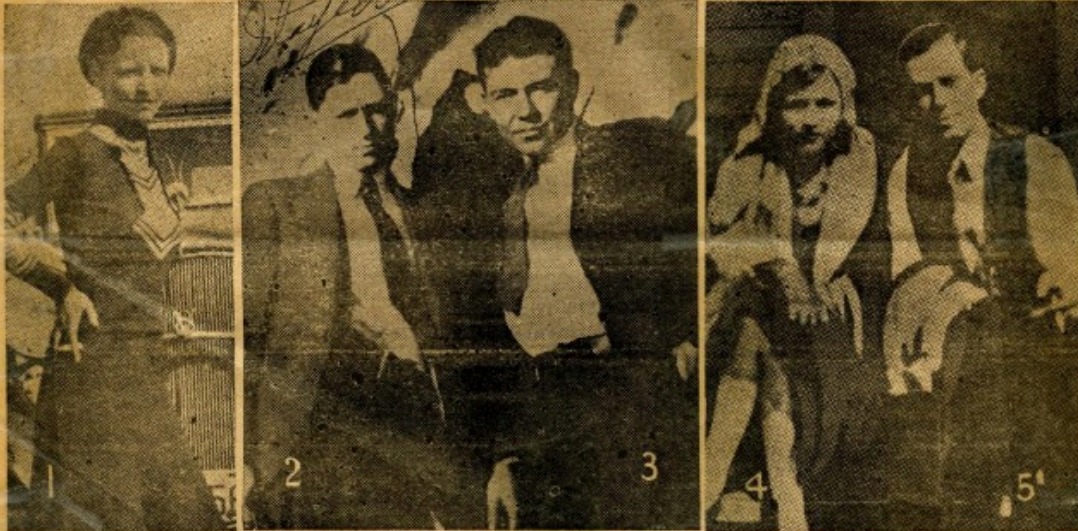


WANTED for Murder and Rape



I hold two felony warrants, each for Clyde and Melvin Barrow, who on June 23rd shot and killed Marshal Henry Humphrey while he was trying to arrest them on a robbery charge and on the next day, June 24th, they went to the home of Mrs. Frank Rogers, tried to take her auto, and raped her.

Reading from left to right will describe them as follows:

No. 1: Bonnie Parker (alias Mrs. Clyde Barrow) I understand that she is burned very bad. The best that I can find out the burns are on her right thigh and right arm. Has tattoo 8 inches above right knee.

No. 2: Clyde Barrow, description as follows: Age 24 years, height 5 feet 7 inches barefeet, weight 125 lbs., hair dark brown wavy, complexion light, eyes hazel. He has slit in upper lip. Nose crooked, probably broken. Limp in left foot. His finger prints classification is as follows:

29 — M O 9
26 U O O 9

No. 3: Do not know his name but can give you his description. Height 5 feet 7 inches. Age, about 28 years, weight about 130 or 135, hair, dark, medium, dark complexion, square shoulders but drooped forward sharply.

No. 4: Blanch Caldwell (Mrs. Melvin Barrow) Do not know anything about her description.

No. 5: Melvin Barrow: Description as follows: Age 31 years, height, 5 feet 5 inches barefeet, weight 110 pounds, hair chestnut, eyes maroon, complexion ruddy. Finger print classification is as follows:

9 U 11 9
1 R 11 11

I will pay personally \$250.00 each for the Barrow Brothers delivered to me any where in the United States. To receive the reward there does not have to be a conviction just the delivery to me and I will pay the reward.

There were six in the party when they were here, three men and three women. Search all tourist parks as that is where they stay. And inquire of your doctors if they have been called to treat a woman that has been burned in a car wreck.

If you locate these men, arrest, wire me collect and will come for them and will pay you \$250.00 each for them. Do not want you to wait for a conviction but will pay the reward for their arrest and delivery to me.

These men are very dangerous and use all precaution when you locate them. These boys home is West Dallas, Texas.

Albert Maxey, Sheriff
Van Buren, Crawford County, Arkansas

DOC 1 Published by the Sheriff	Mentions Bonnie & Clyde	Represents the different steps to arrest B& Clyde with specific elements like fingerprints numbers	The Sheriff would like the readers of the newspaper to help him catch B&Clyde	It creates negative images with the word 'rape' / exaggerated / based on gossip.
DOC 2 Film critic	Mentions Bonnie & Clyde Hollywood film scene	Final scene is described in its metaphorical dimension / glamourized	Around 30 years after the real story / film review of last scene.	It creates a positive image / entertaining / glamourized / Bonnie as a femme fatale.
Doc 3 From Bonnie Parker / Clyde's girlfriend	Poem mentions the Barrow Gang / describes their adventures in the US	Telling the truth about their life / blaming the police / laws / people / claiming the right to write her own story.	No exact date / written during B&Clyde's lifetime.	Feels like revenge / self-confidence / manifesto positive image > see the human beings behind the criminal.
From the FBI	Many names given > Bonnie & Clyde had accomplices / gang / the full story / investigation // adventure	Should be unbiased / neutral but in fact feels like a film script.	At the end of the investigation (1936)	Negative representation / details and facts adding to the real story but feels like a film script.

