JOHN EDGAR HOOVER
DIRECTOR

U. S. Department of Justice
Bureau of Investigation
Washington, D. C.

CAA:MAM

DEC 5 1932 AM

December 3, 1932.

MEMORANDUM FOR THE DIRECTOR.

I interviewed John F. Strayer, had him conducted through the Identification Division, and witnessed the exhibition of an educational film at the offices of the several corporations connected with the Western Electric Company, which make sound and motion picture apparatus for theaters. This is also affiliated with the Bell Laboratories. The name of the company with which Mr. Strayer is specifically connected in New York is the Electrical Research Products, Incorporated, 250 West 57th Street. This is the address to which any letters for him should be directed.

Mr. Strayer's proposition is to make for the Bureau an educational film of about two reels, showing the work of the Identification Division, and such other features as Statistics or other items of the Bureau's work which lend themselves to this treatment, and scientific crime detection, including views through microscopes of bullets, and similar scenes. If there is to be included in this film material on scientific crime detection, it is my idea that it should be taken to Dr. Souder for ballistics; Mr. Farrar, handwriting; Fry, soils; Donaldson, bloodstains; et cetera. That is, while attached to a strictly Bureau film for educational purposes, such as the use in the Bureau's own school, this part of the film with regard to scientific crime detection could be removed before the film is shown to police conventions, or it could be left on and shown as not depicting the Bureau's work, but as the offering of the Bureau for the information of interested police of methods which are in use by the persons described. In return for making this film which would be made first, Mr. Strayer desires for himself and a group of two other persons affiliated with him in making the educational short-subjects in the Bell Laboratories, the right to make about 25 fictional 2-reel theatrical productions for release to theaters in the usual channels. This would be the individual personal enterprise of Strayer and his associates, and not that of the Bell Laboratories or of the Electrical Research Products, Incorporated. The associates of Mr. Strayer for the purpose are Richard Chapman, formerly connected with Fox and other moving picture companies, who is an expert on the production of films, and James A. Brill, a former writer, who is an expert on scenarios. It is this same group which has produced the educational pictures made in the Bell Laboratories for various private corporations, schools, and colleges, for use in a purely educational way.

RECORDED & INDEXED

DEC 12 1932

80-7-1
BUREAU OF INVESTIGATION
DEC 9 1932 A.M.
DEPARTMENT OF JUSTICE
Tolson | FILE

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The film which I saw showed the complete life cycle of the plant of a pea. It lasted about ten minutes and yet there was included in it every detail of the process. It was made by what is called delayed photographs, that is, moving pictures which show the actual growth and development of leaves, tendrils, seeds, et cetera. It is a sound picture, and was very well prepared. It was exhibited by means of a small portable sound projector manufactured by the Western Electric Company. I also inquired as to this machine and will be furnished literature. It costs about $500. It includes all of the apparatus necessary to project 16 millimeter sound pictures. These pictures are not made with 16 millimeter cameras. They are made with the ordinary 35 millimeter commercial sound equipment, and then reduced in size. If we had these films, it would be an advantage to have such a projector for our own school and for conventions. It folds up into two cases which may be carried safely without too much disturbance.

Mr. Strayer assured me that if permitted to make these pictures, from which he would expect to make considerable money, the Bureau would have a complete opportunity to make any changes desired in the scenarios so that the pictures could be presented exactly in the form which might be desired by the Bureau. Of his own motion, he discussed the Lucky Strike broadcasts, and indicated that such a treatment of Bureau cases would not be satisfactory to him. He would want a variety of cases, not only the blood-and-thunder kind. The only connection of the plays with the Bureau would be the use of Special Agents as heroes and the statement that the stories had been made from authentic information obtained from the files of the Bureau.

I was impressed with Mr. Strayer because he is an entirely different type from the usual promoter who desires to give the more or less cheap, flashy, dime novel treatment to Bureau cases.

It would take until February before the first play could be produced, but the educational film could probably be made before that time. It takes from $6000 to $15,000 to produce an educational film of this kind properly made, according to Mr. Strayer.

Respectfully,

C. A. Appel.

CT:ACS

December 8, 1932.

80-7-2

RECORDED & INDEXED DEC 1 2 1932

Mr. John F. Strayer,
76 Greenacres Avenue,
Scarsdale, New York.

Dear Sir:-

I beg to acknowledge the receipt of your letter dated December 3, 1932, addressed to Mr. Appel concerning your desire to make a series of talking pictures based upon the activities of the United States Bureau of Investigation.

Your proposal has received careful consideration but the Bureau does not desire at this time to take advantage of the plan outlined by you. I appreciate very much your courtesy in affording this Bureau an opportunity to participate in the proposed plan.

Very truly yours,

Director.

BEST AVAILBLE COPIES

Mr. Nathan
Mr. Tolson
Mr. Edwards
Mr. Clegg

78 Greenacres Ave.
Scarsdale, N.Y.
Dec. 8, 1932

80-7-2
BUREAU OF INVESTIGATION
DEC 9 1932 A.M.
Tolson | FILE

Mr. C.A.Appel
U.S.Dept. of Justice
Bureau of Investigation
15th and K Streets
Washington, D.C.

RECORDED & INDEXED
DEC 12 1932

My dear Mr. Appel:

In response to your request made during our recent conference in Washington, we are herewith submitting our plan for a series of talking pictures based on the activities of the Bureau of Investigation, Department of Justice.

1. We wish to have access to the files of the Bureau, and to all other possible Bureau sources of information, in obtaining materials for talking pictures designed for theatrical release.

2. We wish to use names of principals in these cases, and major actual circumstances;--which we feel is not unreasonable in view of the fact that wide publicity has been given to most of the cases which our pictures will delineate. Further, we wish to be free to state the source of our picture materials in publicity and advertising incident to picture releases.

3. The relation of the Bureau of Investigation in each of the cases to be treated will be so delineated that it will reflect credit upon the integrity andability of the Bureau, rather than in any way creating an erroneous impression.

4. These pictures will be produced by a corportaion controlled by John F. Strayer, 78 Greenacres Ave., Scarsdale,N.Y., James A. Brill, 47 Kingston Ave., Yonkers, N.Y., and R.F.Chapman, 331 West 55th Street, New York City. Said corporation is to be formed following agreement as to procedure between the Bureau of Investigation and ourselves.

5. In view of the fact that we propose to make twenty-four such pictures within approximately eighteen months from the date of agreement, it is desirable that during this time we alone shall have access to the Bureau of Investigation records for talking picture materials.

6. We desire the cooperation of the Bureau of Investigation in going over all manuscripts before production, in orderthat every detail of script may be satisfactorily prepared.

7. Furthermore, we propose to produce, without cost to the Bureau of Investigation and for its use, a talking picture not to exceed two reels in length, covering such phases of its work as the Fingerprint Bureau and the Crime Laboratory, (this picture to be of strictly educational nature) and to deliver to the Bureau one print of said picture, and to furnish additional prints as desired, at cost.

8. We believe that such arrangement, as above outlined, will operate to the entire satisfaction of the Bureau of Investigation; and we invite the close scrutiny of the Bureau in regard to the personal integrity and professional ability of each member of the proposedcorporation as above named.

9. We further believe that such a series of pictures as above proposed will counteract much of the harmful effect of the ordinary talking picture which tends to glorify criminals in films concerned with all types of crime.

10. We are attaching hereto a brief history of each member named above.

Very truly yours

John F. Strayer

JFS/B - incl.

Inclosure--Mr.C.A.Appel

BEST AVAILABLE COPIES

PERSONNEL MEMORANDA

JOHN F. STRAYER

Attended Horace Mann School, New York City, William and Mary College, and Columbia University
Worked with father, George D. Strayer, one year
Assisted in managing estate of W.B.Thomson, Scarsdale, N.Y.
Associated with Department of Educational Talking Pictures, of Electrical Research Products, Inc., 250 West 57th St., New York City, for the past two years. This position has involved largely public relations work, to which has recently been added sales and sales promotion.

R. F. CHAPMAN

Director for Fox, Paramount and Bralund films;
Scenario Editor Big Four Films
Assistant with First National and Cosmopolitan Productions
Wrote, produced and photographed series of song pictures in conjunction with leading music publishers
Wrote and directed original novelty shorts such as
Four O'Clock
Every Hour
Annabel Lee
Beautiful Things of Life
Feet and Hands
Modern Rose
Chicago Civic Opera(series personality sketches)
Supplied special pictures for release in Embassy Theatre, including crime study pictures for the Philadelphia Police department
Director non-theatrical pictures E.R.P.I. past two years

JAMES A. BRILL

Attended Epworth Univ., Oklahoma City, B.F.A. Univ. of Okla., special courses Sch. of Industrial Arts, Phila., graduate student Teachers College, Columbia Univ.
Teaching Experience, Univ. of Okla., Drumright, Okla., and Oklahoma City, Okla.
Newspaper Experience, 8 yrs. police, city hall, court house reporting and features writing, Oklahoman and Times, Oklahoma City. Also reporting and editing Drumright, Okla., Reporting, Springfield, Mass., proof-reading North American, Philadelphia.
Army Experience, Sgt.Amb.Co. 107, 42nd Div., and Hdqrs. 1st Corps San. Tn. and Hdqrs. Hospitalization Army of Occupation with Lt.-Col. Dunning S. Wilson.
Motion Picture Experience, for past three years with Department of Educational Talking Pictures, E.R.P.I. Function scenario writer and editor, research associate and liaison work between research and production departments. During this time have assisted in producing more than forty films.

80-7-2

CT:ACS

80-7-3

December 8, 1932.

RECORDED & INDEXED DEC 12 1932

Mr. J. E. P. Dunn,
United States Bureau of Investigation,
Post Office Box 251, Grand Central Sta.,
New York, New York.

Dear Mr. Dunn:-

I have received your letter of December 6, 1932, concerning Mr. John F. Strayer, who recently visited the Bureau in connection with his desire to arrange for the making of motion pictures based upon facts contained in the files of the United States Bureau of Investigation.

It is desired that you indicate to Mr. Strayer that the Bureau does not desire at this time to take advantage of the plan outlined by him. Please express to Mr. Strayer the Bureau's sincere appreciation for his courtesy in affording the opportunity of participation in the proposed plan.

Very truly yours,

Director.

MAILED DEC 8 1932

U. S. Department of Justice

Bureau of Investigation

Post Office Box 251
Grand Central Station
New York, N. Y.

JEPD:AOB

December 6, 1932

PERSONAL AND CONFIDENTIAL

RECORDED & INDEXED
DEC 12 1932

80-7-3
BUREAU OF INVESTIGATION
DEC 9 1932 A.M.
DEPARTMENT OF JUSTICE
Tolson | FILE

Mr. J. Edgar Hoover,
Director,
United States Bureau of Investigation,
Washington, D. C.

Re: John F. Strayer.

Dear Mr. Hoover:

In compliance with the telephonic request of Assistant Director Tolson, I am transmitting herewith such information as is available at this office concerning the above named individual who has recently discussed with Bureau officials the matter of the possible production of a motion picture portraying the organization and operations of the United States Bureau of Investigation.

Mr. Strayer has been personally known to the writer for an approximate period of five months. In early July of this year, I sub-leased the apartment where I am presently residing at the Country Club Apartments in Hartsdale, New York and subsequently learned that the original lessee was Mr. John F. Strayer, mentioned herein. Some weeks later, at the request of Mr. Appel of the Bureau I made inquiries concerning the so-called Lapel Microphone and at that time made the personal acquaintance of Mr. Strayer at the Electrical Research Products, Inc., where he is employed and which organization developed the Microphone in question.

It appears that the Electrical Research Products, Inc. is a subsidiary organization of the American Telephone and Telegraph Company and is quite closely related to the Bell

Research Laboratories of the Telegraph Company, the E.R.P.I., so called, being the medium through which the products of the Bell Telephone Laboratories and the American Telephone and Telegraph Company are distributed.

Examination of the current edition of "Who's Who in America" contains considerable information concerning George Drayton Strayer, who, it develops is the father of the John F. Strayer herein. Two copies of the personal history of George Drayton Strayer are attached hereto for your information.

Discreet inquiry discloses that the family of Mr. John F. Strayer is very well known and highly regarded in the community where they reside at 417 West 246th Street, New York City. John F. Strayer is married and resides at 78 Greenacres Avenue, Scarsdale, New York; telephone, Scarsdale 1802.

I am informed that Mr. John F. Strayer attended William and Mary, and Columbia Universities and after approximately one year spent in the employ of his father, Professor George Drayton Strayer, in educational survey work, he joined the organization with which he is now connected, namely, Electrical Research Products, Inc., New York City, approximately three years ago.

I have not been able to develop any specific information concerning the financial ability or backing of John F. Strayer other than to learn that he maintains an account with the Hartsdale National Bank of Hartsdale, N.Y. I have not been able to develop any sources through which more specific information concerning this phase could be obtained. I deemed it necessary to confine myself to the most discreet inquiry possible as it is my understanding that Mr. Strayer contemplates leaving his present employment in the event present negotiations result in his proceeding with the plan which he has outlined to Bureau officials. Because of that situation, I felt that an injustice might be done to Mr. Strayer if any inquiries made should, by any chance, bring to his employers the fact that he is considering entering upon any other line of work.

Mr. Strayer became interested in the present matter as a result of a conversation which I had with him some few weeks ago concerning the possibility that his organization had developed any voice recording equipment which might be of interest to this Bureau. At that time, having learned that the organization with which he is connected had done a good deal of work in the field of production of educational motion pictures, I outlined to him very generally the Bureau's interest in that direction and asked for suggestions as to the name of any organizations or individuals with whom I might confer on the subject. When the matter was first discussed, Mr. Strayer entertained the idea that perhaps the Telephone Company, or rather the Electrical Research Products, Inc. might be interested to join in the venture by reason of the fact that a picture might be evolved that would have some indirect advertising value to the Telephone Company by way of more or less prominently displaying in the picture the part which the telephone and teletype play in criminal investigations. Subsequently, Mr. Strayer advised that as a result of these discussions with certain of his associates they came to the conclusion that the matter of preparing a motion picture for this Bureau had appealed to them as a very interesting and possibly profitable enterprise which they might be interested to undertake on their own behalf.

The associates whom Mr. Strayer contemplates associating with him are Messrs. James A. OBrill and Richard F. Chapman. I have no information concerning either of these individuals other than that they have both been in the employ of the E.R.P.I. for the past four years or more.

Mr. James A. Brill is said to be a graduate of the Oklahoma University and to be now taking work at Teachers College, Columbia, for the purpose of getting his Doctor's Degree. Brill is said to have had very extensive experience in the newspaper field for a number of leading metropolitan papers and in recent years to have devoted a good deal of time to the preparation of scenarios and in the production of motion pictures in connection with his present employment.

Mr. Richard F. Chapman is also said to have had extensive experience as a director of motion pictures in his present employment and also previously with Fox and Paramount and possibly other of the

larger picture producing companies.

It is my understanding that the Electrical Research Products, Inc. have produced during recent years for the Telephone Company and allied interests some forty or fifty motion pictures, and that Messrs. Brill and Chapman have been primarily responsible for the production of some thirty or more of the total number produced.

With respect to the method of financing which Mr. Strayer and his associates propose to use in connection with any picture which they may be authorized to make for the Bureau, I recall that on the occasion of my last conversation with Mr. Strayer several days ago, he then indicated to me that he contemplated interesting private capital, principally friends and family of himself and associates, and that if the work were undertaken, he would form a corporation with the stock closely held among a maximum group of ten individuals, the primary purpose of forming a stock corporation being to protect the legal rights of all persons interested and more particularly those individuals who furnished the capital for the venture. In this connection, it is my recollection that Mr. Strayer anticipates that the financial requirements of the venture will not exceed twenty thousand dollars.

In view of the difficulty of obtaining any further specific information concerning the financial responsibility of Mr. Strayer and his associates without running the risk of causing them embarrassment, my activities in that direction will be discontinued pending further request from the Bureau.

Very truly yours,

J.E.P. DUNN
Special Agent

encl.

BEST AVAILABLE COPY

STRAYER, George Drayton, university professor; born Wayne, Pa., November 29, 1876; s. Daniel Jacob Reese and Mary Anna Walton (Ott) S.; Bucknell University, 1896 - 97, Doctor of Laws, 1930; Bachelor of Arts, Johns Hopkins, 1903; grad. scholar, 1903-04, fellow in education, 1904-05, Doctor of Philosophy, 1905, Butler silver medal for educational administration, 1923, Columbia; Doctor of Laws, William and Mary College, 1925; Doctor of Letters, Columbia University, 1929; married Cora Bell, September 17, 1903; children - Joseph Reese, George Drayton, John Franklin, Paul Johnston. Teacher and principal of elementary schools, 1893 - 1896, secondary schools, 1896 - 1903; instr. elementary education, 1905 - 07, adj. prof., 1907 - 1910, professor of education administration, 1910 - . director division of field studies, Institute of Educational Research, 1921 -, Teachers College (Columbia University). Member N.E.A. (president 1918 - 1919), National Council N.E.A., National Society for Study of Education (president 1918 - 1919), American Council Educational Research, Association College Teachers Education, Phi Beta Kappa, Phi Delta Kappa, Kappa Delta Pi, Sigma Phi Epsilon; fellow A.A.A.S. Home director Y.M.C.A. Overseas Educational Commission, 1918; director of school campaign for National War Savings Committee, U. S. Treasury Department, 1918; chairman Advisory Committee on Federal Public Schools, 1918; member National Advisory Committee on Education, 1929 - ; director Educational Finance Inquiry, 1921 - 1925; director of educational surveys in Butte (Montana) St. Paul, Omaha, Baltimore, Greensboro (North Carolina), Paterson, (New Jersey), Atlanta, Augusta (Georgia), Springfield, Lynn and Holyoke (Massachusetts), Port Arthur, Beaumont and Fort Worth (Texas); also director St. Joseph (Missouri), Providence (Rhode Island), Tampa (Florida), state surveys of Delaware, Florida, Missouri, etc. Presbyterian. Author: City School Expenditures, 1905; The Teaching Process, 1911; Retardation and Elimination in Schools and Colleges, 1911; Educational Administration (with E. L. Thorndike) 1913; How to Teach (with Naomi Norsworthy) 1917; The Class Room Teach (with N. L. Engelhardt), 1920; Problems in Educational Administration (with N. L. Engelhardt and others), 1925. School Building Problems (with N. L. Engelhardt), 1927; Strayer-Upton Arithmetics and Strayer-Upton Junior Mathematics (with C. B. Upton), 1928. Clubs: City, Briarcliff-Lodge Sports, Dunwoodie, Golf, Riverdale Tennis. Editor American Educational Series. Publisher, lecturer and contributor to educational magazines. Home: 417 W. 246th Street, New York, New York.

80-7-3

CT:ACd

80-7-4

RECORDED

FEB 7 - 1933

February 4, 1933.

Mr. William A. Orr,
Metro-Goldwyn-Mayer,
Loew Building,
1540 Broadway,
New York City.

Dear Mr. Orr:-

I beg to refer further to your letter of January 30, 1933, with respect to the possibility of the preparation of a number of motion pictures based upon cases handled by the United States Bureau of Investigation.

I understand that Mr. George F. Zimmer of New York City has talked with you about this matter in some detail since your communication to me and I believe that Mr. Zimmer plans to come to Washington in the near future for a further discussion of the proposed plan. In view of this, the matter will be held in abeyance until Mr. Zimmer's visit. If this arrangement is not satisfactory to you, please advise me.

Sincerely yours,

Director.

FEDERAL BUREAU OF INVESTIGATION
FEB 4 1933

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RECORDED

FEB 7 - 1933

February 1, 1933.

Mr. William A. Orr,
Metro-Goldwyn-Mayer,
Loew Building,
1540 Broadway,
New York City.

Dear Mr. Orr:-

I beg to acknowledge the receipt of your letter dated January 30, 1933, in which you advised that the Metro-Goldwyn-Mayer studio is considering the possibility of making a series of two real pictures based upon the facts contained in cases handled by the United States Bureau of Investigation in connection with Federal criminal law violations.

I feel that the proper presentation of motion pictures indicating the power of the Federal Government in dealing with the criminal element would have a desirable effect upon the citizens of the country and can be helpful to the Government in combating crime. Assistant Director H. H. Clegg of this Bureau is planning to come to New York City in the near future and, if satisfactory to you, I will be glad to have him arrange to talk with you in detail concerning this matter before reaching a final decision in connection with your proposition.

Sincerely yours,

Director.

FEB 2 1933

FEB 1 1933

Mr. Nathan
Mr. Tolson
Mr. Edwards
Mr. Clegg

METRO-GOLDWYN-MAYER PICTURES

LOEW BUILDING – 1540 BROADWAY
NEW YORK

January 30th, 1933.

Hon. J. Edgar Hoover
Director, Bureau of Investigation
Department of Justice
Washington, D. C.

Dear Sir:

Our Studio contemplates making a series of two-reel pictures along the general line of the stories told in the Lucky Strike hour broadcasts.

We would like to get the approval and co-operation of your Department for these pictures so that they could be based on real life as represented in some of the cases in your files. We would expect to disguise names and locations as you would direct, and would try to make such pictures always drive home the point that crime does not pay.

I would be obliged if you could inform me whether this general idea would meet with your Departmental approval and if so I would like to call on you at your early convenience and lay before you all possible detail.

Thanking you for your consideration, I am,

Very truly yours,

WILLIAM A. ORR

WAO:G

RECORDED & INDEXED
FEB 7 - 1933

80-7-4

FILE

DEPARTMENT OF JUSTICE
OFFICE OF
DIRECTOR, BUREAU OF INVESTIGATION

Mr. Nathan.....
Tolson.....
Mr. Ward.....
Mr. Clegg.....

CT:ACS

February 2, 1933.

MEMORANDUM FOR THE DIRECTOR.

I talked with Mr. Dodge this morning concerning the possibility of the preparation of motion pictures based upon facts contained in cases handled by the Bureau. Mr. Dodge stated he felt this was a matter of policy to be decided by the Attorney General. He did not feel that he could decide the matter one way or the other.

Mr. Zimmer called yesterday from the New York Office. I advised him of the inquiry received by the Bureau from the Metro-Goldwyn-Mayer studio concerning the possibility of making motion pictures. He stated he intended to confer this morning with the Paramount people relative to this matter and that he might have some further information when he again comes to Washington.

Respectfully,

C. A. Tolson.

RECORDED
&
INDEXED

FEB 8 - 1933

80-7-5

FEB 3 1933 P.M.

CLEGG

FILE

JOHN EDGAR HOOVER
DIRECTOR

Mr. Nathan
Mr. Tolson
Mr. Ladd
Mr. Clegg

U. S. Bureau of Investigation

Department of Justice

Washington, D. C.

CT:ACS

February 4, 1933.

MEMORANDUM FOR THE DIRECTOR.

Reference is made to the recent communication from Mr. William Orr of the Metro-Goldwyn-Mayer Company concerning the possibility of the preparation of a series of two reel motion pictures based upon interesting cases investigated by Bureau employees.

While in New York City on February 3, Mr. George F. Zimmer informed me that he has talked with Mr. Orr since his communication to you concerning the proposed pictures and that he will be in a position to discuss the matter in more detail next week when he comes to Washington in connection with the Lucky Strike Program or in New York City in the event you will be there next week.

It is believed that negotiations with Metro-Goldwyn-Mayer might well be handled through Mr. Zimmer, who originally suggested the possibility of motion pictures based on Bureau cases. If you approve, it is suggested that the attached letter be sent to Mr. Orr.

I did not in any way indicate to Mr. Zimmer that the Bureau plans to act favorably upon the suggestion of the preparation of motion pictures at this time.

Respectfully,

C. A. Tolson.

Encl.

We will not take any final action until we have more details.

2/7/33 J. E. H.

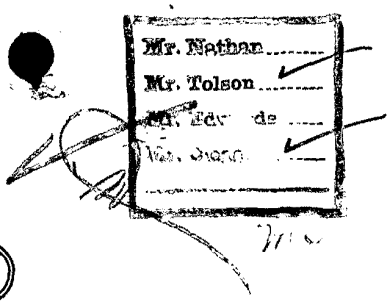
80-7-6

FEB 7 1933 P.M.

DEPARTMENT OF JUSTICE

CLEGG TOLSON

FEB 8 - 1933



LOEW BUILDING – 1540 BROADWAY
NEW YORK

February 6th, 1933.

Hon. J. Edgar Hoover, Director
U.S. Bureau of Investigation
Department of Justice
Washington, D. C.

Dear Mr. Hoover:

I write to acknowledge with thanks receipt of your letters of February 1st and 4th, and to advise you that I have talked with Mr. Zimmer and expect to see him again today.

As I understand the matter, if I can make satisfactory arrangements with him that will be agreeable to you, and he will advise you of the result of our talks on his next trip to Washington.

Thanking you, I am,

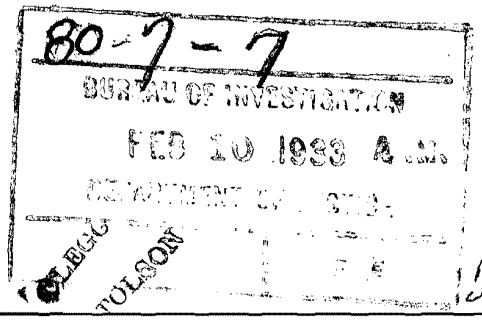
Sincerely yours,

WILLIAM A. ORR

WAO:G

RECORDED

FEB 11 1933



CT:ACS

80-7-8

February 25, 1933.

RECORDED

Mr. Walter Vogdes,
c/o King Features Syndicate,
235 East 45th Street,
New York City.

Dear Mr. Vogdes:-

I have received your letter of February 23, 1933, concerning your desire to collaborate with Mr. James R. McCarthy of the King Features Syndicate, in the preparation of material from the files of this Bureau for cinema purposes.

Several requests along the same line have been received and all have been denied for the present, at least. I will keep your request in mind, however, in the event it is possible at a later date to cooperate with you and Mr. McCarthy in the proposed plan.

Sincerely yours,

Director.

FEB 1 1933

C

[redacted] 235 EAST 45TH ST.
NEW YORK CITY

ALL COMMUNICATIONS MUST BE ADDRESSED TO KING FEATURES SYNDICATE

KING FEATURES SYNDICATE INC.

Mr. Nathan
Mr. Tolson
Mr. Edwards
Mr. Clegg

February 23,1933

60-7-8
BU OF INVESTIGATION
FEB 24 1933 A.M.
DIRECTOR
SLEC'S
TOLSON
FILE

Mr. J. Edgar Hoover,
Director of the United States Bureau of Investigation,
Department of Justice,
Department of Justice Building,
Washington, D. C.

Dear Mr. Hoover:

I talked to Mr. Tolson over the phone this morning and I understand thoroughly the situation in regard to the further presentation of material from the Bureau files for True Detective Mysteries.

Mr. McCarthy and I have talked over another project, which we would like to call to your attention. When our series appears, there is a strong likelihood that the wide-spread publicity concerning the Bureau's activities will prompt some motion picture company to make application for the use of Bureau material. We were wondering if it would be possible for us to have your cooperation later in preparing some of the Bureau cases for cinema use.

Of course, we understand that nothing can be done at present, but as this office put in considerable time and labor in preparing the series which we are releasing, beginning this week, throughout the country, we would appreciate knowing that you would give our request first consideration.

Mr. McCarthy and I had planned to do the cinema series in collaboration, providing we can interest one of the film companies. There is a strong chance that one of the companies may be interested, but of course, we would not go ahead on any actual work until we got word from your office. This letter is merely to bring the project to your attention as a possibility, in view of the fact that as soon as our articles appear, you may be approached directly by some motion picture company.

Mr. McCarthy and I will deeply appreciate any consideration you are able to show us in this matter.

Sincerely yours, Walter Vogdes

Associate Editor,
Sunday Magazines

WV:BC

BRIGHTER NEWSPAPERS MAKE BRIGHTER TIMES.
BRIGHTER FEATURES MAKE BRIGHTER NEWSPAPERS.

JOHN EDGAR HOOVER
DIRECTOR

U. S. Bureau of Investigation

Department of Justice
Washington, D. C.

CT:ACS

March 25, 1933.

MEMORANDUM FOR THE DIRECTOR.

Mr. William A. Orr of the Metro-Goldwyn-Mayer Company in New York City telephoned the Bureau yesterday to inquire whether there has been any change in the situation with regard to the possibility of the preparation of a number of motion pictures based upon cases handled by employees of this Bureau. He states the studio in California has been pressing him for material. I told Mr. Orr that the situation had not changed since the Bureau's letter to him early in February. He advised that his company is hopeful of securing approval for the preparation of twelve two-reel short subjects based upon these cases with appropriate indication that such cases are based upon authentic records. He states he has been considering the desirability of having Mr. Zimmer or someone connected with the Metro Goldwyn Mayer Studio in New York come to Washington with the hope of seeing the Attorney General to secure some approval of this plan. I did not advise Mr. Orr that I understood Mr. Zimmer would be in Washington this morning to discuss this matter.

Respectfully,

Clyde Tolson.

80-7-9

MAR 28 1933

JEH/emf

BEST AVAILABLE COPY

April 21, 1933.

RECORDED 80-7-10

APR 25 1933

MEMORANDUM FOR MR. CARUSI

With reference to your inquiry concerning my memorandum of April 15, 1933 to the Attorney General, pertaining to the dramatization of certain Bureau cases, you are advised that at the present time the Lucky Strike broadcasts have terminated. The request of the Metro-Goldwyn-Mayer Motion Picture Company for material pertaining to Bureau cases for use in motion picture presentations, has been approved by the Attorney General. The material which is to be furnished this motion picture company covers cases previously broadcast over the Lucky Strike hour.

While no broadcasting of Bureau cases is being carried over the radio at the present time, it is likely that requests of this character may be received from time to time, and as I stated in my memorandum of April 15, 1933, which is returned to you herewith, I believe that the presentation of Bureau cases which have been closed, and which, therefore, can no longer be considered as pending for court action, provided, of course, the names of the persons and places used are fictitious, serves a useful purpose in the prevention and detection of crime.

Very truly yours,

Director.

Encl. #712711

Copies of memo 4/15 to Dept. in Bu file

OFFICE OF
THE ATTORNEY GENERAL

C/O P Y-dcr

April 20, 1933.

Mr. Hoover:

The Attorney General has the impression that we are to continue this. Are we? What are we doing along this line: All I can recall in the moving picture phase.

Carusi

ORIGINAL FILED IN

RECORDED 80-7-10

APR 25 1933

APR 25 1933
DEPARTMENT OF JUSTICE
DIRECTOR

RECORDED

MAY 8 - 1933

JEH/emf

80-7-11

March 29, 1933.

Mr. George F. Zimmer,
230 East 50th Street,
New York City.

Dear Mr. Zimmer:

I am in receipt of your communication of March 28, 1933, setting forth your proposal for the presentation of stories of interesting cases of the United States Bureau of Investigation by the Metro-Goldwyn-Mayer Motion Picture Company. As soon as I confer with the Attorney General I shall present this matter to him and advise you of the final decision in this regard.

With expressions of my best regards, I am,

Cordially yours,

GEORGE · P · ZIMMER
~~120 W 57~~ 230 E 30 ST · N · Y · C

March 28, 1933

80-7-11
BUREAU OF INVESTIGATION
MAY 3 1933 P.M.
DEPARTMENT OF JUSTICE
DIRECTOR FILE

Mr. J. Edgar Hoover, Director.
U.S. Bureau of Investigation
Dept. of Justice
Washington, D.C.

RECORDED & INDEXED

Dear Mr. Hoover;

As stated to you also to U.S. Atty. General H. Cummings, pursuant to our plan of presenting stories of interesting cases of the U.S. Bureau of Investigation(as we have done over the Radio and in the press for the past twenty weeks) I have arranged with the Metro Goldwyn Mayer Motion Picture Co. to make twelve short subjects,dramatizations or stories based on cases you have furnished me from the bureau.

In order that these productions shall be precisely what the Bureau desires the following plan will be adhered to;

I) With your help we will select the most desirable cases for the purpose.

2) A writer and myself will then write these stories in scenario form (in Washington)and I will present each to you for changes or suggestion and make each conform to what you desire (the same methad I used in the Radio presentation of cases)This gives you complete control of the material and story.

3) A presentation title or forword of each picture will state in a very complimentry manner to the Bureau that thru its courtesy these cases have been provided from its files etc. (similar to the presentation we have been using with the Radio and in the Newspapers) The exact wording of same you can determine while we write the stenarios.

GEORGE · F · ZIMMER
~~120 W 57~~ · ST · N · Y · C
230 E 50

I am familiar with the procedure ,desires and aims of the Bureau and in arranging the foregoing matters I shall see that they are carried out to your complete satisfaction.

The M.G.M. Company have assured me that they will use every effort to make the pictures splendid productions,effectively protraying the excellent work of the Bureau and the high standards maintained by its efficient agents,(facts that our people should know).

They join us in the belief that these pictures while providing interesting entertainment,will help create more respect for law and order and a higher regard for the law enforcement agencies of our country. They will counteract the tendency of "glorifing "the criminal in the recent gang pictures and justly emphisize the deeds of agents ,whofight for the protection of our property and lives.

The excellent results we have attained in this direction with our Radio cases ,justifies the belief that pictures will be even more effective,particularly to the youth of our country.

It is very important that this work get under way at once. We are ready to start now and are only waiting word from you to proceed.

With Kindest personal regards,

Iam,

Sincerely,

Geo. F. Zimmer

P.S.
I am also arranging for some feature productions with prominent stars and will submit same to you for your condideration presently.

CT:AC8

BEST AVAILABLE COPIES

80-7-12

May 4, 1933.

RECORDED

Mr. George F. Zimmer,
230 East 50th Street,
New York City.

Dear Mr. Zimmer:-

I beg to refer further to your letter of March 28, 1933, and our subsequent conference concerning the matter of the presentation of a number of cinema stories based upon facts contained in the files of the United States Bureau of Investigation by the Metro-Goldwyn-Mayer Picture Company. The proposed plan to present such stories in cinema form, as suggested in your communication and our recent conversation, meets with my approval. I believe it would be helpful in the interest of general law-enforcement to portray in this manner the detection and prosecution of persons who violate Federal Criminal Statutes. It is understood that all material utilized in these cinema features will be submitted to this Bureau for prior approval and that fictitious names and places will be used in the presentations.

The preliminary drafts of the two cases which you recently left with Mr. Tolson entitled "The Forgotten Witness" based upon the Jake Fleagle case and "The Two Gun Auto Thief" based on the case involving Martin James Durkin, are returned herewith in compliance with your request. A few minor suggested changes have been indicated in these scripts. It is understood that the preliminary drafts of these cases will be supplemented by supplying this Bureau with a complete set-up of each case, including the dialogue, for further consideration and approval. It is also understood that you will submit for approval a draft of the introduction to be used in the films.

There is enclosed herewith the list of the cases which you propose to utilize in the preparation of the short reel features, which you left at the Bureau. Within the near future, I will forward to you additional cases from which you may select the additional two cases desired.

For your information and use, there are enclosed herewith revised memoranda dealing with the following cases, which may be in more detail than the articles which are now in your possession:

1. Jesse R. Watkins; Murder on Military Reservation.
2. William Donald Mayer, with aliases, et al; National Motor Vehicle Theft Act; White Slave Traffic Act; State charges, robberies, burglary and grand larceny, California, Utah, Colorado, Idaho, and Washington.
3. J. L. Morris, with aliases, et al; Robbery of United States Mails and Interstate Express.
4. Paul Montgomery, et al; Contempt of Court: Air Commerce Act of 1926.
5. Richard Conner; Murder on Military Reservation.
6. George C. Robertson, et al; The Montgomery County National Bank, Cherryvale, Kansas; National Bank Act.
7. William Howard; White Slave Traffic Act.
8. Jake Fleagle; et al; Bank robbery; Murder - Colorado.
9. Martin James Durkin; National Motor Vehicle Theft Act; Murder of a Special Agent of the United States Bureau of Investigation.

Sincerely yours,

Director.

Encl. #200306.

From

THE ATTORNEY GENERAL

to

Official indicated below by check mark

Solicitor General Thacher	
Assistant to the Atty. Gen. O'Brian	
Assistant Attorney General Richardson	
Assistant Attorney General Sisson	
Assistant Attorney General Youngquist	
Assistant Attorney General Rugg	
Assistant Attorney General Dodds	
Assistant Attorney General St. Lewis	
Assistant Attorney General Lawrence	
Mr. Hoover, Dir. Bureau of Investigation	✓
Mr. Bates, Dir. Bureau of Prisons	
Mr. Woodcock, Dir. Bureau of Prohibition	
Board of Parole	
Mr. Finch, Pardon Attorney	
Mr. Gardner, (General Agent	
Mr. Gardner, (Chief Clerk	
Mr. Robb, Division of Mails and Files	
Mr. Sornborger, Appointment Clerk	
Mr. Dodge	
Mr. Carusi	
Miss Watkins	
Miss Bettley	

MEMORANDUM

The Attorney General approves this if you think it is O.K. If such is your view, you are authorized to give Mr. Zimmer the necessary approval.

Carusi

4.1.33

The Attorney General approves this if you think it is O.K. If such is your view, you are authorized to give Mr. Zimmer the necessary approval.

Carusi

4-1-33

RECORDED

80-7-12

BUREAU OF INVESTIGATION

MAY 3 1933 P.M.

DEPARTMENT OF JUSTICE

FILE

5-4-33

THE FORGOTTEN WITNESS.

Screen Play
by
Madeleine Ruthven.

From the Official Story of the Case
by
George F. Zimmer

1. FADE IN:

FULL SHOT OF THE BUILDING. IN WASHINGTON HOUSING THE UNITED STATES BUREAU OF INVESTIGATION NIGHT:

LAP DISSOLVE THRU TO:

2. CLOSE SHOT - GLASS DOOR

on which is lettered:

U. S. BUREAU OF INVESTIGATION
FINGERPRINT DIVISION

LAP DISSOLVE THRU TO:

3. OFFICE OF BUREAU OF CRIMINAL INVESTIGATION
The Chief of the Bureau sits at his desk, looking at a card. Terhune sits beside him.

Chief
As you know, Terhune, fingerprints are classified by all ten fingers. The chances are slim of finding a man from this. But we'll do all we can.

Two men have been sent for. They step up to the desk to receive orders.

Chief
You remember Terhune.
(They nod and shake hands)
He's interested in that murder case in Colorado -
(he tosses toward the man a Department description of the affair - They know it well - Sure)
(with deliberation - knowing he is making an effect)
Terhune wants to find those four murderers.'

Specialist 1
Find them! They've got 'em in jail out in Colorado!

To be revised

CONTINUED:

Chief (to Terhune)
What do you think, Terhune?

Terhune
I think not.

Specialist Two
You mean those four men are —

Terhune
Are not the murderers!

Specialist Two
Well, according to evidence, they're sure to hang.

Terhune
Not if I can help it - they're innocent!

Specialist One
What makes you think so?

Terhune
(showing the card of the fingerprint)
That!

The two specialists look at it under a glass. Magnified flash of the print.

Specialist One
There isn't enough here to even get a classification. It's only the side of a right index finger - two or three swirls - one of them broken —

Specialist Two
(to Terhune)
Where'd you pick it up?

Terhune
On the doctor's wind-shield —

They are impressed, interested.

Chief (glancing at the card)
It's not much to go on. However, if the murderers are still at large, make this smudge tell who they are - where they are - run them down!
(The chief clicks a dictaphone button)
(to dictaphone - monotonous)
All cards coming from state and city arrests - full
(clicks off)
All right - go to it. Terhune will tell you what happened out in Colorado.

DISSOLVE TO:

4. FILING ROOM

Terhune is talking to the two specialists.

Terhune
— before anyone knew these four weren't just farmers come in to cash a check - one of them walked up to Frederick Pritchard, the bank president, and shot him in cold blood —

DISSOLVE TO:

5. JAKE FLUGER

Gun in hand, leaps toward the CAMERA, and fires into the lens.

DISSOLVE THROUGH SMOKE TO:

NO SCENE
6

7. FULL SHOT - INT. THE MEDFORD NATIONAL BANK - DAY

A few terrified customers are lined up against the wall with their hands up, and the president of the bank, Frederick Pritchard, is lying on the floor, a smoking gun in his hand. One bandit has dropped his gun and is clasping his own wounded arm. Two other bandits are waving their weapons menacingly, one at the customers and the one-armed bookkeeper, and the other at vice-president, John MacDonald, and cashier Douglas Pritchard, son of the dead man. Both these bank officials are standing with hands up before an open office adjoining the teller's cage.

The wounded bandit stoops and snatches his gun off the floor, while Fluger produces a canvas sack from beneath his coat and tosses it to his brother, Ralph Fluger.

Jake Fluger
Get in there and clean out that vault!

Ralph Fluger, grabbing the sack, leaps the barricade in front of Pritchard's office

CONTINUED:

7. CONTINUED (2)

and starts hurriedly around to the open vault. The younger Pritchard, hands on high, and his face fastened with an agonized expression upon the body of his father in the bank lobby, suddenly dives for a gun, and tries to fire at Jake Fluger. The latter's gun barks instantly, and young Pritchard falls dead on the floor.

8. MED. SHOT - ANGLING ON THE OPEN VAULT

where we see Ralph Fluger enter hurriedly and begin to fill the sack with currency, and negotiable securities.

CUT TO:

9. CUSTOMERS - LINED UP IN THE LOBBY

with their hands over their head. They are staring off scene with horrified expressions.

10. REVERSE SHOT - FROM CUSTOMER'S ANGLE

on the corpse of the elder Pritchard, with Jake Fluger standing over it with drawn gun.

WITHDRAW to FULL SHOT - BANK LOBBY

The wounded bandit is pointing his gun at MacDonald, who also has his hands up.

Fluger
(to wounded bandit, Robinson)
Hey! You watch these rubes, while I take care of this fellow.

The wounded bandit shifts his gun slowly towards the customers and Shelton, the bookkeeper.

Fluger
(to MacDonald)
C'mon, - you!

MacDonald moves out into the lobby and Fluger half turns to Shelton.

CONTINUED:

10. CONTINUED (2)

Fluger
(to Shelton, who is o.s.)
You, too! Step over here with this fellow!

Shelton enters scene, and joins MacDonald, both keeping their hands raised.

Fluger
(yelling o.s. towards vault)
Come on with that dough!

11. MED. SHOT - JAKE FLUGER, MACDONALD AND SHELTON

Fluger
(commandingly)
You fellows are going along with us!

PAN CAMERA OVER WHERE we pick up Ralph Fluger hurring through Douglas Pritchard's office and lifting the sack of loot over the rail into the lobby.

12. MED. SHOT - FROM BACK OF BANK LOBBY toward front door

showing the customers covered by Robinson, the wounded bandit, and Jake Fluger. The elder Pritchard's body is still on the floor. Fluger looks at the brother Ralph and gestures with his gun barrel for him to hurry outside. The latter goes out, followed by bandit, Robinson. Fluger waves his gun menacingly at the customers.

Fluger
(to the customers)
You people stay where you are, and don't try giving an alarm!

He backs to the door, where he stops and motions for MacDonald and Shelton to go out ahead of him. As they start through the door.

CUT TO:

13. MED. SHOT - A DARK TOURING CAR

with the curtains up. Ralph Fluger is throwing the sack in the tonneau of the car and helping the wounded Robinson into the front seat, with the fourth bandit, (Earle), who is at the wheel and has kept the engine running.

CUT TO:

14. REVERSE SHOT - FROM THE CAR

to bank entrance. Fluger, with the gun in his pocket, is walking calmly across the sidewalk, between shelton and MacDonald. in the background we see the bank window, with the following legend:

BEDFORD NATIONAL BANK
Frederick Pritchard, Pres.
John MacDonald, Vice-pres.
Douglas Pritchard, Cashier.

As the three men come up to the car, we

CUT TO:

15. MED. SHOT - CAR

Jake Fluger gestures for MacDonald and Shelton to get into the car ahead of him, after which he jumps in, slamming the door after him. As the engine roars and the car dashes down the rural street, we see the bandit in the front, turn around with gun in hand to watch the bank employees in the back seat.

CUT TO:

16. MED. LONG SHOT - ENTRANCE OF BANK

The customers, who were held up, are pouring out the door wildly.

First Male Customer
(yelling)
Murder! - Murder!

Second Customer
(yelling)
Help! Help! Police!

CONTINUED:

16. CONTINUED (2)

A crowd starts running into the scene.

17. LONG SHOT - DOWN THE STREET

with the bandit car rushing away.

18. MED. SHOT - EXT. SHERIFF'S OFFICE

The Sheriff's car is parked outside. A deputy is at the wheel.

19. MED. SHOT - INT. SHERIFF'S OFFICE

Sheriff Bright is seated behind his desk, talking to a couple of deputies, who are lolling nearby. On the side of the wall is a gun-rack, with rifles and sawed-off shotguns. The telephone on the desk rings furiously.

Sheriff
(picking up phone)
Sheriff Bright speaking! —— Bank robbery! — Both Pritchards killed! Which way did they go? ——okay!

(he slams up the phone and jumps for the gun rack)
C'mon,boys, gang just murdered old man Pritchard and his boy — kidnapped MacDonald and the book-keeper.

The deputies rush for their guns. As they pile out of office.

CUT TO:

20. MED. SHOT - EXT. SHERIFF'S OFFICE ANGLING PAST SHERRIFF'S CAR

Bright and the deputies rush out and over to the car.

Bright
(yelling to driver)
Seen a strange car pass here?

CONTINUED:

20. CONTINUED (2)

Driver
Yeh! — went this way, lickety-split. Half a dozen men in it.

He gestures down the street with his thumb. Bright jumps in beside the driver — the other deputies spring in the tonneau of the car. As the chauffeur throws the engine into gear, the car leaps forward on the trail of the slayers.

21. LONG SHOT - THROUGH WINDSHIELD OF SHERIFF'S CAR

on bandits car far down the street.

Sheriff's Voice (o.s.)
Step on it! Open her wide up!

22. REVERSE LONG SHOT - THROUGH BACK WINDOW

of bandits car, as they see Sheriff's car coming, far behind.

Jake Fluger
Here comes a posse.
(he turns his head toward the front seat)
Giver 'er the gas, Earle!

Earle's Voice (o.s.)
Okay, Jake!

23. LONG SHOT - DOWN ROAD AS BANDIT CAR FLASHES BY

The sheriff's car comes rapidly into CAMERA and the posse begins firing ahead at the fugitive car.

24. LONG SHOT - FROM SHERIFF'S CAR ON BANDIT'S CAR

The bandits are returning the fire.

25. FULL SHOT - INT. BANDITS' CAR
Fluger and his brother each grab one of the bank employees and use them as shields.

CONTINUED:

25. CONTINUED (2)

Shelton.
Don't do this -- they'll kill us!

Fluger laughs

MacDonald
(indignantly)
You'll hang for this!

Ralph Fluger
(contemptuously)
At that, we'll live longer than you.

Suddenly Shelton wriggles away from his captor and makes a dive for the door. He swings it open to jump.

26. MED. SHOT - DOWN ROAD ON BANDIT'S CAR

as Shelton dives out the open door. The bandits fire at him, but he rolls into the ditch as the car speeds on.

27. MED. PERAMBULATING SHOT

in front of the sheriff's car. The posse is firing at the fugitives ahead. As the CAMERA PANS DOWN, we see the front tire of the sheriff's car as it collapses from a bullet, fired by the bandits. The car careens wildly, and then comes to a halt.

28. MED. SHOT - AS SHERIFF AND DEPUTIES JUMP OUT.

They start firing at the speeding car in front, but stop when a voice is heard off scene.

Shelton's Voice (o.s.)
Don't shoot! Don't shoot!

They look over towards voice.

29. MED. SHOT - SHELTON LYING IN DITCH

29. CONTINUED (2)

The Sheriff runs into scene, followed by deputies.

Sheriff Bright
(bending over Shelton)
Are you hurt?

Shelton
They missed me, but I broke my leg when I jumped.

He holds his leg and the deputy starts examining it.

Shelton
(moaning with pain)
They've still got MacDonald in there.

CUT TO:

30. LONG SHOT - DOWN ROAD.

The bandit car is coming towards CAMERA. Almost in Camera foreground, it slows up, and the door again opens and we see MacDonald thrown out. Callously, the robbers riddle him with lead, and then dash on.

LAP DISSOLVE TO:

31. BANDIT'S CAR -

travelling rapidly through thickly-wooded country.

LAP DISSOLVE TO:

32. BANDIT CAR - RUSHING THROUGH THE NIGHT.

LAP DISSOLVE TO;

33. MED. SHOT - SHACK BUILT ON A HIGH BLUFF.

CONTINUED:

33. CONTINUED (2)

The bandit car comes into the scene, and stops in front of the shack, its brakes screeching. Jake Fluger, his brother, Ralph, and Earle alight, but Dan Robinson, the wounded man, remains in the car and moans.

34. CLOSER SHOT - BANDITS AT CAR

Jake Fluger
Get Robinson inside. I'll go down to the village and get a doctor.

As they start carrying him towards the house, Jake Fluger jumps into the car and drives away rapidly.

LAP DISSOLVE TO:

35. INT. SHACK - A LITTLE LATER THAT NIGHT.

On a cot lies Robinson. Working over him is a middle-aged country doctor (Dr. Nelson). The other three bandits are watching the doctor has he finishes bandaging Robinson's arm.

Jake
Any danger?

Dr. Nelson
(shaking his head)
Unless complications set in.

The Doctor then looks sternly at Fluger.

36. CLOSER SHOT - THE GROUP

DR. NELSON
(sternly)
You told me this man had been hurt by a tractor.' -- That wound was the result of a gun shot!

Earle
(chuckling)
Imagine that! Doesn't know the difference between a tractor and a gun!

CONTINUED:

36. CONTINUED (2)

Suddenly Jake Fluger pokes a pistol in the doctor's ribs, and the other two grab the physician's hands and tie them behind him. Tearing a strip of cloth from the bed cover, Jake Fluger bandages the doctor's eyes.

Fluger
(poking doctor with gun)
Now, march!

As he guides the doctor out of the scene, Earle picks up the physician's kit and starts out the door after them.

37. MED. SHOT - EXT. CABIN DOOR

as the bandits bring the blindfolded doctor outside. PAN the group to the edge of the bluff, where they stand doctor Nelson on the brink. The bandit with the kit, throws it over, and Jake Fluger steps back with his gun and aims it at Dr. Nelson.

38. MED. SHOT - NELSON

as he starts to run at edge of cliff. A shot is heard off scene, and the doctor's body tumbles over into the abyss.

39. LONG SHOT - DOWN FROM THE TOP OF THE BLUFF

on Nelson's body hurtling downward and plunging into a clump of trees.

40. MED. SHOT - DOCTOR'S CAR

standing where light reveals it from the open cabin window. The Flugers and Earle come into the scene and stop in front of the car.

Ralph Fluger
We got to get rid of his car.

Earle
Yeh!

CONTINUED:

40. CONTINUED (2)

Jake Fluger
(chuckling)
Let's throw it down to him -- maybe he'll want to drive over to the sheriff's and squeal on us!

The bandits laugh.

41. CLOSE SHOT - FRONT OF CAR

as Jake Fluger reaches through the window to release the emergency brake. The bandit leader's finger rests on the inside of the windshield.

42. FULL SHOT - EXT. CABIN

as the three bandits push the car to the edge of the bluff, and shove it over. They peer over the edge and listen to the crash and then turn back toward the house. PAN them to the door.

Jake Fluger
(speaking loudly, to Earle)
George, you get our car started, while Ralph and I bring Dan out.

They disappear into the cabin and George Earle rushes over to the black touring car and enters. As he warms up the engine, the Fluger brothers come into the scene, supporting Dan Robinson, whom they put in the tonneau of the car. Ralph gets in beside him and Jake hurries into the seat beside the driver. George Earle slides the car into gear, and goes out of the scene hurriedly.

43. LONG SHOT - DOWN COUNTRY ROAD

as the car roars out of sight into the night.

FADE OUT.

44. FADE IN:

CLOSE SHOT - A MAN'S HAND

pressing a telegraph key.

NOTE: (If possible, use our own operator, so that we hear a real message by the morse code.)

LAP DISSOLVE TO:

45. CLOSE SHOT - THE ARM ON A TELEGRAPH POLE

with the sound background of humming wires.

LAP DISSOLVE TO:

46. CLOSE SHOT - OVER POLICEMAN'S SHOULDER

on keyboard of teletype.

GUN CAMERA DOWN to CLOSE SHOT of teletype ribbon, so we can read the words being sent.

INSERT:

ATTENTION, POLICE, EVERYWHERE.
WANTED, FOR MURDER! WANTED, FOR MURDER!
MEDFORD BANK ROBBERS - FOUR UNIDENTIFIED
BANDITS LAST SEEN TRAVELLING EASTWARD,
IN BLACK TOURING CAR. ATTENTION, POLICE,
EVERYWHERE!

LAP DISSOLVE TO:

47. CLOSE SHOT - OF POLICEMAN'S HEAD

before broadcast microphone.

Policeman
(into microphone)
Attention, Police, Everywhere, Wanted for Murder!
Wanted for Murder! -- Medford Bank Robbers.

LAP DISSOLVE TO:

48. CLOSEUP - RADIO

Voice (through radio)
-- FOUR UNKNOWN BANDITS LAST SEEN TRAVELLING EASTWARD

CONTINUED.

48. CONTINUED (2)

Voice (through radio)
(continuing)
— IN BLACK TOURING CAR! ATTENTION, POLICE, EVERYWHERE!

LAP DISSOLVE TO:

49. INT. SHERIFF BRIGHT'S OFFICE

The office is filled with grim-visaged men carrying rifles and shotguns. Sheriff Bright is tracing on a map with his gun barrel. The map on the wall is a large one, and includes the States of Colorado and Kansas.

50. CLOSE SHOT - THE MAP

with the Sheriff's gun barrel used as a pointer. It moves as the Sheriff talks off scene.

Sheriff Bright's Voice (o.s.)
If they cross the State line into Kansas, it'll probably be in this district. If they stay in Colorado, they'll head this way.

51. MED. FULL SHOT - INT. SHERIFF'S OFFICE

The Sheriff turns from the map to the men.

Sheriff Bright (continuing)
I want every foot of territory within a hundred miles of Medford, combed thoroughly -- better go five to a car, and bring in everybody that looks suspicious. If you have to shoot, shoot to kill!

Posse's Voices (ad libbing)
You bet your life! -- I'd like to get a crack at one of those fellows! -- All I want is a chance at 'em! -- There'll be time enough to ask questions after we're through shooting!

Through the door in the background comes Terhune, dressed as a city man and easily distinguished from the Western characters in the room. The posse men make way for him as he walks up to the Sheriff in CAMERA FOREGROUND.

CONTINUED:

51. CONTINUED (2)

Terhune
(affably)
I'm Terhune - Federal Fingerprint man. Flew out from Topeka this morning.

Sheriff
(shaking hands)
Glad you came! But right now we're more interested in footprints than fingerprints.

52. CLOSER SHOT - TERHUNE AND SHERIFF BRIGHT.

Terhune
Any trace of the second man they kidnapped.

Sheriff Bright
(nodding grimly)
We found his body last night — lying in the roadside and riddled with slugs!

Terhune
(grimly)
That makes three they've killed.

Sheriff Bright
(nodding)
There's a fourth man missing, a Doctor Nelson. Called from his home at Pleasantdale in the middle of the night to take care of an emergency case.

Terhune
(solemnly)
Looks like the work of an organized gang.

PULL CAMERA BACK to include group of posse men in background.

SHERIFF BRIGHT
(nodding)
They knew their business all right! — Got away with two hundred thousand dollars in currency and negotiable security.

Terhune
Witness to the crime?

Sheriff
Yeh! A. half a dozen.

Terhune
Masked?

52. CONTINUED (2)

Sheriff

Nope!

Sheriff Bright turns to the posse men.

Let's get going, boys.

(he turns back to Terhune)

Want to come along?

Terhune

(genially)

That's what I'm here for.

They start towards the door.

FADE OUT:

53. FADE IN:

FULL SHOT. DAY. SHACK ON RIVER BLUFF

The Sheriff's car comes in, and the men pile out. The Sheriff goes up and knocks on the door as Terhune and one of the deputies start around the side of the house. When no one answers the door, the sheriff calls out loudly.

Sheriff Bright

Hello, there!

Still there is no answer, and Bright pounds on the door with his gun. One of the deputies, seeing the automobile tracks in front of the house calls the sheriff's attention.

1st Deputy

There's been a couple of cars here.

He points to the ground and the sheriff looks at the places where the tires have matted the grass down.

Sheriff Bright

The tracks here lead around to the side.

They start around the side of the house.

CUT TO:

54. MED. LONG SHOT - FROM THE CORNER OF THE HOUSE TO THE EDGE OF THE BLUFF

Terhune and the second deputy are peering over the edge. Suddenly, Terhune looks up and turns around towards the CAMERA.

Terhune

(calling to Sheriff)

Sheriff, there's a car down there! —— went over the embankment!

The Sheriff and the first deputy run into the scene and they all peer over.

55. LONG SHOT - FROM TOP OF BLUFF ANGLING DOWN ON DR. NELSON'S WRECKED CAR BELOW.

Terhune's Voice (o.s.)
That car has been shoved over!

56. FULL SHOT - INCLUDING THE HOUSE AND THE EDGE OF THE BLUFF

The three men stand up and look at each other. The Sheriff turns to his deputy.

Sheriff Bright
(to deputy)
Joe, you and Frank climb down there, while Terhune and I search the house.

The two deputies start edging their way down the bluff. Terhune and the Sheriff start back to the front of the house.

PAN THEM to the corner of the house.

57. FULL SHOT - IN FRONT OF HOUSE

including the sheriff's car, with a deputy at the wheel. The Sheriff and Terhune come around the corner, and the sheriff calls out to the deputy.

Sheriff Bright
(to Deputy)
Come on, Bill! Let's have a look in there.

The man gets out of the car and the sheriff puts his shoulder against the door.

58. FULL SHOT - INT. SHACK

with front door in background. In the right foreground is the cot. A basin, half-filled with bloody water and part of a bandage, are on a chair.

Sheriff Bright
They've been here, all right.

Terhune bends over and picks up a prescription pad.

CONTINUED:

58. CONTINUED (2)

Terhune
(looking at pad)
Here's Dr. Nelson's prescription blanks.

The sheriff and deputy, Bill, rush over. Bright grabs the pad, glances at it and starts for the door.

Sheriff Bright
Come on! - we'll probably find Nelson's body in that car.

LAP DISSOLVE TO:

59. MED. SHOT - AT BOTTOM OF BLUFF

on the doctor's car. It has a Kansas license plate, and a plate bearing the legend "physician". Deputies, Joe and Frank, are examining the car. Joe looks in at the registration certificate as the sheriff, Terhune and the other deputy hurry into the scene.

Deputy Joe
(turning to sheriff)
This is Nelson's car, all right.

The Sheriff starts to look inside, but Terhune restrains him.

Terhune
(commandingly)
Don't touch that car!

The Sheriff and deputies turn to look at him.
There may be fingerprints that will solve this whole mystery!

Terhune begins examining the front of the car for fingerprints.

Sheriff Bright
(to deputy)
Search the brush all along the foot of the bluff. If the Doctor has been killed, his body can't be far away.

The deputies scatter out of the scene, and the sheriff watches Terhune working. The Department of Identification man puts his head and shoulders inside the car, and looks at the wheel.

CONTINUED:

59. CONTINUED (2)

Sheriff Bright
Try the wheel.

Terhune
(professionally)
I'm not looking for Nelson's prints --
(he glances at the windshield)
here's one - or rather part of one.

He takes a can of powder from his pocket and powders the smudge.

60. CLOSE SHOT - PORTION OF FINGERPRINT ON WINDSHIELD

Terhune's hand comes in and holds magnifying glass over it.

Terhune's Voice (o.s.)
It's only the side of right index finger -- two or three swirls, one broken -- no whorl at all.

61. MED. SHOT - THE TWO LOOKING AT PRINT ON WINDOW

Sheriff Bright
What's a swirl?

Terhune
A circular line on the skin -- runs around the whorl, or central circle.

Sheriff Bright,
Well, whose is it?

Terhune
(shaking head)
I can't say yet -- but it isn't Nelson's.

Deputy's Voice (o.s.)
We've found the doc -- over here in the brush.

They look off scene.

62. MED. LONG SHOT - FROM THE CAR

on the deputy in the brush at the foot of the bluff.

Deputy
(yelling)
He's dead as a door nail -- shot through the heart!

FADE OUT.

63. FADE IN:

MED. LONG SHOT - GROVE OF TREES. DAY.

Smoke is coming up from a camp fire, and several deputies are seen closing in on the grove.

64. MED. SHOT - INT. OF GROVE ON FOUR MEN

sitting around a camp fire. A black touring car is parked in the background. As one of the men takes a frying pan of bacon off the fire, we suddenly hear deputies' voices off scene.

Deputy's Voice (o.s.)
Put your hands up!

Three of the men hoist their hands and we see that one has a bandage on his arm. The fourth man, with the frying pan, halts, but drops the utensil and hoists his hands as a number of deputies come into scene with levelled rifles. The men look very surprised and the posse grimly elated.

1st Deputy
You're under arrest! — for murder.

Garrett
(the man with the bandaged arm)
Murder?

1st Deputy
Yeah! You're the guy who killed Pritchard after he shot you in the arm!

Garrett
Pritchard? Who's he?

1st Deputy
Maybe you didn't know his name when you shot him.
(the deputy turns to some of the other posse)
Search him for weapons, and put the cuffs on 'em!

A couple of the posse men search them for guns and find a pistol on one of the men. He hands it over to the first deputy, who looks at it and pockets it. A deputy, who has been searching the car in the background, comes over.

CONTINUED:

2nd Deputy
There's a lot of empty cartridges in the back seat, but no weapons.

Turner
(One of the prisoners)
Would you mind telling us what we're under arrest for?

1st Deputy
(sarcastically)
Robbing the Medford National Bank of two hundred thousand dollars, and killing four men - including the doctor who bandaged that fellow's arm.

Garrett
Benton and Tolliver there --
(he gestures towards the other two prisoners)
--were scuffling, when one of them dropped a gun--shot me accidentally!

2nd Deputy
And I suppose you shot the doctor accidental?

Benton
We haven't shot anybody--we're just beating our way to Kansas City looking for work.

1st Deputy
You don't deny that car is yours?

Garrett
It was sitting here when we camped for the night -- must've been abandoned.

3rd Deputy
Aw, nuts! That's the car they used when they robbed the bank, and there's bullet holes in the back of it.

1st Deputy
(to prisoners)
You can tell your story to Sheriff Bright. -- Bring 'em along boys.

As they turn out of scene,
LAP DISSOLVE TO:

65. NIGHT SHOT - INT SHERIFF BRIGHT'S OFFICE - MEDFORD.

The prisoners, hands up, are seated on a bench. A number of armed deputies are standing around with their pistols in evidence. The sheriff

is seated at his desk, but looks up as Terhune comes in with the fingerprint card.

66. MED. SHOT - SEVERAL DEPUTIES AND SHERIFF AROUND DESK.

Terhune comes into the scene and throws the card down.

Terhune
(to Sheriff Bright)
Their finger prints are on the car all right, but none of the four made that smudge on the doctor's windshield.

Sheriff Bright
(sarcastically)
There were a lot of witnesses to this crime, and I'll take their word for it, above a finger print any time!

There is a SOUND of loud voices outside the jail.

Deputy Joe
Mob forming outside, sheriff.

Sheriff Bright
Well, hold them off, and bring in the witnesses to the killing.

67. FULL SHOT - INT. SHERIFF'S OFFICE

The customers, who were lined up in the bank are brought into the scene, and face the four prisoners on the bench. Shelton is wheeled in, in a chair.

Sheriff
(to witnesses)
Look them over, and see if you can identify them!

They stare at the prisoners, and the prisoners look back uneasily. The sheriff gets up and walks over to the prisoners, and then turns back to the witnesses.

Sheriff
Take a good look!

68. CLOSE SHOT - THE FOUR MANACLED PRISONERS

Seated on the bench. They stir a bit uneasily and are embarrassed at the gaze of the witnesses, who are trying to identify them.

69. CLOSE SHOT - GROUP OF WITNESSES

Staring off scene at the prisoners. The witnesses are very hesitant.

Sheriff's Voice (o.s.)
Some of you ought to recognize them.

FULL CAMERA BACK to include sheriff, witnesses and prisoners.

The two groups are staring at each other.

Sheriff
(brusquely)
How about that fellow with the wounded arm? - Does he look anything like the man who shot Pritchard?

Woman Witness
(nervously)
I believe he is -- I'm sure he's the one.

The other witnesses take courage and now begin to rather glibly identify the four captives.

Witnesses
(ad lib)
Yeh - they're the ones all right!--
Of course they are!
Don't know why we didn't know them immediately!--

70. CLOSE UP - SHELTON - IN WHEEL CHAIR

He is gazing off scene at the prisoners.

Shelton
(slowly)
Sheriff, I'm not sure.
(he continues to stare)

Sheriff's Voice (o.s.)
You saw two murders - a robbery -- was kidnapped yourself, and can't recognize the man who tried to kill you.

PULL BACK CAMERA to include group.

Shelton
(shifting his gaze from the prisoners to the sheriff)
They do look something like them -- but I was too scared to remember faces.

Prisoners
(ad lib)
We've never been in Medford before --
We've never killed anybody --

Terhune
(who is looking at the prisoners, turns to Sheriff Bright)
The identification of these men seems a bit hysterical.

71. CLOSEUP - SHERIFF BRIGHT

Sheriff Bright
(with finality)
There were four robbers, and here are four prisoners. They had the killers' car- Pritchard shot one of them in the arm, and one of these fellows is shot in the arm! - - What else do you want?

Terhune
I want to know whose fingerprint that is, on the windshield

Sheriff (crisply)
You told me yourself that there are three and a half million sets of fingerprints on file in the Bureau of Identification in Washington, and this smudge is too incomplete to identify.

PULL CAMERA BACK to include group.

Terhune
(facing Sheriff, cooly)
I'm flying East tonight - - and taking this print along. Maybe it won't do any good, but I've a hunch the lives of four innocent men depend on its identification!

LAP DISSOLVE TO:

72. FULL SHOT - DEPT. OF TREASURY BUILDING - WASHINGTON DAY

LAP DISSOLVE INTO:

73. INT. OFFICE OF CHIEF OF BUREAU OF IDENTIFICATION

The Chief of the Bureau, seated behind the desk, looks up as Terhune, hat in hand, comes in and crosses to the desk.

Chief
(getting up and extending hand)
Hello, Terhune! -- Thought you were out in Topeka.

Terhune
(shaking hand)
I'm on a vacation

GUN CAMERA up to a CLOSER SHOT on the TWO.

Chief
(smiling)
So you're here to see the sights -- Washington Monument -- White House, and all that stuff!

Terhune
(taking card with smudge from his pocket)
You heard about that Medford Bank job?

Chief
Who hasn't?

Terhune
(putting card in Chief's hand)
That's the only clue the gang left.

The Chief studies the card intently and shakes his head.

Chief
There isn't enough here to even get the classification.

Terhune
That's right! -- But do you notice the second swirl is broken?

The Chief picks up a glass and looks at it.

Chief
(looking up)
Yes?

If I don't match that broken swirl, four innocent men will be hanged for murder.

CONTINUED:

73 CONTINUED (2)

Chief
(shaking head)
Not a chance, Terhune! — You'd have to make three million, five hundred thousand individual comparisons out of the files. That would take years — and there's a big chance it isn't here at all!

Terhune
I'd like your permission to show it to the men here, and to let me have an indefinite leave of absence from the Topeka office.

Chief
(frowning)
There's just one chance — we might catch it if he's arrested some time in the future, and the police send it in.

Terhune
Then I have your cooperation?

Chief
Certainly — handle the thing yourself — in any way you see fit. In fact, because of your persistence, I'll transfer you from Topeka to Washington.

Terhune reaches over and shakes the Chief's hand.

Terhune
Thanks!

The Chief pushes a gadget on the dictagraph box and speaks into it.

Chief
(into box)
Send the heads of the Fingerprint, and Photographic Department in at once.

LAP DISSOLVE TO:

73a. FULL SHOT - INT. CHIEF'S OFFICE

Half a dozen departmental heads stand in front of the desk and listen gravely to the chief, who is holding a fingerprint card. Terhune stands by his side.

Chief
Boys, Terhune believes the man who made this mutilated print was one of the quartette who robbed the Medford National Bank of two hundred thousand dollars and killed four men. I want all of you to take a good look at it.

CONTINUED

73a CONTINUED (2)

Chief (continuing)
— photograph it on your memory and look for a broken swirl on the right index finger of every new set of prints coming in from any place in the country.

74. CLOSER SHOT - ON THE GROUP

The men pass the card about and intently study the portion of the fingerprint.

Terhune
(to men)
Four men, who didn't commit this crime, are about to be convicted for it. Circumstantial evidence against them is damning.

One of the men
I'd hate to be hanged if you can't identify it.

Second man
Me, too!

Chief
I want you fellows to give Terhune all cooperation possible.

The men nod.

LAP DISSOLVE TO:

75. FULL SHOT - INT. BERTILLON ROOM

CONTINUED:

75. CONTINUED (2)

the morning mail is being opened and new sets of fingerprints from police, throughout the United States, are being sorted and classified.

LAP DISSOLVE TO:

76. CLOSE SHOT - BUREAU PHOTOGRAPHERS

photographing cards containing smudges and descriptions of men arrested, or wanted

LAP DISSOLVE TO:

77. INT. ENGRAVING ROOM

where artists are making plates of thousands of fugitives.

LAP DISSOLVE TO:

78. INT. - FILING ROOM

with the files standing in rows against the wall.

LAP DISSOLVE TO

79. INT. - CHIEF OF BUREAU'S OFFICE

The chief is at his desk, talking to Terhune.

Chief
(to Terhune)
Maybe you're mistaken, Terhune. Maybe those fellows out in Medford, did pull that job.

Terhune
(shaking his head)
If I could only locate that print in the files!-- I've no doubt it's there - under a different name!

Chief
If there's a police record on him, anywhere in the United States, it's on file right here, but a needle in a haystack would be as easy to find as the Washington monument by the side of this print.

FADE OUT:

80. FADE IN:

FULL SHOT - CHEAP CITY ROOMING HOUSE. DAY.

LAP DISSOLVE TO:

81. FULL SHOT - INT. CHEAP ROOM

Ralph Fluger is lying on a dilapidated bed with his coat and shoes off. He stirs restlessly and then gets up and goes to a linen closet from which he takes a suitcase. He opens it and looks in, smiling a bit grimly as he closes the suitcase again. At the sound of a knock on the door, he hurriedly shoves the case under the bed, draws a gun and stealthily approaches the door. A series of signal knocks come through the door, and Fluger, gun in hand, cautiously opens it. Two of his fellow bandits, Earle and Robinson, come inside. Fluger locks the door behind them and pulls the suitcase from under the bed.

Ralph Fluger
(nervously)
(indicating suitcase)

Well, there she is, boys, Two hundred thousand dollars — and we can't buy a sandwich.

Earle

I'm tired of mooching on the street! Some day one of us will be pulled in and fingerprinted!

Robinson
(thoughtfully)

Maybe there's a chance the dicks haven't the serial numbers on those bills.

82. CLOSER SHOT - THE GROUP

Ralph Fluger

Maybe they haven't — but I'm taking no chances, with Uncle Sam on my trail.

As he starts to pace up and down the room, PULL CAMERA BACK to include the three with the corridor door in the background. Fluger stops suddenly and looks at the other two.

Ralph Fluger
(nervously)

What's all that worth? — Nothing!

CONTINUED:

He looks over towards the suitcase.

Ralph Fluger (continuing)
I'd give everything in there for a couple of hot dogs and a good night's sleep.
(he turns back to his companions)
Where's Jake?

Earle
Stopped to get a newspaper --

Ralph Fluger
A newspaper!

Robinson
Aw, Ralph, you're jittery! -- You ought to go on the lecture platform - "Crime Doesn't Pay!"

Ralph Fluger
(hotly)
Any business pays better than murder.

The men laugh and then stop and look off scene as they hear a series of low knocks through the corridor door. Ralph Fluger draws his gun and starts off scene. PANNING TO DOOR.

Ralph Fluger
(at door)
Who is it?

Jake Fluger's Voice
(through door)
It's me, Ralph!

The man in the room opens the door and admits his brother, who has a broad smile on his face.

Jake Fluger takes folded newspaper out of his pocket. PULL CAMERA BACK to include the entire GROUP, who are eyeing the newcomer.

Jake Fluger (reading headline of newspaper)
Get a load of this: "Witnesses identify Medford Bank killers."

(he hands the paper to Ralph, who studies it intently. The other two bandits go over and look at the newspaper in Ralph's hands.)

GUN CAMERA UP to CLOSE SHOT on Ralph Fluger. The boy turns off scene to his brother, Jake. He is very nervous and almost hysterical.

Ralph Fluger
Jake, - I'm through! - I can't stand it any longer! -- Every time I see a cop I feel like shouting "I'm wanted for murder".

PAN HIM OVER to bed where he throws himself face downward, and lies there trembling. PULL CAMERA BACK to include everybody. Jake and the other two stare at Ralph on the bed. Jake's face takes on a hard expression. He walks over and shakes the boy's shoulder.

Jake
(harshly)
Get up from there, you brat!
(Ralph sits up and stares at his older brother)

(Jake Fluger draws his gun.)
I ought to drill you! -- It's not safe to let you live.

Ralph Fluger
Let me go home! - Let me get out of this! You can have all the money.

Robinson
(interposing)
Let's split the dough and separate. Ralph will be all right when he gets home to his old lady.

Ralph Fluger
(nervously)
Sure, I'll be all right then! I guess I'm a bit homesick.
(he turns on Jake)
I won't squeal -- honestly I won't.

Jake Fluger
(hesitantly)
Okay, we'll split - and then it's every man for himself.

As Jake Fluger reaches for the suitcase, we

FADE OUT:

83. FADE IN:

SOME WEEKS LATER. LONG SHOT - AN AUTOMOBILE

coming down a middle west town street toward the CAMERA. As it comes closer, we see it is driven unsteadily by Jake Fluger. In the seat beside him is a woman of the moll type. As the car passes the CAMERA, PAN AROUND and follow it down the street, where it comes to a stop against a tree.

83.a MED.SHOT - THE CAR AGAINST THE TREE

as Jake Fluger gets out. The woman climbs out after him and runs out of the scene. A policeman enters the scene hurriedly and approaches Fluger.

Policeman
What's wrong here? - drunk?

Fluger
(drunkenly)
It's my car!

Policeman
(sarcastically)
Don't tell me it's your tree!

Fluger starts to get in the car, and the policeman looks inside.

83.b CLOSER SHOT - ON CAR AS POLICEMAN LOOKS IN.

He reaches inside and takes out a long heavy object wrapped in newspaper.

Policeman
(starting to tear off paper)
What's this?

The policeman pulls off the paper and reveals a sawed-off shotgun. He pulls his own gun and faces Fluger.

Policeman
You'll bear investigation -- C'mon!

LAP DISSOLVE TO:

84. DOOR BEARING LEGEND:

NEWTON POLICE STATION.

LAP DISSOLVE THROUGH TO:

85. CLOSE SHOT - JAKE FLUGER

being fingerprinted. FULL CAMERA BACK to include the policeman, photographer, and a couple of detectives.

1st Detective
What's your name?

Jake Fluger
(sullenly)
Brown -- William Brown.

The detective picks up the card, containing Fluger's freshly-taken fingerprints. GUN CAMERA UP to CLOSE SHOT of detective looking at the fingerprint card.

LAP DISSOLVE TO:

86. CLOSE SHOT - INT. MAIL ROOM - BUREAU OF INVESTIGATION - WASHINGTON.

Terhune is looking at the card.

Terhune
(reading card)
William Brown, arrested on suspicion of robbery. Released for lack of evidence, June 29th.

PULL CAMERA BACK to MED. CLOSE SHOT

Terhune drops the card on the desk and then glances down casually at it. Suddenly, he grabs it up, picks up a magnifying glass and examines it intently. He smiles broadly and pushes a buzzer on the dictagraph box on the desk.

Terhune (into dictagraph)
Bring in that smudge from the Medford Bank robbery!

Terhune begins examining the William Brown fingerprint card again. He nods and smiles. A clerk brings in the Medford smudge. Terhune compares them and then jumps up.

Terhune (enthusiastically)
What luck!

CONTINUED:

86. CONTINUED (2)

Terhune
(turning to clerk)
I've a hunch we're nearing the end of that Medford Bank case.
(the clerk looks puzzled)
Take this William Brown card and see if we have a record on it.

The clerk picks it up and starts out of scene.

Terhune
It may be under a different name, but there's a full set of prints and classification will be easy.

LAP DISSOLVE TO:

87. MED. FULL SHOT - INT. CHIEF OF BUREAU'S OFFICE

The chief is seated at the desk when Terhune rushes in with two identification cards in his hand. He crosses quickly over to the Chief's desk.

Terhune
(excitedly)
Chief ! I've got something that will make your eyes stick out !

Chief
(with a cool professional smile)
Yes?

Terhune
Got a card through the mail an hour ago from the Newton Kansas Police.

88. CLOSE SHOT - TERHUNE SPEAKING

Terhune (continuing)
William Brown, arrested in Newton on suspicion of highway robbery, turns out to be Jake Fluger, who served a sentence in Mc Allister, Okla, in 1916.
(he stops and looks at the chief)

Chief
Yes? What about it?

CONTINUED:

88 CONTINUED(2)

Terhune (continuing)
I could bet everything I own, Fluger made that smudge on Dr. Nelson's windshield! - Anyway, I've ordered an enlargement.

LAP DISSOLVE TO:

89. CLOSE SHOT - PHOTOGRAPH BEING TAKEN OF THE WILLIAM BROWN CARD

LAP DISSOLVE TO:

90. CLOSE SHOT - AN ENORMOUS ENLARGEMENT

of Brown's fingerprints. PULLING CAMERA BACK we see it is nailed on the wall, and side by side with it is an equally large enlargement of the mutilated Medford smudge. A hand with a pointer comes into the scene, and traces the second swirl on the William Brown index finger.

Terhune's Voice (o.s.)
Second swirl is broken.

The pointer goes over to the second swirl on the Medford smudge.

Terhune's Voice (o.s.)
See - they're identical!

PULL BACK CAMERA to MED. SHOT revealing Terhune, the Chief, and other department heads, staring at the two enlargements.

Chief
(turning to Terhune)
You're right! --

Terhune
(interrupting)
Fluger's father and family live on a farm at Pleasantdale, Kansas - I'm leaving by plane tonight.

LAP DISSOLVE TO:

91a. CLOSE SHOT - BUREAU MAN AT MICROPHONE

CONTINUED:

91a. CONTINUED (2)

Bureau Man
(into microphone)
Get Jake Fluger, wanted for murder! — Get Jake Fluger, alias William Brown, arrested and released a week ago by Newton Kansas Police.

LAP DISSOLVE TO:

91b. CLOSE SHOT - SMALL RADIO. INT. OF SHERIFF BRIGHT'S OFFICE - MEDFORD

Voice
(through radio)
Get Jake Fluger, wanted for murder and bank robbery at Medford, Colorado.

PULL BACK CAMERA TO

MED. FULL SHOT - SHERIFF'S OFFICE.

The sheriff, who is seated at his desk, talking to a deputy, gets up hurriedly and goes over to radio.

Voice
(through radio)
Bureau of Identification at Washington sends out order for arrest of Jake Fluger, on suspicion of murdering four men and robbing Medford Colorado Bank of two hundred thousand dollars.

Sheriff Bright
(wheeling around to Deputy)
There's four innocent men sentenced to hang tomorrow at Canyon City for that Medford job! — Get the Governor on the phone and demand a reprieve.

LAP DISSOLVE TO:

91c. POLICE TELETYPE MACHINE

Two hands are operating the keyboard and we see the words on the ribbon, as it comes out of the teletype:

WANTED FOR MURDER AND BANK ROBBERY, JAKE FLUGER AND ALL MEN ASSOCIATING WITH HIM.

LAP DISSOLVE TO:

92. CLOSE SHOT - HUMMING TELEPHONE WIRES.

LAP DISSOLVE TO:

93. CLOSE SHOT - HAND WORKING TELEGRAPH KEY.

LAP DISSOLVE TO:

94. CLOSE SHOT - ON MESSAGE BEING SENT:

WANTED FOR MURDER, JAKE FLUGER, alias WILLIAM BROWN. ALL OFFICERS WARNED FLUGER IS DESPERATE CHARACTER. - AT LEAST SHOW OF RESISTANCE SHOOT TO KILL.

FADE OUT:

95. LONG SHOT - ON SMALL AND UNPRETENTIOUS FARM HOUSE - DAY.

LAP DISSOLVE INTO:

96. FULL SHOT - INT. LIVING ROOM - FARM HOUSE.

Terhune and two plain clothesmen are talking with Martin Fluger, an elderly farmer, and his wife. Standing near them is Ralph Fluger, his eyes shifting nervously, as Terhune speaks.

Terhune
You were in Colorado recently with your brother, weren't you?

Ralph Fluger
(nervously)
I haven't seen Jake for more'n a year.

Terhune turns to Martin Fluger.

Terhune
Where's your son?

Martin Fluger
(shaking head)
I don't know! -- He never writes.

1st Plain Clothes man
C'mon, the three of you! -- There's a lot of questions we want you to answer at the Pleasantdale Police Station.

As they start out of the scene,

CUT TO:

97. MED. LONG SHOT - FRONT OF FLUGER RESIDENCE.

Terhune and the plain clothes men come out with the prisoners. As they walk down towards CAMERA, Terhune stoops and picks up an envelope.

98. CLOSE SHOT - THE GROUP

Terhune (looking at envelope)
So, you're getting mail from Jim Robertson, general delivery, Peoria, Illinois.

CONTINUED:

98. CONTINUED (2)

Ralph Fluger looks very startled.

Ralph Fluger
I'm not going to talk.

Terhune
(to department men)
That's what they always say, just before they tell everything.

LAP DISSOLVE TO:

99. INT. AN ALMOST BARE ROOM

at the Pleasantdale Police Station. Ralph Fluger is seated at bare table. Terhune and the other men are standing facing him. GUN CAMERA UP TO

CLOSER SHOT.

Ralph Fluger buries his head in his arms on the table and then looks up almost frantically.

Ralph Fluger
(hysterically)
The other three men were my brother, Jake, George Earle and Dan Robinson. --- They're in Peoria now.

Terhune smiles.

LAP DISSOLVE TO:

100. MED. SHOT - INT. PEORIA POST OFFICE

Angling on General Delivery window. A clerk is seen behind the window, as Dan Robinson and George Earle come into the scene. GUN CAMERA UP CLOSER TO THE GROUP.

George Earle
Any mail for Jim Robertson?

The clerk disappears for a moment and then comes back with a letter.

CONTINUED:

100. CONTINUED (2)

Post Office Clerk
Yep! A letter.

He hands the letter to Earle, and the two men turn around and walk out of scene. The clerk scratches his head and then gestures frantically with his forefinger to comeone off scene.

101. MED. FULL SHOT - FROM CLERK'S WINDOW

on the backs of Earle and Robinson, as they walk away from window. Terhune and two or three men, lolling back against the wall, put their hands in their pockets and accost the two bandits. GUN CAMERA UP CLOSER TO THE GROUP.

Terhune
We want you two fellows!

The men start to reach for their pockets, but one of the detectives points his pistol at him through his pocket. The bandits slowly raise their hands.

Robinson
What do you want with us?

Terhune
(coolly)
We want you for that Medford Bank robbery -- and murder!

Robinson's eyes wander off scene, and he suddenly lets out a yell.

Robinson
(yelling)
Beat it, Jake! -- They've got us!

Terhune and the detectives whirl about and start firing off scene.

CUT TO:

102. MED. SHOT - EXT. POST OFFICE DOOR

A car is parked at the curb. Jake Fluger rushes out the door, jumps in the car, starts it and drives furiously out of scene, as the two department men run out of post office and start firing at him.

LAP DISSOLVE TO:

103. FULL SHOT- INT. CHEAP HOTEL ROOM.

Jake Fluger hurries in, locks the door behind him and drags a suitcase from under the bed. As he does so, there is a loud knock.

Terhune's Voice
(through door)
Open up, Fluger!

Fluger yanks a gun and fires two or three times at the door, then he turns with suitcase and climbs hurriedly through the window, disappearing down a fire escape.

104. MED. SHOT - INT. CORRIDOR OUTSIDE FLUGER'S DOOR.

The bureau agents form a wedge and dash against the door, which breaks under their weight.

105. FULL SHOT - FROM SIDE ANGLE - INT. ROOM.

The posse rushes in through broken door and while one or two cover the closet door, with a gun, Terhune dashes to the open window and looks out.

Terhune
(coolly)
We'll have to broadcast an order for Fluger's arrest!

They turn and rush toward door.

LAP DISSOLVE TO:

106. CLOSEUP - PEORIA POLICE OFFICER - AT POLICE BROADCASTING MICROPHONE.

Peoria Policeman
(broadcasting in a slow professional monotone)
Jake Fluger escapes again - cover all highways, all trains! -- Get Jake Fluger! -- Wanted for Murder! --

CUT TO:

107. FULL SHOT - A TRAIN DASHING PAST CAMERA

LAP DISSOLVE THROUGH TRAIN TO:

108. FULL SHOT - INT. DRAWING ROOM

Fluger is seated with suitcase lying in the berth. He picks up a paper and smiles contentedly as he begins to read. From off scene, we hear the screech of a whistle and of the train brakes. Fluger jumps up and yanks the door open.

109. MED. CLOSE SHOT - FROM BEHIND FLUGER

As he starts out the drawing room door, gun in hand. In the background we see Terhune and several officers, with drawn guns. Fluger raises his pistol and fires. The posse begins firing directly at the bandit, who crumples to the floor. The posse now swarms up to the drawing room door, where the bandit's body lies, face downward.

ANGLE CAMERA DOWN TO

MED. CLOSE SHOT - OF FLUGER'S BODY

Terhune stoops down, into the CAMERA and turns the man's face up.

Detective's Voice (o.s.)
That's Fluger, all right!

Terhune
(Taking finger print identification card pad and magnifying glass out of his pocket.)
We'll see!

He takes the dead bandit's fingers, places them on the ink pad and makes the print on a clean card. Then he holds the William Brown card and the new fingerprints in one hand and looks at them through the magnifying glass. Suddenly, he looks up into the CAMERA

Terhune (smiling)
Yep, that's Jake Fluger -- and he'll never rob another bank -- nor kill another man!

LAP DISSOLVE TO:

110. MED. SHOT - INT. DIMLY LIGHTED FILING ROOM

in the Washington Bureau of Investigation. As we GUN CAMERA UP towards the large steel cabinet, marked "Closed Files", Jake Fluger comes into the scene with smoking pistol, and we

LAP DISSOLVE HIM INTO FILE:

LAP DISSOLVE TO:

111. CLOSEUP - STEEL FILING CASE,

Bearing legend: "CASES COMPLETED"

FADE OUT.

T H E E N D

BEST AVAILABLE COPIES

Madeleine Ruthven.
April 25, 1933.

THE TWO GUN AUTO THIEF

by

Madeleine Ruthven

* * *

From the Official Story of the Case

by

George F. Zimmer

* * *

Based on material from the files of the United States Bureau of Investigation. All names of persons and places are changed for obvious reasons.

The exterior of an automobile sales agency. On the huge plate glass window is lettered "Imperial Automobile Sales Agency of Chicago." Through the glass are seen a number of magnificent cars. Between two of them, a handsome sedan of a conservative model, and a very elaborate specially constructed

80-7-12

car in two colors, looking like Cinderella's pumpkin coach, - are three people; a dapper young man, a pretty, elaborately dressed blonde girl, and another man who is evidently a salesman, pointing out the excellencies of the cars. DISSOLVE TO:

Interior of sales room. As we come into the scene the salesman, who is pointing out the advantages of the sedan, is called away to the telephone. The girl tugs at the young man's arm and points to the other, more flashy car.

"Let's get that car, Jim - I'm crazy about it."

The young man shakes his head. "Don't be a sap."

She insists petulantly. "But I like it, Jim. I'm tired of sedans."

The young man turns on her fiercely. "Shut up! We couldn't go a block in that hack without being spotted."

The girl is silenced by the man, who pinches her arm. She gives a squeal of pain and the salesman, who is returning, looks a little startled.

The young man explains smilingly. "My wife and I have decided to take the sedan - we think the other car is a little too flashy for us."

