1956

Groucho Marx- FBI Files part two

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Office Memorandum  •  UNITED STATES GOVERNMENT

To:  

From:  

Date:  

Subject:  

This is in reference to incident 12/21/51.

Since ascertained for the FBI Laboratory the original and one photograph of a letter incident to the incident 12/21/51 with the authorship name "John Gualdi" and signed "John Gualdi," the photograph has been sealed for New York.

The letter was received by the FBI Laboratory and has been opened. It was then forwarded to a publishing firm, the "Gualdi Productions," to the John Gualdi Productions, Hollywood, California, which also produces the movies "Man from Nowhere," It was subsequently sent to the Legal Department, FBI, Hollywood, California. The cover letter transmitting the letter from the John Gualdi 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 placed on those the date on 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.

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

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

RECOMMEND 20

EX. 172

1 - New York (Excl. 2) (REGISTERED)
2 - Los Angeles

VIA:  (5)

- 81463 - 2

BEST COPY AVAILABLE
Examination requested by: SAC, Los Angeles (9-59)

Date of reference communication: 12/26/56

Date received: 12/31/56

Examination requested: Physical

Results of Examination:

Specimen submitted for examination

1. One folded sheet of white lined paper bearing handwriting beginning "12/7/56. Dear Groucho, A long time...." and ending "Your devoted fans. B.O. F. J.BA. ______.

RETURN EVIDENCE...

CC: New York
Examination requested by: SAC, Los Angeles (2-497)

Date of reference communication: 12/24/56
Date received: 12/24/56

Examination requested: Document

Result of Examination: One folded sheet of white lined paper bearing handwriting beginning "12/7/56. Dear Groucho, A long time..." and ending "Your devoted fans. B.B. S. P., J.AA."

Specimen submitted for examination:

One folded sheet of white lined paper bearing handwriting beginning "12/7/56. Dear Groucho, A long time..." and ending "Your devoted fans. B.B. S. P., J.AA."

RETURN EVID. . . .

CC: New York

Located in N.Y. on State & California 10/37, etc.

After name in 1947.

Dated July 2, 1956.

B.K.L.Y. 24. NY
HBC 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 HBC 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 12/7/76, is quoted as follows

"Dear Grouch,

I long time ago we made plans together to come
to Illinois. Now that you can travel here you can
come. Give me all the information you can and
let me know if you can come. If you can, you won't
be sorry. If you can't, you won't be sorry but it
will be worse if you can't.

If you have a good idea, you can't get god's
protection.

Do doubt you have already tuned the postmark on
this letter to Illinois, 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

S., E., F., J., & A.

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

Original letter and photostat being furnished to FBI Laboratory 12/6/56. Photostats being furnished to DE, NRC report being submitted.

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 husband advised the National Union Security Service, New York City, advised on January 10, 1957, that he forwarded all fan mail to the Publicity Department. He advised this mail is normally forwarded unopened and that he does not recall any threatening letter received by the Department.

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.
Legal Department, National Broadcasting

Consistent with Hollywood, California, furnished a letter of possible threatening nature which was addressed to GROUCHO
MARK, which was routed from New York to National
Broadcasting Company, Inc., 200 Park Avenue, New York,
Inc., stating that any further attempts to send such
offense to send such a threat through the mails.

The letter was sent to GROUCHO MARK

from ELVIS PRESLEY stating that GROUCHO wouldn't live through the holidays,

likely seen ridiculous if it weren't such a serious

offense to send such a threat through the mails.

Bureau: New York

Los Angeles (9-1947)

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9 31463-3.
A long time ago I wrote you asking you to 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 will be 23rd Dec. 1956.

And lots of other things. You are the most jealous of the money that goes to your income. You

stated that he had advised the FBI that he felt the letter would be of no value to the FBI. Inasmuch as the envelope was lost and because there was no name or address furnished.

EEDCO, 1690 Vine, Hollywood, California, advised on December 29, 1956, that he cannot recall whether the letter addressed to PARX had an envelope or not. He stated that most of the fans weil
Photostat copies of the letter were furnished to New York on December 27, 1950, and New York has requested to present the letter to the United States Attorney in New York.
FEDERAL BUREAU OF INVESTIGATION
WASHINGTON, D. C.

Los Angeles

January 10, 1957

Dear Mr. Smith:

I have just received your request for information regarding the recent disappearance of Mr. Jones. As of now, we have not identified any suspects in the case.

Please provide me with any additional information you may have, as I will need to conduct further investigations.

