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Groucho Marx- FBI Files part two

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Office Memorandum • UNITED STATES GOVERNMENT

Re is letter to Director 11/20/56.

There is enclosed for the FBI Laboratory the original and two photostats of a letter handwritten in ink dated 12/1/56, with the salutation, "Dear Governor" and signed "T. G. P. J. S. L." The photostats are enclosed for New York.

The letter was received by the Post Mail Department, SAC, New York City, was turned over to a publishing firm, who in turn furnished it to the John Guedel Productions, Hollywood, California, which firm produces the Governor News Show. It was originally sent to the Legal Department, SAC, Hollywood, California. The cover letter transmitting the letter from the John Guedel Productions to SAC 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 labeled out above 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.

Inasmuch as the letter was mailed and received in New York, New 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 Guedel Productions in an effort to locate the missing envelope.

RECORDED-20

EX-172

- 3 - Bureau (Encl. 2) (REGISTERED)
- 2 - New York (Encl. 2) (REGISTERED)
- 1 - Los Angeles

DEC 31 1956

VLB:rlw

(5) 91-81463-2

EX-172

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

LABORATORY DATA SHEET

Account # 177 PWS

NO LAB FILE

Re VISUL, Groucho Marx-Victim
Extortion

File #
Lab. # D-243723 AI

Examination requested by: SAC, Los Angeles (9-new)

Date of reference communication: 12/21/56

Date received: 12/31/56

Examination requested: ~~Document~~

Result of Examination:

Examination by: [Redacted]

79 b7c

*add to NY
4/1/57
Jm*

Specimens submitted for examination

Q1 One folded sheet of white lined paper bearing handwriting beginning "12/7/56. Dear Groucho, A long time..." and ending "Your devoted fans. B.S. P. J.S.A. _____"

RETURN EVID. ^{NY}...

CC: New York

163-2

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE

Laboratory Work Sheet

Re U.S.A. Groucho Marx-Victim
Extortion

File # 9-31463
Lab. # D-243723 AX

Examination requested by: SAC, Los Angeles ⁹⁻¹⁹⁴⁷ ~~(10-10-56)~~

Date of reference communication: 12/26/56

Date received: 12/31/56

Examination requested: Document

Result of Examination:

Examination by: [REDACTED] ^{1/4/57}

9, noted ~~Adm.~~ ^{Adm.}

Page 67c

*Obt in above letter, which not true.
2nd line may have been "Blings at NY"*

Specimens submitted for examination

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

RETURN EVID.....

CC: New York

Searched III A N.Y. + San. States + California 1/8/57

appeal name but is: [unclear]

Obt. not tag above date

BKLYN 24 NY

100-2

(1)

FBI

Date: 12/26/56

- Mr. Tolson
- Mr. Nichols
- Mr. Boardman
- Mr. Belmont
- Mr. Mohr
- Mr. Parsons
- Mr. Rosen
- Mr. Tamm
- Mr. Trotter
- Mr. Nease
- Tele. Room
- Mr. Holloman
- Miss Gandy

Transmit the following message via AIRTEL

AIR MAIL

(Priority or Method of Mailing)

TO: DIRECTOR, FBI
 FROM: SAC, LOS ANGELES (9-200)
 SUBJECT: [REDACTED] MURKIN

"Thousands of wild protests poured in but only the message from the Brooklyn 'nut' and a similar one to the NBC network were death threats."

[REDACTED] Production Staff member, John Guebel Productions, Hollywood, Calif., advised that the letter in question was sent from Brooklyn to NBC, New York; was forwarded by NBC fan mail to the publicity firm Batten, Barton, Durstine & Osborn. They in turn sent it to their LA office and [REDACTED] representative of the LA office of that firm, furnished the letter to [REDACTED] in turn displayed it to various staff members of Joan Guebel Productions, which firm produces the GROUNDWATER show. The letter was received by [REDACTED] 12/19/56 and was ultimately sent to the Legal Dept., NBC, Hollywood. [REDACTED] advised that GROUNDWATER has never seen the letter and probably has no knowledge of it.