The salesman beams. "Certainly sir, you're quite right. It's much more conservative, and yet elegant. I'm sure you'll be pleased . . . ."

The dapper young man interrupts him, pulls out what appears to be an extremely well filled wallet. "I believe you said the price was $4500?"

The salesman rubs his hands unctuously. "Forty-four hundred and ninety-three dollars exactly."

The young man starts to draw out some bills.

The girl grabs his arm. "But you can't pay him with that money, Jim. You know you promised to get those sables for me this afternoon."

The young man smiles at her indulgently. "Of course, darling - I forgot." He turns to the salesman. "We don't need the car this afternoon anyway. Have it serviced and the tank full of gas, ready for me to take out, and I'll drop in with the cash in the morning." He hands a card to the salesman. "We're stopping at the Blackstone."

The salesman bows. "Certainly, sir. It will be all ready for you."

The young man turns to the girl. "Ready, Maisie darling?"

She simpers flirtatiously at the salesman. "Goodbye, we'll see you in the morning."

The two go out of the salesroom together, the young man swinging his cane, the very picture of nonchalance.

The salesman looks at the card. On it is engraved, "James Montague Perkins, Esq." DISSOLVE TO:

The exterior of the automobile salesroom. It is late at night and there is no one on the street except a policeman sauntering slowly along his beat.

As he passes the building he glances casually down the unlighted alley, into which open the doors of the servicing department of the automobile agency.

It is dark and quiet and he does not see the girl Maisie flattened against the wall by the open garage doors. As

he passes out of sight Maisie turns and runs into the garage.

Maisie passes the prostrate body of the night watchman, who lies unconscious, with hands and feet tied, and goes over to the sedan where the young man we saw that afternoon is just finishing affixing a pair of California license plates to the car. Her voice is hoarse. "Come on, Jim. The bull just went down the street. Let's get going."

The young man nods, gets into the car, steps on the starter. Maisie scrambles in beside him.

The car comes out of the garage, down the alley, swings into the street. As they go down the street they pass the policeman on his beat. Jim instinctively reaches for a gun, although the policeman does not appear to be particularly suspicious of them.

Maisie grabs Jim's arm. "Cut that out. You promised me you wouldn't do any shooting again. I told you I wouldn't stand for it."

Jim is aggrieved. "Oh, I wasn't going to do anything. What are you always picking on me for?" Then, savagely. "If you don't like the way I do things you can get out!"

Maisie cuddles up to him conciliatingly. "Sure I like the way you do things, Jim." She gazes at him admiringly. "And you certainly do pick out swell cars. I wish you didn't have to sell this one."

He pats her shoulder. "Don't you worry, baby. There are plenty of other swell hacks between here and California." He looks down at the gasoline gauge and notices that it is less than a quarter full. He swears angrily, "Why, the dirty

thieving sons-of-guns——I told them to fill her up and they only put in four gallons!" FADE-OUT.

FADE-IN on an automobile work shop. There is something a little strange about this room. There are no windows and all the doors are tightly closed and barred. On the floor of the shop is the stolen sedan, jacked up. A couple of workmen are changing its wheels and another man is altering the number on the engine. Jim and Maisie are talking to a hard-faced man who seems to be the boss of the place. The hard-faced man peels off a couple of bills from a roll and hands them to him. Jim scowls.

"What's the idea - only two grand for a job like that? You know you can sell it for twice the money."

The man grins. "Sure I do. I wouldn't be paying you that much if I didn't."

Jim grabs Maisie by the arm. "Come along kid. We got business to tend to." DISSOLVE TO:

Exterior. A city street. Night. On a tall building an electric sign reads "St. Louis Post-Despatch." Sauntering along the brightly lighted sidewalk are Maisie and Jim. Maisie tugs at Jim's arm in front of a lighted shop window where fur coats are displayed. She is delighted with one of them, a flashy looking full length coat of fitch. She coaxes Jim. "Gee, that's pretty - wouldn't you buy it for me, please?"

Jim nods expansively. "Sure I will. First thing in the morning." He pulls her along. THE CAMERA FOLLOWS THEM.

Maisie is delighted. "Really and truly this time, Jim?"

Jim nods, pauses before a plate glass window, behind which automobiles are displayed. "Honest. We'll stop at the

fur shop before we come in here." CUT TO:

A shot of a handsome automobile as seen through the glass. DISSOLVE TO:

The same automobile driven at high speed along an open highway. In the car are Jim and Maizie. Maizie is wearing the flashy fur coat which we have seen her admiring in the window. She looks childishly pleased and happy. As the car disappears down the highway, FADE-OUT.

FADE-IN on the gambling casino in Agua Caliente. With the players at a roulette table are Jim and Maizie, Jim in faultless evening garb, Maizie resplendent in white satin and fox furs. They watch the wheel with baited breath as it goes round. The croupier rakes in the last of Jim's money. He scowls, mutters something angrily, and turns away. Maizie follows him. The croupier shrugs and laughs. THE CAMERA FOLLOWS them as they go out. Maizie has almost to run to keep up with Jim.

"What are you going to do now, Jim?"

"Those crooks have cleaned me," he says furiously. "We're going back to San Diego." FADE-OUT.

FADE-IN on the office of the Bureau of Detectives in San Diego. A captain of detectives is trying to question a stout excited man, who won't let him get a word in:

"It was the finest car I had," the man sputters, "a beautiful sport phaeton with special leather upholstery. And the worst of it is I had it sold, and what will my customer think of me when he comes in this morning and finds it gone? I'll never be able to satisfy him with anything else. He had his heart set on it."

The detective silences him. "Never mind about your customer. Tell me about the car. Where was it, and how did it happen?"

"I'm trying to tell you!" the man says indignantly. "It was a green phaeton with red wheels and a brown top. This man I'm telling you about came in yesterday. He ordered the car - told me to have it serviced, and he'd be in this morning to pay for it."

The detective looks up interested. "Was his name, by any chance, Perkins? Or H. K. Brown?"

The car dealer shakes his head. "No . . .no. . . no. . His name was J. Anderson Winters. He's on a trip with his wife. They're staying at the Caliente Hotel."

The detective smiles grimly. "Quite likely - J. Anderson Winters. Have you heard from Mr. Winters this morning?"

The man shakes his head. "I tried to reach him, but he's checked out. He's probably waiting at my place now. That's what I'm telling you - I've got to get back."

The detective shakes his head. "I don't think Mr. Winters will call on you again." The car dealer looks at him startled. The detective presses a button, rises, dismissing the dealer. "I'll let you know, Mr. Curtis, when I find something. Just now, if you will excuse me, I'd like to talk to your night watchman."

Curtis leaves and the watchman, a small middle-aged man, is ushered in. The detective questions him. "Now, Jenkins, tell me all about what happened last night. Sit down there."

Jenkins takes out a handkerchief and mops his brow. "Well, you see, it was like this. About two o'clock a telephone

rang and somebody told me my wife had been taken bad sick, and I'd better come home right away. I thought it was somebody in the apartment house, and while I don't usually leave the place, I didn't think it would do me harm just to run around the corner and see what was wrong. When I got there, of course, I found out she was all right, and I thought maybe somebody was just playing a joke on me. And then I thought maybe it was a trick to get me away from the shop, so I run all the way back, and when I got there the garage doors were standing wide open, and the new green phaeton was gone." He pauses.

The detective says, "Did you see anything around? A cigarette butt, maybe, or anything else they might have dropped?"

Jenkins shakes his head. "No sir," then suddenly plunges his hand in his pocket. "When I first came in I picked this up, but I been so excited I clean forgot about it." He pulls out a delicate filmy handkerchief.

The detective takes it and sniffs it. "Hmmm. A woman with him, hey?" He presses a button and dismisses Jenkins. "You can go now." Jenkins shuffles out. Another detective enters.

The captain of detectives turns to him. "I have a hunch it was Perkins did that job last night all right. You'd better get in touch with the Federal agents right away."

The second detective nods, picks up the telephone. "Give me the ~~Federal~~ United States Bureau of Investigation at Los Angeles. . . Hello, Callahan? What have you got on this fellow Perkins, or whatever he calls himself, who's been stealing cars all the way between here and Chicago?. . . You say he was in Washington last week? Well, he's here now, we think. He stole a car here last night, green phaeton, brown top,

red wheels. . . . Yeah, same old stuff, traveling with a dame. Comes in, picks one out, orders it serviced, and steals it. . . . Yeah, we'll cover the San Diego end of it." As the detective hangs up the phone CUT TO:

(The Federal agent to whom he has been talking. He too hangs up his receiver, lets it rest for a moment, and then puts in a call. "Get me the Los Angeles office." In a moment he makes his connection. "Hello, Callahan. Perkins turned up here last night. Stole a new green phaeton. I'm sending out a general alarm to watch all highways, but my guess is that he won't try to get out of the state until he's altered it. He probably beat it for Los Angeles last night, and is laying low somewhere with the car hidden." CUT TO:)

Callahan in the Los Angeles office, As he finishes his conversation, "O.K., we'll get him." he hangs up the telephone, presses a dictaphone button, speaks into it. "Send me in everything you have got on Perkins, and ask Hendricks to step in here." DISSOLVE TO:

The same scene some time later. Callahan talking to Special Agent Hendricks. On the desk in front of him are papers relating to Perkins' exploits. Callahan says, "We haven't found a trace of him, but if he is in Los Angeles he'll try to get the car into the Lakedale Garage. I know they've handled some hot ones. Billings, the fellow that runs it, used to be with the same gang in Chicago. Now I want you. . . . " DISSOLVE TO

A small drug store in a suburban district. It is night. At the back of the drugstore is a clock indicating 9:30. Jim Perkins enters and goes quickly into a telephone booth, puts in

a nickel and dials a number. He speaks in a low, guarded voice, looking about to see that he is not observed. "Hello, Bill? I'm bringing in a car tonight. . . . What? . . . . As soon as I can get away safely. Keep the place open for me, will you? Yeah. . . . I painted the wheels black. . . got the numbers changed. . . but I want it serviced where it won't be inspected too close." As he talks, DISSOLVE TO:

Billings at the phone in a grimy garage. "O.K. Jim, everybody's gone but me. I'll wait for you." Billings hangs up the phone, comes out into the garage. His mouth drops open with ludicrous amazement as he is confronted by Special Agent Hendricks and two uniformed policemen. Billings is marched out and hustled into a police car which stands at the curb, and Hendricks tells the policeman in the car, "Book him on suspicion."

Hendricks and the policemen return to the garage and close the doors. They sit down prepared to wait. On the wall is a clock. The hands point to 9.40. DISSOLVE TO:

A small bungalow in a suburban street. There is a garage behind it, with closed doors. No lights shine from the windows, but across the street a party is going on.

In a room inside the house, with the shades pulled carefully down over the windows so that no hint of light may be seen from the outside, are Jim and Maizie. A .44 Winchester lies on the bed, and Jim is carefully cleaning an automatic. Maizie paces up and down the room, restless and frightened. As Jim sights through the barrel of the automatic, and clicks the trigger, Maizie turns on him hysterically.

"I wish you'd stop fooling with those things. You're going to get in a real jam some day if you don't, and I ain't achin' to be up for murder."

Jim looks at her aggrieved. "What's the matter with you? I haven't killed anyone yet, have I?"

Maisie's lips tighten. "What about the policeman in Chicago Columbus?"

Jim shakes his head. "There you go! Bringing that up again - I've told you a hundred times it was an accident."

"Well, if you want me to stick around, you be careful there ain't any more accidents like that." Maisie looks at her wrist watch. It registers twelve o'clock. "Say, ain't we ever going to get out of here?" she asks complainingly.

Jim goes on polishing the automatic. "Hold your horses - I'll go when I get good and ready, and not till then."

"Maybe Bill'll get tired of waiting for you."

"He'll wait." He nods toward the window. "Take a look at that house across the street. Is the party still going on?"

Maisie cautiously looks through a crack at the side of the shade. There are several cars in front of the house, and it is brightly lighted. Sounds of music and laughter come from it. Maisie drops the shade. "They're still there."

Jim loads the automatic, slips it in his pocket. "Well, as long as they're there we'll stay here. I'm not going to take any chances if I have to keep Bill waiting all night. Sure as shooting if we drove out now, some fool would turn his headlights on us."

Maisie regards him bitterly. "You would pick a place

across the street from a party." DISSOLVE TO:

The clock in the garage. The hands point to one o'clock. They turn round the face of the clock twice, moving to three.

Hendricks and the two policemen are still waiting in the garage. Hendricks shakes his head. "I guess he must have got cautious." The policeman shrugs. One of them says, "It's time for us to go off duty." Hendricks nods. "Go ahead. I'll wait here. Ask the sergeant to send a couple of boys to relieve you."

The two policemen leave. Hendricks strolls restlessly up and down the garage, lights a cigarette. He is suddenly startled as he hears a car outside. It stops at the garage doors, and there is a low whistle. He goes to the door, peers through a crack, then drawing his gun he calls softly, "Wait a minute - I'll open up for you." Shielding himself behind a door he draws it back, and the green phaeton rolls in. As Jim starts to get out, Hendricks steps forward and covers him. Jim reaches for a gun with his left hand but has no chance to use it as Hendricks orders him to drop it, throw up his hands, and get out of the car.

Jim obeys, but as he steps out, partly shielded by the car door, he snatches another weapon from the side pocket with his other hand, and shoots Hendricks through the heart. Hendricks falls.

At the sight of the murder Maizie shrieks and throws herself out of the car, terrified, but before she can leave the garage, Jim catches her. She fights him like a frightened animal, sobbing and screaming. "Let me go! Let me go! I told you not to do anything like that! I told you I wouldn't stay with you if you did!"

Jim puts his hand over her mouth, muffling her cries. "You come along." he says gruffly. "You don't think I'm going to leave you behind to spill everything you know!"

She still struggles. He strikes her, and she moans with pain, completely licked. He throws her into the car.

Jim goes around the car, stoops for a moment over the murdered man, examining his badge. He gets into the car, pretty much shaken. "Just my luck," he mutters, "a Federal dick!"

Maizie moans hysterically. "Now they will get you! I know it! We won't be safe anywhere. The whole United States will be looking for us. We'll never get away. There's no place to go to! DISSOLVE TO:

A shot of a map of the United States. On the sound track the clatter of a telegraph key and the sound of a voice repeating, "All offices of the United States Bureau of Investigation be on the lookout for James Perkins, interstate auto thief. Wanted for murder of Special Agent Hendricks. Wanted for murder."

On the map from the spot marked Washington, D. C., lines dart out across, linking the twenty-two branch offices of the Bureau of Investigation, until the map looks as though it were covered with a net. DISSOLVE TO:

A printing press turning out hand-bills with pictures and description of James Perkins. DISSOLVE TO:

Hands folding the circulars, inserting them in envelopes which bear the government franking stamp. DISSOLVE TO:

Close-up of one of these envelopes. It reads, "Sheriff Edward Cochran, Mepa, Texas." DISSOLVE TO:

Sheriff Cochran, a typical raw-boned western type. He is strolling along the dusty main street of Nepa when his attention is attracted by a mud covered touring car which is being serviced in a filling station. He strolls over and engages the driver in conversation, and we recognise Jim. The Sheriff questions him as he notices that there is no registration of ownership in the pocket provided for it. He looks at the engine numbers and compares them with numbers of cars reported stolen. Then he notices a .44 Winchester and an automatic in the back of the car.

Jim flashes a badge from his pocket, explains confidentially that he is a deputy sheriff from Los Angeles. The Sheriff does not disbelieve him, but is still cautious, and says he'd like to see Jim's ownership papers as a matter of form. Jim is all affability, grabs his hand and shakes it, congratulating him on his keen attention to duty, and before the Sheriff realises just what he is doing, he hops into the car and says, "I'll run right over to the hotel and get the papers, Sheriff, ~~and a little something on the hip~~ and bring them over to your office. . . ~~maybe you'll have a drink with me, hey?~~" He drives out of the filling station at not too high a speed, and the Sheriff remains chatting with the operator. CUT TO:

A flash of a cheap hotel room in Nepa. Maisie jumps up as Jim enters. She is half dressed. Jim throws her coat at her, stuffs things into a suitcase, hurries Maisie out of the room. CUT TO:

The Sheriff still talking to the gas station operator.

A small boy comes whistling along the street, pauses to speak to him.

"I got your mail for you, Sheriff. It's just one letter. You want to take it, or shall I leave it at your office?"

The Sheriff takes the letter, rips it open, stares at the government circular with the picture and description of James Perkins. With a yell of rage he jumps into a car which stands at the filling station, a rattle-trap old Ford, and heads for the hotel.

The Sheriff comes in and stops the car outside the Nepa Hotel, a typical frame country hostelry. He asks a question of a lounger leaning against the wall. The man points down the road. Far in the distance is a cloud of dust thrown up by a speeding automobile. The Sheriff starts after it, the old Ford puffing and laboring. The cloud of dust grows smaller and smaller in the distance. Chagrined and disgusted, the Sheriff turns the Ford around and turns in at the railroad telegraph station. CUT TO:

A shot of Maizie and Jim in the speeding car. Maizie is clinging to the seat to keep from being thrown out, as the car lurches and sways over the rough road. CUT TO:

A shot of the rear of the speeding car. As it hits a particularly rough spot, the spare on the rear bounces off and rolls away into the sage brush. DISSOLVE TO:

The car still speeding. A rear tire blows out, the car sways dangerously. Jim brings it to a stop, gets out, cursing as he sees the spare is gone. Desperate, he gets back into the machine, starts off - the car lurching and swaying on the deflated tire. DISSOLVE TO:

A shot of the wheel, the torn tire flopping on the rim. A spoke breaks, and then another, and the car lurches off the road completely disabled.

From a cross road comes a Ford truck. Jim gets out of the car, hails the truck driver, "Hey, buddy, will you give us a lift into Girvin? We got to catch a train." The truck driver nods, and looks on with interest as Jim helps the frightened Maizie into the truck. CUT TO:

A series of flashes of shot-gun squads patrolling western roads. DISSOLVE TO:

A flash of one of the squads discovering the wrecked touring car with the broken wheel. DISSOLVE TO:

A flash of a special agent questioning the truck driver. The driver tells him, "They bought a ticket to Alpine, said they was going down to Mexico." DISSOLVE TO:

A shot of a man in his shirt sleeves, talking to a special agent. The man says, "Yes, I'm conductor on that train. They was on it. They wanted to know about making connections for St. Louis. I told 'em to take the Katy." DISSOLVE TO:

A flash of a hand tapping a telegraph key - of telegraph wires - or a speeding train. DISSOLVE TO:

An automobile speeding along a highway through the night, beside the train. DISSOLVE TO:

Interior of Pullman. Inside a compartment are Jim and Maizie. They are both fully dressed. Maizie appears almost on the point of collapse. She buries her face in her hands. "I can't bear it! They're after us. I see them all the time!"

Jim shakes her shoulders. "Snap out of it, kid." She drops her hands, stares at the window of the car, blank against the night. She screams. CUT TO:

A flash of the window as Maizie sees it. A phantasmagoria of faces, eyes, accusing fingers. She clutches Jim's arm. "Look! Look! They're outside! Can't you see them looking in at us?"

Jim stares, a little shaken, reassured as he sees nothing, tries to calm her. "You need a drink. I'll get the porter to bring some fizz water." He rings the bell. As he does so there is a long blast from the whistle of the locomotive. The train starts to slow down. Jim is frightened, irresolute, as the porter knocks at the door. He opens it, his hand in his pocket. The porter's grinning face appears. "What are we stopping for?" Jim asks him.

"Just slowing down for water, sah."

Jim is relieved, gives him an order. The porter leaves. The train comes to a dead stop for just an instant, then starts moving again. Jim wipes his brow.

There is a knock at the door. He reassures Maizie. "It's all right - we'll have our drink now - here's the porter."

He opens the door. Taken completely unaware, he backs away from the muzzles of guns held in the hands of a couple of special agents. ~~A St. Louis policeman~~ detectives and police accompanying them snaps handcuffs on him.

Maizie cowers, shaking and hysterical. She screams, "I told you you couldn't get away with it! I told you you couldn't get away with it!" DISSOLVE TO:

An official paper, "Sentence of imprisonment, James Montague Perkins, age 25, - 35 years, for murder of Special Agent John Hendricks." DISSOLVE TO:

A second paper, "Sentence of imprisonment, James Montague Perkins, age 25, -15 years for violation of the National Motor Vehicle Act." DISSOLVE TO:

A shot of Jim, in convict garb, standing behind the bars of a cell. A trusty passes, greets him. Jim does not reply. The trusty grins at him maliciously. "Cheer up, brother - you haven't got but fifty years to serve. Just think how much worse it could be. You might have got life!" The trusty passes on.

Jim mutters: "Fifty years!" He laughs harshly. "Fifty years! When I'm seventy-five I'll be a free man!" FADE OUT.

THE END

CT:ACS

May 9, 1933.

80-7-13

Mr. George F. Zimmer,
230 East 50th Street,
New York City.

MAY 11 1933 P.M.
DEPARTMENT OF JUSTICE
FILE

Dear Mr. Zimmer:-

In connection with my communication of May 4, 1933, I am enclosing herewith summaries of a number of cases handled by this Bureau which you may desire to utilize as the basis for additional cinema stories.

It is believed that the facts contained in the enclosed cases headed I.C. #49-526, S. W. Levinson, Max Levinson, The Moorman Furniture Company, Cincinnati, Ohio, National Bankruptcy Act; I.C. #49-90, Economy Wholesale Grocery and Baking Company; International Wholesale Grocery Company; National Bankruptcy Act; and I.C. #49-239, L. Schaeffer, Mrs. L. Schaeffer, Mrs. Elizabeth Hanover, Phillip Hanover, Jacob Lempsky, Harry Ments; National Bankruptcy Act, might be consolidated into one case for motion picture purposes.

It is also believed that the facts contained in the enclosed cases entitled I.C. #60-287, Chicago Association of Candy Jobbers and I.C. #60-1429, Michael J. Cusick, with aliases, Harry R. Mercer, with aliases; Motor Freight Transportation Association, Antitrust matters, might be consolidated and used as one case.

The following additional cases are being furnished for your review and possible use in this connection:

I.C. #62-22686, George W. Fellowes, Radio Act.
I.C. #7-9, Harry O. Curry, Jr., with aliases, et al; Kidnapping - Impersonation - National Motor Vehicle Theft Act.
I.C. #26-25398, Eunice Schwertfeger, et al; National Motor Vehicle Theft Act.
I.C. #17, Isom Williams, Ollie L. Williams; World War Adjusted Compensation Act.
I.C. #29-141, Coney C. Slaughter, Jr., with aliases; National Bank Act - Falsification of Government Records; Escaped Federal Prisoner.
I.C. #47-7243, Herman Lane Davis, with aliases; Impersonation.

CRIMINAL DIVISION
RECEIVED
MAY 10 1933

I will be glad to have you keep me advised of the developments in connection with the proposal to present cinema stories based upon cases handled by this Bureau.

Sincerely yours,

Director.

Encl. #200315.

Mr. Nathan
Mr. Tolson
Mr. Edwards
Mr. Clegg

GEORGE F. ZIMMER
~~130 W. 57~~ 230 E. 56 ST. N.Y.C

May 8, 1933

RECORDED & INDEXED
MAY 15 1933
80-2117-7
80-7-14
BUREAU OF INVESTIGATION
MAY 13 1933 A.M.
DEPT. OF JUSTICE
CLEGG TOLSON | FILE

Mr. J. Edgar Hoover; Director
U.S. Bureau of Investigation,
Department of Justice,
Washington, D.C.

Dear Mr. Hoover;

Thank you very much for your letter of May 4th. 1933, approving plan to present in Motion Pictures, stories based on, "interesting Cases" from the files of the U.S. Bureau of Investigation.

I greatly appreciate the kind consideration you have extended me in this matter. I assure you that every picture thus produced, in which I am involved, the desires of your Bureau will be strictly adhered to and carefully carried out.

In the twelve "short" stories granted Metro, Goldwyn, Mayer Picture Company for production I will, as per your request, see that they are properly written and submit same to you for your approval, before they are put into production, will also inform the company as to care in proper procedure and representative types of Bureau Agents in the productions, etc..

I will be at the Bureau in Washington, Thursday, May 11th. with the M.G.M. scenario writer to formulate an "introduction" or "presentation title" for the Film stories. Trust it will be convenient for you to give us a few moments and some suggestion regarding same. Am sure a visit to the Fingerprint Division and Labratory would be very beneficial to the writer in the work she is now doing.

Permit me to again express my thanks and appreciation for the

GEORGE · F · ZIMMER
~~120 W 57~~ 230 E 50 · ST · N · Y · C

many past courtesies .

With kindest personal regards,

I am,

Sincerely,

Geo. F. Zimmer.

CT:AC3

May 16, 1933.

Mr. George F. Zimmer,
230 East 50th Street,
New York City.

Dear Mr. Zimmer:-

I have been informed of your conference with Mr. Tolson concerning the introduction to be used in presenting cases based upon facts developed by employees of the United States Bureau of Investigation in motion picture form and I am enclosing herewith a suggested introduction. Of course, all or part of this material may be used in the introduction. I will appreciate it if after reviewing this material you will advise me specifically as to the form adopted for the presentations in order that the same may receive further consideration here.

Sincerely yours,

Director.

Encl. #160614.

RECORDED

80-7-15
BUREAU OF INVESTIGATION
MAY 17 1933 P.M.
DEPARTMENT OF JUSTICE
FILE

5/16/35

This story is presented to the American public by authority of the Attorney General of the United States and through the courtesy of Mr. John Edgar Hoover, Director of the United States Bureau of Investigation, Department of Justice, Washington, D. C., as one of a series of such stories based upon actual facts contained in the files of the Bureau of Investigation, which inquires into violations of Federal Criminal Statutes. For obvious reasons, fictitious names and places are used. The Metro-Goldwyn-Mayer Picture Company believes that more attention should be given by the general public to the efficient and never-ceasing vigilance of the Federal Government in dealing with the criminal element, which represents a growing menace to the lives and property of American citizens. There has been entirely too great a tendency on the part of the public to glorify the criminal. We believe the proper presentation of motion pictures indicating the power of the Federal Government in combating crime will be not only interesting, but instructive, and that a valuable service will be rendered by such action in the interest of effective law-enforcement.

METRO-GOLDWYN-MAYER
joins the officials of our
FEDERAL DEPARTMENT OF JUSTICE
in urging your support of and cooperation with
YOUR POLICE DEPARTMENT, SHERIFF'S OFFICE
AND OTHER LAW-ENFORCEMENT AGENCIES.
They are our
"SOLDIERS IN TIME OF PEACE"

O.K. Publ. Gates. May 16

80-7-15

CT:ACS

May 16, 1933.

Mr. George F. Zimmer,
230 East 50th Street,
New York City.

Dear Mr. Zimmer:-

I am returning herewith the script of the case entitled "Corpus Delicti", which you left at the Bureau on the occasion of your recent visit to Washington. You will note only one suggested change in this script.

Permission is hereby granted you and the Metro-Goldwyn-Mayer Picture Company to produce the following three stories in motion pictures:

80-7-1 "The Forgotten Witness" based upon the Jake Fleagle case.
80-7-2 "The Two-Gun Auto Thief" based upon the case involving Martin James Durkin, and
80-7-3 "Corpus Delicti" based upon the case involving William Donald Mayer.

It is understood, of course, that the final draft, including the dialogue of these stories will be submitted to this Bureau for review and approval and that representatives of this Bureau will be afforded the opportunity of keeping in touch with the developments of the preparation of these cases in motion picture form.

Sincerely yours,

Director.

Encl. #160613.

RECORDED

80-7-16
BUREAU OF INVESTIGATION
MAY 17 1933 P.M.
DEPARTMENT OF JUSTICE
FILE

JOHN EDGAR HOOVER
DIRECTOR

U. S. Bureau of Investigation

Department of Justice
Washington, D. C.

Mr. Nathan.....
Mr. Tolson.....
Mr. Edwards.....
Mr. Clegg.....

HHC:HCB

May 12, 1933.

MEMORANDUM FOR THE DIRECTOR

Yesterday I accompanied Mr. Zimmer and Miss Rathvin through the Identification Division. Following the observations of Division Six, Miss Rathvin requested that she be furnished with certain forms and data concerning the Division in order that if necessary, photographic reproductions of the exact forms could be used in making the motion pictures. With this in view, the following data has been furnished to Mr. Zimmer for her use:

Memoranda

Identification Division of the United States Bureau of Investigation.
Civil Identification.
International Exchange of Fingerprints.
Bulletin Upon Fugitives Wanted by Police.
Latent Fingerprints.
Interesting Latent Fingerprint Cases.
Leading Court Decisions With Reference to Fingerprint Evidence.
Statistics Compiled from Fingerprint Cards, February 1, 1932 to January 1, 1933.
Statistics Compiled from Fingerprint Cards, January 1 to March 31, 1933.

Charts

Martin J. Durkin.
The Fleagle Case.
The West Brothers.
Alphonse Capone.
The DeAutremont Case.
Bank Robber and Bomber.
Various Fingerprint Patterns.

A complete set of the bulletin entitled "Fugitives Wanted by Police" was likewise furnished; also, form letterheads and fingerprint cards.

While in Division Six Mr. Edwards furnished Miss Rathvin with the Bureau's extension to the fingerprint system and with photographs of a part of the Technical and of the Typing Sections of the Division.

Respectfully,

HHC

H. H. Clegg.

material to Miss Rathvin 5/13

MAY 22 1933

RECORDED
INDEXED

80-7-17

BUREAU OF INVESTIGATION
MAY 20 1933
DEPARTMENT OF JUSTICE

TOLSON | FILE

JOHN EDGAR HOOVER
DIRECTOR

U. S. Bureau of Investigation

Department of Justice
Washington, D. C.

CT:ACS

April 28, 1933.

MEMORANDUM FOR THE DIRECTOR.

Mr. George F. Zimmer, 230 East 50th Street, New York City, called to see me yesterday relative to his proposition that interesting cases handled by this Bureau be made the subject of short features by the Metro-Goldwyn-Mayer Picture Company. Mr. Zimmer left with me the attached preliminary set-up of a case entitled "The Forgotten Witness" based upon the Bureau Interesting Identification No. 1-A; Jake Fleagle, Ralph Fleagle, Howard L. Royston, George J. Abshier; Bank Robbery; Murder - Colorado, and the attached preliminary draft of a script entitled "The Two Gun Auto Thief" based upon Bureau Interesting Case No. 26-6310 entitled Martin James Durkin; National Motor Vehicle Theft Act; Murder of a Special Agent of the United States Bureau of Investigation.

I have reviewed these scripts and have made certain minor changes therein. Mr. Zimmer explained that these drafts are merely preliminary set-ups for use by the Metro-Goldwyn-Mayer Company and that in the event the Bureau approves the idea of a series of short stories in the movies, he will submit to the Bureau the draft of the introduction to be used in the films, as well as the complete dialogue of the stories.

Mr. Zimmer also left with me a list of the twelve cases which he proposes to use in the event his proposition is accepted. These cases are listed below for purposes of record:

Title	I. C. No.	Bureau Case
"Frisco Killer"	70-520	Jesse R. Watkins; Murder on Military Reservation.
"Missing Men"	26-26 (31-14105)	Wm. Donald Mayer, with aliases, et al; NMVTA; WSTA; State charges of robberies, Burglary, and grand larceny in California, Utah, Colorado, Idaho and Wash.
"The Texas Express Train Robbery"	48-40	J. L. Morris, with aliases, et al; Robbery of the U. S. Mails and Interstate Express.

90-7-18
BUREAU OF INVESTIGATION
MAY 24 1933
DEPT. OF JUSTICE
FILE

MAY 25 1933

Title	I. C. No.	Bureau Case
"The Fugitive"	Bureau file No. 62-540	Gerald Chapman; Fugitive Case.
"The Airplane Dynamiters"	69-273	Paul Montgomery, et al; Contempt of Court; Air Commerce Act of 1926.
"The Lady Killer"	70-4	Richard Conner; Murder on Military Reservation.
"Cherryville Bank Robbery"	29-1474 (29-3340)	Geo. C. Robertson, et al; National Bank Act.
"Music and the Outlaws"	31-20491	William Howard; White Slave Traffic Act.
"The Forgotten Witness"	I.I. 1-A	Jake Fleagle, et al; The Lamar Bank Case.
"The Two-Gun Auto Thief"	26-6310	Martin James Durkin; NMVTA; Murder of a Special Agent of the U. S. Bureau of Investigation.

To supplement the foregoing, Mr. Zimmer desires either two white slave cases or one smuggling case and one white slave case to complete the series of twelve.

Respectfully,

Clyde Tolson.

Several additional cases furnished Mr. Tolson for this purpose

Madeleine Ruthven.
April 24, 1933.

THE FORGOTTEN WITNESS

Adapted for the Screen

by

Madeleine Ruthven

* * * *

From the Official Story of the Case

by

George F. Zimmer

* * * *

Based on material from the files of the United States Bureau of Investigation. All names of persons and places are changed for obvious reasons.

A stock shot of Washington taken from the air, showing the Capitol and other imposing government buildings. DISSOLVE TO:

A glass door on which is lettered "United States Bureau of Investigation, Fingerprint ~~Department.~~ Division" DISSOLVE TO:

Interior of office. On the walls are fingerprint charts, some of them huge enlargements, others smaller. Behind a desk sits a middle-aged man, with a keen, intelligent face. He smiles, tapping his fingers together, as he speaks to a young reporter who sits beside the desk with pencil eagerly poised. His voice is pleasant and humorously deliberate.

80-7-18

"So you want to know all about the Bureau of Investigation?" he pauses. The young man nods. "Well, son, that's quite an order. You might write a volume about the Fingerprint ~~Department~~ Division alone. . . ." As his clear, deliberate voice goes on we DISSOLVE TO:

The interior of the filing room of the Fingerprint Division. ~~Department~~. THE CAMERA MOVES RAPIDLY down the files where clerks are at work, to give a sense of the almost illimitable files.

The voice continues over this shot. . . . "The fingerprint files of the United States Bureau of Investigation in Washington ~~are among the finest, if not the finest~~ represent the largest collection of criminal information, in the world. There are more than 3,~~4~~5,00,000 prints classified and recorded here, and every day. . . ." DISSOLVE TO:

The mail room where clerks are sorting the thousands of new fingerprints received daily. One of them picks up a mail sack and empties it, in a close shot, pouring out a torrent of official envelopes, which cover the screen.

Over the shots of the mail room comes the voice . . . . "and every day more than 2,~~0~~2,00 new prints are sent ~~in~~ to us, not only from our own investigators, but from state and local law enforcing authorities everywhere." DISSOLVE BACK TO:

The interior of the official's office. The young reporter is busily jotting down the figures given him by the official. He looks up and asks a question respectfully. "But why do you consider your fingerprint department so important?"

The official smiles. "The fingerprint is almost the only form of ~~human~~ personal identification which is completely certain. Through this system of identification we are able to bring the criminal to justice, or save the innocent from unjust accusation. Sometimes the same print does both things." He swings his chair around, points to a framed placard hanging on his office wall. A caption at the top reads, "The Medford Bank Robbery." Below it is a picture of the bandit Jake Fluger, a set of fingerprints, and a photograph of one smudged print. The director points to the smudged fingerprint. "Young man, that fingerprint, found on the window of a wrecked ~~car~~ automobile, not only brought about the conviction of a band of thieves and murderers, but saved the lives of four ~~innocent~~ men wrongly accused of the crime. Tell your readers about that case if you want them to understand the work of this department."

The young man leans forward, points to the print, "You mean that that one little smudged print did all that?" he asks incredulously.

The director nods and begins to speak. "It happened three or four years ago in a small western town. One afternoon in May. . . ." As the director speaks we DISSOLVE THROUGH TO:

A street in Medford. Rather a busy scene for a country town, with many cars parked along the sidewalks. An old black touring car with side curtains up, swings around the corner of the main street and the CAMERA FOLLOWS it as it comes to a stop in front of the Medford National Bank.

In the car we see four men, hard-visaged and dangerous; all but the man at the wheel have weapons. They are about to

leave the car when the leader stops them, indicating a group of persons who are approaching the bank. "Wait till those rubes get out of the way."

The others nod, "O.K., Jake." While the bandits wait, we go through to the interior of the bank. THE CAMERA PAUSES just long enough on the plate glass window of the bank to read the words, "The First National Bank of Medford, Colorado," the names of its officers, "Frederick Pritchard, President, John MacDonald, Vice President, Douglas Pritchard, Cashier." As we DISSOLVE INTO:

The interior of the bank-we pick up an elderly man and follow him as he comes from the back toward the front. As he goes past the teller's window a stout, prosperous looking man turns to greet him. "Hello, Mr. Pritchard." Pritchard smiles, pauses to shake his hand. "How are you, Johnson?" "Fine, Mr. Pritchard." He smiles, a little anxiously. "About that note of mine. . ." Pritchard interrupts him. "Come into my office when you have finished - I think we can fix it up." Pritchard silences the man's thanks with a wave of his hand, passes on, greeting other customers briefly. Beyond a railing a young man sits at a desk on which there is a bronze placard reading, "Douglas Pritchard, Cashier," The young man looks up as Pritchard passes. "Hello Dad." His father smiles at him. Beyond Douglas is another desk where sits John MacDonald, Vice President. He is busy talking to a customer. Pritchard passes him, goes into his own office, closing the glass door behind him. CUT TO:

The outside of the bank.

For the moment the street is clear. From the black touring car the three bandits emerge, and with drawn weapons make

a rush for the entrance of the bank.

Pritchard is just sitting down to his desk when from within the bank he hears the command, "Hands up, everybody!" and sees against the glass door the silhouette of one of the bandits, a gun raised in his hand. Pritchard jerks open a desk drawer, gets out a gun, starts toward the door. CUT TO:

A full shot, interior of the bank.

One of the bandits stands near the front door covering the terrified customers, who stand with their hands in the air. Another stands toward the back, covering the bank employees and officers, and the third is gathering up money and securities, putting them into his bag.

This is the scene, part of which Pritchard sees as he flings open the door of his office and fires at the first bandit. His shot goes home but before he can fire again the wounded bandit shoots him down. At sight of his prostrate father, Douglas Pritchard dives for his own weapon, but before he can discharge it, he too, is shot down. The remaining people in the bank are paralyzed with horror. The bandit at the back of the bank, who had shot down Douglas, and who seems to be in command, barks out an order to MacDonald and to the one-armed book-keeper Shelton, who is standing behind him; "Come on, you two!" With the two men as shields the three bandits, one of them wounded, but still able to walk, make their way out of the bank and into the car, forcing MacDonald and Shelton to accompany them.

A crowd attracted by the shots has begun to gather, but the bandits have moved so quickly that they are under way and speeding dangerously through the town before anyone can stop them.

They pass the sheriff's office, where a car starts in pursuit, but firing back at it, the bandits hit one of the tires and put it out of commission. Other cars also enter the pursuit but the bandits disappear over the brow of a hill, turn into a byway, and the pursuers take the wrong turn.

In a series of flashes we see the bandits' car traveling rapidly through thickly wooded country. They throw out Shelton, and fire at him, but a sudden jolt of the car destroys their aim and saves his life.

A little further on MacDonald is tossed from the car, and a volley of lead poured into his body. DISSOLVE TO:

A night shot. The bandit car turns into a highway, and their headlights illumine a sign, "State Line, Colorado-Kansas." They pass it at high speed. In the car the wounded bandit, Dan Robinson, is moaning with pain. Jake, the leader, tries to soothe him; "I'll get you a doctor, Dan." DISSOLVE TO:

A sign hanging across a village street illuminated by an arc light:

Welcome to Pleasantdale, Kansas.

The black touring car flashes past under it and the CAMERA FOLLOWS it. The lights of the car reveal a coupe parked at the curb, below the license plate a second plate on which is painted Physician. Jake sees the physician's car as they pass, orders the driver to stop. "I'll get the doc," he says, "and bring him to the shack by the river." Jake gets out, starts for the physician's house while the bandit car goes on into the darkness. DISSOLVE TO:

The interior of the bandit shack. On a cot lies the wounded bandit. Working over him is a middle-aged country doctor.

Ringed around the bed are the three other bandits. A smoky oil lamp throws strange sinister shadows over the scene. The doctor finished his work, rises, and faces the bandits sternly. "You told me this man had been hurt by a tractor, but this wound was the result of a gun shot."

Jake grins; "Oh yeah? Get him boys!" One of the bandits sticks a gun in the doctor's back. The other ties his hands behind him. Jake ties a handkerchief over his eyes. "Now march!" he says. With the gun in his back the doctor stumbles toward the door, guided by Jake. The third bandit picks up the doctor's kit.

As they come out of the cabin the light from the open door lights up the back of the doctor's car, with its physician's license plate. As they go past the car we see that the cabin is at the brink of a high cliff overlooking a river. The party comes to the edge of the cliff and stops. "Now!" Jake orders. The bandit with the gun fires. The doctor's body topples over the cliff, plunges into trees below. The second bandit tosses the kit bag after him. "We'd better get rid of his car," Jake orders. They go back to the doctor's car. Jake reaches in through the half open window, bracing himself with one hand on the glass, and releases the brake. They push it toward the edge of the cliff and leap away as it gains momentum and plunges over. Jake gives an order to the others. "Bring our car around, Ralph - George and me will get Dan. We've got to get out of here." DISSOLVE TO:

A shot of the bandits' car as with roaring motor it swings away from the shack and disappears into the darkness. FADE-OUT.

FADE-IN on a series of impressionistic dissolves. A man's hand pressing a telegraph key. The hum of telegraph wires. The crackling whine of radio signals. A uniformed policeman at a teletype machine. Words flash like jagged lightning across the screen: "Attention, police, everywhere. Wanted, for murder, Wanted, for murder, Wanted, for murder, - Medford bank robbers, - four unknown bandits last seen traveling eastward, in black touring car. Attention, police, everywhere!" DISSOLVE TO:

A map showing the border between Colorado and Kansas, with Medford located to the west, Pleasantdale east of the border. DISSOLVE TO:

Interior of Sheriff Campbell's office in Medford. The map hangs on the wall. The sheriff, a typical Westerner, has just finished deputizing twenty or thirty men, and is giving them instructions, - "I want you to cover every inch of territory within a range of a hundred miles. Arrest any one who looks suspicious." The men, grim and tense-faced, fully armed, file out of the office. In parties of four or five to a car they drive out of the town. DISSOLVE TO:

The narrow road in the woods into which the bandits' car turned in its escape. Shelton, the one-armed book-keeper, his leg broken when he was thrown from the car, is crawling along the road. He comes out into the highway just as one of the Sheriff's cars appears. He waves to it. They pick him up and he gasps out his story. "They went down that road - threw me out. They thought they killed me. They took MacDonald a little further. I guess they got him!" The deputies stop a passing

car and order them to take Shelton back to town. They turn down the narrow rutted road. DISSOLVE TO:

Flashes of the car as it jolts along the road. They come to an open clearing, the spot where MacDonald was thrown from the car. Buzzards circle in the air. They stop and get out of the car. On the slope below the road they see the body of MacDonald. The buzzards, disturbed by the appearance of the men, soar away. From the soaring buzzards DISSOLVE TO:

An airplane in flight. It is very high in the air, circling above the river. It swoops down toward a cabin on the river cliff, turns and comes back as the pilot sees something which interests him. As the pilot flies low he sees a wrecked car in the trees below the cliff. DISSOLVE TO:

A groupe of deputies at the wrecked car. With them is Terhune, a fingerprint expert, who is going carefully over the car. He gives an exclamation of delight as he discovers a single smudged fingerprint on the glass of the left hand window. He blows powder over the print and shows it to Sheriff Campbell, through a magnifying glass. DISSOLVE TO:

Another posse. Near a railroad water tank is a grove of trees which shelters a hobo jungle. Almost hidden by the trees they spy the rear end of an old black touring car. This car is of a different make from the bandits' car but resembles it. The posse stop their car and with drawn guns creep down toward the jungle. Just beyond the touring car four men, rather unprepossessing in appearance, are gathered around a small fire, eating their breakfast. One of them has a bandaged arm. They

are entirely unprepared and astonished as the leader of the posse steps out and covering them with his gun, arrests them. Protesting and bewildered they are hustled into the posse's car, which heads back toward Medford. FADE-OUT.

FADE-IN to the street in Medford in front of the Sheriff's office. The sidewalk is crowded with a mob of angry townsmen. They are in a threatening mood and deputies with shotguns stand on guard before the door. There are angry shouts from the crowd, "Turn them over to us - we'll give them what they deserve ! What's the use of wasting time on them - a rope's what they need, the dirty murderers !" CUT TO:

Interior of the Sheriff's office. The four prisoners are there. They insist that they had not been in Medford the day before - that they are simply men out of work, on their way from Denver to Kansas City - that they know nothing about the Medford robbery - that they are innocent. The man with the wounded arm insists that he had been accidentally shot by one of the others. The other three back him up, but the Sheriff is sceptical. He orders witnesses to the robbery and shootings to be brought in, in the attempt to identify the men.

A group of bystanders and customers of the bank, one or two women, and the man Johnson, whom we saw speak to Pritchard, are ushered in. To the audience it is obvious that these four men are not the bandits, and at first the witnesses themselves are not sure, but they are over-wrought and hysterical and when one of the women points at the man with the bandaged arm and screams, "That's him ! I know it's him ! That's the man that

got Pritchard after he shot him!" the others all agree with her in a positive identification of all four. The Sheriff orders the prisoners held in jail and silences the pitiful bewildered protests of one of them. As the prisoners are taken away and the witnesses dismissed, we hear the roar of the crowd outside as the news comes to them.

Terhune, the fingerprint man, enters. He has the prints of the four suspects and also the single print taken from the glass on the car. He shows them to the Sheriff, disturbed and uneasy. "These men have bad records, but none of them made that print on the doctor's car." The Sheriff scoffs at him. "What's the difference? They've been identified." Terhune is unconvinced. "Sheriff, I've got a hunch that they're the wrong men, and that this print was made by one of the murderers."

"How do you know Doctor Nelson didn't make it himself?" Terhune smiles. "I checked on that. It isn't the doctor's print." The Sheriff dismisses him contemptuously. "Well, I don't care whose print it is - we've got our men." He goes out. Terhune looks at the photograph of the single print. He takes an envelope, sits down at the typewriter by the Sheriff's desk and addresses it: "United States Bureau of Investigation, ~~Fingerprint Department~~ Director, Washington, D. C." He puts the single print in the envelope and seals it. From the envelope in Terhune's hand DISSOLVE TO:

The envelope and the print in the hand of an official in the Bureau of Investigation. Half a dozen men, employees

In the Bureau, are standing in the official's office. "Boys, this print is the only real clue to the gang that pulled off that Medford bank robbery and murdered four people. Even if it's in our files it would be impossible to pick out a single print from a file of over 3,000,000, but I want every one of you to photograph that print on your memory so that you'll recognize it if it ever comes up. The lives of four men may depend on it." FADE-OUT.

FADE-IN on a lonely country road. Along it comes an old rattle-trap Ford, with the letters, "R.F.D. No. 2" on its side. The Ford stops in front of a dilapidated farm house, and the lanky driver thrusts a newspaper into a home-made letter box, on which is crudely printed the name Fluger. As the Ford rattles away down the road a man comes out of the house and down to the box. We recognize him as Jake, the leader of the bandits. He takes out the paper, opens it, smiles grimly at what he sees. Under a headline, "Accused in Medford Bank Robbery," are the pictures of the four itinerants arrested for the crime. Under the picture is a caption, "Bandits identified by eye witnesses, awaiting trial, still protest innocence. Conviction believed certain. Medford citizens praise prosecutor for bringing murderers to justice." Jake rolls up the paper again, and hurries into the house.

In the untidy kitchen-sitting room are two people, a middle-aged man in his stocking feet sitting in a chair near the stove, and a stout middle-aged woman with a kindly worried face. As Jake comes in the man looks up. "Any mail?" Jake

nods exultantly. "Message for me - I'm leaving." The old man grunts. "It's time you were doing something, lazy loafer!" The mother isworried. "You ain't got bad news, son?" "Good news. I got nothing to worry about now."

Jake goes through the room and into a bedroom, closing the door behind him. He dives under a sloppy, unmade bed, pulls out a suitcase and starts to put things into it. And we see below articles of clothing what looks like a bundle of money. He closes the bag hastily as his mother comes in, pulls on his hat and coat. His mother is worried but he will not listen to her protestations - gives her a perfunctory hug and kiss. "Sure I'll write you, Ma, I'll send my letters to the Post Office box in Pleasantdale, the same as Ralph does."

He goes out through the kitchen, past his father. "Goodbye Pa." The old man merely grunts.

Jake goes out of the house and into one of the sheds, where there is a touring car with the top down, painted a light color. As he throws in his suitcase and climbs into the driver's seat, Fred, a younger brother, approaches him. "You going away, Jake?" Jake nods. "Where?" "Anywhere away from this hole, where I can go places and do things." He starts the car: "So long, Fred." The younger boy stands looking after him, scowling, as he turns the car out of the shed and heads for the highway. FADE-OUT.

FADE-In on a car careening along a city street, its occupants two men and a woman, laughing and shrieking with boisterous drunkenness. Turning a corner they almost knock

down a policeman, and crash into a lamp-post. The policeman approaches them angrily, and at sight of the car whistles for help. Another policeman runs up. They question the occupants of the car. "Say, where did you get this buggy? Looks like a hot one to me." The party in the car protest that the car belongs to them, but the policeman is hard-boiled. "Come along to the station. You can tell them all about it there." DISSOLVE TO:

A door on which is printed "~~Stockton~~ Newton Police Station." DISSOLVE TO:

The interior of the police station where the three drunken occupants of the car are being fingerprinted. As the third one is being brought forward we see that it is Jake Fluger. The desk sergeant asks his name. He answers sullenly, "William Brown." He scowls as he is forced to submit to fingerprinting. From the fingerprint card in the hand of the ~~Stockton~~ Newton policeman DISSOLVE TO:

The same card being examined by an official in the Bureau of Investigation in Washington. The official looks at it scowlingly, reads aloud: "'William Brown, arrested on suspicion of automobile theft, released for lack of evidence June 1929.' I've seen those prints somewhere before."

He presses a button and a clerk enters. The official questions him. "Have we got a copy of these prints in the files- - under another name, perhaps?" The clerk nods, hands him another fingerprint card. The official looks at it with interest. The prints are identical, but the second card reads, "Jake Fluger,

#6692, received at the State Penitentiary at McAlester, Oklahoma, January 23, 1916, to serve a sentence of one year and one day, for second degree robbery." He is still not satisfied; somewhere else he has seen that print, or part of it. And suddenly he remembers. He turns to the clerk. "Get me that single print we had from Kansas last year in the Medford bank robbery case." DISSOLVE TO:

A close-up of the series of prints much enlarged. A man's voice is heard over the screen, as with the pointer he traces the likeness. DISSOLVE TO:

A shot of the official at his desk. He picks up a telephone and speaks. "I want an order sent out for the apprehension of Jake Fluger, alias William Brown." As the man's voice dies away we hear the sound of a telegraph instrument. In a series of quick flashes we see the news received in the Sheriff's office in Medford, in other unidentified police stations, in Pleasantdale, and through all these scenes different voices repeating, "Get Jake Fluger, Wanted for murder, Get Jake Fluger, Get Jake Fluger." DISSOLVE TO:

The Fluger farm house. Martin Fluger, the father, and Fred, are arrested, and are taken away despite the protests of the weeping mother, and the denials of the men that they know where Jake and Ralph are. As the authorities are going down the path with their prisoners an envelope is blown in front of them. One of them picks it up. It is addressed to "Fred Fluger, Post Office Box 110, Pleasantdale," and bears a Peoria, Illinois postmark. DISSOLVE TO:

Peoria post office. A man enters, goes to a box and opens it. As he turns away we recognize Ralph Fluger. Two plain-clothes detectives step up and arrest him. He tries to break away - shouts a warning to someone outside, and a car which is waiting at the curb with two other persons in it roars away. DISSOLVE TO:

Flashes of the pursuit of the car and occupants, two unknown women and two other of the bandits, Dan Robinson and George Earle. As the pursuing car closes in on them CUT TO:

A flash of a cheap apartment. Jake Fluger frightened and perspiring is packing a suitcase. As he hears a knock on the door he drops the suitcase and flees by the fire escape. CUT TO:

A flash of a police telegrapher. As he taps out his message we hear voices: "Jake Fluger escapes again. Cover all highways, all trains. Get Jake Fluger. . . wanted for murder. . . Get Jake Fluger. . ." CUT TO:

A flash of a speeding train. There is a sudden blast of the emergency whistle. The train comes to a stop. A man who has been sitting in the corner of the smoking car suddenly drops his paper, leaps to his feet, and makes a dash for the end of the car. Detectives meet him. He attempts to draw his gun, shoots one, but crumples under an answering shot. The detectives look down at him. "It's Jake Fluger, all right." DISSOLVE TO:

A fingerprint card on which is being typed: "Jake Fluger, shot while resisting ~~Federal~~ officers. Identified as leader of Medford bank robbery gang. His associates sentenced to death. Garrett, Turner, Benton and Tolliver, falsely accused, are freed.

Case completed."

As the typing is completed hands take the card from the machine. DISSOLVE TO:

The clerk with card, CAMERA FOLLOWING HIM, passes through the long filing room, goes to special file and inserts card. As the file is closed, FADE-OUT.

The End.

Madeleine Ruthven.
April 25, 1933.

THE TWO GUN AUTO THIEF

by

Madeleine Ruthven

* * *

From the Official Story of the Case

by

George F. Zimmer

* * *

Based on material from the files of the United States Bureau of Investigation. All names of persons and places are changed for obvious reasons.

The exterior of an automobile sales agency. On the huge plate glass window is lettered "Imperial Automobile Sales Agency of Chicago." Through the glass are seen a number of magnificent cars. Between two of them, a handsome sedan of a conservative model, and a very elaborate specially constructed

80-7-18

car in two colors, looking like Cinderella's pumpkin coach, - are three people; a dapper young man, a pretty, elaborately dressed blonde girl, and another man who is evidently a salesman, pointing out the excellencies of the cars. DISSOLVE TO:

Interior of sales room. As we come into the scene the salesman, who is pointing out the advantages of the sedan, is called away to the telephone. The girl tugs at the young man's arm and points to the other, more flashy car.

"Let's get that car, Jim - I'm crazy about it."

The young man shakes his head. "Don't be a sap."

She insists petulantly. "But I like it, Jim. I'm tired of sedans."

The young man turns on her fiercely. "Shut up! We couldn't go a block in that hack without being spotted."

The girl is silenced by the man, who pinches her arm. She gives a squeal of pain and the salesman, who is returning, looks a little startled.

The young man explains smilingly. "My wife and I have decided to take the sedan - we think the other car is a little too flashy for us."

The salesman beams. "Certainly sir, you're quite right. It's much more conservative, and yet elegant. I'm sure you'll be pleased . . . ."

The dapper young man interrupts him, pulls out what appears to be an extremely well filled wallet. "I believe you said the price was $4500?"

The salesman rubs his hands unctuously. "Forty-four hundred and ninety-three dollars exactly."

The young man starts to draw out some bills.

The girl grabs his arm. "But you can't pay him with that money, Jim. You know you promised to get those sables for me this afternoon."

The young man smiles at her indulgently. "Of course, darling - I forgot." He turns to the salesman. "We don't need the car this afternoon anyway. Have it serviced and the tank full of gas, ready for me to take out, and I'll drop in with the cash in the morning." He hands a card to the salesman. "We're stopping at the Blackstone."

The salesman bows. "Certainly, sir. It will be all ready for you."

The young man turns to the girl. "Ready, Maizie darling?"

She simpers flirtatiously at the salesman. "Goodbye, we'll see you in the morning."

The two go out of the salesroom together, the young man swinging his cane, the very picture of nonchalance.

The salesman looks at the card. On it is engraved, "James Montague Perkins, Esq." DISSOLVE TO:

The exterior of the automobile salesroom. It is late at night and there is no one on the street except a policeman sauntering slowly along his beat.

As he passes the building he glances casually down the unlighted alley, into which open the doors of the servicing department of the automobile agency.

It is dark and quiet and he does not see the girl Maizie flattened against the wall by the open garage doors. As

he passes out of sight Maizie turns and runs into the garage.

Maizie passes the prostrade body of the night watchman, who lies unconscious, with hands and feet tied, and goes over to the sedan where the young man we saw that afternoon is just finishing affixing a pair of California license plates to the car. Her voice is hoarse. "Come on, Jim. The bull just went down the street. Let's get going."

The young man nods, gets into the car, steps on the starter. Maizie scrambles in beside him.

The car comes out of the garage, down the alley, swings into the street. As they go down the street they pass the policeman on his beat. Jim instinctively reaches for a gun, although the policeman does not appear to be particularly suspicious of them.

Maizie grabs Jim's arm. "Cut that out. You promised me you wouldn't do any shooting again. I told you I wouldn't stand for it."

Jim is aggrieved. "Oh, I wasn't going to do anything. What are you always picking on me for?" Then, savagely. "If you don't like the way I do things you can get out!"

Maizie cuddles up to him conciliatingly. "Sure I like the way you do things, Jim." She gazes at him admiringly. "And you certainly do pick out swell cars. I wish you didn't have to sell this one."

He pats her shoulder. "Don't you worry, baby. There are plenty of other swell hacks between here and California." He looks down at the gasoline gauge and notices that it is less than a quarter full. He swears angrily, "Why, the dirty

thieving sons-of-guns——I told them to fill her up and they only put in four gallons!" FADE-OUT.

FADE-IN on an automobile work shop. There is something a little strange about this room. There are no windows and all the doors are tightly closed and barred. On the floor of the shop is the stolen sedan, jacked up. A couple of workmen are changing its wheels and another man is altering the number on the engine. Jim and Maizie are talking to a hard-faced man who seems to be the boss of the place. The hard-faced man peels off a couple of bills from a roll and hands them to him. Jim scowls.

"What's the idea - only two grand for a job like that? You know you can sell it for twice the money."

The man grins. "Sure I do. I wouldn't be paying you that much if I didn't."

Jim grabs Maizie by the arm. "Come along kid. We got business to tend to." DISSOLVE TO:

Exterior. A city street. Night. On a tall building an electric sign reads "St. Louis Post-Despatch." Sauntering along the brightly lighted sidewalk are Maizie and Jim. Maizie tugs at Jim's arm in front of a lighted shop window where fur coats are displayed. She is delighted with one of them, a flashy looking full length coat of fitch. She coaxes Jim. "Gee, that's pretty - wouldn't you buy it for me, please?"

Jim nods expansively. "Sure I will. First thing in the morning." He pulls her along. THE CAMERA FOLLOWS THEM.

Maizie is delighted. "Really and truly this time, Jim?"

Jim nods, pauses before a plate glass window, behind which automobiles are displayed. "Honest. We'll stop at the

fur shop before we come in here." CUT TO:

A shot of a handsome automobile as seen through the glass. DISSOLVE TO:

The same automobile driven at high speed along an open highway. In the car are Jim and Maizie. Maizie is wearing the flashy fur coat which we have seen her admiring in the window. She looks childishly pleased and happy. As the car disappears down the highway, FADE-OUT.

FADE-IN on the gambling casino in Agua Caliente. With the players at a roulette table are Jim and Maizie, Jim in faultless evening garb, Maizie resplendent in white satin and fox furs. They watch the wheel with baited breath as it goes around. The croupier rakes in the last of Jim's money. He scowls, mutters something angrily, and turns away. Maizie follows him. The croupier shrugs and laughs. THE CAMERA FOLLOWS them as they go out. Maizie has almost to run to keep up with Jim.

"What are you going to do now, Jim?"

"Those crooks have cleaned me," he says furiously. "We're going back to San Diego." FADE-OUT.

FADE-IN on the office of the Bureau of Detectives in San Diego. A captain of detectives is trying to question a stout excited man, who won't let him get a word in:

"It was the finest car I had," the man sputters, "a beautiful sport phaeton with special leather upholstery. And the worst of it is I had it sold, and what will my customer think of me when he comes in this morning and finds it gone? I'll never be able to satisfy him with anything else. He had his heart set on it."

The detective silences him. "Never mind about your customer. Tell me about the car. Where was it, and how did it happen?"

"I'm trying to tell you!" the man says indignantly. "It was a green phaeton with red wheels and a brown top. This man I'm telling you about came in yesterday. He ordered the car - told me to have it serviced, and he'd be in this morning to pay for it."

The detective looks up interested. "Was his name, by any chance, Perkins? Or H. K. Brown?"

The car dealer shakes his head. "No . . .no. . . no. . His name was J. Anderson Winters. He's on a trip with his wife. They're staying at the Caliente Hotel."

The detective smiles grimly. "Quite likely - J. Anderson Winters. Have you heard from Mr. Winters this morning?"

The man shakes his head. "I tried to reach him, but he's checked out. He's probably waiting at my place now. That's what I'm telling you - I've got to get back."

The detective shakes his head. "I don't think Mr. Winters will call on you again." The car dealer looks at him startled. The detective presses a button, rises, dismissing the dealer. "I'll let you know, Mr. Curtis, when I find something. Just now, if you will excuse me, I'd like to talk to your night watchman."

Curtis leaves and the watchman, a small middle-aged man, is ushered in. The detective questions him. "Now, Jenkins, tell me all about what happened last night. Sit down there."

Jenkins takes out a handkerchief and mops his brow. "Well, you see, it was like this. About two o'clock a telephone

rang and some[redacted] told me my wife had been take[redacted]ad sick, and I'd better come home right away. I thought it was somebody in the apartment house, and while I don't usually leave the place, I didn't think it would do no harm just to run around the corner and see what was wrong. When I got there, of course, I found out she was all right, and I thought maybe somebody was just playing a joke on me. And then I thought maybe it was a trick to get me away from the shop, so I run all the way back, and when I got there the garage doors were standing wide open, and the new green phaeton was gone." He pauses.

The detective says, "Did you see anything around? A cigarette butt, maybe, or anything else they might have dropped?"

Jenkins shakes his head. "No sir," then suddenly plunges his hand in his pocket. "When I first came in I picked this up, but I been so excited I clean forgot about it." He pulls out a delicate filmy handkerchief.

The detective takes it and sniffs it. "Hmmm. A woman with him, hey?" He presses a button and dismisses Jenkins. "You can go now." Jenkins shuffles out. Another detective enters.

The captain of detectives turns to him. "I have a hunch it was Perkins did that job last night all right. You'd better get in touch with the Federal agents right away."

The second detective nods, picks up the telephone. "Give me the ~~Federal~~ United States Bureau of Investigation at Los Angeles, California. . . . Hello, What have you got on this fellow Perkins, or whatever he calls himself, who's been stealing cars all the way between here and Chicago?. . . You say he was in Washington last week? Well, he's here now, we think. He stole a car here last night, green phaeton, brown top,

red wheels. . . . Yeah, same old stuff, traveling with a dame. Comes in, picks one out, orders it serviced, and steals it. . . . Yeah, we'll cover the San Diego end of it." As the detective hangs up the phone CUT TO:

(The Federal agent to whom he has been talking. He too hangs up his receiver, lets it rest for a moment, and then puts in a call. "Get me the Los Angeles office." In a moment he makes his connection. "Hello, Callahan. Perkins turned up here last night. Stole a new green phaeton. I'm sending out a general alarm to watch all highways, but my guess is that he won't try to get out of the state until he's altered it. He probably beat it for Los Angeles last night, and is laying low somewhere with the car hidden." CUT TO:)

Callahan in the Los Angeles office. As he finishes his conversation, "O.K., we'll get him." he hangs up the telephone, presses a dictaphone button, speaks into it. "Send me in everything you have ~~got~~ on Perkins, and ask Hendricks to step in here." DISSOLVE TO:

The same scene some time later. Callahan talking to Special Agent Hendricks. On the desk in front of him are papers relating to Perkins' exploits. Callahan says, "We haven't found a trace of ~~Perkins~~ him, but if he is in Los Angeles he'll try to get the car into the Lakedale Garage. I know they've handled some hot ones. Billings, the fellow that runs it, used to be with the same gang in Chicago. Now I want you. . . . " DISSOLVE TO

A small drug store in a suburban district. It is night. At the back of the drugstore is a clock indicating 9:30. Jim Perkins enters and goes quickly into a telephone booth, puts in

a nickel and dials a number. He speaks in a low, guarded voice, looking about to see that he is not observed. "Hello, Bill? I'm bringing in a car tonight. . . . What? . . . . As soon as I can get away safely. Keep the place open for me, will you? Yeah. . . . I painted the wheels black. . . got the numbers changed. . . but I want it serviced where it won't be inspected too close." As he talks, DISSOLVE TO:

Billings at the phone in a grimy garage. "O.K. Jim, everybody's gone but me. I'll wait for you." Billings hangs up the phone, comes out into the garage. His mouth drops open with ludicrous amazement as he is ~~covered~~ confronted by Special Agent Hendricks and two uniformed policemen. Billings is marched out and hustled into a police car which stands at the curb, and Hendricks tells the policeman in the car, "Book him on suspicion."

Hendricks and the policemen return to the garage and close the doors. They sit down prepared to wait. On the wall is a clock. The hands point to 9.40. DISSOLVE TO:

A small bungalow in a suburban street. There is a garage behind it, with closed doors. No lights shine from the windows, but across the street a party is going on.

In a room inside the house, with the shades pulled carefully down over the windows so that no hint of light may be seen from the outside, are Jim and Maizie. A .44 Winchester lies on the bed, and Jim is carefully cleaning an automatic. Maizie paces up and down the room, restless and frightened. As Jim sights through the barrel of the automatic, and clicks the trigger, Maizie turns on him hysterically.

"I wish you'd stop fooling with those things. You're going to get in a real jam some day if you don't, and I ain't achin' to be up for murder."

Jim looks at her aggrieved. "What's the matter with you? I haven't killed anyone yet, have I?"

Maizie's lips tighten. "What about the policeman in Chicago ~~Columbus~~?"

Jim shakes his head. "There you go! Bringing that up again - I've told you a hundred times it was an accident."

"Well, if you want me to stick around, you be careful there ain't any more accidents like that." Maizie looks at her wrist watch. It registers twelve o'clock. "Say, ain't we ever going to get out of here?" she asks complainingly.

Jim goes on polishing the automatic. "Hold your horses - I'll go when I get good and ready, and not till then."

"Maybe Bill'll get tired of waiting for you."

"He'll wait." He nods toward the window. "Take a look at that house across the street. Is the party still going on?"

Maizie cautiously looks through a crack at the side of the shade. There are several cars in front of the house, and it is brightly lighted. Sounds of music and laughter come from it. Maizie drops the shade. "They're still there."

Jim loads the automatic, slips it in his pocket. "Well, as long as they're there we'll stay here. I'm not going to take any chances if I have to keep Bill waiting all night. Sure as shooting if we drove out now, some fool would turn his headlights on us."

Maizie regards him bitterly. "You would pick a place

across the street from a party." DISSOLVE TO:

The clock in the garage. The hands point to one o'clock. They turn round the face of the clock twice, moving to three.

Hendricks and the two policemen are still waiting in the garage. Hendricks shakes his head. "I guess he must have got cautious." The policeman shrugs. One of them says, "It's time for us to go off duty." Hendricks nods. "Go ahead. I'll wait here. Ask the sergeant to send a couple of boys to relieve you."

The two policemen leave. Hendricks strolls restlessly up and down the garage, lights a cigarette. He is suddenly startled as he hears a car outside. It stops at the garage doors, and there is a low whistle. He goes to the door, peers through a crack, then drawing his gun he calls softly, "Wait a minute - I'll open up for you." Shielding himself behind a door he draws it back, and the green phaeton rolls in. As Jim starts to get out, Hendricks steps forward and covers him. Jim reaches for a gun with his left hand but has no chance to use it as Hendricks orders him to drop it, throw up his hands, and get out of the car.

Jim obeys, but as he steps out, partly shielded by the car door, he snatches another weapon from the side pocket with his other hand, and shoots Hendricks through the heart. Hendricks falls.

At the sight of the murder Maizie shrieks and throws herself out of the car, terrified, but before she can leave the garage, Jim catches her. She fights him like a frightened animal, sobbing and screaming. "Let me go! Let me go! I told you not to do anything like that! I told you I wouldn't stay with you if you did!"

Jim puts his hand over her mouth, muffling her cries. "You come along." he says gruffly. "You don't think I'm going to leave you behind to spill everything you know!"

She still struggles. He strikes her, and she moans with pain, completely licked. He throws her into the car.

Jim goes around the car, stoops for a moment over the murdered man, examining his badge. He gets into the car, pretty much shaken. "Just my luck," he mutters, "a Federal ~~dick~~ agent!"

Maizie moans hysterically. "Now they will get you! I know it! We won't be safe anywhere. The whole United States will be looking for us. We'll never get away. There's no place to go to! DISSOLVE TO:

A shot of a map of the United States. On the sound track the clatter of a telegraph key and the sound of a voice repeating, "All offices of the United States Bureau of Investigation be on the lookout for James Perkins, interstate auto thief. Wanted for murder of Special Agent Hendricks. Wanted for murder."

On the map from the spot marked Washington, D. C., lines dart out across, linking the twenty-two branch offices of the Bureau of Investigation, until the map looks as though it were covered with a net. DISSOLVE TO:

A printing press turning out hand-bills with pictures and description of James Perkins. DISSOLVE TO:

Hands folding the circulars, inserting them in envelopes which bear the government franking stamp. DISSOLVE TO:

Close-up of one of these envelopes. It reads, "Sheriff Edward Cochran, Nepa, Texas." DISSOLVE TO:

Sheriff Cochran, a typical raw-boned western type. He is strolling along the dusty main street of Nepa when his attention is attracted by a mud covered touring car which is being serviced in a filling station. He strolls over and engages the driver in conversation, and we recognize Jim. The Sheriff questions him as he notices that there is no registration of ownership in the pocket provided for it. He looks at the engine numbers and compares them with numbers of cars reported stolen. Then he notices a .44 Winchester and an automatic in the back of the car.

Jim flashes a badge from his pocket, explains confidentially that he is a deputy sheriff from Los Angeles. The Sheriff does not disbelieve him, but is still cautious, and says he'd like to see Jim's ownership papers as a matter of form. Jim is all affability, grabs his hand and shakes it, congratulating him on his keen attention to duty, and before the Sheriff realizes just what he is doing, he hops into the car and says, "I'll run right over to the hotel and get the papers, Sheriff, ~~and a little something on the hip~~ . . ~~maybe you'll have a drink with me, hey?~~" He drives out of the filling station at not too high a speed, and the Sheriff remains chatting ~~to~~ the operator. CUT TO:

A flash of a cheap hotel room in Nepa. Maizie jumps up as Jim enters. She is half dressed. Jim throws her coat at her, stuffs things into a suitcase, hurries Maizie out of the room. CUT TO:

The Sheriff still talking to the gas station operator.

A small boy comes whistling along the street, pauses to speak to him.

"I got your mail for you, Sheriff. It's just one letter. You want to take it, or shall I leave it at your office?"

The Sheriff takes the letter, rips it open, stares at the government circular with the picture and description of James Perkins. With a yell of rage he jumps into a car which stands at the filling station, a rattle-trap old Ford, and heads for the hotel.

The Sheriff comes in and stops the car outside the Nepa Hotel, a typical frame country hostelry. He asks a question of a lounger leaning against the wall. The man points down the road. Far in the distance is a cloud of dust thrown up by a speeding automobile. The Sheriff starts after it, the old Ford puffing and laboring. The cloud of dust grows smaller and smaller in the distance. Chagrined and disgusted, the Sheriff turns the Ford around and turns in at the railroad telegraph station. CUT TO:

A shot of Maizie and Jim in the speeding car. Maizie is clinging to the seat to keep from being thrown out, as the car lurches and sways over the rough road. CUT TO:

A shot of the rear of the speeding car. As it hits a particularly rough spot, the spare on the rear bounces off and rolls away into the sage brush. DISSOLVE TO:

The car still speeding. A rear tire blows out, the car sways dangerously. Jim brings it to a stop, gets out, cursing as he sees the spare is gone. Desperate, he gets back into the machine, starts off - the car lurching and swaying on the deflated tire. DISSOLVE TO:

A shot of the wheel, the torn tire flopping on the rim. A spoke breaks, and then another, and the car lurches off the road completely disabled.

From a cross road comes a Ford truck. Jim gets out of the car, hails the truck driver, "Hey, buddy, will you give us a lift into Girvin? We got to catch a train." The truck driver nods, and looks on with interest as Jim helps the frightened Maizie into the truck. CUT TO:

A series of flashes of shot-gun squads patrolling western roads. DISSOLVE TO:

A flash of one of the squads discovering the wrecked touring car with the broken wheel. DISSOLVE TO:

A flash of a special agent questioning the truck driver. The driver tells him, "They bought a ticket to Alpine, said they was going down to Mexico." DISSOLVE TO:

A shot of a man in his shirt sleeves, talking to a special agent. The man says, "Yes, I'm conductor on that train. They was on it. They wanted to know about making connections for St. Louis. I told 'em to take the Katy." DISSOLVE TO:

A flash of a hand tapping a telegraph key - of telegraph wires - or a speeding train. DISSOLVE TO:

An automobile speeding along a highway through the night, beside the train. DISSOLVE TO:

Interior of Pullman. Inside a compartment are Jim and Maizie. They are both fully dressed. Maizie appears almost on the point of collapse. She buries her face in her hands. "I can't bear it! They're after us. I see them all the time!"

Jim shakes her shoulders. "Snap out of it, kid." She drops her hands, stares at the window of the car, blank against the night. She screams. CUT TO:

A flash of the window as Maizie sees it. A phantasmagoria of faces, eyes, accusing fingers. She clutches Jim's arm. "Look! Look! They're outside! Can't you see them looking in at us?"

Jim stares, a little shaken, reassured as he sees nothing, tries to calm her. "You need a drink. I'll get the porter to bring some fizz water." He rings the bell. As he does so there is a long blast from the whistle of the locomotive. The train starts to slow down. Jim is frightened, irresolute, as the porter knocks at the door. He opens it, his hand in his pocket. The porter's grinning face appears. "What are we stopping for?" Jim asks him.

"Just slowing down for water, sah."

Jim is relieved, gives him an order. The porter leaves. The train comes to a dead stop for just an instant, then starts moving again. Jim wipes his brow.

There is a knock at the door. He reassures Maizie. "It's all right - we'll have our drink now - here's the porter."

He opens the door. Taken completely unaware, he backs away from the muzzles of guns held in the hands of a couple of special agents. A St. Louis ~~policeman~~ detective and a police... accompanying them snaps handcuffs on him.

Maizie cowers, shaking and hysterical. She screams, "I told you you couldn't get away with it! I told you you couldn't get away with it!" DISSOLVE TO:

An official paper, "Sentence of imprisonment, James Montague Perkins, age 25, - 35 years, for murder of Special Agent John Hendricks." DISSOLVE TO:

A second paper, "Sentence of imprisonment, James Montague Perkins, age 25, -15 years for violation of the National Motor Vehicle Act." DISSOLVE TO:

A shot of Jim, in convict garb, standing behind the bars of a cell. A trusty passes, greets him. Jim does not reply. The trusty grins at him maliciously. "Cheer up, brother - you haven't got but fifty years to serve. Just think how much worse it could be. You might have got <u>life</u>!" The trusty passes on.

Jim mutters: "Fifty years!" He laughs harshly. "Fifty years! When I'm seventy-five I'll be a free man!" FADE-OUT.

THE END

JOHN EDGAR HOOVER
DIRECTOR

U. S. Bureau of Investigation

Department of Justice

Washington, D. C.

Cases to be Prepared by Mr. Zimmer and the Metro-Goldwyn-Mayer Picture Company in Movie Form.

	Title	Bureau Case.
1.	"The Forgotten Witness"	Jake Fleagle, et al; Lamar Bank Case.
2.	"The Two-Gun Auto Thief"	Martin James Durkin; NMVTA; Murder of Agent of U. S. Bureau of Investigation.
3.	"Corpus Delicti"	Wm. Donald Mayer, with aliases, et al; NMVTA; WSTA; State charges of robberies, burglary, and grand larceny in five States.
	"Frisco Killer"	Jesse R. Watkins; Murder on Military Reservation.
	"The Texas Express Train Robbery"	J. L. Morris, with aliases, et al; Robbery of the U. S. Mails and Interstate Express.
	"The Fugitive"	Gerald Chapman; Fugitive Case.
	"The Airplane Dynamiters"	Paul Montgomery, et al; Contempt of Court; Air Commerce Act of 1926.
	"The Lady Killer"	Richard Conner; Murder on Military Reservation.
	"Cherryville Bank Robbery"	Geo. C. Robertson, et al; National Bank Act.
	"Music and the Outlaws"	William Howard; White Slave Traffic Act.

May 19, 1933.

80-dr-1-7

JOHN EDGAR HOOVER
DIRECTOR

U. S. Bureau of Investigation

Department of Justice
Washington, D. C.

CT:ACS

June 9, 1933.

MEMORANDUM FOR THE DIRECTOR.

The following cases have to date been approved and forwarded to Mr. Zimmer for presentation in motion picture form by the Metro-Goldwyn-Mayer Picture Company:

		Based Upon
1.	"The Forgotten Witness"	Jake Fleagle, et al; Lamar Bank Case.
2.	"The Two-Gun Auto Thief"	Martin James Durkin; NMVTA; Murder of Agent of U. S. Bureau of Investigation.
3.	"Corpus Delicti"	Wm. Donald Mayer, with aliases, et al; NMVTA; WSTA; State charges of robberies, burglary, and grand larceny in five States.
4.	"Music and the Outlaws"	William Howard; White Slave Traffic Act.
5.	"The Express Train Robbery"	J. L. Morris, alias "Indian "Charlie", et al; Robbery of United States Mails and Interstate Express.

Respectfully,

Clyde Tolson.

RECORDED

JUN 12 1933

80-7-19

BUREAU OF INVESTIGATION

JUN 10 1933 A.M.

DEPT. OF JUSTICE

DLEGG

FILE

BEST AVAILABLE COPY

CT:ACS

RECORDED & INDEXED

80-7-20

June 9, 1933.

Mr. George F. Zimmer,
230 East 50th Street,
New York City.

Dear Mr. Zimmer:-

I am returning herewith the scripts of the cases entitled "Music and the Outlaws" and "The Express Train Robbery" forwarded with your letter of June 6, 1933.

Permission is hereby granted you and the Metro-Goldwyn-Mayer Picture Company to produce these two stories in motion pictures. It is understood, of course, that the final draft, including the dialogue of these stories, will be submitted to the undersigned for review and approval and that representatives of the Bureau of Investigation will be afforded the oppertunity of keeping in touch with the developments of the preparation of these cases in motion picture form.

In the case entitled "The Express Train Robbery" based upon Bureau case captioned J. L. Morris, with aliases; Robbery of United States Mails and Interstate Express, it is believed that it would be desirable to change the locale of this story from Fort Worth, Texas, where the attempted robbery occurred, to some other large southwestern city and state. In line with the desire of the Bureau that all names of persons and places in the motion picture cases be changed, it is requested that such change be made in this case.

The script of the story entitled "The Invisible Clue" based upon Bureau case captioned Jesse R. Watkins; Murder on Military Reservation, is also being returned herewith. It is believed that this script should be re-prepared to adhere more closely to the facts contained in the memorandum relating the circumstances in the Watkins murder case. As prepared, the arrest of "Corporal Miles" has been added to the story and it appears that the story as developed in the script reflects unfavorably upon the police official referred to as assisting in the investigation of the murder case. I do not believe that this story can be accepted in its present form. It is suggested that the case be re-written and that the angles indicated be eliminated or that another case be substituted for this one in the series of twelve cases for motion

Mr. Nichols
Mr. Tolson
Mr. Edwards
Mr. Clegg

GEORGE · F · ZIMMER
~~120 W 57~~ 230E 50 ST · N · Y · C

June 6, 1933

80-7-20
JUN 10 1933 A.M.
TOLSON | FILE

Mr. J. Edgar Hoover, Director
U.S. Bureau of Investigation,
Department of Justice,
Washington, D.C.

JUN 12 1933
RECORDED
&
INDEXED

Dear Mr. Hoover;

In accordance with our arrangement for the production of motion pictures from Interesting Cases of the U.S. Bureau of Investigation, I herewith submit for your approval three (3) more stories (of the 12 designated). They are entitled;-

"Music and the Outlaws "
" The Express Train Robbery "
"The Invisible Clue "

This is the second groupe of three stories submitted, the remaining six stories will be sent you just as soon as they are written. I hope the foregoing scripts meet with your approval.

May I respectfully suggest that your letter of "permission" regarding the three above named stories be given in precisely the same words used in your letter to me dated, May16, 1933 so that uniformity may be preserved throughout in each letter of permission or authorization. (Mr. Tolson is familiar with reasons for same.) The particular wording reffered to is as follows;-

" Permission is hereby granted you and the Metro-Goldwyn-Mayer Picture Company to produce the following three stories in motion pictures, (naming the three stories above).

It is understood, of course, that the final draft, including the dialogue of these stories will be submitted to this bureau for review and approval and that representatives of this Bureau will

GEORGE · F · ZIMMER
~~120 W 57~~ ST · N · Y · C
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be afforded the oportunity of keeping in touch with the developments of the preparation of these cases in motion picture form.

Sincerely yours,

(Signed) J. Edgar Hoover,

Director.

I expect to recieve from Hollywood, in the very near future, the final scripts in dialogue form of the first groupe of three (3) stories which I will bring to Washington and submit for your approval.

Trust it will be convenient for you to review the above named stories and return same at an early date.

Again thanking you for your kind consideration in this matter.

I am,

Sincerely,

Geo. F. Zimmer

Madeleine Ruthven,
May 16, 1933.

MUSIC AND THE OUTLAWS

Screen Play

by

Madeleine Ruthven

* * * * * * * *

From the Official Story of the Case

by

George F. Zimmer

Based on material from the files of the United States Bureau of Investigation. All names of persons and places are changed for obvious reasons.

FADE-IN on a shot of a mountaineer orchestr , four men with fiddle, mandolin, guitar, and harmonica, playing away for dear life.

On the floor of a crude pavilion a dance is in progress. Most of the dancers are mountain folk who have come down for a celebration to the little village of Peach Creek, Tennessee. Some of the villagers are mingled with them, easily distinguished from the mountaineers by their more citified clothes.

A pair of dancers "sashay down the middle" in a figure of the Virginia Reel. As they come toward the camera we see that they are a young man, probably a mountaineer, but a little better groomed than most of them, and a pretty, attractively dressed girl. They are evidently much in love with each other. As they come to the end of the line of dancers they suddenly stop dancing and the expressions on their faces change.

A man's stern voice is heard above the music, - "Come here, Elizabeth, - and you too, Jo Tolliver!"

As the young couple obey and move away from the dance, which goes on as other dancers take their places, we see that the speaker is a middle-aged man, a prosperous villager. He strides out of the pavilion into the little park which surrounds it. Joe and Elizabeth follow him meekly. Outside, he motions Elizabeth to get into a car, and turns on the boy.

80-7-20

"Get down to the store and clear out your things tonight. Joe - I've told you before to keep away from my daughter, and this is the last time."

The Boy's fists clench, but he restrains himself. "Yes, Mr. Harrison."

Harrison gets into the car, paying no attention to Elizabeth's protests, and starts away.

You aren't fair, Father. Joe didn't take me to the dance. I went down by myself."

"Well, you won't do it again," he tells her sternly. "And I've fired Joe."

She wails, "But why, Father? It wasn't his fault."

"I made a mistake in hiring him in the first place," Harrison says grimly. "His people are nothing but mountain feuders and murderers, and he's no better than they are." FADE-OUT.

FADE-IN. The village street, dark and quiet. A girl comes out of a house set back a little from the street, runs on tiptoe down the path. As she comes closer to the camera we see that it is Elizabeth. She has on a light coat and hat and is carrying a small bag. She turns out of the house-yard, runs down the sidewalk, and is lost from sight in the shadows of the trees. DISSOLVE TO:

The exterior of a village general store. Across the front of it is painted, "The Bazaar - Geo. Harrison, Prop."

Elizabeth runs in to the scene. She goes around the side of the store to a door toward the rear. She knocks on it. It is opened by Joe, who is astonished at seeing her. He has on his hat and coat, and carries a small bundle.

Elizabeth gasps, out of breath, "I'm so glad I got here in time, honey: I was afraid you'd be gone."

Joe is alarmed. "What are you doing here? Your Dad'll kill me if he finds you here with me."

Elizabeth smiles brilliantly. "I'm going with you."

"But you can't - you're under age. I can't let you."

Elizabeth takes his arm, speaks rapidly, wheedlingly, "Yes I can, darling. I've got it all planned out. We'll get in your old Ford and we'll go right across the border to Kentucky. Nobody knows us over there, and we can get a license in the morning and be married almost before Dad misses us."

To clinch her argument she pulls his head down, kisses him. He puts his arms around her and as they stand clasped in an embrace, FADE-OUT.

FADE-IN on an inscription cut in stone: "Kendall County Courthouse, Kentucky." THE CAMERA MOVES DOWN TO show the entrance, as Joe and Elizabeth come out. They look a little frightened and bewildered, and Elizabeth clings to Joe's hand. She looks up at him. "What are we going to do now?"

"I guess maybe I'd better take you home," Joe says.

The girl is terrified. "No, No, you can't do that. Dad would kill you. We've got to go on. We'll go to the next town, they'll give us a license there." As they start down the steps CUT TO:

A man behind a wicket above which is written "License Bureau." He is talking over the telephone.

"Hello . . . is that you, Mr. Harrison . . . Yes, they just left here. We refused them a license, of course . . . No, they didn't say where they were going, but they'll probably try the next county . . . You're welcome." CUT TO:

Harrison. He is at his desk in the rear of the store as he hangs up the telephone. He pulls open the desk drawer, takes out an old-fasioned .45, puts it in his pocket. He gets up and starts out. FADE-OUT.

FADE-IN. The interior of a bedroom in a cheap hotel. It is night. Elizabeth, fully dressed, sits on the edge of the bed. Joe strides up and down the room. He is in his shirtsleeves. His coat hangs over the back of the chair. Elizabeth pleads with him:

"Don't be so upset, honey, it's going to be all right. They'll give us a license somewhere."

Joe flings himself on his knees beside her, puts his arms around her. "I ought never to have let you come with me."

Elizabeth smooths back his hair. "It's going to be all right, honest it is."

There is a sudden knock at the door. Elizabeth puts her hand lightly on Joe's lips to keep him from answering. The knock is repeated, and a man's voice is heard. "Open in the name of the law!"

Elizabeth is terrified. "You've got to go. Joe - go quickly! If Father's with them he'll kill you if he finds you here."

Joe protests, but she pushes him toward the window. "Please, Joe, please! You've got to!"

The knock is repeated and Harrison's voice is heard. Elizabeth! Open that door!"

"I'm going to stay," Joe says.

Elizabeth begins to cry. "I won't let you. I can't stand it! Father will kill you! If you really love me please go!"

Reluctantly Joe yields. He climbs out the window, drops to a shed roof below. Elizabeth pulls the window down and turns the latch on it. She goes to the door and opens it, faces her father and the constable who stand outside the door, defiantly.

Her father pushes past her. "Where's Joe?"

"He isn't here, " Elizabeth says. "He hasn't been here at all."

Her father sees the coat still hanging over the back of the chair. "So he ran away and left you to face the music, did he? I'm afraid that's not going to help him much. He's going to pay for this!"

Outside on the shed roof, Joe, crouching at the window, sees Elizabeth taken from the room by her father and the constable. The constable picks up the coat and takes it with him.

Joe slides off the shed roof, starts to run around the hotel. As he comes to the corner he pauses in the shadow, sees Elizabeth put in a car by her father, and driven away by him. Joe shrinks back in the shadows as the constable goes past down the street. FADE-OUT.

FADE-IN on an official paper, an order for the arrest of Joe Tolliver on the charge of violating the White Slave Traffic Act. The paper lies on the desk in front of an agent of the United States Bureau of Investigation. Harrison is seated at one side. The agent is talking to him. "We'll find the young man, all right, but we'll need the testimony of your daughter as well as yourself, in order to convict him."

"I'll see to that," Harrison says grimly. "Let me know when you want me." He rises and goes out.

The agent leans back and calls. "Allison! Come here a moment, will you?" A young man enters through another door. The agent says to him, "How would you like to go up into the Tennessee mountains and bring back a young man named Joe Tolliver?"

Allison smiles. "Sure. What do you want him for?"

"It's a white slave case," the agent explains. "But not a very serious one. A couple of kids eloped and went across the border to Kentucky, and her father caught them in a hotel before they were able to get a license. The father's a fire-eater and determined to make the boy pay for it, but perhaps the girl will have a different idea about it. But we've got to get him anyway." He hands Allison the official paper.

