1-1-1956

Groucho Marx- FBI Files part two

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In accordance with 12/31/12,  

The letter was received by the FBI Laboratory the original and was forwarded to a bureau headquarters in the Bronx on 12/31/12, with the authority, "Due Inquiries," signed "SP, CP, CP, CP" the personnel for handling for New York.

The letter was received by the FBI Laboratory, and was then passed on to a publishing firm, the FBI, a member of the John Gandel Productions, Hollywood, California, which firm produces the Guinness Book Show. It was subsequently sent to the Legal Department, FBI, Hollywood, California. The cover letter, transmitting the letter from the John Gandel Productions to FBI indicated that the envelope for the letter had been lost.

The FBI Laboratory is requested to search the letter through the anonymous letter file and to determine what writing was inserted above the date and the letter. No fingerprint examination is requested because of the countless number of individuals who handled the letter prior to receipt by this office. The letter should be forwarded to New York after examination.

Examination of the letter was mailed and received in New York, and York is being designated as office of origin and is requested to present the letter to the USA in New York.

Los Angeles will make further inquiry at John Gandel Productions in an effort to locate the missing envelope.

RECOMMENDATION: 20  

EX. 172  1-4-3-2  

DEC 31 1968  

1 - Los Angeles  

VIA: P.O. BOX 9  31463  

BEST COPY AVAILABLE
Examination requested by: SAC, Los Angeles (9-both)

Date of reference communication: 12/26/56

Date received: 12/31/56

Examination requested: Document

Results of Examination:

Specimen submitted for examination

One folded sheet of white lined paper bearing handwriting
beginning "12/7/56. Dear Gromah, A long time..." and
ending "Your devoted fans. E.R. F. J., MIA."

RETURN EVIDENCE...

CC: New York
EXAMINATION requested by: SAC, Los Angeles

Date of reference communication: 12/28/56
Date received: 12/31/56

Examination requested: Document

Result of Examination: 9, method ART, added

Alt in alone date to victim to victim. The time may have been "Bklyn 24 NY".

Specimen submitted for examination

One folded sheet of white lined paper bearing handwriting beginning "12/1/56. Dear Groucho, A long time..." and ending "Your devoted fans, B.S. F., J.A.A."

RETURN EVID.......

CC: New York

Address: E.A. N.Y. 33 State, Calasino 10 NY

Assay name: J.M.A.

Date: BKLYN 24 NY
NBC Legal Dept. furnished the letter to this date. He exhibited a cover letter from John Guedel Productions, which indicated that the envelope for the letter had been lost. A cover letter further indicated that NBC in NY had previously received a post card, evidently from the same source, which was threatening in nature. It had been disregarded and presumably destroyed or considered to be a childish prank. The letter, which is handwritten in English and which bears the date 12/7/39, is quoted as follows:

"Dear Groucho,

I am sure you wrote this else to E. B. and E. G. are very interested in what you said about the E. B. Here is the signature page of the letter. I don't know if you had me sign because I didn't sign if you did, don't think we are too busy because we can't. So hope everything is well. (That's the English Broth.)

"If you know what's good for you, you would get patient protection.

"Do let us have already turned the postmark on this letter to E. B., but we want you to know that we also have friends in Hollywood, that watch you day and night.

"In case you forget what the picture we drew for you looks like, here it is again.

"Thank you.
"So long for now.
"See you real soon, six feet below.
"Your devoted fans
"B., E., F., J., & A."

The letter contained a crude drawing of a dagger pointed toward an undistinguishable object which is labeled (The Grouch).
It stated that he had advised [redacted] of John Gospel Productions that he felt the letter would be of no value to the FBI since the envelope was lost and because there was no name or address furnished.

Original letter and photocopy being furnished to FBI Laboratory 12/31/52. Photocopy being furnished to DE. FCC report being submitted.

Clyde H. Rosen

BEST COPY AVAILABLE
a violation of the Extortion Statute. He added, however, that the envelope which contained the extortion letter must be located to prove that the letter actually traveled through the United States mails. He added without the envelope he would not consider authorizing prosecution even if the identity of the sender was known.