RECORDED-79 SE 45 DEC 29 1956

Bureau
 - New York
 - Los Angeles

BEST COPY AVAILABLE

Mr. Boardman
 Mr. Parsons

Approved: _____

EX-108

67c
4-20-

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. 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 12/7/36, is quoted as follows:

"Dear Groucho,

"A long time ago we wrote you asking you to appear to Elias Presley, but what you said about him, but you never did. Now we're asking you, if you don't appear you won't see any more of us.

"We will send you a picture of him, but we will not send you a copy of our letter, if you don't appear to us.

"I don't know if you believe these letters or not, but if you do, don't think we are kidding, because we aren't. We mean everything we say. That's the Jewish truth.

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

"We doubt you have already traced the partner on this letter to B-Hiya., 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., S., P., J., & A."

21463-1

The letter contained a crude drawing of a dagger pointed toward an undistinguishable object which is labeled (The Grouch).

BEST COPY AVAILABLE

- 5-24.

b7c

██████████ stated that he had advised ██████████ of John Guadel.
Productions 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.

Original letter and photostat being furnished to FBI
Laboratory 12/27/76. Photostats being furnished to NY. NYC report
being submitted.

██████████

Original: Ross

BEST COPY AVAILABLE

01104-1

FEDERAL BUREAU OF INVESTIGATION

NEW YORK NEW YORK 1/3-18, 25, 31, 2/18, 21/57
REPORT MADE BY [REDACTED] b7c

SUBJECT: JULIUS H. MARK,
and spouses MARK - VICTIM

CHARACTER OF CASE
EXTORTION

Case discussed with SA CHARLES STEWART, RUC, who advised instant extortion letter contains a threat and is violation of extortion statute. However, SA STEWART advised that letter was received in New York on 1/3/57. It is noted that the letter was received in New York on 1/3/57. It is noted that the letter was received in New York on 1/3/57.

The title of this case is hereby changed to reflect the name of JULIUS H. MARK which is the true name of the victim.

On January 3, 1957, SA [REDACTED] discussed this case with Assistant United States Attorney CHARLES STEWART, Eastern District of New York, at which time he advised that the letter contains a threat and is

COPIES

APPROVED [Signature] SPECIAL AGENT IN CHARGE

DO NOT WRITE IN SPACES BELOW

- 1-Bureau (9-31463)
- 1-Los Angeles (9-1947) (Info)
- 1-USA, RUC
- 1-New York (9-2400)

9-31463-5

JAN 4 1957

EX-166

9-31463-5
JAN 12 1957

LA 2-4410

The following description of the victim was obtained by SA [redacted], Los Angeles Office, from [redacted] John Castel Productions, 6324 Beverly Boulevard, Los Angeles, California, on February 13, 1978:

b7c
b7c

<p>John Castel John Castel Productions 6324 Beverly Boulevard Los Angeles, California 90048</p>	<p>John Castel John Castel Productions 6324 Beverly Boulevard Los Angeles, California 90048</p>
---	---

BEST COPY AVAILABLE

3163-5

NY 9-900

~~CONFIDENTIAL~~

A copy of this report is being furnished to
the Los Angeles Division since the investigation was
conducted from that Division.

BEST COPY AVAILABLE

9 - 31463 - 5

ADMINISTRATIVE PAGE

1/31/57

AIRTEL

Mr. Tolson	
Mr. Boardman	
Mr. Nichols	
Mr. Belmont	
Mr. Ladd	
Mr. Clegg	
Mr. Glavin	
Mr. Harbo	
Mr. Rosen	
Mr. Tracy	
Mr. Egan	
Mr. Gurnea	
Mr. Hendon	
Mr. Pennington	
Mr. Quinn	
Mr. Nease	
Miss Gandy	

FROM: SAC, NEW YORK (9-2400)

TO: DIRECTOR, FBI

SUBJECT: GROWING RISK
VICTIM
EXTORTION

[Handwritten initials]

Mr. Rosen

9-31463-4

P

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

24 FEB 1 1957

RECORDED - 39

BEST COPY AVAILABLE

HTK:PCO (#6-C)
(7)

EX-117

[Handwritten initials]

66-9631463-4

Approved: _____

FEDERAL BUREAU OF INVESTIGATION

CHARACTER OF CASE

b7c

EXTORTION

b7c [redacted] Legal Department, National Broadcasting Company, Hollywood, California, furnished a letter of possible threatening nature, which was addressed to GROUCHO MARK, which was mailed from Brooklyn, New York to National Broadcasting Company, New York. Los Angeles should locate the original transmitting envelope.

