

IV. LE FBI À HOLLYWOOD



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Carlos Clarens, « Hooverville West : The Hollywood G-Man, 1934-1945 », *Film Comment*, Vol. 13, No. 3, mai-juin 1977, pp. 10-16 :

The image that Hoover and his publicist, Louis B. Nichols, created for the FBI agent was that of a dedicated, clean-cut crusader, a courageous fighter who was also an expert in the most advanced techniques of crime detection. But above all, the G-Man was incorruptible, a trait that was especially appreciated after the bribery scandals of the preceding decade.

[...] Dillinger was to remain off-limits to the movies for the next eleven years—as ordered in a telegram sent by Will Hays, the czar of the Motion Picture Producers Association, to Administrator Joseph Breen shortly after Dillinger's death : « No motion picture on the life or exploits of John Dillinger will be produced, distributed or exhibited by any member [of the MPPA].. This decision is based on the belief that the production, distribution, or exhibition of such a picture could be detrimental to the best public interest. Advise all studio heads accordingly. »

[...] At the time of Dillinger's death, Hoover still distrusted the movies ; like most law enforcers, he blamed Hollywood for glorifying crime.

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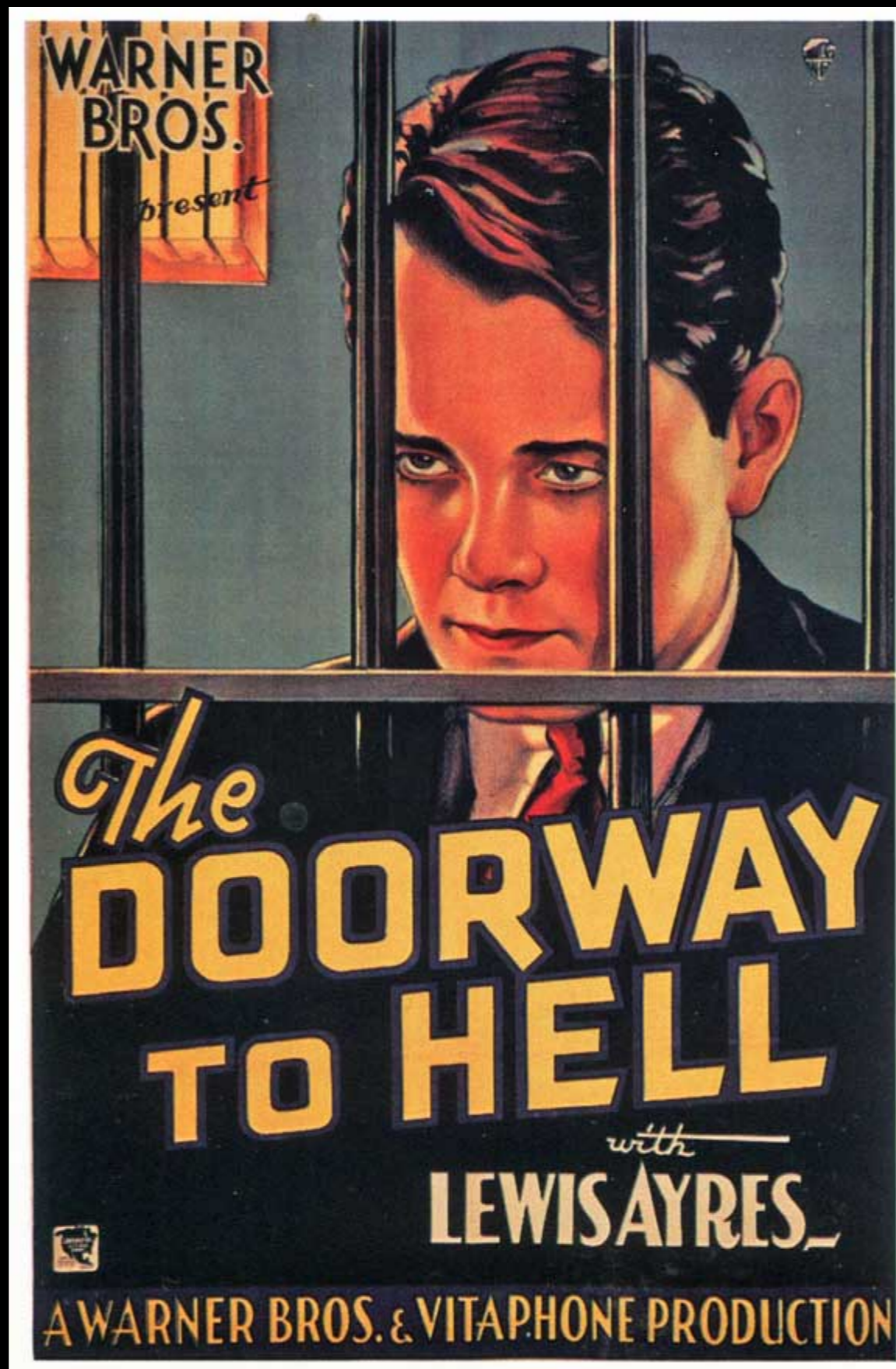
Loïc Artiaga et Matthieu Letourneux, auteurs de *Fantômas ! Biographie d'un criminel imaginaire*, Fantômas incarne « l'insaisissable dans une société où le biopouvoir ne gère plus simplement des masses, mais des individus ».