Allison says briefly, "I'll bring him back."

The agent grins at him. "You may not find it so easy. The Tollivers are mountain feuders. They moved into Tennessee because Kentucky got too hot for them, and if they don't like you they'd just as soon shoot you as eat breakfast." FADE-OUT.

FADE-IN. A tiny mountain hamlet, not more than half a dozen small buildings, a tumble-down general store. In front of the store a number of mountaineers are lounging. There is a gasoline pump set at the edge of what should be a sidewalk, but is merely a muddy path. A lean razorback pig is rooting in the mud of the road. He squeals and scampers out of the way as a small Ford roadster comes in and stops at the pump.

Special Agent Allison gets out. At his appearance the whole company in front of the store has frozen in hostile suspicion. Allison grins, indicates the gasoline pump. "Anybody here to attend this pump? I'd like some gas."

Without answering Allison, a man who stands near to the door of the store spits deliberately, turns his head and yells, "Hey Jake! A stranger out here wants some gas. Do you want to sell him any?"

The bystanders at the store begin to drift away, rather as though they feel that Allison contaminated the atmosphere. A lanky boy comes out of the store, scowls at Allison. "You want some gas?"

Allison smiles, "Ten gallons, please."

The boy shambles over toward the pump. "Can't let you have but three."

"Make it five and it's a sale."

The boy starts slowly to get down the hose. By this time all the bystanders have melted away except the man by the door. Allison starts into the store. "I'll pay you when I come out. I'm going in to buy some tobacco."

The man by the door thrusts out his foot as Allison passes, but Allison is too quick for him, and avoids tripping over it. He disappears into the store.

The boy at the gasoline pump says in a whiney voice. "Dangone revenuer! He won't git far on this gas."

The man by the door cocks his head, trying to hear what Allison may be saying inside the store.

Allison approaches the store keeper, propped up on the counter at the back. "Sack of Bull Durham, please." The man lets himself down reluctantly, silently hands the tobacco to Allison, looking him over with deep suspicion. Allison gives him a coin. "Can you direct me to Jed Tolliver's place?"

The man shakes his head. "I don't know nothing about him."

"How much further does this road go? I understand he lives up in that direction."

The storekeeper rearranges himself on the counter, with a sack of flour for a head rest. "Mebbe," he says laconically.

The mountaineer standing outside the door hitches up his pants. He grins at the boy. I reckin I better go up the mounting and tell Jed he's a-goin' to have company." He walks quickly up the path, turns into a trail, disappears.

Allison comes out. The boy is still pumping languidly.

"Haven't you finished yet?" Allison asks pleasantly.

The boy stops pumping. "I reckin I have."

Allison starts to put the gas cap on, looks at the tank, picks up a stick, measures the gas in the tank, looks at it. "I thought I told you to put in five gallons. You haven't put in more than three."

"I reckin that's all the gas there is, mister."

Allison shrugs, puts on the cap, gives the boy some money. The boy holds it in his hand, looking at it disinterestly. As Allison starts the car he rouses sufficiently to speak. "That there's a dangerous road you're startin' up mister." DISSOLVE TO:

A shack high up in the hills. The man whom we have seen standing by the store door comes into the clearing before the shack, calls, "Hi. Jed!" The door opens and a tall bearded middle-aged man appears.

"Hello, Ef," he says briefly.

Ef remains where he is. "I saw a stranger down the hollow a while back; looked like a givermint man. He was askin' the way to your place".

As Ef speaks, Joe Tolliver has come out of the cabin and stands beside his father.

Ef goes on, "I guess mebbe he mought be lookin" for Joe."

Jed says grimly, "Well, he won't find him." He turns to Joe." You go on over the ridge, son, and stay with Lem's folks. We'll take care of this feller."

Joe looks worried. "May be it would be better, Pappy, if I went back with him. Maybe I could explain things and they'd stop hounding me."

Joe turns on him, black with anger. "No givermint man's a-goin' to bother the Tolliver. You go on like I said."

"All right, Pappy."

Ef laughs uproariously. "You do what your Pappy says, and don't worry about that givermint man, Joe. Chances are he won't even git here. Lots of accidents are likely to happen to strangers that come pokin' around these mountings. You jist wait over at Lem's, and we'll take care of it."

He starts up toward the cabin as we DISSOLVE TO:

Allison's roadster bumping along an extremely rough mountain road. It is late afternoon, just growing dusk. The car comes to the end of the road and stops. Steam spouts violently from the overheated radiator. Allison gets out of the car and looks around. He finds a trail almost hidden in the thick brush, and starts up the mountainside. There is not a sign of life.

Allison starts to whistle softly. He stops whistling momentarily as from up the mountain comes the sound of a whippoorwill, which is answered by a second bird cry. It has the effect of a signal. Allison begins whistling again, strides steadily up the path.

Hidden in the thick brush above Allison we see a man, a gaunt mountaineer, a rifle in his hands. He raises the rifle to his shoulder as though he means to shoot, then changes his mind and goes swiftly up the hill. Allison's whistle comes faintly, dying away as the mountaineer emerges from the brush, goes to a small tumbledown cabin, knocks at the door. "Let me in, Jed." The door is opened a crack and he enters.

Inside the cabin are a number of people, Jed Tolliver, two or three younger men, an old woman smoking a pipe in the chimney corner and a younger woman, drab and faded, rocking a child in a home-made cradle. All the company look expectantly at the newcomer, who puts his rifle with the others stacked against the wall.

The man says, "He's a-comin up the trail." CUT TO:

The mountainside. As Allison comes up the path and into view of the cabin, there is no sign of life about, except a scrawny hound dog who suddenly leaps at him, snapping viciously and raising a most unholy clamor. Allison ignores the dog, walks steadily up to the door of the cabin. He knocks on it. Jed Tolliver opens the door. His manner is menacing and unfriendly, but Allison appears not to notice it.

"What do you want?"

"I came to see young Joe Tolliver," Allison says pleasantly.

"I'm his father."

"Then perhaps I'd better talk to you."

Tolliver opens the door a little wider. "If you want to talk to me come on in."

Allison enters the cabin and the door is closed behind him. The dusk is fading and the room is lighted only by the flicker of firelight. The faces of the mountaineers are grim and unfriendly. Allison finds himself surrounded by them. Tolliver says, "Well, what's your business with my son?"

"If he's here," Allison says frankly, "I'm going to arrest him and take him back to Louisville."

"I don't know as you will, " Tolliver says menacingly. What's the givermint got to do with my boy? And what right you got a-comin' 'traipsin' up hyar in the mountings? May be you don't 'ware the fact that many a givermint man that's come up these hills never went back agin."

Allison faces Tolliver boldly. "I told you frankly that I came after your son, Mr. Tolliver. I realize your position as his father, and I don't blame you. But if he's not here, there's no occasion for hard feelings."

Tolliver makes no answer. Allison glances around at the threatening faces which seem to come a little closer to him, but his expression shows no alarm as he continues to Tolliver: "If you will give me your word that Joe is not here, I will accept it. If he is, I'm going to do everything possible to see that he is taken into custody."

"He ain't here." Tolliver says venomously, "and you fellers'll never find him in a thousand years."

There is a pause, and Allison speaks quietly. "Then there is no need for me to take up any more of your time. I'll go back to town."

He turns toward the door, but Tolliver bars his way, his rifle covering Allison. The other men wait expectantly for a move from Allison which will give them an excuse to attack him. Allison stands perfectly still for a moment. Then he says, "If you insist on my accepting your hospitality, perhaps you won't mind if I make myself comfortable."

He walks over to the fire, warms his hands. "It's a little chilly out tonight."

The mountaineers watch him, perplexed by his calm acceptance of the situation. Allison sees a violin lying on the mantelpiece. Tolliver still stands near the door, covering the agent with his rifle. Allison turns toward him and asks politely. "May I look at your violin?"

"Won't do no harm, I reckin," Tolliver says gruffly.

Allison picks up the instrument, turns so his back is toward Tolliver. The mountaineer suddenly feels little foolish with his rifle trained at the back of a man who ignores it. For a moment he can't make up his mind whether to order Allison out and take a shot at him, or to put the gun down.

"Do you mind if I try it?" Allison asks, glancing at him.

Tolliver is astonished. "What's a givermint man know about playin' the fiddle?"

Allison smiles. "Before I was a government man I was a musician and a member of several orchestras."

The young woman seated by the fireplace looks up at him. "You mean you played for dancings?"

"Sometimes," Allison smiles. He puts the fiddle under his chin and starts to tune it, then plays a few chords softly, of an old folk air. Tolliver lets the rifle slip down at his side as the music swells. Allison stops playing abruptly. "It's a fine fiddle you've got," he says genially. He makes a motion as though to put it back on the mantelpiece.

The girl says, "Don't stop, mister. Play us some tunes."

Allison looks round at the surly faces of the mountaineers. "I'd be very happy if you would like me to."

They seem a little abashed, look to Tolliver. He says gruffly, "Go ahead."

Allison lifts the violin again, swings into a gay spirited dance tune. Under the spell of the music the mountaineers relax. Here and there a foot begins to tap. The old woman who has sat drowsing before the fire suddenly comes to life. She cackles;

"That tune sho makes my foot itch." She totters uncertainly to her feet, still cackling, takes a step or two and collapses rather suddenly into her chair again. One of the younger men guffaws shortly. Even Tolliver smiles.

Allison swings quickly into another tune, "Carry Me Back To Old Virginny." The faces of the mountaineers soften, reflecting the sentiment of the air. He finishes the tune and starts another one, "Comin' Round The Mountain." CUT TO:

A shot of the fire, the flames blazing high, the sound of the violin heard over the shot. DISSOLVE TO:

The fire burned down to smouldering embers. The room gray with the light of early morning. Over the sound track come the strains of "The End Of A Perfect Day." Allison finishes playing the song, puts the fiddle on the mantelpiece. The old woman and the girl are sound asleep beside the fire. Allison turns to Tolliver, who is seated in the circle round the fire.

"Mr. Tolliver," he says courteously. "It's a shame that a boy like your son has to remain in hiding. If he gave himself up and went back to Louisville with me, I don't think his punishment would be very serious, but to remain a fugitive from justice means that his very life may be in danger if he attempts to evade capture. If you have his real welfare at heart, when you see him again, tell him to give himself up."

Tolliver stares at him, makes no reply. For just a moment the two men stand regarding one another. Then Allison says abruptly, "Well, Mr. Tolliver, if you don't mind, I'll rest here a little while and then go back to town."

There is a tense moment as Tolliver walks toward the agent. Then he extends his hand and shakes Allison's. "I like the way you do your business - stay and have a snatch of vittles with us, and I'll send for Joe." DISSOLVE TO:

The exterior of the Tolliver cabin. The sun is up, birds sing in the trees. The door to the cabin opens and Jed Tolliver, Allison and Joe come out, followed by the rest of the occupants of the cabin, who remain in the background. Allison shakes Tolliver's hand, says goodbye to the others.

"Goodbye, Mr. Tolliver, and don't worry about Joe too much. We'll do our best for him."

Joe is spruced up in his town clothes, willing to go, but not very happy about it. Allison starts ahead. "Come on, Joe, we've got a long ride ahead of us."

Joe looks quickly at his father. "Goodbye, Pappy." He turns and follows Allison down the path. They go out of the clearing and turn into the trail hidden in the trees. They walk in silence a moment, and Joe says, a little frightened, "Do you reckin they'll send me to jail for very long, Mr. Allison?"

Allison puts his arm around his shoulder reassuringly. "Don't you worry, Joe, the charge against you is a serious one in most cases, but I think perhaps the court will understand how it happened."

Joe persists, "But they'll do something to me, won't they?"

Allison looks at him. "That little girl loves you, doesn't she, Joe? And you love her?"

Joe gulps and nods.

"Then, says Allison, "I wouldn't be surprised if in the end it turned out to be a life sentence."

Joe doesn't know how to take this. It sounds bad, but Allison is smiling. He walks along in silence beside the agent, puzzling over it. Allison begins to whistle. Slowly comprehension dawns in Joe's face. He seizes Allison's arm, stops him.

"Say, I know that tune - I heard it on the phonograph. It's the wedding march, ain't it?"

Allison nods. "That's what it is;" He starts whistling again. Joe joins in as they go down the mountain. FADE-OUT.

The End.

Copy

Madeleine Ruthven,
May 22, 1933.

THE EXPRESS TRAIN ROBBERY

Screen Play

by

Madeleine Ruthven

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From the Official Story of the Case

by

George F. Zimmer

******

Based on material from the files of the United States Bureau of Investigation. All names of persons and places are changed for obvious reasons.

A cross-roads in a western oil field. Oil derricks are silhouetted against the night sky, unlighted except by dim twinkling lights at the top.

At the intersection of the two roads is a service station. A car without headlights stands in front of it, the engine running. The door of the service station is thrown wide and two men run out, jump into the car, one of them stuffing something into his pocket. Through the open door we see the motionless body of the service station operator lying on the floor.

The car roars away from the station and into the highway. DISSOLVE TO:

A shot of the car going at high speed along a road paralleling railroad tracks. Far in the distance are the lights of a city. The blast of a locomotive whistle is heard, and as an express train comes around a curve a water tank looms up in the glare of the headlight.

The bandit car goes on at high speed, passing the train just as it roars over a towering bridge above the deep gorge of a river.

80-7-20

The bandit car slows down as it approaches the city. The man at the driver's wheel speaks to his companion.

"How much did you get?"

The other growls, "Just chicken feed. They may find oil here but they don't sell much."

The man at the wheel says, "We've got to make better hauls than that, Tex, if we want to eat."

The bandit addressed as Tex appears to be considering something. "What we ought to do is figure out some way to make a real haul. Them express trains must carry plenty when they take the oil fields payroll up the line."

The man at the wheel demurs, "Yeah, but robbing an express train ain't so simple."

"You leave that to me, Spike. It ain't so hard, either, if you know how to do it. I know a fellow used to work for the T & P."

Spike shrugs, "O.K., I'll leave it to you." Then casually, as though the thought just struck him, "Say, do you think you killed that fellow at the station?"

Tex grins at him: "I ain't left anybody to identify me on a job yet." FADE-OUT.

FADE-IN. A street in an oil boom town. Next door to a small hotel is a fram_ building on which is a sign reading "Dome Oil Company." Workers are lined up in front of the place waiting to take their turn at the pay window inside. As men who have been paid are coming out, counting their money and stuffing it into their greasy overalls pockets, the line moves in. A man comes along the sidewalk, pauses for an instant to watch the pay line, and we see that he is one of the bandits seen earlier. He passes on and enters the hotel by a side door.

The bandit comes in to a side room of the hotel, where there is a bar, tables and chairs. There is no one in the room except a young man sitting at a table idly shuffling a pack of cards. The bandit is about to pass him when he recognizes him, turns and speaks to him. "Hello, if it ain't Yancy Larkin!"

The young man looks up. "Oh, hello, Spike."

Spike pauses for a moment. "I ain't seen you for a long time. Still working up and down the line? How's business?"

The young man shrugs, shuffles the cards. "Not so good. The cards haven't been running for me lately."

Spike laughs. "Unlucky at cards, lucky at love."

Yancy grins. "Yeah, maybe there's something in that."

Spike passes on into the hotel lobby. The man at the desk hails him. "Say, Tex has been looking for you. He's up in Room Eight - wants to see you."

Spike nods, starts up the rickety stairs.

A man we recognize as the second bandit is in a hotel bedroom with a stranger. They are in their shirt sleeves, and the table between them littered with cigarette stubs, bottles and glasses, would indicate that they had been talking together for some time. There is a knock at the door and the bandit yells "Come in!" Spike enters and greets the bandit, "Hello, Tex, you lookin' for me?"

Tex indicates the stranger, "Spike, meet Jack Brisco."

As the two men shake hands and Spike sits down, Tex explains. "Jack's the fellow I was telling you about. Him and me have been cooking up something I want you to listen to."

Spike pours himself a drink as Jack begins to talk. The three men are a study in contrasts. Seen under ordinary circumstances, Spike might appear a harmless, good-natured roughneck. Jack is ferret-faced, with shifty eyes, and still carries his prison pallor. Tex is the worst of the lot. His straight black hair, worn rather long, betrays a strain of Indian blood. His eyes are cold and his mouth cruel. He leans back in his chair, a cigar clamped in the corner of his mouth, as Jack starts to outline his scheme to Spike.

Jack motions toward the window. "You saw them boys lined up getting their pay today, didn't you?"

Spike grins, "I'll say I did."

"There's a hundred thousand dollars comes up the line from Fort Worth every two weeks to pay off the oil well crews. I used to work for the T & P and I know the ropes. It'll be as easy as stealing pennies from a blind man. Only thing is, it'll take four men to handle it. You got anybody you can trust?"

Spike looks at Tex. Tex removes his cigar, answers Jack. "Not right now we ain't - fellow that used to work with us had an accident - fell out of the car one night - but maybe we could find somebody."

"Say ! I know just the fellow," Spike breaks in. "Chap named Larkin. I just happened to see him downstairs."

"What's his record?" Tex asks.

"He's been too slick to get one up against him, but I've known him for years, and he's a tough baby," Spike says. "His old man was strung up down in Huntsville about fifteen years ago, and Yancy's been running the cards in all the tough joints up and down the line. He told me a while ago that he's down on his luck, and I think he'd be glad to go in with us."

Tex settles the matter. "Sound him out, and if you think he's all right, bring him up for a talk tonight." DISSOLVE TO:

The barroom later that night. It is crowded with oil workers. The air is thick with smoke. A mechanical piano is going full blast.

At a corner table Yancy is cashing the chips held by two or three men with whom he has been playing poker. They are rather surprised when Yancy rises. "I think that settles things, gentlemen," he says, "Sorry I can't play any longer - I've got an important engagement."

He makes his way through the room and into the almost empty lobby of the hotel. Spike is standing just inside the lobby door. He stops Yancy. "Hello. Say, I was

just going in to look you up."

Yancy looks surprised. Spike goes on. "I got an idea from what you said, you was kinda down on your luck, and I thought maybe you'd like to try another sort of job."

Yancy stops, interested. "I'll say I do, I'm sick of this racket. What's on your mind?"

"A friend of mine's got a deal on," Spike says confidentially,"and he needs a good man, somebody with plenty of nerve, to help put it over. Come on up to Room Eight and he'll tell you about it himself."

Yancy demurs. "Couldn't it wait till morning? I've got a date. I'm late now."

Spike nudges him in the ribs. "A girl, hey ? She won't mind waiting when she knows you're going to make a pile of money for her. Come on - it won't take long." He takes Yancy's arm, starts toward the stairs with him.

Inside the room Jack is sprawled out on the bed. Tex is lolled back in one chair with his feet on another, still smoking a cigar. A shoulder holster with a heavy automatic hangs over the back of the chair, and there is another weapon on the table in front of him.

Spike enters with Yancy. At the sight of these men and their armaments Yancy suddenly realizes what Spike meant about a job. If he could, he'd get away now, but Spike still has hold of his arm, and presents him with a wave of the hand. "Tex, this is my friend, Yancy Larkin. Meet Jack Brisco, Yancy."

Yancy grins feebly. "Pleased to meet you." He turns to Spike. "But honest, Spike, I got to keep that date - I'll see you folks in the morning."

Spike won't listen to him, pushes him into a chair, pours him a drink. "There's no time like the present."

Yancy takes the drink, endeavoring to conceal his alarm from Tex, who leans forward, looking him over keenly. Tex says, "Spike tells me you're all right, Larkin, and just the man we need for the job. It ain't hard work and there'll be plenty in it for you."

Yancy listens, trying not to show his alarm, as we DISSOLVE TO:

A close-up of the feet of a dancing couple; the strains of a cheap dance orchestra come over the sound track. The man loses step, stumbles over the girl's feet. The music stops as we come to a full shot of the couple. A young girl cheaply dressed but with a pretty, rather intelligent face, is dancing with Yancy. Seen away from the atmosphere of the gambling hall Yancy seems much younger, not much more than a boy, nervous and ill-at-ease.

The girl looks at him. "What's the matter with you, Yancy? You've been walking on my feet all evening."

He grins rather foolishly and she looks at him sharply. "Come on outside and tell momma all about it. You've got something on your mind."

They make their way through the crowd, out of the side door, into a sort of beer garden which adjoins the dance hall. The girl leads Yancy into a quiet corner and they sit down.

She takes his hand. "Come on now, Yancy, come on. Tell Betty what's the trouble."

Yancy wipes his forehead with his handkerchief, turns to the girl. "I'm in a spot, kid. A fellow I've seen around for years said he had a job for me, and...." he pauses.

"Well, what's the matter with that?" asks Betty. "I thought you wanted a job. I thought you wanted to get out of this card racket."

"I do, but it's not that kind of a job. Spike got me wrong. He's in with a couple of crooks - they want me to help them with a mail train robbery."

"Well, for the luvva Mike, you don't have to unless you want to, do you?"

"No," Yancy says grimly. "But I wouldn't exactly like a bullet in the back either."

Betty is startled. "What do you mean?"

"I mean guys like that ain't taking any chances. They've let me in on too much. You don't think they're going to let me hang around alive if I don't go in with them?"

Betty is frightened. "What are you going to do?"

Yancy shakes his head. "I don't know. I guess the best thing would be to hop a freight out of town before morning."

Betty squeezes his hand. "No. You're not going to run away from them" She has a sudden inspiration. "I know ! Why don't you go to see Dick Nelson- he'll help you."

"But he's a Federal agent. My God, Betty, if those fellows ever found out I'd even gone into the same building as the Bureau of Investigation in Fort Worth, I wouldn't live to get back here. Besides, I'm no stool pigeon."

Betty compresses her lips. "Going to Dick Nelson wouldn't make you a stool pigeon. He's your friend, isn't he? Youve known him ever since you were kids together in school. Besides, even if you weren't in trouble yourself it would be your duty to tell the authorities about these men."

Yancy shakes his head hopelessly. "I tell you I don't dare go to see him - you don't know those fellows."

"All right, you don't need to go there. I'll write Mr. Nelson a letter and tell him to come to my place. You can see him there." FADE-OUT.

FADE-IN on Betty's apartment. Betty and Yancy are seated side by side on the couch. Nelson, a special agent of the Bureau of Investigation, is standing. He is a few years older than Yancy. He is puffing a pipe and listens silently to Betty, who is speaking earnestly as the scene opens.

"You understand, don't you, Mr. Nelson? Yancy didn't mean to get mixed up with those crooks. He's been trying to get a real job so we could get married. He's never had a chance - you know that. Everybody was down on him because his father . . "

Nelson interrupts, "I know." He turns to Yancy. "Yancy, we were kids together, and I think you know I've always been your friend. I want you to believe me when I say there's just one way I can help you. You've got to go through with your part of the robbery. It's the only way we can get these men. From what you say they're desperate, probably with prison records behind them."

Betty is frightened. "But he can't do that - he might be killed!"

That's the reason so many gangsters and murderers go free," Nelson tells Betty. Because honest men are afraid to help us. But I don't believe Yancy's afraid."

Yancy says quietly, "He's right, Betty, I'm not afraid." He turns to Nelson. "If that's what you want me to do, Dick, I'll go through with it." He gets up, offers his hand to Nelson, and they shake on it. Nelson moves to the table, puts down his pipe, seats himself.

"All right, Yancy, that's settled. Now sit down here and tell me again just what the plan is."

Bob sits down at the table. Nelson takes a notebook from his pocket, starts to jot down notes as Yancy speaks.

"There's a hundred thousand dollar pay roll going out of Fort Worth to the oil fields next week. The fellow Spike called 'Jack' used to work for the T & P and he knows how the money is handled. The express messenger doesn't shut the door of his car until after they're out of the yards. The plan is for the one they call 'Tex' to jump in the car just before it leaves the yards. He'll tie up the messenger, get the money, and throw it off the train at the water tank two and a half miles out. I'm to wait in the car at the tank, while Jack and Spike get the stuff and load it in."

Nelson writes, nods. "Then what?"

"They've got a shack somewhere near Lake Worth - I don't know exactly where. We're supposed to drive there. Tex will stay on the train long enough to murder the messenger - so he can't identify him - and jump off when it slows down at the next grade. We're supposed to meet him later at the shack."

Nelson rises, puts the notebook in his pocket. "All right, Yancy. Don't try to get in touch with me unless there's a change in the plans - and don't worry. We'll have the police and every postoffice inspector in town working with us." He turns to Betty. "We'll see that he gets back to you safely. The whole power of the United States government will be behind him."

Betty opens the door to let Nelson out, goes back to Yancy, puts her arms around him. "I'm terribly scared for you," she whispers. "Suppose they found out you told?" Yancy reassures her.

"They won't," he says.

She tightens her arms around his neck. "What day did you say it was going to happen?"

Yancy looks at the wall where there hangs a large day-to-day calendar on which is printed May 9th. Over a close-up of the calendar comes Yancy's voice. "It's going to happen the night of May 14th." DISSOLVE FROM the calendar showing May 9th to May 14th. Through the calendar DISSOLVE TO:

A long shot of the Fort Worth railway station. The station clock registers 11.28. On the tracks the west bound train is just ready to pull out. The engine is puffing and the engineer leans from his window awaiting the signal. The last passengers hurry on to the train. The express messenger stands in the open doorway of his car receiving the last bags of express and mail. The brakeman waves a lantern and the train begins to move slowly out of the dark freight yard.

The train slowly gathers speed. In a long shot we see the headlights of the train coming toward the camera. The lights of the train show us a string of box-cars on an adjacent track. As the engine passes we catch a glimpse of Tex crouching between two of the box cars. As the open door of the express car comes opposite his hiding place Tex leaps into the car.

Inside the box-car the startled messenger whirls and finds himself confronted by Tex, masked and with a revolver in his hand. Tex orders him gruffly. "Put your hands up and get in that corner." The messenger complies. Tex takes a coil of strong cord out of his pocket, ties the messenger's hands behind his back, connects the cord with a loop around his feet, fastens it securely and throws him to the floor.

"Show me where the keys to the safe are," Tex orders, "And the sacks of registered mail." CUT TO:

A long shot of the water tank. It is coated with aluminum paint and looms with ghostly brilliance in the moonlight. In the shadow of the tank a car is parked, without headlights, the engine running. Yancy, tense and nervous, is at the wheel. On the other side of the tank near the tracks, Spike and Jack are waiting.

Jack looks at his watch. "We ought to hear them blow the whistle for the bridge any minute now." As though in response to Jack's prediction we hear the long drawn distant whistle of the locomotive. CUT BACK TO:

The interior of the express car. The messenger is still lying trussed up on the floor. The safe door is open, and piled near the open doorway are several packages of express and two or three sacks of registered mail. As the locomotive whistle sounds the second time, Tex leans out the open doorway. He sees the water tank ahead of the train, beyond the bridge. The train is moving very rapidly now, and an instant later it is almost up to the tank. As it passes Tex kicks and throws the boxes and sacks out of the open car door. He waits just an instant to watch Jack and Spike scramble for the loot before they're out of sight, then turns back into the car. He takes a knife from his belt and approaches the express messenger. He is about to send the knife home to the messenger's heart when a stern voice commands him "Throw up your hands!" He whirls, dropping his knife, and snatching his gun from the holster.

From their places of concealment behind large express hampers at the other end of the car, a post-office inspector and two or three federal agents have emerged. The bandit fires, but his shot goes wide and he falls before an answering volley from the officers of the law. CUT TO:

The scene at the water tank. Spike and Jack are dragging the loot toward the car where Yancy still sits at the wheel, when suddenly police and federal agents who have been hidden in the thick underbrush across the right of way, emerge and cover them with their rifles. At the order to throw up their hands Spike obeys but Jack draws his own automatic and fires. A shot from the officers wounds him. He runs toward the car where Yancy sits paralyzed. A second round of shots brings him down. Falling, he fires wildly, without aim, and the shot finds its mark in Yancy's shoulder.

Nelson, who is among the officers, leaves the others to take charge of Spike and the loot, and goes to Yancy. He is greatly relieved as he ascertains that the wound is not serious. DISSOLVE TO:

A newspaper headline. <u>"Slain Bandits Identified As Desperate Criminals. Third Member of Trio Makes Full Confession Of Gang Activities."</u>

A man's hands hold the edges of the newspaper toward the camera. As we come to the full shot we see Betty and Yancy seated on the couch in Betty's apartment, very much engrossed in an item on the back page of the paper. <u>"Marriage Licenses Issued."</u> "Yancy Larkin, 27, to Elizabeth Patterson, 20."

Yancy says, "What date did you say it would be?"

Betty smiles, "Today." She throws her arms around his neck, hugs him. He winces.

She is contrite. "Darling, did I hurt your shoulder?"

He holds her close, "Do it again - I like it." As they kiss, FADE-OUT.

The End.

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Original title
"The Frisco Killer"

Madeleine Ruthven,
May 26, 1933.

THE INVISIBLE CLUE

Screen Play

by

Madeleine Ruthven

* * *

From the Official Story of the Case

by

George F. Zimmer

* * *

Based on material from the files of the United States Bureau of Investigation. All names of persons and places are changed for obvious reasons.

It is early morning. Silhouetted against a beautiful background of trees and sky, a bugler is sounding the reveille. DISSOLVE TO:

A full shot of a military reservation such as the Presidio, showing just a flash of the early morning activities of an army post. DISSOLVE TO:

The exterior of a building above the doors of which is a sign, "Hospital Stables."

Corporal Miles comes down the road toward the stables. As he approaches them his attention is attracted by sounds from within, horses whinnying and stamping their feet. Corporal Miles crosses to the stable doors, pulls one of them ajar, sticks his head in and yells:

"Hey, Billings! If you don't feed these animals they'regoing to tear the place down."

There is no answer but a renewed snorting and stamping from the horses. Corporal Miles steps inside the barn, a little surprised at not seeing the stableman. He looks around, calls again. "Billings, where are you? What's the matter with you?"

At the left there is a door shutting off a stairway leading to the loft over the stables. Corporal Miles goes to the door, tries to open it, but it is locked. He pounds on it, calls again. "Billings, where are you? What's the matter, are you sick?"

There is still no answer. Lying along the wall is a ladder. Corporal Miles picks it up, sets it under the window, climbs up and looks into the loft.

80-7-20

Through the open window we see a wildly disordered room, clothing strewn upon the floor, drawers pulled out of a chest, furniture overturned. A clothes tree on which garments are hanging, stands under the sloping rafters, about the middle of the room, and conceals from the camera the details of the scene beyond.

Corporal Miles climbs through the window, crosses the room. THE CAMERA FOLLOWS him and swings just far enough to show us a hand stretched out in what appears to be a pool of blood. Corporal Miles stops as if frozen. An exclamation of horror comes from his lips. "Holy Mackerel!" He backs away, looking down toward the floor. His face is terrified, horror-stricken, as he runs toward the window, starts to climb down.

Corporal Miles starts to run down the road toward a group of military buildings in the background. He meets an officer and in his excitement he almost forgets to salute as he gasps out his story.

"Billings, sir - somebody's beaten him to death! He's lying up there . . ."

The officer interrupts him sharply. "How do you know?"

"His door was locked . . . I thought maybe he was sick . . . I climbed in through the window . . . the old man was lying there . . . it's horrible, sir!"

"Find Lieutenant Burke. Tell him to send a guard down here at once," the officer orders sharply. "And have him notify the United States Bureau of Investigation. Tell them to send out one of their special agents with a couple of city detectives. I'll wait here at the barn."

Corporal Miles salutes. "Yes, sir."

He starts running toward the government buildings. DISSOLVE TO:

The exterior of the barn. Soldiers in uniform, carrying rifles, are posted around it. There are a number of cars parked in the roadway. A police ambulance is backed up near the barn doors. DISSOLVE TO:

The interior of the loft. There are ten or a dozen men busy about the room, but a police photographer in the foregoing blots out most of the rest of the scene as we come into it. There is a flash as he makes an exposure.

A man who appears to be in charge of the proceedings questions the photographer. "Got all the shots you need?"

The man nods. "Plenty of "em, Mr. Graham."

Graham turns to the police doctor. "You through with him?"

"I've done everything I can till we get him to the morgue," the doctor says. "Death was caused by blows about the head from some heavy instrument, but there's a bullet wound in the shoulder, very shallow." He offers a small object to Graham. "It seems to have been shot close, but the bullet didn't much more than penetrate the skin. Here it is."

Graham turns to the military officer who is assisting in the investigation. "I think we can let them take him away now, Major McIntyre, if you have no objection."

The Major motions to a couple of private soldiers who have been waiting near the door. At his signal they go toward the body, carrying a stretcher.

The officer speaks to Graham. "And if I can be of no further service now perhaps I could leave this affair in your hands for the time being."

Graham smiles. "Certainly, sir. We shall want to question the guard who was on duty last night when this crime was committed, and also make some inquiries as to Billings's friends or enemies."

The Major bows. "Certainly. We will arrange for you to question them at any time convenient for you."

The stretcher bearers go out of the room and down the stairs with their grisly burden. Major McIntyre follows them. From below comes the sound of the whinnying of horses, as though they were excited or terrified by the passage of the stretcher bearers.

Graham and the detectives are alone in the loft, except for a soldier who remains on guard at the door. Graham goes toward the window, catches sight of something on the floor, stops and picks it up. He examines it. It is a cartridge. The cap shows the imprint of the hammer but it is not exploded. Graham compares it with the bullet from his vest pocket and drops the two into his pocket together.

One of the detectives, a fingerprint expert, is going carefully over the woodwork and furniture with a small atomizer filled with aluminum powder.

Graham questions him. "Find any prints, Willard?"

The man shakes his head. "Not a thing except some that look like the old man's . The wood's too rough to take anything, and the door knob is all smeared up. There's one thing, though - look at this."

He leads Graham toward the disordered cot bed, beside which the body had been lying. Faintly visible is a bloody heelprint. Willard points it out to Graham.

"The fellow wore rubber heels, pretty badly worn. But you can still see three letters of the trademark, 'V-E-R'."

A lieutenant of detectives who has been standing by Graham speaks now. "I think we'd better cut out that section of board, Mr. Graham, and if you don't mind I'll take charge of it."

"Certainly, Lieutenant," Graham says. "We might have it photographed, too."

He turns to the other detective. "What have you found, Nagel?"

Nagel, who has been gouging with his pen-knife at one of the slanting rafters, completes his work and shows Graham another bullet. "One shot must have gone wild. Funny, but it hit the rafter just about hard enough to stick in it, and no more."

"Anything else?"

Nagel leads Graham toward the window. On an upended box he has arranged a number of articles, a flash light, the exploded cap of a .32 cartridge, and the two gutta-percha side grips of a revolver. One of these has been broken in three pieces, and Nagel fits them together to show Graham.

"My guess is the murderer used up all his shots and beat the old man to death with the butt of his pistol. The blows were so violent they broke the side grips. I found one of them clear across the room."

Graham picks up the unbroken side grip and examines it closely. A little blood is clotted on one corner of it. To its inner surface adheres what looks like a fine, fluffy dust. He puts the grip and the broken pieces carefully in an envelope, seals it up.

He takes another envelope and says to Nagel. "Is this the corner where you found the grip?"

Nagel nods.

Graham gets down on his knees and with a pen-knife scrapes up a small portion of dust from the corner of the loft, and puts it in the second envelope, while the detectives look on in mild amusement. He puts the second envelope with the other bits of evidence gathered by Nagel.

"I wonder if you'd mind, Nagel, taking all this stuff up to Professor Anderson's laboratory at the university. I want to see what I can find out around here about Billings's associates. If you're not too busy, perhaps you'll come with me, Lieutenant Benson."

Graham starts for the door, and the detectives follow him. As they come outside of the stable they are met by half a dozen reporters who are held back by the military guard. They assail Graham and Benson with questions.

A young reporter asks Graham, "Say, what's the Federal angle on this case, Mr. Graham? Are you working with the city authorities?"

Graham smiles. "You're a reporter and you ask a question like that! You ought to know that the United States Bureau of Investigation has jurisdiction over all crimes committed on government reservations, but we are merely cooperating with Detective Lieutenant Benson and his men."

"Say, tell us something about this case. Is it true the old man was a miser and was robbed of five thousand dollars?"

Graham indicates Benson. "Detective Lieutenant Benson will tell you about it, boys."

The reporters besiege Benson, but he shakes his head. "Not now. Come into the office later today and I'll give you the story." He starts after Graham.

The reporters protest. "But aren't there any clues? You got any line on who did it?"

"Sure we have," Benson says heartily. "All we got to do is find out who did it." He laughs as though it were a joke. FADE-OUT.

FADE-IN, on the interior of Major McIntyre's office. Lieutenant Higgins, the young officer to whom Corporal Miles gave the first report of murder, is with him. An orderly enters and salutes. "Mr. Graham and the detective have finished questioning the man, sir, and would like to speak to you."

"Show them in," Major McIntyre says gruffly.

Graham and Benson enter. Major McIntyre indicates chairs to them. "Well, have you found out who killed Billings?"

Graham shakes his head. Benson is not so diffident. "In my opinion," he says, "Corporal Miles is the man."

"I thought of him," Lieutenant Higgins says quickly. "His manner struck me as a little peculiar this morning, - but I checked up on him. He was off on duty last night, and had just come back on the reservation when he discovered the body."

Benson waves this objection aside. "He could have sneaked back last night and gotten into the barn without anybody seeing him, couldn't he? Killed the old man, gotten off the reservation again, cleaned up and come back this morning, just in time to prove his innocence by discovering the crime."

Graham shakes his head, troubled. "Do you really think it's likely that a guilty man would do that, Benson?"

Benson is pretty sure of himself. "There's been plenty of cases like it."

But what possible motive could Miles have had?" Major McIntyre asks.

He admits he knew Billings had received several hundred dollars in government compensation money, and that the old man carried it in a money belt," Benson says grimly. "And whoever killed him knew it too, for the belt and the money are both gone."

"Maybe you're right. I'll have Miles held under guard, at least until we can check just where he was, and what he was doing last night." He turns to Lieut. Higgins. "Will you attend to that, please?"

Higgins goes out. Major McIntyre turns back to the two men. "Lieutenant Higgins gave you a list of everyone known to have associated with Billings, I believe," he says. "What about those men?"

Graham speaks. "One of Detective Lieutenant Benson's men is checking them up."

"I asked him to call me here," Benson says, "As soon as he has a report. It oughtn't to take very long. The old man doesn't seem to have had many friends. Or enemies, either.

"There was one name on the list interested me," Graham says. "That fellow Perkins. He might have had reason to dislike Billings."

"Who told you that?" Benson wants to know.

"Corporal Miles."

It is clear, from Benson's expression that this only confirms his belief in Miles's guilt. "Oh, I see," he remarks. "He's trying to put the guilt on someone else."

"I wouldn't say that, "Graham replies. "He simply told me Perkins worked for the old man until Billings got angry at him and fired him about a month ago." He turns to Major McIntyre. "Do you happen to know, sir, if there was any serious trouble between them?"

The Major shakes his head. "I never heard of it. Very likely I wouldn't. But I'll see what I can find out."

A telephone bell rings and an orderly sticks his head in the door. "Beg pardon, sir, but a man from his office wants to speak to Detective Lieutenant Benson."

Major McIntyre pushes the telephone toward Benson. "Take it here."

Benson picks up the telephone. Over the wire we hear the distorted voice of the man at the other end. "Jones, sir. I've checked up on that list." Benson listens for a moment. "I see. All got alibis, hey? Well, we'll check 'em, but I don't think it's much use."

Graham interrupts. "Ask him if he learned anything special about Perkins."

Benson relays the question to the man on the telephone. "What about that fellow Perkins? What's his story?" He listens, and says over his shoulder to Graham, "He says Perkins's landlady swears he was in all night."

Benson is about to hang up when the man on the other end of the telephone apparently adds something. "What?" Benson asks. He looks disgusted. "Well, what the deuce do I care if Perkins was doing his washing. Nuv - let it go now. You've covered the list. I'll let you know if we want any further information on him." He hands up the telephone.

Graham looks interested. "What was that about Perkins doing his washing,"

Benson grunts. "Jones said he was pottering around his room in an apron, fussy as an old woman." He grins at Graham. "You don't think a murderer would

wait to wash out the blood stains until a detective got there, do you?"

"He might," Graham says seriously. "And you might think so too, if you weren't so set on proving Miles did it."

Graham rises, shakes hands with the Major as he says goodby. "We'll keep in touch with you, sir," he says.

Benson does not appear ready to accompany Graham. He says, "If it's all right with Major McIntyre, I think I'll stay here a while. I'd like to talk to Corporal Miles again, and maybe take a look at his locker."

"Certainly," Major McIntyre agrees. "I think you'll find Lieutenant Higgins at the guard house. He'll see that everything is arranged for you."

Benson and Graham go out. As they come out of headquarters they see Corporal Miles led past by two soldiers. He seems bewildered and frightened. Graham shakes his head with a look of commiseration.

"Don't you want to stick around here?" Benson asks. "The Corporal might have something interesting to say."

Graham shakes his head. "Not now. I want to follow up something else."

Benson grins. "Going to look up Perkins in his Mother Hubbard, hey? You're wasting your time. Miles is our man."

"Perhaps." Graham says gravely. "If you get anything, meet me at Professor Anderson's laboratory when you leave here. We both may have something to show."

Graham starts across the roadway toward his car. Benson goes down the path in the direction taken by Corporal Miles and the guard. DISSOLVE TO:

Benson in front of a locker. He is examining the clothing and other articles which it contains. He catches sight of a pair of shoes thrust carelessly into the locker. He drags them out. He holds one of them up and looks at the heels. They are not the regular army issue, and are rather worn. A look of triumph lights up his face as he sees the half obliterated mark on the rubber heel of one of them. The remaining letters are "V-E-R." DISSOLVE TO:

Special Agent Graham at the door of a dilapidated frame house. A card stuck in one of the front windows announces "Rooms For Rent." He presses the doorbell.

In the landlady's back parlor a man and a woman are playing backgammon. The man is so startled by the sound of the bell that he drops the dice. He is a small man, with something rather furtive in his expression. As the landlady rises to answer the bell he says, "If somebody's asking for me, Mame, tell 'em I'm not here. And don't let anybody in my room." The woman goes out.

As the door is opened for him, Graham makes a move to enter, but the landlady blocks his way suspiciously. She says, "Well, what do you want?"

"I see you have a sign up, 'Rooms for rent.' Do you always greet prospective tenants this way?" His pleasant smile and greeting disarm her. She steps back and allows him to enter. "Did you want to see a room?" she asks more pleasantly.

"I might," Graham tells her. "But I really came to call on a roomer of yours. Joseph Perkins. Is he in?"

The woman's suspicions are aroused, "No, he ain't."

Graham takes a step past her. "Then I'll just wait in his room for him. He'll probably be in soon." He starts down the hallway. The woman passes him quickly, stands in front of a doorway to the left.

"No you won't. Mr. Perkins ain't so particular about having strangers in his room. How do I know you're a friend of his?"

Graham pushes her gently aside, puts his hand on the knob, opens the door and goes quickly in, before she can stop him. The landlady, furious, follows him.

"You get out of Joe Perkins's room!" she says shrilly.

Graham pays no attention to her, and looks around the room - an ordinary, small, dingy bedroom. In a corner, hanging on a sagging line over the washstand, he sees what he is looking for - a man's shirt and pair of trousers. He strides over to them, takes them from the line, starts to roll them up. The woman shrieks at him. "What are you doing? Those are Joe Perkins's. You trying to steal them right under my nose?"

Graham finishes rolling up the garments, holds them firmly under his arm. "You're prepared to swear they belong to Perkins?"

"I certainly am!" the woman says defiantly. "And if you don't put them back I'll call the police."

Graham pulls back his coat, shows her his badge. He says sternly. "That won't be necessary. The police are already working on this case."

"What case?" she asks.

"The murder of Charles Billings."

The woman is terrified. "But he ain't mixed up with that - he was at a crap game last night . . he told me."

Graham turns on her. "I thought you told the man who was here this morning he was with you."

She flounders. "Yes, but . . . I didn't know that was what they wanted him for."

Graham starts out of the room. "Maybe we don't. That's why I want these clothes. I think perhaps they'll tell us whether we do or not."

Graham leaves the house. The landlady goes back to the parlor where Perkins

is waiting. She turns on him furiously. "Why didn't you tell me this morning what you was really mixed up with? Telling me you got away from a crap game raid, and now they're after you for murder! You get me mixed up in this and I'll kill you!" In the fury of her tirade, Perkins's protestations go unheeded.

Graham comes out of the rooming house, stops to speak to a man who is standing nearby. "Get a couple of policemen," he says, "And keep this house under observation. Arrest anyone who tries to get away." DISSOLVE TO:

A laboratory. Professor Anderson is working at a microscope. Graham is watching him interestedly. The shirt and trousers taken from Perkins's room are flung over a chair. The hip pocket of the trousers has been turned inside out. Professor Anderson moves so that Graham can look into the microscope. "You were right, my boy, it's identical." There is a knock at the door and Benson enters.

Benson is carrying a paper wrapped parcel and wears a look of barely concealed triumph. Graham says, "Professor Anderson has just completed his analysis. If you have time, Benson. I'd like to have him go over his reconstruction for you."

Benson grins. "Sure, Go ahead. Then I got something to show you that will put the finishing touches to it."

Professor Anderson picks up a board on which three or four still damp photographs have been pinned to dry. "There are photographs of the bullets found at the scene of the crime," he explains. As you can see by the photographs, they all came from the same gun. They did no more damage than they did because the powder in the cartridges was very old. For the same reason the sound of the explosion was weak and was therefore not heard by the guard."

Professor Anderson picks up one of the gutta-percha pistol grips found on the floor of Billings's room. He goes on, in the measured tone of an instructor facing his class.

"When his shots failed to take effect, the criminal undoubtedly used his weapon as a club to beat the old man to death. The violence of his blows caused the grips of the pistol to fall off." He picks up a slide, holds it to the light. "And if you want further proof that this grip was actually part of the weapon which killed Billings, I found adhering to one corner of it several short gray hairs matted with blood." He picks up another slide. "If you care to compare these two slides," he says to Billings, "You will find that the hair found on the grip is identical with the sample taken from Billings's head."

Professor Anderson puts two slides into an apparatus like a magic lantern and throws the two images on a screen at the end of the room, enlarged several hundred times.

Benson grunts, a little impatient of this long discourse, anxious to reveal his own great find.

Professor Anderson switches off the light of the lantern and goes on:

"The fight with the old man was a desperate one, and when it was over and the robbery of the victim accomplished, the murderer's one thought must have been to get away from the scene of the crime and to cleanse or get rid of his blood-spattered clothing. He took the pistol with him, but in his excitement he forgot to pick up the broken grips. Yet even though the weapon itself may never be recovered, it is possible to prove the identity of its possessor."

Benson looks incredulous. "What do you mean?"

Professor Anderson picks up the unbroken grip again, shows it to Benson.

"You see that the inner surface of this grip is covered with a fine dust."

The professor puts the grip down, slips a slide into the magic lantern machine, flashes a picture on the screen.

"Under analysis this dust shows lint fibres. The possibilities are that its owner had habitually carried it in his hip pocket."

Benson interrupts, "But how do you know the dust didn't come off the floor of Billings's room?"

"I tested that, " Anderson says. He slips another slide into the machine. "You can see for yourself that it is entirely different." He takes out the second slide and picks up a third one. "But if you will observe this sample you will see that the dust is identical, even to the fine particles of tobacco present in it."

Benson's eyes bulge. "Where did you get that? Out of Corporal Miles's pocket?"

Graham shakes his head, picks up the trousers flung over the back of the chair. "No - out of Perkins's pocket."

Benson picks up the shirt and trousers, examines them. He is crestfallen and disappointed as he sees that his own discovery is about to fall flat. He turns to the professor. "But you said the murderer's clothes would be blood stained. There isn't any on these. How are you going to prove he did it? Miles might have borrowed or stolen Perkins's gun."

Professor Anderson picks up the shirt. "If the man who wore these clothes is the murderer," he says, "he may have thought that he had washed away all traces of his crime. The bloody stains <u>are</u> invisible to your eye and to mine, but under the eye of the violet ray they are unmistakable."

He takes the shirt and puts it before a fluoroscopic screen, turns the switch. "Look." The laboratory is darkened, but in the blueish light from the screen the white shirt appears blotched and streaked with blood. Professor Anderson turns on the lights again.

Benson is dumbfounded but he recovers his confidence as a new thought comes to him, and he says, "That's swell work, professor, and you're pretty smart yourself, Graham, but even if Perkins did do the killing, Corporal Miles must have been in on it. Take a look at this." As he speaks he is opening his package, and he exhibits to Graham and the professor a rubber heeled shoe and the block of flooring from Billings's room, marked with the bloody heel print.

He hands the two articles to Anderson and Graham. "I found that shoe in the Corporal's locker. You can see that ain't the regulation issue, and he only wore 'em when he wanted to dress up. He wore them when he went out on leave last night, and changed them when he came in this morning. And he ain't got any alibi between 9:30 and m dnight last night. I checked up. He says he went to call on his girl, and she wasn't home, so he took a walk, but nobody saw him till he met some pals around midnight."

Graham is examining the blood-stained block. He looks up now and says mildly, "Miles had just come in from his leave this morning when he discovered the body, hadn't he? Isn't it possible that he still had the shoes on and made that print when he discovered the body?"

Benson is disgusted. "What are you so hot about protecting Miles for? Ain't it just as likely that he made the print at the time of the murder? It was him knew the old man had the money. He probably got Perkins to help him with the murder and they divvied up."

Graham hands the block to Anderson. "Is there any way to tell when this print was made?" he asks.

Anderson examines the bloody print through a glass. He looks up. "You're quite right, Mr. Graham. This print was made some hours after the murder. The pool of blood on the floor was rather thick and crusted over, but still damp underneath. You can easily see how this heel print broke through the crust. If it had been made in fresh blood its appearance would have been quite different, and the impress unbroken." He offers the glass to Benson, who looks through it and is reluctantly convinced.

He turns to Graham. "Congratulations, Graham, I guress you've made your case. Miles didn't have anything to do with it." He turns. "I'll have Perkins arrested at once, if he hasn't flew the coop already."

Graham grins. "You don't need to worry about that. I took the liberty of telephoning the police in your name to arrest him, as soon as Professor Anderson took the liberty of telephoning the police in your name to arrest him, as soon as Professor Anderson made the test of Perkins's clothes."

The End.

CTrACS

3

June 13, 1933.

Mr. George F. Zimmer,
230 East 50th Street,
New York City.

80-7-21

JUN 16 1933

Dear Mr. Zimmer:-

With reference to your letter of June 12, 1933, there is returned herewith the script of the case entitled "The Lady Killer". Permission is hereby granted you and the Metro-Goldwyn-Mayer Picture Company to produce this story in motion picture form. It is understood, of course, that the final draft, including the dialogue of this story will be submitted to this Bureau for review and approval and that representatives of the Bureau will be afforded the opportunity of keeping in touch with the developments of the preparation of this case in motion picture form.

Sincerely yours,

Director.

Encl. #160724.
Special Delivery.

JUN 13 1933

GEORGE · F · ZIMMER
~~120 W 57~~ ST · N · Y · C
230 E 50

Mr. Nathan.....
Mr. Tolson.....
Mr. Edwards.....
Mr. Clegg.....

June ~~12, 1933~~

Mr. J. Edgar Hoover, Director
U.S. Bureau of Investigation
Department of Justice
Washington, D.C.

Dear Mr. Hoover:

Your letter of June 9th, together with scripts of the three stories "Express Train Robbery " "Invisible Clue" " Music and the Outlaws " recieved. Thank you very much for the prompt return of said scripts.

Your request regarding the change of locale in in the story the "Express Train Robbery " namely removing it from the state of Texas, will be complied with Immediately.

As per your request, the script of the "Invisible Clue" will be rewritten and again submitted to you later. How ever in order not to further delay the delivery of this "Groupe of threesstories" I am enclosing herein script of the story the "Lady Killer" for your approval. If it is satisfactory, kindly use the same terms as in former letters in granting permission to produce same.

Trust it will be convenient for you to review the "Lady Killer" at once and return same as we are anxious to send this story to the coast at the earliest possible momen t. I hope the story meets with your approval.

Again thanking you for your kind consideration and assistance in this matter.

I am,

Sincerely,

Geo. F. Zimmer

RECORDED
JUN 16 1933

80-7-21
BUREAU OF INVESTIGATION
JUN 14 1933 P.M.
DEPARTMENT OF JUSTICE
TOLSON
CLEGG
FILE

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Department of Justice
Washington, D.C.

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I am,

Sincerely

/s/ GEO. F. ZIMMER.

COPY

Madeleine Ruthven.
June 8, 1933.

THE LADY KILLER

Screen Play

by

Madeleine Ruthven

****

From the Official Story of the Case

by

George F. Zimmer

****

Based on material from the files of the United States Bureau of Investigation. All names of persons and places are changed for obvious reasons.

Newspaper headlines, "Federal And County Authorities Seek Woman Who Disappeared On Military Reservation. James Martin Says His Wife Left Him In Park and Drove Away With Stranger. Neighbors Hint Foul Play."

The newspaper is held in the hands of a man of about thirty-five, whose goodlooking face is distorted by an ugly scowl. He crumples the paper and throws it to the floor, goes over to the window.

The man is in the small, cheaply furnished livingroom of a suburban cottage. As he stands in the window he looks toward the windows of a similar cottage next door. A woman with an eager curious expression on her face is sitting in the window. As the man sees her peering toward him he swears angrily under his breath, and yanks down the shade. "Damned old hen !"

He jumps, startled as the sound of a doorbell jangles through the house. For a moment he stands irresolute, then pulls himself together, goes to the door and opens it.

A woman is standing in the doorway. She is still young, rather good-looking, her face shrewd, a little hard in expression, but this impression is dispelled as she smiles reassuringly at the man. "Hello, Jim, aren't you glad to see me?"

80-7-21

The man stammers in relief. "Oh, sure, - it's Aggie ! When did you get in? Come on in."

"An hour ago - I came straight here."

She follows him into the sitting room. He does not offer her a chair but she sits down, perfectly at home, starts to pull off her gloves. The man looks at her scowling, still a little suspicious. "I suppose you've seen the papers."

She nods soberly. "That's why I've come."

"What do you mean?" he asks, a little startled.

The woman is surprised. "Why shouldn't I come? I've known you and Ruby ever since you were married. I thought perhaps I could help you. You must be terribly upset with all this unfair gossip and suspicion."

The man sinks into a chair, buries his face in his hands. "I am upset," he mumbles. "To think that Ruby would go off like that, just when I thought everything was all right between us."

"I know," the woman murmurs sympathetically. "She wrote me she'd been considering a divorce, but that you'd made it up again."

The man groans, "That's the trouble. Everybody in the neighborhood knew it - and now they're watching me as thought they thought I was a murderer. It's awful. I don't know what to do."

The woman crosses to him, pats his shoulder. "I've got an idea, Jim. I came down from Portland in my car. Come along with me. We'll have a nice ride, have dinner somewhere. You can tell me all about it, and you'll feel better."

He gets up. The woman straightens his tie, pats it into place, helps him on with his coat, leads him toward the door.

They come out of the house, go down the walk to where a small roadster stands at the curb. The woman looks sharply up and down the street. A neighbor who has been peering from her window draws sharply back as she catches her glance. Aggie and James Martin get into the roadster. The woman starts it. As they go down the street eyes follow them from the houses on either side.

Martin says in a self-pitying voice, "You see what I mean. They're spying on me all the time."

The woman takes her hand from the wheel, pats his knee. "It's terrible," she says sympathetically. DISSOLVE TO:

A cheap roadhouse on a country road. The woman's car is parked at one side. It is dusk of a summer evening.

Inside the roadhouse the woman and Martin are dancing, with two or three other couples on the floor. The pianist ends his number and Aggie leads the way back to a secluded booth. She and Martin sit down; Martin looks much more cheerful and confident. Aggie gives him an appraising look. She says, "I hate to bring it up again, Jim, but if you really want me to help you I wish you'd go over the whole thing with me again."

Martin begins to talk rather glibly, as though he had repeated the story several times. "There isn't any more than I told you already. We drove up in the park to have a little picnic, and like I said, I had a flat tire. Ruby tells me she's going to pick some flowers, and she goes off out of sight.

"A little later I saw another car go by, a black coupe with a man in it. I heard it stop around the bend, and then it went on. I didn't think anything of it at the time, but when I got the tire fixed and called Ruby, she didn't answer. I looked around three or four hours until it got dark but I couldn't find her. Then I came on home."

There is a silence. The woman seems to be considering something. She says slowly. "You say the man was in a black coupe? I wonder maybe if I was to tell the officers I saw Ruby with a man in a car like that in Portland, the day after she disappeared, if it wouldn't help some?"

Martin leans toward her eagerly. "Say, would you do that?"

She seems to consider. "But you said she just had on a housedress. They might think it was kind of funny she'd run off without taking any of her clothes with her." She looks at the man.

His face is blank for a moment then becomes animated as he speaks: "Say, that reminds me - that's one thing I forgot to tell you. When I got home that night her clothes were all gone. She must have sneaked back with the man and got them when I was looking for her."

The woman is delighted. "That's fine - you'd better call up the county prosecutor tonight and tell him that."

Martin interrupts her. "It's too late tonight - I'll do it in the morning."

"Sure, it doesn't make any difference when you tell him," the woman agrees. "Then I'll go in later and tell them I saw Ruby with a man in Portland, the next day."

Martin nods his head excitedly. "That'll be great ! And listen - we'll meet afterwards - go to a swell place and celebrate."

Aggie looks regretful. "I'm awfully sorry, but I've got to get back to Portland."

He protests. "Aw, you don't have to go back right away, do you?"

"It's some legal business," she explains. "An old grand-uncle I never heard of popped off the other day, and I'm his only heir. I've got to see the lawyer about it."

The man sits up, interested. "Say, that's wonderful ! Did he leave you much?"

Aggie appears not to notice his excessive interest. "Just a nice little income," she says casually. "The lawyer thinks it'll bring me in about five hundred a month."

Martin leans toward her, takes her hand. "Well, a day won't make any difference in seeing the lawyer, will it? Stay around a little longer. You don't know what it's meant to me to see you today - to have your help and encouragement." A tremolo comes into his voice. "I need you, Aggie. Stay another day, anyway. Then maybe if this thing works - I mean if the police let up on me - I'll go to Portland with you."

Aggie appears to be moved by his persuasions. She clasps his hand. "All right, Jim. I'll telephone my lawyer tonight, and see if I can't put it off." DISSOLVE TO:

The open door of an old-fashioned wood stove. Something is burning fiercely inside, and we see a man's hand holding a poker, stirring the blaze.

A telephone bell rings. James Martin closes the door of the stove hastily, drops the poker, and goes to the telephone. He hesitates before picking up the receiver, then grabs it. He is relieved as Aggie returns his greeting.

Aggie is in a hotel bedroom. She says to Martin, "Everything's all right. I called my lawyer and he says it won't matter if I don't get back for a day or two."

Martin is pleased. "That's swell." He wipes the perspiration from his forehead with his free hand. "Say, it's awfully hot. How about going out with me for a glass of beer tonight?" There is a pause. "Sure, there's a nice beer garden right in the next block to your hotel. . . Okay, I'll call for you." FADE-OUT.

FADE-IN. The frosted glass of an office door. On it is lettered "Charles Bolton, County Prosecutor." DISSOLVE TO:

The interior of the office. Martin is seated beside the prosecutor's desk. He has evidently finished his story and wants to go, but Bolton stops him. "Just a minute, Martin. I want you to talk to Special Agent Hildreth, from the office of the United States Bureau of Investigation at Portland. He's coming up now."

Martin subsides. There is a knock at the door and Hildreth enters. Bolton introduces Martin, who gives the agent a malevolent look. "I've met him," he says

contemptuously. "I drove all over the Reservation with him."

Hildreth smiles. "Nice drive, wasn't it?"

Bolton cuts into the conversation. "Mr. Martin says that he's discovered that his wife came back to get her clothes the night of her disappearance in the park. He says she'd been writing to someone in Portland and he thinks that may be where she went with the man in the black coupe. I imagine you'll want to investigate that from your office."

Hildreth looks pleased, nods, takes a notebook from his pocket. "Yes, we'll check on it," he says.

Bolton rises, dismissing Martin, who hastens toward the door. As Martin goes out the door, DISSOLVE TO:

A street corner. Martin is pacing back and forth, an annoyed expression on his face, as though he had been waiting there for some time. He is relieved as Aggie drives up in her little roadster, but he greets her rather surlily, at first. "I was beginning to think you'd stood me up. I thought you were going to be here an hour ago."

She takes his hand, smiles at him. "I'm terribly sorry. I was delayed. I had to telephone my lawyer again, and it took a long time to get a connection." She tucks her arm in his and smiles up at him, and his vanity is pacified.

"Where shall we go?" he asks.

She starts to lead him down the street. "Why don't we go to that same nice beer garden where we were last night? It's cool and quiet, and there won't be many people there now. We can sit over in the corner and talk all we want to with no one to hear us."

They go into the beer garden which is, as Aggie has suggested, almost deserted, and take a table in a corner. Martin gives an order, and a waiter brings them beer. When the waiter has gone Martin questions her eagerly. "Did you make the affidavit?"

Aggie looks confused and embarrassed. "No - not yet. I got to thinking about it and I'm afraid, Jim. Suppose Ruby came back and proved she never was in Portland. I don't want to go to prison for perjury."

Martin is disappointed, angry, but stifles his feelings as he tries to persuade her. "You won't go to prison for perjury," he says. "Ruby ain't going to come back."

Aggie widens her eyes, gives him a baby stare. "But how do you know she won't?"

There is a pause as he leans across the table, takes both her hands, looks at her ardently. "Listen, honey, you can take my word for it. Ruby won't come back - you make that affidavit and then you and me'll get married and take a swell honeymoon trip!"

She cries out in astonishment. "Get married! But Jim --- how can we? You're still married to Ruby, even if she has run off." She stares at Martin questioningly.

He seems to come to a decision. He leans forward, speaking rapidly in a hoarse whisper. "Listen, Aggie - I know Ruby ain't coming back, because she's dead - and buried under forty feet of ground!"

Aggie suppresses a scream, tries to pull her hands away from Martin but he holds them tightly. "Wait a minute - it isn't what you think. We had a quarrel out in the woods in the park, and she shot herself because I told her I was going to leave her."

Aggie appears a little reassured, but still bewildered and confused. "But why didn't you bring her back?" she asks.

"I was afraid to," he whispers. "The neighbors all knew we were having trouble and I was afraid they'd accuse me of killing her, just like they have now."

"But what did you do with her?" Aggie whispers.

"There's an old well out there in the park - I found it by accident a long time ago. After Ruby shot herself I put her in there and caved in the side of it over her."

Aggie gasps. Then she says, almost coquetishly, "But how do I know you aren't making that up, just to get me to go away with you?"

An ugly gloating grin spreads over Martin's face, and the girl shudders but he does not notice as he says, "I'll prove it to you. I'll take you out there with me now and show you the place."

Aggie shakes her head. It's too late today." She smiles at him. "Besides, it's too nice here, talking to you."

Martin is flattered. "All right - let's have some more beer."

As Martin starts to order the beer, Aggie says coyly, "Will you excuse me just a minute, Jim? I think I'd better go powder my nose." She rises, crosses the room to a door marked "Lounge". As she enters the retiring room we see a telephone on the wall opposite her, beside the door leading to the toilets. As she crosses the room DISSOLVE TO:

The street on which Martin's cottage is located. There is no sign of life around it but a car is parked in front of a vacant lot a little way down the street. DISSOLVE TO:

The interior of the house. Special Agent Hildreth and two detectives from the prosecutor's office are making a thorough search of the place. Hildreth is on his knees beside the stove, carefully sifting the ashes it contains onto a large square of paper. The two detectives can be seen through the bedroom door, one of them going through the drawers of a bureau, the other rooting around in a clothes closet. Hildreth shakes the sieve of the last few flakes of ashes. The sieve contains a quantity of buttons, hooks and eyes, snappers, and buckles.

He rises and goes into the bedroom, calling the detectives to look at his find. He points out the contents of the sieve. Hildreth says. "It's evident that he burned her clothes. What did you fellows find?"

The detective who comes from the closet says, "There isn't a dress in the closet, but the dumb egg didn't do anything with her hats and shoes."

Hildreth turns to the other man, who points to an array of articles which he has spread out on the top of the bureau. There are half a dozen neatly ironed and folded belts. Hildreth puts down the tray, takes an envelope out of his pocket, and extracts from it a small scorched piece of gingham. He compares it with one of the belts. The material is identical.

"I found that scrap caught in the hinge of the stove door," he says. "He's dumb all right - he not only forgot the hats and shoes, but he burned her dresses and left the belts in the drawer."

The three men turn as they hear the sound of a car brought to a stop outside. "Get on either side of the front door," Hildreth orders the two men. "He's coming in. I don't know whether he carries a gun, but grab him before he has a chance to reach for one."

As the men go toward the front of the house, CUT TO:

The roadster at the curb. Martin is a little drunk and apparently sure that he will have his own way with Aggie. He tries to kiss her goodbye, but she pushes him away.

"Not here, you fool, do you want to start the whole neighborhood gossiping again?"

He gets out of the car. She puts it instantly into motion, cutting short his farewells with a brief, "I'll see you tomorrow."

Martin waits a moment while the car goes down the street, then goes up the path to the house, takes a key and opens the front door. The two detectives seize him on either side. He stares from them to Hildreth, angry and astonished, demanding to know what they mean.

Hildreth says coldly, "You're under arrest for the murder of your wife, Ruby Martin." FADE-OUT.

FADE-IN on Martin in a jail cell. He looks up scowling surlily as a warder enters with a tray of food. The warder bends over him, whispers, "Say - I got a message for you. Your girl friend's been trying to get in all day to see you, but she's having a hell of a time to get permission. She says tell you she'll be in this afternoon if she can get to the prosecutor, and for you not to worry." DISSOLVE TO:

A small visitor's room in the prison. Aggie is there waiting. The door is opened and Martin is ushered in by a warder who closes the door behind him. Aggie goes quickly to him and says, "Listen, Jim - I had an awful time arranging this, and they won't give us but a few minutes, but I've got an idea."

They sit down, she leans toward him talking rapidly in a low voice. "I've been thinking that instead of telling the prosecutor that I saw Ruby with the man in Portland after her disappearance, it would be better if I said that I knew she'd been having an affair for a long time with a man in Portland. I'll say she told me she was trying to break it off, and he threatened to kill her if she did. Then I'll tell them I think he probably kidnapped her out there in the park, and killed her."

Martin doesn't appear quite to get the advantage of this, but Aggie goes on, giving him no chance to express his views.

"I'll say I don't know what his name is, but that I saw him with Ruby in Portland, and that he always wore dark glasses. Then I'll get a pair of goggles like those I've described, and you tell me where the well is, and I'll take the goggles out there, break them, and leave them on the ground as though they'd had a struggle. Then if they do find the well there'll be some evidence to back up my story."

Martin has been more and more pleased with the idea as she has gone on. "You're a wonder, Aggie," he says admiringly. "That'll do the trick all right - and I'll tell you something else that'll make it better. If they've taken the detectives away from the house, you sneak in and do what I tell you. In a corner of the kitchen closet where you can't see it because a shelf pretty nearly hides it, there's a loose board. All you got to do is pull it down and reach inside on the rafters. There's two guns there, a Luger and an old rusty Smith and Weston. Get rid of the Luger and take the other gun out to the woods. Shoot it a couple of times and throw it down with the goggles."

Aggie's eyes sparkle. "I'll do it. But you've got to tell me where the well is." She takes a piece of paper and a pencil from her bag. "Here, quick, before they come back for you. Make me a map so I can find it."

Martin takes the paper and pencil, begins to draw a crude sketch, talking as he does so. "You drive in the main gate of the park and go about two miles till you come to an old road that leads off to the left - you can't drive all the way, but if you walk to the end of it you'll find a place where there used to be a cabin. There's nothing much left of it now, but the well is just a little ways behind it. It's all overgrown with blackberry brambles so it's hard to find - but it's there."

Aggie snatches the paper out of his hands and puts it in her bag just as the warder enters, saying gruffly, "Time's up."

Aggie smiles at Jim. "Now don't you worry - you'll be out of this jail before you know it."

Martin is very much elated as he goes out and as the warder escorts him down the corridor he says cockily, "She's good-looking, isn't she? It's funny, but good-looking women are always crazy about me." DISSOLVE TO:

A searching party in the woods. At one side are the ruins of a cabin and a number of men are pushing through the thick brush.

There is a shout from one of the men in the brush. "Here it is!" The others go toward him - Special Agent Hildreth among them. The men peer down into a hole in the earth which has once been a well, though most of the casing has crumpled away. One of the men is let down into the hole on a rope, and the rest of the party wait breathlessly until his shout comes up.

"She's here - I can see a shoe! But we'll have to take a lot of dirt out before we can get her up."

Under the direction of Hildreth the men prepare to clear out the well, passing up the dirt in buckets from the bottom.

Special Agent Hildreth wanders away from them and begins to make a thorough investigation of the surrounding territory. In an open space in the brush there is a small patch of smooth sod. Something about it excites his interest. He goes over it carefully, finally kneeling in a particular spot, examining it closely. He calls to one of the men, "Say, bring me a spade, will you?"

The man comes up with the implement. Hildreth takes it and begins to cut out a piece of sod about a foot square. The man watches him curiously.

"Find something, Cap'n?" he asks.

"Unless I'm much mistaken this piece of sod is soaked with blood," Hildreth says grimly. DISSOLVE TO:

The interior of Hildreth's office. Hildreth picks up an Xray photograph of a human skull. He is explaining what the photograph shows, to an unseen listener.

"There is no question of the identity of the body. Ruby Martin's dentist positively identified the work he had done for her. Nor is there any question that she was murdered. The autopsy shows positively that the bullet entered directly in the center of the back of her head. It would have been impossible for her to have killed herself. The bullet was found lodged in the frontal bone. The crime was undoubtedly committed on the spot, for our laboratory experts determined that the bit of sod where the body must have lain was soaked in blood."

He puts down the Xray photograph and picks up an enlarged photograph of a bullet. He swings around to show the picture to his companion and we see that it is Aggie. She is differently, more quietly dressed than we have seen her before, and her face seems sad. Hildreth shows her the photograph.

She shudders. "Poor Ruby."

Hildreth goes on. "There was never any question in my mind as to Martin's guilt, but now we have positive proof of it. The ballistics expert found that the bullet extracted from her skull was fired from the Luger found in his house, which is also registered in his name."

"I want to congratulate you, Miss Wilson. Without your assistance I'm afraid we might never have brought Martin to justice."

Aggie shakes her head. "I don't deserve the credit - it was you who suggested and planned it all."

Hildreth shakes his head, smiling. "It took a lot of nerve, and you did it splendidly."

She looks up at him. "But there's one thing I'd like to know. How did you happen to pick on me?"

Hildreth laughs. "Just through the process of elimination. As a matter of routine we investigated every acquaintance Ruby Martin and her husband were known to have. We knew he was a lady killer and that probably the best way to reach him was through a woman. He'd have been suspicious of a total stranger, and it would have taken longer to win his confidence, but you filled the bill perfectly, and it worked out as we hoped it would."

Aggie rises, offers her hand to say goodbye. "Well, I almost spilled the beans once or twice. I wanted to kill him when he tried to make love to me."

Hildreth laughs. "But you didn't. If you don't mind my saying so, you're a born investigator and any time you want a regular job let me know."

"Perhaps I'll take you up on that some day," Aggie says. She goes to the door, pauses.

Hildreth gives her a laughing salute. "Until our next case!"

Until our next case," Aggie repeats. FADE-OUT.

The End.

CT:ACS

June 17, 1933.

Mr. George F. Zimmer,
230 East 50th Street,
New York City.

Dear Mr. Zimmer-

With reference to your conversation with Mr. Telson yesterday, you are hereby granted permission to photograph the various Sections of the Identification Division of the United States Bureau of Investigation at Washington for motion picture purposes. If you will advise me in advance of your coming to Washington for the purpose of taking these photographs, I will be glad to assist in making the necessary arrangements therefor.

Sincerely yours,

Director.

Partially declassified per letter dtd 7/18/61 #39

RECORDED & INDEXED

80-7-22

BUREAU OF INVESTIGATION
JUN 17 1933 A.M.
DEPARTMENT OF JUSTICE

FILE

MAILED
JUN 16 1933

CT:ACS

June 17, 1933.

Mr. George F. Zimmer,
230 East 50th Street,
New York City.

Dear Mr. Zimmer:-

I am returning herewith the revised script of the case entitled "The Invisible Clue", which you left with Mr. Tolson yesterday.

Permission is hereby granted you and the Metro-Goldwyn-Mayer Picture Company to produce this story in motion picture form. It is understood, of course, that the final draft including the dialogue of this story will be submitted to the undersigned for review and approval and that representatives of the United States Bureau of Investigation will be afforded the opportunity of keeping in touch with the developments of the preparation of this case in motion picture form.

Sincerely yours,

Director.

Encl. #545829.

RECORDED

JUN 19 1933

80-7-23
BUREAU OF INVESTIGATION
JUN 17 1933 A.M.
DEPARTMENT OF JUSTICE
FILE

NOT RECORDED COPY FILED IN 80-7-Sub 1

COPY

Original title
"The Frisco Killer"

Madeleine Ruthven.
May 26, 1933

THE INVISIBLE CLUE

Screen Play

by

Madeleine Ruthven

* * *

From the Official Story of the Case

by

George F. Zimmer

* * *

Based on material from the files of the United States Bureau of Investigation. All names of persons and places are changed for obvious reasons.

It is early morning. Silhouetted against a beautiful background of trees and sky, a bugler is sounding the reveille. DISSOLVE TO:

A full shot of a military reservation such as the Presidio, showing just a flash of the early morning activities of an army post. DISSOLVE TO:

80-7-23

The exterior of a building above the doors of which is a sign, "Hospital Stables."

Corporal Miles comes down the road toward the stables. As he approaches them his attention is attracted by sounds from within, horses whinnying and stamping their feet. Corporal Miles crosses to the stable doors, pulls one of them ajar, sticks his head in and yells:

"Hey, Billings! If you don't feed these animals they're going to tear the place down."

There is no answer but a renewed snorting and stamping from the horses. Corporal Miles steps inside the barn, a little surprised at not seeing the stableman. He looks around, calls again. "Billings, where are you? What's the matter with you?"

At the left there is a door shutting off a stairway leading to the loft over the stables. Corporal Miles goes to the door, tries to open it, but it is locked. He pounds on it, calls again. "Billings, where are you? What's the matter, are you sick?"

There is still no answer. Lying along the wall is a ladder. Corporal Miles picks it up, sets it under the window, climbs up and looks into the loft.

Through the open window we see a wildly disordered room, clothing strewn upon the floor, drawers pulled out of a chest, furniture overturned. A clothes tree on which garments are hanging, stands under the sloping rafters, about the middle of the room, and conceals from the camera the details of the scene beyond.

Corporal Miles climbs through the window, crosses the room. THE CAMERA FOLLOWS him and swings just far enough to show us a hand stretched out in what appears to be a pool of blood.

Corporal Miles stops as if frozen. An exclamation of horror comes from his lips. "Holy Mackerel!" He backs away, looking down toward the floor. His face is terrified, horror-stricken, as he runs toward the window, starts to climb down.

Corporal Miles starts to run down the road toward a group of military buildings in the background. He meets an officer and in his excitement he almost forgets to salute as he gasps out his story.

"Billings, sir - somebody's beaten him to death! He's lying up there . . . "

The officer interrupts him sharply. "How do you know?"

"His door was locked . . . I thought maybe he was sick . . . I climbed in through the window . . . the old man was lying there . . . it's horrible, sir!"

"Find Lieutenant Burke. Tell him to send a guard down here at once," the officer orders sharply. "And have him notify the Bureau of Investigation. Tell them to send out one of their special agents with a couple of city detectives. I'll wait here at the barn."

Corporal Miles salutes. "Yes, sir."

"And when you get through with that, come back here and feed these horses."

Corporal Miles salutes again. "Yes, sir."

He starts running toward the government buildings.

DISSOLVE TO:

The exterior of the barn. Soldiers in uniform, carrying rifles, are posted around it. There are a number of cars parked

in the roadway. A police ambulance is backed up near the barn doors. DISSOLVE TO:

The interior of the loft. There are ten or a dozen men busy about the room, but a police photographer in the foreground blots out most of the rest of the scene as we come into it. There is a flash as he makes an exposure.

A man who appears to be in charge of the proceedings questions the photographer. "Got all the shots you need?"

The man nods. "Plenty of 'em, Mr. Graham."

Graham turns to the police doctor. "You through with him?"

"I've done everything I can till we get him to the morgue," the doctor says. "Death was caused by blows about the head from some heavy instrument, but there's a bullet wound in the shoulder, very shallow." He offers a small object to Graham. "It seems to have been shot close, but the bullet didn't much more than penetrate the skin. Here it is."

Graham takes the bullet, looks at it distastefully, drops it into his vest pocket. "I'll take charge of it."

The doctor follows the photographer out.

Graham turns to the military officer who is assisting in the investigation. "I think we can let them take him away now, Major McIntyre, if you have no objection."

The Major motions to a couple of private soldiers who have been waiting near the door. At his signal they go toward the body, carrying a stretcher.

The officer speaks to Graham. "And if I can be of no further service now perhaps I could leave this affair in your

hands for the time being."

Graham smiles. "Certainly, sir. We shall want to question the guard who was on duty last night when this crime was committed, and also make some inquiries as to Billings's friends or enemies."

The Major bows. "Certainly, We will arrange for you to question them at any time convenient for you."

The stretcher bearers go out of the room and down the stairs with their grisly burden. Major McIntyre follows them. From below comes the sound of the whinnying of horses, as though they were excited or terrified by the passage of the stretcher bearers.

Graham and the detectives are alone in the loft, except for a soldier who remains on guard at the door. Graham goes toward the window, catches sight of something on the floor, stops and picks it up. He examines it. It is a cartridge. The cap shows the imprint of the hammer but it is not exploded. Graham compares it with the bullet from his vest pocket and drops the two into his pocket together.

One of the detectives, a fingerprint expert, is going carefully over the woodwork and furniture with a small atomizer filled with aluminum powder.

Graham questions him. "Find any prints, Nagel?"

The man shakes his head. "Not a thing except some that look like the old man's. The wood's too rough to take anything, and the door knob is all smeared up."

"Did you find evidence of any other shots? Graham asks.

Nagel nods and gouges with his pen-knife at one of the slanting rafters, showing Graham another bullet. "One shot must have gone wild. Funny, but it hit the rafter just about hard enough to stick in it, and no more."

A lieutenant of detectives is standing near the window. Graham goes to him. "What do you make of it, Benson?"

On an upended box he has arranged a number of articles, a flash light, the exploded cap of a .32 cartridge, and the two gutta-percha side grips of a revolver. One of these has been broken in three pieces, and Benson fits them together to show Graham.

"My guess is the murderer used up all his shots and beat the old man to death with the butt of his pistol," Benson says. "The blows were so violent they broke the side grips. I found one of them clear across the room."

Graham picks up the unbroken side grip and examines it closely. A little blood is clotted on one corner of it. To its inner surface adheres what looks like a fine, fluffy dust. He puts the grip and the broken pieces carefully in an envelope, seals it up.

He takes another envelope and says to Nagel, "Is this the corner where you found the grip?"

Nagel nods.

Graham gets down on his knees and with a pen-knife scrapes up a small portion of dust from the corner of the loft, and puts it in the second envelope. He puts the second envelope with the other bits of evidence gathered by Nagel, gives him the bullet taken from Billings' body, in a marked envelope from his

pocket.

"I wonder if you'd mind, Nagel, taking all this stuff up to Professor Anderson's laboratory. I want to see what we can find out around here about Billings' associates."

"I'll come with you," Benson says. "I'd like to take another look around the reservation too."

Graham starts for the door, and the detectives follow him. As they come outside of the stable they are met by half a dozen reporters who are held back by the military guard. They assail Graham and Benson with questions.

A young reporter asks Graham, "Say, what's the Federal angle on this case, Mr. Graham? Are you working with the city authorities?"

Graham smiles. "You're a reporter and you ask a question like that! You ought to know that the United States Bureau of Investigation has jurisdiction over all crimes committed on government reservations, but we are merely cooperating with Detective Lieutenant Benson and his men."

"Say, tell us something about this case. Is it true the old man was a miser and was robbed of five thousand dollars?"

Graham indicates Benson. "Detective Lieutenant Benson will tell you about it, boys."

The reporters besiege Benson, but he shakes his head. "Not now. Come into the office later today and I'll give you the story." FADE-OUT.

FADE-IN on the interior of Major McIntyre's office. An orderly enters and salutes. "Mr. Graham and the detective would like to speak to you again, sir."

"Show them in," Major McIntyre says gruffly.

Graham and Benson enter. Major McIntyre indicates chairs to them. "Well, have you found out who killed Billings?"

Graham shakes his head. "We have nothing definite as yet, sir. Detective Lieutenant Benson has had a man checking up on all Billings' known associates. Most of them appear to have good alibis. There's one man, however, whom we are going to follow up, a man named Sanders, who used to be Billings' assistant in the stables. Billings fired him two or three months ago, and there may have been some hard feeling between them."

Major McIntyre appears to be relieved. "Then you don't think it's possible that any of the boys on the reservation had anything to do with it?"

Benson answers, "We can't say positively as to that, sir, yet, and with your permission I'd like to look around a little bit more here."

"Certainly," Major McIntyre agrees. "But I hope you've found the right man in Sanders. Have you any definite clue connecting him with the murder?"

Graham shakes his head. "No. He claims he was home last night and can prove it by his landlady, - but alibis don't always stand up. The only thing we have to go on is one curious detail reported by Lieutenant Benson's man. He said that when he called on the man this morning, Sanders was doing his washing. I'm going to make a call on him myself." DISSOLVE TO:

Special Agent Graham at the door of a dilapidated frame house. A card stuck in one of the front windows announces, "Rooms For Rent." He presses the doorbell.

In the landlady's back parlor a man and a woman are playing backgammon. The man is so startled by the sound of the bell that he drops the dice. He is a small man, with something rather furtive in his expression. As the landlady rises to answer the bell he says, "If somebody's asking for me, Mame, tell 'em I'm not here. And don't let anybody in my room." The woman goes out.

As the door is opened for him, Graham makes a move to enter, but the landlady blocks his way suspiciously. She says, "Well, what do you want?"

"I see you have a sign up, 'Rooms for rent.' Do you always greet prospective tenants this way?" His pleasant smile and greeting disarm her. She steps back and allows him to enter. "Did you want to see a room?" she asks more pleasantly.

"I might," Graham tells her. "But I really came to call on a roomer of yours, Joseph Sanders. Is he in?"

The woman's suspicions are aroused, "No, he ain't."

Graham takes a step past her. "Then I'll just wait in his room for him. He'll probably be in soon." He starts down the hallway. The woman passes him quickly, stands in front of a doorway to the left.

"No you won't. Mr. Sanders ain't so particular about having strangers in his room. How do I know you're a friend of his?"

Graham pushes her gently aside, puts his hand on the knob, opens the door and goes quickly in, before she can stop him. The landlady, furious, follows him.

"You get out of Joe Sanders's room! she says shrilly.

Graham pays no attention to her, and looks around the room - an ordinary, small, dingy bedroom. In a corner, hanging on a sagging line over the washstand, he sees what he is looking for - a man's shirt and a pair of trousers. He strides over to them, takes them from the line, starts to roll them up. The woman shrieks at him, "What are you doing? Those are Joe Sanders's. You trying to steal them right under my nose?"

Graham finishes rolling up the garments, holds them firmly under his arm. "You're prepared to swear they belong to Sanders?"

"I certainly am!" the woman says definitely. "And if you don't put them back I'll call the police."

Graham pulls back his coat, shows her his badge. He says sternly, "That won't be necessary. The police are already working on this case."

"What case?" she asks.

"The murder of Charles Billings."

The woman is terrified. "But he ain't mixed up with that - he was at a crap game last night . . he told me."

Graham turns on her. "I thought you told the man who was here this morning he was with you."

She flounders. "Yes, but . . . I didn't know that was what they wanted him for."

Graham starts out of the room. "Maybe we don't. That's why I want these clothes; I think perhaps they'll tell us whether we do or not."

Graham leaves the house. The landlady goes back to the parlor where Sanders is waiting. She turns on him furiously.

"Why didn't you tell me this morning what you was really mixed up with? Telling me you got away from a crap game raid, and now they're after you for murder! You get me mixed up in this and I'll kill you!" In the fury of her tirade, Sanders's protestations go unheeded.

Graham comes out of the rooming house, stops to speak to a man who is standing nearby. "Get a couple of policemen," he says. "And keep this house under observation. Arrest anyone who tries to get away." DISSOLVE TO:

A laboratory. Professor Anderson is working at a microscope. Graham is watching him interestedly. The shirt and trousers taken from Sanders's room are flung over a chair. The hip pocket of the trousers has been turned inside out. Professor Anderson moves so that Graham can look into the microscope. "You were right, my boy, it's identical." There is a knock at the door and Benson enters.

After greetings are exchanged Graham asks, "Have you had any word from the boys watching Sanders?"

"Not yet," Benson says. "He's still sticking to the house."

Graham is pleased. "That's fine." Professor Anderson has just completed his analysis of the clues to the crime. After he's given us his report we ought to know where we stand."

The two men watch with intense interest as Professor Anderson picks up a board on which three or four still damp photographs have been pinned to dry. "These are photographs of the bullets found at the scene of the crime," he explains. "As you

can see by the photographs, they all came from the same gun. They did no more damage than they did because the powder in the cartridges was very old. For the same reason the sound of the explosion was weak and was therefore not heard by the guard."

Professor Anderson picks up one of the gutta-percha pistol grips found on the floor of Billings's room. He goes on, in the measured tone of an instructor facing his class.

"When his shots failed to take effect, the criminal undoubtedly used his weapon as a club to beat the old man to death. The violence of his blows caused the grips of the pistol to fall off." He picks up a slide, holds it to the light. "And if you want further proof that this grip was actually part of the weapon which killed Billings, I found adhering to one corner of it several gray hairs matted with blood." He picks up another slide.

"If you care to compare these two slides," he says to Benson, "You will find that the hair found on the grip is identical with the sample taken from Billings's head."

Professor Anderson puts two slides into an apparatus like a magic lantern and throws the two images on a screen at the end of the room, enlarged several hundred times. He switches off the light of the lantern and goes on:

"The fight with the old man was a desperate one, and when it was over and the robbery of the victim accomplished, the murderer's one thought must have been to get away from the scene of the crime, and to cleanse or get rid of his blood-spattered clothing. He took the pistol with him, but in his excitement he forgot to pick up the broken grips. Yet even though the weapon itself may never be recovered, it is possible to prove the identity of its possessor."

Professor Anderson picks up the unbroken grip, shows it to the two men.

"You see that the inner surface of this grip is covered with a fine dust."

The professor puts the grip down, slips a slide into the magic lantern machine, flashes a picture on the screen.

"Under analysis this dust shows lint fibres. The possibilities are that its owner had habitually carried it in his hip-pocket."

Benson interrupts, "But how do you know the dust didn't come off the floor of Billings's room?"

"I tested that," Anderson says. He slips another slide into the machine. "You can see for yourself that it is entirely different." He takes out the second slide and picks up a third one. "But if you will observe this sample taken from Sanders's pocket you will see that the dust is identical, even to the fine particles of tobacco present in it."

Benson picks up the shirt and trousers, examines them. He turns to the professor. "But you said the murderer's clothes would be blood-stained. There isn't any on these. How are you going to prove he did it? Someone else might have borrowed or stolen Sanders's gun."

Professor Anderson takes the shirt. "If the man who wore these clothes is the murderer," he says, "he may have thought that he had washed away all traces of his crime. The bloody stains <u>are</u> invisible to your eye and to mine, but under the eye of the violet ray they are unmistakable."

He takes the shirt and puts it before a fluoroscopic screen, turns the switch. "Look." The laboratory is darkened, but in the blueish light from the screen the white shirt appears blotched and streaked with blood. Professor Anderson turns on the lights again.

"That's our case, Benson !" Graham says. "Congratulations, Professor. May I use the telephone?"

Benson remains talking to the professor while Graham calls a number. When it is answered he says grimly, "Arrest Sanders at once. Yes, that's right - and charge him with murder of Charles Billings." FADE-OUT

The End

JOHN EDGAR HOOVER
DIRECTOR

Mr. Nathan.....
Mr. Tolson.....
Mr. Edwards.....
Mr. Clegg.....

U. S. Bureau of Investigation

Department of Justice
Washington, D. C.