Sincerely,

[Signature]

The submitted documents have been returned to the New York Office with their copies attached to this report.

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

Very truly yours,

W. E. HARRIS
Special Agent in Charge

[Signatures]

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February 5, 1877

Quoted from the Kansas
Telegram, Lawrence, Kansas.

The Chairman says:

The Senate, which is now in session,

was informed by the President of the Senate, that a report had been made by the Senate on the subject of the

President's message of the 4th of January, 1877.

The Senate, after due consideration, adopted the report, which

directs the President to transmit a copy of the report to Congress,

and to cause it to be printed for the information of the public.

The Senate also resolved, that the President be requested to

transmit the report to the President of the United States, and to

cause it to be printed for the information of the public.

The Senate then adjourned until the 6th of February, 1877.

Respectfully yours,

[Signature]

Chairman of the Senate.
The investigation is based on information received from Russell Graham, attorney, Los Angeles, California. It was learned from Mr. Graham in the course of an examination of documents and files which he kept that in December 1926, Messrs. Graham and Hulbert made a radio broadcast which was heard over the Columbia Broadcasting System through Station KFWB, Los Angeles, California. The broadcast was made for the Columbia Broadcasting System and the material used was substantially identical with that used in the radio serial comedy entitled "The Hollywood Adventures of Mr. Bibble and Mr. Gobble." The broadcast was transmitted on April 26, 1926.

In presenting the above information, Mr. Graham further stated that the story was presented on the above date and that the serial was written and copyrighted by Columbia pictures with the knowledge that it was copyrighted material and that the story was substantially identical with that used in the radio serial comedy entitled "The Hollywood Adventures of Mr. Bibble and Mr. Gobble." The story was transmitted on April 26, 1926.

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Garrall Graham, Blackbird Apartments, Wilco and Toms Avenue, Hollywood, California, telephone Granite Hill, and Gurrett Apartments, Hollywood, California, telephone Granite Hill, were interviewed at the office of their brother, Russell Graham, at which time it was ascertained that Gurrett and Gurrett are radio script writers as well as authors of two scripts on prominent Hollywood screen and radio artists written, "Poor People." 

Agent was advised that Gurrett Graham, was during 1928, aged 15 at Hollywood, California, together with his brother, Gurrett Graham, had written a radio serial comedy in 1926 entitled, "The Hollywood Adventures of Mr. Ribble and Mr. Randby," and that a copy of the original of that manuscript was registered and received on April 6th, 1928, at the Copyright Office, Library of Congress, Washington, D.C., certificate of copyright registration being issued to Dr. R. S. L., Agent of Gurrett Graham, Hollywood, California. A duplicate registration certificate purifying this fact was shown to Agent and seems to be contained by Gurrett Graham.

Both Gurrett and Gurrett Graham stated that during 1929, while endeavoring to find a sponsor for their sketch, several copies of the copyrighted manuscript had been forwarded to the Red Ball Daily service of the Columbia Broadcasting System and that after unsatisfactory results they received a telegram on July 28, 1929, from the studio indicating its intention of writing a radio serial comedy in 1929. 

Gurrett Graham, 880 Broadway, New York, New York, inquiring if the Graham brothers would be willing to work with an independent producer of their choice and would prefer that the story be one to be used by the three brothers and that Agent had received a letter from one such independent producer of the Graham brothers' manuscript. The story was very good but they would like to keep it a secret and would prefer to have a number of ideas before they would like to consider any further. 

The Graham brothers advertised that in the enclosed of copies of their manuscript that they did not wish to sell the rights to the characters or ideas to any one person, but that the rights to the material should be held in the hands of several, and that they would like to sell the entire property through Radio Cables. They would prefer to have the rights retained with the Graham brothers and be held for a number of years present during which time the title of person and rights may change.

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in "The Harms of Noveland" and that the names of the characters were
changed but the theme and substance of the story remained the same as
originally copyrighted. In addition, the Habron brothers urged that
it be known to the public that, in order to work out the deal through,
they had to bring a Mr. Bosley into their profit sharing arrangement, then
as part of his own funds to collaborate with the Habron brothers on
writing the screenplay for the picture, because, according to them, they had
refused to go through with the deal unless Bosley was given consideration; furtlier,
that Habron names did not have much work in rewriting the story but
left it all to the Habron brothers primarily.