Loïc Artiaga, Matthieu Letourneux, *Fantômas, Biographie d'un criminel imaginaire*, Paris, Les Prairies ordinaires, « Singulières modernités », 2012, p. 46

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Jean-Marc Berlière, « Police réelle et police fictive », p. 87 :

Il existe bel et bien des allers-retours incessants entre fiction et réalité : des personnages de policiers réels, d'authentiques affaires criminelles ont à l'évidence inspiré des héros ou des situations de roman, mais ceux-ci ont, à leur tour, suscité des vocations et des mimétismes, un "type" policier, voire des idées de méfaits... Roman et réalité se nourrissent l'un de l'autre et évoluent parallèlement comme les personnages de Sherlock Holmes puis de Maigret, inspirés d'individus réels, ont à leur tour créé une image de la police, un archétype de policier et suscité des imitations. Dans ce domaine, l'interpénétration du réel et de l'imaginaire est inextricable. Le roman policier, comme la presse et aujourd'hui le cinéma, porte son lot de responsabilité dans la construction d'une image fantasmatique de la police. La part considérable de mythe qui nimbait déjà l'institution policière va s'en trouver épaissie et rendre encore plus difficile toute analyse scientifique et dépassionnée d'un monde, de pratiques, marqués par l'ombre de Fouché et de Vidocq.



Archie Mayo, 1930

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William A. Wellman, 1931

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- FOREWORD -

IT IS THE AMBITION OF THE AUTHORS OF "THE PUBLIC ENEMY" TO HONESTLY DEPICT AN ENVIRONMENT THAT EXISTS TODAY IN A CERTAIN STRATA OF AMERICAN LIFE, RATHER THAN GLORIFY THE HOODLUM OR THE CRIMINAL.

WHILE THE STORY OF "THE PUBLIC ENEMY" IS ESSENTIALLY A TRUE STORY, ALL NAMES AND CHARACTERS APPEARING HEREIN, ARE PURELY FICTIONAL.

Warner Bros. Pictures, Inc.

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Howard Hawks, 1932
(produit par Howard Hughes)

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This picture is an indictment of gang rule in America and of the callous indifference of the government to this constantly increasing menace to our safety and our liberty.

Every incident in this picture is the reproduction of an actual occurrence, and the purpose of this picture is to demand of the government: "What are you going to do about it?"

The government is your government. What are YOU going to do about it?

Scarface (Howard Hawks, 1932)

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Scarface (Howard Hawks, 1932)

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Come on, you rat!