The following article appeared in LOOKING PAROCHS' column of the "Los Angeles Examiner" on December 26, 1956:

The death threat letter sent to GROUCHO MARK from ELVIS PRESLEY fanatics from Brooklyn stating that GROUCHO wouldn't live through the holidays, might seem ridiculous if it weren't such a serious offense to send such a threat through the mails.

SPECIAL AGENT IN CHARGE

DO NOT WRITE IN SPACES BELOW

- 1 - Bureau
- 1 - New York (1-USA, SDNY)
- 1 - Los Angeles (9-1947)

9-31463- RECORDED - 71

29 JAN 29 1957 EX-138

BEST COPY AVAILABLE

9-31463-3

LA 1040

What inspired this epistle of hate was an interview YAPI had with an English woman on his TV show. He asked her if she had ever heard ELVIS. 'Yes,' was the answer. 'Have you ever seen him?' 'No,' she replied. Said YAPI, 'Well, you don't have to see him to hate him.' That

[REDACTED]

b7c
b7c

representative of the [REDACTED] in [REDACTED] furnished the letter to [REDACTED] in [REDACTED] to various [REDACTED] which firm produced the [REDACTED] received by [REDACTED] December 17, 1956, and was [REDACTED] sent to the Legal Department, NBC, Hollywood, [REDACTED] advised that GROCCHO MARK has never seen the letter and probably has no knowledge of it.

b7c
b7c

[REDACTED] Legal Department, NBC, Hollywood, [REDACTED] furnished the letter in question to SA [REDACTED] on December 26, 1956. He exhibited a cover letter from [REDACTED] John Guedel Productions, which indicated that the [REDACTED] for the letter had been lost. [REDACTED] cover letter further indicated that NBC in New York had previously received a post card, evidently from the same source, again [REDACTED] in nature. It had been [REDACTED] and [REDACTED] destroyed or considered to be a [REDACTED] [REDACTED] The letter, which is handwritten in English, [REDACTED] [REDACTED] December 7, 1956, is quoted as [REDACTED]

At last time we wrote you asking you to
apologize to Miss Frealey, for what you said about
him, but you never did. Now we're telling you, if
you don't apologize you won't see Dec. 25th Dec. 1956.

You and lots of other, think you are the most
jealous old know-it-all, that he's ever known. You
are also a...

Go long for now.
See you real soon, six feet below.
Your devoted fans
B., S., P., J., & L.

b7c [redacted] stated that he had advised [redacted]
of John Guedel Productions 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.

b7c [redacted] EBD&O, 1680 Vine, Hollywood,
California, advised on December 28, 1956, that he cannot
recall whether the letter addressed to MARK had an
envelope or not. He stated that most of the fan mail

91263

BEST COPY AVAILABLE

ADMINISTRATIVE

Photostat copies of the letter were furnished to New York on December 27, 1956, and New York was requested to present the letter to the United States Attorney in New York.

ADMINISTRATIVE PAGE

9-31463-3

BEST COPY AVAILABLE

REPORT
of the



FEDERAL BUREAU OF INVESTIGATION
WASHINGTON, D. C.

January 10, 1957

Los Angeles

Re: MURKIN; GROCERY MARK - Victim
EXTORTION

The handwriting on the above mentioned envelope is not identified
as being that of the person mentioned in the anonymous letter file. A
copy of the handwriting on it will be added to this file for
reference.

The obliterated writing above the date on the letter, G,
has been well obliterated to determine the original writing. The
second line of the obliterated writing may have been "Miss M. M."

The submitted evidence is returned to the New York office
with their copies of this report.

2 - New York Enclosure (2) - Registered Mail

JCC:JAF (6) JAF

64 JAN 16 1957

573463-2

U. S. Bureau of Justice

U. S. Department of Justice
Los Angeles, California
February 12, 1937

Director
Federal Bureau of Investigation
Washington, D. C.