Hearing this, the others of co-writing the picture and Habron
thought, perhaps at that time they may have associated
with Byron and Balmore, Hollywood, California, was advised telegraph-
ically by [illegible] that Bosley was held up for [illegible] a
and another part was telegraphed received that Bosley was the considered
enlisted at the Harms Company deal up because they wanted $2500 a week for themselves, the Habron brothers to be paid over and above that amount by
the company. The Habron Company apparently met this after writing
November 23, to which time the price Habron held up for [illegible] a
and another part was as telegraphed received he wanted in the Habron
Company to give him all the arrangements for a month. No further re-
sulting from the Habron Company in having any role. It is stated for the Habron brothers,
and all of them were received very little of their work in their film.

A specimen of the Habron film is being made. Many scenes
are being used in the make-up. They are being used in the Habron company
by the Habron brothers, and the Habron brothers have been used in the Habron
company for the Habron brothers. They are being used in the Habron
company for the Habron brothers.
The World of Hollywood
By
The Great
and
R.M.

This is a story of the ups and downs of a film producer in the world of Hollywood in its heyday. He has produced pictures of a sort, and they are made to make money. The only thing that seems to me is that it is a lot of work to use for money.

The partners are Joe Barrows and Jack. Joe, the optimistic one -- the big shot, to the end of the world, and in personal affairs. Joe Barrows (now known as Jack) -- the little shoot to a nut. He is a bust, but he is the one in the middle of the Square Deal Pictures Corporation and has been the heart of the democracy.

BUSINESS: The phone rings.

Joe: Hello. This is the world of Hollywood. Help me. (Frustrated)

Jack: Hey, what's going on? (calmly)

Joe: We're going to have some trouble.

Jack: What kind of trouble?

Joe: The producer's name is Barrows...

Jack: What about him?

Joe: He's in trouble.

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Jack: What about him?
ROOM

Richard said I have to stop smoking or hire a secretary with money.

WILLIE

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

WILLIE

I'll give you a check this afternoon.

WILLIE

I don't want any more of your business, I absolutely can't the last one.

WILLIE

You probably took it to the wrong place.

WILLIE

I took it to your bank.

WILLIE

That's certainly the wrong place.

BUSINESS: Bureau Munnings

WILLIE (Continued)

Either there's a bee in this office or there's a collector of vice.

WILLIE

Miss Handley, what's the name of the man who was in the BUSINESS office this place.

WILLIE

He's not in here or one of the men at the register.

WILLIE

There's another fellow.

WILLIE

He's got a great hat and he's got a suit of money.

WILLIE

He'll probably be there sometime.

WILLIE

You got to protect the men.
Toe, I'd be happy to lend us Garbo.

Salome

And look at "Little Women" and Katharine Hepburn.

Grose

[Will great screen] 

Burt! Get Katharine Hepburn too, we'll stay at Garbo.

Pawell

What a cast! We'll get to star in it up. Let's about Maria 

Dietrich! She just made a costume picture --

Grose

We'll see her. Too. Dietrich and Garbo will work great together. 

Now if we can find a part for Shirley Temple, we're all set.

Pawell

[Highly pleased with himself]

I'm a fast worker, oh, boy! Look how quick I got Dietrich, Garbo, 

and Shirley Temple in one big picture --. The trouble, Grosy, with 

you is you've got no idea.

Grose

The trouble with you, Pawell! Is you've got no money -- and that 

goes for both of us.

Pawell

Don't worry me about that. A great artist never concerns money. 

Let's get back to this costume picture.

Grose

Let's get back to the money. You're going to give out to make -- 

the Democrats.

Pawell

That's up to you. I'll direct the picture! You're the financial 

man.

Grose

That's a good idea. I'm sure there's some a making, but never 

in this film.

Pawell

They'll be dickered from the last picture in print.
Steady on the bridge where you had us Africa
with a streetcar in the background. Yes, Fire
thathat's me -- always something new. I'd become a kind of that.

It really didn't make much difference. That was in the third
room, not the last one and we had just been.

But I'm so sorry to hear about you.

What'll it be now, Miss Tingle?

MISS TINGLE

There's a funny-looking fellow out there that wants to see the head
of the, Square Deal.

NEW

Who is he?

MISS TINGLE

Says his name's0d and 0n

(Possibly)

(Incredulously) Hs name's say, said, of 0n

MISS TINGLE

(Incredibly) He insists his name is 0d.

CRUSH

I had a friend named 0n and that wasn't his name, either. Then
you must be a creditman. Tell him we're out.

MISS TINGLE

All right, I'll tell him. But don't talk to him. They can hear
you down there on the level and they're worse.

