Dear Jim,

6/10/74

This is to add to what I told you this morning and to be a record in my own files.

When it became apparent that there was a Ralph Strader involvement in the Livingston insanity I checked my Strader file and found the folder there but not a single piece of paper in it. Not even the slip Kabak was to leave as a record of what he "borrowed." I then checked my Warren Smith file - he was Henfro Hays' source because they were working together - and there isn't even the folder! I checked my Hays file and all it has is a carbon of a note I wrote about him. Even the interview is missing. I did interview him one night when we were all in Memphis to keep him out of you, Bud and Bob's hair. The second time he spoke you suggested that I check my Hill file. I have. There is but a copy of a single hand-written memo of 8/11/69, and I'm certain there was more.

Now the letter Smith wrote Hays is of possible importance to us and it is gone, too. I hope you have it. You have copies of the CBS deal, etc. I got them all at the same time.

This reminds me, I think when you are in Memphis you should be getting from Bob's files whatever you can. I think the time really is now. I don't think Wayne Chastain is that important, although I know Youngblood was then there. But I do think that talking to Buford would be worthwhile. While you are there is the time to do it. I'd also ask Thompson for what he will let you have, including dubs of the tapes. He'll be sore at me, so be prepared to circumvent this. He had a tape recorder in his desk drawer and taped the zeal of a fake Youngblood. I told you about that Sunday.

Today one of the students with whom I worked this semester was to have come to get some cassetttes to transcribe for me. Before she called to say she had her days mixed up and would be coming Wednesday, I started trying to collect the tapes. Two are missing. So, I'll tell you that story.

First of all, my practise makes accidental reuse impossible. While they are now almost gone, I had thousands of strips of paper like from Bud's copying machine from when I did a large copying job at the local paper, which has such a machine, and I trimmed the excess in their shop, with their power cutter. These are on the windowsill behind my back when I'm on the phone, to my left when I type. When I make a tape I wrap it in one of those, identify it, and have a place you have seen for holding them to determine if I want them or I file them, but I immediately identify them and replace the cassette from the drawer on my right. When I decide I don't need it, the tape goes in the drawer for reuse. But as soon as I make it I identify it. When you are here you will see that the only exception is when I find an empty box. But even then I place it in the box with identification.

Now, what was to have been transcribed for me was identified, is gone, and I spent a lot of time looking and checking. It is the reports to me of reporters when Jaworski was first appointed special prosecutor. There were not less than two and I think more with Art Kevin and not less than one with a Post reporter, I think Hanrahan (who spoke to Hudkins who let something the significance of which Hanrahan had no way of knowing slip). What I found is a single Kevin tape. Only. The number of tapes I'm not certain about, but Art's management was pleased with the story and he stayed on it. Aside from the first one with Jaworski's partner, which I have, I told Art about the NYC lawyer with the French name and his involvement and then Art phoned back and he spoke to the partner, Freeman, one more time that I recall, and then there was a conversation after Jaworski announced he would resign corporate post but not that with the Anderson funs. (Jaworski personally handled $700,000 of Agency money and gave some of his own.) There was a report on the Special Prosecutor's flack's statement. Or, what I can't duplicate fully. I do have a few notes. And I could not have reused this many tapes by accident. If I did any.

It has taken very much time to put the papers back into the folders. Many have been ruined. He really rushed this time and covered I would guess all the files he hadn't gone over on earlier visits. Some are ruined, as you saw, and most probed in all directions.

I had told him that personal things he was not to go into. When I found him in the Paul R. file I reminded him. After he left I found he had gone back and it is one that wasz a real mess. I had told him he could get the Kelly papers, which I have in a separate subsidiary file, from you, but we was in them, too. There are a number of cases of this.

Lil does not expect them back again, which would suit me. But this time he asked me about mailing them back after he copies what he took, and I was uneasy about that and so told him. Why would he be wanting to mail them back if he planned to come again?

I also told him to take nothing current. Does he not know that anything dealing with Ray at all is current for both of us? Yet he took the Strader stuff. And left no slip. Ditto for Smith, and there is nothing else in the Smith files.

Of course, there was to have been a list and then they left earlier than expected, so I didn't get to go over what he had taken. And there is no list.

Lil got so exasperated with their personal behavior that in her anger and frustration she pushed a wrong button on the stove and ruined the lid of the new electric wok I'd gotten her.

He even went over envelopes in which I had notes and letters I had not mailed. All except two, of whom you are one, I keep in one place. He didn't even put them back neatly so the first time I looked it was obvious he was into my personal, outgoing mail. At night, when I was asleep. There isn't that much any more, and yours and an envelope to the Whites were elsewhere.

And there are smaller nuisances, like a Garrison pen being missing. It has no sentimental value to me but it has a practical one, it has a side clip that prevents inking the pocket. He chewed up pencils like we didn't feed them. Even my offset ones, which are a special color.

There was one point at which he lost control. I spotted a legal-size page projecting from a file and it is one of those I'd had printed with special ink that the offset film doesn't pick up, so I knew he had part of a limited edition of some work. It was the Valle part of Coup. When I took it back he was really shaken. He had gone into entirely different files and made such a mess I hate to think of the damage more than I've seen. The shallower one behind the door, past the end of the alphabet. He was indignant when I took it back. And he had already gone over and made a mess of the Valle file itself. What he wanted was my annotations. He was actually speechless for a while.

If it is no more than the mere lust to acquire the work of another this is unethical. I learned it too late because I trusted him. After Policoff there is, I guess, no excuse. And Ned (he was into that file, too) and others.

One of the last things he said is that he expects to have dealings with Bud. So, beware! Bud can merely be too busy. So can you.

There are other suspicious observations but with them I'm not as certain. I did a lot of filing today and I believe some of what I filed can't be what I hadn't. One is the Heine-CIA case, in Baltimore. That dates back to 1969 and I've never had cause to look at those clippings after filing them. (The case may interest you: it is legal for the CIA to order libel and its agent is immune. Domestically, that is.)

It is now three weeks and I've heard nothing. There were things he was to have done and should have by now. Like the simple Simonstein complaint draft for you.

At this point his firm's clients could be of interest. He has mentioned Viking and Stahneum that I recall. Viking did the pro-CIA Szulc anti-Hunt book. There are others in publishing alone.

Personality and emotional make-up enter into things like this, but in this case I think they fall short of full explanation.

Best,