Scarface (Howard Hawks, 1932)

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Michael Curtiz, 1938

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Lloyd Bacon, 1933

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Average net paid circulation of THE NEWS, Dec., 1927: Sunday, 1,357,556 Daily, 1,193,297
Copyright, 1928, by News-Branch, Inc. Reg. U. S. Pat. Off.
NEW YORK'S PICTURE NEWSPAPER
Vol. 9. No. 173 66 Pages
New York, Friday, January 13, 1928
2 Cents
EXTRA EDITION

DEAD!

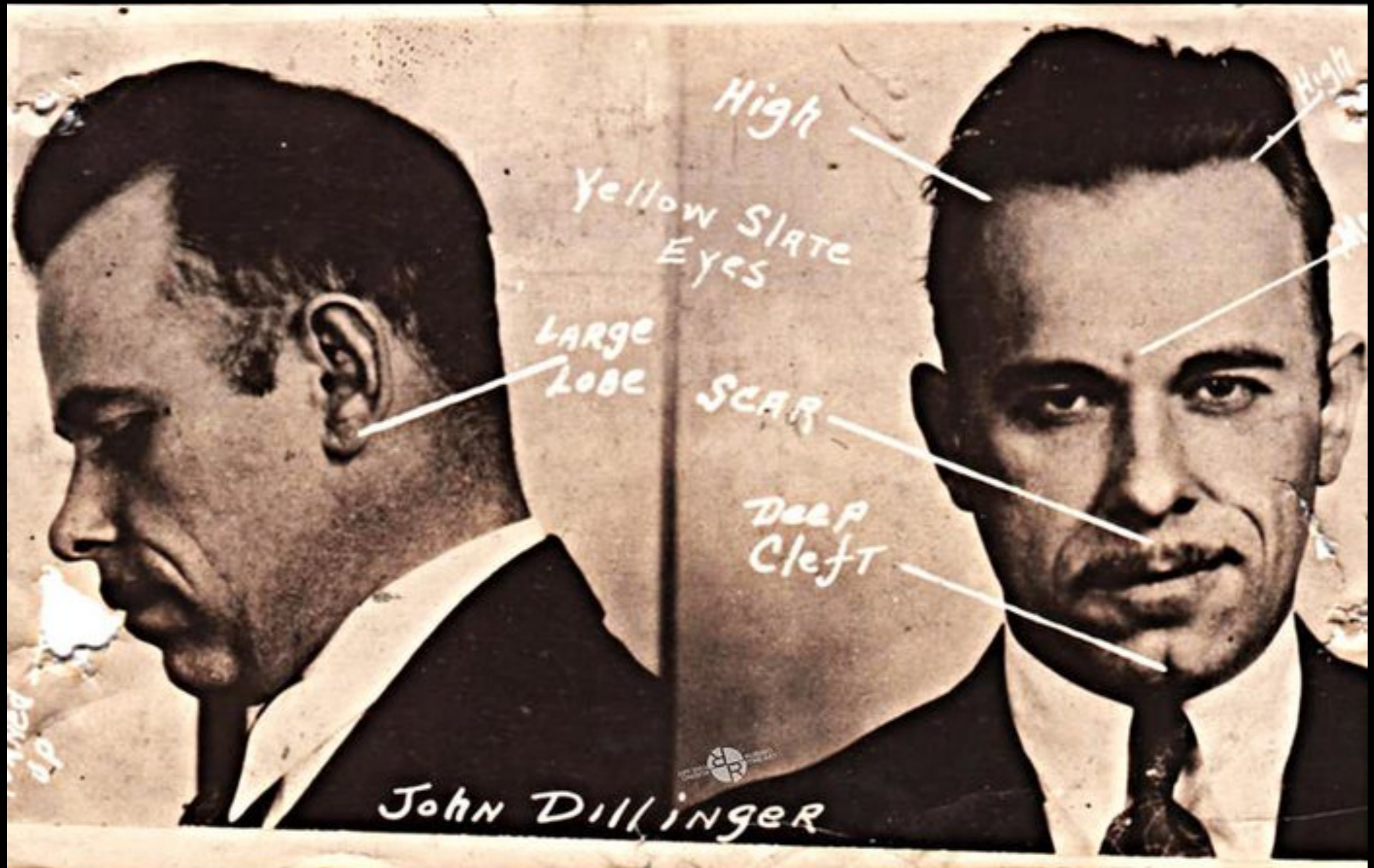
Story on page 3



(Copyright: 1928, by Pacific and Atlantic photos)
RUTH SNYDER'S DEATH PICTURED!—This is perhaps the most remarkable exclusive picture in the history of criminology. It shows the actual scene in the Sing Sing death house as the lethal current surged through Ruth Snyder's body at 11:06 last night. Her helmeted head is stiffened in death, her face masked and an electrode strapped to her bare right leg. The autopsy table on which her body was removed is beside her. Judd Gray, mumbling a prayer, followed her down the narrow corridor at 11:14. "Father, forgive them, for they don't know what they are doing?" were Ruth's last words. The picture is the first Sing Sing execution picture and the first of a woman's electrocution. Story p. 8; other pics, p. 28 and back page.

Photos volées de l'exécution de Ruth Snyder (1928) par le journaliste Tom Howard

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Images de l'arrestation de John Dillinger à Crown Point (Indiana), 1934

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« — The public's interested in Camonte. He's a colourful character !

— Colourful ? What color is a crawling louse ? Say listen, that's the attitude of too many morons in this country. They think these big hoodlums are some sort of demi-gods. What do they do about a guy like Camonte ? They sentimentalize, romance, make jokes about him. They had some excuse for gloryfing our old western bad men. They met in the middle of the street at high noon and waited for each other to draw. But these things sneak up and shoot a guy in the back and then run away.