Re: ROBERTS MAIL, CHICK HART;
Copyright Act
S. A. File 44-109

Reference is made to Bureau letter dated February 3, 1937, in
the above-captioned case wherein request is made for the essential
elements of the complaint in this matter.

Garrett Graham, attorney, The South Broadway, Los Angeles,
California, has advised that on September 1, 1936, Groucho Marx
and Chico Marx, radio and motion picture entertainers, presented
a radio sketch on the A. J. Ayer's Tobacco Company Camel Car-
toon, national program, at the Music Box Theatre, through Ste-
phens A., Los Angeles, California, Hollywood outlet for the Ce-
lamite broadcasting system, Rupert Hughes announcing, and that
said sketch was substantially identical with the radio serial
comedy entitled, "The Hollywood Adventures of Mr. Tibble and Mr.
Tattle", copyrighted by Garrett Graham on April 30, 1934, under re-
gistration entry and certificate Class L-2-29011, and that the
Marx brothers were aware of the fact that the sketch presented was
copyrighted due to prior negotiations they had with Garrett and Gra-
ham, authors, during the year 1935 for use of that story in
a then pending program for the Kinco Soap Company which failed to
materialize.

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

Air mail

BEST COPY AVAILABLE

February 2, 1971

Special Agent in Charge,
Los Angeles, California

The People's Administration Report from your district
for January, 1971, states that a complaint in the above entitled
matter was received by your district in December 4, 1970.

The information contained in your Administrative
Report is not yet possible to make a report on this case
at this time. A letter should be forwarded to the proper setting
of the Federal Bureau of Investigation in Los Angeles, California
concerning this matter as soon as possible.

SEARCHED
SERIALIZED
INDEXED
FILED
FEB 3 1971
FBI - LOS ANGELES

Memo:

The investigation is predicated upon information received from MARSHALL GRAHAM, attorney-at-law, 908 South Broadway, Los Angeles, California, telephone BR 1111, to the effect that on September 1, 1935, GARRETT GRAHAM and ERIC GRAHAM, father and son, picture artists, presented a radio sketch on the E. J. Bernard Johnson Company's Canal Service, nationwide program, at the Hollywood Radio City Theatre, through Station K.H.B., Red Angeles, California, Hollywood edition for the Columbia Broadcasting System, Export Rights commencing, said sketch being substantially identical with the radio serial comedy entitled, "The Hollywood Adventures of Mr. Biddle and Mr. Bubble", Chapter One, copyrighted by Garrett Graham on April 10, 1934.

In presenting the above information of the Los Angeles radio program, Mr. Marshall Graham further stated that the Marx brothers presented the sketch that had been written and copyrighted by Garrett Graham with the knowledge that it was copyrighted material due to the fact that during 1933 there had been negotiations between the Marx brothers and the Graham brothers, Garrett and Carroll, for the use of the copyrighted sketch in a then pending deal with the E.J. Bernard Johnson, prospective producers of a radio serial employing the Marx brothers as performers on a nationwide radio basis using the Graham brothers' material on the same for their program, that said deal fell through because of the Graham's collaboration with the Marx brothers with regard to the sketch in question but leaving the Marx brothers with complete knowledge of the details of that copyrighted material.

Marshall Graham stated that the sketch as presented by the Marx brothers in September, 1935, contained several other changes from that which the deal up to date that it contained several new gags and that the names "Biddle and Bubble" were changed to "Graham and Gained", but that the plot of these was identical, including the opening dialogue, and that the greater portion of the program was given verbatim from the original copyrighted article.

Several newspaper clippings were presented by Marshall Graham reflecting that the Canal Service on September 1, 1935, was known as "The Hollywood Edition" and the audience of the Radio City Theatre reported as being that of the Marx brothers' show. The program was a forty-minute episode entitled "The Hollywood Edition" which was broadcast from Hollywood, California, to New York, New York, and was heard on the program from Atlantic City, New Jersey, and the latter would use his name as being the program is similar to the film "The Marx Brothers". These clippings are being retained in the Los Angeles Field Division files.

dated and copyrighted on April 10, 1934.