CT:ACS

June 16, 1933.

MEMORANDUM FOR THE DIRECTOR.

For purposes of record, please be advised that the following cases have to date been approved and forwarded to Mr. Zimmer for presentation in motion picture form by the Metro-Goldwyn-Mayer Picture Company:-

		Based Upon
1.	"The Forgotten Witness"	Jake Fleagle, et al; Lamar Bank Case.
2.	"The Two-Gun Auto Thief"	Martin James Durkin; NMVTA; Murder of Agent of U. S. Bureau of Investigation.
3.	"Corpus Delicti"	Wm. Donald Mayer, with aliases, et al; NMVTA; WSTA; State charges of robberies, burglary, and grand larceny in five States.
4.	"Music and the Outlaws"	William Howard; White Slave Traffic Act.
5.	"The Express Train Robbery"	J. L. Morris, alias "Indian Charlie", et al; Robbery of U. S. Mails and Interstate Express.
6.	"The Lady Killer"	Richard Conner; Murder on Military Reservation.
7.	"The Invisible Clue"	Jesse R. Watkins; Murder on Military Reservation.

Respectfully,

Clyde Tolson.

RECORDED 80-7-24

JUN 20 1933

JUN 20 1933 A.M.

FILE

CT:ACS

June 19, 1933.

Mr. George F. Zimmer,
230 East 50th Street,
New York City.

Dear Mr. Zimmer:-

In pursuance of your oral request of Mr. Tolson recently, there are being transmitted to you under separate cover a number of copies of large charts showing fingerprint characteristics and views of two of the Sections of the Identification Division of this Bureau.

Sincerely yours,

Director.

RECORDED 80-7-25

JUN 20 1933 P.M.

FILED

CT:ACS

June 19, 1933.

Mr. George F. Zimmer,
230 East 50th Street,
New York City.

Dear Mr. Zimmer-

I am returning to you herewith the letter which you left with Mr. Tolson recently addressed to Miss Madeleine Ruthven by Mr. Jack S. Cummings of the Metro-Goldwyn-Mayer Studios at Culver City, California, together with a proposed treatment of "The Forgotten Witness" based upon the Jake Fleagle case. You requested that this treatment be considered in comparison with the tentative script of this case as prepared by Miss Ruthven and approved for motion picture purposes in a letter addressed to you on May 4, 1933.

The material prepared by Mr. Cummings concerning this case is at variance with the facts in the Fleagle case in many instances and contains a number of discrepancies in connection with the manner in which this Bureau performs its functions. It is felt that such a treatment of the case would be misleading to the general public and to law-enforcement officials throughout the United States who cooperate with this Bureau and that the motion picture presentations should adhere closely to the facts of actual cases handled by this Bureau. As you were previously advised, the preliminary draft of the story written by Miss Ruthven appears to accurately portray the facts in the Fleagle case.

With further reference to your conversation with Mr. Tolson, it is understood that the Metro-Goldwyn-Mayer Studios desire to use the Fleagle case as the first of the series of twelve cases to be presented. It is believed that this case possesses considerable interest to the public at large and deals with a subject which is generally of much interest.

Sincerely yours,

Director.

1 Encl. #160643.

COORDINATED

80-7-26
BUREAU OF INVESTIGATION
JUN 20 1933 P.M.
DEPARTMENT OF JUSTICE
FILE

80-7-26-8

C
O
P
Y

METRO GOLDWYN MAYER

STUDIOS

Culver City, California.

June 12, 1933.

Miss Madeleine Ruthven,
Hotel Algonquin,
59 W. 44th St.,
New York City.

Dear Madeleine:-

Enclosed please find the treatment of "The Forgotten Witness." In it we have tried again to make the Department of Justice go out and do something to apprehend criminals.

We felt that if, as in your treatment, Jake Fluger had not been picked up for drunk driving, that four innocent men would have been hanged, and that in that event the moral would have been, "if you commit a crime don't be silly enough to get drunk and get arrested for it." However, we do not know here just how far we can go with the changes we have made and still get the okay from the Department of Justice. Whoever you have to talk to in the Department, I wish you would explain that in trying to give the public an idea of what the Department does, we want to make ferretting out of criminals and scientific detection the hub of their activities, rather than having the apprehension of criminals be brought about through a circumstance.

I have had several of the radio broadcasts taken down and they positively will not stand analysis for the screen. I refer especially to "The Twenty Year Clue."

Again, not knowing just how far the Department will go on this treatment as it is in the line of an experiment. I wish you would give me your reaction to it and whatever comments the Department of Justice may have.

Sincerely yours,

(Signed) Jack Cummings.

JSC:CAP
Enc.

80-7-26

CT:ACS

BEST AVAILABLE COPIES

June 24, 1933.

Mr. George P. Zimmer,
230 East 50th Street,
New York City.

Dear Mr. Zimmer:-

Confirming the conversation which you recently had with Mr. Tolson by telephone, there is returned to you herewith the dialogue continuity of the case entitled "The Two-Gun Auto Thief", based upon the case investigated by Special Agents of this Bureau in connection with the murder of a Bureau Agent and violation of the National Motor Vehicle Theft Act by Martin James Durkin.

The dialogue continuity has been carefully reviewed and appears to be at variance with the preliminary script of this case which was returned to you with a few minor suggested changes by letter dated May 4, 1933. It is believed that the case as prepared gives an improper impression of the work and functions of the Bureau in investigating Federal law violations throughout the United States and further that the inconsistencies in the dialogue continuity are such as to be clearly noticeable by a motion picture audience. It will be necessary, therefore, for this case to be re-prepared to conform more closely to the actual facts of the case as furnished to you and as shown in the preliminary script which was tentatively approved for motion picture presentation.

There are attached hereto some suggestions which have been made for consideration in connection with the changing of this case so that it will more closely conform to the facts. You will understand, of course, that it is not necessary to adopt these suggestions in the revision of the case but that they are made with a view to possibly being of assistance in having the case presented in a manner which will be consistent with the facts and with the system under which the functions of this Bureau are performed.

It is understood that no action will be taken in connection with the motion picture cases until final approval of the dialogue continuity has been granted by the undersigned and further that representatives of this Bureau will be afforded the opportunity of keeping in touch with the developments of the preparation of these cases in motion picture form.

Sincerely yours,
RECORDED

Director.

Encl. [illegible].

80-7-27
BUREAU OF INVESTIGATION
JUN 26 1933 A.M.
FILE

SCENE 1. (A) It is suggested that the bronze plaque referred to contain the following information:

"UNITED STATES BUREAU OF INVESTIGATION,
DEPARTMENT OF JUSTICE"

(B) In order to give a proper impression of the actual functions of this Bureau, it is believed that the description of the scene might be changed as follows:

"In the left in the background is the doorway and corridor in which a bright-appearing young man of student age moves vigorously with a mail basket filled with fingerprint cards; another with assorted mail; other clerks are shown with files or telegrams."

This will eliminate the display of "officers with captured criminals, etc." and will be representative of the headquarters office or a field office of this Bureau.

SCENE 4. It is suggested that the material to be shown on the front of the file folder containing the facts of the case in question might properly be shown as "Records - United States Bureau of Investigation - Case #26-28962 - James Perkins; Murder of a Special Agent - National Motor Vehicle Theft Act."

SCENE 24. It would be preferable to have the engine number on the stolen automobile filed off rather than melted. It might be possible that the noise of the filing of the metal might be continued faintly throughout the remaining scenes in the garage. Filed automobile numbers may be restored and, as a matter of fact, one of the methods of restoring such numbers is the heat process. It would be inadvisable to show the melting of the engine number from the car.

SCENE 30. In this scene, the bronze plaque should also be shown as:

"UNITED STATES BUREAU OF INVESTIGATION
DEPARTMENT OF JUSTICE."

SCENE 35. It is believed that it would be preferable in this scene to show a man telephoning the police department and advising that the descriptions of the man and woman engaged in the purchase of a car appear to be similar to the descriptions given on an Identification Order circular issued by the United States Bureau of Investigation.

SCENES 36 to 43. It is believed that a change should be effected showing the receipt of the telephone call at police headquarters and that two uniformed officers of the local police department should be substituted for the two Special Agents.

SCENES 61 to 65. It will be necessary to entirely eliminate reference to the tapping of telephone wires. It is suggested in this part of the case that a local police officer be shown patrolling the street near Sagato's place; that a boy wearing a uniform with a cap showing that he is connected with a messenger service be shown as walking along the street with an unsealed envelope in his hand. The messenger boy is loitering and stops temporarily to view a marble game or some other form of sport. He finally looks at the envelope, indicating he has forgotten his destination. He sees the officer patrolling the beat and proceeds to him to secure aid. The messenger explains he cannot read. The officer removes the contents of the envelope. The paper is blank. The envelopes bears only the work "Mike". The officer is perturbed. He looks at the blank paper questioningly and casts a knowing glance at Sagato's garage. He tells the messenger he will take care of the message. The boy goes back to view the marble game. The officer returns to headquarters immediately. Officers there look at the blank paper and obviously are at a loss. At this time Special Agent Hendricks arrives. He is shown the paper and proceeds to a criminological laboratory where the paper is exposed to ultra violet rays and a message is visible to Sagato signed by "Jim" announcing that he, Jim, will bring in a "hot" touring car sometime today. A brief conference is held. The letter is returned to the patrol officer who finds the original messenger at the marble game and gives him a tip to deliver the message to Sagato.

SCENES 66 to 72. Special Agent Hendricks and two local officers enter Sagato's place. They engage Sagato in casual conversation. Sagato is plainly nervous. The conversation is suddenly interrupted by a noise of screeching brakes, a boy's scream - a crash. Sagato, the two officers and Hendricks rush to the Street. A drunken driver has crashed into the boys' marble game. The Messenger boy is hurt seriously - is bleeding about head and mouth. One of Sagato's cars is commandeered. The injured boy is put in the car - Sagato drives as officer on running board shouts "Full speed ahead to Emergency Hospital." This car leaves with horn blowing and the officer on the running board waving traffic aside. The other local officer drives away with the drunken driver asking Special Agent Hendricks to remain at the garage until he returns from the jail.

Agent Hendricks re-enters the garage. A man is there with a touring car. Hendricks starts to explain that Sagato, the proprietor, is absent for a time. The customer turns around at the first sound

from Hendricks, and, believing it is Sagato talking, says: "Say, Mike, here's the hot car that I - - - ". Upon observing Agent Hendricks, the customer (Jim) without warning shoots and kills Hendricks. There are no eye witnesses. Jim leaves hurriedly in the touring car, picking up the blonde, Mazie, on the outside.

SCENE 90. In view of the previous suggestion, it will be necessary to substitute another Agent for Hendricks in the continuity, Agent Thompson could be shown as the Special Agent.

SCENE 96. It will be necessary also in this scene to substitute Agent Thompson for Agent Hendricks. It is suggested that the description of this scene be changed somewhat as follows:

> "He opens the door. Taken completely by surprise, he backs away like a trapped animal from the muzzles of guns held in the hands of Thompson, another Special Agent and a city detective. Desperately and vainly he reaches for his automatic but is subdued and placed in irons before he can use the weapons.
> Thompson (coldly): "The game is up, Perkins."
> Mazie (Moaning): "I told you - I told you -

SCENE 99. The following is suggested:

"SENTENCE OF IMPRISONMENT -
JAMES MONTAGUE PERKINS -
35 YEARS FOR MURDER OF SPECIAL AGENT
JOHN HENDRICKS -
PERKINS' DEFENSE: - No eye witnesses - claimed he thought he was about to be attacked.
15 YEARS FOR VIOLATION OF THE NATIONAL MOTOR VEHICLE THEFT ACT.

C
O
P
Y

"THE TWO GUN AUTO THIEF"

TREATMENT by MADELEINE RUTHVEN

DIALOGUE CONTINUITY BY WALTER WISE

- - - - - - - -

After the M-G-M roaring lion trademark,

FADE IN:

1. ANGLE SHOT - ENTRANCE TO BUILDING -

In the right foreground is a bronze placard bearing the legend:

"UNITED STATES BUREAU OF INVESTIGATION"

On the left in background is the doorway and corridor, teeming with an assortment of people: officers with captured criminals, official dignitaries, clerks, etc.

DISSOLVE THROUGH TO:

2. LONG SHOT -

A number of clerks are busily working at their desks. The walls of the room are lined with filing cabinets.

As the CAMERA STARTS TO PERAMBULATE FORWARD,

DISSOLVE TO:

3. CLOSE SHOT - FILING CABINET -

A hand pulls open one of the drawers - reaches inside and pulls out a filing folder.

4. INSERT: FOLDER -

On the front is written:

"RECORDS - UNITED STATES BUREAU OF INVESTIGATION - CASE NO. XL-28962 - THE TWO GUN AUTO THIEF"

This acts as our main title. The first page turns in a WIPE-OVER to the technical credits, and then another for the cast credits. From last credit page,

WIPE OVER TO:

80-7-27

NOTE: The WIPE-OVERS USED, instead of being flat, give the impression of a page in a book turning over, so that all through we have the feeling that we're perusing the secret files.

5. FULL SHOT - AUTOMOBILE SALESROOM -

In the foreground are three people: a dapper, over-dressed young man, a flashy, good-looking blonde, and a man obviously the salesman. We see that the dapper young man's hands are encased in thin silk tight-fitting gloves. (Jim Perkins is never seen without these gloves on as a protection against fingerprints.) The three are standing beside a closed car of expensive make.

Mazie
Ain't it elegant? Let's take this one, Jim.

Jim
All right, if you want it.
(to salesman)
How much did you say it was?

Salesman (unctuously)
$4493.75 - exactly.

Jim takes out his wallet, but the girl lays a restraining hand on his arm.

6. TWO SHOT - MAZIE AND JIM -

Mazie (reproachfully)
You can't pay him with that money, dear. You promised to get those sables for me today.

Jim (repentantly)
Of course, darling -- I forgot.

7. MEDIUM SHOT - THE GROUP -

Jim looks thoughtful.

Jim
I'll tell you what -- fill the gas tank and have it serviced, ready for me to take out, and I'll drop in with the cash the first thing in the morning.
(he hands a card to the salesman)
We're stopping at the Drake.

- continued -

7. CONTINUED (A)

Salesman
It'll be all ready for you - -
(looks at card)
— Mr. Perkins

WIPE OVER TO:

8. FULL SHOT - NIGHT - INT. AGENCY GARAGE -

The garage contains a number of cars and is dimly lighted for effect. The night watchman, an elderly man, is making his rounds, humming under his breath. Suddenly on the wall we see the shadow of an arm raised in the air. The hand grasps an automatic and brings it down on the watchman's head with a thud. The humming drops to a groan and the old man crumples in a heap.

9. LONG SHOT - EXT. SERVICE STATION - SHOOTING FROM THE OPPOSITE SIDE OF THE STREET -

We can just barely distinguish Mazie hiding in the shadows of the garage doorway, her eyes glued on the figure of a policeman walking by on his beat. When he has gone a few steps past her, she turns and runs into the garage.

10. MED. SHOT - INT. GARAGE - LOW SHOT SHOOTING UP

In the foreground lies the unconscious night watchman, now gagged and his hands tied behind his back.

Mazie comes running down - almost stumbles over the prostrate figure. She recoils for an instant - then, as we PAN WITH HER, dashes over to a corner, where Jim is changing the license on the sedan from Illinois plates to California. His only illumination is an electric torch that lights his face in harsh shadows.

11. CLOSE SHOT - JIM.

At the car. Mazie comes hurrying up.

- continued 0

11. CONTINUED (2)

That old guy back there --
(a little shrilly)
I told you before I wouldn't stand for any killin'.

Jim
He ain't been hurt -- bad. What about the copper?

Mazie (relieved - but scared)
He just went down the street. Let's scram!

Jim finishes the plates.

Jim
Hop in.

She scurries in one front door while Jim slips behind the wheel.

12. CLOSEUP - JIM AND MAZIE -

Jim takes a gun out of his hip pocket and puts it into the side pocket of the car.

Mazie (apprehensively)
Jim, please -- you promised.

Jim
Stop squakin' -- I ain't gonna do nuthin'.

He switches on the ignition - glances at the gasoline gauge.

13. INSERT - GASOLINE GAUGE -

It shows one-quarter full.

14. CLOSEUP - JIM -

On his face an expression of righteous indignation.

Jim
The low-down thieving monkeys! After I told them to fill her up --

15. MEDIUM SHOT - GARAGE -

Jim releases the brake, steps on the starter and, with a roar, the car starts up the ramp and out onto the street.

16. LONG FREE-HEAD PANNING SHOT - CAR -

As it flies through the darkened streets at a terrific pace.

WIPE OVER TO:

17. LONG SHOT - SEDAN -

It careens down country road. Suddenly a motorcycle policeman darts out of the shadows and starts out in pursuit of the speeding car.

18. CLOSE SHOT - PROCESS - INTERIOR SEDAN -

Jim is hunched over the wheel, Mazie beside him. He hears the sound of the motorcycle siren and, looking in the rear-view mirror, sees the policeman behind. With a muffled oath, he reached into the side pocket of the car with one hand and half lifts out a wiched-looking automatic. Mazie clutches his arm.

Mazie

Jim — don't!

Jim

Aw, shut up. I ain't done nothin' - yet.

Nevertheless, he lets the gun drop back into the pocket.

19. LONG SHOT - ROAD -

Alongside the road is a white sign reading, "STATE LINE." The sedan comes flying along over the state line. The sound of the motorcycle siren is heard faintly in the distance.

20. MEDUIM LONG SHOT - THE DARK FRONT OF A ONE-STORY BUILDING -

The car squeals to a sudden stop in front. Jim blows three short blasts on the horn and the black wall starts to open.

21. FRONT OF BUILDING -

We are shooting from the back seat of the car over Jim's and Mazie's shoulders.

Mazie
(with satisfaction)
We ditched the cop all right.

We see the doors sliding back and inside a complete garage. A crew of hard-faced men, dressed in working clothes, are lined around the walls, obviously waiting for Him. As soon as the door is opened wide enough to let the car in, Jim starts it with a jerk and drives in onto a huge hydraulic jack. Right next to the jack is another one, on which the chassis of a car is resting. Overhead a crane is supporting a roadster body.

22. FULL SHOT - GARAGE -

As soon as he stops the car on the jack, Jim and Mazie hop out, and as soon as they are out of the car a hydraulic pump lifts it into the air. Immediately the scene is one of concentrated activity. Each of the workman has a job which he starts without the loss of a moment. The physical appearance of the car must be changed as quickly as possible.

23. CLOSEUP - TWO MEN -

They start removing the black tires. Next to them are a different brand with white facings.

24. CLOSEUP - EFFECT SHOT -

Man with an acetylene torch melting the engine number.

25. CLOSE SHOT - TWO MEN -

Both of them have paint guns and are spraying the car another color.

26. CLOSEUP - EFFECT SHOT -

Man with acetylene torch working on the frame number. This number is already melted and he is stamping a new number on the molten metal.

27. CLOSEUP -
EFFECT SHOT - SHOOTING UNDERNEATH THE CAR -

We see four men lying on their backs unloosening the body bolts.

28. CLOSE SHOT - JIM, MAZIE AND SPIKE -

Spike, hard-boiled and in shirt-sleeves, is counting off some bills from a thick wad. Jim and Mazie walk into scene.

Jim
There she is — the one you ordered.

Mazie
Why don't you ever want a roadster? I'm tired of sedans.

The two men just give her a look. Jim looks over at the two men working on the car.

Jim
Nice layout you got here — doesn't take long to fix 'em up.

Spike
'Bout eleven minutes.

Jim whistles in surprise. The man hands Jim the money.

Spike
Two grand.

Jim runs the bills through his fingers and shoves them in his pocket.

CONTINUED.

28. CONTINUED (2)

Jim
Not bad for a night's work, eh?

Mazie
(petulantly)
But <u>when</u> am I gonna get my <u>fur coat</u>?

29. FULL SHOT - GARAGE -

A second crane is moved in position over the sedan - ropes are attached to the body - and the crane lifts it into the air - leaving only the chassis on the jack. The other crane immediately swings over and lowers the body of the roadster onto the sedan chassis. The car that Jim had brought in but a few minutes ago defies recognition.

WIPE OVER TO:

30. INSERT - BRONZE PLAQUE -

It reads:

" UNITED STATES BUREAU OF INVESTIGATION "

DISSOLVE TO:

31. MEDIUM SHOT - OFFICE OF SPECIAL AGENT CALLAHAN -

Callahan is seated at his desk, fingering a report - Hendricks standing beside him. Hanging on the wall in back of the desk is a map of the Central States.

Callahan (indicating report)
From Hillsboro: A man comes in with a woman and orders a car to be ready the next day. That night it's stolen. And the descriptions are the same again —

Hendricks
Perkins?

Callahan
Yes.
(with sudden anger)
That's four in ten days.

CONTINUED

31. CONTINUED (2)

He gets up from the desk and goes to the map, Hendricks right behind him.

32. TWO SHOT - CALLAHAN AND HENDRICKS - AT MAP -

Callahan
(indicating each city on the map with a pencil)
First here in Chicago — then, Gary, Champaign and Hillsboro.

These cities lie in a definite line. Callahan draws his pencil straight along in the same direction - then stops it.

Hendricks
St. Louis?

Callahan
It looks like that's where he's headed.

33. MEDIUM SHOT - CALLAHAN'S OFFICE -

Perkins is clever — has a great racket. It won't do any good just to pick him up. Some shyster would prove it was just tough luck that the cars Perkins orders are always stolen. We've got to catch him with the car.... Suppose you go to Saint Louis.....

Hendricks
Yes, Sir.

Callahan
First get in touch with Agent Thompson. Then I want you to —

WIPE OVER TO:

34. MEDIUM SHOT - FRONT OF AUTOMOBILE SALESROOM -

We are shooting from the store out into the street.

In the foreground center is a beautiful coupe, facing the street. Jim, Mazie and a salesman stand beside it (exactly as we saw them in the very first scene).

CONTINUED

34. CONTINUED (2)

In street outside, a truck passes. On it in big letters is printed:

"ST.LOUIS BREWING COMPANY"

Jim
How much did you say it was?

Salesman
$5,396.00 — exactly.

Jim takes out his wallet, but the girl lays a restraining hand on his arm.

Mazie (reproachfully)
You can't pay him with that money, dear. You promised to buy that diamond bracelet for me today.

Jim (repentantly)
Of course, darling — I forgot.
(he looks thoughtful - then, to salesman:)
I'll tell you what — fill the gas tank and have it serviced, ready for me to take out, and I'll drop in with the cash the first thing in the morning.

At the beginning of the above speech the CAMERA PERAMBULATES SLOWLY BACK into the main part of the salesroom - then more quickly. As the CAMERA STOPS MOVING BACK, the sales man nods his head up and down. PAN QUICKLY to the right to a:

35. CLOSE SHOT - MAN IN PHONE BOOTH

He is speaking into the phone, softly and quickly.

Man
Hello — Special Agent Hendricks?... This is the Winston Agency. A man and woman are in here now buying a car. Their description fits the warning circular you sent us.

36. MEDIUM SHOT - SPECIAL AGENT THOMPSON'S OFFICE -

Hendricks is speaking into the phone, while Thompson is watching anxiously.

CONTINUED —

36. CONTINUED: (2)

Hendricks (into phone)
You sure it's them?....Said they were going to pick it up in the morning?....No, don't do anything. Just tell y ur watchman to take a night off and keep the car right where it is.... Don't worry — and much obliged.

(Hendricks hangs up the phone — to Thompson:)
Well, Thompson, we've got 'em! Perkins picked the Winston Agency. He'll have company there tonight.

WIPE OVER TO:

37. LONG SHOT - WINSTON AGENCY GARAGE -

A man and woman are seen entering, softly. They stop. A flashlight gleams and throws its one-eyed ray around the garage.

38. CLOSE SHOT - JIM AND MAZIE -

Mazie (in hushed voice)
It isn't here —

Jim
No watchman — and I didn't like the way the salesman acted this afternoon. Something's screwy. Come on!

They start across the garage floor to the door leading into the salesroom.

39. CLOSE SHOT - HENDRICKS AND THOMPSON

They are hiding behind one of the cars. Thompson makes as if to start. Hendricks stops him. We hear the door close as Jim and Mazie go into the salesroom.

Hendricks (whispering)
Close up the garage.

40. MEDIUM SHOT - GARAGE -

Thompson starts for the garage door and begins to swing it shut.

41. MEDIUM SHOT - SALESROOM -

Jim and Mazie are at the coupe. Jim is looking at the dashboard.

Jim
It's got some gas in it.

Just then the sound of the garage doors closing is heard faintly. Jim and Mazie look up, startled.

Mazie
What's that?

Jim
Get in!

He starts sliding behind the wheel, while Mazie runs around to the other side of the car. Jim steps on the starter.

42. MEDIUM SHOT - GARAGE -

Thompson has just finished locking the garage. The sound of the motor is hears.

Hendricks
Come on!

They start for the salesroom, tugging at their guns.

43. FULL SHOT - SALESROOM -

Jim is backing the car away from the window just as Hendricks and Thompson come dashing in. He shifts to first, steps on the gas and sends the car crashing through the plate glass window, across the curb, and on down the street, while Thompson and Hendricks fire desperately after.

FADE OUT.

44. FADE IN:

INSERT - MATCH BOX -

It is lying on a table. On the match box is a picture of a grubby hotel. Printed on the top are the words: "PALACE HOTEL." And on the bottom: "SAN DIEGO, CALIFORNIA." The CAMERA HOLDS on the insert - then, as a hand reaches for the matches, PULLS QUICKLY BACK TO A:

45. FULL SHOT - CHEAP HOTEL -

Jim, with the matches in his hand, is lighting a cigarette. In shirt-sleeves, he is lying full length on an iron bed, while Mazie walks nervously up and down the room. After a moment:

Jim
Park it — will you!

Mazie swings around. She bites her under-lip, trying to control herself.

Mazie
I can't stand this any more. Running away — all the time running away!

Jim
But I tell you we gave them the slip this time. Everything's jake!

Mazie
That's what you said in Phoenix - but they were there just the same.

Jim gets up from the bed.

46. TWO SHOT - MAZIE AND JIM.

Jim
You're crabbin' cause you don't like this dump. Don't worry, we'll have plenty of dough after tonight.

Mazie
You ain't gonna pull that same racket again?

Jim laughs and starts to put on his coat.

CONTINUED:

46 CONTINUED (2)

Jim
You think I'm a sucker? They've probably got every automobile agency in the country tipped off. But that won't stop me! We'll show 'em who's smart —

Mazie
I'm not gonna work any more. I'm scared, I tell you.

Jim grabs her wrist and, twisting it, pulls her up close to him.

Jim
Listen to me —

WIPE OVER TO:

47. CLOSE SHOT - TOURING CAR.

Jim slips quickly behind the wheel, turns the key and steps on the starter.

48. LONG SHOT - AUTO SALES ROOMS.

We see that the car Jim is in is one of the cars on the floor. Getting into the touring car on the other side is a salesman, who calls to someone in the back.

Salesman
I'm taking Mr. Perkins out for a demonstration, Joe. We'll be right back.

49. LONG SHOT - CITY STREET.

This is a main street and traffic is thick. In the midst of this we can see the touring car with Jim and the salesman.

MOVING SHOT - JIM AND SALESMAN IN CAR.

Salesman
Doesn't she handle like a dream in traffic? And what a pick-up!

CONTINUED:

50. CONTINUED (2)

Jim isn't paying any attention to the salesman, but his eyes are searching the sidewalks and stores.

51. CLOSE SHOT - JIM IN CAR.

Jim apparently makes a sudden decision.

Jim
I'll take the car. Let's celebrate with a glass of beer.

The salesman is overjoyed at the concluding sale.

Salesman
Certainly, sir.

52. FULL SHOT - STREET.

Jim swerves the car to the curb and they stop in front of a drugstore on the corner. Jim and salesman get out.

53. MEDIUM SHOT - JIM AND SALESMAN.

Jim hands the salesman the key to the car.

Jim
I haven't paid for it yet. It's still your car.

The salesman laughs disparagingly as he accepts the key.
As they start across the sidewalk to the drugstore, we see Mazie hurrying toward them. She bumps into the salesman. After a momentary confusion, Mazie smiles.

Mazie
So clumsy of me! Excuse me, please.

Salesman (tipping his hat)
Quite all right.

There is no sign of recognition between Him and Mazie.
The two men continue to go inside the drugstore.

CONTINUED:

53. CONTINUED (2)

Mazie, looking over her shoulder, sees them go in, and she hops quickly into the car, sticks the key in the lock and starts it, and drives it around the corner.

54. MEDIUM SHOT - MAZIE IN CAR.

Once around the corner, she stops the car, takes the key out of the lock - leaving the motor running - and goes in the side entrance of the drugstore.

55. FULL SHOT - INTERIOR DRUGSTORE.

Jim and the sales man are seated at the counter, eating a sandwich and drinking beer.

Mazie walks along behind them, drops the key into the salesman's pocket, and goes on.

56. MEDIUM SHOT - JIM AND SALESMAN.

They finish their beer and Jim picks up the check. They start out of the drugstore. Jim stops at the cashier's desk to pay, while the salesman continues on outside.

57. FULL SHOT - FRONT OF DRUGSTORE.

We are shooting so that in the f.g. we see Jim at the cashier's desk and in the b.g. we see the salesman as he goes out into the street. While Jim pays the cashier, the salesman stops on the sidewalk and stares at the empty space where the car had been. He turns and hurries back to Jim.

Salesman
It's gone! Stolen! Your car -- my car!

Jim
But you had the keys --

The salesman fumbles through his pockets and brings them out.

CONTINUED:

57. CONTINUED (2)

Salesman
Where's a policeman?

Jim
I saw one just down the block. You go get him. I'll call headquarters and report the car stolen.

The salesman darts back out into the street, while Jim turns in the other direction.

58. FULL SHOT - DRUGSTORE -

Jim hurries to the back and out side door.

59. MEDIUM SHOT - STREET - THROUGH SIDE DOOR OF DRUGSTORE -

Jim hurries out and into the touring car that is still parked there, with Mazie sitting in the front seat, and drives quickly away.

WIPE OVER TO:

60. MEDIUM SHOT - POLICE CAPTAIN'S OFFICE -

Hendricks and Thompson are speaking to the Captain.

Captain
If you think Perkins is going to pull a job here, why haven't you got a man tailing him?

Thompson
Give him enough rope. He jumped his hotel bill in Winslow, -

Hendricks
He's flat broke. He will have to get some money somehow - and we'll be ready for him. Every agency in town has been warned to be on the lookout. Let's see that list of "hot" car garages again.

The Captain hands Hendricks the list. As Hendricks checks it over,

WIPE OVER TO:

61. MEDIUM SHOT - SMALL GARAGE OFFICE -

A hard-boiled man, in shirt-sleeves, is speaking into the telephone.

61. CONTINUED (2)

Sagato
Yeah, this is Mike Sagato... Say, when did you get in town?

62. CLOSE SHOT - JIM

Jim (at phone)
Yesterday. Listen, Mike -- I got a touring car I want to being in tonight.

63. CLOSEUP - SAGATO

Sagato
"Hot"?... Sure, I can use it. What time will you be in?

64. CLOSE SHOT - SWITCHBOARD

A police officer, with earphone, is listening in. Suddenly he switches the plugs.

Officer
Captain Cook?.... Perry reporting.

65. MEDIUM SHOT - POLICE CAPTAIN'S OFFICE

The Captain is talking in the phone. Hendricks and Thompson are watching him eagerly.

Captain (into phone)
Good work, Perry.

(To Hendricks)
You had the right hunch. There's a "hot" car coming in tonight at Mike Sagato's.

WIPE OVER TO:

66. MEDIUM SHOT - GARAGE OFFICE -

Sagato, feet on the desk, is sitting in a chair reading the paper. Suddenly Hendricks and Thompson walk in on him. Sagato jumps to his feet and reaches for his hip.

Hendricks
(calmly - although his hand is ominously in his pocket)
I wouldn't do that.

Sagato
You can't stick me up.

Hendricks (flashing his badge)
This is no stickup, Sagato.

Thompson starts going through Sagato's pockets, relieving him of a wicked-looking automatic.

Sagato
I got a permit.

Thompson (mildly)
Sure.

Sagato
What do you want? I ain't done nuthin'.

Hendricks
We heard you might be up late tonight and we didn't want you to get lonely.
(With a sudden change of voice)
What time is Perkins coming in?

Sagato (sullenly)
I don't know what you're talkin' about!

Hendricks (mildly again)
He doesn't expect us, but we'll wait for him anyway. Sit down!

Sagato sits back in his chair. He and Thompson sit down too, and light cigarettes, while Sagato watches them nervously. The CAMERA PANS FROM THEM up to a clock on the wall that registers 9:40.

WIPE OVER TO:

67. CLOSEUP - SAME CLOCK -

The hands now point to 3:00 o'clock. The CAMERA PANS DOWN to the three men. Sagato is slumped in

Continued

67. CONTINUED (2)

his chair. Thompson has straddled his and, elbows resting on the back, is nervously smoking. Hendricks walks restlessly up and down the small office, puffing at a cigarette. The floor is littered with butts. After a few moments Hendricks glances at the clock.

Sagato
I told you no one is comin'.

Hendricks
Shut up!

He starts his pacing again. Suddenly the sound of a motor penetrates the office. The men listen tensely - the agents ready for immediate action. But the sound goes away - much to Sagato's relief and the others disappointment. Hendricks viciously stamps out his cigarette and continues his walking. Again they hear an automobile. This time it stops at the garage. The agents take out their guns.

Hendricks
Come on, Sagato -- and no funny business.

The three go out of the office into the garage.

68 FULL SHOT - GARAGE -

The only illumination is the one-bulb night light. The three men come out of the office. Thompson stays near the office door, while Hendricks rushes Sagato over to the door. Three sharp blasts of an automobile horn are hears.

69 MEDIUM SHOT - GARAGE DOOR -

We are shooting at an angle from the left to take in the right hand side of the front of the garage and the door. Sagato and Hendricks come into the shot and Hendricks, flattening himself against the wall, covers Sagato with his gun while he rolls the door open. As soon as it is open wide enough, the car starts to come in.

70. FULL SHOT - GARAGE -

The touring car with Jim and Mazie in front drives in. Hendricks reaches up over his head and switches on the lights, flooding the garage with sudden brightness. Thompson steps forward to the car, gun leveled at Jim.

Thompson
Okay, Perkins — put 'em up!

Jim starts for the gun in his shoulder holster, but Thompson quickly removes it with his left hand.

71. MEDIUM SHOT - JIM AND THOMPSON -

shooting from Mazie's angle.

Thompson
Get out, both of you -- make it snappy.

As Jim starts slipping behind the wheel, his left arm is partly shielded by the door. Like lightning, he snatches an automatic from the side pocket of the door and fires point blank at Thompson, who falls to the floor.

72. FULL SHOT - GARAGE -

As Perkins fires, Sagato yanks the switch. As the lights go out, Hendricks hits him over the head with his gun and in the darkness fires blindly in Jim' direction. Mazie shrieks in horror. With a roaring motor, the touring car backs out of the garage and away, Hendricks firing after it.

WIPE OVER TO:

73. CLOSE SHOT - POLICE BROADCASTING ROOM

An officer is talking into the microphone in a dead, monotonous voice:

Officer
James Perkins — automobile thief — wanted for murder of Special ---

WIPE OVER TO:

74. CLOSE SHOT - TELEGRAPH OPERATOR -

Clicking out message while the voice of the radio officer continues over the rat-tat-tat- of the keys.

Radio Voice
-- Agent Thompson -- Watch all roads --

75. CLOSE SHOT - ANOTHER POLICE BROADCASTING ROOM -

Broadcast Officer
Stop all cars. James Perkins -- wanted for murder -- height five feet ten and a half --

WIPE OVER TO:

76. FLASH - POLICE STATION -

A squad of police cars come flying out. On the SOUND TRACK the dull, even voice of:

Broadcast Officer
-- dark hair -- brown - eyes - wanted for murder of Special Agent Thompson.

WIPE OVER TO:

77. FLASH - POLICE CAR -

It pulls parallel to a touring car and forces it to curb.

78. FLASH - MOTORCYCLE OFFICER -

Siren howling, he chases a car down a road.

79. CLOSE SHOT - ANOTHER POLICE BROADCASTING ROOM-

Broadcasting Officer
James Perkins - fugitive - accompanied by blonde woman in dark touring car --

WIPE OVER TO:

80. PROCESS SHOT - JIM AND MAZIE THROUGH WINDSHIELD OF TOURING CAR -

Jim is huddled over the wheel, his eyes strained on the road before. Mazie is beside him, hanging onto the seat.

On the SOUND TRACK we hear the dull, even voice of the broadcast officer:

Voice
James Perkins — murdered — still at large.

81. LONG SHOT - ROAD -

A truck rumbles along at full speed.

82. LONG SHOT - TOURING CAR -

Lurching and swaying at full speed.

83. LONG SHOT - FORK ROAD -

The truck and car come speeding toward each other on the two forks of the road. Suddenly they see each other.

84. CLOSE SHOT - TOURING CAR -

Jim twists the wheel frantically around.

85. LONG SHOT - FORK ROAD -

Where the two roads come together, the car sways crazily - one wheel flies off - and it skids into a ditch. The truck manages to stop - just avoiding a crash.

86. MEDIUM SHOT - CAR IN DITCH AND TRUCK -

Jim helps the frightened Mazie out and runs over to the truck.

87. THREE SHOT - JIM, MAZIE AND TRUCK DRIVER -

Driver (from his seat)
Why don't you look where you're going!

Jim
Sorry, buddy — my fault — but we gotta catch a train. Will you give us a lift to Girvin?

The driver nods and looks on with interest as Jim helps the frightened Mazie onto the high seat, revealing a large portion of uncovered thigh. The truck starts off.

88. LONG SHOT - POLICE PATROL CAR -

Speeding along road.

89. MEDIUM SHOT - POLICE PATROL CAR -

The patrol spots the touring car and stops. The officers hop out to examine wreckage. One of them leans inside and looks at the engine number.

Officer
This is the car!

WIPE OVER TO:

90. CLOSEUP - SPECIAL AGENT HENDRICKS AND TRUCK DRIVER -

Driver
They bought a ticket to Alpine — said they was going to Mexico.

91. CLOSEUP - HENDRICKS AND RAILROAD CONDUCTOR -

Conductor
They asked about connections to St. Louis. I told them to take the Southwestern.

WIPE OVER TO:

92. CLOSEUP FLASH OF HAND TAPPING TELEGRAPH KEY -

WIPE OVER TO:

93. ANGLE SHOT - TELEGRAPH WIRE ALONG RAILROAD TRACK -

The ticking of the telegraph key still being heard.

THE CAMERA PANS DOWN TO:

94. MEDIUM SHOT - TRAIN -

Speeding along track lined by telegraph poles. The clicking of the telegraph keys is still heard, as well as the sound of the speeding train.

WIPE OVER TO:

95. LONG SHOT - HIGHWAY RUNNING PARALLEL TO RAILROAD TRACK -

An automobile comes speeding along through the night beside train - the sound of telegraph key, train and automobile are heard.

WIPE OVER TO:

96. CLOSE SHOT - INTERIOR PULLMAN COMPARTMENT -

The clicking of the rails the only sound hears, in direct contrast to high tempo of sound in previous shots.

Jim is sitting in sullen silence, staring out of the window - Mazie sitting opposite, a hand-bag on her lap, nervously biting her nails, obviously almost on the verge of collapse.

Continued —

96. CONTINUED (2)

Mazie
(in a strained voice which rises almost to shriek)
I can't stand it any more! I feel them around us all the time. They're there when I go to sleep, and when I wake up ---

Jim
Shut up, willya! You're giving me the willies!

Mazie
I told you you shouldn't do it. Now they'll catch you and you'll burn -- you'll burn!

Jim
Stop it -- can't you! You need a drink.
(he rings the bell for the porter - his hand trembles as he tries to light a cigarette)
We both need a drink.

A long blast from the whistle of the locomotive is heard and the train slows down to a stop. There is a knock at the door. Jim reaches in his gun holster and unlocks the door, opening it only a crack. The grinning black face of the porter appears.

Porter
Yah, suh.

Jim
What're we stopping for?

Porter
Just takin' on water, suh.

Jim (relieved)
Bring us some ginger ale.

Porter
Yah, suh.

As the porter leaves, Jim locks the door behind him and the train starts again with a jerk. Jim wipes his brow with relief. There is a knock at the door. Mazie lets out a gasp of fright.

Jim
It's only the porter.

He opens the door. Taken completely by surprise, he backs away like a trapped animal from the muzzles of guns held in the hands of Hendricks

Continued

96. CONTINUED: (3)

and a couple of Special Agents. Desperately he reaches for his automatic, but as he gets it out, Hendricks' gun barks and the automatic drops from Jim's limp and shattered hand, while Mazie shrieks.

Hendricks (coldly)
You're it, Perkins.

Mazie (moaning)
I told you; I told you —

WIPE OVER TO:

97. LONG SHOT - STATE PENITENTIARY -

A car drives up to the gate.

98. MEDIUM SHOT - AT CAR -

Jim, handcuffed, comes out with an officer,

Officer
That's the last car between here and — your cell.

WIPE OVER TO:

99. INSERT - THE OFFICIAL FILE -

"SENTENCE OF IMPRISONMENT -
JAMES MONTAGUE PERKINS -
35 YEARS FOR MURDER OF SPECIAL AGENT
JOHN HENDRICKS -
15 YEARS FOR VIOLATION OF THE NATIONAL
MOTOR VEHICLE ACT."

WIPE OVER TO:

100. INSERT - NEXT PAGE OF FILE -

This is the back cover. It bears the official insignia:

"THE U. S. BUREAU OF INVESTIGATION"

A hand brings down a stamp on the back cover. The stamp reads:

"CASE COMPLETED"

Continued —

100. CONTINUED: (2)

The file is dropped back into place. Hands close the file drawer and on the front of the drawer is written:

"THE END"

THE END

ALTERNATE ENDING

99. LONG SHOT - STATE PENITENTIARY -

WIPE OVER TO:

100. FULL SHOT - EFFECT - WALL -

About fifteen men are standing against a white wall. Among them are Callahan, other special agents, newspaper reporters, etc. Their eyes are turned toward the right. We hear a steel door open and the shadows of three men, two in front and one behind, are cast upon the wall. The sound of shuffling feet and a chaplain's steady prayer are heard on the SOUND TRACK. The eyes of the group against the wall follow the unseen march from right to left - then upward as they mount the unseen scaffold. For an instant all eyes are held staring straight ahead and up.

101. CLOSE SHOT - SCAFFOLD WEIGHTS -

They drop suddenly and as they drop,

WIPE DOWN TO:

102. CLOSE SHOT - BACK OF FILE -

A hand brings down a rubber stamp on the back cover. The stamp reads:

"CASE COMPLETED"

WIPE OUT.

THE END

Original title,
"The Airplane Dynamiters"

Madeleine Ruthven.
June 23, 1933

THE RACKETEERS

Screen Play

by

Madeleine Ruthven

* * *

From the Official Story of the Case

by

George F. Zimmer

* * *

Based on material from the files of the United States Bureau of Investigation. All names of persons and places are changed for obvious reasons.

A long shot from the air, of the pithead of a mine. The distant muffled roar of an explosion is heard. Around the mouth of the mine figures of men, small as ants, scurry away. A white cloud of smoke obliterates them as we DISSOLVE TO:

Headlines of a paper. "Explosion at Golden Mine Laid to Racketeers. Officials Seem Powerless to Check Depredations of Gang." DISSOLVE TO:

The interior of a business office. The newspaper with its flaring headlines lies on one end of a desk behind which sits a gray-haired man. He holds a card in his hand, and his expression is contemptuous and indignant as he looks from the card to a second man, burly, loudly dressed, a light felt hat pushed to the back of his head.

The business man says grimly, "'Mine Owner's Protective Association,' hey? So that's your racket now, Gowan."

Gowan grins. "Now, Mr. Bradley! I'm surprised at you taking that attitude. All we want to do is make your business easy for you--give you some real protection. If the Golden Mine Company had subscribed to our service, we might have saved them a lot of trouble."

Bradley's face hardens. "I see. And you're telling me that if I don't subscribe, the same thing is likely to happen to the Tri-State Mine. That's it, isn't it?"

I wouldn't put it quite that way," Gowan says. "But I think you'd find our service well worth ten thousand a year."

Bradley rises, throws the card on the desk. "Thank you, Gowan, but I'm not having any. You and your crowd are just a bunch of racketeers and murderers. I don't think you'll find it very easy to do any dirty work around the Tri-State Mine, but I'd rather lose every cent I've got than pay tribute to a gang of thieves like you." He presses a button on the desk. "Now get out of here, Gowan, before I call the police to throw you out."

Gowan is angry. He is apparently about to make a retort, but as the door is opened by a clerk he thinks better of it.

"Show Mr. Gowan the way out," Bradley says to the clerk.

Gowan rises. "Okay, Mr. Bradley, you know your own business. We can't help you if you won't let us, and I hope you won't be sorry for it." He swaggers out of the office, past the clerk, who shrinks away from him. When Gowan has made his exit, Bradley speaks to the clerk.

"Take a letter, Simson."

The man sits down, gets out his pad. Bradley begins to dictate. "A. B. Henderson, United States District Attorney . . . "

With the temerity of an old and trusted employee, Simson interupts nervously. "I beg your pardon, Mr. Bradley, but this Mine Owner's Protective Association seems to have a lot of power."

"They haven't any power with the federal government," Bradley says brusquely.

"I know, sir," Simson persists, "But maybe it would be better to pay them than to run the risk of something happening at the mine."

Bradley explodes. "That's just the reason these racketeers have a hold on American business. We're all afraid to do anything about it. If the business men would all stick together and refuse to be gouged, we'd soon put an end to racketeering. I'm going to fight them to the limit. They shan't get into the Tri-State Mines." DISSOLVE TO:

A shot from the air, of the Tri-State Mines. A high stockade surround the property, and over the tall locked gates is a sign. "Tri-State Mines," lighted by a dim electric light. DISSOLVE TO:

A shot of an airplane traveling at high altitude. In the plane are two men, a young fellow who is piloting it, and another man who sits in the cockpit behind him. The man in the cockpit yells something to the pilot. The pilot points down over one side of the plane, and far below, we see the plan of the Tri-State Mines. The man in the rear cockpit indicates that they are to fly over the mine. He reaches down into the cockpit and brings up a crudely constructed bomb. The pilot flies the ship on. He looks frightened and reluctant.

A long shot of the plane as it swoops low above the mine, then darts upward.

The man in the cockpit of the plane starts to release the bomb, but the sudden swerve of the plane destroys his aim. The bomb lands outside the mine in an open field and explodes. CUT TO:

A shot of a watchman at the gates of the mine. He hears the explosion and runs out of his booth and looks upward. The striped wings of the plane are clearly visible.

The plane. It is speeding away from the mine.

A shot of the mining village. Lights go on in some of the houses, and people run out into the street, look up into the sky at the speeding plane, which is now too far to be identified.

The man in the cockpit is trying to make the pilot return and fly over the mine again. The pilot shouts above the roar of the engine, "I can't do it - we're almost out of gas. We'll be lucky if we get back to the field." FADE-OUT.

FADE-IN on a conference in the office of the Tri-State Mine. Bradley is there with the foreman and one or two other employees of the mine, as three men enter.

Bradley greets the foremost one. "Good morning, Sheriff."

The Sheriff greets Bradley and introduces his companions. "This is Special Agent Wood, and Special Agent Cunningham, Mr. Bradley, from the United States Bureau of Investigation."

Bradley seems badly shaken. "This is a dreadful business, gentlemen. If that bomb had fallen inside the enclosure it would not only have wrecked the mine, but cost the lives of scores of men in the mine."

Special Agent Wood agrees with him. "I'd like to talk to your watchman," he says.

The foreman gets up. "He's in the next room, waiting." He opens the door and calls, "Will you come in here, Dunning?"

The watchman enters.

"Will you please tell these gentlemen just what you saw?" Bradley asks.

Dunning looks around, addresses himself to the officers. "I just stepped into my booth for a minute when I heard the airplane. It sounded as if it was flying pretty low, and just as I came out I saw it swoop up, passing the wall, and a second later I heard the explosion."

"Could you describe the plane?" Wood asks.

"It had black and orange striped wings," Dunning says. "And a big Number Two on the side."

"Are you sure you could identify it if you saw it again?" Wood asks.

"That's one thing I could do, " Dunning says. "And it ain't the first time I seen that plane either."

His hearers lean toward him, interested, and Dunning swells a little with importance as he goes on. "I seen that same plane over at the Murdock County Fair just last Saturday. A young fellow named Burke was doing stunts in it, and taking up folks for a dollar."

Wood looks at the sheriff. "Murdock County - isn't that across the state line, Sheriff Hardy?"

The sheriff nods. "Yes, it's about thirty miles away, just across the line. There's a little landing field just outside the town."

Woods turns to Dunning. "Have you told anyone else of your identification of the plane?" he asks.

Dunning looks rather aggrieved. No, I ain't. Ain't had a chance. Mr. Doran here wouldn't let me talk to nobody till you sent for me."

"That's fine," Wood says with satisfaction, "And I don't want you to tell anyone now."

Dunning looks disappointed.

"You'll have plenty of chance later," Wood says.

Dunning and Doran go out, leaving Bradley with the officers of the law.

Wood addresses the group. "Gentlemen, I have a plan, if you will agree with me. This young aviator Burke was either hired by the racketeers or forced by them to make the flight. If we arrested him now, all we could do would be to get a conviction for violation of the Air Commerce Act, for interstate transportation of explosives. What we really want is the men back of him."

"Just what is your plan?" the sheriff asks.

"My suggestion is this," Wood says. "We'll get the papers to play down this affair, call it a mysterious accident. If the racketeers think they aren't suspected they'll make another attempt, but this time we'll be ready for them and catch them in the act."

Wood addresses Bradley directly. "Are you willing to take a chance on another attack?"

Bradley nods. "I am, provided you will assure me that you will do everything possible to protect the lives of my workers and their families. If a bomb were thrown in the mine or the village it would cause terrible loss of life."

"We'll take care of that," Wood assures him. "And you, Sheriff?"

"I'll cooperate in every possible way," the sheriff tells him. DISSOLVE TO:

A Newspaper headline, "Explosion Near Tri-State Mines Believed to be Accident. Official Investigation Closed." DISSOLVE TO:

The interior of Gowan's office. Gowan is talking to the man whom we saw throw the bomb from the airplane. He is furiously angry as the man tries to explain.

"But I tell you, boss, I couldn't help it. I couldn't make him fly over it again after he told me he was out of gas. How could I know he was lying?"

Gowan bites down viciously on his cigar. "Well, if you couldn't make him, I will. I'll put the fear of God in him, and if you don't get those bombs in the right place this time, both of you might as well blow yourselves up." He grabs for the telephone, yells into it, "Give me Long Distance . . . I want the Murdock Airport." DISSOLVE TO:

An unpainted shed on the grounds of a country airport. Above the shed is a sign which reads "Murdock Airport." Not far from the shed is an airplane with striped wings. A young man in coveralls is working over the engine.

A youth comes to the door of the shed and yells, "Hey, Burke - you're wanted on the telephone, long distance."

The young man leaves the plane, comes to the phone. We recognize him as the pilot of the bombing plane. He seems reluctant to answer the telephone.

He speaks sullenly. "Hello. . .This is Burke. . . Naw, I won't do it." There is a pause. Burke looks rather frightened. "All right...I'll talk to you....I'll be here....Yes, that's all right....There won't be anybody around."

The boy who has called him to the phone looks at him curiously as he hangs up. Burke seems to feel that some explanation is required. "Some clients of mine want to take a flight," he mutters.

As Burke goes out we see that a telephone lineman has apparently been working on the pole behind the shack, but Burke does not notice him. As the lineman takes off his earphones, slips them in his pocket, and climbs down the pole, we see that he is Special Agent Cunningham. FADE-OUT.

FADE-IN on the Murdock Airport late that night. Burke is sitting crouched beside a small fire near his plane. He looks nervous and frightened. He jumps quickly to his feet as a car drives on the field, stops near him. Gowan gets out of the car and comes over to him. Gowan kicks out the fire. "What the devil do you mean lighting up the place like this?"

Burke says nothing.

The henchman is busy taking a box out of the car, which he takes over to the airplane.

Gowan ways to Burke, "Have you got your bus ready?"

"I been waiting since midnight," Burke says sullenly. "But I ain't sure I'm going now, it's too close to daylight."

"You're going," Gowan says. He grabs Burke by the shoulder, twisting it painfully. "Get started now, and don't pull no tricks."

Burke obeys him sullenly. He starts the engine and as it warms up he helps Gowan's henchman stow the bombs in the plane. Gowan watches as the two men take their places in the plane, and it taxis down the field.

As he turns to go back to his car he is taken completely by surprise when Cunningham and a local police officer step out from behind the shack and confront him. Cunningham covers the angry gangster while the other man puts handcuffs on him. Then, leaving Gowan to the police officer, Cunningham enters the shack and goes to the telephone. As he crosses the room DISSOLVE TO:

Special Agent Wood at a telephone in the field office of another airport. He looks extremely well pleased as he says, "Fine work, Cunningham!" and hangs up. He turns to another man in aviator's costume, and explains. "They just took off. Cunningham got Gowan,now it's up to us to catch the rest of them."

The aviator starts out. Wood picks up an aviator's helmet as he follows. DISSOLVE TO:

A shot in the air of Burke's plane as it flies toward the Tri-State Mine. CUT TO:

A shot of the men in the plane as it circles high above the mine.

The man with the bombs brings one of them up from the cockpit, ready to release it. He touches Burke on the shoulder, signals him to go lower. But suddenly out of the clouds above them, gray in the light of early morning, a second plane appears, swoops down at them. Burke stares up at it, frightened and fascinated. He heads the plane away from the mine. The man in the cockpit grabs his shoulder, demands to know what the trouble is.

Burke yells back, "After us! A government plane!"

The government plane swoops down toward Burke's machine.

The man in the cockpit yells into Burke's ear, "Get up above them, I'll drop a bomb on them."

Burke screams above the roar of the engine. "Nothing doing! I'm not going to buck Uncle Sam. I'm landing."

He turns the plane toward a wide open field. The man in the cockpit is frantic, beside himself. He grabs at Burke, trying to make him change his course.

The struggle causes the pilot to lose control of the plane. It falls into a tailspin. The gangster, insane with fright, clutches at Burke, who makes a futile effort to right the machine.

As the plane strikes the earth in a nose dive, the two men are thrown clear, and a second later there is a terrific explosion as the bombs go off.

A moment later the government plane taxis to a landing on the field. Special Agent Wood and the pilot leap out and run toward the wreck. Both bodies had been thrown clear. The gangster is dead, but Burke is apparently only stunned - the force of his fall being broken by the bushes into which he has been flung. DISSOLVE TO:

Headlines of a paper. "Master Racketeer Sent to Federal Prison. Aviator Who Confessed Unwilling Participation in Plot Given Light Sentence. Reign of Terror in Coal Mines is Ended. Federal Officers Give Praise to Mine Owner for Cooperation."

The End.

Original title
"The Cherryville Bank Robbery"

Madeleine Ruthven.
June 21, 1933.

OTHER PEOPLE'S MONEY

Screen Play

by

Madeleine Ruthven

* * * *

From the Official Story of the Case

by

George F. Zimmer

* * * *

Based on material from the files of the United States Bureau of Investigation. All names of persons and places are changed for obvious reasons.

The hands on the clock outside the building of the Mid-State National Bank point to 12:45. Across the street a small traveling carnival is running full blast, and the music of a carousal comes over the sound track. Everyone in the streets is interested in the carnival and no attention is attracted when two men, one of them carrying a small black bag, come quietly out of the bank, go to the corner and step into a car, the driver waiting at the wheel. The car swings quickly away from the curb and disappears.

A moment later the carnival music is drowned out by the harsh clangor of an alarm bell. The door of the bank is thrown open and a dishevelled man runs out to the sidewalk, yelling an alarm. "Help! Thieves! Bandits! The bank's been robbed!"

Behind him appears a second man still struggling to free his hands, which have been tied behind his back. As the crowd gathers about the two men, DISSOLVE TO:

The interior of the bank. The clerks and other employees have returned from their lunch hour. The two men whom we saw give the alarm are the center of a group of townspeople, and the first man is telling, for perhaps the hundredth time, the story of the hold-up.

"Mr. Steele and I were here alone," he explains, "Checking up some trust securities in the vault. Mr. Steele went out of the vault to keep an eye on the bank in case someone came in, and the first thing I knew, he came back into the vault with his hands in the air, and I saw these two men with guns in their hands, behind him. One of them tied him up, and I suppose they'd have done the same to me, but were afraid they wouldn't have time. They made me lie down on my face on the floor, while they cleaned up everything in sight. They closed the vault door when they went out, but I guess they didn't notice that the side door was ajar, so we got right out after them."

Two men have entered the bank and approach the group. The speaker breaks off his account of the robbery as he recognizes the foremost of the two. "Oh, hello, Sheriff," he says. "Have you found any trace of the robbers?"

"I've sent out a general alarm and I've got two or three posses scouring the country, Mr. Center. I'd like to have a talk with him and Mr. Steele — in your office."

Center agrees. "Certainly, certainly. Excuse me, gentlemen." He detaches himself from the group which has been listening to him, and leads the way through an enclosure in which there are several desks, toward a door on which is lettered "William Center, President." Steele goes with him, followed by the Sheriff and his companion.

One of the desks in the enclosure bears a card reading "Rodney Steele, Cashier." A man's cap is lying on the desk, and as the others go into the president's office, something about its position

attracts the curiosity of the sheriff. He picks up the cap. A package of bills which had been wedged into the peak drops to the floor. The sheriff, with an exclamation, drops the cap and picks up the bills. They are of large denominations. He thrusts the bills into his pocket and follows the others into the president's office.

Center has seated himself at the desk. Steele and the other man are standing. The sheriff realizes that he has not introduced his companion. "Mr. Center, this is Mr. Mitchell. Mr. Steele, Mr. Mitchell." The men shake hands and all sit down. The sheriff explains, "Mr. Mitchell is a special agent from the U. S. Bureau of Investigation in St. Louis."

Center looks startled. "A federal agent! There's no reason to bring the federal officials into this case, Sheriff. This is just a bank robbery. There's certainly no question of anybody in the bank being involved."

Special Agent Mitchell interrupts. "Certainly not, Mr. Center. But as it happens, I'm on the trail of Jack Tuttle, a notorious bank robber who recently escaped from federal prison. He's been reported in these parts, and I thought that possibly you and Mr. Steele wouldn't mind taking a look at his picture to see if you could identify him."

Steele and Center are relieved, as Mitchell pulls out of his pocket a rogues' gallery photograph and passes it to them. Center gives it a quick look and speaks before Steele can. "I've never seen that man - I'm positive of it."

Steele echoes him. "Absolutely. He wasn't one of them."

"Can you give us a description of the two men who did rob the bank?"

Center shakes his head. "I'm afraid not a very good one. They were both about medium height."

Steele repeats. "Yes, just about medium height."

"They wore their hats wall pulled down, so that I'm not even sure what color the hair was."

"And they wore masks, "Steele says.

Center looks a little startled. "Yes, I almost forgot to say that. They wore masks, black masks." He gives Steele a look.

"Yes, black masks," Steele says.

"It might be worth while to go through the vault for fingerprints, " Mitchell says.

"Absolutely useless," Center says, decisively. "They both wore gloves."

Center rises. "Sheriff, if you and Mr. Mitchell haven't anything more to ask us, I'd like to get to work with the staff. We've got to check up to see just what's been taken."

The sheriff looks at Mitchell and shakes his head. They both rise, and the sheriff says, "No, I don't think of anything more to ask you." A sudden thought seems to strike him. He reaches into a pocket, pulls out a packet of bills. "By the way, while you're checking, you'd better count these in."

Steele and Center look startled. The sheriff explains, "I found these bills on the floor out there, beside Mr. Steele's desk - I guess one of the bandits must have been in a hurry and dropped them."

Steele reaches for them, speaking rapidly. "I was checking them when the bandits came in and I dropped them on the floor to get them out of sight. In the excitement I forgot all about them. Awfully much obliged to you, Sheriff, for bringing them in."

"Don't mention it, " the sheriff says. "Goodbye, gentlemen."

The sheriff and Mitchell go out of the office, leaving Center and Steele together. As the door closes behind them Center jerks the package of bills out of Steele's hand. "You dirty little double-crosser! Trying to hold out on me, were you!"

The sheriff and Mitchell leave the bank, walk along the sidewalk in silence for a moment.

The sheriff says, "I wouldn't be surprised if that case didn't come under your jurisdiction after all, Mitchell."

"What do you mean?" Mitchell asks.

"That money I picked up," the sheriff says grimly. "Steele lied about it. It wasn't on the floor when I found it. It was stuffed into his cap on the desk."

Mitchell looks thoughtful. "Did you notice their expressions when I showed them Tuttle's picture? He may not have been one of the men who actually carried the money out of the bank, but I'm pretty sure Center, at least, recognized that picture." DISSOLVE TO:

An adding machine. Over the sound of the clatter of the keys, as it is operated, comes a voice reading out a list of securities. "Eleven first Liberty Loans, $11,000. Seven Treasury Threes, 51-55, $7,000. Cash, $28,565." DISSOLVE TO:

The interior of an abandoned farmhouse. Three men are seated on the floor with a little heap of currency and papers in front of them. Two of the men are the bandits whom we saw leaving the bank. The third we recognize as the original of the picture shown by Mitchell -- the bank robber and escaped convict Tuttle. As we come into the scene Tuttle has just finished counting the loot. He is furious.

"That double-crossing cheat of a bank president! He told me there'd be thirty thousand cash at least, and forty thousand in negotiable securities. There's nothing but chicken feed here. A mess of dollar bills and a lot of paper junk that we'll be lucky to get five cents to the dollar on. When I see that fellow again I'll cut his heart out - handing us a roll like that! I'll bet they got three times as much themselves, and we take all the risk!" DISSOLVE TO:

The interior of Sheriff Danby's office. The sheriff and Mitchell are holding a counsel of war. Mitchell studies a slip of paper which the sheriff has given him.

"So Center ans Steele say the bank was robbed of approximately $100,000," he says thoughtfully. "If what you suggest is right, Sheriff, and Steele was in on it, Center was too, and the

robbery was staged to cover their own thefts. But to prove it we'll have to get the bandits."

"What makes you so sure Tuttle is in on it?" the sheriff asks.

"Nothing except that it's his kind of job, and that we know he's been down in this part of the country."

"Have your men found any trace of him since the robbery?" the sheriff asks.

"No. But if Tuttle has any of the stolen bonds, he'll probably take them to St. Louis. There's a fence up there named Joe Lamb, who's handled some of his stuff in the past. I'm going to run up there tonight and see if I can't get a line on him." DISSOLVE TO:

The exterior of a pawn shop in which is a sign, "Joseph Lamb, Prop." DISSOLVE TO:

The interior of the shop. Mitchell is talking over the counter to the proprietor, a fat, bald-headed man with slit-like eyes.

"Have you seen anything of Jack Tuttle lately?" Mitchell asks casually.

Lamb denies it, shrugging his fat shoulders. "I haven't seen him for a year. You don't think he'd dare come around here, do you?"

"I don't know." Mitchell says. "I've an idea he's mixed up in the robbery of the Mid-State Bank."

Lamb expresses amazed surprise.

"But if you haven't seen him, of course, it's all right. I just thought I'd give you a friendly warning that if he brought in any bonds you'll get your fingers burned if you try to handle them."

Mitchell turns on his heel and goes out, as Lamb volubly disclaims any intention of doing any such thing as handle stolen bonds.

When Mitchell has gone Lamb goes to the door, watches him board a street car at the corner. As the car goes out of sight Lamb suddenly becomes active. He calls a boy from the rear of the store, orders him to take charge for a while, puts on a hat and waddles out.

As he hurries down the street he does not see a man step out of a doorway and follow him. DISSOLVE TO:

The exterior of a cheap rooming house. Lamb, still ignorant that he is being trailed, hurries into the house. The detective does not follow him but crosses to a drug store from which he can watch the entrance into which Lamb has disappeared. He goes to a telephone booth and calls a number. When his call is answered he says, "Hello, Mitchell? I trailed your man to a rooming house on 44th Street . . . Okay, I'll call you if I get a line on anything."

He hangs up the receiver, goes back to the entrance of the drug store, buys a cigar and lights it. He stands smoking it just inside the door, pretending to glance at a newspaper which he takes from his pocket. He folds the paper and looks up with sudden interest as he sees Lamb leaving the rooming house. He is about to return to the telephone when something else catches his attention. A car with three men in it emerges from the alley beside the rooming house, swings into the street at high speed, and roars away. The detective looks up and down the street for another car which he may commandeer but there is nothing in sight. He dashes back to the telephone, calls Mitchell, speaking excitedly.

"Hello, Mitchell. Lamb just left on foot, and a car with three men came out of the alley and went south. No, I couldn't follow them - not a car in sight." CUT TO:

Mitchell in the field office of the U. S. Bureau of Investigation. As he calls police headquarters CUT TO:

A flash of the police radio operator sending out a call, "All cars - pick up a black sedan - three men - bank bandits - last seen going south on 44th street." DISSOLVE TO:

A series of flashes of the speeding sedan with Tuttle and the other two bandits. INTERCUT with flashes of police radio cars as they start in pursuit. CUT TO:

A flash of the bandit car as it passes an intersection and a police car sees it and starts in pursuit. A shot from the police

strikes a tire, the bandit car skids, crashes into a telephone pole.

As the police car comes to a shrieking halt beside them the bandits leap to their feet with drawn guns and return the fire of the police, who run toward them.

Two of the bandits fall, but Tuttle shoots the gun out of the hand of one of the policemen, leaps into the police car, and makes his getaway. The radio in the police car is still shrieking "All cars - pick up a black sedan - three men - bank bandits - last seen going south on 44th street - probably armed and dangerous - - "

With a grunt Tuttle switches off the radio. CUT TO:

Mitchell with officers in a police car. They come to the scene of the gun battle, bring the car to a stop.

Two of the bandits are dead, one of the policemen is wounded, and the second policeman is cursing his jammed gun as he points down the road where Tuttle has disappeared in the police car. Mitchell would like to go in immediate pursuit, but the wounded policeman needs immediate attention, and there is some delay before they can commandeer the car of a passing motorist to take the policeman to a hospital. Then Mitchell and his companion take up the pursuit. CUT TO:

A flash of the police radio operator as he sends out a new message. "Law enforcing officials, everywhere - look for a bandit in stolen police car - last seen traveling south." CUT TO:

A series of flashes of police cars searching for the bandid with the stolen machine. CUT TO:

Mitchell in the police car. They come around a curve where the road crosses a railroad track. They are about to pass when Mitchell sees something half hidden by the culvert. They stop the car, run back. Under the culvert is the police car, wrecked and empty; Mitchell and the policeman come back to the road.

"What direction was the last train going that passed on this track, do you know?" he asks.

"I think there's a freight train going south on this track, about one o'clock every day," the policeman says.

Mitchell looks at his watch. "Any train on this grade must have been going pretty slow," he says. "And it must have been just about in time for our bird to make it. I think he's still going south, and I have an idea where he's heading." FADE-OUT

FADE-IN on the exterior of the Mid-State National Bank. As a small boy approaches the entrance to the bank the CAMERA PANS UP to the window of a hotel on the opposite corner. Seated at one side of the window is Mitchell. He is watching the entrance of the bank, and he peers forward interested, as he sees the boy enter the door, pulling what looks like a letter from his pocket. As the boy disappears into the bank Mitchell hurries out of the room.

The boy comes out of the bank, starts across the street. He looks up as someone calls to him, "Hey, sonny!"

Mitchell, with a coin in his hand, is standing just inside the entrance to the hotel, beckoning to the boy. The boy comes over. Mitchell steps back, beckoning the boy inside. "Say, sonny, I want to send a letter to the postoffice. Will you take it for a quarter?"

The boy grins. "Will I? Say, will I? I guess this is my lucky day."

The lobby of the hotel is deserted for the moment, except for the two. Mitchell speaks rapidly. "Listen, sonny, I'm an agent of the federal government," (the boy's eyes widen) "and I need your help. You took a letter into the bank just now. Who'd it go to?"

"I took it to Mr. Center."

"Who gave it to you?"

"A man down the road at the old Smith farm, but he made me promise not to tell." The boy is suddenly a little worried.

Mitchell pats his shoulder. "That's all right - you're doing your duty to Uncle Sam, and here's a dollar for you if you keep your mouth shut."

"You bet I will," the boy grabs the coin.

"Now get along," Mitchell says. After a moment, he exits from the hotel. DISSOLVE TO:

The interior of the sheriff's office. The sheriff turns around as Mitchell enters.

Mitchell speaks abruptly. "Who owns the Smith farm, and who lives there?"

The sheriff looks surprised. "No one lives there. The family moved out when the Mid-State Bank foreclosed the mortgage."

Mitchell sits down and leans across the desk as he starts to talk to the sheriff. "Sheriff, unless I miss my guess our men are going to pay a visit to that farm tonight. We'll get the three of them and the Mid-State Bank robbery will be solved."

The sheriff is surprised for a moment. "The three of them! But Tanner and James were killed. Steele and Center have already identified them as the two bandits who held up the bank, and some of the stolen bonds were found on them."

"I'm thinking of Steele and Center," Mitchell says, "-- and Tuttle."

"With James and Tanner dead, I don't see quite how you're going to connect them up with it," the sheriff says. "Center has always claimed there were only two bandits."

"There was a third man with them when they were killed," Mitchell says, "And I have reason to believe it was Tuttle. If he was with the bandits in St. Louis, my guess is that he was in on the job here too. We'll know whether we're right tonight, and if we are, there'll be one bank president who knows that it's dangerous to play with other people's money." DISSOLVE TO:

The exterior of an abandoned farm house. It is quite dark and a car drawn up under the trees is almost invisible. We see a number of men surrounding the house. As they come nearer to it we recognize Mitchell and Sheriff Danby in the fore-front.

A dim light comes from the window at the rear of the house. Mitchell and the sheriff creep up to it and look through the broken panes.

Inside the room are Center, Steele and Tuttle; the three men are quarrelling furiously.

"You gypped us in the first place, Center," Tuttle says menacingly. "And you're going to fork over now and help me get away, or I'll spill the whole works."

Steele is alarmed, but Center is unmoved. "You can't prove a thing," he says coldly. "James and Tanner are dead. Some of the stuff was found on them, and they've already been identified as the bandits. The case is closed. Your word won't mean much against mine!"

Steele interposes. "Wouldn't it be better if we gave him something?" he asks.

"You said it," Tuttle breaks in. "If I go back to the pen, both of you guys are going with me."

Outside, the sheriff gives the signal to charge the house from front to back. The three men in the room leap up startled, Tuttle draws his gun as the sheriff posse breaks into the room. Center leaps for the window and into the arms of Sheriff Danby and Mitchell.

The posse quickly overpowers the other two, and the prisoners are brought out and bundled into a car. Center is furious, tries to carry off his arrest with righteous indignation. "You men will pay for this!"

Mitchell smiles grimly. "You and your friends are going to pay, Mr. Center."

"You can't prove anything on us," Steele shrieks.

Mitchell shrugs. "No, Maybe not, but there are a couple of bank accountants from the United States Bureau of Investigation who started work on your books tonight, gentlemen, and I have an idea that what they prove, with perhaps some assistance from Mr. Tuttle, will be plenty."

As the car starts, FADE-OUT.

The End.

GEO. F. ZIMMER
230 E. 50th ST.
NEW YORK CITY

JOHN EDGAR HOOVER
DIRECTOR

U. S. Bureau of Investigation

Department of Justice
Washington, D. C.

CT:ACS

June 24, 1933.

MEMORANDUM FOR THE DIRECTOR.

Paul Wilkerson, former staff cameraman, Paramount Sound News, 1101 North Capitol Street, called to see me today concerning a plan which he has in mind for the preparation of educational motion picture features designed to disclose the methods of all types of present-day racketeers. He states he has taken this matter up with the Better Business Bureau and with the National Education Association with a view to securing financial support for the plan and that in each instance, he has been asked whether this Bureau has approved the proposal to show such methods in motion picture form.

I told Mr. Wilkerson that any plan of this kind should be submitted to the Attorney General, who doubtless would designate someone in the Department to confer with him in detail concerning the possible cooperation of the Department in such a plan. He stated that he thought it might be best for him to address a communication to the Attorney General indicating in some detail what he proposed to do along this line.

Respectfully,

Clyde Tolson.

INDEX

80-7-28
BUREAU OF INVESTIGATION
JUN 26 1933 A.M.
CLEGG | FILE

Mr. Nathan
Mr. Tolson
Mr. Clegg

New "Short" Pictures Promise Radical Changes

'Crime Doesn't Pay' Series to Be Made by M-G-M, Each Film Depicting Crimes of Recent Years. U. S. to Supply Material from Secret Files.

By Mollie Merrick.

HOLLYWOOD, Calif., June 30 (N.A.N.A.)—One of the most interesting departures in motion picture short subject fields is the "Crime Doesn't Pay" series, which shortly will be made at M-G-M, and which will be a radical change from anything ever attempted along two-reel lines.

Each film will graphically picture one of the most baffling crimes of recent years, and each will be made in co-operation with the United States Department of Justice, utilizing material from the secret files of this bureau.

What better for Marie Dressler could be imagined than "Mrs. Van Kleek," the Eleanor Mordaunt best-seller which gives the magnificent comedienne the role of a woman who runs a hotel on a South Sea island? Her adventures run all the way from righting the course of a young romance to outwitting beach-combers and crooked island traders.

It sounds as if it should top anything yet given Marie Dressler as a vehicle for that strange blend of comedy and pathos which she does inimitably.

Alan Dinehart and Mozelle Brittone slipped into another room and had the knot tied when all the guests had arrived for their wedding ceremony. Which is possibly by way of being coy. But the guests had a fine time anyway and drank healths to the couple until all hours.

One of the best Hollywood stories concerns a lovely blond leading lady who was bemoaning her fate at being continually miscast.

"Just imagine," she wailed, "what I've drawn in this last one. I have to sit up to a bar in a speakeasy and swig in one drink after another, then hold forth at the world in general when I'm thoroughly tight. If that isn't rotten casting. Why, I never drink—I just never drink——"

"Yes," replied her confidante, "but you do act—or at least you're collecting a salary as an actress."

The most successful American-made picture shown in the British Isles is "Cavalcade," which will roll up a gross of half a million in London alone. "Ben Hur" grossed $1,200,000 in the British Isles and this figure was box office history for our films over there for some time.

Pictures that really make good have an appeal for all people. "Cavalcade," really the intimate history of an English family in war times and troublous vicissitudes of a great kingdom, interested people in our great Middle West of America because it had the human historic quality which all of us understand and love.

Mary McCormic may have lost her M'divani, but she hasn't lost her voice, according to some friends of mine who heard her warble "Ma Cushla" and "Come Back to Erin" in the new Janet Gaynor picture. The diva's voice is said to have recorded phenomenally well, revealing all the nuances of tone which often escape the mikes.

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EVENING STAR
6-30-33

INDEXED
NOT RECORDED

80-7-28X

GLOBE DEMOCRAT 7-1-33
ST. LOUIS MISSOURI
(Submitted by St. Louis Bureau Office

New Series of Films Show Folly of Crime

Short Shots to Prove It Doesn't Pay—Each to Be True Case—Marie Dressler to Play Role of Hotel Owner in South Seas.

By MOLLIE MERRICK.

HOLLYWOOD, CAL., June 30.—One of the most interesting departures in motion picture short-subject fields is the "Crime Doesn't Pay" series which will shortly be made at M. G. M. and which will be a radical change from anything ever attempted along two-reel lines.

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JOHN EDGAR HOOVER
DIRECTOR

U. S. Bureau of Investigation

Department of Justice

Washington, D. C.

Mr. Nathan.....
Mr. Tolson.....
Mr. Edwards.....
Mr. Clegg.....

CT:ACS

June 14, 1933.

MEMORANDUM FOR THE DIRECTOR.

For purposes of record, please be advised that the following cases have to date been approved and forwarded to Mr. Zimmer for presentation in motion picture form by the Metro-Goldwyn-Mayer Picture Company:

		Based Upon
1.	"The Forgotten Witness"	Jake Fleagle, et al; Lamar Bank Case.
2.	"The Two-Gun Auto Thief"	Martin James Durkin; NMVTA; Murder of Agent of U. S. Bureau of Investigation.
3.	"Corpus Delicti"	Wm. Donald Mayer, with aliases, et al; NMVTA; WSTA; State charges of robberies, burglary, and grand larceny in five States.
4.	"Music and the Outlaws"	William Howard; White Slave Traffic Act.
5.	"The Express Train Robbery"	J. L. Morris, alias "Indian Charlie", et al; Robbery of United States Mails and Interstate Express.
6.	"The Lady Killer"	Richard Conner; Murder on Military Reservation.

Respectfully,

Clyde Tolson.

80-7-29

JUL 7 - 1933

JUL 6 1933 P.M.

FILE

BEST AVAILABLE COPIES

JOHN EDGAR HOOVER
DIRECTOR

Mr. Nathan.....
Mr. Tolson.....
Mr. Edwards.....
Mr. Clegg.....

U. S. Bureau of Investigation

Department of Justice
Washington, D. C.

CT:ACS

June 30, 1933.

MEMORANDUM FOR THE DIRECTOR.

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6.	"The Lady Killer"	Richard Conner; Murder on Military Reservation.
7.	"The Invisible Clue"	Jesse R. Watkins; Murder on Military Reservation.
8.	"The Racketeers" Held	Paul Montgomery, et al; Contempt of Court; Air Commerce Act of 1926.
9.	"Other People's Money" "	Geo. C. Robertson, et al; National Bank Act.

SEP 12 1933 CT

Respectfully,

Clyde Tolson.

80-7-29X

OCT 1 2 1933

RECORDED

TOLSON

FILE

THE RACKETEERS

Screen Play

by

Madeleine Ruthven

* * *

From the Official Story of the Case

by

George F. Zimmer

GEO. F. ZIMMER
230 E. 50th ST.
NEW YORK CITY

Original title,
"The Airplane Dynamiters"

Madeleine Ruthven.
June 23, 1933.

BEST AVAILABLE COPIES

GEO. F. ZIMMER
230 E. 50th ST.
NEW YORK CITY

THE RACKETEERS

Screen Play

by

Madeleine Ruthven

* * *

From the Official Story of the Case

by

George F. Zimmer

* * *

Based on material from the files of the United States Bureau of Investigation. All names of persons and places are changed for obvious reasons.

A long shot from the air, of the pithead of a mine. The distant muffled roar of an explosion is heard. Around the mouth of the mine figures of men, small as ants, scurry away. A white cloud of smoke obliterates them as we DISSOLVE TO:

Headlines of a paper. "Explosion at Golden Mine laid to Racketeers. Officials Seem Powerless to Check Depredations of Gang."

DISSOLVE TO:

GEO. F. ZIMMER
230 E. 50th ST.
NEW YORK CITY

The interior of a business office. The newspaper with its flaring headlines lies on one end of a desk behind which sits a gray-haired man. He holds a card in his hand, and his expression is contemptuous and indignant as he looks from the card to a second man, burly, loudly dressed, a light felt hat pushed to the back of his head.

The business man says grimly, "'Mine Owner's Protective Association,' hey? So that's your racket now, Gowan."

Gowan grins. "Now, Mr. Bradley! I'm surprised at you taking that attitude. All we want to do is make your business easy for you - give you some real protection. If the Golden Mine Company had subscribed to our service, we might have saved them a lot of trouble."

Bradley's face hardens. "I see. And you're telling me that if I don't subscribe, the same thing is likely to happen to the Tri-State Mine. That's it, isn't it?"

"I wouldn't put it quite that way," Gowan says. "But I think you'd find our service well worth ten thousand a year."

Bradley rises, throws the card on the desk. "Thank you, Gowan, but I'm not having any. You and your crowd are just a bunch of racketeers and murderers. I don't think you'll find it very easy to do any dirty work around the Tri-State Mine, but I'd rather lose every cent I've got than pay tribute to a gang of thieves like you." He presses a button on the desk. "Now get out of here, Gowan, before I call the police to throw you out."

Gowan is angry. He is apparently about to make a retort, but as the door is opened by a clerk he thinks better of it.

GEO. F. ZIMMER
230 E. 50th ST.
NEW YORK CITY

"Show Mr. Gowan the way out," Bradley says to the clerk.

Gowan rises. "Okay, Mr. Bradley, you know your own business. We can't help you if you won't let us, and I hope you won't be sorry for it." He swaggers out of the office, past the clerk, who shrinks away from him. When Gowan has made his exit, Bradley speaks to the clerk.

"Take a letter, Simson."

The man sits down, gets out his pad. Bradley begins to dictate. "A. B. Henderson, ~~Federal District~~ United States District Attorney . . ."

With the temerity of an old and trusted employee, Simson interrupts nervously. "I beg your pardon, Mr. Bradley, but this Mine Owner's Protective Association seems to have a lot of power."

"They haven't any power with the federal government," Bradley says brusquely.

"I know, sir," Simson persists, "But maybe it would be better to pay them than to run the risk of something happening at the mine."

Bradley explodes. "That's just the reason these racketeers have a hold on American business. We're all afraid to do anything about it. If the business men would all stick together and refuse to be gouged, we'd soon put an end to racketeering. I'm going to fight them to the limit. They shan't get into the Tri-State Mines." DISSOLVE TO:

A shot from the air, of the Tri-State Mines. A high stockade surround the property, and over the tall locked gates is a sign. "Tri-State Mines," lighted by a dim electric light. DISSOLVE TO:

GEO. F. ZIMMER
230 E. 50th ST.
NEW YORK CITY

A shot of an airplane traveling at high altitude. In the plane are two men, a young fellow who is piloting it, and another man who sits in the cockpit behind him. The man in the cockpit yells something to the pilot. The pilot points down over one side of the plane, and far below, we see the plan of the Tri-State Mines. The man in the rear cockpit indicates that they are to fly over the mine. He reaches down into the cockpit and brings up a crudely constructed bomb. The pilot flies the ship on. He looks frightened and reluctant.

A long shot of the plane as it swoops low above the mine, then darts upward.

The man in the cockpit of the plane starts to release the bomb, but the sudden swerve of the plane destroys his aim. The bomb lands outside the mine in an open field and explodes. CUT TO:

A shot of a watchman at the gates of the mine. He hears the explosion and runs out of his booth and looks upward. The striped wings of the plane are clearly visible.

Theplane. It is speeding away from the mine.

A shot of the mining village. Lights go on in some of the houses, and people run out into the street, look up into the sky at the speeding plane, which is now too far to be identified.

The man in the cockpit is trying to make the pilot return and fly over the mine again. The pilot shouts above the roar of the engine, "I can't do it - we're almost out of gas. We'll be lucky if we get back to the field." FADE-OUT.

FADE-IN on a conference in the office of the Tri-State Mine. Bradley is there with the foreman and one or two other employees of the mine, as three men enter.

Bradley greets the foremost one. "Good morning, Sheriff."

The sheriff greets Bradley and introduces his companions. "This is Special Agent Wood, and Special Agent Cunningham, Mr. Bradley, from the United States Bureau of Investigation."

Bradley seems badly shaken. "This is a dreadful business, gentlemen. If that bomb had fallen inside the enclosure it would not only have wrecked the mine, but cost the lives of scores of men in the mine."

Special Agent Wood agrees with him. "I'd like to talk to your watchman," he says.

The foreman gets up. "He's in the next room, waiting." He opens the door and calls, "Will you come in here, Dunning?"

The watchman enters.

"Will you please tell these gentlemen just what you saw?" Bradley asks.

Dunning looks around, addresses himself to the officers. "I just stepped into my booth for a minute when I heard the airplane. It sounded as if it was flying pretty low, and just as I came out I saw it swoop up, passing the wall, and a second later I heard the explosion."

"Could you describe the plane?" Wood asks.

"It had black and orange striped wings," Dunning says. "And a big Number Two on the side."

"Are you sure you could identify it if you saw it again?" Wood asks.

"That's one t ing I could do," Dunning says. "And it ain't the first time I seen that plane either."

His hearers lean toward him, interested, and Dunning swells a little with importance as he goes on. "I seen that same plane over at the Murdock County Fair just last Saturday. A young fellow named Burke was doing stunts in it, and taking up folks for a dollar."

Wood looks at the sheriff. "Murdock County - isn't that across the state line, Sheriff Hardy?"

The sheriff nods. "Yes, it's about thirty miles away, just across the line. There's a little landing field just outside the town."

Wood turns to Dunning. "Have you told anyone else of your identification of the plane?" he asks.

Dunning looks rather aggrieved. "No, I ain't. Ain't had a chance. Mr. Doran here wouldn't let me talk to nobody till you sent for me."

"That's fine," Wood says with satisfaction, "And I don't want you to tell anyone now."

Dunning looks disappointed.

"You'll have plenty of chance later," Wood says.

Dunning and Doran go out, leaving Bradley with the officers of the law.

Wood addresses the group. "Gentlemen, I have a plan, if you will agree with me. This young aviator Burke was either hired by the racketeers or forced by them to make the flight. If we arrested him now, all we could do would be to get a conviction for violation of the Air Commerce Act, for interstate transportation of explosives.. What we really want is the men back of him."

"Just what is your plan?" The sheriff asks.

"My suggestion is this," Wood says. "We'll get the papers to play down this affair, call it a mysterious accident. If the racketeers think they aren't suspected they'll make another attempt, but this time we'll be ready for them and catch them in the act."

Wood addresses Bradley directly. "Are you willing to take a chance on another attack?"

Bradley nods. "I am, provided you will assure me that you will do everything possible to protect the lives of my workers and their families. If a bomb were thrown in the mine or the village it would cause terrible loss of life."

"We'll take care of that," Wood assures him. "And you, Sheriff?"

"I'll cooperate in every possible way," the sheriff tells him. DISSOLVE TO:

A newspaper headline, "Explosion Near Tri-State Mines Believed to be Accident. Official Investigation Closed." DISSOLVE TO:

The interior of Gowan's office. Gowan is talking to the man whom we saw throw the bomb from the airplane. He is furiously angry as the man tries to explain.

"But I tell you, boss, I couldn't help it. I couldn't make him fly over it again after he told me he was out of gas. How could I know he was lying?"

Gowan bites down viciously on his cigar. "Well, if you couldn't make him, I will. I'll put the fear of God in him, and

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if you don't get those bombs in the right place this time, both of you might as well blow yourselves up." He grabs for the telephone, yells into it, "Give me Long Distance . . . I want the Murdock Airport." DISSOLVE TO:

An unpainted shed on the grounds of a country airport. Above the shed is a sign which reads "Murdock Airport." Not far from the shed is an airplane with striped wings. A young man in coveralls is working over the engine.

A youth comes to the door of the shed and yells, "Hey, Burke - you're wanted on the telephone, long distance."

The young man leaves the plane, comes to the phone. We recognize him as the pilot of the bombing plane. He seems reluctant to answer the telephone.

He speaks sullenly. "Hello. . . This is Burke. . . Naw, I won't do it." There is a pause. Burke looks rather frightened. "All right...I'll talk to you . . I'll be here . . . Yes, that's all right.. . There won't be anybody around."

The boy who has called him to the phone looks at him curiously as he hangs up. Burke seems to feel that some explanation is required. "Some clients of mine want to take a flight," he mutters.

As Burke goes out we see that a telephone lineman has apparently been working on the pole behind the shack, but Burke does not notice him. As the lineman takes off his earphones, slips them in his pocket, and climbs down the pole, we see that he is Special Agent Cunningham. FADE-OUT.

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FADE-IN on the Murdock Airport late that night. Burke is sitting crouched beside a small fire near his plane. He looks nervous and frightened. He jumps quickly to his feet as a car drives on the field, stops near him. Gowan gets out of the car and comes over to him. Gowan kicks out the fire. "What the devil do you mean lighting up the place like this?"

Burke says nothing.

The henchman is busy taking a box out of the car, which he takes over to the airplane.

Gowan says to Burke, "Have you got your bus ready?"

"I been waiting since midnight," Burke says sullenly, "But I ain't sure I'm going now, it's too close to daylight."

"You're going," Gowan says. He grabs Burke by the shoulder, twisting it painfully. "Get started now, and don't pull no tricks."

Burke obeys him sullenly. He starts the engine and as it warms up he helps Gowan's henchman stow the bombs in the plane. Gowan watches as the two men take their places in the plane, and it taxis down the field.

