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Dear George,

I've been looking anxiously for your terrorism story. Seeing your ^{today's} FBI story leads me to believe that you have the terrorism work handed in and may perhaps be able to come up soon.

I do hope so because if it turns out you are not interested I want to try to make other arrangements as soon as I can.

Monday I'll be 78. And gradually I get weaker. This week my family doctor had the cardiologist hang the 24-hour heart monitor on me to see if ~~anything~~ can be learned from it. I expect to hear next week. One of the possibilities is a gadget that controls the heart beats. Mine has slowed down some.

So you can better understand my desire to see if you are interested, through the great kindness of a ^Nfried ^A means I have a part-time student helper. She is locating and copying for me records I want to use in the book I laid aside years ago when I got so limited in the use of stairs. All my FOIA records are in the basement. While I've done some writing I'm using the energy I have in leaving these retrieved records in condition for someone else to complete this book if I am not able to.

I wrote the ^denclose^d letter to let you know I have the script. It would be best not to talk about this for several reasons. One is to protect my source. Another is not to close the door on my ^hchances of getting copies of any revisions in it.

Stone's puffery is that he is doing a documentary, ~~that~~ it is non-fiction. Basing anything on Garrison is, of course, fictional. But Stone's concept of history is that Garrison was not fictional enough. He contracted the rights to a number of the nuttier books and articles and has treated them as Garrison's work, too. ~~As Garrison's work.~~ Even some of that despicable business of the man who claimed his father was a Grassy Knoll assassin and this after it was so thoroughly debunked. (The part he is using was cribbed from a novel!!!)

I can't begin to exaggerate how much fun one who thinks and writes as you do can have with this while evolving a really worthwhile and highly enterating book. It is so ludicrous, so much like a combination of a penny-dreadful and the Keystone ^Kops!

I don't recall the exact date but a month^{or} more after I wrote Stone I got a phone call from a Ms. Rosconi. She identified herself as one of his assistants. She said they were in Dallas and had just gotten my letter. She professed pleasure at hearing from me and ^{pr}claimed Stone and herself as fans of my three books. (There are seven.) She asked if Stone could call me the next day. The next day hasn't come yet, so I guess they read my letter. If Stone would be tempted to eliminate those parts of the script he now knows are false it will not be easy and what fun if he doesn't! Best wishes,

Heard

Dear George,

3/20/91

When I wrote Oliver Stone I had no idea what he'd use in his script.

By the time you said you could be here it will no longer be necessary for me to keep secret the fact that I have the script.

It is he has made further changes in Garrison's mythologies.

I sent him an FBI record confirming what I told him about one of the incidents the truth about which is embarrassing to Garrison. I have more, including an FBIHQ record reflecting the New Orleans field offices checking with HQ about it. Naming me also.

I did not send him any confirmation of the bobtailed version I gave him of the second one, Boxley's firing, I think after he'd quit.

To confirm this to you I have the carbon of the hasty report I prepared and have not reread since then. With copies of some of what I used.

I did glance at part of the first page and found what I thought I remembered, that I then believed that Boxley was merely feeding back to Garrison what Garrison had told him.

I prepared it while staying with Matt Herron, who then lived in the ~~1000~~ 1000 block of Pine street, sleeping on a mattress on the floor and using as I now recall his defective East German portable typewriter.

Because I want to spend all the time I can on the writing I'll want to tell you about I've not searched for any notes or for other FBI reports I have. I do remember some.

What I never was certain about is how I got involved in what led to Boxley's departure. My initial impression was that I blundered into it but as I thought about it later I came to suspect that Sciambra and Ivon wanted me to try to do what they had failed to do, persuade Jim that he was about the glunch the very craziest and most impossible insanity of his many, many.

I was about to fly home. I spoke to them about it, they asked me to see what I could do, I asked Ivon for two sets of the miscalled "tramp" pictures about which Garrison had so many public fancies and two envelopes, and I sent a set of each to people in Dallas for checking. One was Paul Rothermel II, former FBI SA and then H.L.Hunt's chief of security, the other was then DA, Henry Wade. One set was missing one picture. I sent that to Rothermel. (I'd just done him and old Hunt a great favor, giving him a copy of the ^{ing} fake book prepared by SDECE, in itself provocative. It held him partly responsible for the JFK assassination. Much more about this if it interests.) Wade had one of his detectives investigate, Rothermel did his own, each confirmed the other, and there is absolutely no relevance. I got their reports by phone before I was able to return to N.O. and do what I did do that is not in any way indicated in On The Trail of the Assassins, Jim's book, or in the script.

When the book was out Dave Wrone, history professor, Wisconsin, asked me to annotate it. I did and he is to send it or a xerox to me when he can make the xerox so we'll each

have a copy. I probably have some notes I made in reading it.

There is really some great stuff that lends itself to ridicule and other kinds of great fun with two overstuffed balloons that so much need a pin hole!

Garrison and SDECE's book, for one. It was originally titled, "L'Amérique Brule." He suggested the English title, "Farewell America." Then there is the story of his endorsement of a film based on it that I broke up. and how, and a couple of provocative details one part of which I have pictures. (I drove the French spook to a French Quarter ~~shop~~ shop that sold bags of firewood from 10 a.m. to 2 or 3 p.m. Can you imagine that was a serious, successful business?)

Much will come back if we just sit and talk, with your questions and my recollections bringing more to mind. I think taping would be good for a number of reasons. One that interested me is having an oral history of that Pink Panther fiasco and the Mack Sennett director who was ~~just~~ named Director of the Year and evolved a comic-strip Keystone Kops, which is precisely what I told him before getting the script he'd be doing.

If I were not certain you'd find this entertaining, worthwhile and I do believe profitable I'd not have suggested it.

If you think back to the days of the House assassins and what I gave you and people at the Times and the Post-Dispatch, among others, you'll see one of my interests.

Best,

Harold