CRUSH

You used to be the grand trouper, but all of that gone.

MISS TINGLE

I used to be, but that was a long time ago.

MISS TINGLE

I still see all my boys, boys and girls. And we'll never be

CRUSH

It's just the most wonderful day.
They have opened a studio and Crump has discovered that
the man they dealt with back at their office was none other than
Barnes, the man they wanted to get into the
business. For ten dollars in cash and a promise to pay another ten,
Barnes agreed to go in with them. Crump
and Barnes put up the million and
Crump was the President. Unfortunately, the Vasaer
producers who believed in
the potential in color to make up for the motion pictures, now
will now find out that that is a full-time job.

Ten hundred thousand dollars has already been spent.


 Something is not to go on the great picture they are going to make
except the text, sets, story and costumes.

An open meeting in the office of the Vice President,
was held by J. Cornell. Crump, president. In addition to Crump,
were Barnes and Miss Vasaer. Crump. At the present of this
album, the two partners have stopped fighting and are only
preparing.


I'm going to the fall in the purse. I'll be there after that in his

RALEIGH

Barre. 11

Thank you.

RALEIGH

Are you going to meet me at the train station?
They have the story of how you're going to play the principal role. Of course, I didn't want to surprise you and let tell you the story until after this point. However, at the opening of the story, everybody is dead.

Dame: Oh, you're going to make Shadrack dead in there.

Rollo: Yes, that's a nice line. I got the picture, and up and the scene thing to show is the funeral.

Dame: That's so that if anyone has any shopping to do, they can leave right away.

Rollo: (Interrupting, ignoring him) After the opening epilogue, thousands of voices are heard screaming and yelling.

Dame: Do you suppose they would be the audience eating for their money back? So, in general thought, our pictures would have any audience.

Rollo: A fleet of fleet appears in the horizon.

Dame: It's Friday.
Your nose, Mike. First off, the problem we've got now is to keep up
the romance in the story so that when Napoleon is called, it's
from some hero's surprise.

**Mike**

Hey, everybody knew that Napoleon was evil.

**Ned**

Did you know it, Terry?

**Ralph**

Oh sure. But all that happens before they sent him away to that
island, or afterward. Oh, I got no idea! If we're going to have
my trouble meeting Napoleon, why not drop him out of the picture
and just use Napoleon?

**Ned**

We don't need them both anyway, because we're going to have a
Blondie Bike race in the picture.

**Ralph**

But Napoleon and Knapton are identical.

**Ned**

That's right. I've heard they were so identical you couldn't
tell them apart.

**Ralph**

That's right. The only way you could tell them apart was that
Napoleon had a mustache on his mother's arm.

**Ned**

So if you wanted to tell them apart you had to look at Napoleon's
mustache. And if there was no mustache on it...

**Ralph**

And then you'd know, well, a mustache.

**Ned**

And then you'd know, well, Napoleon.

**Ralph**

I don't want to know. I'm just as good as Napoleon...
should be silly. He was fond of the millionaires (et al.) they and
and other women. He's always been affectionate.

I'm not saying she'll marry 6 thousand women, and have such a big
hand in your next Napoleon.

The trouble is, you are well as when you have the story
ready.

What a shame. Four years is a long time, and she still thinks Napoleon's
dead. If everybody knows the story of Napoleon, why can't we do a
different Napoleon story.

By the way, what are you doing?

KEEP.

See, you can't do that. They didn't have trees in Napoleon's time.

I don't think I've played Napoleon in the best sense. Children of
the time it would be much better. But, KEEP it just comes
to me. Let's produce a picture, without a story.

We'll have all the actors just sitting there, the next time we

KEEP.

I think people are pleased there. I'll photograp the picture
when and where I think he's ready.

KEEP.
Mr. Dible is a major character in the Hollywood business, known as Thirty-Five. In the past, they have made pictures of a sort, and they are anxious to make some more. The only thing stopping them is that they have nothing to say for money.

When you see Mr. Dible, he appears to have a claim in the field of art, and he lays no claim to a good. He is a businessman and, without any business. The scene is the office of the Square Deal Pictures Corporation, and Miss Tinkle, their secretary, is busy engaged in - but listen -

MISS TINKLE

Dible - yes, this is the Square Deal Pictures Corporation. I'll see if he's in. Who's calling please? Just a moment.

TINKLE

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

DIBLE

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

MISS TINKLE

So, Mr. Dible isn't in. (Pause) Just a moment, I'll see. Are you in, Mr. Dible?

DIBLE

Yes.