A typewritten copy, purportedly identical with the manuscript copyrighted, entitled: "Carroll and Garrett Graham Present The Hollywood Adventures of Mr. Dibble and Mr. Dibble - A Radio Serial Comedy", was given to the writer by Garrett Graham and is being forwarded to the United States Attorney with his copy of this report.

The manuscript submitted by the Graham Brothers in collaboration with Al Bushberg for the Marx Brothers, based on the Dibble and Dibble copyrighted story, entitled, "The Marxes 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 second portion of the copyrighted manuscript in which the title was changed to include the Marxes, entitled: "Dibble and Dibble at Hollywood" was given to the writer. It also is being forwarded to the U. S. Attorney with his copy of this report.

Mr. Russell Graham subsequently forwarded a further transcript to the Los Angeles Field Division, which purportedly was the original transcript used by the Marx Brothers on the show they appeared on the Grand Canyon Show on September 1, 1933, on which occasion it is claimed they infringed on the copyright that had been secured by the Graham Brothers. Photostatic copies of this original manuscript have been made, the original being forwarded to the U. S. Attorney with his copy of this report. It is noted that this transcript when compared with the copyrighted manuscript appears to be substantially identical not only as to general theme but also as to the phrasing of many lines of the sketch.

With regard to the Columbia Broadcasting System, Mr. Russell Graham has verified his previous statement to the effect that the radio company in a general release all performers in advance of the company against any claims arising out of the materials used during the broadcast, thereby leaving the performers responsible solely for any copyright infringement. In regard to the Marx Brothers themselves, Russell Graham stated that he had heard that a copyright claim was made in the office of Charles H. "Doc" Williams, Board of Trade Building, 7th and Main Streets, Los Angeles, California, attorney for Alvin Karpis, that John Brychke had requested his son, Al Bushberg, to get something ready for the Grand Canyon broadcast, basing the same on the Graham Brothers' copyrighted story and having it as a bill, having it given to the Marx Brothers as an original story written by him.

Mr. RUSSELL GRAHAM stated that he had obtained the transcript of the Grand Jury Report on September 14, 1936, from Guss E. Hillman, Sheriff of Grand building, Seventh and Main Streets, Los Angeles, California, the attorney for GUYTON and GLEN HALL. He further advised that in the civil suit, GUYTON vs. HALL, et al, Central Division, U. S. District Court, Los Angeles, California, Equity No. 1034-G, the defendants in that case submitted an answer that contains admissions that the copyrighted manuscript entitled, "The Hollywood Adventures of Mr. Biddle and Mr. Biddle" had been shown to the Graham brothers by the Marx brothers and that admissions were made that conferences were held between these respective parties, but as a separate and distinct affirmative defense, the Marx brothers alleged that AL ROSSIGNO's rewrite of the copyrighted manuscript had in connection with the Graham brothers was not an original composition.

[redacted] of the KFI Radio Broadcasting Station, 211 N. Los Angeles, California, advised that National program manuscripts are kept at the local office of the Columbia Broadcasting Company and that Station K. H. J., is no longer the Hollywood outlet for the latter system.

[redacted] of Station K. H. J., Los Angeles, California, the present Columbia Pacific Coast outlet, stated that the records of programs originating at Station K. H. J., are kept at the office of K. H. J. with the exception of National programs and that the manuscripts of these latter programs are maintained at the New York City office of the Columbia Broadcasting System, 485 Madison Avenue, New York City, under the direction of [redacted] in charge of programs.

Photostatic copies of the copyrighted manuscript entitled, "The Hollywood Adventures of Mr. Biddle and Mr. Biddle" have been prepared by the Los Angeles Field Division, as well as the manuscript rewritten by the Graham brothers in collaboration with AL ROSSIGNO, entitled, "The Marxes in Morris Land" and the second rewrite of the copyrighted manuscript entitled, "Biddle and Biddle of Hollywood" are being transmitted herewith.

The facts of this case were discussed with [redacted] United States Attorney William Floyd Palmer who advised that prosecution would probably be authorized upon completion of the investigation under this case.