As he turns to go back to his car he is taken completely by surprise when Cunningham and a local police officer step out from behind the shack and confront him. Cunningham covers the angry gangster while the other man puts handcuffs on him. Then, leaving Gowan to the police officer, Cunningham enters the shack and goes to the telephone. As he crosses the room DISSOLVE TO:

Special Agent Wood at a telephone in the field office of another airport. He looks extremely well pleased as he says,

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"Fine work, Cunningham!" and hangs up. He turns to another man in aviator's costume, and explains. "They just took off. Cunningham got Gowan, now it's up to us to catch the rest of them."

The aviator starts out. Wood picks up an aviator's helmet as he follows. DISSOLVE TO:

A shot in the air of Burke's plane as it flies toward the Tri-State Mine. CUT TO:

A shot of the men in the plane as it circles high above the mine.

The man with the bombs brings one of them up from the cockpit, ready to release it. He touches Burke on the shoulder, signals him to go lower. But suddenly out of the clouds above them, gray in the light of early morning, a second plane appears, swoops down at them. Burke stares up at it, frightened and fascinated. He heads the plane away from the mine. The man in the cockpit grabs his shoulder, demands to know what the trouble is.

Burke yells back, "After us! A government plane!"

The government plane swoops down toward Burke's machine.

The man in the cockpit yells into Burke's ear, "Get up above them, I'll drop a bomb on them."

Burke screams above the roar of the engine. "Nothing doing! I'm not going to buck Uncle Sam. I'm landing."

He turns the plane toward a wide open field. The man in the cockpit is frantic, beside himself. He grabs at Burke, trying to make him change his course.

The struggle causes the pilot to lose control of the plane. It falls into a tailspin. The gangster, insane with

fright, clutches at Burke, who makes a futile effort to right the machine.

As the plane strikes the earth in a nose dive, the two men are thrown clear, and a second later there is a terrific explosion as the bombs go off.

A moment later the government plane taxis to a landing on the field. Special Agent Wood and the pilot leap out and run toward the wreck. Both bodies had been thrown clear. The gangster is dead, but Burke is apparently only stunned - the force of his fall being broken by the bushes into which he has been flung.

DISSOLVE TO:

Headlines of a paper. "Master Racketeer Sent to Federal Prison. Aviator Who Confessed Unwilling Participation in Plot Given Light Sentence. Reign of Terror in Coal Mines is Ended. Federal Officers Give Praise to Mine Owner for Cooperation."

The End.

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CT:ACS

June 30, 1933.

Mr. George F. Zimmer,
230 East 50th Street,
New York City.

Dear Mr. Zimmer:-

I am returning herewith the scripts of the cases entitled "Other People's Money" and "The Racketeers", which you left with Mr. Tolson recently.

Permission is hereby granted you and the Metro-Goldwyn-Mayer Studios to produce these stories in motion picture form. It is understood, of course, that the final drafts including the dialogues of these stories will be submitted to the undersigned for review and approval and that representatives of the United States Bureau of Investigation will be afforded the opportunity of keeping in touch with the developments of the preparation of these cases in motion picture form.

Sincerely yours,

Director.

Encl. #160689.

original not sent 9/11/33

DIVISION OF INVESTIGATION
SEP 15 1933 A.M.
FILE

CT:ACS

80-7-30

July 13, 1933.

Mr. George F. Zimmer,
230 East 50th Street,
New York City.

RECORDED

JUL 19 1933

Dear Mr. Zimmer:-

Reference is made to your letter of July 6, 1933, with which you forwarded the continuity and dialogue of two screen plays entitled "The Forgotten Witness", based upon the Jake Fleagle case, and "The Two-Gun Auto Thief", based upon the Martin James Durkin case.

You are advised that the case "The Forgotten Witness" is not approved for motion picture presentation in the form submitted. The continuity and dialogue do not conform to the facts in the Fleagle case or the manner in which this Bureau performs its identification functions. "Terhune" is portrayed throughout the script as a "Federal fingerprint man" and as having taken the latent fingerprint impression from the car of the physician which was the basis for the identification of the bank robbers and murderers involved in this case. He is shown throughout the continuity as having been assigned to the case by this Bureau and as working on the case throughout the country. This is entirely incorrect and the presentation of the case as prepared would be misleading to the general public and would be immediately recognized as depicting a procedure which is inconsistent with identification work. There are other instances in the script which are similarly at variance with the facts of this case which were furnished to you. The facts in the Fleagle case are well known to a large number of law-enforcement officials and citizens throughout the country and the Bureau could not approve the presentation of the case in motion pictures in a manner which would give credit to this organization for efficient work done by local peace officers. Accordingly, it will be necessary for the presentation of this case to be changed to conform to the facts before it can be approved for screen purposes.

Since the screen play "The Forgotten Witness" is the first of the proposed series for motion picture presentation, no action has been taken on the dialogue of "The Two-Gun Auto Thief" or on the other scripts which you left with Mr. Tolson some time ago.

Sincerely yours,

Director.

NOT RECORDED COPY FILED IN 80-7-30

JUL 14 1933

GEORGE · F · ZIMMER
~~130 E 57~~ 230 E 30 · ST · N · Y · C

Mr. Nathan
Mr. Tolson
Mr. Clegg

July 6, 1933

Mr. J. Edgar Hoover, Director
U.S. Bureau of Investigation
Department of Justice
Washington, D.C.

Dear Mr. Hoover;

As stated to Mr. Tolson in Washington last week I very much appreciated the splendid enlargements of Finger Print photographs you so kindly sent me. They will serve excellently for display in office scenes in the M.G.M. motion pictures.

I turst that the preliminary first synopsis of the two cases ,entitled,"Other Peoples Money" and "The Racketeers" left in your office last week,meet with your approval.

I am enclosing herein Two Final Dialogue Continuities for your approval-" The Two Gun Auto Thief" and "The Forgotten Witness".

"The Two Gun Auto Thief" was submitted recently and certain changes were requested and those changes have now been made as you will note in reading same.

Hope both thses continuities are satisfactory to you and trust it will be convenient for you to give me a separate letter of approval and permission on each.

Again thanking you for your very kind assistance in this matter.

I am,

Sincerely,

Geo. F. Zimmer.

HL

60-7-30
BUREAU OF INVESTIGATION
JUL 17 1933 A.M.
DEPARTMENT OF JUSTICE
TOLSON | FILE

JUL 19 1933

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60-7-30-1
COPY FILED IN

GIRL MISSING

Screen Play

by

Madeleine Ruthven

* * *

From the Official Story of the Case

by

George F. Zimmer

* * *

GEO. F. ZIMMER
230 E. 50th ST.
NEW YORK CITY

Madeleine Kuthven.
July 10, 1933.

BEST AVAILABLE COPIES

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230 E. 50th ST.
NEW YORK CITY

GIRL MISSING

Screen Play

by

Madeleine Kuthven

From the Official Story of the Case

by

George F. Zimmer

Based on material from the files of the United States Bureau of Investigation. All names of persons and places are changed for obvious reasons.

FADE IN on the office of the director of the United States Bureau of Investigation, Department of Justice.

The director is pacing up and down the office, dictating to a stenographer who sits beside the desk.

"Bulletin to all agencies of law-enforcement. The recent increase in the number of young girls reported missing leads us to believe that the organized white slave traffic is daily becoming a more serious menace. Many of these gangs operate on interstate basis and their prosecution therefore comes under the jurisdiction of the United States Bureau of Investigation, in cooperation with local authorities.

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"The victims, usually young girls, are sometimes kidnaped by force, sometimes lured from their homes by insidious devices. The heart-broken parents of the victims seem helpless to protect their children. The agents of the gangs are everywhere."

As the director begins to speak the second paragraph the scene DISSOLVES TO:

A series of impressionistic flashes, his voice continuing over the sound track:

A speeding automobile, a girl struggling with a man in the back seat. As the car passes the camera a purse flies out and falls in the roadway, scattering its contents - a lipstick, a compact, a package of chewing gum. DISSOLVE TO:

A young girl walking along a street, giggling flirtatiously as she looks over her shoulder at a young man of the gigolo type who is following her. DISSOLVE TO:

A middle-aged woman in night dress and kimono, watching anxiously from a window, calling in pantomime. She turns and comes toward the camera and we see her anxious distressed face. (The face of the woman whom we later recognize as the mother of the victim in this story.)

As the last words of the director are spoken, WE DISSOLVE TO:

A city street at the theatre hour. The sidewalks are crowded with throngs bent on amusement. Coming down toward the camera in a three-quarter shot of the crowd, we see a legless beggar drawn along on a wheeled platform by a handsome Chow dog. One or two of the passers, whose faces we do not see, speak to him, or pat the dog's head, as though he and the dog were familiar characters on the street.

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and at least one of them drops a coin into his cup. To all of these greetings the beggar replies with a cheerful smile and perhaps a word of thanks.

As the Legless One comes up to the camera we have a full shot of his smiling, hypocritically benevolent face as we DISSOLVE TO:

The Madam's parlor in a brothel. Two or three men and the Madam herself are present. The men are going over the Madam's accounts, counting over the money which she has turned over to them. The man who seems to be the leader of the group scowls.

"You ain't holding out on us, Lily, are you? You ain't turning in half as much as you used to."

Lily glares at him resentfully. "How do you expect me to do any business when you don't bring in any new goods?"

A second man backs her up. "That's right, Sam, and they're complaining in Newark and Pittsburgh, too."

"Good ones are scarce," Sam scowls, "But that ain't no excuse for you people. We'll get you new ones all right, but in the meantime you gotta do better with what you've got."

The third man walks to the window as a car is heard coming to a stop outside the house. He turns to the company.

"Here's Tony and Fred now. Maybe they've picked up something."

Shooting from the window we see a handsome sedan drawn up at the curb. A tall muscular young man is just getting out of the front door. He opens the rear door of the sedan and a big Chow dog leaps out, frolicking around him.

In the back seat of the car sits a man in a fur collared overcoat and a black fedora. The chauffeur leans forward and removes

a handsome robe from the man's lap. We see that he is the legless beggar. The chauffeur picks him up in his arms, starts toward the door of the house. CUT TO:

The Madam's parlor as the chauffeur brings in the legless One. Tony is deposited in a big chair evidently reserved for him. The others turn to him.

"Any luck?"

Tony nods.

"Where is she?" the Madam asks eagerly.

"We haven't got her yet," Tony says. He grins at the chauffeur, "But Fred here has her about ready to loop the loop with him."

The Madam sits down impatiently. "But when are you going to get her - that's what I want to know."

Tony lifts his hand placatingly. "Hold your horses, Lily. This one's something special. Fred's probably going to have to marry her to get her, but you don't mind that, do you, Fred?"

Fred grins. "I'll say I don't! Not when they're as sweet as this little peach." DISSOLVE TO:

The radiant face of the young girl. Over the sound track comes the sound of a preachers voice completing the marriage ceremony. As the camera is drawn back into a full shot of the group we see a country preacher, a man and a woman brought in as witnesses, probably from his household, and beside the girl the stalwart figure of Tony's chauffeur. As the ceremony is completed Fred kisses the girl; the minister and the witnesses start to congratulate the pair but Fred cuts their kindly speeches short - takes the girl's arm. "Come along, Helen. We got a long ways to go before we're home."

He puts a bill into the preacher's hand and hurries the girl out. The preacher looks after them, suddenly a little dubious.

Fred and the girl come down the path from the preacher's house, to the big sedan which stands by the roadside. The windows of the car are open. The Legless One sits in the back seat, his head thrust out the back window, the Chow dog beside him. He is grinning in high good humor. As Fred helps the girl into the front seat DISSOLVE TO:

The exterior of the brothel which we have previously seen. The sedan rolls into the curb and stops. Almost before Helen can get out of the car the door to the house opens and Lily, garishly dressed and made up, comes down to greet the party. Helen is bewildered and overwhelmed by the Madam's effusive greetings, but she allows herself to be led into the house without protest, as over her shoulder she sees Fred following, carrying the Legless One.

Lily puts her arm round the girl, leads her through the hall and up the stairs. "Your room's right here, dearie. I hope you're going to like it. It's the best one in the house."

As they go down the upstairs corridor Helen glances uneasily about, aware of curious glances which follow her as they pass the open doors of other occupants of the house. Lily ushers her into a large, flashily furnished bedroom. Helen looks around her.

The Madam stands near the door, a cynical smile on her face.

"Don't you like it, dearie?"

"Yes, of course," Helen says timidly, "Only Fred told me we were going to have a little house of our own."

The woman laughs. "That'll come later, dearie. I began

this way too." She looks at the girl cynically. "Don't tell me you're so dumb you don't know what you're here for?"

The girl stares at her uncomprehendingly.

Lily picks up a kimono from the foot of the bed, throws it to her. "Here - give me your clothes and put this on."

The girl is suddenly comprehending; wide-eyed with fright, she darts toward the door. Lily catches her by the arm, twisting it cruelly. The girl screams.

In the parlor of the house the Legless One is just counting some bills into Fred's hand. ". . . forty-five---fifty."

The girl's scream rouses them. Fred grins, "Lily must be starting her instructions."

"Well, don't stand there, you ape!" Tony snarls at him. "Get up there and shut her up before she brings the police down on us."

Fred stuffs the money in his pocket, runs out of the room. The Chow dog starts to follow him. Tony calls the animal back. He sits caressing the beast's head, as from above there comes an even sharper scream which is suddenly cut off. FADE OUT.

FADE IN on the Madam's parlor some time later. Sam and his henchmen are there again, casting up accounts with Lily. The Legless One sits in his usual place with the Chow beside him. Sam is in high good humor as he counts the receipts. He pats Lily's shoulder. "That's more like it, my girl."

He counts over some bills to the Legless One. "Here's your percentage, Tony."

There is a peal of the doorbell. Lily is annoyed as it is repeated, and rises.

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"That lazy yellow girl is gossiping again. I'll have to answer the door." CUT TO:

Helen's room. Helen, dressed in a thin kimono, is lying face down on the couch. She sits up, draws the kimono around her, a pitiful little figure crouched in the corner of the couch. She has been weeping, but now she makes a pathetic effort to control herself, for she knows the penalty if she is caught in this state.

Suddenly she catches sight of something. On the floor in back of a chair lies some garment, in a heap. Helen runs across the room to it, picks it up. It is a man's light cravenette coat, dropped and forgotten. She looks at the garment wonderingly, as though it were a miracle, then toward the window. She is suddenly startled by the sound of voices and footsteps in the corridor outside. She runs to the door, turns the key. There is a knock on the door and Lily's voice is heard outside, in tones of honeyed sweetness.

"Are you busy, Helen darling?"

Helen backs softly away from the door, the coat clutched in her arms.

"Yes," she says finally. She waits motionless, until she hears the footsteps die away down the corridor. She puts the coat on, feels in the pocket, her face triumphant as she brings out a quarter and one or two smaller coins. She puts them back in the pocket, runs to the bed, starts to pull the sheets off. CUT TO:

The lower hall as Lily comes down the stairs. The colored maid whose duty it is to open the door is just entering from the rear. The girl cowers as Lily berates her.

"What's the matter with you? If you can't be around to tend to business I'll get somebody that can."

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The girl apologizes. "I'm sorry, Miss Lily."

"Go get some beer and sandwiches and bring them to the parlor," Lily orders her curtly. "Then make the rounds and see what's going on." CUT TO:

A shot of the exterior of the house below Helen's window. The girl is just letting herself down on the knotted sheets. She drops to the ground and crouches there for a moment in the darkness, then runs back of the house to an alleyway and out of sight. DISSOLVE TO:

Lily and her associates in the parlor. They are in the midst of their supper when the colored maid runs in frightened and breathless.

"Miss Lily!" she gasps.

Lily leaps to her feet and the men look toward the maid, alarmed.

"What is it?" Lily demands sharply. "Have you gone crazy?"

"Miss Helen - she ain't in her room. The gem'man came back that forgot his coat and I knocked and knocked and she didn't answer, and when I unlocked the door, she wasn't there."

Tony is livid with fury. "A hell of a way you keep track of your girls," he says to Lily.

The other men are on their feet. "Come on," Sam says. "She can't have gone far yet, we'll get her before she makes any trouble."

Sam directs the party, "We'll beat it to the railroad station. Tony, you and Fred see if she's trying to telephone somewhere." DISSOLVE TO:

A shot of the two cars starting out from the house. They go in opposite directions down the street. DISSOLVE TO:

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A dimly lighted street lined with small shops and houses. The only lighted building is a drug store at the corner. The sedan comes down the street toward it. CUT TO:

The interior of the drugstore. A stupid looking clerk is drowsing over the counter. In the telephone booth is Helen. She is calling hysterically into the mouthpiece.

"Hello, Hello! Long distance! Don't cut me off! Hello, Mother?" Her voice breaks with a sob of relief. "I don't know exactly where I am. I said there were two men, a man without any legs, in a car with another man and a Chow dog."

She breaks off with a scream as the door of the telephone booth is jerked open and Fred's menacing face appears. He snatches the receiver out of her hand, hangs it up, and with one hand clapped over her mouth starts to drag her out of the drug store. The clerk looks up startled.

Fred says, "Don't worry, she's my wife. She gets queer spells sometimes, that's all." The clerk looks at them stupidly. CUT TO:

Exterior of the drug store. Helen is almost fainting as Fred drags her into the car. The Legless One holds the rear door open.

"Put her in here," he says. "I'll take care of her while you drive. We'd better get her out of the state. Drive straight to Sam's place." CUT TO:

A flash of Helen's mother at the telephone as she jiggles the receiver frantically trying to get the connection again, calling her daughter, "Helen! Helen! Where are you? What's happened to you?"

The operator's voice comes through the receiver. "The party has hung up, madam." The mother cries into the phone, "Give me the police, quick!" DISSOLVE TO:

A police official calling a number. DISSOLVE TO:

A man in civilian clothes answering the call. "Yes, this is the United States Bureau of Investigation, Special Agent Stanwood speaking." He listens for a moment. "You say the call came from out of the state - Medora? That's a case for us, all right. I'll get in touch with the authorities in Medora and send out a general alarm at once." DISSOLVE TO:

The exterior of Lily's house, early morning. A car loaded with police, accompanied by Special Agent Stanwood and another federal agent stops in front of the house. Stanwood and the other agent run up the steps and Stanwood rings the bell, while the police pile out and surround the house.

The colored maid looks through the peephole before she answers the bell. She is frightened when she sees the police car. She runs back to the Madam's room - knocks on the door. "Miss Lily! Miss Lily! The police are out front."

Lily comes out into the hall, frightened. The girl's words are also heard by Sam, who emerges from the adjoining room, pulling on his coat. He catches the girl's shoulder. "You're sure it's the police?"

She nods, speechless with fright.

Sam says to the girl as the doorbell rings again, "Wait a minute and let them in, and try to stall them as long as you can."

He turns to Lily. "Come on, there's no telling how much that girl spilled. We'll get out by the cellar passage through the block and beat it in the car."

They run toward the back of the house, opening the door to the cellar stairs, as the colored girl, ashen with fright, goes toward the front door, and opens the peephole. She speaks through the peephole.

"What you-all want, waking folks up so early in the morning?"

Stanwood says sternly, "Open in the name of the law."

Slowly the girl starts to undo the bolts and chains that fasten the door, taking as much time as possible to admit him. Stanwood steps into the hall, leaving the other agent on guard at the door.

"Call your landlady," he says. "I want to ask her some questions."

The colored girl goes to the door of Lily's room, and makes a pretense of knocking and calling to her. CUT TO:

A shot from the air, showing the house with the police stationed around it. A high board fence divides Lily's house from an apparently deserted house on the street back of it.

A shot of the street back of Lily's house. A car comes out of the garage and swings into the street. As it passes the camera we see Sam and Lily in it. CUT BACK TO:

The interior of Lily's house. Stanwood is questioning the colored girl impatiently. "What's the trouble, where's your mistress?"

The girl still stands at the door of Lily's room. She looks frightened. "She don't answer, Mister Man."

Stanwood throws the door open, looks into Lily's room. He sees the dishevelled bed, covers thrown hastily back. He says to

the girl, "Where is she?"

The girl shakes her head. "I don't know, I guess maybe she went away with Mr. Sam last night."

Stanwood crosses to the bed, feels of it. "Somebody just got out of this bed," he says, "Are you sure it wasn't Lily?"

The girl stares at him speechless. Stanwood goes to the front door, calls in the agent and the local officers. "We'll have to search the house, and we'd better round up everybody here and take them down for questioning."

As the police start through the house, rounding up the inmates, DISSOLVE TO:

Sam's place, the hideout of the gang. A lonely, apparently deserted house, almost hidden in a grove of trees. A car drives in and disappears under the trees. CUT TO:

The interior of the house. In the dirty, hardly habitable kitchen, Tony and Fred are eating their supper at a bare table, waited on by Helen, who still wears the cravenette coat. They are alarmed by the sound of footsteps approaching the door, but relax in relief as the door opens and Sam and Lily enter. Helen cowers away from the newcomers as though she feared that they might strike her, but they pass her contemptuously.

Sam growls at the Legless One. "A fine mess you got us into!"

"Bringing a hellcat like that into my house!" Lily says accusingly.

"What happened?" Fred asks her.

"They raided the house, that's all," Sam says. "We just got away by the skin of our teeth!"

"And just when business was pickin' up, too," Lily says.

Tony speaks up defensively, "How do you know it was all Helen's fault? She couldn't have told 'em, she didn't even know where it was." He turns toward Helen, grinning. "You didn't tell 'em nothing, did you?"

Helen cowers by the stove, shaking her head. "I didn't have a chance," she says sullenly.

Fred glowers at her menacingly. "And if you do ever try to spill anything on me, I'll kill you - do you get that? I'll break your neck!" He holds out his cup. "Bring that coffee here, and don't spill it on me like you did before."

The girl approaches the table with the coffee pot. Sam looks at her. "You understand that, don't you, kid? You get any of us into trouble and you'll pay for it."

The girl nods, pale and frightened.

Tony intervenes. "Hold your horses. We've had houses raided before and nothing serious happened. We'll lay low here a while, then if nothing comes up, Fred and me'll go up to the Fair and look things over. We'll get some more girls and some of the old ones back again and open a new place where they ain't looking for us." FADE OUT.

FADE IN on an amusement park. In the background is a Ferris wheel. Near the foreground are a group of children and young people, and as the camera is drawn up closer to them we see in the center of the group the Legless One putting the Chow dog through a series of tricks for the amusement of the crowd.

The dog finishes his trick and Tony calls him to him. The children scatter. A little girl of fifteen or so, however, remains behind, petting the dog. The Legless One smiles at her. "You like him?"

The girl nods.

Tony gives her a lump of sugar. "Make him beg for it," he says.

The child is delighted as the Chow performs the trick for her.

Parked a little distance down the way is Fred in the sedan. At a signal from Tony he brings the car up to the curb beside him, lifts Tony into the car. The young girl is astonished as she sees the beggar put into the handsome car. The Chow leaps in after him. Tony smiles at the girl. She says, naively:

"Is that your car? Gee, it's swell!"

"Want to take a ride?" Tony asks.

The girl is tempted and she is just about to accept the invitation when she is arrested by a call, "Mary! Where are you? Come here, Mary!"

The girl is disappointed. "Yes, Mother, I'm coming."

Fred slams the door of the sedan shut, puts the car into motion. As they drive away the mother runs up to the girl, scolding her for getting into conversation with strangers. A policeman approaches them, and looking back from the rear window of the sedan, the Legless One sees the mother talking volubly to the policeman, sees him blow his whistle, start to run after the car. But Fred does not obey the command of the whistle and instead presses hard on the accelerator and the car leaps forward. DISSOLVE TO:

The interior of Sam's hideout. It is late at night. Sam,

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230 E. 50th ST.
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gun in hand, opens the kitchen door cautiously, to admit Fred and the Legless One, followed by the dog. Fred is almost staggering with exhaustion, and drops Tony rather roughly in a chair. He mops the sweat from his brow.

"What's up?" Sam demands.

"Police," Tony answers. "They followed us out of town, but I think we shook them."

"Where'd you leave the car?" Sam asks.

"Hidden in a gully a mile away," Fred says bitterly. "And if you think it's any fun carrying that lump of lead . . ."

Sam, reassured, breaks in. "That's good. They ain't likely to find it - and if they come here they won't find us." He goes to the door and calls:

"Lily, get your clothes on and wake up that girl."

Sam starts toward the door and stumbles over the Chow. He curses. "I wish to God you'd left this brute behind. I've got a notion to shoot him right now before he gets us into any trouble." He threatens the dog with his gun.

Tony lifts himself by the edge of the table. His tone is menacing, determined. "You touch that dog, Sam, and I'll kill you."
DISSOLVE TO:

The exterior of the hideout. It is daylight now. A number of cars drive in. Stanwood, other federal agents, and local officials surround the house. No answer comes to their knock on the door, and they break it down.

They swarm through the house. It appears to be completely deserted, though it is evident from the kitchen and one or two other rooms that someone has been there recently. The officers are disappointed.

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They've got away again," one of them says.

Stanwood shakes his head. "Maybe, but I'm not going to leave this place until I've searched every crack and corner."

DISSOLVE TO:

Stanwood and his helpers are going carefully over every inch of the cellar walls, hunting for a possible hidden crypt. Their search is unsuccessful until, tapping on a certain portion of the wall they hear the muffled bark of a dog. The searchers are excited. "That sound came from inside there," Stanwood says.

He draws his gun, calls loudly. "Come out, surrender in the name of the law!"

There is no answer. Stanwood directs the men. "All right, we'll tear the wall down." Without taking time to search for the hidden doorway they attack the wall with picks and axes.

Inside the hidden room are Sam, Fred, Lily, and the Legless One, the Chow beside him. Helen is crouched in the corner, bound and gagged. All of them are armed, even Lily.

As the blows begin to fall from the other side Sam says, "Let the wall down on them, and we'll try to fight our way through - it's our only chance."

He releases a chain which lets the whole wall fall outward into the cellar.

Stanwood sees the partition swinging out and shouts a warning to the men as he leaps back. Fred, Sam and Lily make a desperate attempt to shoot their way through as the wall goes down. Tony is left helpless on the floor, and the Chow, as though in an attempt to protect his master, stands in front of him, barking wildly.

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One of the policemen is wounded by a shot from Lily's gun, but it is only a moment before the whole party is in custody and Stanwood unties the ropes with which Helen is bound. DISSOLVE TO:

A teletype as it hammers out a news broadcast:

"WHITE SLAVE GANG BROKEN UP AND VICTIM RESCUED. CRIMINALS HELD FOR VIOLATION OF FEDERAL LAWS FACE PRISON TERMS."

The End.

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NEW YORK CITY

THE FUGITIVE

Screen Play

by

Madeleine Ruthven

* * *

From the Official Story of the Case

by

George F. Zimmer

* * *

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NEW YORK CITY

BEST AVAILABLE COPIES

Madeleine Ruthven.
July 5, 1933.

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230 E. 50th ST.
NEW YORK CITY

THE FUGITIVE

Screen Play

by

Madeleine Ruthven

* * *

From the Official Story of the Case

by

George F. Zimmer

* * *

Based on material from the files of the United States Bureau of Investigation. All names of persons and places are changed for obvious reasons.

FADE IN on a close shot of a printing press, from which comes a stream of placards calling for the apprehension of Emanuel Bingham, alias Manny James, fugitive from justice, wanted for robbery with firearms and murder of an officer. From the placard DISSOLVE TO:

A hotel desk. A man and a woman are just checking out. The man is dapper, goodlooking, exceedingly well dressed. He screws a monocle in his eye as he looks over his hotel bill and pays it. The clerk is obsequious.

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"Thank you, Mr. Gordon. Do you wish to leave a forwarding address?"

The man addressed as Gordon shakes his head. "No thanks. But if any of my friends call on me, just say I'm sorry I had to move on."

The man and the woman go toward the door, preceded by a boy with their bags. The woman looks at him a little critically.

"What did you want to leave a message like that for, Manny? Are you trying to advertise yourself to the police?"

Manny laughs. "Don't you worry about me, baby. Any policeman that ever tried to lay a finger on me has been sorry for it, and I'll teach the Federal boys the same lesson if they try to monkey with me." DISSOLVE TO:

The platform of a railway station. Manny is in the background checking baggage. His girl companion is idly examining the bulletins posted on the station wall, while she waits for him. Suddenly she catches sight of the placard with the picture of Emanuel Bingham. Looking about to see that she is not observed, she hastily tears it down and puts it in her bag. There is a long blast and the whistle of an approaching train.

Manny hurries toward the girl. He takes her arm and as the train comes to a brief stop, he helps her on. She is astonished as she sees he is not following her, and as the train begins to move she screams back to him:

"Ain't you coming with me?"

He waves and yells in reply, "I'll see you in Los Angeles. --I got a date to keep in New York first."

She screams in rage, "I know, you dirty two-timer -- you're going back to Lottie!"

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As the train gathers speed the girl goes into the car. She sits down, furiously angry. With a sudden vengeful impulse she opens her bag, takes out the placard, and begins to write in pencil on the back of it. DISSOLVE TO:

The Field Office of the United States Bureau of Investigation, in New York City. The director of the office is going through his mail. He speaks into a dictaphone:

"Will you ask Mr. Terry to come in, please?"

The door opens and Terry enters. The director hands him one of his pieces of mail. It is the placard advertising Emanuel Bingham. Terry turns it over and looks at the back of it. On it is scrawled in pencil, "If you want to find a dirty double-crosser, look for him in New York City."

The director says, "Notify the police, Terry, and see what you can find out yourself. If Manny Bingham's in town it won't be long until we hear something of him."

Terry looks at the picture of Manny distastefully. "I'd give a year's pay," he says, "to put that fellow where he belongs. He's as poisonous as a snake, and as cold hearted. That policeman in Brunerville never even saw him. Manny would as soon kill a man as eat, perhaps a little sooner, and every time we get hold of him he slips out of our hands. He's almost got the police thinking they can't catch him." DISSOLVE TO:

The corner of 42nd and Broadway. It is about ten o'clock at night, and the streets and sidewalks are thronged with the Broadway crowd. Standing at the curb is Manny Bingham, faultlessly dressed, his monocle screwed in his eye.

A mounted policeman comes past him, almost touching him. Manny salutes him impudently, but the policeman, busy handling traffic, does not notice him.

There is a string of south-bound taxis in the street, but Manny is evidently looking for a particular one. Finally the car he wants draws up at the curb. Manny enters, leans forward to the driver, "Everything set?"

The driver nods, "All set." DISSOLVE TO:

A narrow dark street off lower Broadway. Three cars come into the street and stop. One of them is a big Lincoln sedan. The second is a mail truck. The third is a taxi.

The driver of the truck is covered by a gun from the sedan alongside him. He climbs down, his hands in the air, as the bandits surround the truck.

Manny gets out of the taxi and approaches him. "Give me the keys to the truck, boy. You've got a million dollars in there and I need it."

The truck driver produces the keys. One of the bandits puts a laundry bag over his head, trussing his arms to his sides. The bandits begin to load the mail sacks into the sedan, and we see that the inside of the car is fitted up like an arsenal. As the last sack is piled in, one of the bandits gets in beside the driver and beckons to Manny.

"You coming with us, Manny?"

Manny shakes his head. "Not now - I'll come on to Cincinnati in a few days, Buck."

Buck is worried. "What's the idea, Manny? You can't hang around town."

Manny laughs boastfully. "New York is the last place they'd look for me after a job like this! Besides, I got a date." DISSOLVE TO:

The floor of a night club. Manny is dancing with a flashy dark-haired girl. The music of the orchestra comes over the sound track. From the orchestra DISSOLVE TO:

A police radio broadcaster sending out the news of the mail truck robbery. CUT TO:

A flash of a captain of police as he orders a round-up to be made of all the known resorts of underworld characters. CUT TO:

A shot of the black sedan as it speeds along through the night on a country road. Buck is still worried about Manny's refusal to accompany them. The driver kids him about it.

"Forget it, Buck! They way you worry over Manny anybody would think you was a fond mother with an only son. We got enough troubles looking after our ownselves." CUT TO:

The night club where Manny is still dancing, as the police make a raid on it. The women scream as the lights go out. Manny makes a run for the fire escape, firing at the police. He makes his way safely, almost to the bottom of the fire escape, but a fresh squad of police, and Federal Agent Terry meet him there. Manny fires until his ammunition is exhausted, and he falls, seriously wounded.

Terry stoops over him. "It's Manny Bingham, all right," he says.

A police ambulance is backed into the alley. The unconscious Manny is put on a stretcher. From Manny, unconscious on the stretcher, DISSOLVE TO:

Manny, bandaged and pale, seated in a wheel chair. Over the sound track comes the voice of the judge sentencing Emanuel Bingham to twenty-five years in the federal prison in Atlanta for robbery of the United States mails. Manny's face is contemptuous and defiant. As he is wheeled out by a deputy he passes Special Agent Terry. His progress is halted for a moment, and he takes the opportunity to speak to the Federal Agent.

"I'll miss you boys in Atlanta, but maybe, with time off for good behavior, it won't be so long until I see you again."

FADE OUT.

FADE IN on the office of the director of the United States Bureau of Investigation in New York. Once again the director is going over his mail. Special Agent Terry enters and at a sign from the director, sits down.

"You sent for me, sir?"

The director nods. "You have never been satisfied with the outcome of the Bingham case, have you, Terry?"

Terry shakes his head. "No sir. It's true, Bingham went to the penitentiary for twenty-five years, for that mail robbery, but his pals are still free. The loot they took hasn't been recovered, and a murder charge still stands against Manny himself."

The director grins. "Well, I'm going to give you a chance to do it all over again."

"What do you mean?"

"Manny escaped from the Atlanta prison yesterday," the director tells Terry. "In fact, he escaped twice." The director picks up a long telegraph flimsy. As his voice comes over the sound track we see the scene he is describing.

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Manny Bergman and another prisoner have bound and gagged the nurse in the prison infirmary, and are sawing through the bars. They let down a rope of blankets and disappear through the window.

"Something went wrong with the prison lights for just a moment," the director is saying, "And they had just time to scale the walls in the moment of darkness."

As the director speaks, we have a flash of the prisoners scaling the wall, running across open ground toward the shelter of some trees, while the prison siren screams the search lights come on and shots are fired after them.

"A posse surrounded them in the woods. Manny and the other prisoner put up a terrific fight. The other man was killed, and Manny was so badly wounded they were afraid to take him back to the prison, so they took him to the local hospital. He was apparently unconscious and the doctors thought he wouldn't live through the night."

As the director speaks, we see Manny lying in a hospital bed, swathed in bandages. His eyes are closed. A white capped nurse feels his pulse, shakes her head, goes out of the room. A whistle comes from the darkness outside the window. Manny opens his eyes, groans, with a terrific effort rouses himself. He crawls out of the bed, knots the sheets together, fastens them to the bed post, crawls on his hands and knees to the window. With a superhuman effort he raises himself over the sill and starts to let himself down by the sheets. We hear the sound of an automobile engine accelerating, as we DISSOLVE BACK TO:

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The scene in the office. Terry listens, intensely interested.

"Any clue as to who helped him away?" he asks.

The director shakes his head. "There's not a great deal to go on. The car was seen . . a black Lincoln sedan."

Terry is excited. "There was a Lincoln sedan took part in the mail robbery."

The director smiles. "How's that going to help you?"

"It will have to help me," Terry says. "Since it's the only clue we have. I'll find out what known associates of Manny Bingham's, if any, drove a Lincoln car."

Terry leaves the director and goes into his own office. A young fellow who acts as office boy and assistant round the office is just coming in with some mail for Terry. Terry looks so serious and rather worried, that the boy comments on it.

"What's the matter, Mr. Terry? Didn't the baseball game come out to suit you?"

"I'm not worried about baseball, Jimmy. It's that Manny Bingham case. Manny's escaped from prison again."

The boy's eyes widen. "Gee! Manny Bingham! Escaped again! I wish I could help catch him!"

"Maybe you can."

Jimmy is beside himself with joy. "How? Have you got any clues?"

"One. Manny was taken away from the hospital in a black Lincoln sedan. A black Lincoln sedan was used in the mail robbery last year. You run over to the Motor Vehicle Bureau and see if you

can't get me a list of the owners of every Lincoln sedan registered in the state last year."

Jimmy bounces out, thrilled to death. Terry goes to the telephone. "Police Department, Captain Travis, Identification Bureau, please." After a pause Terry speaks again. "Hello, Captain Travis, this is Terry, United States Bureau of Identification. I've been assigned to this end of the Manny Bingham case. What have you got on Manny's gang? . . . All out of New York, hey? Ever get any line on who owned that sedan they used in the mail robbery? . . . Send me a list of the whole gang with their aliases, will you please? . . That's fine, thank you." DISSOLVE TO:

An impressionistic shot of a Lincoln sedan. As it comes down toward the camera another similar car takes its place, and another, and another. . . the whole world seems filled with Lincoln sedans. DISSOLVE THROUGH TO:

Jimmy beside the desk in Terry's office; a thick pile of papers in front of him. Terry is seated in front of the desk with a big piece of paper in his hand. Jimmy is a little overpowered by the length of this list in front of him.

"Gee whiz, Mr. Terry! How are we going to find the one we want in all these names?"

"Perhaps we won't," Terry tells him. "But that's the way most detective work is done - through the process of elimination. All right - let's start with Manny Bingham himself. Is his name there?"

Jimmy runs down the list. "No sir."

"The next one in the gang is James Daniels - is there a Lincoln registered in his name?"

Again Jimmy runs his pencil down the list. "No sir."

"Buck Spinero?"

Jimmy runs through several pages to find the S's. Shake his head.

"He has some aliases - let's try them. Charles Brockett

Jimmy shakes his head.

"William Brockway."

Jimmy gives the negative again. Then he makes an exciting discovery. He pushes the list toward Terry. "Say, look! There ain't either of those names down, but there's a Charles Brockway - get it? Charles Brockett -- William Brockway -- Charles Brockway!"

Terry reads the record. "Charles Brockway, 8S-1104, Lincoln, seven passenger sedan, new, battleship gray."

Jimmy's face falls. "But it says a gray one, and we're looking for a black one."

"That's easy," Terry assures him. "If Buck Spinero bought this car, he probably had it re-painted to make it harder to identify. Now, what we've got to do is find the dealer who sold it to him, and see what he knows about Mr. Charles Brockway." FADE OUT.

FADE IN. The showroom of a car dealer, with a garage beyond. Terry is talking to the dealer.

"I remember Mr. Brockway very well," the dealer says. "I haven't seen him for some time, but when he used to bring the car in for servicing I understood he lived at the Valencia Hotel."

DISSOLVE TO:

The office of the Valencia Hotel. Terry shows his badge to the clerk and takes a picture of Buck Spinero out of his pocket. The clerk recognizes it with astonishment. "Why that's Mr. Brockway!

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Certainly I know him! He used to live here, but lately he's only been coming in from out of town every two or three months. If you'd come in yesterday, you'd have found him here. He just checked out last night."

Terry is keenly interested. "Anyone in his room?"

The clerk shakes his head.

"Then I'd like to take a look around."

The clerk rings a bell, "Certainly, sir." DISSOLVE TO:

Terry making a thorough search of a hotel room. He picks up a desk blotter, examines it. It bears the imprint of several blottings. He takes the blotter to the mirror and looks at it. The marks on the blotter show up in the mirror as part of an address .....Gordon, 1439 .....lberry Street, Cincinnati." DISSOLVE TO:

The number 1439 over a street door. As THE CAMERA IS DRAWN BACK we see an old-fashioned house, apparently unoccupied, on a quiet residential street. A sign in the street corner says, "Mulberry Street."

A black Lincoln sedan comes round the corner and goes into the garage at 1439.

Hidden behind drawn blinds in the house across the street are Special Agent Terry, local police officers, and deputies. At sight of the car entering the garage, Terry turns to the others.

"There's Spinero. They're all inside now. We'll get the whole gang! The machine gun and gas squads will be here in a minute."

Almost as he speaks, police cars with sirens blowing, sweep round the corner and fill the street. From the cars policemen, armed with machine guns, dismount and cover the house.

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Suddenly, and before the police have a chance to make a demand for entry, there is a volley of fire from the beleaguered house, as the gangsters within attempt to forestall the attack of the police.

Terry and the officers with him rush out of their house and into the fray.

In spite of the fire from the gangsters, the police, headed by Terry, make a rush to batter down the front door. A number of them are wounded, but others take their places defying the gangsters' fire.

As the door goes down, the gangsters retreat upstairs, firing at the police. A number of the gangsters are killed by the fire of the police, but Manny seems to bear a charmed life. He is still fighting desperately when the police and federal officers close in around him, and he continues to curse defiantly as with the remnant of his gang he is bundled into a police car.

"All right, send me back to Atlanta," he says to Terry. "And I'll get out the same way I did before."

"You're not going to Atlanta this time," Terry tells him grimly. "There's a charge of murder against you in Connecticut - a policeman you killed."

"But you can't do that to me," Manny whines, suddenly frightened. "You gotta send me back to Atlanta." DISSOLVE TO:

The condemned ward in a state prison. In one of the cells Manny Bingham is seated with head bowed in his hands. His head is shaved, and his trouser leg is slit. He jumps up, shrinks back into a corner of his cell as the door opens and a turnkey enters.

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"Come along now, Manny, they're ready for you."

Manny begins to protest hysterically.

"They can't burn me. I belong down in Atlanta, serving twenty-five years for mail robbery. I don't care if the president did commute my sentence - they ain't got any right to burn me."

The turnkey regards him stolidly. "If you didn't want to burn, you ought to thought about it before you shot that policeman. Come along now, -- time's up."

The End.

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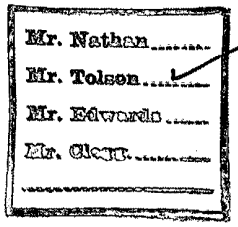
230 E. 50th ST.
NEW YORK CITY

GEORGE · F · ZIMMER
~~120 W 57~~ · ST · N · Y · C
230 E 50

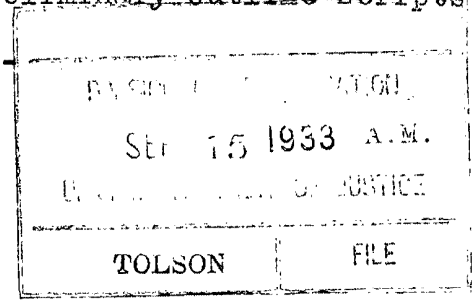
July 14, 1933

Mr. J. Edgar Hoover, Director
U.S. Bureau of Investigation,
Department of Justice,
Washington, D.C.



Dear Mr. Hoover;-

Enclosed please find preliminary outline scripts of three (Cases) stories entitled;-



" The Fugitive "

" Girl Missing "

" Murder for Hire "

I trust they meet with your approval as first draft outlines of stories. (They are not the final dialogue form.)

These three stories ,with the nine others previously submitted to you comprise the entire twelve intended for production in Motion Pictures by Metro-Goldwyn-Mayer Co.

I will be at the Bureau in Washington next Wednesday, July 19th and hope to have the pleasure of seeing you personally at that time.

Again thanking you for your kind consideration in this matter.

Iam,

Sincerely,

Geo. F. Zimmer

no action 9/11/33 V

MURDER FOR HIRE

Screen Play

by

Madeleine Ruthven

* * *

From the Official Story of the Case

by

George F. Zimmer

GEO. F. ZIMMER
230 E. 50th ST.
NEW YORK CITY

Madeleine Ruthven.
July 14, 1933.

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230 E. 50th ST.
NEW YORK CITY

MURDER FOR HIRE

Screen Play

by

Madeleine Ruthven

* * *

From the Official Story of the Case

by

George F. Zimmer

* * *

Based on material from the files of the United States Bureau of Investigation. All names of persons and places are changed for obvious reasons.

In a darkened amphitheatre police, detectives, and agents of the United States Bureau of Investigation in a large city, are watching the parade of criminals and suspects across a brilliantly lighted platform. Criminals of many types are represented here, many of them old in crime, stamped with the prison mark, but a large proportion of them mere youths.

As a particularly young chap, almost girlish in appearance, stands under the light, a detective in the darkened amphitheatre whispers to the man next to him:

"They're coming younger every year -- that boy, Billy King, isn't nineteen yet." As the boy passes on he is followed by another young fellow only a few years older, and the detective continues in

a whisper to his companion, "And Dink Burns isn't much older, but both of them have been mixed up with the Blue gang for two or three years. Every once in a while they get dragged in on a vagrancy roundup, but so far they've been too smart to let us get anything definite on them."

As the last man in the lineup passes out, the lights in the amphitheatre come up, and the audience starts out. We follow the two men whom we have seen talking, as they leave the room. Outside the door they meet a police official, who greets the detective, "Hello, Hanson."

The detective introduces his companion. "Captain Murphy, this is Special Agent Elliot, who has just been sent up from the Department of Justice in Washington. He wants some dope on the Blue gang."

"Give him all the help you can," Murphy tells him. DISSOLVE TO:

The exterior of the police station. Special Agent Elliot comes out with Hanson. They stop and watch the line of men who, released from the lineup, are leaving the station. Billy King and his friend Dink Burns come out together, and go down the street, passing Elliot and his companion without paying any attention to them. The CAMERA FOLLOWS the two boys as we DISSOLVE TO:

Exterior of a pool hall. Dink and Billy come into the scene and enter the place.

As they come inside they are greeted by habitues of the place. A hard-faced man who is chalking up a pool score, speaks to Dink out of the corner of his mouth.

"Hey, Dink, the boss wants to see you."

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NEW YORK CITY

Dink goes to the back of the poolroom, and disappears through an inner door. Billy remains with the poolroom habitues. He is boastful and contemptuous as he describes his experience in the police station.

"Sure they let us go. They ain't got nothing on us, and never will have - and if they ever tried anything funny, the boys'd make them sorry for it."

He is still boasting when Dink comes out of the inner room. He looks mysterious and important and as he passes Billy he makes a signal for him to follow. Billy instantly drops the cue he has picked up, and follows Dink out to the sidewalk.

"What's up?" he asks.

"The boss wants us to take a run down to Georgia, to do a job."

Billy looks pleased and excited. "When are we goin'?"

"Tonight. Joe and Whitey are going with us - but first we gotta get a car."

"Let's get a Packard this time," Billy suggests. He is as pleased and excited as a boy planning an innocent camping trip. The boys start down the street together.

Special Agent Elliot and the detective stroll down toward the poolroom from b.g. The detective says, "A lot of the Blue gang hang around this place and I've an idea they use it as a sort of headquarters." He looks at Elliot. "Why are you so interested in the Blue gang, Elliot?"

"There've been two or three killings around the country lately, all managed in about the same way," Elliot says soberly.

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"From what we've learned, there's a gang in Chicago that makes a special business of sending out paid killers, on order. We don't know, but it's just possible that this is the gang. At any rate, it won't hurt to keep an eye on them."

The detective laughs. "Go ahead, but be careful you don't get bumped off yourself. There are a lot of young toughs and hop-heads in that gang who don't mind what they do."

Elliot looks about the dingy street. Dirty, ragged children are playing in the gutters. In the background are the ugly backs of tenement houses draped with wash lines.

"There's something wrong with a society which breeds boys like those two," he says.

"Well, we can't help it," Hanson retorts cheerfully.

"That's just the trouble," Elliot says. "It's nobody's business. We let them grow up in the streets, and then the government hires men like you and me to see that they're punished when they get into trouble." FADE OUT.

FADE IN on a dark city street. A Packard sedan stands at the curb. A man comes out of a house, goes down to the car, puts his keys in the lock. Dark figures emerge from the shadows. The man is struck down with a heavy sap. He falls to the sidewalk without a sound. The gangsters pile into the car, start it, drive away. As they pass under a street light we see Dink and Billy in the front seat, two strangers seated behind. DISSOLVE TO:

A banner strung across the street of a country town. "WELCOME TO TAYLORSVILLE, COUNTY SEAT OF TAYLOR COUNTY, GEORGIA."

A big Packard sedan comes into the scene, passes under the sign. In the car are the four gangsters, Dink driving, Billy beside

him. They drive through the streets of the town past the courthouse, down a side street, to a shabby hotel. Dink does not stop the car in front of the hotel, but goes round the corner into an inconspicuous side street.

"Here's the place," he says. "You fellows go inside and register, and I'll come back later. I've got to see a man."

Billy gets out of the car with Joe and Whitey. They too are young, but older than Billy. They carry a couple of heavy suitcases. As they start toward the entrance of the hotel, and Dink drives away, DISSOLVE TO:

The interior of a hotel bedroom. Joe and Whitey are playing a game of blackjack. Billy is shaving. One of the others leers at him as he examines his face admiringly in the glass.

"What's the matter, pretty boy, can't you find any whiskers to shave?"

Billy is about to make a reply in kind, when the door opens and Dink enters. The three gather round him, anxious to hear the news.

"It's all set," Dink tells them. "We do the job tonight. The party I went to see will pay us off afterwards, and then we'll beat it."

He lifts one of the suitcases filled with guns to the bed and opens it. He tosses an automatic to Whitey.

Joe says, "Who we gonna bump off, anyway?"

"The District Attorney," Dink explains briefly. "He's been interfering with one of the big boys' business." He picks up a shoulder holster containing a heavy Luger, and hands it to Billy. "I'm gonna let you give him the works," he tells the boy, in the tone of one conferring a tremendous privilege.

Billy swells with pride.

"But Joe and me will be right on hand," Whitey says. "To plug him if you miss."

Billy is indignant. "You needn't worry, Whitey - I'll get him without your help."

"Sure you will," Dink says reassuringly. "I know Billy. He wouldn't let me down, would you, kid?"

Billy has finished strapping on the shoulder holster. Now he puts his coat on and Dink hands him a second Luger which he drops into his pocket.

"When do we get started?" Billy asks eagerly.

"Hold your horses," Dink tells him. "We can't do anything till I hear from the guy who's gonna give us the layout. Anyway, it's not dark yet." DISSOLVE TO:

A resident street. The Packard sedan passes a house set well back from the street. There is a high hedge in front of it and hedges on either side of the driveway. In the car are the gangsters. Dink points out the house.

"That's the place," he says. "I'll wait in the car. You hide inside the hedge, Billy, and Joe and Whitey will be on the other side of the driveway. When the D.A. gets out of his car and starts for the house, let him have it. If you don't get him," he says to Billy, "Joe and Whitey will finish him."

"I'll get him," Billy says boastfully. "There won't be no finishing to do - you just leave him to me." DISSOLVE TO:

A car turning into the driveway. It stops under the porte cochere and a man and a woman get out. The woman goes ahead. She has reached the entrance of the house when from behind the hedge Billy

opens fire on the District Attorney. The man staggers but does not fall. The woman on the porch screams as she sees Joe and Whitey behind the driveway, peering over the farther hedge, ready to shoot. Billy shoots again, his shots followed by a volley from the other two. The District Attorney falls. As the woman screams again and again, running toward her husband, the three gangsters make for the street.

The Packard, running slowly, the side doors open, comes past the driveway, and the three gangsters dive into it. Dink puts his foot on the accelerator and the car roars away.

Billy, breathless and pale, looks up at Dink. "I did it," he says proudly.

Dink pats his shoulder. "I'll say you did, kid. I couldn't have done a better job myself." DISSOLVE TO:

The field office of the United States Bureau of Investigation in Chicago. Special Agent Elliot is talking to the chief of the office.

"I can't help feeling, chief, that this Taylorsville killing is linked up with some of the other paid gangster killings we've been investigating."

The chief looks at him keenly. "You've got some idea in the back of your head, Elliot, - what is it?"

"Just this," Elliot says. "Billy King, Dink Burns, and a couple of others who belong to the Blue gang, have been missing ever since the day I saw the boys in the lineup."

"It might be a good hunch," the chief tells him. "But how are you going to do anything about it? If they did carry through the killing you can bet they've scattered by this time."

GEO. F. ZIMMER
230 E. 50th ST.
NEW YORK CITY

Elliot nods. "I know - but if it's all right with you, I'd like to run down to Taylorsville and see if anyone there can identify Dink and Billy. We have their pictures and descriptions as well as their fingerprints."

"Not a bad idea," the chief tells him. "And perhaps you can get a line on who it was in Taylorsville who wanted the D.A. put out of the way." FADE OUT.

FADE IN on Elliot at the desk of the country hotel in Taylorsville, showing pictures of Billy and Dink to the frightened looking proprietor.

"They were here all right," the man says. "But I didn't know who they were or I wouldn't have let them in."

Elliot ignores this last remark. "Do you happen to remember if anyone called on them, or if they had any telephone calls the day they were here?"

The proprietor thinks for a moment. "I don't remember -- yes, there was . . . one telephone call. For the fellow you call Dink Burns. It came just before they checked out that night. The man didn't say who he was, but I recognized his voice."

"Who was he?" Elliot asks.

"It was a fellow named Ed Bendel. He runs a big trucking business here. But there's a lot of talk about that just being a cover for something else."

"Bootlegging?" Elliot asks.

The man nods.

Elliot looks at him sternly. "Keep all this under your hat if you know what's good for you." DISSOLVE TO:

The office of the District Attorney in Taylorsville. Elliot is telling the new District Attorney of his discovery.

"There's no question about it," he says. "Billy King, Dink Burns, Joe Kincaid, and a fellow they call Whitey, - all members of the Blue gang, - were registered at the hotel here the day of the murder."

The new District Attorney looks serious. "You think they were hired by someone here?" he asks.

"The proprietor of the hotel told me they had one telephone call before they checked out, from a man named Bendel. Know anything about him?"

"Bendel, eh?" the District Attorney says grimly. "I shouldn't be surprised. I'll keep an eye on him."

There is a knock at the door, and a clerk enters. He offers a telegram to Elliot. Elliot tears it open. He reads it quickly.

"They've arrested a suspect in connection with a holdup in Nashville, and he's been identified as Billy King."

He rises. "I'll run up to Nashville today. Maybe I can get some information from the boy, that will help us round up the others. I'll keep you informed of any developments." DISSOLVE TO:

An office in the jail at Nashville. Elliot is there with a local detective. Billy sits between them. They have been questioning him, but he is stubborn and defiant.

There is a knock at the door. A man enters and gives Elliot a piece of paper. He looks pleased as he glances toward Billy.

"Well, kid, the game's up now. We've got your gang and they've made a full confession, charging you with committing the actual murder."

Billy leaps to his feet, startled out of discretion.

"Dink wouldn't do a thing like that - Whitey maybe, but---" he stops, realizing what he has said.

Elliot looks at the paper. "Yes, that's what it says here. Whitey told the whole story."

Billy is confused and suspicious. "I don't believe it - you're just trying to trap me."

Elliot shrugs. "It doesn't make much difference whether you believe me or not, kid." He opens a door, calls a warder to take Billy away. When the boy has gone, the local officer turns to Elliot with satisfaction.

"Well, I guess that just about settles our case, hey?"

Elliot shakes his head, shows the detective the paper. "All this is," he tells him, "is a message asking me to call our office. That stuff about the confession was just a shot in the dark." Elliot pauses a moment, then goes on. "The kid suspects I was bluffing, but he doesn't know it. The chances are he'll try to smuggle out a letter of warning to his pals. Let him think he's getting away with it, and perhaps we really will get a line." DISSOLVE TO:

Billy in his cell. A negro trusty is mopping up the corridor. As he approaches Billy, the boy whispers to him. The negro comes slowly over to him.

"When are you getting out, Sambo?"

GEO. F. ZIMMER
230 E. 50th ST.
NEW YORK CITY

The negro chucles. "My sentence is done up tonight, boss."

Billy offers him a dollar bill and a folded envelope. "If I give you a buck will you mail this letter for me?" he whispers.

The negro agrees, bobbing his head.

Billy passes the letter and the bill through the bars. "And if you let anybody get hold of that," he whispers ferociously, "I'll cut your heart out."

The negro backs away frightened. "I ain't thinkin' of telling nobody, don't you worry."

He scuttles away down the corridor, turns a corner out of sight. He gasps as he bumps into one of the warders. The man holds him by the arm.

"Gimme that letter," he says pleasantly.

The negro shakes his head. "I ain't got no letter."

"Gimme that letter," the warder repeats.

Defeated, the negro fishes in his pocket, brings out the letter. The warder takes it with a grunt of satisfaction. He says:

"Now you get out of here. And don't tell anybody what happened."

The negro shakes his head. "I ain't going to mention it - I'm scared of that white boy -- he's bad." DISSOLVE TO:

A closeup of the envelope. It is addressed to:

"James Curtis, 485 Green Street, Cairo, Ill." DISSOLVE TO:

The exterior of a rooming house. Above the door is the

GEO. F. ZIMMER
230 E. 50th ST.
NEW YORK CITY

number 485.

Special Agent Elliot with police and local officers is just entering the house. A moment later there comes the sound of a shot, a scuffle. Then the officers emerge.

With them, handcuffed, are Joe, Whitey, and Dink. Dink is cursing and defiant still. One of the officers tells him to shut up.

As the prisoners are being bundled into a car, Whitey says, "I always told you Billy was a rat."

"If I ever get my hands on him," Dink says, "He'll be a dead rat." DISSOLVE TO:

The office of the District Attorney in Taylorsville. Special Agent Elliot is there with a number of other officers. A stenographer is taking down a statement from Billy King.

" . . That's the truth, so help me God," he finishes. "And if Dink or Joe or Whitey try to make out I did the job alone, I hope they burn in hell for the dirty liars they are."

The door opens and a detective enters with a stout middle-aged man of forty years or so, handcuffs on his fat wrists.

The District Attorney greets him sardonically. "Hello, Bendel." He turns to Billy. "Is that the man who paid you the money?"

Billy nods. "That's him. We met him back of a warehouse after we done the job and he gave each of us five hundred bucks."

"I never saw him before in my life," Bendel says.

Billy shouts, "He's a liar!"

The District Attorney gives an order. "Take them back to their cells." DISSOLVE TO:

A shot of Special Agent Elliot sitting in a moving pullman. He has a portable typewriter on his knees, and is tapping out a report with two fingers:

". . . . the four members of the Blue gang involved in the killing of the District Attorney of Taylor County have all been turned over the the authorities there, and are awaiting trial with Edward Bendel, accused of having hired them, under charges of murder, and conspiracy to commit murder."

The End.

GEO. F. ZIMMER
230 E. 50th ST.
NEW YORK CITY

JOHN EDGAR HOOVER
DIRECTOR

U. S. Bureau of Investigation

Department of Justice
Washington, D. C.

CT:ACS

July 18, 1933.

MEMORANDUM FOR THE DIRECTOR.

Mr. Zimmer telephoned me this morning concerning the letter recently forwarded to him in connection with the dialogue continuity of the Fleagle case for motion picture presentation.

He stated that a Mr. Marsh of the Metro-Goldwyn-Mayer Picture Company was in New York from Hollywood and he desired to come to Washington tomorrow morning with Mr. Marsh and Miss Ruthven, who has been working on these cases to discuss with me the matter of conformity in the cases to the Bureau's desires that they follow the facts contained in the actual cases furnished to Mr. Zimmer for this purpose. I told Mr. Zimmer that I saw absolutely no reason for a conference on this matter; that the Bureau has advised him on a number of occasions that it could not and would not approve the presentation of cases in motion picture formunless they conform strictly to the facts furnished to him and in every way met with the approval of this Bureau and that I could not tell him any more in Washington than I could tell him over the telephone concerning this matter. I explained to him that everyone in the Bureau is extremely busy at this time and that it is not possible for the Bureau to assign anyone to write these cases in proper form for motion picture presentation. He stated that he would like very much to see me for a very few minutes with these parties in order that I might explain the situation to them as I explained it to him. I insisted that I saw no reason for any conference on the matter and told him that unless the original understanding could be adhered to, I thought the entire project would have to be discarded. Upon his insistence, however, I told him that I would try to see him tomorrow morning to return the draft of the Fleagle case continuity to him.

Respectfully,

Clyde Tolson.

We can't waste any more time on this.

7/19/33 J. E. H.

RECORDED & INDEXED 80-7-31

JUL 19 1933 P.M.

JUL 20 1933

TOLSON | FILE
CLEGG

JOHN EDGAR HOOVER
DIRECTOR

U. S. Bureau of Investigation

Department of Justice
Washington, D. C.

Mr. Nathan.....
Mr. Tolson.....
Mr. Edwards.....
Mr. Clegg.....
.....

JJE:LBS

July 19, 1933.

MEMORANDUM FOR THE DIRECTOR

Following a telephone call from Mr. Tolson Messrs. Zimmer and Marks called at this office and were conducted through Divisions Six and Ten and the Criminological Laboratory.

Respectfully,

John J. Edwards.

80-7-32
81 [illegible]
JUL 21 1933 P.M.
DEPARTMENT OF JUSTICE
TOLSON
CLEGG
FILE

JOHN EDGAR HOOVER
DIRECTOR

U. S. Bureau of Investigation

Department of Justice
Washington, D. C.

Mr. Nathan
Mr. Nelson
Mr. Edwards ✓
Mr. Clegg

CT:ACS

July 19, 1933.

MEMORANDUM FOR THE DIRECTOR.

Mr. Zimmer called to see me today with Miss Ruthven, who has been preparing the scripts of the motion picture cases, and Mr. Marks of the Metro-Goldwyn-Mayer Picture Company. I explained to Mr. Marks that the Bureau had been interested in the possibility of the preparation of the motion picture cases based upon facts in the Bureau files but that we did not have the time to give to these cases unless they could be prepared to strictly conform to the facts furnished and the administrative system of this Bureau in handling investigations of criminal statutes.

Mr. Marks stated that his entire ideas concerning this organization have changed since he came to Washington and viewed the Fingerprint Division and talked with Mr. Zimmer in detail concerning the Bureau's organization and that he felt quite certain that the Bureau need have no fear but that the cases would be prepared on a very high order and that unlimited funds would be used to properly present the work of the Bureau to the public.

We discussed the Fleagle case and I pointed out the impossibility of approving the case as submitted. Mr. Marks stated the case would be immediately re-prepared to conform to the facts and would be resubmitted to the Bureau. I gave Mr. Marks no assurance as to the action which would be taken by the Bureau in this matter but explained to him that we were literally swamped with work at the present time and could not give time to this particular project. Mr. Zimmer was very anxious to secure approval at once of the revised Fleagle case dialogue continuity which Miss Ruthven will prepare while she is in Washington. I told him that this could not be done but that we would consider the revised draft as soon as we conveniently could do so. Mr. Zimmer further informed me that he has arranged to go to Los Angeles at such time as the first of the series of cases may reach production and he would be very glad to have someone from the Bureau accompany him for the purpose of definitely determining that the cases will be prepared in accordance with the Bureau's wishes.

Respectfully,

Clyde Tolson.

RECORDED & INDEXED

80-7-33

JUL 22 1933

JUL 21 1933 P.M.
DEPARTMENT OF JUSTICE

CLEGG | FILE

NOT RECORDED COPY FILED IN

CT:ACS

80-7-34

August 1, 1933.

Mr. Walter Vogdes,
c/o King Features Syndicate, Inc.,
235 East 45th Street,
New York City.

Dear Mr. Vogdes:-

I beg to acknowledge the receipt of your letter dated July 27, 1933, in which you refer to your desire to make use of the facts contained in cases investigated by employees of the United States Bureau of Investigation as prospective motion picture material.

I regret that owing to the unusual demands upon the personnel of the Bureau of Investigation at the present time, I do not believe it will be possible to take any action in the matter which you suggest at present. A large motion picture company is now engaged upon a plan for the presentation of motion pictures based upon cases investigated by this Bureau but even this plan is being held in abeyance because of the urgent matters requiring the attention of officials of the Bureau at the present time.

I feel that the suggestion which you make possesses much merit and that it would be desirable to present to the public in cinema form the actions being taken by the Federal Government to combat the criminal element, especially in the kidnapping and racketeering fields.

I will be glad to have you communicate with me further in connection with this matter at a later date when it may be possible to give more time to the proposition.

Sincerely yours,

Director.

CABLE ADDRESS: KINGSYN NEW YORK

235 EAST 45TH ST.
NEW YORK CITY

ALL COMMUNICATIONS MUST BE ADDRESSED TO KING FEATURES SYNDICATE

KING FEATURES SYNDICATE INC.

Mr. Clegg
Mr. Edwards
Mr. Egan
Mr. Hughes
Mr. Nathan
Mr. Tolson

July 27th, 1933

Mr. J. Edgar Hoover,
Director,
U.S. Bureau of Investigation,
Department of Justice,
Department of Justice Bldg.,
Washington, D.C.

Dear Mr. Hoover:

Several months ago, I wrote you concerning a plan I had for using the cases from the Department of Justice, Bureau of Investigation files as prospective motion picture material. At that time you said that a delay was necessary because of conditions in the Department. Recently, I have been approached by one of the leading motion picture companies with a suggestion for a motion picture based on the recent kidnaping "epidemic." The motion picture company, however, would like to offer a plan for the solution of kidnaping as a whole as part of the picture, thus giving a constructive angle.

It occurs to me that perhaps your department would be willing to cooperate on this plan, offering what seems to you to be the best solution of the kidnaping menace. Perhaps such a motion picture might offer valuable publicity to the government in its campaign to let the American public know the best way to stamp out the kidnaping evil.

I have talked this over with Mr. J. R. McCarthy of our staff, who suggested that I write to you about it.

May I hear from you about this at your earliest convenience?

Sincerely yours,

WALTER VOGDES
Associate Editor,
Sunday Magazines.

WV:EC

80-7-34

JOHN EDGAR HOOVER
DIRECTOR

U. S. Bureau of Investigation

Department of Justice
Washington, D. C.

CT:ACS

August 10, 1933.

MEMORANDUM FOR THE DIRECTOR.

Mr. Zimmer called me this morning from New York City concerning the motion picture cases. I explained to Mr. Zimmer that we were extremely busy at the present time and had not been able to give any time or thought to the material which he has forwarded to us. He was told that this would be given attention as soon as possible but that no definite information could be given him. Mr. Zimmer stated he had been thinking of the desirability of further broadcasts on Bureau cases in view of the great public interest at the present time in crime throughout the country. I told him that I was not in a position to give him any assurances along this line. He indicated that he might present this matter to you at a later date.

Respectfully,

Clyde Tolson.

RECORDED & INDEXED

AUG 14 1933

80-7-35

AUG 12 1933 A.M.

80-7-36

CT:ACS

AUGUST 19 1933

AUG 21 1933

J E P DUNN
DIVISION OF INVESTIGATION
U S DEPARTMENT OF JUSTICE
619 FEDERAL BUILDING
LOS ANGELES CALIFORNIA

RETEL FINAL APPROVAL NOT YET GIVEN METRO GOLDWYN MAYER PICTURE COMPANY TO PRODUCE MOTION PICTURES BASED UPON CASES HANDLED THIS DIVISION STOP HAVE BEEN ASSURED FROM NEW YORK COMPANY NOT YET IN PRODUCTION VERIFY STOP DESIRE NO MATERIAL BE FURNISHED COMPANY BY YOUR OFFICE UNTIL FINAL SCRIPTS OF PROPOSED PICTURES APPROVED HERE

HOOVER

BY THE SENDER OF THIS MESSAGE, PLEASE GIVE IT TO THE MESSENGER OR TELEPHONE IT TO

2-77-D-

ESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 1220S

WESTERN UNION

SIGNS
DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Night Letter
WLT = Week-End Letter

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day-letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 708 14th St., N. W., Washington, D. C.

1933 AUG 18 AM 3 41

CC64 146 GOVT NL COLLECT=LOSANGELES CALIF 17

DIRECTOR DIVISION OF INVESTIGATION=

US DEPT OF JUSTICE WASHDC=

REPRESENTATIVES METRO GOLDWYN MAYER STUDIOS ENGAGED IN PRODUCING FILM BASED UPON DURKIN CASE MAKE REQUEST THEY BE FURNISHED WITH TYPICAL INDENTIFICATION ORDER STOP WALL CHARTS SIMILAR TO THOSE DISPLAYED IN FIELD OFFICES AND SIMILAR MATERIAL TO BE USED EITHER IN DISPLAY ON WALL OF TYPICAL OFFICE OR IN CLOSEUP SHOTS IN DEVELOPING STORY STOP THEY MADE INQUIRY AS TO USE OF BULLETINS BROADCASTING DESCRIPTION OF OFFENDERS AT TIME CRIME COMMITTED THAT IS AS DISTINGUISHED FROM OUR IO ORDERS OR OTHER INFORMATION BROADCAST IN BULLETIN FORM STOP THEY ALSO EXPRESSED INTEREST IN ASSIGNMENT CARDS AND ARE CONSIDERING POSSIBILITY OF DEVISING SOCALLED CASE CONTROL CARD TO REFLECT COMPLETE HISTORY OF A TYPICAL CASE FROM TIME CRIME REPORTED UNTIL OFFENDER CONVICTED AND INCARCERATED STOP PLEASE ADVISE IF IT IS DESIRED THAT THIS OFFICE COOPERATE AND TO TO EXTENT AND SPECIFICALLY AS TO WHETHER MATERIAL REQUESTED MAY BE FURNISHED=

DUNN.

Mr. Glavin
Mr. Edwards
Mr. Egan
Mr. Hughes
Mr. Nathan
Mr. Tolson

80-7-36

RECORDED AUG 21 1933 A M.

TOLSON

AUG 21 1933

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

12018

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

Mr. Edwards
Mr. Egan
Mr. Hughes
Mr. Nathan
Mr. Nelson

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Night Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 708 14th St., N. W. Washington, D. C.

1933 AUG 21 PM 11 47

CB377 43 NL COLLECT=LOSANGELES CALIF 21

DIRECTOR DIVISION OF INVESTIGATION=

U S DEPARTMENT OF JUSTICE WASHDC=

RETEL METRO GOLDWYN MAYER PICTURE STOP COMPANY NOT YET IN PRODUCTION AND DOES NOT CONTEMPLATE SHOOTING UNTIL FINAL APPROVAL OF DIVISION ON COMPLETE TRANSCRIPTS OF PROPOSED PICTURES STOP EXECUTIVES HERE STATE PRODUCTION CAN START WITHIN NEXT FEW DAYS IF FINAL APPROVAL OBTAINED=

DUNN.

MINUTES IN TRANSIT

FULL-RATE	DAY LETTER

RECORDED

AUG 23 1933

80-7-37

AUG 22 1933

DEPARTMENT OF JUSTICE

NELSON FILE

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

JOHN EDGAR HOOVER
DIRECTOR

Division of Investigation
U. S. Department of Justice
Washington, D. C.

Mr. Clegg
Mr. Edwards
Mr. Egan
Mr. Hughes
Mr. Nathan
Mr. Tolson

CT:ACS

August 22, 1933.

MEMORANDUM FOR THE DIRECTOR.

Mr. William Orr of the Metro-Goldwyn-Mayer Studios telephoned me yesterday. He stated that several requests had been received from the coast for action on the continuity of stories submitted for motion picture presentation and he wanted to request that word be given as soon as possible so that the company might go ahead with these pictures.

I explained the situation here to Mr. Orr and advised him that the unusual pressure of work had made it absolutely impossible to review these cases up to the present time. I told him I would call his request to your attention and that we would give the matter further consideration at the earliest possible time. He stated he wanted to assure us that none of the proposed stories is in production but that the studios in California are, of course, going ahead with the work of preparing the stories for production.

Respectfully,

Clyde Tolson.

dl9 is physically impossible to tackle this now.
8/23/33 J. E. H.

RECORDED & INDEXED

80-7-38

AUG 24 1933 A.M.

AUG 24 1933

TOLSON | FILE

JOHN EDGAR HOOVER
DIRECTOR

CT:ACS

Division of Investigation
U. S. Department of Justice
Washington, D. C.

Mr. Clegg	
Mr. Edwards	
Mr. Egan	
Mr. Hughes	
Mr. Nathan	
Mr. Tolson	✓

August 26, 1933.

MEMORANDUM FOR THE DIRECTOR.

Reference is made to your notations on my memorandum of August 23rd, concerning Mr. Zimmer's call at Washington. In accordance with your instructions, I informed Mr. Zimmer that it is absolutely impossible at the present time to give attention to the scripts of the motion picture cases.

I also informed him that the matter of presenting the facts in cases of this Division over the air this Fall is one which should be presented directly to the Attorney General.

I also advised Mr. Zimmer that the request for authority to publish the proposed motion picture stories in the Fawcett Detective Magazine could not be approved in view of the fact that other detective magazines have been denied material of this kind and also due to the fact that it was not possible to give sufficient time to the review of these stories. I informed Mr. Zimmer that you were somewhat disturbed because of the request for the publication of this material in a detective magazine inasmuch as it did not appear that the dignity which it is felt the stories deserve will be observed in the motion pictures if the officials of the Metro-Goldwyn-Mayer Studios feel that it would be advantageous from a publicity standpoint to carry the stories in these detective magazines.

Mr. Zimmer, of course, expressed very positive views with regard to the dignified manner in which it is proposed to handle the motion picture cases. I gave him no assurance whatever as to the time when it might be possible to take action on the scripts. I am returning Mr. Zimmer's letter.

Respectfully,

Clyde Tolson.

RECORDED COPY FILED IN 80-7-39

RECORDED
AUG 30 1933

80-7-39
AUG 29 1933 A.M.

TOLSON | FILE

JOHN EDGAR HOOVER
DIRECTOR

Division of Investigation
U. S. Department of Justice
Washington, D. C.

CT:ACS

August 23, 1933.

Mr. Clegg ✓
Mr. Edwards
Mr. Egan
Mr. Hughes
Mr. Nathan
Mr. Tolson ✓

MEMORANDUM FOR THE DIRECTOR.

Mr. Zimmer called to see me this morning concerning, first, the possibility of securing early action on the motion picture cases. He states the studios are extremely anxious to go ahead with these cases and that he would appreciate anything that could be done to forward the approved script of either the Durkin or the Fleagle case in order that they may get started on the matter. I again explained to him that it was absolutely impossible due to the demands upon us here at Washington to give attention to this matter at the present time.

We can't do anything as we haven't the time.

He also stated he desired to talk to you concerning the possibility of presenting the facts of Bureau cases over the air this Fall. He states the Lucky Strike Company and other large organizations have approached him stating that they are extremely interested in developing such a program in view of the present interest in crime conditions throughout the entire country. I told Mr. Zimmer that I would advise you of his request along this line but in view of the pressure of work, I did not see how it would be possible to give attention to this matter at the present time. Mr. Zimmer also left with me the attached letter addressed to him by Mr. Orr of the Metro-Goldwyn-Mayer Studios, dated August 9th, wherein a request is made for authority to be granted for publication of stories in the Fawcett Detective magazine as a publicity move in connection with the presentation of cases in cinema form. I explained to him in this connection that I did not believe it would be possible to give time to the review of these stories and also explained to him that, of course, they could not be given out unless they were fully approved by the Division and the Department. He asked that I show you the attached letter.

He should present this request direct to the A.G. — I am opposed to this most unpronouncedly. It creates a doubt in my mind as to the manner in which the movies would be produced.

Mr. Zimmer is at the Ambassador Hotel and is very anxious to see you. I explained to him that you were engaged with other matters but that I would call him during the day in the event it is possible for you to see him for a short time.

Respectfully,

Clyde Tolson.

Incl.

I have never been keen for a series of shorts as I do not believe they can be presented with the proper dignity. I would favor one good feature story similar to those done on the Naval Academy & West Point.

8/25/33 J. E. H.

Memo Dir. re Zimmer 8-26-33

RECORDED & INDEXED

80-7-39

AUG 29 1933 A.M.

AUG 30 1933

CLEGG
TOLSON

FILE

RECORDED COPY FILED IN 8 0 - 7 - 3 9

CT:ACS

August 29, 1933.

Mr. G. F. Zimmer,
230 East 50th Street,
New York City.

Dear Mr. Zimmer:-

I am returning to you herewith the letter which you recently left with Mr. Tolson addressed to you by Mr. William A. Orr of the Metro-Goldwyn-Mayer Studios under date of August 9, 1933.

Sincerely yours,

Director.

Encl. #676128

80-7-40

RECORDED
&
INDEXED

BEST AVAILABLE COPY

METRO-GOLDWYN-MAYER
PICTURES
Loew Building - 1540 Broadway
New York

August 9th, 1933

Mr. George F. Zimmer
New York, New York

Dear Mr. Zimmer:

To make a record of the matter I talked to you about the other dey, and to put this request in such form that you may have it considered and approved by the Department, I am writing this to ask you if it will be all right to have the stories of the pictures we are making in the "Crime Doesn't Pay" series published in the Fawcett Detective magazine.

The head of our Studio publicity department, Mr. Howard Strickling, has just been with me, and if we may have these stories published in this magazine, he has agreed with me that we will see to it that the stories shall be written for the magazine by one of its staff from the material supplied by us; that that material will be only the scenario and continuity of each story as and when approved by the Department; that the stories must conform in every respect tothe material we supply and that finally the proofs of these stories must be sent by the magazine to me for transmission to you and checked up and approved before publication in the magazine.

If you will do this I can give you my personal assurance that I will see to it that nothing goes into the magazine except the approved stories. I can also assure you that from past experience we believe that any pictures of this nature get wider circulation and attention because of the added publicity of magazine publication.

Will you advise me on this at your earliest convenience?

With kindest regards,

Sincerely yours,

WAO:G

WILLIAM A. ORR

80-7-140

CT:ACS

80-17-41

September 2, 1933.

Mr. George F. Zimmer,
230 East 50th Street,
New York City.

SEP 6 - 1933

Dear Mr. Zimmer:-

I have received your letter of August 31, 1933, concerning the proposed cinema stories.

I have discussed this matter with Mr. Hoover and must advise you that it will be necessary to indefinitely postpone the plan of preparing cases for motion picture presentation based upon the facts in investigations handled by this Division. The many unusual demands upon us here at Washington will preclude going ahead with this proposition. I am sorry to give you this unfavorable word concerning the stories but I believe you will appreciate the situation, in view of our recent conversation here at Washington.

Sincerely yours,

Clyde Tolson.

GEORGE · F · ZIMMER
230 EAST 50TH STREET
NEW YORK CITY

August 31, 1933

Mr. C.A. Tolson
Bureau of Investigation,
Department of Justice,
Washington, D.C.

80-7-41
TOLSON

Dear Mr. Tolson;-

SEP 6 - 1933

I trust you will pardon my again interrupting your very busy routine with a suggestion that I hope will facilitate obtaining the Bureaus approval of the M.G.M. Scripts now in your office.

As you know M.G.M. are ready and waiting to go into immediate production with the two completed Dialogue Scripts of the " Two Gun Auto Thief " and " Forgotten Witness" which have been revised , submitted and now awaiting your approval.

They are extremely anxious to get into production at once so as to meet their schedule release of the pictures. Therefore I thought the following procedure might work to the advantage of all concerned.

If convenient and agreeable to you I would come to Washington Monday or Tuesday and in the evening , after office hours (if you like) sit down with you , go over thetwo scripts and make any changes therein you might desire . In fact I will make the scripts conform exactly to what you want.

Then to further insure having the pictures made as

GEORGE-F-ZIMMER
230 EAST 50TH STREET
NEW YORK CITY

you desire and avoid all possibility of mistakes I will take these two scripts to the Studio in Hollywood and personally assist in the making of the pictures and see that your requirements are strictly adhered to.

Mr. Orr of M.G.M. also feels that my assistance at the Studio willpervent any mistakes and help the production.

And please understand that M.G.M. is not paying me to go to California and do this . It is entirely at my own expense and because I want to see the pictures made properly and to be a credit to the Bureau ,which I am sure they will be.

I trust the foregoing meets with your approval and that of the Bureau and hope that it will be convenient for you personally to devote part of an evening (or day) to read over and " check" these scripts with me as stated.

Again thanking you for your very kind assistance in this matter.

I am,

Sincerely ,

Geo. F. Zimmer

GEORGE-F-ZIMMER
230 EAST 50TH STREET
NEW YORK CITY

4

Mr. Nathan
Mr. Tolson
Mr. Clegg
Mr. Edwards
Mr. Egan
Mr. Hughes

September 9, 1933

Mr. J. Edgar Hoover- Director
Division of Investigation
U.S. Department of Justice
Washington, D.C.

Dear Mr. Hoover;-

I have recieved a letter from Mr. Tolson, stating that the Division of Investigation, has decided to "indefinitely postpone" the preparation and approval of Scripts for motion picture production by Metro-Goldwyn- Mayer Company.

I am always ready to comply with the wishes of your Department , so immediately notified M-G-M- of the decision, also provided them with a copy of Mr. Tolsons letter.

They now fully understand the situation. If and when at some future date , your Departemnt should find it convenient to procede with this matter, kindly inform me and then , at that time, Metro-Goldwyn- Mayer will procede with the making of the pictures.

I have also explained to M-G-M that further refference to this matter is unnecessary until your Department suggests it.

This arrangement makes it convenient for your Department to dispose of this matter in any manner desired.

I wish to take this opportunity to again thank you and the members fo your Department , for the many

RECORDED 80-7-42

SEP 13 1933

TOLSON

GEORGE-F-ZIMMER
230 EAST 50TH STREET
NEW YORK CITY

courtesies extended me. I apprecaiate very much the kind manner in which you have always recieved me. I tmust , that the extra work I have occasioned your Departemnt has not "worn out my welcome"

With sincere good wishes for success in your new duties.

I am,

Yours truly,

Geo. F. Zimmer

Mr. Nathan
Mr. Tolson
Mr. Clegg
Mr. Edwards
Mr. Egan
Mr. Hughes
Mr. Locke

and Fox's "While In the Moon the Lo... Road Lies."

"Crime Doesn't Pay" Releases Now Ready

Two Of Series, "Auto Thief" And "Forgotten Witness," To Be Released

Announcement of its first two releases in the new 1933-34 "Crime Doesn't Pay" short-subject series was made recently by Metro-Goldwyn-Mayer.

The titles are "Auto Thief" and "Forgotten Witness," and, according to special arrangements previously announced by the film company, they will be made in cooperation with the United States Department of Justice.

The pictures will be filmed with the aid of J. Edgar Hoover, director of the Bureau of Investigation in Washington. Harry Bucquet is directing.

80-7-A

GEORGE F. ZIMMER
230 EAST 50TH STREET
NEW YORK CITY

September 9, 1933

Mr. C.A. Tolson
Division of Investigation
U.S. Department of Justice
Washington, D.C.

Dear Mr. Tolson;-

Recieved your letter of September 2nd. stating that the Division of Investigation has decided to "indefinitely postpone " the preparation and approval of scripts for motion picture production by Metro- Goldwyn- Mayer company.

I imediately so notified the Company and provided them with a copy of your letter.

They now fully understand the situation. If and when, at some future date the Department should find it convenient to procede with this matter, kindly inform me and then at that time M-G-M. will procede with the making of the pictures.

I have also explained to the Company that further refference to this matter is unnecessary until the Department suggests it.

This arrangement makes it convenient for the Department to dispose of this matter in any manner desired.

I wish to again thank you personally for the many courtesies you have extended , even in the midst of your buisiest days. I appreciate very much the kind consideration and assistance you have always given me and I trust that the recent " motion picture rush " has not made me unwelcome at your office.

80-7-43

SEP 14 1933 RECORDED

TOLSON FILE

GEORGE - F - ZIMMER
230 EAST 50TH STREET
NEW YORK CITY

However, I hope that some day in the, not too distant future , we may have the pleasure of seeing these pictures on the screen, for I cannot help but feel they would be a credit to the Department and provide , timely, constructive thoughts for the people regarding law enforcement. And, even if the pictures are never made , I will still believe , the idea was good.

When you come to New York City again, I would be pleased to have you call on me. And, I promise not to even mention Motion Pictures.

With kindest personal regards,

I am,

Yours truly,

Geo. F. Zimmer.

JOHN EDGAR HOOVER
DIRECTOR

Division of Investigation
U. S. Department of Justice
Washington, D. C.

CT:ACS

October 6, 1933.

Mr. Nathan
Mr. Tolson
Mr. Clegg
Mr. Edwards
Mr. Egan
Mr. Hughes
Mr. Coffey
Mr. Lester
Mr. Locke

MEMORANDUM FOR THE DIRECTOR.

Mr. William A. Orr of the Metro-Goldwyn-Mayer Picture Company, New York City, telephoned me on October 6th, with further reference to his desire to secure approval for a series of motion pictures based upon cases handled by this Division. He stated that following his conversation with me on Monday of last week, he communicated with the headquarters of the company in Hollywood and is now in a position so that he can enter into an absolutely definite agreement whereby the company would be willing to present the first of the series of motion pictures at Washington for final approval before going ahead with the proposition. He states that he and the Metro-Goldwyn-Mayer officials are absolutely convinced that this procedure would fully indicate that the shorts could be made with proper dignity and would properly present the Division's work to the public. He states the company is so convinced of this that it is willing to expend several thousand dollars in making the first picture with the idea of presenting it here for approval before it is released for any showing.

I informed Mr. Orr that I had discussed this proposition with you following his visit and that you are still doubtful that it is practicable to properly present the story of the Division in shorts and that you are of the opinion that any picture to properly present the work of the Division should be through the medium of a feature. He stated he still had in mind the idea that he discussed with me of more or less educating the public interest through the series of shorts and then following with a feature picture and that he would like very much to talk with you in Washington at any time that it may be convenient for you to see him concerning the matter. He stated he would be very glad for you to have dinner with him some evening in Washington when it might be possible to discuss this matter in some detail as he is convinced from his experience with Government Departments and pictures similar to those which he proposes to prepare for the Division, that he can convince you that it would be desirable to prepare the stories as originally proposed.

I told him that you were quite busy and that I did not know when it might be possible to make this arrangement but that I would call his request to your attention.

RECORDED & INDEXED OCT 16 1933

Respectfully,

Clyde Tolson.

80-7-44

OCT 14 1933

TOLSON | FILE

FROM

OFFICE OF DIRECTOR, DIVISION OF INVESTIGATION

TO

OFFICIAL INDICATED BELOW BY CHECK MARK

September 27, 1933.

Mr. Nathan ..... ( )
Mr. Tolson ..... (✓)
Mr. Clegg ..... ( )
Mr. Edwards ..... ( )
Mr. Egan ..... ( )
Mr. Hughes ..... ( )
Mr. Quinn ..... ( )
Mr. Locke ..... ( )
Inspector ..... ( )
Division ..... ( )
Secretary ..... ( )

See me ..... ( )
Prepare Reply ..... ( )
For Your Information ..... ( )
Note and Return ..... ( )
File ..... ( )

Office Memorandum

I still have considerable doubts as to the practicability of presenting the story of the Division in "shorts." I believe that if there is to be any picture propaganda it should be through the medium of a feature picture. Certainly at the present time we have not the time to give to this program.

Remarks:

memo Bair 10/16/33

80-7-44

JOHN EDGAR HOOVER
DIRECTOR

Division of Investigation
U. S. Department of Justice
Washington, D. C.

CT:ACS

Mr. Nathan ✓
Mr. Tolson
Mr. Clegg
Mr. Edwards
Mr. Egan
Mr Hughes
Mr. Quinn
Mr. Locke

September 27, 1933.

MEMORANDUM FOR THE DIRECTOR.

Mr. William A. Orr of the Metro-Goldwyn-Mayer Company, New York City, telephone Broadway 9-7800, called to see me Monday night on his way back to New York City from the South. He stated he felt that there was some reason for discontinuing the plans to prepare a series of motion pictures based upon Division cases other than the information which had been furnished to him by Mr. Zimmer and he was anxious to know the facts with respect to the situation.

I advised Mr. Orr that it was not felt that sufficient time could be given to the preparation of these cases by the Division and further that the work of the Division would seem to warrant feature pictures rather than to try to present cases handled in short story form. Mr. Orr stated that he has had the idea for some time of preparing a feature picture based upon the Division's work but that he felt the public would take more interest in such a feature after the presentation of a number of short case films.

With regard to the matter of assurance that the pictures would be prepared in a dignified form and would be entirely acceptable, Mr. Orr asked me to inform you that he would be very glad to arrange for the final pictures to be brought to Washington for presentation to you and for your approval before release throughout the country. He asked that I advise you of this matter and tell you that he would be very glad to come to Washington to further discuss this matter at your convenience.

Respectfully,

Clyde Tolson.

RECORDED

OCT 14 1933

80-7-44

OCT 14 1933

TOLSON

FILE

JEH:MCB

BEST AVAILABLE COPY

February 7, 1934.

MEMORANDUM FOR MR. WILLIAM STANLEY,
The Assistant to the Attorney General.

Mr. Charles C. Pettijohn, General Counsel for the Motion Picture Producers of America, during a recent visit at my office, suggested the desirability of having a motion picture prepared in the way of an educational "short" of the fingerprint work of the Division and of the firearms exhibit in the Division. Mr. Pettijohn had Mr. Connolly, Eastern representative of the Pathe News, call at the office a few days ago to present their ideas upon this matter. Mr. Connolly's idea was that a motion picture would be taken by the Pathe News of the Identification Unit in operation and of its general work, and also that a motion picture be taken of the gun exhibit in the Division, which contains in it a rather large collection of weapons seized from kidnapers and criminals. The pictures would be presented in what is known as an educational "short." Mr. Pettijohn and Mr. Connolly both felt that such a picture would be of considerable public interest and would serve a useful purpose.