The City of New York, through the police department, advised the FBI on January 24, 1957, that the extortion letter was not received by the police department. The extortion letter was not received by the police department.

The Groucho Marx Show. He stated that great volumes of this fan mail is received and, therefore, it is usually unopened when forwarded to Los Angeles. He stated since he has no recollection of having received or read a threatening letter to GROUCHO MARX, the letter was undoubtedly forwarded to Los Angeles unopened.

By letter dated January 10, 1957, the FBI Laboratory advised the original extortion letter was searched through the Anonymous Letter File without affecting an identification. The obliterated writing above the date of the extortion letter was too well obliterated to determine the original writing.
The following description of the victim was obtained by LA, Los Angeles Office, from John Candel Productions, Inc., Beverly Boulevard, Los Angeles, California, on February 10, 1976:

Distinguishing Characteristics

Best Copy Available
A copy of this report is being furnished to the IRS Appeals Division where the investigation was
initiated from this division.
FROM:  S66, NEW YORK (9-2400)
TO:  DIRECTOR, FBI

SUBJECT:  CRIMINOLOGIST VICTIM EXPERTISE

1. Bureau
2. Los Angeles (9-1947)
3. New York (9-2400)

REPORT:  RECONVUL - 39

BEST COPY AVAILABLE

EX-117

9.31463.4

FEB 1, 1957

31463.4

66/9
Legal Department, National Broadcasting

Consign Hollywood, California, furnished a letter of possible threatening nature which was addressed to GROUCHO MARX, which was mailed from New York to National Broadcasting Company, Inc., a SONY, INDEPENDENT CO.

In the investigation of the matter, I was informed that GROUCHO MARX had received a letter on December 26, 1956, which I was shown. The letter, written by a person known to the dancer, stated that GROUCHO MARX was not expected to live through the holidays. The letter was returned to the sender. The letter was not traceable to any address.

The letter seems to be a threat. The sender has made it clear that he is prepared to carry out his threats, which he has stated to be of a serious nature. He has threatened to do harm to GROUCHO MARX and his family. He has also threatened to kill GROUCHO MARX.

I am of the opinion that GROUCHO MARX should be placed under surveillance.

SPECIAL AGENT IN CHARGE

RECORDED 71

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31463-3
A long time ago we wrote you asking you be
apologize to Elvis Presley, for what you said about
him, but you never did. Now we're telling you, if
you don't apologize you won't see 25th Dec. 1956.

And lots of other things. You are the most
unusual one and we believe that is your charm. You
and your group are the most famous in the world
of today.
The photostat copy of the letter was furnished to New York on December 27, 1956, and New York has requested to present the letter to the United States Attorney in New York.
To: Bureau of Investigation

U. S. Department of Justice
Los Angeles, California

February 10, 1937

\[Signature\]

In accordance with a letter dated February 5, 1937, in the above-cited case, counsel request to made for the essential elements of the complaint in the matter.


counsel, attorney, 742 South Broadway, Los Angeles, California, has informed that on September 1, 1936, Groucho Marx, Chico Marx, and Harpo Marx, as motion picture entertainers, presented a vaudeville sketch on the R. C. Reynolds Tobacco Company Canal Caravan, at a vaudeville program at the Warner Bros. Theatre, through Station KBOO, Los Angeles, California, Hollywood outlet for the Columbia Broadcasting System, Hupart, regular announcing, and that said sketch was substantially identical with the radio serial comedy entitled, "The Hollywood Adventures of Mr. Tibble and Mr. Lapinle," copyrighted by Harpo and Groucho on April 10, 1936, under registration entry and certificate Class D-29021, and that the Marx brothers were aware of the fact that the sketch presented was copyrighted due to prior notification they had with Harpo and Groucho, authors, during the year 1935 for use of that story in a then pending program for the Kino Corp. Company which failed to materialize.

A report covering investigation of this case is being prepared and will be submitted to the Bureau within the immediate future.

Very truly yours,

[Signature]

W. E. Haines
Special Agent in Charge

Best Copy Available.
By investigation it appeared that information received from 

[Text not legible]...