UNRECORDED LETTER

THE WASHINGTON FIELD DIVISION at Washington, D. C., is requested to compare the photostated copy of the copyrighted sketch entitled, "The Hollywood Adventures of Mr. Hibbs and Mr. Dabbles" with the sketch on file in the Library of Congress, Copyright Office, registered under Certificate Entry Class S-C No. 10011, on April 10, 1936, to GARRETT GRAHAM, Britton, California, and if found to be identical to obtain a certified copy of same for production in court.

67C
THE NEW YORK CITY FIELD DIVISION is requested to contact [redacted] in charge of programs, Columbia Broadcasting System, 475 Madison Avenue, and obtain an authentic copy of the manuscript used by the Marx brothers in the broadcast of the Canal Caravan Hour on September 2nd, 1936. The name of the proper representative of such corporation in Los Angeles, upon whom a subpoena can be served to produce the original manuscript used in instant broadcast, should be obtained.

LOS ANGELES FIELD DIVISION is requested to locate and interview GROUCHO MARX, CHICO MARX and AL BOASHERO, and obtain statements from each of them relative to their participation in and knowledge and use of the copyrighted sketch entitled, "Hollywood Adventures of Mr. Hibbs and Mr. Dabbles" in the Canal Caravan Hour broadcast on September 2nd, 1936, bearing in mind that the copyrighted sketch was the basis of negotiations between the MARX Brothers and Garrett and Carroll Graham during the Fall of 1936, for a proposed radio program for the Pine Soap Company. Those parties may be located through the M. J. [redacted], Silver City, Calif., or through the [redacted] Agency in Hollywood. Obtain descriptions of subjects.

LOS ANGELES DIVISION will also contact the U. S. District Attorney relative to his suggestions as to prosecution in the instant matter.

BEST COPY AVAILABLE

THE SQUARE DEAL PICTURES

The Square Deal
Pictures

This is a story about the studio of the producers
in the section of Hollywood known as Beverly Hills. In the past
they have produced pictures of a sort, and they are anxious to
make another. The only thing stopping them is that they are
noting to use for money.

The partners are Joe Baranelli (born Otto Stern), the
optimistic one -- who lays claim to the soul of an artist, and J.
Cornwallis Gray (nee Broncho Barn) -- who lays claim to a
soul. He is a busy man now. His office is in the office of the
Square Deal Pictures Corporation and Miss Tink's, the secretary,
is busily engaged in -- but she is

BUSINESS: The phone rings.

MISCELLANEOUS

Hello... Yes, this is the Square Deal Pictures Corporation.
(Pause)
I'll get Mr. Baranelli. Please hold.
(Yelling into the phone) Mr. Baranelli, please hold.
Are you in, Mr. Baranelli? I'll be right with you.

Mr. Baranelli, please hold. I'll be right with you.

MISS TINKLE

Where at?

CENT

Alaska.

MISS TINKLE

(Into telephone
No, he's on tonight.)

(Pause)

I couldn't tell you she he'll return.

(Pause)

Why, I don't think I'd like to you, do you?

JP

BUSINESS. Noise of slamming door recorder.

MISS TINKLE (cont'd)

Can you imagine that guy scrubbing my word?

BEAVERLY

Oh, Miss Tinkle -- run down to the drug store and get me a package
of cigarettes, will you, please?

MISS TINKLE

Sure. Give me the money.

BEAVERLY

By that's funny -- ah -- I left my money in my other suit....

MISS TINKLE

Boy, you haven't got another suit.

BEAVERLY

The drugstore won't have that.

CENT

Why not, look in the drugstore's suit.

MISS TINKLE

Well, I'll see you, Miss Tinkle -- I'll see you soon, I promise.

MISS TINKLE

Big, what's that? Please, please.

RECEIVED

WINDY:

MRS. ...

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

WINDY:

I'll give you a check this afternoon.

MRS. ...

I don't want any more of your checks. I got the last one ...

WINDY:

You probably took it to the wrong place.

MRS. ...

I took it to your bank.

WINDY:

That's certainly the wrong place.