I informed Mr. Connolly that I would submit the matter to you as it was a question of policy as to whether such a picture would be authorized by the Department.

There is no doubt in my mind but that if permission were granted to make these two pictures, they would be prepared in a very intelligent and dignified manner because I have seen samples of other educational "shorts" made by the Pathe News. There is, however, the element which you and I discussed a few days ago as to the desirability of making such pictures in that it might bring to a focus in the minds of some of the criminal elements the need to avoid leaving fingerprints if they desire to avoid detection. Of course, this argument would not apply to the picture concerning the arms exhibit. However, in connection with that particular picture, it is the desire of Mr. Connolly that the picture be taken of the exhibit and that a statement be made by some one concerning the need of legislation controlling the sale and distribution of such firearms, among the criminal elements. In other words, some one would have to deliver a speech to the movietone on this matter and that would be for you to decide as to who should make such an address if authority is granted by you to take this particular picture.

However, in regard to the picture of the Identification Unit, which I consider is the most important one, the decision upon granting authority for taking that picture is one which involves the greater question of policy. There has been some publicity upon the work of the Identification Unit with stories about it in magazines and newspapers, but it is true that much wider circulation would be given through the motion picture.

I informed Mr. Connolly that I would submit these matters to you and that I would let either him or Mr. Dorsey, their Washington representative, know of the Department's decision as soon as it has been reached.

80-7-45

I will be very glad to discuss this matter further with you if you desire.

Very truly yours,

J. Edgar Hoover

Director.

RECORDED & INDEXED

FEB 8 1934

NOT RECORDED COPY FILED IN

CT:ACS

January 30, 1934.

FEB 12 1934

RECORDED

80-7-46

Mr. Courtland Smith,
Pathe News, Inc.,
35 West 45th Street,
New York City.

My dear Mr. Smith:-

I have your letter of January 29th and will be very glad indeed to have Mr. J. S. Connolly, your General Manager, call concerning the possibility of a picture dealing with the campaign in connection with the current crime situation. Also, I will be very much interested in the pictures which you state Mr. Connolly can bring with him at the time of his visit.

With best personal regards, I am

Cordially yours,

FILES SECTION
FEB 30 1934
DIVISION

PATHE NEWS INC.
35 WEST 45TH STREET
NEW YORK

OFFICE OF THE PRESIDENT

January 29, 1934

My dear Mr. Hoover:

Mr. Pettijohn has just told me about his talk with you in Washington the other day.

We would be very much interested in discussing this matter with you and to that end I would like to have Mr. J. S. Connolly, our General Manager, call on you. He will be in Washington Thursday of this week.

We are particularly interested in this suggested picture because for several years we have conducted in Pathé News a campaign directed against crooks and gangsters. If you would be interested to see them Mr. Connolly could bring down a few of the pictures we have made and show them to you.

I am,

Sincerely yours,

COURTLAND SMITH

J. Edgar Hoover, Esq.,
Director, Bureau of Investigation,
Department of Justice,
Washington, D. C.

80-7 46

RECORDED & INDEXED

FEB 10 1934

TOLSON

FEB 12 1934

JOHN EDGAR HOOVER
DIRECTOR

Division of Investigation
U. S. Department of Justice
Washington, D. C.

CT:LC

February 2, 1934.

MR. NATSON
MR. TOLSON
MR. [illegible]
MR. COWLEY
MR. EDWARDS
MR. SCOTT
MR. QUINN
MR. LESTER
MR. LOCH
MR. ROSEN

MEMORANDUM FOR THE DIRECTOR

In accordance with your instructions, I reviewed this morning at the R.K.O. Theater, two films which have been prepared by the Pathe News in connection with the campaign which has been carried on by that service for the purpose of acquainting the general public with the crime situation throughout the country and measures for dealing with the criminal element.

The films consisted of collections of "shorts" from weekly Pathe News releases and covered such subjects as the recent "Welfare Island Raids" in New York City, views taken after the killing of children on the streets of New York by gangsters, views of the Alcatraz Island institution, Pathe News pictures of prominent officials making talks relative to the crime situation, including the Attorney General, Senator Copeland and other Federal and State officials. The films and scenes were dignified throughout and quite effective.

Mr. Dorsey and Mr. Holland of the Pathe News were present at the showing of the films and they asked me to inform you that they would be very glad to arrange for a special showing for the Attorney General and other officials of the Department in the event you think they would be interested. I was very much impressed with the dignified manner in which the scenes were presented and the very clear explanations furnished in sound relative to the scenes shown and the arguments presented in favor of methods of eradicating the present crime menace. I think we can be assured that any material prepared by Pathe News, with the approval of the Department, would be given proper attention by the officials of the organization.

Respectfully,

80-7-47

Clyde Tolson.

FEB 12 1934

RECORDED & INDEXED

FEB 10 1934

NATHAN TOLSON

DEPARTMENT OF JUSTICE
OFFICE OF
DIRECTOR, BUREAU OF INVESTIGATION

MR. NATHAN
MR. TOLSON
MR. CLEGG
MR. COWLEY
MR. EDWARDS
MR. EGAN
MR. QUINN
MR. LESTER
MR. LOCKE
MR. RORER

CT:ACS

February 8, 1934.

MEMORANDUM FOR THE DIRECTOR.

Mr. Holland of the Pathe News has called me several times to determine what action has been taken with respect to the possibility of preparing motion picture subjects concerning identification matters under the jurisdiction of the Division. I told him I would communicate with him at such time as a decision is reached in this matter.

Respectfully,

Clyde Tolson.

This has been submitted to Mr. Stanley.

C. C. N.

2/8/34

80-7-48

RECORDED & INDEXED

FEB 12 1934

FEB 10 1934

TOLSON
NATHAN
LESTER

FILE

DEPARTMENT OF JUSTICE
OFFICE OF
DIRECTOR, BUREAU OF INVESTIGATION

CT:ACS

February 19, 1934

MR. NATHAN.....
MR. TOLSON.....
MR. CLEGG.....
MR. COWLEY.....
MR. EDWARDS.....
MR. EGAN.....
MR. QUINN.....
MR. LESTER.....
MR. BOCKE.....
MR. RORER.....
.....

MEMORANDUM FOR THE DIRECTOR.

Mr. Holland of Pathe News called my office on Friday stating he would like to receive some information concerning the picture which Pathe News desires to prepare. I called his office on Saturday and advised Mr. Dorsey in his absence that this matter is in the hands of Mr. Stanley, the Assistant to the Attorney General, as I have previously advised Mr. Holland.

Respectfully,

Clyde Tolson.

Refer any further inquiries to Mr. Stanley.
2/20/34 J.E.H.

80-7-49

RECORDED & INDEXED

FEB 21 1934

LB 20 1934

LESTER HOWE TOLSON FILE

OFFICE OF DIRECTOR
DIVISION OF INVESTIGATION
U.S. DEPARTMENT OF JUSTICE

March 7, 1934.

Mr. NATHAN
Mr. TOLSON
Mr. CLEGG
Mr. COWLEY
Mr. EDWARDS
Mr. EGAN
Mr. QUINN
Mr. LESTER
CHIEF CLERK
Mr. RORER

MEMORANDUM

I telephoned Colonel Gates to inquire what decision had been reached relative to the talk to be recorded by Pathe News in connection with a reel on kidnaping. Mr. Gates stated that Mr. Stanley had agreed to make the talk.

RECORDED & INDEXED

MAR 9 1934

80-7-50

1934

LESTER TOLSON FILE

OFFICE OF DIRECTOR
DIVISION OF INVESTIGATION
U.S. DEPARTMENT OF JUSTICE

March 6, 1934.

Mr. NATHAN
Mr. TOLSON
Mr. CLEGG
Mr. COWLEY
Mr. EDWARDS
Mr. EGAN
Mr. QUINN
Mr. LESTER
CHIEF CLERK
Mr. RORER

MEMORANDUM

Mr. Dorsey, of Pathé News, telephoned this office. He stated they are preparing for a news reel a special picture on kidnaping cases, showing the work being done by the Department of Justice in solving these cases. In this connection he desired that the Director make a short talk and that his picture be shown in the reel. Mr. Dorsey was advised that this matter should be taken up with Mr. Stanley.

RECORDED & INDEXED

MAR 10 1934

80-7-51

MAR 9 1934 P.M.
DEPARTMENT OF JUSTICE

NATHAN LESTER TOLSON

FILE

I told Mr. Stanley I thought no one should do this except the A.G. or Mr. Stanley.

E. N.

3/7/34

JOHN EDGAR HOOVER
DIRECTOR

Division of Investigation
U. S. Department of Justice
Washington, D. C.

HHC:ps

March 12, 1934

MEMORANDUM FOR MR. TOLSON

Colonel Gates telephoned and then referred to this office Mr. Holland of the Pathe or Paramount News.

The information contained in the memorandum for Colonel Gates, dated March 7, 1934, relative to five kidnaping cases, Mr. Holland stated was prepared for him. He called attention to the fact that the Division reports that 23 out of 24 cases have been solved. He would like to have similar information concerning the other cases. Obviously, there are some of these cases concerning which it would be preferable perhaps to give out no information and I told Mr. Holland that an examination would be made of the files, and upon Mr. Tolson's return, a decision would be reached as to whether there was any additional information that might be furnished. He stated that if details could not be given, at least the names of the cases might be furnished.

In view of the fact that on some of these cases the Division conducted practically no investigation, and as there are some others, such as the McElroy case, concerning which no information should probably be released, even by mentioning the title, on account of the attitude of City Manager McElroy, of Kansas City, it is believed that you may desire to examine the list of cases on the chart to determine if any additional information should be given.

Mr. Holland will call tomorrow morning for the purpose of obtaining the additional data if ~~any is~~ available.

Very truly yours,

H. H. Clegg.

RECORDED & INDEXED

MAR 17 1934

60-7-52

16 1934

CLEGG
TOLSON

JOHN EDGAR HOOVER
DIRECTOR

HHC:DSS

Division of Investigation
U. S. Department of Justice
Washington, D. C.

March 14, 1934.

MEMORANDUM FOR THE DIRECTOR.

Mr. Holland, of Pathe News, had one of his assistants telephone and inquire as to whether additional information were available relative to kidnaping cases. I informed the gentleman that we were very busy and had not had time to collect any information and that to date no authorization had been received for forwarding any additional information. Mr. Holland subsequently called and seemed considerably disturbed that the Division had not prepared a great deal of information for him. I explained to Mr. Holland that we were very busy trying to handle our current work and to catch kidnapers and that no time had been found to prepare information of the type he desired even if authorization for its release were obtained. He expressed his disappointment rather keenly and I told him that this information was not available in any form which would permit the Division to hand it out; that the files would have to be reviewed; that obviously this would take time even though it were found that there was any additional information which could be furnished him. He stated he would call back later in the afternoon. However he did not call. After conference with Mr. Tolson it was decided that the only additional information which should be furnished to Mr. Holland at this time, since he has been given a synopsis of the Boettcher, Factor, Luer, Urschel and Hart cases, would be the names of the cases involving George N. Davis and John K. Ottley.

Respectfully,

H. H. Clegg.
SPC

Right. We just haven't the time to do this kind of work.
J. E. H.
3/15/34

80-7-53
16 1934
TOLSON

JOHN EDGAR HOOVER
DIRECTOR

Division of Investigation
U. S. Department of Justice
Washington, D. C.

SPC:DSS

March 17, 1934.

MEMORANDUM FOR THE DIRECTOR.

Some woman telephoned stating that she was in the office of Mr. Holland, of the Pathe News. She wanted to know if additional information had been prepared for the use of the Pathe News kidnaping release. I informed her that the data requested was not available in the form in which it was requested; that our files in each case were rather voluminous and it would take a long period of time to make a study of each of the papers in these files in order to furnish accurate information and that at the present time the employees of the Division were occupied on other matters which precluded their preparing the additional data.

Respectfully,

H. H. Clegg.

RECORDED & INDEXED 80-7-54

MAR 27 1934

MAR 26 1934 A.M.
LESTER TOLSON FILE

JOHN EDGAR HOOVER
DIRECTOR

Division of Investigation
U. S. Department of Justice
Washington, D. C.

TDQ:AEK

April 27, 1934

MEMORANDUM FOR MR. TOLSON

Please be advised that Mr. Fay of the New York Office telephoned and stated that a Mr. Gynt, a representative of the Division of Research of R.K.O.Pictures, Inc., conferred with him and stated that a picture was being filmed entitled "Family Man", starring Richard Dix, the plot being a murder in France and the fugitive being located in America. They desired a correct interpretation as to the location of the picture and wanted to know if it would be possible to utilize the general set-up of the Division office as well as the lettering on the door showing "Division of Investigation, U. S. Department of Justice."

I informed Mr. Fay that in view of the fact that the plot of this case would not be one falling under our jurisdiction, coupled with the fact that we had refused similar concerns information relative to the Division's work, I thought he should inform the representative of the R.K.O. Pictures that the case was really a police case and to diplomatically decline this request.

Respectfully,

T. D. Quinn

RECORDED & INDEXED

80-7-57

MAY 1 1934

U. S. ...

LETTER TO TOLSON

MAY 2 - 1934

JOHN EDGAR HOOVER
DIRECTOR

Division of Investigation

U. S. Department of Justice

Washington, D. C.

SPC:DSS

April 30, 1934.

MEMORANDUM FOR THE DIRECTOR.

Mr. Frank B. Cook called this office this morning and wanted to know whether the Division could be reached twenty-four hours a day on National 7117 in connection with kidnaping threats. I advised him that was a fact. I asked who he was and he stated that he was in business for himself in the District National Bank Building; that he had submitted a screen story to his agent in Hollywood and had received a very favorable report on it; that it seems there is some slight doubt as to the possibility of its acceptance due to the fact that the motion picture industry has for some time endeavored to discourage kidnaping; that he thought by the use of including this telephone number in his story it would impress upon the public the fact that this telephone number can be used effectively.

Respectfully,

S. P. Cowley.

S. P. Cowley.

RECORDED & INDEXED

MAY 3 - 1934

80-7-58

1 1934

LESTER TOLSON FILE

WHL:EGH

RECORDED MAY 15 1934

INDEXED

80-7-59

May 12, 1934.

BEST AVAILABLE COPY

Mr. Damon Runyan,
Editorial Department,
New York Americans,
New York, New York.

Dear Mr. Runyan:

Special Agent J. J. Waters of the Chicago Office of the Division of Investigation has informed me of his recent conversation with you relative to a story which you contemplate preparing, concerning the activities of this Division.

Mr. Waters informed me that he suggested upon the occasion of his conversation with you that you should call upon me when you are next in Washington, and I wish to assure you that it will be a pleasure to see you and to have you shown through the various units of the Division when you are next in this city.

Looking forward with pleasurable anticipation to a personal meeting with you, I beg to remain, with expressions of my best regards,

Sincerely yours,

cc: SAC, Chicago, Illinois.

FILES SECTION
MAY 12 1934
P. M.
DIVISION OF INVESTIGATION,
U. S. DEPARTMENT OF JUSTICE

WHW

U. S. Bureau of Investigation

Department of Justice

MR. NATHAN....
MR. TOLSON....
MR. CLEGG.....
MR. COWLEY....
MR. EDWARDS..
MR. EGAN .....
MR. QUINN.....
MR. LESTER....
CHIEF CLERK...
MR. RORER.....

1900 Bankers Bldg,
Chicago, Illinois
May 9, 1934

Director,
Division of Investigation,
U. S. Department of Justice,
Washington, D. C.

Dear Sir:-

Special Agent Waters advises me that during his conversations with Damon Runyan the other evening, the latter informed him that William Randolph Hearst has requested Runyan to write a story for a movie about the activities of the Division.

Mr. Waters furnished Mr. Runyan as much information as he thought advisable under the circumstances, but suggested that Mr. Runyan call and see the Director personally, on the occasion of covering the Preakness, in the near future.

It is suggested that you may deem it advisable to address a letter to Mr. Runyan telling him that you will be pleased to give him an appointment when he is next in Washington.

Very truly yours,

M. H. Purvis

M. H. PURVIS,
Special Agent in Charge.

JJW/dr

5/11/34

Washington Herald advises Runyan left Washington, D. C. for Chicago, Ill. on May 11, 1934

Placed on mailing list 5/11/34 H. C. Whitaker

80-7-59

5/11/34

LESTER COLSON

MAY 15 1934

WILLIAM STANLEY
THE ASSISTANT TO THE ATTORNEY GENERAL

Department of Justice
Washington

FEBRUARY
13th,
1934.

MEMORANDUM FOR MR. HOOVER

Will you please discuss this with me at your convenience?

William Stanley,
The Assistant to the Attorney General.

RECORDED 80-7-60

MAY 22 1934

JEH:HCB

June 23, 1934.

BEST AVAILABLE COPY

Mr. Charles C. Pettijohn,
Motion Picture Producers and
Distributors of America, Inc.,
28 West 44th Street,
New York City.

Dear Mr. Pettijohn:

I was indeed sorry that I didn't have the opportunity of seeing you when you were in Washington during this past week. I understood that you were coming back the following day after you were at my office, and I was looking forward to having a talk with you. I do hope that the next time you are in the city, you will let me know so that I can arrange to see you.

With expressions of my best regards and good wishes, I am

Sincerely yours,

J. Edgar Hoover

RECEIVED
JUN 23 1934
BUREAU OF INVESTIGATION,
DEPARTMENT OF JUSTICE

Mr. Nathan
Mr. Tolson
Mr. Clegg
Mr. Cowley
Mr. Edwards
Mr Egan
Mr. Quinn
Mr. Lester
Chief Clerk
Mr. Tamm

RECORDED & INDEXED
80-7-61
JUN 26 1934

BEST AVAILABLE COPY

1900 Bankers Bldg,
Chicago, Illinois
September 17, 1934

Director,
Division of Investigation,
U. S. Department of Justice,
Pennsylvania Avenue at 9th Street, N. W.,
Washington, D. C.

Dear Mr. Hoover:-

Mr. Joseph Roos, City Editor of the Staats Herald, 120 N. LaSalle Street, telephone Dearborn 5167 called on me Saturday and stated that he had received a request from Julius Klein of the Universal Film Company, to call on me for the purpose of securing some information for a contemplated moving picture. He showed me a letter from you to Mr. Klein indicating your willingness to cooperate with them, and I informed him that I believed it would be better if he secured his information from you.

He stated that he and Mr. Klein both would probably go to Washington sometime soon, and would appreciate an interview with you at that time.

Very truly yours,

MHP/dr

M. H. PURVIS,
Special Agent in Charge.

80-7-62

SEP 28 1934

COPY

WHDL:GAJ

September 21, 1934.

Special Agent in Charge,
Chicago, Illinois.

Dear Sir:

There is enclosed a copy of a letter from Mr. Julius Klein, of the Universal Pictures Corporation, Pacific Coast Studios, Universal City, California, under date of September 12, 1934, together with a copy of my letter to Mr. Klein under date of September 21, 1934.

Should Mr. Joseph Roos, mentioned in the third paragraph of Mr. Klein's letter, contact your office seeking information relative to Division cases, it is desired that you should merely discuss the general work and functions of the Division with him upon this occasion, and that you should not make any specific data relative to Division cases available to him. In this connection, you will note from my letter to Mr. Klein that I have informed him in the second paragraph of my letter that detailed information concerning specific cases can not be furnished Mr. Roos by your office.

Very truly yours,
For the Director,

T. D. Quinn,
Acting Assistant Director.

Encl. #513261.

C-1

ORIGINAL FILED IN

RECORDED & INDEXED

80-7-63

SEP 24 1934

JOHN EDGAR HOOVER
DIRECTOR

Division of Investigation
U. S. Department of Justice
Washington, D. C.

JJE:LBS

September 24, 1934.

MEMORANDUM FOR MR. TOLSON

In accordance with Mr. Quinn's telephone call today, Mr. Johnson and Mr. Denton of the Paramount News called and were shown the different sections which the Division has authorized should be included in a news reel to be prepared by this concern. These gentlemen informed me that they would return tomorrow morning for the purpose of taking these pictures.

Respectfully,

John J. Edwards.

John J. Edwards.

RECORDED & INDEXED

SEP 27 1934

80-7-64

SEP 25 1934

TOLSON

BEST AVAILABLE COPY

EAT-eg September 25, 1934.

MEMORANDUM FOR THE FILE

On September 24, 1934, I authorized the Pathe News, the Acme News and the World Wide Photos to take photographs of the Division's exhibit in the Mayflower Hotel.

E. A. TAMM.

2 copies.

C - 1

RECORDED & INDEXED 80-7-65

91

SEP 27 1934

COPY

BEST AVAILABLE COPY

DIVISION OF INVESTIGATION
U. S. Department of Justice
Washington, D. C.
September 23, 1934.

TDQ:A

MEMORANDUM FOR MR. TOLSON

Please be informed that Mr. Denton with Paramount News Reel called at this office and stated that they were preparing a reel concerning the Lindbergh case; that the Attorney General had given a 200 word statement, and that he would like to secure, if possible, a snap or photograph of the Lindbergh exhibit now on display in the Mayflower Hotel. He, also, stated that he would like to take a photograph of someone examining a document which could be used in the reel, indicating the work performed in the laboratory.

After conferring with you, I informed him that this could be done, and on this date, Sunday, August 23rd, the Paramount people, as well as the Pathe News, took snaps of the exhibit on display at the Mayflower Hotel.

Instructions were given those in charge of the exhibit, by Mr. Tamm and the writer, that whenever photographs were taken of the exhibit they should see to it that if any individuals are to be used in the photographing that Division employees, and not outsiders, should be included.

Respectfully,

T. D. Quinn.

RECORDED & INDEXED

SEP 28 1934

80-7-64

DIVISION

SEP 27 1934

TOLSON

JOHN EDGAR HOOVER
DIRECTOR

Division of Investigation
U. S. Department of Justice
Washington, D. C.

JJE:LBS

September 26, 1934.

MEMORANDUM FOR MR. TOLSON

In accordance with previous arrangements made by Mr. Quinn, Mr. Denton and Mr. Johnson of the PARAMOUNT NEWS took motion pictures of certain sections of the Identification Unit and the Technical Laboratory. These gentlemen were permitted to take a long shot of the Technical Section and were given appropriate statements explaining the functions. They also took several close-up pictures of the men classifying and searching fingerprints and were allowed to take photographs of the mechanical sorting equipment and an explanatory statement was furnished them as to this work. Several pictures were made in the Single Fingerprint Section of the files and the employees at work and statements were given to them as to the nature of the work undertaken in that section. They also wanted a photograph of the nickname files and employees at work searching in these files, together with certain of the names appearing therein. A photograph was made of the Typing Section, as well as of an employee in the Technical Laboratory conducting certain microscopic work. They also wanted a photograph of certain of the charts appearing in the panels maintained in the Laboratory. Statements were given them explaining the features of these sections.

Mr. Denton stated that he intended to furnish the Division with a duplicate film which was taken and that as soon as it was completed he would arrange for the Division representatives to have a private showing of this film.

Respectfully,

John J. Edwards.

RECORDED & INDEXED

80-7-67

SEP 27 1934

SEP 28 1934

TOLSON
LESTER

BEST AVAILABLE COPY

LCS:ESS

October 18, 1934

MEMORANDUM FOR MR. TOLSON

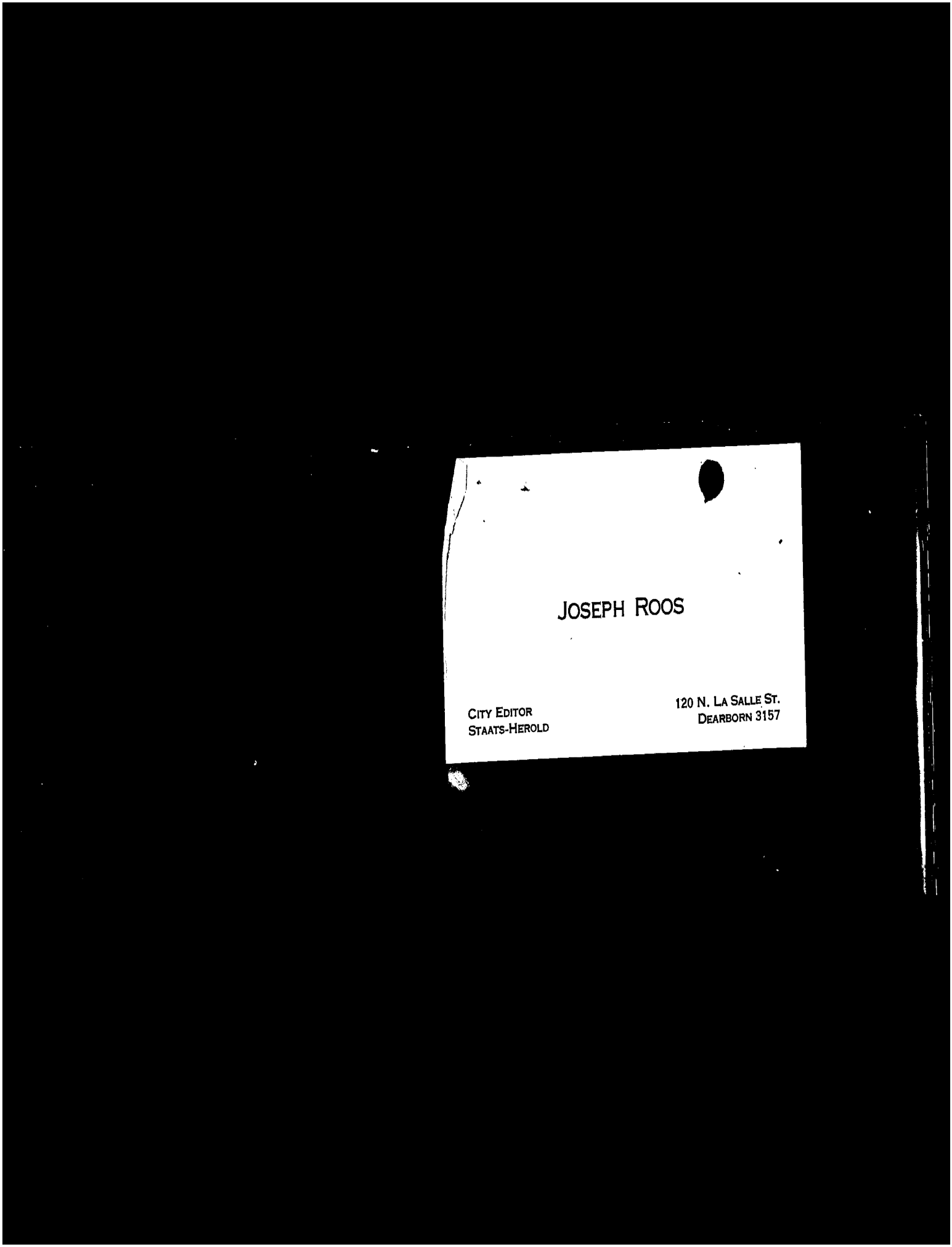
Mr. Joseph Roos of the Stats Herald paper in Chicago, Illinois, with your permission, called here yesterday afternoon to be advised of our activities. Mr. Coffey talked to Mr. Roos concerning principally the Laboratory and Single Fingerprint Section. He is to return today.

Respectfully,

L. C. Schilder.

RECORDED & INDEXED

80-7-68


JOSEPH ROOS
CITY EDITOR
STAATS-HEROLD
120 N. LA SALLE ST.
DEARBORN 3157

JOHN EDGAR HOOVER
DIRECTOR

Division of Investigation

U. S. Department of Justice

Washington, D. C.

LCS:EBS

October 19, 1934

MEMORANDUM FOR MR. TOLSON

Yesterday afternoon Mr. Joseph Roos, card attached, returned here to discuss our activities further. I outlined several matters of general interest for his information and he left stating that he was to see you. I gave him one copy each of the M.O. and general appearance forms.

Respectfully,

L. C. Schilder.

RECORDED & INDEXED

80-7-69

OCT 20 1934

OCT 20 1934

TOLSON
FOUR
LESTER
FILE

October 17, 1934 Time - 3:25 PM

MEMORANDUM FOR MR. TOLSON.

Mr. Suydam telephoned and stated that a man by the name of Joseph Roos was in his office, who was connected with Julius Clein of Universal Pictures and who said that he had some correspondence some time ago with me. I advised Mr. Suydam that there was some correspondence some time ago in which Mr. Roos wanted to write a book and make some pictures and that we told him very definitely that the matter was too ambiguous to determine at this long distance and if he was ever in Washington he should drop in and talk with him. Mr. Suydam stated that Mr. Roos was here to see the Attorney General andthat he seems to have given him a rather misleading idea of what is in view; that he had talked to him and found that he wants to write a book about Uncle Sam Gets his Man, and what he had in mind is putting on a series of motion pictures.

I advised Mr. Suydam that I was opposed to that; that my personal opinion was, first, it is rather cheap publicity, and second, unless it is done on a very high plane I do not think we have time to consider it. It would mean oneor two men would have to be right at the production place to see that there wasn't anything ridiculous or extreme put into it and I have all along adhered to the view that this should never be done. We do not have the time and I do not think we need this. With regard to the book, I advised Mr. Suydam that I believe this is a matter that some of these days somebody of particular capacity could write very well, but I think it ought to be a good writer.

Mr. Suydam inquired if there was someone in the Division who could see Mr. Roos and I told him to send him down and I would have you see him. Mr. Suydam suggested that Mr. Roos be given a tour throught the Identification Unit.

Very truly yours,

John Edgar Hoover,
Director.

RECORDED

80-7-70

DIVISION
OCT 22 P.M.
FILE

ORIGINAL FILED IN 62-33776

COPY

Haskell-Travers, Inc. Publishers
1102-188 W. Randolph St.
Chicago, Ill.

October 8, 1934

Mr. John Edgar Hoover, Director
Division of Investigation
U. S. Department of Justice
Washington, D. C.

Dear Mr. Hoover:

I have received your letter of October 3rd, and I shall be in Washington on Wednesday, October 17, and stay until October 20th. I would appreciate it very much if you would grant me an interview if possible on Wednesday, as I believe that my discussions with you or your assistants will take some time.

Thanking you in advance for your courtesy, I am,

Very sincerely yours,

JOSEPH ROOS

RECEIVED
OCT 24 1934
DIVISION OF INVESTIGATION
U.S. DEPT. OF JUSTICE

RECORDED
OCT 24 1934

80-7-71
K

TOLSON
EQUR

iversal Pictures Corpor
Pacific Coast Studios
Universal City, California

Sept. 12, 1934

BEST AVAILALE COPY

Mr. John Edgar Hoover,
Director,
Division of Investigation,
U. S. Deaprtment of Justice,
Washington, D. C.

My dear Mr. Hoover:

Thank you ever so much for your very kind letter of Sept. 7th. I was very happy to hear from you.

Senator Copeland was also kind enough to write me some time ago, that he would give me all cooperation for my book and the picture "Uncle Sma Gets His Man," so I am wure that I will be able to complete my job to the satisfaction of all concerned.

I entend to be East very shortly and will not fail to call on you. In the mean while, I have instructed my assistant, Mr. Joseph Roos, now in Chicago, to handle the entire research work of some of the famous cases that "Uncle Sam" handled the last few decades. Any cooperation you or your Chicago office can give Mr. Roos will be very much appreciated.

The book will contain famous cases which your Division handled and the picture, if accepted, will deal with the general system showing that "Uncle Sam" always "gets his man"; that "crime does not pay" and that the nation should always have confidence in the government.

If you have no objection, I should like to correspond with you from time to time, until I get to Washington personally. In the meanwhile, Mr. Roos will prepare seceral questions, so that I will not impose on your generosity too much when I see you.

With kindest personal regards, I am

Respectfully yours,

JULIUS KLEIN
Assistant to Carl Laemmle.

80-7-72

DIVISION OF INVESTIGATION
U.S. DEPARTMENT OF JUSTICE
TOLSON
FOUS

RECORDED

OCT 24 1934

62-33716

Haskell-Travers, Inc. Publishers
Chicago, Illinois

October 15, 1934

John Edgar Hoover, Director
Division of Investigation
U. S. Department of Justice
Washinton, D. C.

Dear Mr. Hoover:

In response to your letter of October 3rd I have written you on October 8th, informing you that I will be in Washington on Wednesday, October 17th, and stay until October 20th. I asked you to be kind enough to give me some of your valuable time.

Will you please wire collect, when I can see you. I have several appointments, all of which I can cancel upon short notice, except two, one of which is one Wednesday noon at 12 o'clock and the other Friday noon at 11:30 a. m.

Very sincerely yours,

JOSEPH ROOS

P.S. Will you please address your reply to my Chicago Office?

RECORDED

OCT 24 1934

80-7-73

DIVISION OF INVESTIGATION
OCT
U. S. DEPARTMENT
TOLSON
EOUR
FILE

Division of Investigat
U. S. Department of Jus
Washington, D. C.

BEST AVAILABLE COPIES

October 18, 1934

MEMORANDUM FOR THE DIRECTOR

Mr. Joseph Roos, 120 North LaSalle Street, Chicago, called to see me on Wednesday with further reference to the desire of Mr. Julius Klein, Assistant to Mr. Carl Laemmle of the Universal Pictures Corporation to publish a book pertaining to the accomplishments of the Federal Government in dealing with crime conditions. Mr. Roos intimated that possibly a portion of the book would be used later in motion picture form showing how cases are investigated and how criminals who violate Federal laws are brought to justice. It is the plan that Mr. Klein willbe the author of the volume and Mr. Roos is attempting to compile the necessary data for the publication. Mr. Roos visited the Identification Unit yesterday.

He returned today stating that he had talked with Mr. Suydam and he confirmed my statement that Mr. Suydam had informed him that it was not felt at the present time that the Department could give attention to furnishing detailed material pertaining to particular cases for use in a book. Mr. Roos stated that the Attorney General and Mr. Suydam suggested that he and Mr. Klein attempt to arrange to be present at the Crime Conference in December when they felt additional material might be secured along the lines indicated.

I furnished Mr. Roos no information concerning special cases, my discussion with him being confined to fingerprints and and related matters of a routine nature.

Respectfully,

Clyde Tolson.

RECORDED & INDEXED

OCT 25 1934

60-7-74

DIVISION OF INVESTIGATION
OCT
U. S. DEPARTMENT OF JUSTICE

NATHAN

BEST AVAILABLE COPIES

October 26, 1934.

JEH:CEK MEMORANDUM FOR MR. TOLSON

Time 5:14 PM

Mr. Lewis, of Metro-Goldwyn Mayer, telephoned from New York and extended me an invitation, upon the occasion of my next visit to New York, to give a fifteen minute talk on a crime series program which his company is putting on over Station WHN. I advised Mr. Lewis that I was sorry to have to refuse his invitation, but that I had consistently refused to talk over the radio or for movietone, that my theory in so refusing was that an investigator should be seen and not heard. Mr. Lewis asked me if I didn't think such a talk would help to reduce crime, and I replied that I thought a statement from the Attorney General or Mr. Stanley might have a good effect, but that I would have to refuse to make any broadcast because of my policy in such matters. Mr. Lewis then wanted to know if he obtained the approval of the Attorney General, would I consent to talk. I stated that, of course, I would do anything that the Attorney General wished, but that if the Attorney General asked me if I thought that I should do it, I would, of course, tell him "No". I further stated that I thought an investigator's place was to remain silent and to let results speak for themselves; that for that very reason I had refused to speak over the National hookup when I was in New York on the Lindbergh case. Mr. Lewis continued to state that he, along with others in his concern, thought a statement over the radio by me on the general crime conditions would reduce crime materially. I stated that I thought in regard to that idea, perhaps he was putting too much emphasis on the influence that I might have with the audience, that I had had numerous offers to speak over the National Broadcasting Company network and others, but that I had refused to do so, even with regard to talking on the general subject of crime. Mr. Lewis stated that his organization was putting on a series of talks on crime each week with the idea in mind that through this means they could help suppress crime; that former Commissioner O'Ryan had spoken several times as well as some of the most brilliant attorneys in New York City. I replied that I believed such a program was a splendid thing, but I reiterated that I believed an investigator's place was not before the microphone. Mr. Lewis, however, insisted that he thought I should make a broadcast on the order of his request, and stated that he was going to take it up with the Attorney General and have the Attorney General request me to talk. I stated that the Attorney General knew my views in this respect, that if he asked me if I wished to do it, I would tell him just what I had told Mr. Lewis, but that if the Attorney General thought it best that I give such an address, I would do so if officially requested to do.

Very truly yours,

RECORDED & INDEXED

80-7-75

John Edgar Hoover
Director.

1 copy 91

CP:ACC

November 6, 1934.

RECORDED 80-7-76

Mr. Edward Goldent,
Monogram Pictures Corporation,
R. K. O. Building,
Rockefeller Center,
New York, New York.

Dear Mr. Goldent-

I beg to acknowledge the receipt of your letter dated October 30, 1934, in which you state that the Monogram Pictures Corporation might be interested in making a motion picture based upon the activities of this Division.

A large number of similar requests have been received in the past and these requests have been declined. In the event this Division is interested in the making of a motion picture based upon its activities at any time in the future, I will be pleased to communicate with you.

Very truly yours,

John Edgar Hoover,
Director.

91

Telephone CIrcle 7-1416-7-8

MONOGRAM PICTURES CORPORATION
STUDIOS 1040 NORTH LAS PALMAS AVENUE, HOLLYWOOD, CALIFORNIA
EXECUTIVE OFFICES R.K.O. BUILDING, ROCKEFELLER CENTER, NEW YORK CITY

October 30, 1934

20643

Mr. J. Edgar Hoover
Department of Justice
Washington, D.C.

Dear Sir:

I note in the New York Times, Magazine Section, of October 28th, an article about the Department of Justice, and the thought occurred to me that we would be interested in making a motion picture based upon the workings of your Department, and bringing out such thoughts and ideas that would meet with your approval.

Every citizen in the United States who has any regard for law and order is certainly appreciative of the fine job that your Department is doing.

Monogram Pictures Corporation has 37 branches in the U.S. and Canada, as well as exchanges in most foreign countries. We produce and distribute feature-motion pictures and we believe that a proper motion picture bringing out certain facts of your Department would go a long way towards popularizing the Department of Justice to the same extent and degree as Scotland Yard. Please don't misunderstand our proposition -- it is not that we are altruistic but we are looking at it simply as a commercial venture on our part, feeling certain that we could do a great deal of good in building up, by popular appeal, the workings of your Department, or such workings as you wish to make known.

You may rest assured that we would work in close cooperation with you in case this plan has any appeal, and nothing would go into the picture that would not be sanctioned by you.

If the thoughts conveyed in this letter meet with any interest on [illegible]rt, I shall be pleased to come to Washington to discuss this matter with [illegible]urther detail.

Very truly yours,

MONOGRAM PICTURES CORPORATION

RECORDED & INDEXED

EDWARD GOLDEN

3. At this time, I would like to make mention of the fact that [illegible]e U.S.Navy as well as the Army; the Naval School at Annapolis, [illegible]d the Military School at West Point, have been used as backgrounds [illegible] motion pictures.

Mr. Nathan
Mr. Tolson
Mr. Clegg
Mr. Coffey
Mr. Carroll
Mr. Harbo
Mr. Nichols
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Tamm

11-6-34

Edmund Golden
80-7-76

COPY

CT:ACS

November 8, 1934.

RECORDED 80-7-17

MEMORANDUM FOR MR. HENRY SUYDAM,
SPECIAL ASSISTANT TO THE ATTORNEY GENERAL

Replying to your memorandum dated November 5th, you are advised that I will be very glad to attend the conference to be held in Room 5433 at 3 o'clock P.M., on Tuesday, November 13th for the purpose of discussing the suggestion that the Motion Picture Producers and Distributors of America, Incorporated, be authorized to produce a film dealing with crime prevention to be shown at the Conference on Crime.

Very truly yours,

John Edgar Hoover,
Director.

1 copy

9

BEST AVAILABLE COPY

November 5, 1934

MEMORANDUM FOR MR. HOOVER

RE MRA CONFERENCE ON CRIME

In connection with the Conference on Crime a representative of the Motion Picture Producers and Distributors of America, Inc., has called on me with the suggestion that this organization produce a three-reel film dealing with crime prevention which might be shown at the Conference and thereafter in the motion picture theatres of the country.

In view of the fact that the Motion Picture Producers have been invited to participate in the Conference and in view of the importance of this medium in the general movement against crime, I told their representative that I would attempt to arrange a conference here with officials of the Department in order to see whether some degree of technical advice might be provided on the explicit understanding, of course, that the film was not to bear the stamp of official approval.

Would it be convenient for you to attend a conference in Room 5455 at 5 P.M. on Tuesday, November 13, for this purpose? Your cooperation would be very much appreciated.

HENRY SUYDAM
Special Assistant to the Attorney General

ORIGINAL FILED IN 62-29377

RECORDED 80-7-177

NOV 13 1934

INDEXED

COPY

TDQ:A November 10, 1934

RECORDED 80-7-78

Mr. Robert Denton,
Paramount News,
1101 N. Capitol Street,
Washington, D. C.

Dear Mr. Denton:

I desire to acknowledge receipt of your communication of November 1st addressed to my Assistant, Mr. Quinn, transmitting under separate cover a reel of film composed of stories involving the Lindbergh kidnaping case and reflecting photographs of the Crime Laboratory located in this Division. I sincerely appreciate your courtesy in this regard and wish to express to you my thanks for the interest and time you have devoted to the work incidental to making these reels. It has been indeed a pleasure to work with you on a project of this character and if I can possibly arrange it I will certainly accept your kind invitation to witness the screening of this film.

I sincerely trust you will not hesitate to call upon me when I can be of assistance to you in matters of mutual interest.

Sincerely yours,

(s) J. Edgar Hoover.

ORIGINAL FILED IN 62-23036

BEST AVAILABLE COPY

COPY

PARAMOUNT NEWS
Washington Branch
1101 N. Capitol St.

Mr. Thomas D. Quinn
Bureau of Investigation
Department of Justice
Washington, D. C.

My dear Mr. Quinn:

Under separate cover, we are sending to you a reel of film composed of the following stories which we thought you would like to have for your personal and department file.

Two of the stories are newsreel coverage of the Lindbergh-Hauptmann kidnapping case.

There is also a complete silent film of the Crime Laboratory in your Department and a sound film on the same subject.

We want to thank you again for all the splendid cooperation you have given us in making this film possible and if, at any time, you would like to bring your Department down and have this film screened, please call me and I will arrange it for you.

Very truly yours,

(s) Robert Benton
ROBERT DENTON.

ORIGINAL FILED IN

RECORDED & INDEXED

80-7-78

NOV 16 1934

NOV 1 6 1934

TOLSON
DUE

BEST AVAILABLE COPY

JEH:HW

November 15, 1934.

Time-10:55 A.M.

MEMORANDUM FOR MR. TOLSON

During a telephonic conversation with Mr. Suydam, Mr. Suydam advised that the National Broadcasting Company had told him that they were going to put on a series of radio broadcasts this winter showing the work of the Government and that they would like to open the series with the Department of Justice. Mr. Suydam stated that the National Broadcasting Company would like to send three or four men down and have them taken through the Division and make up a script of which we would approve. Mr. Suydam said that the first broadcast is scheduled for December 10, 1934.

Mr. Suydam remarked to the National Broadcasting Company that the idea would have to be discussed with and approved by the Attorney General and me.

I told Mr. Suydam that I didn't think it was a very good idea; that my experience with dramatizations on the air, for instance with the Lucky Strike Program several years ago, had been very unhappy, that individuals are generally selected, who know nothing on the subject, to portray the characters, that the script might be approved but that we had nothing to do with the casting of the characters. I further stated that we had had several requests in the last year and a half for such things to be done by other companies, not by the N.B.C. itself, but by the supporting programs, which we refused because of our former experience, and because too much time was wasted and more fighting was done than good was accomplished. Also, because the script writers have some definite ideas which I consider wholly impractical.

Mr. Suydam stated that there was to be only one broadcast relative to the Department of Justice and I remarked that I didn't see how anything like that could be dramatized in one broadcast, because in the so-called drama it is necessary to portray a thrill and an element of suspense in order to hold the public. I stated that it would not be as hard to dramatize the Department of Justice as it would be to dramatize the Department of Interior or the Treasury Department, but that they probably had some views along that line or the idea wouldn't have been introduced.

Mr. Nathan
Mr. Tolson
Mr. Clegg
Mr. Baughman
Chief Clerk
Mr. Coffey
Mr. Cowley
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Tamm
Mr. Tracy

RECORDED & INDEXED

80-7-79

I stated to Mr. Suydam it should be considered from every angle before we agreed to enter into it and that the N.B.C. should present us with some definite proposals before we even thought or considering it. Mr. Suydam remarked that he had told the N. B. C. that any broadcasts during the Crime Conference were "out", because it would appear that the whole idea

91

had originated for publicity.

I told Mr. Suydam that I was a strong believer in the broadcast from a narrative point of view but that when it comes to dramatization I always found that it led me into deep water; that one can so easily be cheapened and made to appear ludicrous in the eyes of the public; that if it reacts favorably in the eyes of the laymen, it is unfavorable from the viewpoint of a technician; that both types listen in.

Mr. Suydam and I agreed that it was a problem which should be approached very cautiously; that while the N. B. C. might seriously want to be of help to us, there was also a commercial angle to be considered; and that in no event would we consider any proposal from them until after the Crime Conference.

Very truly yours,

John Edgar Hoover,
Director.

1 copy

Mr. Nathan
Mr. Tolson
Mr. Clegg
Mr. Baughman
Chief Clerk
Mr. Coffey
Mr. Cowley
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Nelth
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Tamm
Mr. Tracy

JOHN EDGAR HOOVER
DIRECTOR

Division of Investigation

U. S. Department of Justice

Washington, D. C.

CT:ACS

December 7, 1934.

Mr. Nathan
Mr. Tolson
Mr. Clark
Mr. Baughman
Chief Clerk
Mr. Conroy
Mr. Cowley
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Tamm
Mr. Tracy

WHD

MEMORANDUM FOR THE DIRECTOR.

Mr. Whitley called at 5:45 P. M., stating that Mr. Lewis Weitcenkorn of United Artists had contacted him stating that this company proposed to produce a motion picture dealing with the Division's activities and requesting information concerning the functions of the Division. Mr. Weitcenkorn stated that Mr. Charles Bien, New York representative of United Artists, was in Washington during the past few days and he understood Mr. Bien contacted Mr. Hoover and possibly the Attorney General and it was his impression that full approval had been given to this plan.

I told Mr. Whitley that so far as I knew no motion picture had been approved and certainly he should give no information to anyone for use in connection with a motion picture until he had received instructions from Washington. Mr. Whitley stated that Mr. Weitcenkorn intended to contact Mr. Bien tonight or tomorrow morning and then to get in touch with Mr. Whitley again. I told Mr. Whitley to call me and keep me advised of any further information received concerning this matter.

Respectfully,

Clyde Tolson.

80-7-80

DIVISION OF INVESTIGATION
DEC 10 1934 A.M.
U. S. DEPARTMENT OF JUSTICE
FBI — DISTRICT FOUR — Tolson — FILE

DEC 11 1934

RECORDED & INDEXED

1 copy

I know nothing of this. J. E. H.

Division of Investigation

U. S. Department of Justice

Room 1403
370 Lexington Avenue
New York, N. Y.

RW:ML

December 8, 1934.

Mr. J. Edgar Hoover,
Division of Investigation,
U. S. Department of Justice,
Pennsylvania Avenue at Ninth Street, N. W.,
Washington, D. C.

Dear Mr. Hoover:-

On December 7, 1934, a party who identified himself as Mr. Lewis Weitcenkorn communicated with me by telephone, and stated that the United Artists are planning to produce a motion picture, dealing with the Division's activities; that he (Weitcenkorn) has been assigned to write the story for this production; that Mr. Charles Beahan, New York representative for United Artists, has been in Washington during the past several days; that it is Weitcenkorn's understanding that Mr. Beahan discussed the matter of the proposed production with you; that it is his (Weitcenkorn's) understanding that the production would be agreeable to the Division provided it did not in any way attempt to glorify the gangster or criminal, and that he (Weitcenkorn) desires to call at this office for the purpose of securing accurate information relative to the Division's activities for use in the scenario which he will prepare.

I informed Mr. Weitcenkorn that I knew nothing whatever concerning this matter; that any information of the type he desired could only be secured through the Division upon your specific authorization. He stated that he would endeavor to contact Mr. Beahan, whom he understood had just returned from Washington, and ascertain definitely the status of this matter, and that he would communicate with this office at a later date, and advise concerning developments.

RECORDED & INDEXED 80-7-81

Mr. Weitcenkorn also indicated during the telephone conversation that he might personally proceed to Washington at an early date, for the purpose of taking this matter up with you.

DEC 15 1934

FBI — NEW YORK — TELETYPE

The above information was furnished to Mr. Tolson by telephone on December 7th, and no action whatever will be taken by this office.

Sincerely yours,

R. WHITLEY,
Assistant Special Agent in Charge.

TDQ:A December 14, 1934

MEMORANDUM FOR MR. TOLSON

Please be informed that Mr. McMahon telephoned on the afternoon of December 13th and stated that he would like to have Dr. Dolan of Connecticut and Mr. Farley (brother of Postmaster Farley) shown through the Division.

They appeared at the office, at which time Dr. Dolan stated he had the pleasure of meeting the Director at the Attorney General's home on one occasion and that he hoped he would have the pleasure of meeting him again in the near future.

The reception room, exhibit, Identification Unit, as well as the Laboratory, were explained to these gentlemen in detail and I might say they both seemed extremely interested. They asked many questions about the Identification Unit and were particularly interested in the work of the laboratory. Dr. Dolan stated prior to his departure that on his next visit to the Division he would endeavor to see the Director in order to renew his acquaintance. He further stated that he intended to tell the Attorney General of the impression the Division made on the public that was not fully acquainted with our work.

During the course of the inspection Mr. Farley stated he thought a great deal of good could be done if motion pictures could be made of the Identification Unit and the Laboratory to show the functioning of these units in correctional institutions for boys and girls, which would probably convince some of them that the chances of escaping detection were very, very small.

Respectfully, 80-7-82

T. D. Quinn.

1 copy DEC 19 1934

c-1

RECORDED & INDEXED

ORIGINAL FILED IN

JEH:CDW:HW

December 15, 1934.

Mr. Walter Winchell,
c/o The Daily Mirror,
235 East 45th Street,
New York City.

Dear Walter:

With reference to your phone call of some days ago, I have been delayed in writing you because of the Crime Conference which has been in session. The Department has had numerous suggestions made to it from time to time relative to the preparation of a movie depicting the work of the Special Agents of the Division of Investigation. The Department has always declined to approve any of those requests, and I do not believe, therefore, that it would be possible to obtain favorable action at this time. When I see you I will probably be able to discuss it with you in better detail.

With expressions of my best regards and good wishes, I am

Sincerely,

WHDZ = 880

80-7-83

RECORDED
&
INDEXED

JOHN EDGAR HOOVER
DIRECTOR

Division of Investigation

U. S. Department of Justice

Washington, D. C.

CT:ACS

December 14, 1934.

MEMORANDUM FOR THE DIRECTOR.

Mr. William Orr of Metro-Goldwyn-Mayer telephoned me from New York City yesterday. He recalled his previous discussions with me concerning the possibility of a motion picture dealing with the work of the Division and stated he had heard on Thursday that an independent producer, Edward Small, was arranging to produce a motion picture dealing with the work of the Division with appropriate approval.

I told Mr. Orr that so far as I knew, no approval had been given for the making of a motion picture. He wanted to be assured that in the event the Division becomes interested in such a picture, his organization, due to the fact that it has been interested in the matter during the past two years, would receive consideration and no definite commitments would be made with an independent concern. I told Mr. Orr that I would call this matter to your attention but I really did not feel that any action would be taken along this line in the near future. He stated his studio has made a two-reel picture based on the "Crime Does not Pay" idea but that they have used a relentless pursuer of the criminal by a bonding company rather than by a Federal agency. He is planning to come to Washington during the latter part of next week to bring this film with him and wondered if at that time you could view the picture at their studios here in the city. I told him I would call the matter to your attention and, if possible, I knew that you would want to see the picture.

Respectfully,

Clyde Tolson.

1 copy

RECORDED & INDEXED

80-7-84
DIVISION OF INVESTIGATION
DEC 20 1934 P.M.
U. S. DEPARTMENT OF JUSTICE
TOLSON
FILE

OFFICE OF DIRECTOR
DIVISION OF INVESTIGATION
U.S. DEPARTMENT OF JUSTICE

CT:ACS

December 19, 1934.

MEMORANDUM FOR THE DIRECTOR:-

Mr. William Orr of Metro-Goldwyn-Mayer, telephoned me from New York City on Tuesday stating that he planned to be in Washington on Thursday of this week, at which time he would like you and the writer to view a showing of a special picture which indicates what can be done in the way of a short motion picture along educational lines in the current crime situation.

I told Mr. Orr that I would try to arrange to attend the showing and that I would call the matter to your attention.

Respectfully,

Clyde Tolson.

RECORDED & INDEXED 80-7-85

1 copy I will not have time to do this.

J.E.H.

CT:AGS

December 19, 1934.

MEMORANDUM FOR THE DIRECTOR:-

Mr. William Orr of Metro-Goldwyn-Mayer, telephoned me from New York City on Tuesday stating that he planned to be in Washington on Thursday of this week, at which time he would like you and the writer to view a showing of a special picture which indicates what can be done in the way of a short motion picture along educational lines in the current crime situation.

I told Mr. Orr that I would try to arrange to attend the showing and that I would call the matter to your attention.

Respectfully,

Clyde Tolson.

1 copy

R HOOVER
TOR

Division of Investigation

U. S. Department of Justice

Washington, D. C.

CT:ACS

December 20, 1934.

MEMORANDUM FOR THE DIRECTOR.

Today, the writer with Mr. Clegg viewed a picture at the Fox Film Corporation studio at the request of Mr. William Orr of Metro-Goldwyn-Mayer. You will recall that Mr. Orr was here over a year ago and presented the proposition of possibly preparing a series of short subjects dealing with the general idea of "crime-does-not-pay" and glorifying the work of representatives of the Division of Investigation in the criminal field.

The particular film dealt with the relentless pursuit by an insurance company of a bank embezzler. The film ran for a period of approximately twenty minutes. It was dignified and Mr. Clegg and I considered it extremely effective in bringing out the "crime-does-not-pay" idea. Considerable money has been spent on the project by Metro-Goldwyn-Mayer and well-known actors take part in the picture. It was explained by Mr. Orr that it is proposed to release this picture in February but that the possibility of continuing the series has not gone further than the preparation of the first picture.

I believe that something of this kind in connection with the activities of the Division properly supervised would be a splendid means of bringing before the public at periodical intervals the effectiveness of our work and the manner in which we operate. I also feel that if we go into this matter, the Metro-Goldwyn-Mayer Company is probably the best in the motion picture industry to put on such a series. Of course, we would have to be assured that the series would deal solely with the Division and that other law-enforcement agencies would not participate to the extent that there would be any confusion in the minds of the public as to the type of work done by the Division. I think this could be done. Mr. Orr explained that the local representative of the Metro-Goldwyn-Mayer Company would be in Washington and if you desired to view this film any convenient arrangement could be made after the first of the year at any time of the day or night. I believe that you should see this film because it is most effective and it is difficult to describe the matter unless the film itself is viewed.

Respectfully,

Clyde Tolson.

80-7-86

RECORDED & INDEXED

1 copy

DEC 27 1934

BEST AVAILABLE COPY

[redacted]

December 22, 1934.

RECORDED 80-7-87

Mr. Gabriel L. Hess,
General Attorney,
Motion Picture Producers and
Distributors of America, Inc.,
28 West 44th Street,
New York, New York.

Dear Mr. Hess:

I am pleased to note by your letter of December 17, 1934 that you have found the various publications of this Division to be of interest, and believe they should be made available to the Hollywood studios.

Complying with your request I am forwarding to you under separate cover twenty-five sets of the publications mentioned in your letter, to be forwarded by you to the writing staffs of the various studios.

Sincerely yours,

[redacted]

c-1

WHOF

DIVISION OF INVESTIGATION

Room 5101 12/19 1934.

To:
- ✓ Director
- ___ Mr. Nathan
- ___ Mr. Clegg
- ___ Mr. Tamm
- ___ Mr. Edwards
- ___ Mr. Egan
- ___ Mr. Quinn
- ___ Mr. Baughman
- ___ Mr. Backus
- ___ Mr. Douglas
- ___ Mr. Glavin
- ___ Mr. Richmond (L.H.)
- ___ Mr. Tracy
- ___ Miss Gandy
- ___ Personnel Files
- ___ Files
- ___ Mr. Renneberger
- ___ Miss Sheaffer
- ___ Inspector
- ___ _____

See Me Send File

I believe this should be done as you approve?

Clyde Tolson.

MOTION PICTURE PRODUCERS & DISTRIBUTORS OF AMERICA, INC.
28 WEST 44TH STREET
NEW YORK CITY

WILL H. HAYS
PRESIDENT
CARL E. MILLIKEN
SECRETARY

OFFICE OF
GABRIEL L. HESS
GENERAL ATTORNEY

December 17, 1934

Mr. John Edgar Hoover, Director
Division of Investigation
United States Department of Justice
Washington, D. C.

Dear Mr. Hoover:

In furtherance of the proposal of the industry made to the Crime Conference to present within the proper scope of artistic creation the best and most scientific methods for crime suppression by police and other law enforcement agencies, it occurred to me that the set of bulletins issued by your Division all dated December 1, 1934 and respectively entitled, "The Identification Unit of the Division of Investigation", "Crime Statistics", "Civil Identification", "International Exchange of Fingerprints", "Installation of a Single Fingerprint File Division of Investigation", "Bulletin Upon Fugitives Wanted by Police", "The Division of Investigation" together with the three pamphlets entitled "Criminal Identification", "The Work and Functions of the Division of Investigation, U. S. Department of Justice" and "Fugitives" (dated December 1, 1934) in the hands of the several studios in Hollywood and also here in the East, would prompt the creation of stirring material for use in pictures upon a proper factual basis.

May I not therefore suggest that you cause to be sent to me twenty-five sets of the bulletins and publications above referred to for distribution among the writing staffs of the studios?

With kind regards, I remain

Sincerely yours,

GABRIEL L. HESS
GENERAL ATTORNEY

19:18

80-7-87

RECORDED & INDEXED

DEC 28 1934

CT:ACS December 24, 1934.

80-2-88

Mr. James R. McCarthy,
c/o Paramount Productions, Inc.,
5451 Marathon Street,
Hollywood, California.

RECORDED

Dear Mr. McCarthy:-

I have received your letter dated December 17th and was very glad that you advised me in detail in connection with your present assignment.

With regard to the authentication by the Department of Justice of a motion picture dealing with the activities of the Division of Investigation, I wanted to advise you that so far as my knowledge goes, no such approval has been given.

Mr. Nathan and Mr. Tolson join me in all good wishes.

Sincerely yours,

PARAMOUNT PRODUCTIONS, INC.
PRODUCER OF
Paramount Pictures
5451 MARATHON ST. HOLLYWOOD, CALIF.
TELEPHONE HOLLYWOOD 2411 CABLE ADDRESS "FAMFILM"

December 17, 1934

Mr. J. Edgar Hoover,
Director, Division of Investigation,
U. S. Department of Justice,
Washington, D. C.

Dear Mr. Hoover:

Thank you for your kind note of December 11th, and also for the copy of your talk given before the Attorney General's Conference On Crime. I did happen to read excerpts from your remarks in the newspapers, and it was good to encounter so much common sense with regard to law enforcement.

Undoubtedly, you will be surprised at this letterhead. I have taken a leave of absence from the King Features Syndicate, to work on a picture or two in Hollywood. As you might well suspect, there has started a cycle of pictures that will glorify the law rather than the gangster. Of course, there was nothing I could do to prevent any such picture, but I did feel that you would appreciate the fact that as long as Hollywood insists on putting out such pictures it is essential that a writer who knows a little about the inside workings of the Department should sit in on them. I intended to write you about this before, seeking your advice, but I thought it better to wait until I got a clear conception of what it is all about, out here. Before leaving New York, I came across an item in the paper, which told that a movie company was preparing a picture under the auspices of the Department of Justice. Naturally, I knew full well that such a statement was absurd. I want you to feel assured that any connection I have with a crime picture out here will in no sense be assumed to have official Department of Justice sanction. At the same time, I want you to know that in any creative work I handle here, I shall be faithful to the truth, uncompromising in tearing the glamor off the criminal, and presenting an intelligent picture of the law-enforcing machinery.

80-7-88

RECORDED & INDEXED

DEC 29 1934

With best wishes for a Merry Christmas --- and please give the same to Messrs. Nathan and Tolson.

Sincerely,

James R. McCarthy

jmcc
js

care: Brandt & McKeogh, Inc.,
Literary agents
542 Fifth Avenue,
New York City.

Dec. 22, 1934.

Mr. J. Edgar Hoover,
Director, Division of Investigation,
Department of Justice,
Washington, D.C.

Dear Mr. Hoover:

WNOL

Please be indulgent enough to overlook the "formality" of this letter paper. It is necessitated by the fact that I am being rushed to New York for a brief stay, returning to Hollywood within a few weeks.

I can be reached care of the above address or, more directly, through Mr. Richard Halliday, Story Editor of Paramount Productions, Paramount Building, New York City.

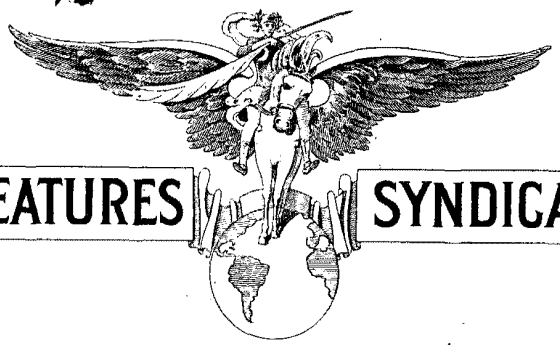
I send this message so that you will have my New York address on file. It is my hope that I get a chance to get to Washington to see you soon.

Sincerely,

James Remington McCarthy

RECORDED & INDEXED 80-7-89

CABLE ADDRESS: KINGSYN NEW YORK
RECEIVED
235 EAST 45TH ST.
NEW YORK CITY

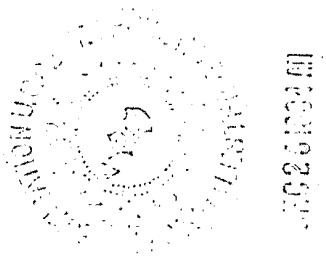


ALL COMMUNICATIONS MUST BE
ADDRESSED TO KING FEATURES SYNDICATE

KING FEATURES SYNDICATE INC.

INVESTIGATION U.S. DEPT. OF JUSTICE
FBI · DIRECTOR ·

EC 27 3945



DEC 29 1939

CT:ACS

December 31, 1934.

RECORDED 80-7-90

MEMORANDUM FOR MR. HENRY SUYDAM,
SPECIAL ASSISTANT TO THE ATTORNEY GENERAL.

Reference is made to your memorandum dated December 21, 1934, concerning the desire of Mr. Louis Weitzenkorn of New York to receive information concerning the type of personnel employed in the Division of Investigation.

I am attaching hereto for your information the following material which I believe will supply Mr. Weitzenkorn with the data which he desires:

A copy of a memorandum dated November 20, 1934, concerning the qualifications of Special Agents of the Division of Investigation.

A copy of a memorandum entitled "Training of Personnel, Division of Investigation, U. S. Department of Justice", dated August 15, 1934.

A copy of a booklet entitled "The Work and Functions of the Division of Investigation, U. S. Department of Justice", dated December 1, 1934.

I am enclosing a number of photographs which may be of interest to Mr. Weitzenkorn in this connection.

Very truly yours,

John Edgar Hoover,
Director.

Encl. #821104.

1 copy

HENRY SUYDAM
SPECIAL ASSISTANT TO THE ATTORNEY GENERAL

Department of Justice
Washington

December 21, 1934

Mr. Nathan
Mr. Tolson
Mr. Clegg
Mr. Baughman
Chief Clerk
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Tamm
Mr. Tracy

MEMORANDUM FOR MR. J. EDGAR HOOVER
DIRECTOR OF THE DIVISION OF INVESTIGATION

Mr. Louis Weitzenkorn of New York is writing a scenario for a motion picture that is to deal with the crime situation which United Artists will film. Before his departure for California he came to see me several times during the recent Crime Conference. I informed him, of course, that the Department could not approve or sponsor such an undertaking, but that on the technical side, as far as the Department's work was concerned, I would attempt to co-operate with him.

He has now asked me to tell him how Special Agents of the Division of Investigation are chosen, what the qualifications and standards as to character, education, etc., are. In addition he would like some still photographs of the offices of the Division of Investigation, if available, of the Bureau of Identification and whatever else is at hand.

While I have not seen the script of this picture I was able in my conversations with Mr. Weitzenkorn to prevent him from dealing with this subject in a manner that would have misrepresented the situation. As I feel that it is desirable as far as possible for the Department to remain on a good footing with the motion picture people I would like to furnish Mr. Weitzenkorn with the information and photographs he desires and would appreciate it very much if you can give me this information so that I can send it on to him promptly.

Henry Suydam

Henry Suydam,
Special Assistant to the Attorney General.

Please furnish 12/31/34 V.

RECORDED & INDEXED 80-7-90

JAN 3 1935

JAN 15 1935

BEST AVAILABLE COPY

Jolson / Buchanan

December 21, 1934

MEMORANDUM FOR MR. J. EDGAR HOOVER
DIRECTOR OF THE DIVISION OF INVESTIGATION

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Henry Suydam,
Special Assistant to the Attorney General.

Material furnished 1-4-35

80-1-91

RECORDED
&
INDEXED

SJT:CDW

January 19, 1935

Mr. George M. Watson, Jr.,
512 Beacon Street,
Boston, Massachusetts.

Dear Mr. Watson:

The receipt is acknowledged of your letter of January 12, 1935 outlining a plan for the apprehension of fugitives by the use of motion picture and voice recording apparatus.

Your thoughtfulness in forwarding your interesting suggestions as an aid to law enforcement problems is greatly appreciated.

Sincerely yours,

1 copy

Mr. Nathan .....
Mr. Tolson ✓.....
Mr. Clegg.....
Mr. Baughman..
Chief Clerk .....
Mr. Coffey .....
Mr. Edwards .....
Mr. Egan .....
Mr. Harbo.....
Mr. Keith .....
Mr. Lester .....
Mr. Quinn.....
Mr. Schilder.....
Mr. Tamm .....
Mr. Tracy.....
.....

Mr. Nathan .....
Mr. Tolson .....
Mr. Clegg .....
Mr. Baughman ..
Chief Clerk .....
Mr. Coffey .....
Mr. Edwards ....
Mr. Egan .....
Mr. Harbo .....
Mr. Keith .....
Mr. Lester .....
Mr. Quinn .....
Mr. Schilder ....
Mr. Tamm .....
Mr. Tracy .....
Miss Gandy .....

512 Beacon Street
Boston, Massachusetts
January 12, 1935

Mr. J. Edgar Hoover,
Director of Bureau of Investigation,
Department of Justice,
Washington, D. C.

Dear Mr. Hoover:

I have an idea for decreasing crime in this country which I believe has possibilities. I am writing to find out if you think likewise.

The police headquarters of the principal cities throughout the nation would be equipped with a modern moving picture camera like those used in the studios in Hollywood and operated in conjunction with a speech recording apparatus.

Individuals serving terms, apprehended, or suspected of crime would be made to face the camera and have their likenesses and voices recorded. On the same strip of film a police commentator would emphasize any outstanding physical characteristics and certain facts pertaining to the habits and activities of the individual.

These films would be catalogued and duplicates filed in four branches of the Bureau of Investigation located throughout the country as to best serve the North, South, East, and West.

The moving picture industry would be called upon to cooperate with the Government in the distribution of these films to every moving picture house in a certain section or thoroughout the nation, when occasion demanded. They would be run off during the course of the regular program just like the Pathe News or any other news reel. For a clearer conception of all this, let us assume a typical case.

Fred Brown of Chicago kills a Department of Justice Inspector who has been investigating his connection with a group known to be operating a counterfeit plant. Brown has been in jail before and has been a performer before the police camera. He suddenly disappears leaving no discernible trail behind him. The Bureau of Investigation immediately goes into action.

From the four branches of the Bureau located in the different sections of the country, the strips of film which have recorded the actions and voice of Fred Brown are distributed to each and every moving picture house in the territory covered by these branches. Now comes the exciting part.

JAN 22 1935

RECORDED
INDEXED

80-7-92
DIVISION OF INVESTIGATION
JAN 15 1935 A.M.
U. S. DEPARTMENT OF JUSTICE
FILE

The public are invited to join this man hunt. They are offered an opportunity to exercise their powers of observation and play at the game of detective. A reward is offered - the size of which will vary with the importance of the crime the individual has committed - to any person who gives the Bureau information which leads to the capture of Brown. It is guaranteed that the name of the informer will not be disclosed and thus protects him or her against retaliation from the gangster's friends.

The moving picture of Brown is run week after week until he is captured. Thus every week that this criminal is at large millions of people throughout the United States will be made aware again and again of his physical appearance, voice, habits, and characteristics and will consciously and unconsciously store away in their minds a very vivid picture of this man which will cause them to recognize him immediately, even if he is in disguise, should they meet.

The moving picture industry should be amply repaid for their cooperation by the creation of an added attraction and the millions of dollars worth of free and favorable publicity. The Government should in time be able to reduce the cost of extensive searching and increase the effectiveness of detection and discourage criminals.

As an advertising man who has a strong tendency toward a career in publicity, the publicity which such a procedure would create should be (personal opinion only) one of the greatest steps yet taken to combat crime.

I have presented this plan to you in the rough just hitting the highlights. I would appreciate learning what you think of the possibilities.

Yours sincerely,

George M Watson Jr.

George M. Watson Jr.

JEH:MCB

January 16, 1935.

Time: 11:00 a.m.

MEMORANDUM FOR MR. TOLSON

Mr. Henry Suydam telephoned and stated he had received several requests from Mr. Julian Brylawski, Washington representative of Warner Brothers Pictures, to be permitted to have one of his "still" photographers take some pictures in this Division; that Warner Brothers are desirous of using such photographs for scenic designing in connection with a picture which they are going to produce. Mr. Suydam stated he informed Mr. Brylawski that we have some photographs, but that they show little along this line. Mr. Suydam suggested that we allow Mr. Brylawski to take photographs, under the proper supervision, due to the fact that the Department is now engaged in litigation with Warner Brothers. I told him I see no objection to their making such photographs merely for scenic purposes, although I do not think it would be desirable to place them in a lobby display while advertising a picture. Mr. Suydam assured me they would be used only for scenic purposes, and not identified as coming from this Department.

Very truly yours,

John Edgar Hoover,
Director.

1 copy

Mr. Tolson
Mr. Ebert
Mr. Clegg
Mr. Glavin
Mr. Nichols
Mr. Gurnea
Mr. Harbo
Mr. Keith
Mr. Nease
Mr. Quinn
Mr. Schilder
Mr. Tamm
Mr. Tracy
Miss Gandy

80-7-93

JAN 18 1935

CT:MC

January 18, 1935.

80-7-94

RECORDED

MEMORANDUM FOR THE ASSISTANT TO THE ATTORNEY GENERAL,
MR. WILLIAM STANLEY

I am enclosing a copy of a letter addressed to me under date of January 14, 1935, by Comptroller of the Currency J. F. T. O'Connor, together with a letter addressed to Mr. O'Connor under date of January 11, 1935, by Mr. Nate Watt of Reliance Pictures, Incorporated.

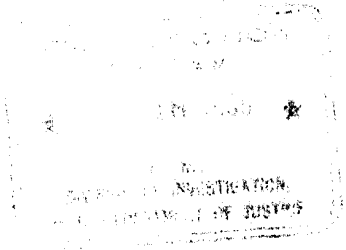
I shall be glad to have you review this request and let me know what action you think should be taken in the matter.

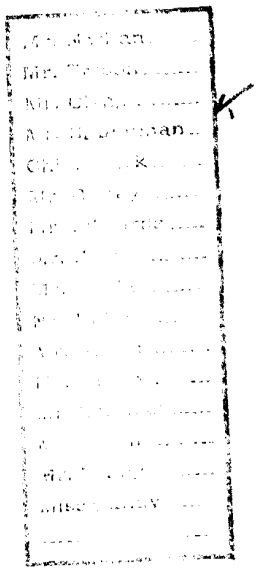
Very truly yours,

John Edgar Hoover,
Director.

Enclosure #821346

1 copy





COMPTROLLER OF THE CURRENCY

WASHINGTON

January 14, 1935

Mr. Nathan
Mr. Tolson
Mr. Clegg
Mr. Boughman
Chief Clerk
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilds
Mr. Tamm
Mr. Tracy
Miss Gandy

Dear Mr. Hoover:

Will you please answer the enclosed letter from my very good friend Nate Watt.

I have spoken several times to the Attorney General about the great work done by the investigating force of his department and I do hope it can be presented properly to the people of the United States through some outstanding film. I have known Mr. Watt for a number of years. He was the Assistant Director in the production of "All's Quiet on the Western Front" and has other outstanding pictures to his credit. I will greatly appreciate any consideration you can show him.

Cordially yours,

J. F. T. O'CONNOR
Comptroller

Mr. J. Edgar Hoover
Office of the Attorney General
Washington, D. C.

JAN 23 1935

80-7-94

RECORDED & INDEXED

COPY

RELIANCE PICTURES, INC.
Executive Offices
United Artists Studios
1041 No. Formosa Ave.
Hollywood, California

Jan. 11, 1935.

Hon. J. F. T. O'Connor,
Comptroller of Currency,
Shoreham Hotel,
Washington, D. C.

My dear "Jefty":

I am up against a very difficult job and know you will help me if it is possible for you to do so.

We are preparing a picture which is to glorify the "Department of Justice". I must get some information as to the operation of the department, the training of the men - methods of securing information, communication, tracing and following criminals, equipment used, etc.

If I go to Washington I would like to have entree to the proper authority who will give me information needed and also give me permission to photograph backgrounds such as the investigation school room - finger printing departments and whatever I would want so long as it does not divulge government "tricks" which of course I know would be denied.

If I go east or send someone else I would like to avoid as much red tape as possible as our time would be limited.

If your personally, or through your connections, could arrange for me to meet Mr. J. Edgar Hoover and explain everything we need and he in turn would give instructions to his department to render all assistance possible I would more than appreciate it and it would be quite a feather in my cap for which I would promise you a new hat - or something.

RECORDED & INDEXED
80-7-94

I would like to accomplish something real good on this job and I know you will help me if it is possible.

Jean and the little one are doing nicely for which I am very grateful and Jean joins me in wishing you all the best for this new year.

JAN 23 1935

Gratefully yours,

Nate Watt

U. S. Department of Justice
~~Bureau~~ Division
~~Bureau~~ of Investigation

P. O. Box 536
Los Angeles, California.
January 17th, 1 9 3 5.

Mr. Nathan
Mr. Tolson
Mr. Clegg
Mr. Baughman
Chief Clerk
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Tamm
Mr. Tracy
Miss Gandy

Director,
Division of Investigation,
U. S. Department of Justice,
Pennsylvania Avenue at Ninth St., N. W.,
Washington, D. C.

Dear Sir:

A Mr. Nat Watt, an Assistant Director of the Reliance Pictures Corporation, the products of which are released through the United Artists Studios, called at this office today, stating that he was working on a contemplated picture involving the functions and operation of this Division. Mr. Watt wanted some details with respect to our organization.

Mr. Watt was informed that this office was entirely without authority to furnish any details whatever and that such request would have to be made of the headquarters of the Division at Washington. He was not encouraged in any manner to expect to receive the Division's co-operation in this matter in any way.

It is believed important, however, to call your attention to the following fact:

Mr. Watt produced a letter dated January 2, 1935, signed by one Henry Suydam, as Special Assistant to the Attorney General, which letter is written on the stationery of the Department at Washington, bearing Mr. Suydam's name and title in print in the upper left-hand corner. This letter from Mr. Suydam advised a representative of the Reliance Pictures that he had received a request for information regarding the functions and operation of this Division, and that he was inclosing the information requested by the representative of the Reliance Pictures Corporation. Mr. Watt claims that accompanying this letter from Mr. Suydam were photographs showing views of the training school at Washington, as well as views of Agents receiving firearm instruction. Mr. Watt claims that no literature of any other facts regarding the Division accompanied this letter from Mr. Suydam.

80-7-95

RECORDED
INDEXED
JAN 28 1935

It is believed that you will be interested in the aforementioned facts, particularly, inasmuch as Mr. Watt advised that the script of the picture is now in Washington and will be tendered to you for your approval in the near future.

Very truly yours,

J. E. P. DUNN

Special Agent in Charge.

BES:EG

JOHN EDGAR HOOVER
DIRECTOR

Division of Investigation
U. S. Department of Justice
Washington, D. C.

REN:CSH

December 20, 1934

MEMORANDUM FOR MR. QUINN

In connection with the showing of motion pictures which have been recently furnished to the Division by several news film companies, please be advised that I have consulted Mr. Lindstrom and Mr. Ford of the Motion Picture Division, Department of Agriculture, 6th and B Streets, N. W., who advise against exhibiting the pictures in this building unless a provision has been made for a fire-proof projection booth. They explained that the films furnished to the Division are of nitrate composition and are highly explosive and even though an incandescent lamp is used in the projector, in the event a break occurred in the film, which would cause one end of the film to stop momentarily in front of the lens, the film would be ignited and an explosion would result. The officials of the Motion Picture Division of the Department of Agriculture at 6th and B Streets, advised that they have an auditorium for private showing of films, with a seating capacity of 25 persons. The two reels were run through the sound projectors in this auditorium with excellent results. The films reflect the activities of the Identification Unit, the Technical Laboratory, the arrest and arraignment of Bruno Richard Hauptmann, scenes about the home and how the money was hidden in parts of the house and garage. The films also include a short talk by the Attorney General, which is clearly reproduced. There is also a short talk by Warden Lawes of Sing Sing Penitentiary on the subject of wayward youths and hitch-hikers, in which he stresses the fact that many are landing in the penitentiary in the absence of opportunities to work.

Mr. Lindstrom, Assistant Chief of the Division of Motion Pictures, Department of Agriculture, advised that he would gladly arrange to show the pictures in the auditorium located in the building housing the Motion Picture Division of the Department of Agriculture, at 6th and B Streets, N. W., at any time to officials of the Division or the Department. He suggested, however, that he be given a day or two advance notice so that the auditorium can be reserved in order not to conflict with other scheduled showings.

RECORDED & INDEXED

Respectfully,

R. E. Newby.

80-7-96

JAN 19 1935

JAN 22 1935

JOHN EDGAR HOOVER
DIRECTOR

Division of Investigation

U. S. Department of Justice

Washington, D. C.

TDQ:A

January 15, 1935

MEMORANDUM FOR THE DIRECTOR.

Kindly be informed that arrangements have been made by Mr. Newby with the Department of Agriculture to show the various films recently acquired by the Division from the Paramount and Metrotone News. The reels in question will be shown at 4 P.M. Thursday afternoon, January 17th, in the auditorium located in the building housing the Motion Picture Division of the Department of Agriculture, at 6th and B Streets, N.W.

If available, it was thought you would undoubtedly desire to see the reels in question.

Respectfully,

T. D. Quinn.

80-7-97

JAN 31 1935

SJT:HW January 29, 1935.

80-7-98

Mr. George M. Watson, Jr.,
512 Beacon Street,
Boston, Massachusetts.

Dear Mr. Watson:

Receipt is acknowledged of your communication of January 23, 1935 in which you make further reference to your previously submitted plan of apprehending fugitives by the use of motion pictures and voice recording apparatus.

In-as-much as the development of such a plan as you suggest would entail considerable research work, which this Division is unable to engage in at the present time, I am unable to advise you concerning its practicability.

Very truly yours,

John Edgar Hoover,
Director.

Mr. Nathan.....
Mr. Tolson.....
Mr. Clegg.....
Mr. Baughman..
Chief Clerk.....
Mr. Coffey.....
Mr. Edwards.....
Mr. Egan.....
Mr. Harbo.....
Mr. Keith.....
Mr. Lester.....
Mr. Quinn.....
Mr. Schilder.....
Mr. Tamm.....
Mr. Tracy.....
Miss Gandy.....

1 copy

U. S. DEPARTMENT OF JUSTICE

512 Beacon Street
Boston, Massachusetts
January 23, 1935

Mr. J. Edgar Hoover,
Division of Investigation,
U. S. Department of Justice,
Washington, D. C.

Dear Mr. Hoover:

Thank you for your letter of January 19th in reply to my idea for the apprehension of fugitives by the use of motion picture and voice recording apparatus.

What I honestly want to know, Mr. Hoover, is do you personally think that such a plan is practical.

I realize that you have more important things to do than answering such inquiries but I would appreciate knowing your reaction no matter how critical.

Yours sincerely,

George M Watson Jr.

George M. Watson Jr.

1/29/35 SGT

RECORDED & INDEXED

80-7-98

FEB 1 - 1935

JAN 1935

EB:GAJ

January 25, 1935.

RECORDED 80-7-99

Mr. Morris A. Epstein,
Managing Director,
Progress Film Company,
2120 Lincoln Park West,
Chicago, Illinois.

Dear Mr. Epstein:

The Division of Investigation does not have under consideration at the present time the use of motion pictures in an educational program such as is described in your letter of January 21, 1935.

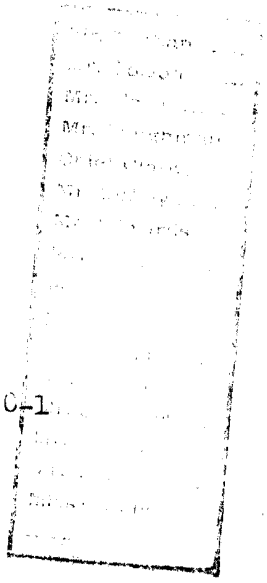
I appreciate your interest in such a project and your offer of assistance in the preparation of a program to acquaint the public with the work being done by this Division.

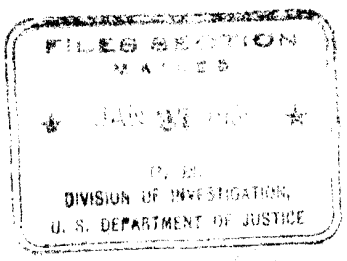
I will be pleased to keep your suggestion in mind should there appear in the future an opportunity to undertake such a motion picture presentation.

Very truly yours,

J. Edgar Hoover

John Edgar Hoover,
Director.





LINCOLN
4 6 1 8

SPECIALISTS IN THE PLANNING - PRODUCTION AND EXHIBITION OF
MOTION PICTURES FOR EDUCATIONAL-ADVERTISING AND PUBLIC RELATIONS PURPOSES

PROGRESS FILM COMPANY

MORRIS A. EPSTEIN, Managing Director
J. MANLEY PHELPS, Educational Editor
JOHN A. MALONEY, Scientific Editor
COL. IRA L. REEVES, Public Relations
MARY L. HUTTON, Executive Secretary
CATHERINE DENNY, Art Director

MOTION PICTURE PRODUCERS

2120 LINCOLN PARK WEST
CHICAGO

January 21 1935

Mr. Nathan
Mr. Tolson
Mr. Clegg
Mr. Baughman
Chief Clerk
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Tamm
Mr. Tracy
Miss Gandy

Hon. J. Edgar Hoover,
Director, Bureau of Investigation,
Department of Justice,
Washington, D.C.

My dear Mr. Hoover :

We have been following with keen interest the growing "pictorial" treatment in the newspapers of the many activities of the crime-fighting agencies of the Government.

The greatest force in crime prevention and crime detection is public education. To that end the use of talking motion pictures would prove a great ally to the Department in proving to America that crime does not pay.

Under the personal direction of our Director of Public Relations, Colonel Ira L. Reeves, we have been making an intensive study of this whole movement . We believe that we can give to the filming of this story a high order of intelligent collaboration.

Is the Department contemplating the use of motion pictures in its educational program ? Is there any way in which the services of this specialized agency may be made useful to the Department ?

We would appreciate any information you can send us. We would also be glad to discuss the matter further with you wither in Washington - or Chicago.

Very truly yours,

PROGRESS FILM COMPANY

by_____
Managing Director

mae;mm

JAN 29 1935 RECORDED & INDEXED

80-7-99

BEST AVAILABLE COPY

HHC:mtr

January 25, 1935

MEMORANDUM FOR MR. TOLSON

On January 25, 1935, Mrs. Emily Newell Blair and one of her sisters called at the Division. They are interested in getting information which would enable Mrs. Blair's sister to write a scenario for a feature-length moving picture, pictorializing the work of the Division in a manner that some pictures have already portrayed West Point and Annapolis branches of the Federal service.

I informed them, of course, that the Attorney General's office must give approval of such projects and they claimed they understood this, but merely desired to find out the type of information that was available so that they could make an intelligent request for certain types of information to the Attorney General and Mr. Suydam.

They were shown the exhibits in the Director's Reception Room and in the Exhibit Room, and were furnished copies of the available material in the Exhibit Room. Included in this material was a booklet - "Work and Functions of the Division" from which they might observe the types of investigations more frequently made. These ladies likewise visited the Director for a few minutes.

On the following morning as a result of an invitation, Mrs. Blair's sister and two other sisters, Mrs. Newell and Mrs. Putnam, and one of her brothers-in-law called at the Division and were shown through the school rooms, crime statistics unit, Departmental library, Director's Reception Room, the Exhibit Room, and then were presented to Mr. Schilder who later showed them through the fingerprint and laboratory units.

They spent more than three hours on the inspection that seemed to be intensely interesting.

Very truly yours,

RECORDED & INDEXED

H. H. CLEGG.

80-7-100

JAN 30 1935

2 yellows
c-

ORIGINAL FILED IN 62-3-2-6

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

1201-S

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

R. B. WHITE, PRESIDENT — JWS — NEWCOMB CARLTON, CHAIRMAN OF THE BOARD — J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

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Received at 708 14th St., N. W. Washington, D. C.

CB787 JS 37 DL

MINUTES IN TRANSIT

FULL-RATE	DAY LETTER

CHICAGO ILL JAN 24 1935 326PM

J EDGAR HOOVER

DIRECTOR DIVISION OF INVESTIGATION DEPT OF JUSTICE WASHDC

JULIUS KLEIN ASSISTANT TO CARL LAEMMLE WILL BE IN WASHINGTON TOMORROW AND WOULD APPRECIATE HONOR OF PERSONAL INTERVIEW WILL STOP AT NEW WILLARD HOTEL WOULD YOU PLEASE LEAVE WORD IF AND WHEN MISTER KLEIN CAN SEE YOU

80-1-101

DIVISION OF INVESTIGATION

UNIVERSAL PICTURES CORPORATION.

JAN 26 1935 A.M.

U. S. DEPARTMENT OF JUSTICE 500PM

FILE

RECORDED

INDEXED

no action required 1/25/35 K

JAN 28

Mr. Nathan
Mr. Tolson
Mr. Clegg
Mr. Baughman
Chief Clerk
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Tamm
Mr. Tracy
Miss Gandy

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

JAN 24 1935 PM 35 FU

101-4-08

HENRY SUYDAM
SPECIAL ASSISTANT TO THE ATTORNEY GENERAL

Mr. Nathan
Mr. Tolson
Mr. Clegg
Mr. Baughman
Chief Clerk
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Kelly
Mr. Nease
Miss Quinn
Mr. Schilder
Mr. Carroll
Mr. Tracy
Miss Gandy

Department of Justice
Washington

January 26, 1935

MEMORANDUM FOR MR. J. EDGAR HOOVER
DIRECTOR OF THE DIVISION OF INVESTIGATION

The Attorney General has requested me to arrange an appointment with you for Mr. Julius Klein, Assistant to Carl Laemmle, Jr., of Universal Pictures, and Mr. Anthony Muto, Washington Representative of the Motion Picture Producers and Distributors of America, Inc., at which he also desires me to be present. As Mr. Klein is leaving Washington Monday night he hopes that an interview may be arranged on Monday.