[Text continues]...
Garrall Graham, Blackburn Apartments, Wilcox and Form Companies, Hollywood, California, telephone number 393-8325, and Garrall Graham, 12th Street Apartments, Hollywood, California, telephone number 393-8325, were interviewed at the office of their brother, Russell Graham, at which time it was ascertained that Garrall and Garrott are radio script writers as well as authors of two noted prominent Hollywood screen and radio script writers, "Young People." Agents was advised that Garrall Graham was dubbed 'Mr. Sabine' and Mr. Mitchell' California, together with his brother, Garrall Graham, had written a radio serial comedy in 1924 entitled, 'The Highway Adventure of Mr. Sabine and Mr. Mitchell,' and that a copy of copy of August 6, 1924 manuscript was registered and received on April 6, 1924, at the Copyright Office, Library of Congress, Washington, D. C., certificate of copyright registration entered under title "Mr. Sabine and Mr. Mitchell," California. A duplicate registration certificate purifying this fact was shown to Agent and same is being retained by Garrall Graham.

Both Garrall and Garrall Graham stated that during 1924, while endeavoring to find a sponsor for their sketch, several copies of the copyrighted manuscript had been reduced to the End. They were advised that a Columbia Broadcasting System and that after unsuccessful efforts they received a telegram on July 20, 1924, from a representative of the company's Literary Bureau in New York City, informing the brothers that they were willing to work with an unpolished, pulchritudinous story, that subsequently they had obtained for the story that the story could be used by the three brothers and that

The garage brothers stated that during the past three or four years that he has been writing, "Young People," and that the three brothers were held in the office of young people at the garage at which time a copy of copy of August 6, 1924 manuscript was registered and received on April 6, 1924, at the Copyright Office, Library of Congress, Washington, D. C., certificate of copyright registration entered under title "Mr. Sabine and Mr. Mitchell," California. A duplicate registration certificate purifying this fact was shown to Agent and same is being retained by Garrall Graham.
In "The Vampire in Budapest," and that the name of the characters was changed but the theme and situation of the story remained the same as originally copyrighted. In addition, the Baker brothers urged that in order to end the deal through 

"A Night at the Opera" is now associated with Klaw and Erlanger, Hollywood, California, was advised telegraphically by 

setting up their own company and holding the 

Klaw & Erlanger Company to pay over $100,000 a week for themselves, the Baker brothers to be paid over and above that amount by the company. The Klaw & Erlanger Company purportedly met this offer during November, 1927. At that time the Klaw & Erlanger held up for payment a sum under which they claimed several that the company considered themselves entitling their interest by the 

company and the one party to be reduced. If further re- 

suit of the Baker brothers' having been given the Baker brothers as well, and now agreed to cancel one of their claims to the Baker brothers, as well as demanded a second one of that claim to the Baker brothers.

In this case it is clear that the Baker brothers were entitled to receive $100,000 a week for themselves and another $100,000 for the Baker brothers. The company would then be able to sell the rights to the Baker brothers for $100,000 a week. If further 

result of the Baker brothers' having been given the Baker brothers as well, and now agreed to cancel one of their claims to the Baker brothers, as well as demanded a second one of that claim to the Baker brothers.

In this case it is clear that the Baker brothers were entitled to receive $100,000 a week for themselves and another $100,000 for the Baker brothers. The company would then be able to sell the rights to the Baker brothers for $100,000 a week.
A typewritten copy, purportedly identical with the manuscript copyrighted, entitled: "GIBBON and GIBBON present The Hollywood Adventures of Mr. Dibble and Mr. Dibble: A radio serial comedy," was given to the writer by Russell Grimes and is being forwarded to the United States attorney with his copy of this report.

The manuscript as written by the Grimes brothers in collaboration with S. E. Hayse for the Maw Syndicate, based on the Dibble and Dibble copyrighted story, entitled "The Grimes in Hollywood," was given to the writer and is also being forwarded to the U. S. attorney with his copy of this report.

A copy of the record of the copyright application on which the title was changed to read the Grimes' new title entitled: "Grimes and Dibble of Hollywood," was given to the writer. It also is being forwarded to the U. S. attorney with his copy of this report.