BUSINESS: Buzzing sounds.

WINDY: (Cont'd.)

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

WINDY:

Miss

BUSINESS: Office door slams.

WINDY:

That's not so fast

WINDY:

WINDY:

WINDY:

WINDY:

WINDY:

WINDY:

Yes, M.A.M. would be happy to lend us Garbo.

BARAVELLI

And look at "Little Women" with Katharine Hepburn.

CROWD

[With great concern]
Sure! Get Katharine Hepburn too. We stop at Garbo!

BARAVELLI

What a cast! We'll be get to star in it -- How about Marlene
Dietrich? -- She just made a costume picture --

CROWD

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.

BARAVELLI

[Highly pleased with himself]
I'm a fast worker, ah, boss? Look how quick I got Dietrich, Garbo
and Shirley Temple in one big picture -- The trouble, Frank, with
you is you've got no idea.

CROWD

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

BARAVELLI

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

CROWD

Let's get back to the money. That's going to finance it --
the Democrat!

BARAVELLI

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

CROWD

That's a piece of work. I don't know what that one's production cost
in this plan.

BARAVELLI

It'll be done. And the last picture is produced.

...where you had an African
...street car in the background? Yes, I remember

BARNEY

That's all right something new... of that

It really didn't make much difference... That was in the third
row, and that was all the seats that were taken.

BARNEY

BARNEY

What is it now, Miss Tingle?

MISS TINGLE

There's a funny-looking object out here that would be the head
of Square Deal.

BARNEY

Who is he?

MISS TINGLE

Says his name's Froggank.

BARNEY

(Incredulous)
Froggank. Tell him he must have made a mistake. There's nobody
named Froggank.

MISS TINGLE

(Insisting)
He insists his name is Froggank.

BARNEY

I had a cousin named Froggank and that wasn't his name, either.
This fellow must be a creditor. Tell him we're out.

MISS TINGLE

All right, tell him... Don't tell me... They can have
you... and that's all.

BARNEY

...of that guy.

MISS TINGLE

SECRET

... let the band play a number while ...

... letter to New York for medical ...

... have been passed and Baravelli and Crump have discovered that ... they couldn't keep out of their office and ... had a million dollars and a daughter she wanted to get into the ... The daughter is now in the service, the million ... Baravelli and Crump are in the million, Miss ... incidentally, is a Vassar graduate who believes it is ... to life to speak with motion pictures. She will ... that that is a full-time job.

The hundred thousand dollars has already been spent. ... to go on the great picture they are going to make ... sets, story and costumes.

... a conference in the office of the Vice President ... J. Cornwallis Crump. Present, in addition to Crump, ... Baravelli, and Miss Kettle Froggash. At the opening of this ... the two partners have stopped fighting and are only ...

SECRET

... that the story is all set, every ... of page to just a ... the third page of ... that ... the first race, ... certainly must have ...

SECRET

BRADLEY

...of you as well as the story is all about

MISS PROCTOR

It may interest you to know that Napoleon was not at Valley Forge.

GOY

I know you must read the scenario, Miss Proctor.

MISS PROCTOR

The ... are referring to St. Helena.

BRADLEY

He's going to be at Valley Forge for this picture and after he goes after that is his business.

GOY

It's going to be awfully hard to cast a Napoleon. You'll have to get somebody about six layers high, with whiplash around between

BRADLEY

I think you'd better get the Casting Director up here and find out who he thinks should play Napoleon.
(He picks up the telephone)
That's the Casting Director, Miss Proctor

VOICE

Yes ma.

BRADLEY

Thank you.
(He hangs up to Goy)

Now, what do you want to know?
Goy

...ing ... play
the part of Napoleon, St. Helena

BRADLEY

... to long ...

BRADLEY

... of years.

Page 10

1944-1945, Black, White, Brown, Yellow

1944-1945

I'm telling you that
I'm not forgetting the man at the top.

I'm telling you that
I'm not forgetting the man at the top.

1944-1945

I'm telling you that
I'm not forgetting the man at the top.

1944-1945, The man at the top.

1944-1945

1944-1945, The man at the top.

1944-1945, The man at the top.

1944-1945, The man at the top.