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Mervyn LeRoy, 1931



Howard Hawks, 1932

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Tomorrow

ARTHUR BRISBANE SAYS:
"By all means see 'G-Men'... An exciting, interesting story... Warner Bros. have rendered a public service in this picture."

'G-MEN' Hunt Kidnap GANG IN B.C.

U. S. OFFICERS SENT HERE IN SEARCH

By Associated Press
TACOMA, June 4. — Increasing their Tacoma field force to about 30 by the arrival of a dozen new Federal Department of Justice were unusually active against hoodlums to clean up the George... kidnaping chain

'G-Men' Gathering Here to Rub Out Last of Mob!

Scores of "G-Men," the famed now enlisted on the side of law, are converging on the city to wipe out the mob's greatest

**The Most Amazing Thriller
The Screen Has Ever Shown!**

THE FIRST STORY OF UNCLE SAM'S GREAT WAR ON CRIME!

No glorification of gangsters here. See how secret agents actually cracked down on them to end a reign of terror.

G-MEN

Mighty Man-Hunters of United States-Dept. of Justice.

**JAMES CAGNEY
ANN DVORAK**

MARGARET LINDSAY
ROBERT ARMSTRONG
AND HUGE CAST

Screaming headlines are a feeble whisper compared to the sensational revelations in this shot-by-shot dramatization of gangland's Waterloo.

See it FROM THE START
11:15, 1:22, 3:29, 5:36, 7:43, 9:50

**TODAY
Last Times
Victor Hugo's
"LES MISERABLES"**

with
CHARLES LAUGHTON
FREDRIC MARCH

CAPITOL

25c DAILY TO 1
Nights, 35c
500 Seats .. 35c

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John Dillinger

Propos du docteur Stephen F. Hale cités par Harold Cummins dans « Attempts to Alter and Obliterate Finger-Prints », *Journal of Criminal Law and Criminology* (1931-1951), Vol. 25, No. 6, mars 1935, p. 982.