Mr. Russell Grimes subsequently forwarded a signed sheet transcript of the two Authentic Radio Broadcasting, which purportedly was the original transcript sent by the Grimes brothers to the time they attached the Grimes Grummen Notes on September 1, 1931, on which segments 19-20 claimed they infringed on the copyright that had been secured by the Grimes people over the transcript of the original manuscript. This sheet, the original being forwarded to the U. S. attorney with his copy of this report.

It is noted that this transcript was compared with the copyright registered manuscript. A report on the transcripts will be submitted along with the foregoing discussion of many points of law in the matter.

It is stated in the report some consideration has been given to the possibility of considering whether the original manuscript was a derivative or independent. The effect of the rules concerning isolation and the manner in which the material used by the defendant in the present suit can only be determined by the courts after the matter has been submitted to the United States attorney for consideration. It is noted that the report was submitted to the United States attorney for consideration.
Mr. Russell Graham stated that he had obtained the transcript of the notice provided by the District Court of Appeal in September 1914, from Mr. R. E. Millikan, Board of Trade building, 7th and Main Streets, Los Angeles, California, the attorney for SHAW and COOKE. In further advising that the civil suit, brought under the copyright law against SHAW et al., Central Division, W. E. Walter, Court, Los Angeles, California, Equity No. 1054, the defendants in that suit are the Southern California base on the rights of the defendants to be the Marx brothers and that admissions were made that conferences were held between the parties, but as a separate and distinct affirmative defense, the Marx brothers alleged that the photograph of the copyrighted manuscript had been lost with the Marx brothers' original manuscript.

In Los Angeles, California, advised that the notice was mimeographed by the local office of the Columbia Broadcasting Company and that Station K. M. J. is longer the Hollywood outlet for the latter station.

In California, the present situation is that all programs are transmitted to the Columbia Broadcasting Company's New York City offices and that the marx brothers have been named in the appropriate New York City office as the Marx brothers in the market in which they have been doing business for many years.

The periods of the copyright on the manuscript of "Hollywood Adventures of Mr. Riddle" and the Brothers have been prepared by the Los Angeles Field Division, as well as the manuscript prepared by the keepers of the manuscripts of both the Brothers. The manuscript submitted, "Hollywood Adventures of Mr. Riddle" and the Brothers, has been transmitted herewith.

The results of the trial of the action of the Brothers and the Brothers have been authorized upon completion of the preparation under case No. 17 C. S. C.
UNDEVELOPED LINK

The Hollywood Adventure of Mr. Bibble and Mr. Dibble, as written by the Marx brothers, was publicized in the Library of Congress, Copyright Office, registered under Certificate No. Clas B-669927 on April 14, 1934. To obtain a certified copy of same for production use.

The New York City Field Division is requested to contact the charge of programs, Columbia Broadcasting System, 691 Madison Avenue, and obtain an authentic copy of the manuscript used by the Marx brothers in the broadcast of the Canal Caravan play on September 23, 1934. The name of the person representative of that corporation in Los Angeles, and such a representative can be secured to evidence the original manuscript used in instant production, should be obtained.

Los Angeles Field Division is requested to locate and interview GROOCH MARX, CHICO MARX, and AL ROACHING, and obtain statements from each of them relative to their participation in and knowledge and use of the copyrighted material entitled "Hollywood Adventure of Mr. Bibble and Mr. Dibble" in the Canal Caravan Four Broadcasts on September 25, 1934, keeping in mind that the copyrighted plot was the basis of negotiations between the Marx brothers and Samuel G. Gershon during the Fall of 1934, for a proposed radio program for the First City Company. These parties may be located through the Mr. Gershon, Coleman Office, or through the New York Agency in Hollywood. Further correlation of subjects.

Los Angeles Division will also secure the U.S. District Attorney relative to his exceptions as to production in the instant matter.

BEST COPY AVAILABLE
THE STORY OF W. W. CLEVELAND

By

Roscoe Arbuckle

This is the story of a man who became a movie producer on the outskirts of Hollywod known as Poverty Row. He got in the movies because he saw them as a way to make money. The only thing stopping him was the fact that he didn't see anything to use for money.