1944-1945

1944-1945, The man at the top.

1944-1945

I hope you gentlemen are satisfied by now that the man at the top is dead.

1944-1945

I hope you gentlemen are satisfied by now that the man at the top is dead.

1944-1945

I hope you gentlemen are satisfied by now that the man at the top is dead.

1944-1945

I hope you gentlemen are satisfied by now that the man at the top is dead.

1944-1945

1944-1945

1944-1945

...and I know the
...
...
...

You can hear the story as long as you're going to play the principal
role. If anyone, I don't want to surprise you and let tell you the
story until after the previous horror... at the ending of the
story, completely is dead.

... ..

...

...

... that'll make Superman feel at home.

BALIVELLI

In one, that's a new idea I got - the picture opens up and the
first thing we see is the flash.

...

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

BALIVELLI

(Dramatically, speaking into microphone)
After the opening episode, thousands of voices are heard screaming
and hollering.

...

Do you suppose they could be the audience asking for their money
back? So on second thought, your picture won't have any audience.

BALIVELLI

... a cloud of dust appears on the screen -

... ..

BALIVELLI

BARAVELLI

Now see, Miss Proctor, the problem we've got now is to keep up the suspense in the story so that when Napoleon is killed, it's a real surprise.

MISS PROCTOR

Why, aren't you sure that Napoleon was killed?

QUEST

Did you know it, Baravelli?

BARAVELLI

Oh sure. But did that happen before they sent him away to that Island, or afterwards? No, I got an idea. If we're going to have any trouble with Napoleon, why not drive him out of the picture and just use Napoleon?

QUEST

We don't need them both anyway, because we're going to have a Binchy like race in the picture --

MISS PROCTOR

But Napoleon and Bonaparte were identical

BARAVELLI

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

QUEST

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

BARAVELLI

So if you wanted to tell them apart you had to look at Napoleon's mother's arm and if there was no birthmark on it --

QUEST

Now would she be just a story?

BARAVELLI

Oh the way all these things open up as good -- you got to hold the picture for all three people are, and nobody gets those things. The picture starts, and she is waiting for a man.

BARRELL

What do you think? He was just like the other fellows all day and
ride through it.

BARRELL

I got an idea. We'll hire a thousand extras, and have them all
stand in front of Napoleon.

BARRELL

That's it, that's it!
It's just like the other. You can tell us what you have the right
story.
Give us it!

BARRELL

What a damn! Four years in college and she still thinks Napoleon's
dead. If everybody knew the story of Napoleon, why can't we do a
different Napoleon story.

BARRELL

Yes, how like Tolson?

BARRELL

There.

BARRELL

No, you can't do that. They didn't have trees in Napoleon's time.

BARRELL

Well, I think if we played Napoleon in the Adirondacks instead of
the Alps it would be much better. Well, SHIRLEY is just come
to us. Let's produce a picture without a story.

BARRELL

We'll have all the extras just kneeling then the audience can
see. We'll have them march and yell it out loud while the extras
are in their seats.

BARRELL

I think we can get something out of this. We'll advertise the picture
and let the audience be the extras.

BARRELL

SECRET

I have that, but call her at the Ambassador. I don't want to call
the bar.

PAGE CUI

SINGLE AND DOUBLE

of Hollywood.

A Radio Serial Comedy

by

GARRETT and GARRETT GRAHAM

The Shelton Apartments
1722 N. Wilcox
Hollywood, Calif.

Charita 3141

... about the Harry-shooting movie business
to the nation of Hollywood known as Forty Two. 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 army.

... the name Mr. Dibble, an opponent who lays claim to
the soul of an artist, and Mr. Dibble, who lays no claim to a
soul. He is a business man, without any business. The scene is
the office of the Square Deal Pictures Corporation, and Miss
Dibble, their secretary, is busily engaged in - but listen -

DIBBLE: The phone rings.

MISS DIBBLE

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

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

DIBBLE

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

MISS DIBBLE

Is Mr. Dibble in? (Pause) Just a moment, I'll see.
Are you in, Mr. Dibble?

DIBBLE

MISS DIBBLE

DIBBLE