian Castellano
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