The partners are Joe Barrow (right), the optimistic one who says change is the result of new art, and hisTermite Greg (renamed Mars), the hard-edged man who

sells. He is a man who doesn't compromise in the name of his Square Deal Pictures Corporation and takes back the screen

in business. The phone rings.

Hello...Yes, this is the Square Deal Pictures Corporation of (name)

Will you please let me talk to you, please?

(Shouting) Oh, you're not even really alive?

Are you in, Mr. Barrow?...

(Answer) Just a moment...

(Bedlam) Did I say that? I haven't even had a chance to say that yet.
MISS TINSEL
Where at?

MISS TINSEL
Alaska.

MISS TINSEL
(I use telephone. I've been away. (Pause.) I wasn't able to get in touch with you.)

MISS TINSEL (Cont'd)
Are you planning to stay in this room or do you plan to move to another one also?

MISS TINSEL
Give me the money.

MISS TINSEL
(Miss Tinelle plans to get a package of cigarettes, will you please?)

MISS TINSEL
Cash, give me the money.

MISS TINSEL
Yes, you haven't got another suit.

MISS TINSEL
The drug store isn't open yet.

MISS TINSEL
One cent. You can't look in the drug store, can you?

MISS TINSEL
Well, then, Miss Tinelle, will you please go back to the office and ask them to open the drug store?

MISS TINSEL
But, Miss Tinelle, this is my last cent. I need it.

MISS TINSEL
Yes, I realize that. Would you like to go to the drug store right now?

MISS TINSEL
Well, then, Miss Tinelle, I'll go back to the office and ask them to open the drug store.

MISS TINSEL
(Miss Tinelle plans to get a package of cigarettes, will you please?)
Richard, I hope to stop eating or hire a secretary with money.

MRS. TIFE

And while we're on the subject of money, what about my pay?

CHAPTER

I'll give you a check this afternoon.

MISS TIFE

I don't want any more of your money. I already paid the last one out.

CHAPTER

You probably took it to the wrong place.

MISS TIFE

I took it to your bank.

CHAPTER

That's certainly the wrong place.

BUSINESS: Business sciences.

CHAPTER (Continued)

Either there's a bee in this office or there's a collection of vials.

MISS TIFE: Well, let's see - there are two or three with the scissors.

BUSINESS: Office for vials.

She's not as smart as one of the bees and the vials.

CHAPTER

The only places files

MISS TIFE: Can I get a pencil in a box to make a box of money.

MISS TIFE: I'm not sure.

DR. HICKS: I'm not sure.
Sure, I'd be happy to lend us Carbo.

(Will great sarcasm)
Sure! But Katherine Hepburn too, the stage star himself!

What a cast! We'll look so great in it. How about Marlene Dietrich? She just made a costume picture.

We'll see her, too. Dietrich and Carbo will work great together. How if we can find a part for Shirley Temple we're all set.

(Highly pleased with himself)
I'm a fast worker, eh, boss? Look how quick I got Dietrich, Carbo, and Shirley Temple in one big picture — The trouble, Cary, with you is you've got no idea.

The trouble with you, Marwell, is you've got no money — and that goes for both of us.

Don't worry too much about that. A great artist never needs money. Let's get back to this costume picture.

Let's get back to the money. We'll get a lot of it to make — the Democrats.

That's up to you. I'll direct the picture. You're the producer now.

That's a good idea. I think there's a big money spin in this film.

Well, it will be bigger than the last picture of your own.
Surely not the by-jump where you had an African
with a jinet for in the background. Yes, first
back.

Miss TINSEL

That’s me — always moving my dolls because of that?

It really didn’t work many differences. Just as in the third
room, and that’s why all the curtains had gone.

Miss TINSEL

What do I now, Miss TINSEL?

Miss TINSEL

There’s a funny-looking black spot over that must be the head
of a Square Deal.

Miss TINSEL

Who is he?

Miss TINSEL

Says his name’s Prosser.

Miss TINSEL

(Indescribable)

Prosser. Tell him he must have made a mistake. There’s nobody
named Prosser.