Messrs. Klein and Muto had an interview with the Attorney General this morning. Their project is to produce a motion picture under the title of "Uncle Sam Gets his Man". I stated to the Attorney General before he received these gentlemen that the Department had hitherto taken the attitude that it was willing to provide a certain limited degree of technical cooperation in order that depiction of the Department in a motion picture should not be made inaccurate or ridiculous, but that under no circumstances would the Department sponsor, approve or otherwise sanction a particular picture. He later informed his callers to this effect.

I was present for a few moments at the end of the interview and learned that a request would be made for the assignment of a member of the Division of Investigation as a technical advisor in the production of this picture, as to the nature of which I am uninformed. I ventured to interpose that I thought such an assignment would not be practical if for no other reason than a limited personnel available.

If you will let me know what hour suits your convenience I will produce Messrs. Klein and Muto.

Henry Suydam

RECORDED & INDEXED 80-1-102

Henry Suydam,
Special Assistant to the Attorney General.

JAN 30 1935

CT:ACS

RECORDED 80-7-103

January 25, 1935.

Hon. J. F. T. O'Connor,
Comptroller of the Currency,
Treasury Department,
Washington, D. C.

Dear Mr. O'Connor-

I beg to refer to your letter dated January 14, 1935, with which you enclosed one addressed to you on January 11th by Mr. Nate Watt of Reliance Pictures, Inc., which is being returned to you herewith.

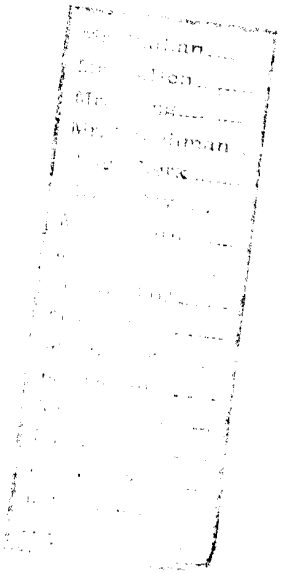
In accordance with the procedure of the Department of Justice, this matter was referred to Mr. William Stanley, The Assistant to the Attorney General. I am now in receipt of information from the Department that Mr. Louis Weitzenhorn of Reliance Pictures, Inc., was some time ago furnished with a number of photographs pertaining to the activities of the Division of Investigation to be used in the preparation of scenic effects as well as certain information on the selection, training, and work of Special Agents of the Division of Investigation. Accordingly, it would appear that the organization of which Mr. Watt is a member has been supplied with the information which he desires.

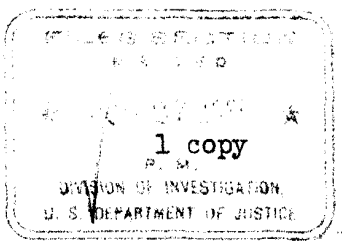
With kind personal regards, I am

Sincerely yours,

J. Edgar Hoover

Enclosure.





HENRY SUYDAM
SPECIAL ASSISTANT TO THE ATTORNEY GENERAL

Mr. Nathan
Mr. Tolson
Mr. Clegg
Mr. Baughman
Chief Clerk
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Tamm
Mr. Tracy
Miss Gandy

Department of Justice
Washington

January 22, 1935

MEMORANDUM FOR MR. J. EDGAR HOOVER
DIRECTOR OF THE DIVISION OF INVESTIGATION

The attached correspondence has been referred to me. Some weeks ago Mr. Louis Weitzenkorn requested certain information from this Department in the preparation of a motion picture that this same studio is preparing. I have no doubt that Mr. Watt is working on the same project. Several weeks ago you furnished me at my request with a number of photographs of the Division of Investigation to be used in the preparation of scenic effects, as well as certain information on the selection, training and work of Special Agents. All of this was forwarded to Mr. Weitzenkorn, care of Reliance Pictures, c/o RKO Pathe Studio, Culver City, California, some weeks ago and I have had letters acknowledging its receipt from both Mr. Weitzenkorn and Mr. Small, Vice-President and Secretary of Reliance Pictures, Inc.

It would seem either that Mr. Watt is unaware that this information is in the hands of his concern or he wishes something additional. I suspect that what these people are after is a lot of information about technique that has not been furnished and which their scenario writers would want to use as plot material. I told Mr. Weitzenkorn several weeks ago that I doubted that the Department could make available all the methods of operation used in the detection and apprehension of criminals. What he was particularly interested in at that time was the apprehension of Dillinger.

Henry Suydam

Henry Suydam,
Special Assistant to the Attorney General.

RECORDED & INDEXED 80-7-103

JAN 31 1935

JAN 1935

COMPTROLLER OF THE CURRENCY

WASHINGTON

Mr. Nathan
Mr. Tolson
Mr. Clegg
Mr. Baughman
Chief Clerk
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Tamm
Mr. Tracy
Miss Gandy

January 25, 1935

Dear Mr. Hoover:

Enclosed please find letter from my good friend Nate Watt about whom I wrote you sometime ago. I trust you found it convenient to communicate with Mr. Watt about the subject in which he is interested.

I assure you that anything you can do for Mr. Watt, who is one of the finest men in California, will be greatly appreciated by me.

Sincerely yours,

J. F. T. O'CONNOR
Comptroller

Honorable J. Edgar Hoover
Department of Justice
Washington, D. C.

RECORDED & INDEXED 80 7-103

JAN 30 1935

80-7

JAN 31 1935

HARRY M. GOETZ
PRESIDENT AND TREASURER

EDWARD SMALL
VICE-PRESIDENT AND SECRETARY

RELIANCE PICTURES, INC.

NEW YORK OFFICES
1776 BROADWAY
NEW YORK

EXECUTIVE OFFICES
UNITED ARTISTS STUDIOS
1041 NO. FORMOSA AVE.
HOLLYWOOD, CALIFORNIA

TELEPHONE
GRANITE 5111

Jan. 19, 1935.

My dear "Jefty":

Thanks very much for the interest you have taken in the matter on which I wrote you previously.

I am anxiously looking forward to a letter from Mr. Hoover which, if he writes immediately as you requested, should arrive by next Monday.

Love from all the family.

Cordially yours,

Nate.

Nate Watt,
Reliance Pictures, Inc.
Culver City, California.

NW:dc

80-7-103

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

R. B. WHITE, PRESIDENT — JWS — NEWCOMB CARLTON, CHAIRMAN OF THE BOARD — J. C. WILLEVER, FIRST VICE-PRESIDENT

SIG
DL = Day
NM = Night
NL = Night
LC = Defer
NLT = Cable
Ship

Mr. Nathan
Mr. T
Mr. Clegg
Mr. Baughman
Chief Clerk
Mr. Gethoy
Mr. Edwards
Mr. Egan
Mr. Herbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Tamm
Mr. Tracy
Miss Gandy

MINUTES
FULL-RATE

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STAND.

Received at 708 14th St., N. W. Washington, D. C.

LD26 JS 38 NL

WASHINGTON DC JAN 28 1935

J EDGAR HOOVER

DIRECTOR DIVISION OF INVESTIGATION DEPT OF JUSTICE WASHDC

UNFORTUNATELY I HAVE BEEN CALLED OUT OF TOWN AND WILL BE UNABLE TO BE PRESENT WITH JULIUS KLEIN STOP ANY CONSIDERATION WHICH YOU SHOW TO KLEIN WILL BE GREATLY APPRECIATED BY ME AND THE HAYS OFFICE STOP

REGARDS

ANTHONY MUTO.

80-7-104

515AM

ENCLOSURE

FEB 2 - 1935

COPY FILED IN

WESTERN UNION MESSENGERS ARE AVAILABLE FOR THE DELIVERY OF NOTES AND PACKAGES

RECORDED 80-7-105

January 29, 1935.

CT:MC

MEMORANDUM FOR MR. HENRY SUYDAM,
SPECIAL ASSISTANT TO THE ATTORNEY GENERAL

I am attaching a letter addressed to the Attorney General under date of January 23, 1935, by Mr. Dwight H. Green, United States Attorney at Chicago, Illinois, concerning the desire of Mr. Julius Klein, Assistant to Mr. Carl Laemmle, Universal Pictures Corporation, to secure assistance in connection with a motion picture dealing with the activities of the Division of Investigation.

In view of the fact that you discussed this matter with Mr. Klein, it is suggested that you may desire to advise the Attorney General concerning the request received from Mr. Klein.

Very truly yours,

John Edgar Hoover,
Director.

Enclosure #821366

1 copy

1935

C
O
P
Y

Department of Justice
Office of the United States Attorney
Chicago

January 23, 1935.

Honorable Homer S. Cummings,
Department of Justice,
Washington, D. C.

My dear General Cummings:

Mr. Julius Klein, Assistant to Mr. Carl Laemmle, Universal Pictures Corporation, called on me today and discussed some of the difficulties he appears to be having regarding the possible making of a motion picture depicting the activities of th Federal Government in its drive against crime. His difficulties apparently consist of a refusal of some of the investigative bodies of departments of the Government to cooperate with him if the motion picture is to be based primarily on the activities of the Division of Investigation of the Department of Justice and the use of that name only.

Obviously, Mr. Klein has talked to some members of investigative bodies of departments other than the Department of Justice, and has been told that they will not go along with him in his adventure.

I advised Mr. Klein that you were the only man who could give him logical and sound advice as to how he should proceed in order to gain his desired ends. Also, I suggested to him that I thought you would discuss the matter with him because of your intense interest in the subject matter of his proposed motion picture. I do think that such a picture would be another forward step in furtherance of this splendid and worthy program which you have instituted.

Mr. Klein is a former Chicagoan and bears an excellent reputation in this community. I think you will find what he has to say worthy of your atte

RECORDED & INDEXED 80-7-105

With best personal regards and good wishes, as always,

Sincerely,

JAN 31 1935

Dwight L. Green.

FEB 2 1935

JEH:HW

January 29, 1935.

Time-12:55 P.M.

MEMORANDUM FOR MR. TOLSON

I telephoned Mr. Purvis at the St. Paul Office and inquired if he knew a newspaper man in Chicago by the name of Julius Klein; that Mr. Klein formerly was connected with the Herald Examiner, a Hearst paper, he had told me during an interview which I had with him this morning; and he also stated that he knew Mr. Purvis quite well; and that, in fact, he was well-known at the Chicago Office and was sure that any of the personnel there would vouch for him.

Mr. Purvis stated that he might have met Mr. Klein a long while ago; but that he did not remember.

I further advised that Mr. Klein had stated that while he was connected with the Herald Examiner, he was the highest paid man on their staff; that, however, he was now employed by the Universal Pictures Corporation and this company was desirous of filming a picture about the Division; and in this connection, Mr. Klein was anxious to have us release Agent Scott of the Chicago Office in order that he might serve them in the capacity of technical adviser. I stated that I, of course, told Mr. Klein that we could not accede to this request.

Mr. Purvis remarked that he was not acquainted with this angle; but that Mr. Klein had recently inquired by letter as to Mr. Purvis' return to Chicago; and that now, he supposed it was concerning this same matter.

I stated that my reason for calling him, Mr. Purvis, was in order to learn something about Mr. Klein as he was going to call here at the Washington headquarters again this afternoon.

Very truly yours,
RECORDED
&
INDEXED
John Edgar Hoover,
Director.

1 copy

80-7-106

Mr. Nathan
Mr. Tolson
Mr. Clegg
Mr. Baughman
Chief Clerk
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Tamm
Mr. Tracy
Miss Gandy

RECORDED COPY FILED IN

CT:MC

OFFICE OF DIRECTOR
DIVISION OF INVESTIGATION
U.S. DEPARTMENT OF JUSTICE

January 22, 1935.

Mr. Nathan
Mr. Tolson
Mr Clegg
Mr. Baughman
Chief Clerk
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Tamm
Mr. Tracy
Miss Gandy

MEMORANDUM FOR THE DIRECTOR

Mr. Julian Brylawski, local representative of Warner Brothers Pictures, called on Monday, with reference to his desire to secure photographs which might indicate to the Warner Brothers Studio in California the general set-up of the Identification Unit and Crime Laboratory. He indicated that these photographs were required merely to indicate the general manner in which the work is handled here, so that the photographs may be used as a basis for motion picture set-ups in California in connection with a picture which is being currently produced.

RECORDED & INDEXED 62-7-107
DIVISION OF INVESTIGATION
U.S. DEPARTMENT OF JUSTICE
FILE
1935

Mr. Brylawski was shown through the Exhibit Room and Identification Unit on the seventh floor, and I later exhibited to him the photographs in possession of the Division relative to our various activities. He stated that these would answer his purpose thoroughly, and that it would not be necessary for him to take any photographs.

He indicated that he was given a general run-around in the Department and has been waiting several weeks when he merely wanted these photographs. Of course, his objection was not directed in any way toward the Division, because he secured all the data he desired in a very short time after being referred to the Division.

Respectfully,

Clyde Tolson.

CT:MC

January 22, 1935.

MEMORANDUM FOR THE DIRECTOR

Mr. Julian Brylawski, local representative of Warner Brothers Pictures, called on Monday, with reference to his desire to secure photographs which might indicate to the Warner Brothers Studio in California the general set-up of the Identification Unit and Crime Laboratory. He indicated that these photographs were required merely to indicate the general manner in which the work is handled here, so that the photographs may be used as a basis for motion picture set-ups in California in connection with a picture which is being currently produced.

Mr. Brylawski was shown through the Exhibit Room and Identification Unit on the seventh floor, and I later exhibited to him the photographs in possession of the Division relative to our various activities. He stated that these would answer his purpose thoroughly, and that it would not be necessary for him to take any photographs.

He indicated that he was given a general run-around in the Department and has been waiting several weeks when he merely wanted these photographs. Of course, his objection was not directed in any way toward the Division, because he secured all the data he desired in a very short time after being referred to the Division.

Respectfully,

Clyde Tolson.

1 copy

Universal Pictures Corporation
PACIFIC COAST STUDIOS
UNIVERSAL CITY, CALIFORNIA

January 14th, 1935

Mr. Nathan
Mr. Tolson
Mr. Clegg
Mr. Baughman
Chief Clerk
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Tamm
Mr. Tracy
Miss Ca[illegible]

Mr. L.C. Schilder
Director,
Division of Identification,
Department of Justice,
Washington, D.C.

Dear Mr. Schilder:

I am making a trip East and I will take great pleasure in calling on you the beginning of next week.

I would appreciate it if you will leave word with your secretary when it will be most convenient for you to see me. As soon as I reach your city, I will 'phone you.

Assuring you of my appreciation for your kind cooperation and looking forward with pleasure to be of service and reciprocate, I am

Yours very truly,

JULIUS KLEIN
Assistant to Mr.Carl Laemmle.

JK/V

P.S. Please drop me a note care of the New Willard Hotel when it will be most convenient for you to see me so that I won't waste too much time since my stay in your city will be limited to a day or two.

80-7-5-108
DIVISION OF INVESTIGATION
TOLSON
IDENT. SYS.
1935 A.M.
U. S. DEPARTMENT OF JUSTICE

JEH:MF

January 31, 1935.

Time-11:06 A.M.

MEMORANDUM FOR MR. TOLSON

RE: Julius Klein of
Universal Pictures Corporation

I telephoned Mr. Suydam and asked him if he had heard anything further from Mr. Klein. He stated that he had; and that he had drafted a letter to him which he would like for me to see; and that he was sending same around to me.

I told Mr. Suydam that, incidentally, it has developed that we have quite a file on Mr. Klein; that I was not as yet informed as to the nature of the file, whether he was involved in any criminal activities or not.

Very truly yours,

John Edgar Hoover,
Director.

1 copy

Mr. Nathan .....
Mr. Tolson .....
Mr. Clegg .....
Mr. Baughman ..
Chief Clerk .....
Mr. Coffey .....
Mr. Edwards .....
Mr. Egan .....
Mr. Harbo .....
Mr. Keith .....
Mr. Lester .....
Mr. Quinn .....
Mr. Schilder .....
Mr. Tamm .....
Mr. Tracy .....
Miss Gandy .....

RECORDED
&
INDEXED

80-9-109

FEB 1 1935

HENRY SUYDAM
SPECIAL ASSISTANT TO THE ATTORNEY GENERAL

Department of Justice
Washington

January 31, 1935

Mr. Nathan
Mr. Tolson
Mr. Clegg
Mr. Baughman
Chief Clerk
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Tamm
Mr. Tracy
Miss Gandy

MEMORANDUM FOR MR. JOHN EDGAR HOOVER
DIRECTOR OF THE DIVISION OF INVESTIGATION

Attached is the draft of a letter that I have dictated for Mr. Klein. If you approve I will send it off. Since drafting it I have received another communication from Mr. Klein which I also attach, but which does not seem to me to change the situation at all.

Henry Suydam

Henry Suydam,
Special Assistant to the Attorney General.

OK.

RECORDED & INDEXED

80-7-110

DIVISION OF INVESTIGATION
FEB - 4 1935
U. S. DEPARTMENT JUSTICE
FILE

FEB 5 - 1935

January 31, 1935

MEMORANDUM FOR MR. JOHN EDGAR HOOVER
DIRECTOR OF THE DIVISION OF INVESTIGATION

Attached is the draft of a letter that I have dictated for Mr. Klein. If you approve I will send it off. Since drafting it I have received another communication from Mr. Klein which I also attach, but which does not seem to me to change the situation at all.

Herry Suydam,
Special Assistant to the Attorney General.

C
O
P
Y

Henry Suydam
Special Assistant to the Attorney General

DEPARTMENT OF JUSTICE
WASHINGTON
January 31, 1935.

Mr. Julius Klein,
Assistant to the President,
Universal Pictures Corporation,
Rockefeller Center,
New York, N. Y.

My dear Mr. Klein:

It is considered desirable at this time to state in writing the exact point which the discussion with reference to the proposed motion picture that would depict some of the activities of the Division of Investigation has reached.

On behalf of Univers l pictures Corporation you have explained to Mr. John Edgar Hoover, Director of the Division of Investigation, and myself your desire to do a picture which, insofar as it deals with the work of the Division of Investigation, shall be an accurate representation both as to technique and atmosphere. You have submitted a list of questions as to the qualifications, selection, training, etc., of Special Agents and their methods of operation. As Mr. Hoover and I both understood it you further asked permission to have a certain number of "still" photographs taken of the offices of the Division of Investigation to be used for the possible construction of scenic sets.

You were informed that available factual material on the subject of your inquiries would be furnished and that the photographs in question under due supervision might be taken.

Mr. Hoover tells me that in his conversation with you on the afternoon of January 29 he asked you to furnish a written request setting forth the exact extent of the assistance desired from this Department. He also asked that you furnish us in writing with answers to the following questions: first, who will be the principal actors in the cast of this proposed picture? Second, who will be the writers that prepare the scenario? Third, who will be the director; and fourth, assuming that the Department accedes to your request for technical advice at the studio during the preparation of the picture, to what extent would such advice be followed

80-7-110

and would this technical advisor be permitted to express controlling opinions as to what should or should not go into the picture respecting the activities of the Division of Investigation?

The purpose of this request for information in writing is that there shall be a clear understanding if the Department decides to collaborate to the extent that Universal Pictures desires. This is a somewhat new field and I think it will be of mutual advantage to have a thorough agreement as to what is involved. You understand, of course, that the Department's reason for soliciting this information is to enable it to come to a decision with respect to your request for technical assistance. Once this information is at hand the matter will be placed before the Attorney General for his consideration.

With kind regards and thanks for the kind expressions contained in your letter, I remain

Yours sincerely,

HENRY SUYDAM,
Special Assistant to the Attorney General.

C
O
P
Y

UNIVERSAL PICTURES CORPORATION

Rockefeller Center

New York

January 30, 1935

Mr. Henry Sydan
Special Assistant Attorney General
Department of Justice
Washington, D. C.

My dear Mr. Sydan:

I am just reading copy of my hasty note to you which was typed a few minutes before train time. May I apologize for the many mistakes therein. I am sure you appreciate what I had in mind. Permit me again to express my appreciation for your splendid co-operation while I was in Washington.

I am putting everything in shape here so we can get started at once. It is therefore essential that all those questions which can be answered immediately and also the available material and stills be sent here as soon as you can do so, in order to expedite our scenario.

Mr. Hoover will take some time to answer those questions which he is handling himself and he was kind enough to assure me that he will forward them to the Studio. Should my return trip to the Coast be delayed, I shall inform you at the proper time.

The suggestion of Mr. Hoover as to Will Irwin is a very good one. I shall try to contact him at once and make a satisfactory deal with him or a writer of the same type.

I have promised your Department, and especially Mr. Hoover, a dignified Picture. The dignity of your office must be emphasized to the general public. It shall be our aim to show the splendid co-operation you are rendering to the local, state and county police officials in combatting crime.

You have been kind enough to assure me that no publicity or information will be given out that we are contemplating making such a picture. We do this in order to avoid cheap exploitation and sensational copy. When the time comes and the picture is finished, we shall also consult with you as to the proper publicity and exploitation. We feel the subject is worthy of such dignified exploitation and I am sure

80-7-110

the public will appreciate these sentiments.

I am sure that other studios will try to imitate what we have in mind, and we hope that our priority rights, since we have been the first on the scene with the co-operation of the Hays Office, will be respected, and we in turn will stay away from the usual average Hollywood style program picture, and give you something that you will have reason to be very proud of.

You have seen the West Point and Annapolis pictures, and I am sure you also saw "Lives of a Bengal Lancer" and "White Parade." Our picture will be screened on the same pattern.

When this letter reaches you I hope I will also have your decision as to whether you can let us have the services of Mr. Edgar Hoover or one of his aides, Mr. Hoover to act not only as technical adviser but as supervisor with our producer, writer and director, in order to avoid any blunders or mistakes.

We have in mind to have the finest available cast in this picture, and we are sure you will be pleased with our services. I will ask you to be kind enough to expedite matters. I am writing Mr. Hoover today, sending him copy of this letter.

Of course, after we get through with our work in your Department, with your co-operation, we naturally cannot prevent any other studio trying to make similar pictures, asking you for the same co-operation. All we can assure you and promise you again is a fine dignified story and picture worthy of your Department and the services you are rendering to the general public.

Hoping to hear from you by return mail, I am, with kindest personal regards,

Respectfully,

Signed: Julius Klein
Assistant to Mr. Carl Laemmle

JK:MB

OFFICE OF DIRECTOR
DIVISION OF INVESTIGATION
U.S. DEPARTMENT OF JUSTICE

CT:MC

February 1, 1935.

Mr. Nathan.....
Mr. Tolson.....
Mr. Glenn.....
Mr. Coughlin.....
Chief Clerk.....
Mr. Carey.....
Mr. Edwards.....
Mr. Egan.....
Mr. Foran.....
Mr. Kelly.....
Mr. Lester.....
Mr. Ryan.....
Mr. Schilder.....
Mr. Nease.....
Mr. Tracy.....
Miss Gandy.....

MEMORANDUM FOR THE DIRECTOR

Mr. Robert Clark of the International News Photos, Inc., was referred to my office by you on Wednesday, following Mr. Suydam's conversation with you. Mr. Clark stated that he was securing a set of photographs which were to be used by the RKO Motion Picture Company as background in connection with the preparation of a motion picture dealing with the activities of the Department of Justice.

I arranged for Mr. Clark to take photographs in your office, in the reception room, and in Mrs. Kelley's office, and, also, to take exterior photographs of the entrance to your office and one of the entrances to the new building. I also supplied him with a number of copies of photographs which have been taken in times past by the Division photographers.

Respectfully,

Clyde Tolson.

RECORDED & INDEXED

80-7-111

FEB 4 1935

FOUR

FEB 5 - 1935

CT:MC February 1, 1935.

MEMORANDUM FOR THE DIRECTOR

Mr. Robert Clark of the International News Photos, Inc., was referred to my office by you on Wednesday, following Mr. Suydam's conversation with you. Mr. Clark stated that he was securing a set of photographs which were to be used by the RKO Motion Picture Company as background in connection with the preparation of a motion picture dealing with the activities of the Department of Justice.

I arranged for Mr. Clark to take photographs in your office, in the reception room, and in Mrs. Kelley's office, and, also, to take exterior photographs of the entrance to your office and one of the entrances to the new building. I also supplied him with a number of copies of photographs which have been taken in times past by the Division photographers.

Respectfully,

Clyde Tolson.

1 copy

From

THE ATTORNEY GENERAL

to

Official indicated below by check mark

Solicitor General Biggs	
Assistant to the Attorney General Stanley	
Assistant Attorney General Stephens	
Assistant Attorney General Wideman	
Assistant Attorney General Keenan	
Assistant Attorney General Sweeney	
Assistant Attorney General Blair	
Assistant Solicitor General MacLean	
Mr. Hoover, Director of Investigation	
Mr. Bates, Director of Prisons	
Mr. Beardslee, Director of War Risk Bureau	
Mr. Stewart, Administrative Assistant	
Mr. Holtzoff, Special Assistant	
Mr. Suydam, Special Assistant	
Mr. McMahon, Special Assistant	
Board of Parole	
Mr. Finch, Pardon Attorney	
Mr. Gardner, General Agent	
Mr. Heffernan, Assistant Chief Clerk	
Mr. Moore, Division of Records	
Mr. Sornborger, Appointment Clerk	
Mr. Carusi	
Mr. Gates	
Mr. Boyd	
Miss O'Brien	
Miss Lamke	
Mr. Willard	

MEMORANDUM

Mr. Nathan
Mr. Tolson ✓
Mr. Clegg
Mr. Baughman
Chief Clerk
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Tamm
Mr. Tracy
Miss Gandy

RECORDED 80-7-112

FEB 27 1934

U. S. GOVERNMENT PRINTING OFFICE: 1934 97389

COPY

Telephone Superior 2380

THE SENECA

200 E. Chestnut St.
Chicago.

February 3, 1935.

Mr. Henry Suydam,
Special Assistant to the Attorney General,
Washington, D. C.

My dear Mr. Suydam:

Upon my arrival in Chicago I was greeted with your message. I naturally expected more concrete and better news, but I fully appreciate your position.

I have forwarded your telegram at once to Mr. Pivar, the associate producer on this picture. I can tell you in the meanwhile that your wish will be carried out to the point. There should be no reason why the promised material should not be shipped to us to save a lot of time, and then the question of the Technical Advisor can be settled as soon as I reach the Coast.

I feel that we ought to get the same cooperation that the newspapers would be getting. The Attorney General, Mr. Hoover, and you were kind enough to assure us of such cooperation.

We have only one thing in mind, and that is to carry out our promise, which I have repeatedly stated to you in writing.

As soon as I reach the Coast I shall also have a short story outline ready, if the research material should be there, so that the writer who will make the adaptation will be guided accordingly.

Hoping to find additional news from you when I reach the Coast, I beg to remain,

Most respectfully yours,

RECORDED
&
INDEXED

JULIUS KLEIN
ASSISTANT TO MR. CARL LAEMMLE

COPY

BEST AVAILABLE COPY

COPY OF TELEGRAM

JULIUS KLEIN,
HOTEL SENECA,
200 EAST CHESTNUT STREET,
CHICAGO, ILL.

MR. HOOVER AND I FEEL THAT CAST DIRECTOR SCENARIO AND EXACT STATUS OF THE PROPOSED TECHNICAL ADVISOR ARE STILL TOO INDEFINITE TO BE SUBMITTED FOR CONSIDERATION AND DECISION STOP SPECIFIC ANSWERS TO THE QUESTIONS CONTAINED IN LETTER OF JANUARY THIRTY FIRST ARE DESIRED.

HENRY SUYDAM
SPECIAL ASSISTANT TO THE ATTORNEY GENERAL

ORIGINAL FILED IN 6[illegible]7

NOT RECORDED

80-7-

COPY

BEST AVAILABLE COPY

UNIVERSAL PICTURES CORPORATION

Pacific Coast Studios

Universal City, California

January 14, 1935.

Mr. Tolson
Assistant Director,
Division of Investigation,
Department of Justice,
Washington, D. C.

My dear Mr. Tolson:

I am making a trip East and I shall be very happy to call on you the beginning of next week. I wish to take this opportunity of thanking you for the courtesy extended to my assistant, Mr. Joseph Roos, when he was in your city some time ago.

I will appreciate it if you would leave word with your secretary when it would be most convenient for you to see me. As soon as I reach your city, I will 'phone you.

In the meanwhile, I again desire to assure you of my appreciation for your kind cooperation and I look forward with great pleasure to be of service to you and reciprocate.

I am, with kindest regards,

Yours very sincerely,

JULIUS KLEIN
Assistant to Mr. Carl Laemmle.

80-7-113
DIVISION OF INVESTIGATION
FEB 7 - 1935
U. S. DEPARTMENT OF JUSTICE
FILE

JK/V

FEB 8 1935

P. S. Please drop me a note care of the New Willard Hotel when it will be most convenient for you to see me so that I won't waste too much time, since my stay in your city will be limited to a day or two.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

(47)

R. B. WHITE PRESIDENT — NEWCOMB CARLTON CHAIRMAN OF THE BOARD — J. C. WILLEVER FIRST VICE-PRESIDENT

SI
DL = Da
NM = Nig
NL = Nig
LC = De
NLT = Ca
Sh

Mr. Nathan
Mr. Tolson
Mr. Clegg
Mr. Baughman
Chief Clerk
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Tamm
Mr. Tracy
Miss Gandy

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STAN

Received at 708 14th St., N. W., Washington, D. C.

1935 FEB 2

MINUTE
FULL-RAT

NA845 160 NL=RK NEWYORK NY 2

EDGAR HOOVER, DIRECTOR DIVISION OF INVESTIGATION=
DEPT OF JUSTICE WASHDC=

JUST FINISHED FINAL CONVERSATION COAST ON PROPOSED PICTURE PLEASE DEVOTE AS MUCH TIME AS POSSIBLE TO TRAINING SCHOOL HUMAN SIDE ORIGIN MAKEUP DETAILS OF AGENTS BEFORE AND WHEN THEY BECOME OFFICIALLY APPOINTED TO YOUR DEPARTMENT WE CAN PROCEED WITH PICTURE WRITER TO BE APPOINTED AS SOON AS POSSIBLE AND WILL MEET WITH YOUR APPROVAL CAMERAMAN ALSO TO VISIT YOUR DEPARTMENT AND PERMIT ME REPEAT AGAIN PICTURE WILL BE PATTERNED AFTER WHITE PARADE AND BENGAL LANCER BOTH OF WHICH SHOW ACTUAL TRAINING PERIOD PERSONS IN QUESTION IN PREPARING MATERIAL PLEASE HAVE THIS IN MIND AND RUSH REPLY AND INSTRUCTIONS AND SUGGESTIONS WILL BE FOLLOWED TO THE POINT PLEASE WIRE YOUR LOSANGELES OFFICE COOPERATE WITH MY ASSISTANT ROOS ON PRELIMINARIES BY PHONE PRELIMINARIES IF MEAN TO GET HUMAN SIDE OF YOUNG COLLEGE BOYS WHO BECOME AGENTS PICK TYPICAL AGENT FOR THIS INFORMATION TECHNICAL INFORMATION AND STORY TO BE HANDLED DIRECT WITH STUDIO AND YOU AS SOON AS RESEARCH MATERIAL RECEIVED AND WRITER APPOINTED=

JULIUS KLEIN.

RECORDED 80-7-114
FEB 8 1935
TOLSON

We cannot proceed until he has complied with conditions given him by Mr. Clegg 2/15/35

COPY FILED IN 7-3827

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

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O
P
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WESTERN UNION

1935 FEB 2 PM 4 48

WA845 160 NL NK NEWYORK NY 2

EDGAR HOOVER, DIRECTOR DIVISION OF INVESTIGATION

DEPT OF JUSTICE WASHDC

JUST FINISHED FINAL CONVERSATION COAST ON PROPOSED PICTURE PLEASE DEVOTE AS MUCH TIME AS POSSIBLE TO TRAINING SCHOOL HUMAN SIDE ORIGIN MAKEUP DETAILS OF AGENTS BEFORE AND WHEN THEY BECOME OFFICIALLY APPOINTED TO YOUR DEPARTMENT WE CAN PROCEED WITH PICTURE WRITER TO BE APPOINTED AS SOON AS POSSIBLE AND WILL MEET WITH YOUR APPROVAL CAMERAMAN ALSO TO VISIT YOUR DEPARTMENT AND PERMIT ME REPEAT AGAIN PICTURE WILL BE PATTERNED AFTER WHITE PARADE AND BENGAL LANCER BOTH OF WHICH SHOW ACTUAL TRAINING PERIOD PERSONS IN QUESTION IN PREPARING MATERIAL PLEASE HAVE THIS IN MIND AND RUSH REPLY AND INSTRUCTIONS AND SUGGESTIONS WILL BE FOLLOWED TO THE POINT PLEASE WIRE YOUR LOSANGELES OFFICE COOPERATE WITH MY ASSISTANT ROOS ON PRELIMINARIES BY PRELIMINARIES I MEAN TO GET HUMAN SIDE OF YOUNG COLLEGE BOYS WHO BECOME AGENTS PICK TYPICAL AGENT FOR THIS INFORMATION TECHNICAL INFORMATION AND STORY TO BE HANDLED DIRECT WITH STUDIO AND YOU AS SOON AS RESEARCH MATERIAL RECEIVED AND WRITER APPOINTED

JULIUS KLEIN

CT:MC

February 5, 1935.

80-7-115

RECORDED

Mr. Julius Klein,
Universal Pictures Corporation,
Rockefeller Center,
New York City.

Dear Mr. Klein:

This will acknowledge receipt of your letter of January 30th and your telegram of February 2d, with further reference to the possibility of the preparation of a motion picture dealing with the work of this organization.

I believe Mr. Suydam has communicated with you concerning certain additional information relative to the proposed motion picture and, of course, I cannot proceed in the matter until complete information has been furnished to the Department and the matter approved by the Attorney General.

Sincerely yours,

1 copy

COPY FILED IN

Mr. Nathan
Mr. Tolson
Mr. Clegg
Mr. Baughman
Chief Clerk
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Tamm
Mr. Tracy
Miss Gandy

Universal Pictures Corporation

ROCKEFELLER CENTER

NEW YORK

January 30, 1935

Mr. Edgar Hoover
Director of Investigation
Department of Justice
Washington, D. C.

My dear Mr. Hoover:

Thank you again for your very kind courtesy shown me during my stay in Washington. Your assurance of co-operation naturally is very much appreciated by us.

My visit to the Department was a most interesting one and the literature I have already received is a great story in itself.

I have written Mr. Sydan today as per enclosed copy and suppose this letter covers the entire subject.

I shall remain here for a few days and maybe you could, in the meanwhile, have the material shipped to me so I can get to work on the research at once.

I shall do my best to get a writer of the type of Mr. Irwin, or Mr. Irwin himself. You will be pleased with what we have in mind.

Looking forward with great pleasure to hearing from you, if possible by return mail, I beg to remain, with kindest regards,

Respectfully,

Julius Klein
Assistant to Mr. Carl Laemmle

JK:MB

80-7-115

RECORDED

FEB 8-1935

FEB 6 1935

BEST AVAILABLE COPIES

January 30, 1935

Mr. Henry Sydan
Special Assistant Attorney General
Department of Justice
Washington, D. C.

My dear Mr. Sydan:

I am just reading copy of my hasty note to you which was typed a few minutes before train time. May I apologize for the many mistakes therein. I am sure you appreciate what I had in mind. Permit me again to express my appreciation for your splendid co-operation while I was in Washington.

I am putting everything in shape here so we can get started at once. It is therefore essential that all those questions which can be answered immediately and also the available material and stills be sent here as soon as you can do so, in order to expedite our scenario.

Mr. Hoover will take some time to answer those questions which he is handling himself and he was kind enough to assure me that he will forward them to the Studio. Should my return trip to the Coast be delayed, I shall inform you at the proper time.

The suggestion of Mr. Hoover as to Will Irwin is a very good one. I shall try to contact him at once and make a satisfactory deal with him or a writer of the same type.

I have promised your Department, and especially Mr. Hoover, a dignified picture. The dignity of your office must be emphasized to the general public. It shall be our aim to show the splendid co-operation you are rendering to the local, state and county police officials in combatting crime.

You have been kind enough to assure me that no publicity or information will be given out that we are contemplating making such a picture. We do this in order to avoid cheap exploitation and sensational copy. When the time comes and the picture is finished, we shall also consult with you as to the proper publicity and exploitation. We feel the subject is worthy of such dignified exploitation and I am sure

80-7-115

the public will appreciate these sentiments.

I am sure that other studios will try to imitate what we have in mind, and we hope that our priority rights, since we have been the first on the scene with the co-operation of the Hays Office, will be respected, and we in turn will stay away from the usual average Hollywood style program picture, and give you something that you will have reason to be very proud of.

You have seen the West Point and Annapolis pictures, and I am sure you also saw "Lives of a Bengal Lancer" and "White Parade". Our picture will be screened on the same pattern.

When this letter reaches you I hope I will also have your decision as to whether you can let us have the services of Mr. Edgar Hoover or one of his aides, Mr. Hoover to act not only as technical adviser but as supervisor with our producer, writer and director, in order to avoid any blunders or mistakes.

We have in mind to have the finest available cast in this picture, and we are sure you will be pleased with our services. I will ask you to be kind enough to expedite matters. I am writing Mr. Hoover today, sending him copy of this letter.

Of course, after we get through with our work in your Department, with your co-operation, we naturally cannot prevent any other studio trying to make similar pictures, asking you for the same co-operation. All we can assure you and promise you again is a fine dignified story and picture worthy of your Department and the services you are rendering to the general public.

Hoping to hear from you by return mail, I am, with kindest personal regards,

Respectfully,

Julius Klein
Assistant to Mr. Carl Laemmle

JK:MB

CT:LC February 5, 1935.

RECORDED 80-7-116

Mr. J. E. P. Dunn,
Division of Investigation,
U. S. Department of Justice,
617 Federal Building,
Los Angeles, California.

Dear Mr. Dunn:-

I wanted to inform you of the visit to the Division of Investigation of Mr. Julius Klein, Assistant to Mr. Carl Laemmle of the Universal Pictures Corporation, in connection with Mr. Klein's desire to secure the approval of the Department and the Division for the filming of a motion picture based upon activities of the Division.

Mr. Klein first called at the Department and was later referred to the Division to discuss this matter. Subsequently he was requested to comply with certain conditions before any permission could be granted for the filming of a motion picture based upon the work of the Agents of the Division. To date these conditions have not been complied with and accordingly I wanted to be sure that you would furnish Mr. Klein or any representative of the Universal Pictures Corporation no information or assistance of any kind in connection with this matter until you receive definite instructions from the Washington headquarters of the Division to take such action. Mr. Klein wrote me on February 2nd that he was proceeding to the West Coast and that he had asked his assistant, Mr. Joseph Roos, to call at your office with a view to securing certain information concerning the early training of Special Agents.

Please see that instructions are issued to the personnel of your office that no information or assistance of any kind will be rendered in this matter pending the receipt of further instructions from me.

FILES SECTION
★ FEB 6 1935 ★
P. M.
DIVISION OF INVESTIGATION,
U. S. DEPARTMENT OF JUSTICE

Sincerely yours,

John Edgar Hoover,
Director.

Universal Pictures Corporation

ROCKEFELLER CENTER

NEW YORK

February 2, 1935

Please send reply
Universal Studios, Universal City, California

Mr. Edgar Hoover
Director of Investigation
Department of Justice
Washington, D. C.

My dear Mr. Hoover:

I hope when this letter reaches you, your answer to my letter of yesterday will be on the way.

I am leaving New York today, and shall take the "Chief" out of Chicago on Monday for the Coast. I wish you would send all research material and personal answers, etc., care of Universal Pictures Corporation, Universal City, California. I will be back at the Coast on next Thursday.

I have written my assistant, Joseph Roos, who, you will remember, went through your Department some months ago for me, to meet one of your agents in Los Angeles, to get a better idea of the early training of the agents, so that when he starts to put the research material together and when the technical adviser arrives Roos will be posted sufficiently to understand every angle.

I would deeply appreciate it if you would write your Los Angeles Division that when Mr. Roos presents himself, with the attached letter of introduction, that one of your agents give him an hour or two. That is all he will require.

In the meanwhile, I trust I shall be favored with an early answer and that I will find the material at the Coast when I get there.

I am, again assuring you of my appreciation,

Sincerely,

Julius Klein
Assistant to Mr. Carl Laemmle

JK:MB

P.S. Please send research material by Air Mail.

J.K.

Will Irwin will see me Scenario Dept. Monday.

air mail special delivery

RECORDED 80-7-116

FEB 12 1935

BEST AVAILABLE COPIES

February 2, 1935

Division of Investigation
Department of Justice
Los Angeles, California

Dear Sirs:

This will introduce my assistant, Mr. Joseph Roos. Any courtesies you may show him will be appreciated by me.

I have spent some time in Washington with the Attorney General, Mr. Suydam, and your Chief, Mr. Hoover. I am sure you will hear from him that any courtesy shown Mr. Roos will be appreciated by Universal and by me.

Sincerely,

Julius Klein
Assistant to Mr. Carl Laemmle

JK:MB

80-7-116

JEH:HW

February 4, 1935.

Time-3:54 P.M.

MEMORANDUM FOR MR. TAMM

RE: Julius Klein,
Universal Pictures Corporation

I telephoned Mr. Suydam and inquired if he had heard anything further from Mr. Klein, and Mr. Suydam stated that he had just received a special delivery letter from him. I advised that I got a wire from Mr. Klein this morning giving in detail all the material he wants us to furnish him, and requesting an immediate reply. I remarked that I would reply to this wire by telling him that all the conditions set forth in the correspondence which he had had with Mr. Suydam would have to be complied with before the Department would consider any authorisation.

I advised Mr. Suydam that I had been trying to "get a line" on Mr. Klein on the side as to what it was all about; and that I had just gotten some good information concerning it. I stated that, in the first place, Mr. Klein offered Will Irwin the job of writing the scenario, and asked him what he would charge; that Mr. Irwin said that his price was $10,000, and Mr. Klein thought the sum preposterous, although he was not authorised to offer any particular sum. I further stated that Mr. Klein was acting through an agent, and after rejecting Mr. Irwin's price, the agent contacted a friend of mine whose price was $35,000, and Mr. Klein also rejected it. I remarked that, although Mr. Klein goes by the title of Vice-President of the Universal Pictures Corporation, he is really working on the basis of a commission; that his job is to produce something in the way of "stunt" material, and he has no authorization in so far as money is concerned at all.

I also stated that it was my understanding that Universal Pictures Corporation is about to be sold or taken over by "Jock" Whitney, and in that event, of course, this situation would be immediately cleared up.

I said that I thought I would wait a couple of days before answering Mr. Klein's wire, and would send Mr. Suydam a copy of my answer. Mr. Suydam advised that he would send Mr. Klein's letter to me for perusal and I stated that I would send him, Mr. Suydam, the wire I had received.

Very truly yours,

RECORDED 80-7-1179

John Edgar Hoover,
Director.

1 copy

FEB 11 1935

RECORDED

Mr. Nathan
Mr. Tolson
Mr. Clegg
Mr. Baughman
Chief Clerk
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Tamm
Mr. Tracy
Miss Gandy

Universal Pictures Corporation

ROCKEFELLER CENTER

NEW YORK

Feb. 1, 1935

Mr. Edgar J. Hoover
Director of the Division of Investigation
Department of Justice
Washington, D. C.

My dear Mr. Hoover:

I am enclosing copy of letter to Mr. Suydam of this date and copy of his letter to me.

In order to expedite matters, will you be kind enough to read same and let me have your reply.

Hoping to hear from you soon and eagerly expecting your research material, and also hoping that you will take charge of the technical supervision of the picture yourself, I beg to remain,

Respectfully,

Julius Klein
Assistant to Mr. Carl Laemmle

JK:MB

no reply. See letter to Mr Keeney dated 2/15/35

FEB 12 1935

RECORDED 80-7-118

DIVISION OF INVESTIGATION
FEB 11 1935
U. S. DEPARTMENT OF JUSTICE
TUCSON
FILE

February 1, 1935

Mr. Henry Suydam
Special Assistant Attorney General
Department of Justice
Washington, D. C.

My dear Mr. Suydam:

I have your very kind letter of January 31st, which must have crossed my letter of January 30th.

I think my letter of January 30th to you answers all the desired questions. I shall try to go into details again as to the several points you have raised. So far, I am very grateful for the co-operation which I have received from your office and the Department of Justice. My visit to your Division of Investigation, my two conferences with Mr. Hoover and the material you have given me naturally has helped to increase our interest and enthusiasm in the proposed picture.

My meeting with the Attorney General has convinced me that he is very favorably inclined to co-operate with us in this enterprise, in the interests of civic duty and the policies laid down by the present administration.

Going into detail, I told the Attorney General I was not only interested in the research material but also in getting a technical adviser for our picture. The Attorney General seemed to be in a very receptive mood. I proposed Mr. Scott of Chicago to Mr. Hoover, and Mr. Hoover told me he would rather have one of his own men, and told me when the time came he would be glad to assign such an adviser. I then made the suggestion that the person most qualified for such assignment, in order to be sure we would do what he wanted, would be Mr. Edgar Hoover himself, who is chiefly responsible for the splendid reputation of your Division of Investigation.

Mr, Hoover then touched upon the subject of story and cast, which you also mention in your letter. It is our desire, naturally, to present a cast that will be absolutely in line with the characters they are portraying.

If you will look over the pictures we have recently made and those which are in production, you will find actors of the reputation of William Powell, Frank Morgan, Claudette Colbert, Warren William, Herbert Marshall, Edwin Arnold, Douglass Montgomery, Margaret Sullavan, Claud Rains, used in the so-called super-productions of Universal.

80-7-118

As to writers, we have been considering Mr. Will Irwin and Mr. Courtney Cooper. If we are not successful in coming to satisfactory terms, we can surely find a similar writer of national reputation in Hollywood. To illustrate: At this moment, Mr. Gene Fowler is preparing SUTTER'S GOLD for Universal, and we have screened several pictures written by Damon Runyon, R. C. Sherriff, Fannie Hurst and others of national and international reputation. We are going to get the best available cast and writers for this picture.

As to directors, of course our directors must be known to you - men like Hames Whale, John M. Stahl, William Wyler, Howard Hawks, Eddie Buzzell, Frank Borzage and others have been or are at present active on our lot.

Now, as to the supervision or approval of the scenario, since we were the first to approach you and ask your co-operation, it is natural that we will want your approval on the finished scenario, and I can give you assurance at this time that nothing will be contained in our picture that will not meet with your approval. Of course, you must realize that we need entertainment as well as authentic background. We also realize that we must present a picture that will have box office value and at the same time uphold the dignity of your Department.

Mr. Maurice Pivar, Associate Producer, had in mind a scenario along the pattern of a combination "White Parade", "Thin Man" and the absolute devotion pictured in "Lives of a Bengal Lancer". Naturally, this is a very tough assignment, but we contemplate bringing out a first class production worthy of the reputation of Universal, and worthy of the appreciation of the service you render the nation.

We would expect the technical adviser to sit in with us in preparing the shooting of the script, in laying our plans for the set, working on unusual scenes, and above all assisting in using the human touch and color of the early training of your agents. We are interested in the finding of your college boys, showing their entire lives, their trials and tribulations, as to how they became Government agents, what their training was, how they made good, and what they have done as their share, as public officials, as men and as patriots. If you have seen "Manhattan Melodrama", we should like to have such color in our picture.

Chiefly we shall devote ourselves to the inside of your Department, to the youth and training of your agents who later go out into the field and become successful officials.

As to the questions I would like to have answered, I am enclosing herewith my questionnaire. I am working at this moment on the material you have given me, and ask you to refer further material to my New York Office. Should I be gone, the material will be forwarded to me by Air Mail.

In order to expedite matters, I am sending copy of this letter to Mr. Hoover, since he expected me to repeat my requests in writing.

Time is the essence of the success of this picture. Other Studios have contemplated making similar pictures with a gangster background, and have something entirely different in mind. Of course, you have noted that other Studios have taken advantage of the killing of Baby-Face Nelson, Dillinger, and others in making picture announcements without getting your co-operation. We have made no such announcements and do not intend to do so until our plans are absolutely laid down, the policy agreed on and then we shall proceed in such a way that our announcements and our picture will do credit to the old conservative tradition of Mr. Carl Laemmle, our President, and at the same time in line with the dignity of the office your superiors, officials and associates are holding in the Government. Therefore, please keep the contents of this letter and our conferences, as agreed upon, strictly confidential.

It will interest you to know that the Secret Service has made very kind offers to us; as a matter of fact, they will be willing to give us a technical adviser and have recommended Mr. Murphy, Assistant to Chief Moran. This is strictly confidential.

We may contemplate making a second picture using the Secret Service, Now fully appreciating the difference between the two departments, and the different work you have been doing, and after a visit to your Department from floor to floor, I came to the conclusion that there is the greatest story we could get.

I would ask that you act quickly as possible in reply to this letter, and in seeing that Mr. Hoover does likewise, and to see that we get the research material you were kind enough to get for me, in addition to the material I already received from Mr. Tolson.

Mr. Hoover himself wanted to answer all these questions, and let me repeat to you again the importance that we get the early training of those boys before they became agents.

Hoping to hear fru you soon, I beg to remain,

Respectfully,

Julius Klein
Assistant to Mr. Carl Laemmle

JK:MB

MR. JULIUS KLEIN

MAURICE PIVAR

Jan. 14, 1935

RE....PICTURE ON "G" MEN

#1. In computing the idea for the Government agent story, the thing we need primarily to sell our picture with is the introduction into the service of the so-called American youth or College man, who, we understand comprise 95% of the present force.

How they decide upon the selection of an individual man?

#2. What merits this selection?

#3. What are his trials and tribulations, after he is selected in order to make him a full fledged so-called Government man?

#4. What are the trials and tribulations of certain of these men who have failed and what are the reasons for their failure?

#5. As many details as possible as to the system involved in finally making a so-called government agent.

#6. After they become a government agent, how does it affect their personal life, their contacts with their friends and relatives?

#7. What cases have there been, if any, of some of these so-called government agents trying to turn against the government? (Gaston Means)

#8. What cases have there been, if any, of recent times?

#9. What is the attitude of a so-called "old-timer" in the government service toward this new type of government division?

#10. What steps are they making, if any, to impede the progress of the division of these men?

#11. What information can you gather, if any, of certain local or state police bureaus that are opposed to government interference?

#12. What cases have there been, if any, where a government man has had to step in, even at the sacrifice of some state officials, whom the police had been protecting?

#13. Why is it that since the government agents have been taking a hand in the so-called Cause of crime, have they been able to solve and apprehend almost all of the criminals?

#14. Why wasn't this accomplished before through the State and local agencies?

80-7-118

#15. What are the contacts of the Government service in apprehending criminals with the aid of the various divisions such as the Air patrol, the Coast Guard, Army, Navy, G-2 and so forth?

#16. What is, as a rule, the general procedure when a case is brought up and what steps from a technical angle are taken in the making of an assignment and contacts with the various departments involved?

"Mr. Pivar, what do you want me to find out from Mr. Purvis, who, as you know, is the government ace in the country?"

#17. Mr. Purvis ought to be able to give you some very intimate stories and accounts of some of their "G" men. How they acquired them. Also the many dangers these men go through, maybe through threatening letters sent to them or their families? How they overcome these dangers. Even Purvis own life is interesting from this stand-point.

#18. Whose idea was it to get College men for this type of service and what prompted the idea.

#19. If we can show on the screen, perhaps for the first time, some of the technical details of the department, how it operates as to assignments, the contacts with the various departments. How these assignments are received and handled.

#20. In fact such details as we might need in the picture called CRIME showing the workings of the police department, from the time an assignment was received until the apprehension of the criminal. How they record the fingerprints, etc., etc.

In other words, what we want is complete information and after we get all this so-called information, we will have to go through it and pick out the highlights from the standpoint of technicalities, from the standpoint of personal highlights among the so-called "G" men, some highlights of some of the more important cases, etc.

H. P.

Henry Suydam
Special Assistant to the Attorney General

DEPARTMENT OF JUSTICE

WASHINGTON

January 31, 1935

Mr. Julius Klein,
Assistant to the President,
Universal Pictures Corporation,
Rockefeller Center,
New York, N. Y.

My dear Mr. Klein:

It is considered desirable at this time to state in writing the exact point which the discussion with reference to the proposed motion picture that would depict some of the activities of the Division of Investigation has reached.

On behalf of Universal pictures Corporation you have explained to Mr. John Edgar Hoover, Director of the Division of Investigation, and myself your desire to do a picture which, insofar as it deals with the work of the Division of Investigation, shall be an accurate representation both as to technique and atmosphere. You have submitted a list of questions as to the qualifications, selection, training, etc., of Special Agents and their methods of operation. As Mr. Hoover and I both understood it you further asked permission to have a certain number of "still" photographs taken of the offices of the Division of Investigation to be used for the possible construction of scenic sets.

You were informed that available factual material on the subject of your inquiries would be furnished and that the photographs in question under due supervision might be taken.

Mr. Hoover tells me that in his conversation with you on the afternoon of January 29 he asked you to furnish a written request setting forth the exact extent of the assistance desired from this Department. He also asked that you furnish us in writing with answers to the following questions: first, who will be the principal actors in the cast of this proposed picture? Second, who will be the writers that prepare the scenario? Third, who will be the director; and fourth, assuming that the Department accedes to your request for technical advice at the studio during the preparation of the picture, to what extent would such advice be followed

80-7-118

and would this technical advisor be permitted to express controlling opinions as to what should or should not go into the picture respecting the activities of the Division of Investigation?

The purpose of this request for information in writing is that there shall be a clear understanding if the Department decides to collaborate to the extent that Universal Pictures desires. This is a somewhat new field and I think it will be of mutual advantage to have a thorough agreement as to what is involved. You understand, of course, that the Department's reason for soliciting this information is to enable it to come to a decision with respect to your request for technical assistance. Once this information is at hand the matter will be placed before the Attorney General for his consideration.

With kind regards and thanks for the kind expressions contained in your letter, I remain

Yours sincerely,

HENRY SUYDAM,
Special Assistant to the Attorney General.

January 30, 1935

Mr. Henry Suydam
Special Assistant Attorney General
Department of Justice
Washington, D. C.

My dear Mr. Suydam:

I am just reading copy of my hasty note to you which was typed a few minutes before train time. May I apologize for the many mistakes therein. I am sure you appreciate what I had in mind. Permit me again to express my appreciation for your splendid co-operation while I was in Washington.

I am putting everything in shape here so we can get started at once. It is therefore essential that all those questions which can be answered immediately and also the available material and stills be sent here as soon as you can do so, in order to expedite our scenario.

Mr. Hoover will take some time to answer those questions which he is handling himself and he was kind enough to assure me that he will forward them to the Studio. Should my return trip to the Coast be delayed, I shall inform you at the proper time.

The suggestion of Mr. Hoover as to Will Irwin is a very good one. I shall try to contact him at once and make a satisfactory deal with him or a writer of the same type.

I have promised your Department, and especially Mr. Hoover, a dignified picture. The dignity of your office must be emphasized to the general public. It shall be our aim to show the splendid co-operation you are rendering to the local, state and county police officials in combatting crime.

You have been kind enough to assure me that no publicity or information will be given out that we are contemplating making such a picture. We do this in order to avoid cheap exploitation and sensational copy. When the time comes and the picture is finished, we shall also consult with you as to the proper publicity and exploitation. We feel the subject is worthy of such dignified exploitation and I am sure

80 7-11 E

the public will appreciate these sentiments.

I am sure that other studios will try to imitate what we have in mind, and we hope that our priority rights, since we have been the first on the scene with the co-operation of the Hays office, will be respected, and we in turn will stay away from the usual average Hollywood style program picture, and give you something that you will have reason to be very proud of.

You have seen the West Point and Annapolis pictures, and I am sure you also saw "Lives of a Bengal Lancer" and "White Parade". Our picture will be screened on the same pattern.

When this letter reaches you I hope I will also have your decision as to whether you can let us have the services of Mr. Edgar Hoover or one of his aides, Mr. Hoover to act not only as technical adviser but as supervisor with our producer, writer and director, in order to avoid any blunders or mistakes.

We have in mind to have the finest available cast in this picture, and we are sure you will be pleased with our services. I will ask you to be kind enough to expedite matters. I am writing Mr. Hoover today, sending him copy of this letter.

Of course, after we get through with our work in your Department, with your co-operation, we naturally cannot prevent any other studio trying to make similar pictures, asking you for the same co-operation. All we can assure you and promise you again is a fine dignified story and picture worthy of your Department and the services you are rendering to the general public.

Hoping to hear from you by return mail, I am, with kindest personal regards,

Respectfully,

Julius Klein
Assistant to Mr. Carl Laemmle

JK:MB

BEST AVAILABLE COPIES

JEH:BW

February 11, 1935.

Time-9:47 A.M.

MEMORANDUM

During a telephonic conversation with Mr. Suydam, Mr. Suydam inquired whether it would be satisfactory to take the fingerprint movies today. I advised Mr. Suydam that the necessary arrangements could be made at any time to suit the convenience of the Attorney General; that it would only take about fifteen minutes advance notice to get the pads and the cards and other equipment ready; and that it could be done at his office or up in the Identification Unit, whichever he desired.

Mr. Suydam stated that he would advise me later in regard to the definite hour.

J. E. H.

1 copy

Mr. Nathan
Mr. Tolson
Mr. Clegg
Mr. Baughman
Chief Clerk
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Tamm
Mr. Tracy
Miss Gandy

80-7-1119

RECORDED & INDEXED

FEB 14 1935

FEB 14 1935

DEPARTMENT OF JUSTICE

JEH:HW

February 11, 1935.

Time-3:30 P.M.

MEMORANDUM

Mr. Suydam telephoned and advised that the Attorney General, together with the members of the Committee, would like to be fingerprinted about 4:30 this afternoon in Mr. Carusi's office. I stated that things would be in readiness.

J. E. H.

1 copy

Mr. Nathan
Mr. Tolson
Mr. Clegg
Mr. Baughman
Chief Clerk
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Tamm
Mr. Tracy
Miss Gandy

80-7-120

RECORDED

FEB 14 1935

LESTER BACKUS

ORIGINAL FILED IN

ME:EHG

February 14, 1935.

80-7-121

RECORDED

Mr. F. X. Fay,
Federal Bureau of Investigation,
U. S. Department of Justice,
370 Lexington Avenue, Room 1403,
New York, New York.

Dear Mr. Fay:

Reference is made to your letter of February 1, concerning a letter received from Mr. V. C. Arnspiger, Director of Research and Production, Erpi Picture Consultants, Inc., 250 West 57th Street, New York, New York.

Matters of this kind are handled by the office of the Attorney General, and Mr. Arnspiger should be referred to the Attorney General's office to discuss this matter.

Sincerely yours,

John Edgar Hoover,
Director.

Division of Investigation
U. S. Department of Justice

Room 1403
370 Lexington Avenue
New York, N. Y.

FXF:PS

February 1, 1935.

Director,
Division of Investigation,
U. S. Department of Justice,
Pennsylvania Avenue at 9th Street, N. W.,
Washington, D. C.

Dear Sir:

I am attaching hereto a copy of letter dated January 30, 1935, received from Mr. V. C. Arnspiger, Director of Research and Production, Erpi Picture Consultants, Inc., 250 West 57th Street, New York, N. Y., in which he requests a conference with an official of the Division concerning the production of a film on certain aspects of law enforcement, built around the general topic of the work of the Division of Investigation.

I have advised Mr. Arnspiger of the reference of his letter to you and informed him that upon receiving further instructions, I will immediately communicate with him.

Very truly yours,

F. X. FAY
Special Agent in Charge

2 enc: 1

RECORDED & INDEXED

80-7-121

FEB 9 1935

C O P Y

ERPI PICTURE CONSULTANTS
Incorporated

Subsidiary of
Electrical Research Products Inc.
250 West 57th Street New York

Columbus 5-2200

January 30, 1935.

MR. FRANCIS X. FAY,
Eastern Area, Department of Justice,
Bureau of Investigation,
370 Lexington Avenue,
New York City

My dear Mr. Fay:

Our Research and Production Department is in the midst of producing films in the social sciences, to be used in schools, under the direction of outstanding experts in this field. In the course of our investigation we have considered the possibility of developing a film on certain aspects of law enforcement, and in this consideration we have given thought to the probable great value to schools of having in their curricula a film developed around the general topic of the work of the Bureau of Investigation.

Of course, before we can make a definite decision in the matter we would have to discuss some of the functions and general work of the Bureau. At the present time we are thinking more especially of the scientific aspects of investigation. Will it be possible for you to arrange a conference for me with yourself and possibly Mr. Hoover, or some one he would designate, to discuss this matter?

Respectfully yours,

/s/ V. C. ARNSPIGER
Director of
Research and Production

VCA-DM

80-7-121

OFFICE OF DIRECTOR
DIVISION OF INVESTIGATION
U.S. DEPARTMENT OF JUSTICE

CT:MC

February 12, 1935.

MEMORANDUM FOR THE DIRECTOR

Mr. Holland and Mr. Dorsey, Pathe News photographers, were permitted to take motion pictures, on Monday, of the mechanical searching machine in the Identification Unit, and also views of persons being fingerprinted for the citizens' file.

Respectfully,

Clyde Tolson.

80-7-122
DIVISION OF INVESTIGATION
FEB 15 1935
U.S. DEPARTMENT JUSTICE
FILE
FEB 16 1935

COPY

CT:MC

BEST AVAILABLE COPIES

OFFICE OF DIRECTOR
DIVISION OF INVESTIGATION

February 14, 1935.

MEMORANDUM FOR THE FILES

For purposes of record, there is attached a copy of the statement made by the Attorney General concerning fingerprint matters, for motion picture reproduction, on Tuesday, February 12th.

Clyde Tolson.

ORIGINAL FILED IN

RECORDED & INDEXED

80-7-123

FEB 18 1935

FEB 1 1935

FILES

Today there is a meeting in Washington of the Attorney General's Advisory Committee on Crime. This Committee is formulating the program for carrying on the work projected at the Attorney General's Crime Conference held last December.

There is in our Department, as no doubt you all know, a very extensive fingerprint section. We are now setting up a system for recording the fingerprints of citizens who desire thus to be recorded for purposes of protection and for the use of authorities in case of accident, kidnaping, or other circumstances, which would make the establishment of the identity important or necessary.

There are a large number of people who seem to have a prejudice against fingerprinting, apparently because it has been so intimately associated with the criminal part of our population. Let it be remembered that a fingerprint is nothing more nor less than a signature that cannot be forged. When the stigma, which seems to have been attached to this form of criminal work has been removed, a wide field for the use of fingerprints will be available

INDEXED

80-7-123

in commercial, civil and private life. The criminal is required to give his fingerprints. The honest citizen may do so as a voluntary act.

It is my personal opinion that the time will come when every honest man will be glad to have his fingerprints on file in the non-criminal, or citizen, section of the Identification Unit at Washington.

JKH:MM February 13, 1935.

Time-11:28 A.M.

MEMORANDUM FOR MR. TOLSON

RE: Private showing of some pictures by MGM Film Corporation

Mr. Weinberger of MGM Film Corporation telephoned and stated that for some time they had been calling Mr. Tolson with the idea of making arrangements for me to see "Buried Loot", a subject which they had released; and that he was wondering if I were "free" enough to see it. I inquired how long the showing would take and was told that it would only take about twenty minutes.

Mr. Weinberger advised that he saw Mr. Brown yesterday and Mr. Brown had mentioned the fact that I was particularly interested in seeing their Hauptmann reel. I stated that I had heard so much about these pictures, that I was really quite anxious to see them; and that I would arrange to see them about 3:30 o'clock this afternoon, if convenient for him, and that I would like to bring Mr. Carusi, the Executive Assistant to the Attorney General, with me. Mr. Weinberger said that the hour would be very satisfactory, and that I could bring whomever I wished with me.

Time-11:40 A.M.

During a telephonic conversation with Mr. Suydam, I advised him of the above arrangement I had made with Mr. Weinberger, and I asked him if he would like to go with me also. Mr. Suydam said that he would enjoy it.

Very truly yours,

John Edgar Hoover,
Director.

Mr. Nathan
Mr. Tolson
Mr. Clegg
Mr. Baughman
Chief Clerk
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Tamm
Mr. Tracy
Miss Gandy

1 copy

80-7-124
DIVISION OF INVESTIGATION
FEB 16 1935 A.M.
U. S. DEPARTMENT OF JUSTICE
FILE

JEH:HW:CEK

February 19, 1935.

MEMORANDUM FOR MR. TOLSON

3:19 PM Re: Julius Klein,
Universal Pictures.

Mr. Suydam telephoned and advised that he was in receipt of the scenario from Mr. Klein together with a list of the actors; and that he would like to have a conference with me at an early date in regard to it as he was certain Mr. Klein desired an immediate answer. I stated that I would be quite busy for a couple days at the meeting of my Special Agents in Charge of the Field Offices. Mr. Suydam said that he would prepare what he thought was logical and then would talk it over with me as soon as I was at liberty. I remarked that would be all right.

Very truly yours,

John Edgar Hoover,
Director.

1 copy

Mr. Nathan
Mr. Tolson
Mr. Clegg
Mr. Baughman
Chief Clerk
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Tamm
Mr. Tracy
Miss Gandy

80-7-125

RECORDED

FEB 21 1935

4

CT:MC

February 21, 1935.

80-7 - 126

MEMORANDUM FOR MR. HENRY SUYDAM,
SPECIAL ASSISTANT TO THE ATTORNEY GENERAL.

I am enclosing a copy of a letter addressed to me on February 12th by Mr. Edward Small, Vice President and Secretary, Reliance Pictures, Inc., Hollywood, California, together with a copy of a script entitled "Let 'Em Have It".

It appears that this matter has been handled by you, and, accordingly, the letter and script are being forwarded to you for appropriate action.

Very truly yours,

John Edgar Hoover,
Director.

Enclosure #821380

1 copy

No copy of script retained in file.

JOHN EDGAR HOOVER
DIRECTOR

Federal Bureau of Investigation

VHDL:EHG

U. S. Department of Justice

Washington, D. C.

February 19, 1935.

MEMORANDUM FOR MR. TOLSON

Re: Moving Picture Scenario entitled, "LET 'EM HAVE IT".

Reference is made to the attached letter from Mr. Edward Small, Vice-President and Secretary, Reliance Pictures, Inc., 1776 Broadway, New York, New York, with which was inclosed a synopsis for a scenario entitled, "Let 'Em Have It", dated February 12, 1935.

I have the following suggestions to offer concerning this scenario:

The title, "Let 'Em Have It", is obviously a poor one.

At page 1, paragraph 2, line 3, where the author uses the word "pay-out" he probably means "pay-off".

The Bureau would not have investigative jurisdiction in the holdup and robbery outlined at pages 2 and 3. It would have jurisdiction if these particular crimes were committed upon a Government Reservation.

At page 4, Special Agent Stevens of the Bureau would not, of course, appear before a parole board to oppose the issuance of a parole.

At page 4, the Bureau would not have jurisdiction to investigate the holdup of a police station and the release of prisoners from a prison farm, unless the prison farm happened to be a Federal prison farm. The Bureau would not have jurisdiction in the bank robbery mentioned unless the bank was a national bank or a member of the Federal Reserve System.

80-7-126

FEB 27 1935

At the bottom of page 4 and the top of page 5, the mistake relative to identifying one of the $20 bills would reflect discredit on the Bureau.

At pages 6 - 8, I believe that the action and poor judgment of Buddy MacLean, a Bureau Agent, and his subsequent death would reflect discredit on the Bureau.

I do not believe that the Director would desire to comply with the suggestion made in the last paragraph at the bottom of page 12. Incidentally, it is noted that in this paragraph the Director's given names have been transposed.

The entire synopsis indicates that possibly this organization is trying to produce a picture which might reflect credit on the Bureau, but judging from the above listed errors the scenario itself would in all probability be overrun with similar errors which might redound to the detriment of the Bureau.

As I indicated to the Director in a recent conference with him, I believe that it would be absolutely imperative to have a representative of the Bureau check any proposed scenario in minute detail, and to be present during the entire filming of such a picture.

Respectfully,

W. H. D. Lester.

HARRY M. GOETZ
PRESIDENT AND TREASURER

EDWARD SMALL
VICE-PRESIDENT AND SECRETARY

RELIANCE PICTURES, INC.

NEW YORK OFFICES
1776 BROADWAY
NEW YORK

EXECUTIVE OFFICES
UNITED ARTISTS STUDIOS
1041 NO. FORMOSA AVE.
HOLLYWOOD, CALIFORNIA

TELEPHONE
GRANITE 5111

Mr. [illegible]
Mr. Tolson
Mr. Clegg
Mr. Baughman
Chief Clerk
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Tamm
Mr. Tracy
Miss Gandy

February 12, 1935

J. Edgar Hoover,
Director, Bureau of Investigation,
Department of Justice,
Washington, D. C.

Dear Sir:

I enclose a brief synopsis of our story, tentatively titled "Let 'Em Have It," now in preparation.

I have been in touch with Mr. Henry Suydam of the Attorney General's Office and promised that I would acquaint him with what we intend to do. I want to reiterate that in no way is the Department of Justice to be put in the position of assisting, collaborating, sponsoring or approving the motion picture which we contemplate making, or otherwise being made responsible.

In the script of this picture, which we are to shoot at an early date, petty changes of action, scene or dialogue will necessarily be made but it is possible now to set down for your information a complete outline of the story so far as it relates to your Department, your ideals, your personnel and your desires for any picturization of your Department's activities.

Our picture is being prepared and will be produced in a way which will be creditable to you and your Bureau and meticulously accurate in every respect.

If, on reading this synopsis, there seem any episodes which you believe must not be filmed, please advise us which and why at your earliest opportunity.

Thanking you for your cooperation in this matter, I remain,

Respectfully yours,

Edward Small

ES:HH

80-7-126

FEB 27 1935

FEB 26 1935

JEH:HW

February 20, 1935.

Time-11:35 A.M.

MEMORANDUM FOR MR. TOLSON

RE: Discussion of a Movie Scenario on the work of the Department of Justice.

Mrs. Emily Blair telephoned and recalled to my mind a recent conversation she had with me relative to preparing a movie on the Department of Justice work. She stated that her sister, who is really writing the scenario, has it all outlined and would like to ask me a number of questions concerning it, or would like to ask someone in the service, if she could make an engagement.

I advised Mrs. Blair that I would be glad to go over the scenario with her sister at 2:30 P.M. this afternoon.

Very truly yours,

John Edgar Hoover,
Director.

1 copy

Mr. Nathan .....
Mr. Tolson .....
Mr. Backus .....
Mr. Baughman ..
Chief Clerk .....
Mr. Clegg .....
Mr. Coffey .....
Mr. Edwards .....
Mr. Egan .....
Mr. Harbo .....
Mr. Keith .....
Mr. Lester .....
Mr. Quinn .....
Mr. Schilder .....
Mr. Smith .....
Mr. Tamm .....
Mr. Tracy .....
Miss Gandy .....
.....
.....

80-1-127

RECORDED & INDEXED

CT:ACS

February 23, 1935.

RECORDED 80-7-128

Mr. Carl Laemmle, President,
Universal Pictures Corporation,
Universal City, California.

Dear Mr. Laemmle:-

I desire to acknowledge the receipt of your letter dated February 9, 1935, with reference to the recent visit here of Mr. Julius Klein of the Universal Pictures Corporation.

The matter which Mr. Klein discussed with officials of the Department of Justice is being held in abeyance pending the receipt of further definite information concerning various aspects of the preparation of a motion picture based upon the work of this Bureau.

If at any time in the future you are in Washington, I would like very much to have the opportunity of showing you the various activities of the Bureau in which I believe you would be very much interested.

Sincerely yours,

DIVISION OF INVESTIGATION
DEPARTMENT OF JUSTICE

1 copy

Mr. Nathan
Mr. Tolson
Mr. Baughman
Chief Clerk
Mr. Coffey
Mr. Carlson
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Smith
Mr. Tamm
Mr. Tracy
Miss Gandy

RECORDED

Universal Pictures Corporation

Universal City, California

CARL LAEMMLE
PRESIDENT

February 9,1935

Mr. Nathan .....
Mr. Tolson .....
Mr. Backus .....
Mr. Baughman ..
Chief Clerk .....
Mr. Clegg .....
Mr. Coffey .....
Mr. Edwards .....
Mr. Egan .....
Mr. Harbo .....
Mr. Keith .....
Mr. Lester .....
Mr. Quinn .....
Mr. Schilder .....
Mr. Smith .....
Mr. Tamm .....
Mr. Tracy .....
Miss Gandy .....
.....
.....

Mr. John Edgar Hoover,
Director,
Division of Investigation,
Washington, D.C.

Dear Mr. Hoover:

Mr. Julius Klein just returned to the Studio, and reports to me the splendid cooperation you gave him on the mission which took him to Washington.

I would like to take this opportunity of expressing our appreciation for your assistance and I am looking forward to the pleasure of reciprocating.

Cordially yours,

Carl Laemmle

Ans 2/28/35

80-7-128

RECORDED

FEB 27 1935

FEB 25 1935

TOLSON

BEST AVAILABLE COPY

EAT:TAM

February 21, 1935

MEMORANDUM FOR THE DIRECTOR

If you desire to have some motion pictures taken of the Special Agents in Charge receiving firearms training at Quantico, we can either send Mr. Newby down, or send a camera down to Special Agent in Charge Ladd, who, I understand, is somewhat of an amature photographer.

Respectfully,

E. A. Tamm

80-7-129

1 copy

RECORDED & INDEXED

FEB 26 1935

FEB 27 1935

TOLSON

JEH:HCB RECORDED 80-7-130

February 25, 1935.

MEMORANDUM FOR THE ASSISTANT TO THE ATTORNEY GENERAL,
MR. WILLIAM STANLEY

I am attaching hereto, as of possible interest to you, a copy of a memorandum which I have just directed to the Attorney General, relative to rumors to the effect that the major motion picture studios in Hollywood are producing pictures depicting the activities of this Division.

Very truly yours,

John Edgar Hoover,
Director.

Incl.

1 copy

Mr. Nathan
Mr. Tolson
Mr. Backus
Mr. Baughman
Chief Clerk
Mr. Clegg
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Smith
Mr. Tamm
Mr. Tracy
Miss Gandy

RECORDED

FEB 26 1935

JEH:HC
RECORDED 80-7-130

February 25, 1935.

MEMORANDUM FOR MR. HENRY SUYDAM,
Special Assistant to the Attorney General

I am attaching hereto, as of possible interest to you, a copy of a memorandum which I have just addressed to the Attorney General, relative to rumors to the effect that the major motion picture studios in Hollywood are producing pictures depicting the activities of this Division.

Very truly yours,

John Edgar Hoover,
Director.

Incl.

1 copy

RECORDED

DIVISION OF INVESTIGATION
FEB 26 1935 P.M.
U.S. DEPT. OF JUSTICE
FILE

Mr. Nathan .....
Mr. Tolson .....
Mr. Backus.....
Mr. Baughman ..
Chief Clerk .....
Mr. Clegg.....
Mr. Coffey .....
Mr. Edwards .....
Mr. Egan .....
Mr. Harbo.....
Mr. Keith .....
Mr. Lester .....
Mr. Quinn.....
Mr. Schilder.....
Mr. Smith .....
Mr. Tamm.....
Mr. Tracy .....
Miss Gandy.....
.....
.....

BEST AVAILABLE COPIES

J.A:HCB

80-7-130

RECORDED & INDEXED

February 25, 1935.

MEMORANDUM FOR THE ATTORNEY GENERAL

As you are of course aware, a number of approaches have been made to the Department by representatives of motion picture companies to make a motion picture descriptive of the Division's work and activities. At least in so far as I have been advised, the Department has not approved any such proposal, though I believe that the Department has furnished certain material in the way of literature, etc., to one of the motion picture companies.

I have just received word that the Warner Brothers Studio is now producing a picture in California based upon the activities of this Division, and the title is "The G Men." The representative of the Warner Brothers Studio has called on the Los Angeles Police Department, making inquiries relative to the operation of this Division and the qualifications necessary for persons applying for the position of Special Agent in the Division, and regarding bullet-proof vests and other equipment used by the Division. No representative of Warner Brothers Studio has ever contacted our Los Angeles Office or contacted my office relative to any information desired for the making of any picture pertaining to the activities of this Division.

I am further advised that the Pathe Studio has advised the Los Angeles Office of this Division that it is making a picture entitled, "Let 'Em Have It." It is stated that this is essentially a gangster picture, showing the operations of this Division. The representative of the Pathe Studio who telephoned our Los Angeles Office requested information concerning the Division's training school, particularly the books read and the procedure followed. He was advised, upon my instructions, that no information could be furnished him and that he would have to communicate with the Department at Washington.

It is generally rumored in and around Hollywood that practically all of the major studios are now producing, or are about to produce pictures depicting the activities of this Division. All of the studios have tried to keep the nature of their pictures and the plots strictly confidential so that competitors cannot encroach upon their ideas, and each studio is trying to finish its picture with maximum speed so as to get ahead of its competitors.

As I have previously indicated, I am not aware that the Department has approved any picture pertaining to the work of this Division, and I personally believe that it is most undesirable for any motion picture to

Mr. Nathan
Mr. Tolson
Mr. Backus
Mr. Baughman
Chief Clerk
Mr. Clegg
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Smith
Mr. Tamm
Mr. Tracy
Miss Gandy

DIVISION OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

be produced, allegedly portraying our work and activities without its first being approved by this Division. In other words, should pictures be presented to the public allegedly purporting to be stories of our work and activities, and the presentation of the same should be of an improper and undignified character, it will reflect seriously upon this Division and prejudice our position in the eyes of the public and our cooperation with the local authorities. I therefore believe that no steps should be taken toward the approval of any material for motion picture companies or the furnishing of any material to motion picture companies pertaining to the activities of this Division without my first being given the opportunity to consider the same, as I believe that representatives of this Division are in a better position to pass upon what is an accurate portrayal of our activities than other parties.

In view of the above facts which I have set forth, it is quite possible that some of the motion picture companies are going ahead producing pictures pertaining to our work without ever consulting the Department. I am advised that all the studios must first file their stories, titles and script for approval with the Will Hays organization, and my suggestion is, if it meets with your approval, that I be permitted to contact with the Hays organization and let the Department's position be clearly understood to that organization in an effort to have all productions involving the work of our Division reviewed and approved by the Division before the same are authorized for release. This would certainly insure the avoidance of the presentation of a picture which may do irreparable harm to the prestige and traditions of our Division.

Respectfully,

John Edgar Hoover,
Director.

5 copies

U. S. Bureau of Investigation

Department of Justice

P. O. Box 536
Los Angeles, California
Feb. 22, 1935

Mr. Nathan
Mr. Tolson
Mr. Backus
Mr. Baughman
Chief Clerk
Mr. Clegg
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Smith
Mr. Tamm
Mr. Tracy
Miss Gandy

memo A.G.
copies Mr. Berge
Mr. Keith
2-25-35

Director
Federal Bureau of Investigation
U. S. Department of Justice
Washington, D. C.

Dear Sir:

Yesterday Acting Special Agent in Charge Sackett learned through an outside source that WARNER BROS. STUDIO is now producing a picture, based primarily on the activities of the Bureau, to be known as "The G Men". It was learned that a representative of the studio has called on the Los Angeles Police Department, making inquiries regarding the operation of this Bureau and the qualifications necessary for persons applying for the position of Special Agent in the Bureau, and regarding bullet-proof vests and other equipment used by the Bureau. For your information, Warner Bros. Studio has not at any time contacted this office seeking information with respect to our activities.

Today a representative of the PATHE STUDIO telephoned Mr. Sackett, advising that that studio is now making a picture based on our Bureau, to be entitled "Let 'Em Have It", and that this is essentially a gangster picture showing the operations of this Bureau. The individual volunteered the information that the studio is making a set reproducing your private office, and that they obtained material with which to make this set from various photographs. The representative who telephoned, MR. FONES, desired information with respect to the Bureau's training school, particularly the name of the books read and the procedure. He was, of course, advised that this office could furnish absolutely no information and that he would have to communicate with you. This is the first time that any representative of the Pathe Studio has contacted this office or in any way intimated that that studio is making a picture revolving around the work of this Bureau.

The above facts are being submitted for your information in connection with this matter. It may be stated that it is rumored around Hollywood that practically all of the major studios are now producing, or are about to produce, a picture depicting the activities of this Bureau. All studios, of course, have tried to keep the nature of their pictures and the plots strictly secret so that their competitors cannot encroach upon their ideas, and each studio is trying to finish its picture with maximum speed so as to get ahead of its competitors.

80-7-130

FEB 26 1935

MAR 4 1935

DIRECTOR TOLSON

Director 2-22-35

In this connection a suggestion occurs to Sackett which you may desire to consider. All of the studios, as you know, file their stories, titles and script for approval with the Hays organization, and if you so desire it this office could make appropriate contact with the Hays organization and let the Bureau's position be clearly understood to that organization, in an effort to have all productions involving the work of our Bureau be reviewed and approved by the Bureau before same is authorized for release.

This is by way of suggestion, and this office will not, of course, contact the Hays organization or take any action in connection with this suggestion unless and until you advise me of your desires with respect thereto.

Very truly yours,

J. E. P. DUNN
SPECIAL AGENT IN CHARGE

BES:T

J H:CEK

February 26, 1935.

MEMORANDUM FOR MR. TOLSON.

Time 4:01 PM

Re: Moving Pictures of Bureau's activities.

Mr. Suydam telephoned and advised that as a result of the pictures of the Bureau's activities appearing in connection with Rex Collier's article in the Sunday Star of February 24th, they had been receiving a number of requests for permission to take moving pictures of the rifle range and of the training at Quantico.

I advised Mr. Suydam that I was opposed to granting this permission; that the Bureau had taken a number of still pictures concerning different phases of its activity, in order to put a stop to the photographers from different newspapers coming in and taking such pictures; that it was such pictures which had been furnished to Mr. Collier for his article and that copies of these could be procured at any time by anyone who wished them, but I did not believe it advisable to have any moving pictures taken; further that if we allowed such pictures to be taken at Quantico it might prejudice our relations with the officials there.

Very truly yours,

John Edgar Hoover,
Director.

Mr. Nathan .....
Mr. Tolson .....
Mr. Backus .....
Mr. Baughman 1 copy
Chief Clerk .....
Mr. Clegg .....
Mr. Coffey .....
Mr. Edwards .....
Mr. Egan .....
Mr. Harbo .....
Mr. Keith .....
Mr. Lester .....
Mr. Quinn .....
Mr. Schilder .....
Mr. Smith .....
Mr. Tamm .....
Mr. Tracy .....
Miss Gandy .....
.....
.....

RECORDED & INDEXED

80-7-131
DIV.
FEB 27 1935

JEH:HCB

RECORDED & INDEXED

February 28, 1935.

80-7-132

MEMORANDUM FOR MR. HENRY SUYDAM,
Special Assistant to the Attorney General

I am attaching hereto, for your information, a copy of a memorandum which I have just addressed to Mr. Stanley, in connection with actions taken by the Warner Brothers Studio in connection with the production of a motion picture depicting the activities of this Division.

Very truly yours,

John Edgar Hoover,
Director.

Incl.

1 copy

Mr. Nathan
Mr. Tolson
Mr. Backus
Mr. Baughman
Chief Clerk
Mr. Clegg
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Smith
Mr. Tamm
Mr. Tracy
Miss Gandy

MAR 1 1935

JEH:MCB

February 28, 1935.

RECORDED & INDEXED 80-7-132

[redacted] MEMORANDUM FOR THE ASSISTANT TO THE ATTORNEY GENERAL,
MR. WILLIAM STANLEY

With reference to your memorandum of February 27, commenting upon my memorandum to you concerning the activity of certain motion picture studios to produce pictures pertaining to the work of this Division, I believe that you may have possibly misunderstood my memorandum. My memorandum was not written with any thought that Mr. Suydam would approve a matter of this nature without conferring with me. I was particularly disturbed over the fact that the Warner Brothers Studio had sought the advice and guidance of the Los Angeles Police Department without contacting this Division. Consequently, I was of the opinion that representatives of this Division would be in a better position to pass upon what is an accurate portrayal of our activities than other parties. Mr. Suydam and I have been in constant touch with each other concerning these matters, and my memorandum of the 25th instant, addressed to the Attorney General, did not have reference at all to Mr. Suydam or any one else in the Department, for that matter, concerning this situation. I was referring particularly to the activities of the motion picture studios in seeking outside advice and guidance, and it is for this reason that I made the suggestion that if the Department approved, steps be taken through the Will Hays organization to put a stop to such activities.

The Attorney General has informed me that he proposed to discuss this matter with Mr. Hays, and I believe that this possibly will meet the situation.

Very truly yours,

John Edgar Hoover,
Director.

Mr. Nathan
Mr. Tolson
Mr. Backus
Mr. Baughman
Chief Clerk
Mr. Clegg
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Smith
Mr. Tamm
Mr. Tracy
Miss Gandy

WILLIAM STANLEY
THE ASSISTANT TO THE ATTORNEY GENERAL

Department of Justice
Washington

February 27, 1935.

MEMORANDUM FOR MR. HOOVER

It was my understanding that the matter referred to in the attached memorandum was in the hands of you and Mr. Suydam to handle. I feel quite certain that Mr. Suydam would not pass on anything of this nature without consulting with you.

I am not sure that the Department ought to give its approval to any picture, as this might set a bad precedent; although the Department should certainly have the right to express disapproval of any picture which was supposed to depict the Division of Investigation.

I suggest that you contact Mr. Suydam in connection with this matter, and if I can be of any assistance don't hesitate to call on me.

I am sending a copy of this memorandum to Mr. Suydam.

William Stanley
The Assistant to the Attorney General.

RECORDED 80-7-132

MAR -4 1935

MAR 1935

DIRECTOR

Universal Pictures Corporation

PACIFIC COAST STUDIOS
Universal City, California

February 9th, 1935

Mr. John Edgar Hoover
Director,
Division of Investigation
Department of Justice,
Washington, D.C.

Dear Mr. Hoover:

I wish to acknowledge receipt of your letter of the 5th instant.

I wrote you yesterday, enclosing a copy of the letter which I wrote to Mr. Suydam and also a copy of Mr. Pivar's letter which explains the situation at present.

With kindest regards and thanking you again for all courtesies shown, I am

Yours sincerely,

JULIUS KLEIN
Assistant to Mr. Carl Laemmle.

JK/V

80-7-133
DIVISION OF INVESTIGATION
MAR - 4 1935

Universal Pictures Corporation

PACIFIC COAST STUDIOS
Universal City, California

February 7th, 1935

Mr. John Edgar Hoover,
Director of the Division of Investigation,
Department of Justice,
Washington, D.C.

Dear Mr. Hoover:

Attached find copy of my letter to Mr. Suydam and copy of the note from Mr. Maurice Pivar and I respectfully repeat my request that you be kind enough to give these questions which I left with you, due consideration. Please see that the booklets and other research material are shipped out as soon as possible as we need them in the advance construction of the story. I would also like the text book for the agents while in training.

Thanking you and with kindest regards, I beg to remain

Yours sincerely,

JULIUS KLEIN
Assistant to Mr. Carl Laemmle.

JK/V
Encl.

80-7-134

RECORDED

MAR - 4 1935

February 7th, 1935

Mr. Henry Suydam
Special Assistant to the Attorney General
Department of Justice,
Washington, D.C.

Dear Mr. Suydam:

Referring to your telegram and the telegram of Mr. Muto, I am enclosing herewith the original inter-office communication which I received from our Associate Producer, Mr. Maurice Pivar. Contents of same will explain our position and I am sure you will appreciate our side and be kind enough to see that the material I requested of Mr. Hoover be shipped to me as soon as possible. I am not asking for anything that would not be available for the general public or the press, as a matter of fact, I am asking for the same privileges.

Most of the material I took with me which Mr. Tolson was kind enough to give and which, I think, is available to every visitor there. For the rest, my personal contacts with your department officials and my visit has given me enough information to show which direction we have to travel in order to prepare a successful story.

I prepared a set of questions which I gave to Mr. Hoover and these are the ones which I would like to have rushed out as soon as possible. I also would like to have the text book of the early training period of the agents. Mr. Pivar says his story outline will be ready in about ten days but it will probably be two or three weeks as I will not allow a story to leave the studio until it is in such a shape as to meet with your approval. At that time, we will hire a writer with a national reputation.

80-7-134

Asking you again to be kind enough to rush this material and hoping to hear from you soon, I am, with kindest regards

Sincerely,

JULIUS KLEIN
Assistant to Mr.CarlLaemmle.

JK/V
encl.