Miss TINSEL

(Insisting)

He insists his name is Prosser.

Miss TINSEL

I had a Square Deal Prosser and that wasn’t his name, either.
This one must be a fraudster. Tell him we’re out.

Miss TINSEL

All right, I’ll tell him. But don’t tell at length. They can hear
you fluently on this side, and there’s

Miss TINSEL

a man with the mad. I must, but all of that ago.

Miss TINSEL

I told him all my Mrs. Mrs. and Mr. Mr.s, but all of that ago.
If any interest you to join that I've come are not at Valley Forge.

GARRY

The printer's are referring to Dr. Johnson.

Finally.

He's going to be at Valley Forge for the pictures and where he goes after that is his business.

GARRY

He's going to be carefully hard to meet a newspapers. It'll have to
and everybody about six layers high, with only a few between

GARRY

I think you'd better get the Carling Director up here and find out
the photos should play Lea's
(The man the telephone)
That's the Carling Director, Miss Finkle.

V.I.ICE

DADDY

GARRY

Thank you.

(Dr. rises up; to Garry)

How about if you can play Lea's.

(Voice of Lea)

That's just what the newspapers needed to play

that part of Lea's. I'll be there.

GARRY

Sparrow will be playing the evening to meet me. Why not send a

message to Mr. Lea's that I'm coming. That's about $5.00 a week.

Phyllis? Good for a couple of years.
For our story or song, you're going to play the principal role. Of course, I did want to surprise you and let you know that money will flow the other way. However, at the ending of the story, everyone is dead.

GEO: P.B. 11-4

You know, that's a new tune I got. The picture speeds up, and the music changes to show the finale.

GEO: That's odd in that if anyone has any shopping to do, they can leave right away...

GEO: (shouting, ignoring him) After the opening gallop, thousands of voices are heard screaming and babbling.

GEO: Do you suppose they could be the audience asking for their money back? Do you guess that, your plantation would have any audience.

GEO: A flood of quietop must be the desert...
should be silly. We can have something different, different (2) day and
this second of it.

I got an idea. We'll have a thousand metres and have such a big
thing as part of Napoleonic.

NEW PAGE

DAY 1: Measurement

It's going to be hard. You are well as when you have the story
about it:

When a dozen years ago and she still thinks Napoleonic's
death. If everybody knew the story of the moment, why can't we do a
different Napoleonic story.

DAY 2

Say some 12th for me

BARAVESI

BARAVESI

May. You can't do that. They didn't have trees in Napoleonic times.

BARAVESI

Well, I think if we played Napoleonic in the literature market of
the lives it would be much better. But, SHERI. As ideas just come
to me. Let's produce a picture without a story.

BARAVESI

Well, there are all the actors just thinking that the next ones can
come any other they need and prend it out loud while the audience
waits.

BARAVESI

I think we can get recording there. We'll probably have more
rooms and then. It seems to arrive.
SOUTH AND NORTH

of Hollywood.

A Radio Serial Comedy

by

CARROLL and CARLETT CHAPIN

The Shelton Apartments
1725 S. Villa
Hollywood, Calif.

Radio 3161
story about the weary-oldie movie business on the southeast of Hollywood known as Beverly Row. It is the place they have made pictures of a sort, and they are anxious to make more. The only thing stopping them is that they have nothing to pay for.

ThePair are Mr. Dibble, an optimist who lays claim to the soul of an artist, and Mr. Dibble, the head of the studio. Mr. Dibble, the head of the studio, is a business man, without any business. The scene is the office of the Square Deal Pictures Corporation, and Mr. Dibble, whose secretary, is busy engaged in - buy stock in

FATHER: the phone rings.

KISS TULLY

DIBLE - yes - this is the Square Deal Pictures Corporation (Pause)
I'll see if he's in. Who's calling please? Just a minute. (Yelling rather loudly toward the inner office)

Are you in, Mr. Dibble? It's the Hollywood Collection Agency.

DIBLE

What a question! I should go in to the Hollywood Collection Agency.

KISS TULLY

Do you Dibble isn't in. (Pause) Not a moment, I'll see. Are you in Mr. Dibble?

DIBLE

Not in.