Mr. Julius Klein Mr. Maurice Pivar Feb. 7, 1935

BEST AVAILABLE COPY

"THE G MEN"

I would suggest that you write an airmail letter to Mr. Henry Suydam in Washington, explaining the following:

At this time, it is almost impossible for us to answer his questions definitely with regard to the director and the names of the actors that will appear in our picture, THE G MEN. We cannot do this until we have a story outline so that we will know what type of personalities we need. In order for us to name definitely the personalities that will appear in the picture, it will be necessary for us to contract these players or - if they are own own players - to keep them out of production so that it will not interfere with the production of the "G MEN" picture, -- and before we can go into the detail of making such contracts and such arrangements with our own players, we naturally must know what type of personalities we need for our story. Naturally, we cannot arrive at any decision until we know definitely the outline of the story.

The above also applies to the director. Not knowing exactly what length of time it will take for us to write a satisfactory story, we cannot at this time make any contractual arrangements with directors - nor can we assign any of our own directors to this particular story. However, they can be assured that in the selection of these personalities, we will pick out the best available actors to represent the types in our story. Also, in presenting these types - particularly those representing the "G" Men and other officials in the Department of Justice, they will be such personalities that will lend dignity to the characterizations and glorify the men in the service.

The type of story that we want to write is such that these men will be of such mentality and courage and show such devotion to the service, that they cannot help but glorify it and the picture, as a whole, will be a tribute to the Department of Justice.

As far as the technical men are concerned; before taking up any of their time, we would prefer going through the vast amount of material that you have brought back, with several writers, so that we can arrive at some story idea. This idea should then be submitted to the Department of Justice for their approval and then, if they are satisfied with the basic idea of the story, it is our intention then to acquire the services of a high type of writer somewhat on a par with Will Irwin.

80-7-134

We feel that this is the best expedient to follow inasmuch as we are going to be guided by the reactions of the Department of Justice as to whether or not our story outline is acceptable.

We should be able to arrive at a story outline and treatment within a week to ten days - at which time we will send a copy to the Department of Justice for their approval and the moment they approve this outline, you can then give them a definite idea as to who will appear in the picture and who will direct it and, likewise, who will do the final writing on the story. I want to emphasize the fact that we would gladly give them this information now but because of the peculiar conditions of the business, we are not in a position to enter into any contracts for the following reasons:

(1) That we do not know if our story will be accepted by the Department;

(2) That we are not in a position at this date to make any contracts - not knowing the exact time we will start the production; this being gauged entirely by the length of time it will take to write and prepare it.

I want to emphasize the fact that we are not in any way trying to evade the question but, on the contrary, we would gladly give them this information if we knew it would be authentic and we could stand by it. We certainly do want to take advantage of the Department's offer to let us have the services of a technical man, and his services would be most desirable when we know definitely that we are going to produce the picture. There would be no use in taking up this man's time until we know that the Department is fully satisfied with the story line that we have. We hope to be able to give the Department this story line within a week to ten days.

....

OFFICE OF DIRECTOR
FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

February 28, 1935.

Mr. Nathan .....
Mr. Tolson .....
Mr. Backus .....
Mr. Baughman ..
Chief Clerk .....
Mr. Clegg .....
Mr. Coffey .....
Mr. Edwards .....
Mr. Egan .....
Mr. Harbo .....
Mr. Keith .....
Mr. Lester .....
Mr. Quinn .....
Mr. Schilder .....
Mr. Smith .....
Mr. Tamm .....
Mr. Tracy .....
Miss Gandy .....
Time-11:48 A.M. .....
.....

MEMORANDUM

I telephoned Mr. Carusi and advised him that I was sending him a draft of a letter to Will Hays, and I stated that he probably recalled the correspondence in question. Mr. Carusi stated that he did. I remarked that, while talking to the Attorney General last night, the Attorney General asked me to let him have this draft in his hands before his interview with Mr. Hays, which appointment had been made for today.

J. E. H.

RECORDED & INDEXED
80-7-135
MAR 2 1935

1 copy

MAR 4 1935

TOLSON
HOOVER
FBI FILES

JOHN EDGAR HOOVER
DIRECTOR

Federal Bureau of Investigation

U. S. Department of Justice

Washington, D. C.

March 1, 1935.

Mr. Nathan .....
Mr. Tolson .....
Mr. Backus .....
Mr. Baughman ..
Chief Clerk .....
Mr. Clegg .....
Mr. Coffey .....
Mr. Edwards .....
Mr. Egan .....
Mr. Harbo .....
Mr. Keith .....
Mr. Lester .....
Mr. Quinn .....
Mr. Schilder .....
Mr. Smith .....
Mr. Tamm .....
Mr. Tracy .....
Miss Gandy .....

Time-11:30 A.M.

MEMORANDUM

During a telephonic conversation with Colonel Gates, Colonel Gates inquired if I saw Mr. Will Hays yesterday. I stated that I did. Colonel Gates advised that he understands through a newspaper man that the moving picture companies out on the coast are going to dramatize several of the kidnaping cases. I stated that I didn't know anything about it as yet. Colonel Gates stated that the Attorney General had refused to approve of this dramatizing of these cases, but according to this newspaper representative, the moving picture companies were going ahead with it regardless. I again stated that I was in ignorance of this matter.

I told Colonel Gates that I had a very pleasant visit with Mr. Hays, but that I didn't think the matters which we discussed should be mentioned for publication; that Mr. Hays saw the Attorney General and then called on me.

J. E. H.

1 copy

RECORDED & INDEXED
MAR - 5 1935

80-7-136
MAR 4 1935
TOLSON

JOHN EDGAR HOOVER
DIRECTOR

Federal Bureau of Investigation

U. S. Department of Justice

Washington, D. C.

February 26, 1935.

MEMORANDUM

Mr. Nathan
Mr. Tolson
Mr. Backus
Mr. Baughman
Chief Clerk
Mr. Clegg
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Smith
Mr. Tamm
Mr. Tracy
Miss Gandy

Time 4:01 PM

Re: Motion Picture based on Bureau's work.

Mr. Suydam telephoned, and while discussing other matters, I advised that I had received information that the various motion picture companies are turning to the Los Angeles police for so-called technical advice on the Bureau's work and I had sent this information to the Attorney General and also to him, that I was very much concerned about this and, in my opinion, steps should be taken to put a stop to this; that they may even go so far as to contact some ex-employee of the Bureau and state they have received technical advice from him, and I believed that the Will Hays organization should be contacted and advised that a stop order should be put on any pictures until they have the approval of the Department. In discussing the proposed picture by the Warner Brothers, I advised Mr. Suydam that I had not heard of this before and Mr. Suydam stated that he had contacted Mr. Muto, who is the Hays representative here, and Mr. Muto advised him that he had not heard of this picture either; but that the title of the picture "The G Men" has been registered with the Hays people by Julius Klein.

RECORDED & INDEXED 80-7-137

MAR 2 1935

I further stated that, in my opinion, the motion picture companies were going to try to produce a cheap picture and then try to capitalize on it; that this is evidenced by the fact that they are trying to get advice from the Los Angeles police on the technical side and are trying to secure some cheap writer for the scenario; that I had glanced over the scenario of the United Artists and it was all wrong from the standpoint of portraying the Bureau's work.

MAR 5 1935

TOLSON FOUR

Mr. Suydam stated that he had read the scenario sent in by Mr. Klein, and it was, in his opinion, terrible; that it portrayed an ex-Army officer as head of the Bureau of Investigation; that he takes his son in as an Agent and the son's roommate, who spend their time running around the college campus; further that he had advised Mr. Muto of his opinion of this scenario and had stated to him that we had suggested to Mr. Klein that he get someone who is familiar with the Bureau's work to write the scenario so that it would bear some relation to the facts, but that he had evidently disregarded this advice. I stated that such a portrayal of the Bureau would make us appear ridiculous and that the Hays organization should be advised that the Department will not approve such a picture; that if the Attorney General thought it advisable, I could have Mr. Dunn of the Los Angeles office contact the various studios and serve notice on them that the Department will not countenance any picture being produced without its specific approval and if they go ahead and produce a picture without this approval there will be some adverse publicity from the Department on it. I stated that I thought such a step would stop them from producing a picture.

Mr. Suydam stated, however, that he did not believe that the Department should give its approval to any picture, because after such approval is given it will, in his opinion, be impossible to control what goes into the picture.

I stated that if the companies were willing to produce a worthwhile picture, it might be worth some consideration, having in mind a picture patterned after some of the better pictures portraying the activities of the Army and Navy and of West Point, etc., but that evidently the companies were going to try to produce a cheap picture and capitalize on it, and we should take an active step to put a stop to this if it is started in any way, because if we do not take active steps to put a stop to such a movement they will produce a picture without our authority and put it before the public with the idea that it has the Bureau's approval.

Mr. Suydam stated that he had in writing from Mr. Klein, an agreement that no approval or sponsorship for such a picture exists.

I stated that I was particularly concerned with the information that the Los Angeles police had been contacted; that I believed in view of this development, we should take some action to prevent outside parties giving direction on the activities of the Bureau; that as far as Mr. Klein was concerned, I did not believe that we should do anything further in respect to this individual, because of the fact that he has not complied with the requirements set forth to him by Mr. Suydam and me. Mr. Suydam stated, that this individual does not have any information concerning the Bureau other than some pamphlets which he picked up in the Bureau's reception room; at least, he has not been furnished with any more information by the Department. I stated that I thought Mr. Klein should be advised that his scenario is entirely unsatisfactory, and that if he goes ahead and produces the picture the Attorney General can issue a press statement denouncing the picture as he did with regard to the proposed picture entitled "The Federal Dick"; that I believed that if this was intimated to the companies at Los Angeles, they would consider it and would get a good author to write the scenario and produce a good picture.

Mr. Suydam stated that he would come to my office in the near future and talk over the matter with me.

J. E. H.

1 copy

CT:A

March 7, 1935

MEMORANDUM FOR THE ATTORNEY GENERAL.

I am enclosing herewith for your information a copy of an article which appeared in the Washington Daily News of today entitled "'G' Men Miss Fame in Movies; Have no Sex Appeal".

I thought you would want this matter called to your attention. It is an example of the sort of undesirable publicity which I think is quite harmful to the Department and to the Bureau of Investigation. Of course, no publicity of any kind concerning possible motion picture productions dealing with the activities of representatives of this Bureau has been given to the press by anyone connected with this service.

It occurred to me that you might desire to have inquiries made to ascertain the source of the contents of this article since the article deals with a matter which I understand is still pending in the Department.

Respectfully,

John Edgar Hoover,
Director.

Encl. #821136.

Mr. Nathan .....
Mr. [illegible] .....
[illegible] .....
[illegible] .....
[illegible] .....
[illegible] .....
[illegible] .....
Mr. [illegible] .....
Mr. [illegible] .....
Mr. [illegible] .....
Mr. [illegible] .....
Mr. [illegible] .....
Mr. Quinn .....
Mr. Schilder .....
Mr. Smith .....
Mr. Tamm .....
Mr. Tracy .....
Miss Gandy .....
.....
.....

Sent 3/7/35

RECORDED & INDEXED

80-7-138

MAR 8 1935

The Washington Daily News,
3-7-35

'G' Men Miss Fame in Movies; Have No Sex Appeal

Justice Department Plot Vetoed by Cummings for Third Time

By United Press

THE long-awaited movie dramatizing the Justice Department faded away today in a controversy over legs, sex and kisses.

Hollywood, which has failed thrice to produce a suitable story, said nobody'd pay 65 cents to see a movie showing J. Edgar Hoover's bureau of investigation men merely chasing public enemies. The master minds said silk-sheathed legs would have to be added, and maybe even a theme song. They said love interest, kissing scenes, heart throbs and a big dramatic moment were necessary.

Tommyrot, retorted Atty. Gen. Cummings. He called in Will Hays, the movie mogul. Officials told him they weren't going to have their boys impersonated by marcelled matinee idols. They said the movie had to be true to life, explaining that their detectives spend little, if any time, gazing soulfully into the eyes of, say, Jean Harlow.

STARTED MONTHS AGO

All the business of dramatizing the sleuth started months ago.

Cummings thought the idea was excellent. He invited the scribes, the producers, the technical experts and the yes men to Washingon.

He told them exactly what kind of a picture he would approve.

The movie folks said thanks, they had the idea, all right, and returned to Hollywood where they put their best brains to the writing of a scenario. They sent it to Washington but the powers-that-be said it wouldn't do because Federal agents kiss nobody but their own wives—officially at least.

CUMMINGS SIGHS AGAIN

The scenarists tried again—but in vain. The second story was turned down because the "G" men don't hunt pretty international jewel thieves; only plug-uglies like John Dillinger.

So the movie men withdrew again and produced their third, final, super, collossal effort, guaranteed to meet the approval of the Attorney General. It showed no legs, no kissing scenes. It had for its big moment the blowing up of the honest judge's house.

That nearly killed everybody concerned, but not quite. The brave son of the honest judge hastened to Washington, received an appointment as special agent at once and began immediately to hunt down the villain who tried to kill his poor old dad.

Cummings took one look at that and sighed and said his final "No."

80-7-138

BEST AVAILABLE COPY

CT:A

March 7, 1935.

MEMORANDUM FOR MR. WILLIAM STANLEY,
THE ASSISTANT TO THE ATTORNEY GENERAL.

I am enclosing herewith for your information a copy of an article which appeared in the Washington Daily News of today entitled "'G' Men Miss Fame in Movies; Have no Sex Appeal".

I thought you would want this matter called to your attention. It is an example of the sort of undesirable publicity which I think is quite harmful to the Department and to the Bureau of Investigation. Of course, no publicity of any kind concerning possible motion picture productions dealing with the activities of representatives of this Bureau has been given to the press by anyone connected with this service.

It occurred to me that you might desire to have inquiries made to ascertain the source of the contents of this article since the article deals with a matter which I understand is still pending in the Department.

Respectfully,

John Edgar Hoover,
Director.

Encl. #821136.

RECORDED
&
INDEXED

80-7-139

MAR 8 1935

Dept 3/7/35

FEDERAL BUREAU OF INVESTIGATION

Room 5101 3/4 1935.

To:
- ✓ Director
- Mr. Nathan
- Mr. Clegg
- Mr. Tamm
- Mr. Edwards
- Mr. Egan
- Mr. Quinn
- Mr. Baughman
- Mr. Backus
- Mr. Glavin
- Mr. Swenson
- Mr. Tracy
- Miss Gandy
- Mr. Rennebergen
- Miss Sheaffer
- Mr. Kennedy
- Mr. Seyfarth

Mr. Nathan
Mr. Tolson ✓
Mr. Backus
Mr. Baughman
Chief Clerk
Mr. Clegg
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Smith
Mr. Tamm
Mr. Tracy
Miss Gandy

See Me Send File

What is this?

J. E. H.

Clyde Tolson

METRO-GOLDWYN-MAYER CORPORATION

STUDIOS
CULVER CITY
CALIFORNIA

Mr. Clyde Tolson,
Assistant Director,
Division of Investigation,
United States Department of Justice,
Department of Justice Bldg.,
Washington, D.C.

Dear Mr. Tolson:-

Can you rush to me by air mail a good photograph of the "human" Classification Machine? Also either one of the classification cards or a fac-simile of same. I had photographs of these along with the other material you gave me while I was writing the series about the Department, but they appear to be lost.

If I remember rightly you said that the machine might be adaptable to private industry -- such as statistical departments, etc. If, by any chance, you know of a machine resembling yours in the California territory that would be still better.

For the sake of accuracy in the picture M.G.M. is producing it is important that we have these photographs.

Please give my regards to Mr. Nathan, and, if you see him, Tom Cullen. I am writing a separate letter to Mr. Hoover.

Best regards,

Sincerely,

MAR 11 1935

James R. McCarthy

JMcC:e

RECORDED & INDEXED 80-7-140
DIVISION OF INVESTIGATION
MAR 8 1935 P.M.
U. S. DEPARTMENT OF JUSTICE
TOLSON | FILE

Ans 3/9/35

NO AGREEMENT OR ORDER WILL BE BINDING ON THIS CORPORATION UNLESS IN WRITING AND SIGNED BY AN OFFICER

CT:ACS

RECORDED & INDEXED 80-7-141 March 7, 1935.

Mr. James R. McCarthy,
c/o Metro-Goldwyn-Mayer Corporation,
Culver City, California.

Dear Mr. McCarthy:-

I have received your two recent letters concerning the motion picture which the Metro-Goldwyn-Mayer Corporation is planning to produce entitled "Federal Agent".

I regret that it is impossible for me to comply with the requests made by you in this connection.

For your information, the Department of Justice has received a number of requests from motion picture studios for information and assistance in connection with the preparation of pictures dealing with the activities of Special Agents of the Bureau of Investigation. The Department has not acceeded to any requests of this nature because it feels that it is not in a position at this time to lend its endorsement either directly or indirectly to such a picture. The entire motion picture matter is before the Attorney General and, accordingly, I am not in a position to be of any assistance along the lines indicated by you.

Very truly yours,

Clyde Tolson

Clyde Tolson,
Assistant Director.

AIR MAIL
SPECIAL DELIVERY

METRO-GOLDWYN-MAYER CORPORATION

STUDIOS
CULVER CITY
CALIFORNIA

March 5, 1935

Mr. Clyde Tolson,
Assistant Director,
Division of Investigation,
United States Department of Justice,
Department of Justice Bldg.,
Washington, D.C.

Dear Mr. Tolson:-

Amplifying my previous letter, I wanted to check with you on another phase of the M.G.M. Federal Agent picture.

As the climax of the picture we have a Special Agent cited for courage and devotion. I have explained at the studio that there is no decoration or other award given to Special Agents of the Division for achievements, no matter how outstanding, in the line of duty. For that reason we are dramatizing a letter read to the agent, in order that the public will be impressed with the determination of the Government to wage relentless war against crime.

The point of all this letter is that we would like to have the name of Mr. Hoover quoted at the end of the reading of the letter. Enclosed is a copy of that part of the scenario in which the letter is quoted. I would appreciate it if you could get me a quick OK on this as the studio begins shooting at the end of this week.

With best wishes I am,

Sincerely,

Jim McCarthy

James R. McCarthy

McC:e

RECORDED & INDEXED

MAR 11 1935

62-7-1411

DIVISION OF INVESTIGATION

MAR 8- 1935

U. S. DEPARTMENT OF JUSTICE

NO AGREEMENT OR ORDER WILL BE BINDING ON THIS CORPORATION UNLESS IN WRITING AND SIGNED BY AN OFFICER

Duff
(reading the letter)
From the Headquarters Office of the Division of Investigation, U. S. Department of Justice, Washington, D.C., dated May 10, 1935...To: Mr. Jeffries Crane, From the Director. Re: Citation in Gallagher Case No. 41222....This is to inform you that you are hereby appointed an Assistant Special Agent-in-Charge of the Chicago Office, your duties to begin immediately upon your discharge from the hospital....The Department recognizes your valor and your unselfishness and your disregard of personal danger in the discharge of duties you were pledged to perform...In time of war men have risked their lives, even their honor, for their country. You have displayed no less devotion than they and you have done it in your country's vigilant, determined, relentless war against crime. Yours sincerely, J. Edgar Hoover, The Director.

CT:MC

March 6, 1935.

80-7-142

RECORDED

MEMORANDUM FOR MR. CARUSI

Mr. Tolson has advised me of your conversation with him this morning, concerning the production of motion pictures based upon the work and activities of this service.

As previously indicated, I have at no time approved, directly or indirectly, the dramatization by any motion picture company of any activity of this Bureau and, as I stated in my memorandum of February 25 to the Attorney General, it now appears that a number of companies are either in production of motion pictures portraying the activities of the Bureau, or are preparing to proceed with such production.

It is impossible to designate representatives of the Bureau to proceed to the various motion picture studios to review these pictures or to act in any way as a technical advisor, as the limited personnel and time will not permit this, even if it were considered a good policy to take such action, which I doubt seriously.

Personally, I have always taken the attitude, to which I still adhere, that no motion picture company should produce any picture portraying the activities of this Bureau until the scenario and script have been submitted to the Department of Justice and we have had an opportunity to review the same to determine whether such portrayal would be accurate and dignified.

The one and only scenario which has been submitted, to my knowledge, is one forwarded by the Reliance Pictures, entitled "Let 'Em Have It". To characterize this scenario frankly, it is what one might term "lousy".

I see no need for any further conferences about this matter, because I feel that the Department's position with Mr. Hays is that none of these pictures should be presented to the public until the scenario and full information concerning the picture have been submitted to the Department and I have had an opportunity to review the same, as I have previously indicated.

I feel rather strongly that a motion picture which would improperly portray the activities of our work would do irreparable harm to the prestige

Sent by Messenger
3:17

and position of this service in the eyes of law enforcement officers, with whom we must deal daily, and in the eyes of the general public.

Very truly yours,

John Edgar Hoover,
Director.

1 copy

JOHN EDGAR HOOVER
DIRECTOR

Federal Bureau of Investigation

U. S. Department of Justice

Washington, D. C.

CT:MC

March 6, 1935.

Mr. Nathan .....
Mr. Tolson .....
Mr. Backus .....
Mr. Baughman ..
Chief Clerk .....
Mr. Clegg .....
Mr. Coffey .....
Mr. Edwards .....
Mr. Egan .....
Mr. Harbo .....
Mr. Keith .....
Mr. Lester .....
Mr. Quinn .....
Mr. Schilder .....
Mr. Smith .....
Mr. Tamm .....
Mr. Tracy .....
Miss Gandy .....
.....
.....

MEMORANDUM FOR THE DIRECTOR

Mr. Carusi telephoned this morning, stating that he had received a telephone call from Mr. Will Hayes of New York, in connection with the production of motion pictures which deal, in whole or in part, with the activities of Special Agents of the Bureau. Mr. Carusi states that, according to Mr. Hayes, at least two pictures are now in production and two or three more expect to reach the production stage in the very near future. He states that those in production do not deal specifically with the work of the Bureau, but that an Agent comes into the picture, more or less incidentally, in connection with the clearing up of crime.

In connection with the two pictures in production, Mr. Hayes suggests that a technical advisor of the Division be designated to assist in the production, so that the pictures will properly portray the manner in which Special Agents of the Bureau perform their work. It is not contemplated that these two pictures will be produced with any official approval from the Bureau or the Department of Justice.

The Warner Brothers picture originally entitled "G Men" is now to be titled "The Farrell Case", and is well on the way to completion. Mr. Carusi states he understands that this picture has been approved by the Code authorities and the censors, and that it glorifies the work of the Bureau of Investigation.

The Reliance Pictures (connected with United Artists) are producing a picture entitled "Let 'Em Have It". Mr. Hayes told Mr. Carusi that this picture is quite weak and apparently needs considerable polishing before it can be approved. This production is now under way in California.

80-7-142

CIVIL
MAR 8 1935

RECORDED
&
INDEXED
MAR 13 1935

TOLSON
BACKUS

Memo Carusi 3/6/35

The Paramount Pictures are planning a picture and the script is now being reviewed at Mr. Hayes' headquarters office. The Paramount organization claims to have a technical advisor already hired to assist in this picture. Mr. Carusi could not secure any additional information as to the identity of this technical advisor.

The MGM Corporation apparently has a script prepared, which has not yet been read by Mr. Hayes.

The Universal Pictures, of which Mr. Julius Klein is a representative, apparently have not reached any definite stage working toward early production.

Mr. Carusi states that several officials in the Department have dealt with Mr. Hayes - the Attorney General, Mr. Suydam, himself, and you, - and that he believes an early conference should he held in order to coordinate views and information so that a final word may be reached as to the action which the Department will take. He states that since at least two pictures are in production he believes this should be done very soon.

I told Mr. Carusi that I felt the Department should insist that no production be completed and released until the complete plans, so far as any portrayal of activities on the part of representatives of the Bureau, are submitted to the Department and the Bureau of Investigation and approved. He apparently felt, from his conversation with Mr. Hayes, that this could not be done, but that a technical advisor from the Bureau, thoroughly acquainted with the operation, could be designated to confer with the various companies to see that any portrayal of a Bureau Agent or the activities of an Agent are technically correct.

Mr. Carusi also asked me to see Mr. Suydam, stating that the latter has some material pertaining to motion pictures which he thinks would be of interest.

I told Mr. Carusi that I would consult with you concerning this matter and would let him know when it might be possible for you to confer with other officials in the Department concerning the entire affair.

Respectfully,

Clyde Tolson.

80-7-143

RECORDED

CT:ACS MARCH 7 1935

JAMES R MCCARTHY
CARE METRO GOLDWYN MAYER STUDIO
CULVER CITY CALIFORNIA

YOUR TELEGRAM RECEIVED IN ABSENCE OF MISTER HOOVER WHO IS ILL

HAVE WRITTEN YOU TODAY AIRMAIL SPECIALDELIVERY CONCERNING SUBJECT

MATTER YOUR TELEGRAM

CLYDE TOLSON
ASSISTANT DIRECTOR
FEDERAL BUREAU OF INVESTIGATION

COLLECT

DIVISION OF INVESTIGATION
MAR 8 - 1935
U. S. DEPARTMENT OF JUSTICE
FILE

6P

BY DIRECT WIRE FROM

WESTERN UNION

1223-S

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

R. B. WHITE, PRESIDENT
NEWCOMB CARLTON, CHAIRMAN OF THE BOARD
J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

WH127 TWS PAID 3 MINS=WUX CULVERCITY CALIF MAR 7 1935 1217PM

J EDGAR HOOVER=DIRECTOR DIVISION OF INVESTIGATION

MAR 11 1935 RECORDED 80-7-143 DIVISION OF INVESTIGATION INDEXED MAR 9 - 1935 A.M. U.S. DEPARTMENT OF JUSTICE TOLSON FILE

:UNDERSTAND YOUR REPRESENTATIVE IS LEAVING FOR HOLLYWOOD TO COOPERATE WITH STUDIOS ON THE SEVERAL DEPARTMENT OF JUSTICE PICTURES NOW UNDER WAY STOP I HAVE FURNISHED STORY AND TECHNICAL DATA ON TWO OF THESE PICTURES AND WOULD VERY MUCH LIKE WORD FROM YOU AS TO WHO IS COMING AND WHEN HE ARRIVES STOP ALSO IF IT IS NOT ASKING TOO MUCH WOULD APPRECIATE YOUR ADVISING HIM OF MY WORK WITH YOU STOP PLEASE ANSWER COLLECT CARE METRO GOLDWYN MAYER STUDIO CULVERCITY THANKS AND REGARDS=

JAMES R MCCARTHY.

Mr. Tolson
Mr. Ladd
Mr. Nichols
Mr. Baughman
Mr. Harbo
Mr. Clegg
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Glavin
Mr. Keith
Mr. Leach
Mr. Quinn
Mr. Schilder
Mr. Smith
Mr. Tamm
Mr. Tracy
Miss Gandy

3/7/35

351PM

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

From

THE ATTORNEY GENERAL

to

Official indicated below by check mark

Solicitor General Biggs	
Assistant to the Attorney General Stanley	
Assistant Attorney General Stephens	
Assistant Attorney General Wideman	
Assistant Attorney General Keenan	
Assistant Attorney General Sweeney	
Assistant Attorney General Blair	
Assistant Solicitor General MacLean	
Mr. Hoover, Director of Investigation	✓
Mr. Bates, Director of Prisons	
Mr. Beardslee, Director of War Risk Bureau	
Mr. Stewart, Administrative Assistant	
Mr. Holtzoff, Special Assistant	
Mr. Suydam, Special Assistant	
Mr. McMahon, Special Assistant	
Board of Parole	
Mr. Finch, Pardon Attorney	
Mr. Gardner, General Agent	
Mr. Heffernan, Assistant Chief Clerk	
Mr. Moore, Division of Records	
Mr. Sornborger, Appointment Clerk	
Mr. Carusi	
Mr. Gates	
Mr. Boyd	
Miss O'Brien	
Miss Lamke	
Mr. Willard	

MEMORANDUM

Mr. Nathan	
Mr. Tolson	✓
Mr. Backus	
Mr. Baughman	
Chief Clerk	
Mr. Clegg	✓
Mr. Coffey	
Mr. Edwards	
Mr. Egan	
Mr. Harbo	
Mr. Keith	
Mr. Lester	
Mr. Quinn	
Mr. Schilder	
Mr. Smith	
Mr. Tamm	
Mr. Tracy	
Miss Gandy	

Mr. Quinn has note

80-7-1KK

U. S. GOVERNMENT PRINTING OFFICE: 1934 97389

COPY

MOTION PICTURE PRODUCERS & DISTRIBUTORS OF AMERICA, INC.

28 West 44th Street
New York City

BEST AVAILABLE COPY

March 1, 1935

Mr. Nathan
Mr. Tolson
Mr. Backus
Mr. Baughman
Chief Clerk
Mr. Clegg
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Smith
Mr. Tamm
Mr. Tracy
Miss Gandy

To the Attorney General,
Honorable Homer Cummings,
Department of Justice,
Washington, D. C.

Dear Mr. Attorney General:

Replying to your lettof of yesterday and referring further to our conversation in connection with the subject matter.

This will confirm the understanding that I will take the matter up with the member companies and share your suggestions with them immediately. Further, you may be assured that every attention will be given to the suggestions.

I had a discussion yesterday at length with Mr. Hoover and will pursue the matter with him.

With kindest personal regards, I am

Sincerely yours,

Will H. Hays, Pres.

RECORDED & INDEXED
MAR 12 1935

80-7-144
DIVISION OF INVESTIGATION
MAR 7 1935
U. S. DEPT. OF JUSTICE
TOLSON BACKUS E.P.

At that time you observed that you were too occupied with your field agents to give the matter your attention. I requested to be notified when you were at leisure to take the matter up. Since then I have not heard further from you except to receive a copy of your memorandum of February 25 addressed to the Attorney General.

As I gather from your memorandum of March 8 that you consider the matter is "being handled" here, I hope the above statement of the facts will prevent any misunderstanding of the situation.

I certainly hope you have no impression that I am dealing with any motion picture matters involving the work of the Bureau of Investigation on my own responsibility or without conferring with you.

A copy of this memorandum is being sent to the Attorney General.

Henry Suydam

Henry Suydam,
Special Assistant to the Attorney General.

JOHN EDGAR HOOVER
DIRECTOR

Federal Bureau of Investigation

U. S. Department of Justice

Washington, D. C.

CT:MC

March 8, 1935.

MEMORANDUM FOR THE DIRECTOR

With regard to the attached article, which appeared in the Washington News of yesterday, Mr. Connors, a reporter, advised Mr. Quinn, yesterday, that the United Press representative who wrote this story talked to Mr. Suydam, who told him about the motion picture matter, apparently discussing it in a somewhat facetious vein. The reporter representing the United Press apparently told Mr. Suydam that he was going to write an article about the matter, but Mr. Suydam indicated to Mr. Connors that he did not expect the article to be written along the lines of the one which appeared in yesterday's News.

Just as anticipated

Mr. Whitley called me from New York last night, stating that Mr. Martin Mooney, a reporter who has worked on the Lindbergh case, called to see him, stating that he planned to visit Washington to secure certain undercover information in connection with the operation of the numbers racket here. He advised Mr. Whitley of his plans in this regard merely so that we might know he was in Washington.

This reporter also informed Mr. Whitley that he had written a scenario which is being produced on the west coast. He stated that the scenario was originally titled "Federal Agent", but that the title has been changed to "G Men". He informed that he took the scenario to the Treasury Department, where certain changes were made in it by Mr. Gaston, representing the Secretary of the Treasury. He stated that Gaston approved the scenario and forwarded it to one of the companies on the west coast. He stated that the motion picture is to be produced, indicating that it is being made with the approval of the Treasury Department. He indicated to Mr. Whitley that,

RECORDED 80-7-145

DIVISION OF INVESTIGATION
MAR 9 - 1935 A.M.
U. S. DEPARTMENT OF JUSTICE
FILE

TOLSON
ROSE
GANDY

MAR 12 1935

while in Washington, he met the Secretary of the Treasury and Mr. Irey and discussed the matter of the picture with them.

Mr. Whitley asked what the picture covered and he stated that it covered the work of the Special Agents. Mr. Whitley gathered the impression that he was dealing in the motion picture with the activities ordinarily performed by Special Agents of the Bureau of Investigation, but that the Treasury Department was authenticating the production.

Respectfully,

Clyde Tolson.

'G' Men Miss Fame in Movies; Have No Sex Appeal

Justice Department Plot Vetoed by Cummings for Third Time

By United Press

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CUMMINGS SIGHS AGAIN

The scenarists tried again—but in vain. The second story was turned down because the "G" men don't hunt pretty international jewel thieves; only plug-uglies like John Dillinger.

So the movie men withdrew again and produced their third, final, super, collossal effort, guaranteed to meet the approval of the Attorney General. It showed no legs, no kissing scenes. It had for its big moment the blowing up of the honest judge's house.

That nearly killed everybody concerned, but not quite. The brave son of the honest judge hastened to Washington, received an appointment as special agent at once and began immediately to hunt down the villain who tried to kill his poor old dad.

Cummings took one look at that and sighed and said his final "No."

Mr. Nathan ✓
Mr. Tolson
Mr. Backus
Mr. Baughman
Chief Clerk
Mr. Clegg
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Smith
Mr. Tamm
Mr. Tracy
Miss Gandy

This is a rotten article. It must have emanated from some one in the Dept or from Hays & I don't if the latter would do it. We ought to try & find out its source.

J. E. H.

We should send a copy to A. G. & Stanley & call attention to the undesirability of such type of publicity & suggest desirability of ascertaining source of the article as it deals with a departmental matter which is still pending.

THE WASHINGTON NEWS,
March 7, 1935.

80-7-145

WILLIAM STANLEY
THE ASSISTANT TO THE ATTORNEY GENERAL

Department of Justice
Washington

Mr. Nathan .....
Mr. Tolson .....
Mr. Backus .....
Mr. Baughman ...
Chief Clerk .....
Mr. Clegg .....
Mr. [illegible] .....
Mr. [illegible] .....
Mr. [illegible] .....
Mr. [illegible] .....
Mr. [illegible] .....
Mr. [illegible] .....
Mr. [illegible] .....
Mr. Schilder .....
Mr. Smith .....
Mr. Tamm .....
Mr. Tracy .....
Miss Gandy .....
.....
.....

March 8, 1935.

MEMORANDUM FOR MR. HOOVER

In connection with the attached memorandum, Mr. Suydam showed this clipping to me yesterday and he had somewhat the same reaction as you did. Personally, I did not feel that the writer intended to be discourteous to the Department but was "poking fun" at the Movie people.

William Stanley
The Assistant to the Attorney General.

RECORDED & INDEXED

MAR 13 1935

80-17-146
DIVISION OF INVESTIGATION
U. S. DEPARTMENT JUSTICE
FILE

JEH:DM

March 11, 1935.

RECORDED 80-7-147

MEMORANDUM FOR THE ATTORNEY GENERAL

Mr. Suydam has advised me that a copy of the memorandum which he addressed to me under date of March 9, 1935, had been forwarded to you, so consequently I am transmitting to you a copy of my reply to him concerning the entire situation pertaining to the motion picture industry.

Respectfully,

J. Edgar Hoover

John Edgar Hoover,
Director.

Mr. Nathan .....
Mr. Tolson ✓.....
Mr. [illegible] .....
[illegible] .....
[illegible] .....
[illegible] .....
[illegible] .....
[illegible] .....
[illegible] .....
[illegible] .....
[illegible] .....
[illegible] .....
Mr. Tamm .....
Mr. Tracy .....
Miss Gandy .....
.....
.....

Enclosure #809693

1 yellow copy

FILES SECTION
MAILED
★ MAR 11 1935 ★
P. M.
DIVISION OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

JEH:DM

RECORDED 80-7-147 March 11, 1935.

MEMORANDUM FOR THE ASSISTANT TO THE ATTORNEY GENERAL
WILLIAM STANLEY

I am attaching hereto a copy of a memorandum addressed to me under date of March 9, 1935, by Mr. Suydam, together with a copy of my reply thereto.

Very truly yours,

J. Edgar Hoover

John Edger Hoover,
Director.

Enclsoure #809692

FILES SECTION
MAILED
★ MAR 11 1935 ★
P. M.
DIVISION OF INVESTIGATION,
U. S. DEPARTMENT OF JUSTICE

1 yellow copy

Mr. Nathan.....
Mr. Tolson.....
Mr. Backus.....
Mr. Baughman.....
Chief Clerk.....
Mr. Clegg.....
Mr. Coffey.....
Mr. Edwards.....
Mr. Foxworth.....
Mr. Harbo.....
Mr. Keller.....
Mr. Lester.....
Mr. Quinn.....
Mr. Schilder.....
Mr. Smith.....
Mr. Tamm.....
Mr. Tracy.....
Miss Gandy.....
.....
.....

BEST AVAILABLE COPIES

JEH:DM

March 11, 1935.

RECORDED 80-7-147

INDEXED

MEMORANDUM FOR MR. SUYDAM

With reference to your memorandum of March 9, 1935, concerning the Motion Picture Production situation as effects this Bureau, I want to assure you that I have never been under the impression that you have furnished information to Motion Picture Companies pertaining to the portrayal of the work of this Bureau without discussing the matter with me. I do not know how you could have gained the impression that I have been inclined to such a view. I have, as you know, received a number of letters from Mr. Klein, of the Universal Pictures Corporation, and in line with the policy which I have always followed in dealing with representatives of the Motion Picture Companies or with representatives of the press, I have informed Mr. Klein that he must take these matters up with you as you are in charge of the same. It has been my understanding that any material which is to be furnished to the Motion Picture Companies, or to any persons for publicity purposes, must be cleared through you, and I have consistently adhered to this policy. Consequently, when I advised Mr. Klein in my last letter that the matter was being handled by you, I meant that he should deal with you concerning this matter.

I believe possibly my memorandums concerning this whole matter may have been misunderstood, because in a memorandum which I addressed to the Attorney General and to Mr. Stanley a few weeks ago concerning the Motion Picture situation, in which I stated that I felt that there should be a very careful policy followed in this matter, I did not in that memorandum intend that anything I said should be misconstrued as a criticism of you. I was referring particularly to the action of the Motion Picture Companies in going to local police authorities to get information about our work without contacting the Department, and to the further action of the Motion Picture Companies in proceeding with production of motion pictures pertaining to our work without making any contact with the Department. I stated then, and I still believe, that serious steps should be taken to prevent the production of any pictures purporting to portray our work without the approval of the Department.

Mr. Nathan
Mr. Tolson
Mr. Backus
Mr. Baughman
Chief Clerk
Mr. Clegg
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Smith
Mr. Tamm
Mr. Tracy
Miss Gandy

There are pictures about ready to be released, I am informed, portraying the work of this Bureau, which may do irreparable harm to the prestige of the Department and hold it up to ridicule in the eyes of law enforcement officials and intelligent citizens.

The only conferences which I have had with any one concerning the Motion Picture situation, outside of the Department, were with Mr. Klein when you were present, and with Mr. Hays, who was brought to my office by you. In the conference with Mr. Klein you will recall that I stated I felt he should submit something specific and concrete upon which the Department could then pass before any committal by the Department to even a semi-official endorsement of his project. In this view you and I were in full accord.

In my conference with Mr. Hays I informed Mr. Hays of the information which I had concerning the proposed production of pictures and I pointed out to him that I felt it was very undesirable for a Picture Company to portray a picture of the work of this Bureau without first submitting the same to the Attorney General for the approval of the Department. Mr. Hays stated that he would immediately look into the matter. That was the sum and substance of my conversation with him and I have not since heard from him.

I want to assure you again that I have never been under the impression that you were dealing with any Motion Picture matters involving the work of the Bureau without conferring with me. I believe that you and I have been in full accord in our views concerning what the policy of the Department should be in this matter. What I have been objecting to most vigorously has been the action of the Motion Picture Companies in seeking information from parties not connected with the Department concerning the work of the Bureau, and proceeding with production of pictures which I feel will do irreparable harm to the prestige of the Department. Neither you nor I can control this situation, I realize, and my only purpose in the memorandum which I addressed to the Attorney General about this matter, has been to bring it to his attention in the hope that he might think of some way whereby this situation could be corrected.

The other aspect referred to in your memorandum, namely, the statements which I made to Mr. Klein, was, as I have stated, in line with a policy to which I have always adhered, and that is, of never conferring with or furnishing any information to any person desiring the same for publication or use in motion pictures, except through your office. I had thought that this was the policy which it was desired that I follow.

Very truly yours,

John Edgar Hoover,
Director.

CT:MC

March 11, 1935.

MEMORANDUM FOR MR. HENRY SUYDAM,
SPECIAL ASSISTANT TO THE ATTORNEY GENERAL

I am returning the letter addressed to the Attorney General on March 2 by Mr. V. C. Arnspiger, Director of Research, Erpi Picture Consultants, 250 West 57th Street, New York City, concerning the proposal of Mr. Arnspiger to prepare a film on certain aspects of law enforcement.

I shall be pleased to have a representative of that organization visit the Federal Bureau of Investigation to learn of the various aspects of our work. It does not appear from Mr. Arnspiger's letter that the Department of Justice is to endorse officially the proposed educational film.

Very truly yours,

John Edgar Hoover,
Director.

Enclosure #821407

1 copy

80-7-147

BEST AVAILABLE COPIES

C

O

P

Y

March 11, 1935.

MEMORANDUM FOR MR. SUYDAM

With reference to your memorandum of March 9, 1935, concerning the Motion Picture Production situation as effects this Bureau, I want to assure you that I have never been under the impression that you have furnished information to Motion Picture Companies pertaining to the portrayal of the work of this Bureau without discussing the matter with me. I do not know how you could have gained the impression that I have been inclined to such a view. I have, as you know, received a number of letters from Mr. Klein, of the Universal Pictures Corporation, and in line with the policy which I have always followed in dealing with representatives of the Motion Picture Companies or with representatives of the press, I have informed Mr. Klein that he must take these matters up with you as you are in charge of the same. It has been my understanding that any material which is to be furnished to the Motion Picture Companies, or to any persons for publicity purposes, must be cleared through you, and I have consistantly adhered to this policy. Consequently, when I advised Mr. Klein in my last letter that the matter was being handled by you, I meant that he should deal with you concerning this matter.

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Mr. Nathan .....
Mr. Tolson .....
Mr. Baclous .....
Mr. Caugaman ..
Chief Clerk .....
Mr. [illegible] .....
Mr. [illegible] .....
Mr. [illegible] .....
Mr. [illegible] .....
Mr. [illegible] .....
Mr. [illegible] .....
Mr. [illegible] .....
Mr. [illegible] .....
Mr. [illegible] .....
Mr. Tamm .....
Mr. Tracy .....
Miss Ga .....
.....
.....

DIVISION OF INVESTIGATION
APR 8 1935

80-7-147

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The other aspect referred to in your memorandum, namely, the statements which I made to Mr. Klein, was, as I have stated, in line with a policy to which I have always adhered, and that is, of never conferring with or furnishing any information to any person desiring the same for publication or use in motion pictures, except through your office. I had thought that this was the policy which it was desired that I follow.

Very truly yours,

John Edgar Hoover,
Director.

C
O
P
Y

DEPARTMENT OF JUSTICE
WASHINGTON

March 9, 1935.

MEMORANDUM FOR MR. JOHN EDGAR HOOVER,
DIRECTOR, FEDERAL BUREAU OF INVESTIGATION

I am in receipt of your memorandum of March 8, in which you state that you have informed Mr. Julius Klein, Universal Pictures Corporation, Universal City, California, that the matter of a motion picture production in which he is interested, purporting to depict the work of the Bureau of Investigation, is "being handled" by me. I also note a similar statement in your memorandum of February 21 with regard to a similar production of Reliance Pictures, Incorporated, Culver City, California.

In order that you shall be under no misapprehension as to the situation, I wish to state that when Mr. Klein first appeared at the Department with a project for a picture dealing with the activities of the Bureau of Investigation, he had a long interview with you, at the request of the Attorney General, at which I was present. At that time, at your suggestion, he was shown through the entire Bureau of Investigation, including rifle range, gun-room, etc., and he informed me that he had been furnished with factual material concerning the Bureau's work.

I have furnished Mr. Klein with no material whatsoever. I have written him a single letter, and sent him a single telegram, both of which were submitted to you, and approved by you, before sending. A phonographic transcript of a long-distance telephone conversation I had with him was made in your office. Since then a number of communications have arrived from Mr. Klein, none of which has been answered, pending a decision on the Department's attitude toward the request of the motion picture companies for assistance.

With regard to Reliance Pictures, Incorporated, the sole material supplied them was received over your signature on December 31, 1934, consisting of information and photographs concerning the work of the Bureau of Investigation. On January 31, 1935, with your permission, Mr. Robert Clark of International News Photos took certain photographs of the Bureau, and the Bureau furnished him with a set of pictures, in the same connection.

This comprises the entire extent of the material, so far as I am aware, that has been furnished Reliance Pictures. To a letter submitting a scenario of the proposed picture "Let 'Em Have It," no answer has been sent.

About two weeks ago I informed you that a scenario had arrived from Mr. Klein, and I stated that I thought a conference between us was desirable.

At that time you observed that you were too occupied with your field agents to give the matter your attention. I requested to be notified when you were at leisure to take the matter up. Since then I have not heard further from you except to receive a copy of your memorandum of February 25 addressed to the Attorney General.

As I gather from your memorandum of March 8 that you consider the matter is "being handled" here, I hope the above statement of the facts will prevent any misunderstanding of the situation.

I certainly hope you have no impression that I am dealing with any motion picture matters involving the work of the Bureau of Investigation on my own responsibility or without conferring with you.

A copy of this memorandum is being sent to the Attorney General.

/s/ Henry Suydam,
Special Assistant to the Attorney General.

HENRY SUYDAM
SPECIAL ASSISTANT TO THE ATTORNEY GENERAL

Department of Justice
Washington

March 9, 1935

Memo Mr Baughman
copies A. B. &
Mr Harbo
3-11-35

Mr. Nathan
Mr. Tolson
Mr. Backus
Mr. Baughman
Chief Clerk
Mr. Clegg
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Smith
Mr. Tamm
Mr. Tracy
Miss Gandy

MEMORANDUM FOR MR. JOHN EDGAR HOOVER
DIRECTOR, FEDERAL BUREAU OF INVESTIGATION

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About two weeks ago I informed you that a scenario had arrived from Mr. Klein, and I stated that I thought a conference between us was desirable.

80-7-147

DIVISION OF INVESTIGATION
MAR 12 1935
U. S. DEPARTMENT JUSTICE
FILE

RECORDED
&
INDEXED

MAR 13 1935

RECORDED

CT:MC 80-7-148

March 11, 1935.

MEMORANDUM FOR MR. HENRY SUYDAM,
SPECIAL ASSISTANT TO THE ATTORNEY GENERAL

I am returning the letter addressed to the Attorney General on March 2 by Mr. V. C. Arnspiger, Director of Research, Erpi Picture Consultants, 250 West 57th Street, New York City, concerning the proposal of Mr. Arnspiger to prepare a film on certain aspects of law enforcement.

I shall be pleased to have a representative of that organization visit the Federal Bureau of Investigation to learn of the various aspects of our work. It does not appear from Mr. Arnspiger's letter that the Department of Justice is to endorse officially the proposed educational film.

Very truly yours,

John Edgar Hoover,
Director.

Mr. Nathan .....
Mr. Tolson .....
Mr. Ebbons.....
Mr. Egan .....
Clegg .....
Mr. Coffey .....
Mr. Edwards .....
Mr. .....
Mr. Harbo .....
Mr. Nichols .....
Mr. Lester .....
Mr. Quinn .....
Mr. Schilder.....
Mr. Smith .....
Mr. Tamm.....
Mr. Tracy .....
Miss Gandy.....
.....
.....

Enclosure #821407

1 copy

From

THE ATTORNEY GENERAL

to

Official indicated below by check mark

Solicitor General Biggs	
Assistant to the Attorney General Stanley	
Assistant Attorney General Stephens	
Assistant Attorney General Wideman	
Assistant Attorney General Keenan	
Assistant Attorney General Sweeney	
Assistant Attorney General Blair	
Assistant Solicitor General MacLean	
Mr. Hoover, Director of Investigation	✓
Mr. Bates, Director of Prisons	
Mr. Beardslee, Director of War Risk Bureau	
Mr. Stewart, Administrative Assistant	
Mr. Holtzoff, Special Assistant	
Mr. Suydam, Special Assistant	
Mr. McMahon, Special Assistant	
Board of Parole	
Mr. Finch, Pardon Attorney	
Mr. Gardner, General Agent	
Mr. Heffernan, Assistant Chief Clerk	
Mr. Moore, Division of Records	
Mr. Sornborger, Appointment Clerk	
Mr. Carusi	
Mr. Gates	
Mr. Boyd	
Miss O'Brien	
Miss Lamke	
Mr. Willard	

Mr. Nathan .....
Mr. Tolson .....
Mr. Backus .....
Mr. Baughman ..
Chief Clerk .....
Mr. Clegg .....
Mr. Coffey .....
Mr. Edwards .....
Mr. Egan .....
Mr. Harbo .....
Mr. Keith .....
Mr. Lester .....
Mr. Quinn .....
Mr. Schilder .....
Mr. Smith .....
Mr. Tamm .....
Mr. Tracy .....
Miss Gandy .....
.....
.....

MEMORANDUM

MAR 15 1935

RECORDED

80-1-148

MAR 13 1935

FBI — SCA — DEPT.

U.S. GOVERNMENT PRINTING OFFICE: 1934 97389

HENRY SUYDAM
SPECIAL ASSISTANT TO THE ATTORNEY GENERAL

Department of Justice
Washington

March 9, 1935

Mr. Nathan
Mr. Tolson ✓
Mr. [illegible]
Mr. [illegible]man
C[illegible]
Mr. [illegible]
Mr. [illegible]
Mr. [illegible]ds
Mr. Egan
Mr. Harbo
Mr. [illegible]
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Smith
Mr. Tamm
Mr. Tracy
Miss Gandy

MEMORANDUM FOR MR. JOHN EDGAR HOOVER
DIRECTOR, FEDERAL BUREAU OF INVESTIGATION

Re: Letter addressed to the Attorney General from Erpi Picture Consultants.

The attached has come to me from the Attorney General's office. This is the kind of project which, it seems to me, might be co-related with the work of the Attorney General's Advisory Committee on Crime. If it is desired that I should prepare an answer will you please advise me what reply should be sent?

Henry Suydam

Henry Suydam,
Special Assistant to the Attorney General.

RECORDED & INDEXED

80-7-148

DIVISION [illegible]
MAR 13 1935
U. S. Bureau [illegible]
V. TOLSON

MAR 15 1935

Memo to Mr. Tolson 3/11/35

C
O
P
Y

ERPI PICTURE CONSULTANTS
Incorporated

250 West 57th Street New York City

March 2, 1935

THE HONORABLE HOMER S. CUMMINGS,
United States Attorney General,
Washington, D. C.

Dear Sir:

Our Research and Production Department is in the midst of producing films in the social sciences, to be used in schools, under the direction of outstanding experts in this field. In the course of our investigation we have considered the possibility of developing a film on certain aspects of law enforcement, and in this consideration we have given thought to the probable great value to schools in having in their curricula a film developed around the general topic of the work of the Bureau of Investigation.

Of course, before we can make a definite decision in the matter, we would have to discuss some of the functions and general work of the Bureau. At the present time we are thinking more especially of the scientific aspects of investigation. Will it be possible for you to arrange a conference for me with one of your associates at which time we can discuss this matter more fully?

Respectfully yours,

V. C. Arnspiger,
Director of Research

VCA-DM

MAR 15 1935
RECORDED & INDEXED
80-7-148
MAR 18 1935

March 13, 1935.

Time-10:48 A.M.

MEMORANDUM FOR MR. TOLSON

RE: Requests of Reliance Pictures.

Mr. Suydam telephoned and stated that he had received a request from Reliance Pictures for pictures of the Rifle Range, and also for a description of the usages of moulage. I advised Mr. Suydam that I would see what information we had in this regard.

Time-11:00 A.M.

I telephoned Mr. Suydam and informed him that we only had one picture available of the Rifle Range, but that I had sent it around to his office; also, that I had been unable to find any material on our usages of moulage, other than a mere reference to the fact that the Bureau is equipped to do the moulage work; that nothing had been given out on the technical working of it. I remarked that I really doubted the wisdom of giving out such information anyway, as it would naturally lead to other questions, probably about violet ray, detail ballistics, et cetera.

Mr. Suydam stated that Reliance Pictures would also like to have an application blank, such as an applicant files with the Bureau. I stated that there would be no objection to giving them this as it was a public record and they could get it any way. I remarked that I would send one around to his office.

Mr. Suydam further stated that Reliance Pictures had requested that they be allowed to take a view of the plaque. I remarked that I had no objection to a picture being taken of the plaque, but I did object to approving such a scene as I understood they had set up. Mr. Suydam said that he thought the proper position to take in the matter was that we couldn't approve any of these scenarios, and consequently couldn't approve of any of the Bureau's scenes therein, or couldn't disapprove either.

RECORDED & INDEXED

Very truly yours,

80-7-149

John Edgar Hoover,
Director.

MAR 15 1935

1 copy

Mr. Nathan .....
Mr. Tolson .....
Mr. Backus .....
Mr. Baughman ..
Chief Clerk .....
Mr. Clegg .....
Mr. Coffey .....
Mr. Edwards .....
Mr. Egan .....
Mr. Harbo .....
Mr. Keith .....
Mr. Lester .....
Mr. Quinn .....
Mr. Schilder .....
Mr. Smith .....
Mr. Tamm .....
Mr. Tracy .....
Miss Gandy .....
.....
.....

OFFICE OF DIRECTOR
FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

Record of Telephone Calls Received

March 13, 1935.

Time 10:12 AM

Person calling Mr. Tolson

Referred to

Mr. Nichols .....
Mr. Tolson .....
Mr. Backus .....
Mr. Baughman ..
Chief Clerk .....
Mr. Clegg .....
Mr. Coffey .....
Mr. Edwards .....
Mr. Egan .....
Mr. Harbo .....
Mr. Keith .....
Mr. Lester .....
Mr. Quinn .....
Mr. Schilder .....
Mr. Smith .....
Mr. Tamm .....
Mr. Tracy .....
Miss Gandy .....
.....
.....

Details of call:

Mr. Tolson advises that he has just received a call on the phone from Mr. Brailowsky, attorney for Universal pictures, who stated that they have finished a picture which they call "The Federal Dick" and have used four fictitious names of Agents. He wished to check to make sure these names are not authentic.

Mr. Tolson told him he would have to talk to Mr. Suydam about any picture matter.

hwg

80-7-150

DIVISION OF INVESTIGATION
MAR 15 1935 A M.
U. S. DEPARTMENT OF JUSTICE

FILE

I do not like the title J. E. H.

RECORDED & INDEXED
MAR 13 1935

CT:MC

March 8, 1935.

RECORDED

80-7-151

MEMORANDUM FOR MR. HENRY SUYDAM,
SPECIAL ASSISTANT TO THE ATTORNEY GENERAL

I am in receipt of a letter dated March 4, 1935, from Mr. Julius Klein of the Universal Pictures Corporation, Universal City, California, with which was enclosed a copy of his letter addressed to you on the same date.

I have informed Mr. Klein that the matter in question is being handled by you.

Very truly yours,

John Edgar Hoover,
Director.

1 copy

COPY FILED IN

MAR 15 1935

CT:ACS

March 14, 1935.

RECORDED 80-2-151

Mr. Julius Klein,
Universal Pictures Corporation,
Universal City, California.

Dear Mr. Klein:-

This will acknowledge the receipt of your letter of March 4th with which you enclosed a copy of your letter of the same date to Mr. Henry Suydam, Special Assistant to the Attorney General.

The motion picture matter in which you are interested is being handled by Mr. Suydam in the Department. Accordingly, I regret that there is no action I can take in connection with the requests contained in your communication.

Sincerely yours,

John Edgar Hoover,
Director.

DIVISION OF INVESTIGATION
MAR 18 1935
U. S. DEPARTMENT OF JUSTICE
FILE

RECORDED COPY FILED IN

Mr. Nathan
Mr. Tolson
Mr. Backus
Mr. Baughma
Chief Clerk
Mr. Clegg
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Smith
Mr. Tamm
Mr. Tracy
Miss Candy

Universal Pictures Corporation

PACIFIC COAST STUDIOS
Universal City, California

March 4th, 1935

Mr. John Edgar Hoover
Director, Division of Investigation,
Department of Justice,
Washington, D.C.

My dear Mr. Hoover:

I am enclosing herewith copy of my letter to Mr. Suydam.

Will you please be kind enough to answer the points which I touched in this letter and you can rest assured that we will do all we can to make this story outline satisfactory to the Department of Justice.

With kindest regards and hoping to hear from you soon, I am

Yours very sincerely,

RECORDED & INDEXED 80-7-151

JULIUS KLEIN
Asst. to Mr. Carl Laemmle

JK/V
encl.

MAR 20 1935

Write & tell him matter is being handled by Mr. Suydam & send memo to Suydam that I have so advised Klein.

J. E. H.

March 4th,1935

Mr. Henry Suydam
Special Assistant to the Attorney General
Department of Justice,
Washington, D.C.

Dear Mr. Suydam:

I received the following message from Joseph Breen of the local office of the Hays Association:

"The message I received from Mr. Hays over the telephone this afternoon and concerning which I spoke with you later, is as follows:

"'Mr. Julius Klein, representing Universal, has been in Washington and made his contacts, and Universal is proposing to make a good picture in cooperation with the Department, but the scenario which Mr. Klein has sent East is not considered good by the Department of Justice. It should be suggested to Mr.Klein that this is not a satisfactory scenario. He should get in touch with his Washington contacts again.'"

Neither Mr. Pivar nor I can understand which sequences or scenes are objectionable but we must emphasize the fact agai. that you received a rough first outline in the form of a synopsis and we are naturally open to suggestions. We will therefore deeply appreciate if you will let us know which scenes do not meet with your approval so that we can change it to make it satisfactory.

MAR 20 1935

If you will be kind enough to write us a letter in detail, we will rearrange the story outline at once.

RECORDED 80-7-151

In the meanwhile, our writers will have a tentative treatment ready within a few days which will also be sent to you. But if your detailed information arrives here, we can make

EDLSON

the changes at once and hope that it will then be satisfactory.

By the way, Mr. Suydam, you were kind enough to promise me some still pictures of the Department. Will you be kind enough to order them sent to me.

There is no reason why Universal Pictures could not furnish a treatment satisfactory to you and we are therefore awaiting, with great interest and anxiety, your suggestions. And, we can reassure you that you will be pleased with our final shooting script.

I am sending copy of this letter to Mr. Edgar Hoover to expedite matters.

With kindest regards and thanking you for your courtesies, I am

Yours very sincerely,

JULIUS KLEIN
Assistant to Mr. Carl Laemmle.

K/V

March 8th,1935

Honorable Homer Cummings,
Attorney General,
Washington, D.C.

My dear Attorney-General:

I am enclosing herewith a clipping from yesterday's Herald-Express (Evening Hearst paper of Los Angeles). I was rather surprised to read this article.

It is obvious that the writer speaks of the synopsis submitted to your Department, confidentially, by us. I know there must be a leak in Washington and not here. I know that I can depend and rely on the promises made by Mr. Suydam and Mr. Hoover, to both of whom I am deeply indebted for their kindness and fine cooperation. But personally, I feel rather embarrassed that this story appeared, since I told my associates here that our negotiations were confidential and that nothing would be disclosed to the public until the story had been approved by your office.

The reason why I am personally embarrassed is that the story which I submitted to the Department of Justice was not my own but the one of Mr. Pivar, one of the Associate Producers. I was not in favor of this story as I know exactly your views and therefore the publication of this article put me in a rather funny light. Just the day before yesterday, I wrote to Mr.Hays as per attached copy.

I have done all I could to carry out all the pledges and promises I made. I tried to have the Universal Studios adopt my own ideas on the story; unfortunately the story was already purchased. I brought all the material back with me and we are in daily contact with the Hays office in Washington and also with your office in order to learn what the objections are to the synopsis submitted;and then the appearance of the story in yesterday's paper is something I cannot understand.

RECORDED & INDEXED

80-7-152

Yours very truly,
JULIUS KLEIN

K/V

MAR 21 1935

MAR 19 1935

JEH:HCB

80-7-153

RECORDED

March 15, 1935.

MEMORANDUM FOR MR. HENRY SUYDAM,
Special Assistant to the Attorney General

Reference is made to your memorandum of March 13, 1935, advising of the inquiry made of you by Mr. Fulton Brylawski as to whether the four names of Agents used in the picture being produced by Paramount, entitled "Federal Dick," chance to be the names of any employees of our Bureau. Your office was advised telephonically that there are no Agents bearing these names.

I do not know whether it is possible or not, but I do think Mr. Brylawski should be told that the title of the picture is particularly obnoxious. The Agents of this Bureau are not "Dicks" and I think it is a most humiliating and repugnant title, and believe that if possible Mr. Brylawski should be so advised.

Very truly yours,

John Edgar Hoover,
Director.

2 copies

Mr. Nathan .....
Mr. Tolson .....
Mr. Backus .....
Mr. Baughman ..
Chief Clerk .....
Mr. Clegg .....
Mr. Coffey .....
Mr. Edwards .....
Mr. Egan .....
Mr. Harbo .....
Mr. Keith .....
Mr. Lester .....
Mr. Quinn .....
Mr. Schilder .....
Mr. Smith .....
Mr. Tamm .....
Mr. Tracy .....
Miss Gandy .....
.....
.....

FILES SECTION
MAILED
★ MAR 15 1935 ★
P. M.
DIVISION OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

JEH:RLM March 14, 1935.

Time-3:43 P.M.

RECORDED 80-7-153

MEMORANDUM FOR MR. TOLSON

RE: Names of Agents in
Paramount Picture,
"Federal Dick"

Mr. Suydam telephoned and inquired if I had received his memorandum regarding a telephone call from Mr. Brylawski, local attorney for the Paramount People who are making "Federal Dick" with reference to the names of four Agents. I advised Mr. Suydam that I had not received it but I would find out where it was.

Mr. Suydam further advised that the letter was sent to Mr. Hays as they thought it would meet with my approval. I stated that I was delayed in Baltimore and was unable to return to the office until late.

Very truly yours,

John Edgar Hoover,
Director.

1 copy

Mr. Nathan ✓
Mr. Tolson
Mr. Backus
Mr. Baughman
Chief Clerk
Mr. Clegg
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Smith
Mr. Tamm
Mr. Tracy
Miss Candy

FILES SECTION
MAILED
★ MAR 15 1935 ★
P. M.
DIVISION OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

MAR 18 1935

OFFICE OF DIRECTOR
FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

March 14, 1935.

Memorandum:

Mr. Sudam was advised by telephone that the names mentioned in the attached memorandum are not those of any persons employed as Special Agents of the Bureau.

hwg

Mr. Nathan
Mr. Tolson
Mr. Backus
Mr. Baughman
Chief Clerk
Mr. Clegg
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Smith
Mr. Tamm
Miss Gandy

MAR 20 1935

INDEXED

80-7-153

MAR 19 1935 A.M.

HENRY SUYDAM
SPECIAL ASSISTANT TO THE ATTORNEY GENERAL

Department of Justice
Washington

March 13, 1935

Mr. Nathan .....
Mr. Tolson .....
Mr. Backus .....
Mr. Baughman ...
Chief Clerk .....
Mr. Clegg .....
Mr. Coffey .....
Mr. Edwards .....
Mr. Egan .....
Mr. Harbo .....
Mr. Keith .....
Mr. Lester .....
Mr. Quinn .....
Mr. Schilder .....
Mr. Smith .....
Mr. Tamm .....
Mr. Tracy .....
Miss Gandy .....

MEMORANDUM FOR MR. JOHN EDGAR HOOVER
DIRECTOR, FEDERAL BUREAU OF INVESTIGATION

Here is another one: Mr. Fulton Brylawski called me this afternoon and informed me that he is the local attorney for Paramount Pictures, that Paramount Pictures have made a motion picture dealing with the Federal Bureau of Investigation entitled "Federal Dick" and that therein four Special Agents are depicted with the following names:

Gabby Lambert
Richart Grant
Thomas Crawford
Horace Drew

Mr. Brylawski stated that Paramount Pictures believes these names to be fictitious but should any of them happen to be the name of an actual Agent, such name would be removed from the picture.

Mr. Brylawski requested me to inform him whether one or more of these names happens to be the name of a Special Agent of the Bureau of Investigation.

I made no comment whatever except to inform him that he would hear from me shortly. I would be pleased if you will advise me what to tell Mr. Brylawski.

Henry Suydam

Henry Suydam,
Special Assistant to the Attorney General.

RECORDED & INDEXED

80-7-153

MAR 18 1935

MAR 20 1935

DIRECTOR

BEST AVAILABLE COPY

Mr. Nathan .....
Mr. Tolson .....
Mr. E. A. Tamm .....
Mr. Ackerman .....
Chief Clerk .....
Mr. G. [illegible] .....
Mr. [illegible] .....
Mr. [illegible] .....
Mr. [illegible] .....
Mr. [illegible] .....
Mr. [illegible] .....
Mr. [illegible] .....
Mr. [illegible] .....
Mr. [illegible] .....
Mr. Tracy .....
Miss Gandy .....

EAB

TD:
TDQ:MCL

March 19, 1935.

RECORDED & INDEXED

80-1-154

MEMORANDUM FOR MR. HENRY SUYDAM,
SPECIAL ASSISTANT TO THE ATTORNEY GENERAL.

Responding to your memorandum dated March 18, 1935 together with the enclosures alluded to therein concerning the scenarios that have been submitted to the Department, please be informed that the Director, Mr. J. Edgar Hoover, is absent from the city and at the moment I do not know just when he will return to Washington.

The thought occurred to me that you would not want to delay the sending of the letters to Messrs. Small and Klein and the same are, therefore, being returned herewith.

I shall, however, gladly inform Mr. Hoover upon his return to the city of the substance of the letters addressed to these men, together with the information contained in the copy of the letter addressed to Mr. Will H. Hays.

Very truly yours,
For the Director,

T. D. Quinn,
Acting Assistant Director.

Enclosure 329455

FILES SECTION
MAILED
★ MAR 19 1935 ★
P. M.
DIVISION OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

From

THE ATTORNEY GENERAL

to

Official indicated below by check mark

Solicitor General Biggs	
Assistant to the Attorney General Stanley	
Assistant Attorney General Stephens	
Assistant Attorney General Wideman	
Assistant Attorney General Keenan	
Assistant Attorney General Sweeney	
Assistant Attorney General Blair	
Assistant Solicitor General MacLean	
Mr. Hoover, Director of Investigation	✓
Mr. Bates, Director of Prisons	
Mr. Beardslee, Director of War Risk Bureau	
Mr. Stewart, Administrative Assistant	
Mr. Holtzoff, Special Assistant	
Mr. Suydam, Special Assistant	
Mr. McMahon, Special Assistant	
Board of Parole	
Mr. Finch, Pardon Attorney	
Mr. Gardner, General Agent	
Mr. Heffernan, Assistant Chief Clerk	
Mr. Moore, Division of Records	
Mr. Sornborger, Appointment Clerk	
Mr. Carusi	
Mr. Gates	
Mr. Boyd	✓
Miss O'Brien	
Miss Lamke	
Mr. Willard	

MEMORANDUM

Mr. Nathan
Mr. Tolson
Mr. Baughman
Mr. Gaudelman
Chief Clerk
Mr. Clegg
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Foster
Mr. Nichols
Mr. Leitch
Mr. Quinn
Mr. Schilder
Mr. Smith
Mr. Tamm
Mr. Tracy
Miss Gandy

RECORDED
80-7-154

U. S. GOVERNMENT PRINTING OFFICE: 1934 97389

HENRY SUYDAM
SPECIAL ASSISTANT TO THE ATTORNEY GENERAL

Department of Justice
Washington

March 18, 1935

Mr. Nathan
Mr. Tolson
Mr. Backus
Mr. Baughman
Chief Clerk
Mr. Clegg
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Smith
Mr. Tamm
Mr. Tracy
Miss Gandy

MEMORANDUM FOR MR. JOHN EDGAR HOOVER
DIRECTOR, FEDERAL BUREAU OF INVESTIGATION

I would appreciate it if you would glance over the attached letters that I have drafted to Messrs. Small and Klein concerning the scenarios that have been submitted to the Department.

I attach copy of the Attorney General's letter to Mr. Hays discussing the same subject. I would like to have this back for the files after you have read it.

You will be interested to know that I am receiving clippings of editorial comment that without exception disapprove of the present attempt of the motion picture people to cash in on the movement against crime. This makes me more than ever sure that the Department's attitude, as stated in the letter to Mr. Hays, is correct.

Henry Suydam

Henry Suydam,
Special Assistant to the Attorney General.

RECORDED 80-7-154
+
INDEXED

C O P Y

HENRY SUYDAM

DEPARTMENT OF JUSTICE
Washington

March 15, 1935.

Mr. Edward Small,
Vice President and Secretary,
Reliance Pictures, Inc.,
Hollywood, California.

Dear Mr. Small:

In response to requests the Department has had under consideration the question of furnishing technical advice with respect to a number of motion picture productions dealing with the work of the Federal Bureau of Investigation that are understood to be in course of preparation on the Pacific Coast. The situation appears to be that stories or scenarios have been purchased and ordered into production, casts chosen, directors selected, producers assigned, the actual "shooting" of scenes in various degrees of progress, and in some cases the actual promotion begun.

Under these circumstances, with the greatest desire to be of proper and reasonable assistance, the Department feels that its hands are tied and therefore it is impossible to express an opinion, or to make suggestions, with respect to scenarios that have been submitted. I need not state that the Department has not approved any motion picture dealing with its work.

Yours sincerely,

(S) HENRY SUYDAM

Henry Suydam,
Special Assistant to the Attorney General.

80-7-154

C O P Y

HENRY SUYDAM

DEPARTMENT OF JUSTICE
Washington

March 16, 1935.

Mr. Julius Klein
Assistant to Mr. Carl Laemmle
Universal Pictures Corporation
Universal City, California.

My dear Mr. Klein:

In response to requests the Department has had under consideration the question of furnishing technical advice with respect to a number of motion picture productions dealing with the work of the Federal Bureau of Investigation that are understood to be in course of preparation on the Pacific Coast. The situation appears to be that stories or scenarios have been purchased and ordered into production, casts chosen, directors selected, producers assigned, the actual "shooting" of scenes in various degree of progress, and in some cases the actual promotion begun.

Under these circumstances, with the greatest desire to be of proper and reasonable assistance, the Department feels that its hands are tied and therefore it is impossible to express an opinion, or to make suggestions, with respect to scenarios that have been submitted. I need not state that the Department has not approved any motion picture dealing with its work.

Some weeks ago when you visited this Department and stated the intention of Universal Pictures Corporation to produce a picture dealing with the activities of the Department in the field of crime Mr. John Edgar Hoover, Director, Federal Bureau of Investigation, and myself attempted to give you, in the short time at your disposal, some idea of the work here. I share your regret that before your return to the Pacific Coast a scenario had been purchased and ordered into production.

Yours sincerely,

(S) HENRY SUYDAM

Henry Suydam
Special Assistant to the Attorney General

80-7-154

C O P Y HS:VH

March 13, 1935.

Mr. Will H. Hays
President, Motion Picture Producers &
Distributors of America, Inc.
28 West 44th Street,
New York, N. Y.

Dear Mr. Hays:

Realizing the great social importance of the motion picture as a medium of intelligence in the general movement against crime and being concerned that a fair and accurate presentation should be made of the activities of the Department of Justice where such activities are depicted on the screen, I have given the most thoughtful consideration to your request that a technical advisor should be assigned from this Department in connection with various motion picture films understood to be in the course of preparation on the Pacific Coast.

I have reached the reluctant conclusion that the assignment of such an advisor, or the offering of suggestions from this Department as to some unofficial person or persons who might be familiar with the Department's work and thus qualified to act in this role, would be inadvisable. As I am informed, there are at present at least five pictures in various stages of production, with respect to two of which the Department has been asked to express an opinion about stores that appear to have been already purchased and ordered into production, and with respect to three of which the Department has no information at all. The general situation, in other words, appears to be that scenarios have been completed or are on the verge of completion, casts chosen, directors selected, producers assigned, the actual "shooting" of scenes in various degrees of progress, and even in some cases actual promotion begun.

With the greatest desire to be of proper and reasonable assistance, I feel that under these circumstances the Department's hands are tied. There seems to be nothing that a technical advisor could do at this stage except to deal with mere minutiae. The Department, as you know, has not approved any motion picture dealing with its work.

80-7-154

If a motion picture producer desires to make a film dealing with the activities of the Federal Bureau of Investigation in what the Department would consider to be an accurate, representative manner, at the same time preserving the entertainment values for general audiences that I well understand to be essential, the Department will be more than pleased, should a clear understanding be reached, to place its facilities under appropriate supervision at his disposition.

With kind regards,

Sincerely yours,

Attorney General.

JOHN EDGAR HOOVER
DIRECTOR

Federal Bureau of Investigation

U. S. Department of Justice

Washington, D. C.

March 19, 1935.

Mr. Nathan .....
Mr. Tolson .....
Mr. Backus .....
Mr. Baughman ..
Chief Clerk .....
Mr. Clegg .....
Mr. Coffey .....
Mr. Edwards .....
Mr. Egan .....
Mr. Harbo .....
Mr. Keith .....
Mr. Lester .....
Mr. Quinn .....
Mr. Schilder .....
Mr. Smith .....
Mr. Tamm .....
Mr. Tracy .....
Miss Gandy .....

Time-12:10 P.M.

MEMORANDUM

RE: Moving Picture Situation

During a telephonic conversation with Mr. Quinn, Mr. Quinn stated that several letters were received yesterday afternoon from Mr. Suydam in regard to the moving picture situation. In one letter, Mr. Suydam stated: "I would appreciate it if you will glance over the attached letters that I have drafted to Messrs. Small and Klein concerning the scenarios which have been submitted to the Department. I attach a copy of the Attorney General's letter to Mr. Hays discussing the same subject. I would like to have this back for files after you have read it. You will be interested to note that I am receiving clippings of editorial comment without exception, which disapproves of the present attempt of the motion picture people to cash in on the movement against crime. This makes me more than ever sure that the Department's attitude as stated in the letter to Mr. Hays is correct."

Mr. Quinn stated that he was having copies of these letters made. I inquired whether the letters addressed to Mr. Klein and Mr. Small had been mailed, and was told that they had not been as yet. I suggested that when these letters were returned to Mr. Suydam, a note should accompany them which should read as follows:

"Mr. Hoover is out of the city and his return is indefinite. For that reason I am returning the letters as I assume that you do not want them held up until Mr. Hoover's return."

J. E. H.

1 copy

RECORDED 80-1-155

MAR 20 1935

INDEXED

Division of Investigation
U. S. Department of Justice

Room 1403
370 Lexington Avenue
New York, N. Y.

Mr. Nathan
Mr. Tolson
Mr. Clegg
Mr. Glavin
Mr. Harbo
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Smith
Mr. Tamm
Mr. Tracy
Miss Gandy

RW:ML

March 21, 1935.

Director,
Federal Bureau of Investigation,
U. S. Department of Justice,
Pennsylvania Avenue at Ninth Street, N. W.,
Washington, D. C.

Dear Sir:-

Confirming my telephone conversation of March 20, 1935 with Mr. Tolson, you are advised that on that date, a Mr. Budd of the Warner Brothers Motion Picture Company communicated with me telephonically, and stated that Warner Brothers are producing a picture to be known as THE "G" MAN and that he, Budd, desired certain technical information concerning the operation of the Bureau, the type of identification carried by its agents, etc. Mr. Budd indicated that he was connected with the Bureau a number of years ago, under William J. Burns, but stated that its personnel and manner of operation have no doubt changed considerably since then.

I informed Mr. Budd that any information of the type he desired would have to be secured through the Bureau in Washington, and suggested that he communicate with the Director relative to this matter. He stated that he was acquainted with Mr. Hoover and would get in touch with him, either personally or by correspondence.

RECORDED & INDEXED 80-7-156

Very truly yours,

R. WHITLEY,
Assistant Special Agent in Charge.

MAR 22 1935

Division of Investigation

U. S. Department of Justice

OFFICE OF DIRECTOR
FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

Mr. Nathan
Mr. Tolson
Mr. Backus
Mr. Baughman
Chief Clerk
Mr. Clegg
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Smith
Mr. Tamm
Mr. Tracy
Miss Gandy

Record of Telephone Calls Received.

March 23, 1935.

Time 9:25 PM

Person calling N.Y.Times

Referred to Mr. Suydam

Details of call:

Desired background of the statement issued by the Attorney General today, denying that Department was sanctioning or furnishing technical advice to Motion Picture Companies in production of picture dealing with Bureau. Referred to Mr. Suydam. cek

RECORDED & INDEXED 80-7-151

MAR 25 1935

MAR 27 1935

Division of Investigation
U. S. Department of Justice
POST OFFICE BOX 812
CHICAGO, ILLINOIS

AIR MAIL

March 26, 1935.

Director,
Federal Bureau of Investigation
United States Department of Justice,
Pennsylvania Avenue at 9th St.N.W.,
Washington, D.C.

~~PERSONAL AND CONFIDENTIAL~~

Dear Sir:

With reference to my telephone conversation with Mr. Tolson of the Bureau on March 23, 1935, inquiry of the newspapers here indicates that apparently the statement of the Attorney General disclaiming any knowledge or responsibility as to the authorization of a former Special Agent of the Federal Bureau of Investigation, to act as a technical adviser in connection with various motion pictures, had not been put upon the Associated Press wires to this point, which makes difficult the publication of anything in the manner requested.

However I talked with a party here whom I could trust, as to having such a story appear, but his paper could not locate any such dispatch, this paper being the Chicago American, which together with the Herald and Examiner, has been the most favorable to the Bureau in connection with the recent publication of articles pertaining to our work.

Very truly yours,

E. J. CONNELLEY,
Special Agent in Charge.

SPECIAL ASSIGNMENT

EJC:JMS

RECORDED
&
INDEXED

APR 1 1935

80-7-158
DIVISION OF INVESTIGATION
MAR 28 1935 P.M.
U. S. DEPARTMENT OF JUSTICE
FILE

Mr. Nathan
Mr. Tolson
Mr. Clegg
Mr. Glavin
Chief Clerk
Mr. Nichols
Mr. Harbo
Mr. Lester
Mr. Carroll
Mr. Quinn
Mr. Keith
Mr. Foxworth
Miss Gandy

For Immediate Release.

Mr. Nathan .....
Mr. Tolson .....
Mr. Backus .....
Mr. Baughman ..
Chief Clerk .....
Mr. Closs .....
Mr. Coffey .....
Mr. Edwards .....
Mr. Egan .....
Mr. Harbo .....
Mr. Keith .....
Mr. Lester .....
Mr. Quinn .....
Mr. Schilder .....
Mr. Smith .....
Mr. Tamm .....
Mr. Tracy .....
Miss Gandy .....

DEPARTMENT OF JUSTICE

March 23, 1935

It has been brought to the Department's attention that a motion picture newspaper has published an article stating that the Department of Justice has designated a former Agent of the Federal Bureau of Investigation to act as technical advisor in connection with various motion picture productions said to be in course of preparation on the Pacific Coast which purport to depict Department activities.

Any statement appearing in motion picture publications or elsewhere to the effect that the Department has authorized any person to furnish technical advice or assistance is untrue.

The Department has approved no motion scenario or production purporting to deal with its work.

NOT RECORDED

INDEXED 80-7-158X

JOHN EDGAR HOOVER
DIRECTOR

Federal Bureau of Investigation

U. S. Department of Justice

Washington, D. C.

March 28, 1935.

Time-1:05 P.M.

MEMORANDUM

Miss Meredith, Secretary to Mr. Early at the White House telephoned and advised that Warner Brothers wanted to use a newsreel picture of the President in a sequence of pictures dealing with the work of the Bureau, and she stated they were wondering whether to authorize it or not. I stated that the motion picture companies had produced a number of pictures concerning the work of the Bureau, without consulting us or endeavoring to get our authorization for same, and the Attorney General had issued a statement setting forth the fact that we were not giving our permission for such pictures to be produced.

Miss Meredith stated, in that event, they would tell Warner Brothers that they could not authorize a newsreel picture of the President to be used.

J. E. H.

1 copy

Mr. Nathan
Mr. Tolson
Mr. Backus
Mr. Baughman
Chief Clerk
Mr. Clegg
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Smith
Mr. Tamm
Mr. Tracy
Miss Gandy

RECORDED & INDEXED

80-7-159

DS:GJJ
80-7-160

April 17, 1935.

Mr. John G. Bradley,
Division of Motion Pictures and
Sound Recordings,
The National Archives,
Washington, D. C.

Dear Mr. Bradley:

I am in receipt of your kind letter of April 6, 1935.

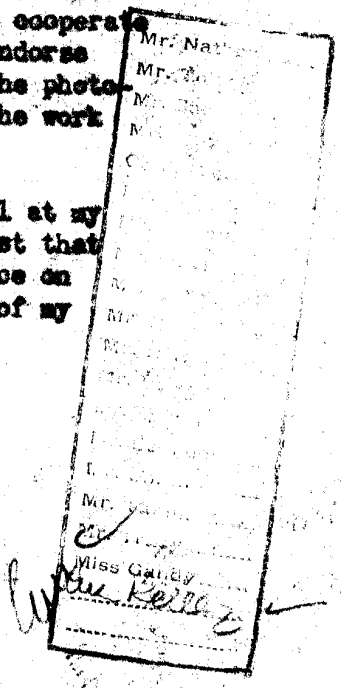
I appreciate very much your interest in the matter of motion pictures depicting Government activities which might some day become historically valuable. I trust that in future pictures the activities of this Bureau may be represented. As it happens, the newspaper article relative to the motion picture "G-Men" was without foundation. This Bureau did not cooperate in the production of "G-Men", or in any way endorse this motion picture, due to the belief that the photoplay in question does not correctly portray the work of this Bureau.

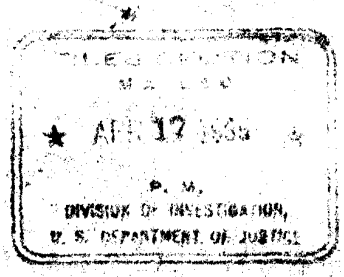
I shall be delighted for you to call at my office at any time convenient to you, and trust that no unforeseen contingency will cause my absence on that occasion. In that event, however, one of my assistants will receive you.

With kind regards, I am

Sincerely yours,

J. Edgar Hoover





FEDERAL BUREAU OF INVESTIGATION

FROM: Room 5749 4/12 1935

TO:
___Director
___Mr. Nathan
___Mr. Tolson
___Mr. Edwards
___Mr. Quinn
___Miss Candy
___Mr. Lester
___Mr. Smith
✓ Mr. Backus

___Unit 1
___Unit 2
___Unit 3
___Unit 4

___Files Section
___Personnel Files
___Mechanical Section
___Chief Clerk

___Identification Unit
___Statistical Section
___Technical Laboratory

___Secretary
Correct
Re-write
See me
Send file

Explain in connection
letter that attached are
mistaken.
Send to Lester for
Assistant Director.

H. H. Clegg.

Mr. Nathan
Mr. Tolson
Mr. Backus
Mr. Baughman
Chief Clerk
Mr. Clegg
Mr. Coffey
Mr. Edwards
Mr. Egan
Mr. Harbo
Mr. Keith
Mr. Lester
Mr. Quinn
Mr. Schilder
Mr. Smith
Mr. Tamm
Mr. Tracy
Miss Gandy

The National Archives

Washington, D. C.

April 6, 1935.

Mr. J. Edgar Hoover, Director,
Federal Bureau of Investigation,
U. S. Department of Justice,
Washington, D. C.

Dear Mr. Hoover:

The Washington Post, April 2nd issue, page 16, contained a feature article on a motion picture, "G-Men", which received the cooperation of your Department. We are extremely interested in this matter as we believe you have laid the foundation for future pictures depicting Government activities that might some day become historically valuable.

I should like to have the pleasure of discussing this with you at your convenience.

Cordially,

John G. Bradley.

Division of
Motion Pictures
and Sound Recordings

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April 4, 1935.

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Mr. Edwin W. Atherton,
317 South Elm Drive,
Beverly Hills, California

Dear Ed:-

I have received your letter dated March 26th and I was indeed glad to hear from you again. You are assured that I appreciate very much your kind sentiments concerning your former connection with the Bureau and the efforts which we are making to curb the crime situation.

With respect to the matter of the preparation of motion pictures, I thought you would want to be informed that while this matter is being handled by the Attorney General and not by the Bureau of Investigation, no pictures purported to depict the activities of this Bureau have been authorized or approved by the Department of Justice. In this connection, I think you may be interested in the attached copy of a release issed by the Attorney General to the press on March 23, 1935. In view of this situation, I feel that there is nothing I can do along the line suggested in your letter.

I hope that some time in the not too distant future it will be possible for you to visit Washington to see the development of the various activities of the Bureau here.

With kind personal regards, I am

Sincerely yours,

J. Edgar Hoover

1 Enclosure

For Immediate Release.

DEPARTMENT OF JUSTICE

March 23, 1935

It has been brought to the Department's attention that a motion picture newspaper has published an article stating that the Department of Justice has designated a former Agent of the Federal Bureau of Investigation to act as technical advisor in connection with various motion picture productions said to be in course of preparation on the Pacific Coast which purport to depict Department activities.

Any statement appearing in motion picture publications or elsewhere to the effect that the Department has authorized any person to furnish technical advice or assistance is untrue.

The Department has approved no motion scenario or production purporting to deal with its work.

80-7-161

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C O P Y

EDWIN M ATHERTON
Private Investigator

317 South Elm Drive,
Beverly Hills, California
March 26, 1935.

Mr. John Edgar Hoover,
Director
Federal Bureau of Investigation,
Department of Justice,
Washington, D. C.

Dear Speed:

I have been watching, with considerable interest, the recent trend toward the production of so called "G men" pictures in Hollywood. It has lately become a veritable orgy with all of the major companies, and several independents, having at least one picture in production or in the course of preparation. It is typical of Hollywood to seize upon a new story idea and work it to death within a short time. In this instance, however, I believe it is going to be more lasting because the studios will not be dependent on their own activities and the usual ballyhoo to keep public interest arroused. The activities of the Bureau itself will serve as a constant stimulant to public interest. The several sensational exploits of the Bureau, since its scope of operations was extended, have captured the public fancy and the Bureau will continue to hold it so long as its operations are conducted on the high plane established by your administration. In my opinion, it is only a question of time before the Bureau will supplant Scotland Yard as the principal source and background for detective stories.

We are apt to see some rather weird and fantastic antics on the part of cinema "agents" in the near future unless the producers secure some competent technical advice. The larger companies will probably follow this course in order to make their pictures as authentic as possible.

A number of "experts", mostly newspaper men have blossomed forth here recently to advise on pictures with a Department of Justice theme. The latest arrival is Tom Cullen, who, of course, cannot be placed in the same category as the others as he has had Bureau experience, probably more extensive and, at least, of later vintage than my own. However, he has been announced, by the trade papers, as a representative of the Bureau sent here to see that these pictures are properly made. There have been other reports, in the same papers, that you are prepared to send a technical adviser here whenever a producer requests it. I understand the Cul-

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len report is slightly exaggerated and am inclined to think the other is too as I cannot believe you would want to assume such a responsibility or that you would want to put the Bureau into the motion picture business. However, I may be wrong and there may be some circumstances which thoroughly justify such a course. If such is the case, there is little purpose in my writing this letter.

My main object in writing is to advise you that I have some clients and quite a few contacts in the motion picture business and that I might be able to get a share of the technical advisory work if I should make a strong bid for it. I would not attempt it, however, if the Bureau intends to supply this service gratis as the competition would be a little too keen. I also would not seek any of it if you should feel there was anything improper in my doing so, or if I were not persona grata to the Bureau to the extent of being able to consult with the Agent in charge of the local office on matters of a general nature. I do not wish to convey the impression that I am asking for an official endorsement or that I would go about Hollywood representing openly, or even by inference, that I had your endorsement or any tie-up with the Bureau. I simply would like to feel free to seek the advise and criticism of the Agent in charge on subjects, of a scientific nature particularly , which I am not very familiar with because of their development as part of the routine since I left the service.

I am, naturally, attracted to this situation because of the opportunity it offers for some financial gain. However, this is not my only object as I have a very definite and sincere desire to see the Bureau, and its personnel, portrayed in a plausible and creditable manner and not made ridiculous on the screen. I take pride in my former connection with the Bureau and I do not think it is necessary to tell you that I have never exploited that connection, violated any confidences or caused any embarrassment to anyone in the Bureau. I have no intention of altering my course of conduct and I trust you will feel free to give me as frank an expression of your views now as you have in the past.

With kindest regards and best wishes, I am,

Sincerely yours,

Ed Atherton