Bonnie and Clyde: The story of a scene

David Thomson, Sun 17 Oct 2010 11.44 BST



Bonnie and Clyde (1967). Photograph: Ronald Grant Archive

In crime films, we have always known we are allowed to have illicit fun with criminals, so long as they get it in the end. What do they get? They get shot. But among the many novelties in *Bonnie and Clyde* was the realisation that the ending could be not just a spectacular addition to the "final shoot-out" sub-genre, but the film's sexual climax and the fulfilment of every romantic dream linking the names of the two desperadoes in the movie's

title. The ending was orgasmic, yet it crept in under the tattered remnants of the old censorship system. *Bonnie and Clyde* got their just reward, while Warren Beatty, producer and star, made a fortune.

So it's worth stressing that Warren Beatty and Faye Dunaway scarcely resembled the real Clyde Barrow and Bonnie Parker, two mean-faced kids raised on poverty and bad food. The casting established the glamorization in a storyline with two achingly available sexual animals unable to get it on.

The finale sees ambush, treachery and ugly people cutting the lovely couple to shreds. Director Arthur Penn, one of the few artists in violence, designed the shoot-out in slow motion with multiple coverage building up to a shatteringly edited montage of destruction (Dede Allen did the editing). Notice how the lovers know they're going to get it just before the fusillade begins. There are ravishing cross-cut close-ups and an instant of intimate communion that will last to posterity.

As the bodies writhe under the impact of the bullets, it was hard to avoid the thought (even in 1967) that those two people separated in space were enjoying one of the best sex scenes in movie history. Had there ever been a moment in which the equation of sex and violence was so emphatic or transporting?

The scene taught movie technicians that blood, puffs of smoke, and even fragments of clothing and flesh were part of the way bullets worked. More or less before 1967, getting shot was a tidy event. Now sachets of blood and small powder charges sewn into clothes would become part of a film's resources – Sam Peckinpah and *The Wild Bunch* were just a couple of years away.

The ending of *Bonnie and Clyde* also ushered in the ideas that criminals might be lovable, and that violence might be art. The film bewildered its studio, Warner Brothers, but it became a big hit because it spelled out within the formula of an old genre the seething lawlessness in a new young audience. A fresh myth was launched: that a few years of mayhem with a beautiful companion might be a bargain you could make with death. And it was a breakthrough to discover that death and disintegration were stunning metaphors for sex.



U.S. Department of Justice
Federal Bureau of Investigation

Washington, D.C. 20535

I.C. #26-31672

December 14, 1934
(Revised October, 1983)

CLYDE CHAMPION BARROW
BONNIE PARKER

NATIONAL MOTOR VEHICLE THEFT ACT

Clyde Champion Barrow and his companion, Bonnie Parker, were shot to death by officers in ambush near Sailes, Bienville Parish, Louisiana, on May 23, 1934, after one of the most colorful

On May 20, 1933, the United States Commissioner at Dallas, Texas, issued a warrant against Clyde Barrow and Bonnie Parker, charging them with the interstate transportation, from Dallas to Oklahoma, of the automobile stolen in Illinois. The FBI then started its hunt for this elusive pair.

BACKGROUND

Bonnie and Clyde met in Texas in January, 1930. At the time, Bonnie was 19 and married to an imprisoned murderer; Clyde was 21 and unmarried. Soon after, he was arrested for a burglary and sent to jail. He escaped, using a gun Bonnie had smuggled to him, was recaptured, and was sent back to prison. Clyde was paroled in February, 1932, rejoined Bonnie, and resumed a life of crime.

THE CRIME SPREE BEGINS

Later in 1932, Bonnie and Clyde began traveling with Raymond Hamilton, a young gunman. Hamilton left them several months later, and was replaced by William Daniel Jones in November, 1932.

Ivan M. "Buck" Barrow, brother of Clyde, was released from the Texas State Prison on March 23, 1933, having been granted a full pardon by the Governor. He quickly joined Clyde, bringing his wife, Blanche, so the group now numbered five persons. This gang embarked upon a series of bold robberies which made headlines across the country. They escaped capture in various encounters with the law. However, their activities made law enforcement efforts to apprehend them even more intense. During a shootout with police in Iowa on July 29, 1933, Buck Barrow was fatally wounded and Blanche was captured. Jones, who was frequently mistaken for "Pretty Boy" Floyd, was captured in November, 1933, at Houston, Texas, by the sheriff's office. Bonnie and Clyde went on together.

THE LAST MONTHS

On April 1, 1934, Bonnie and Clyde encountered two young highway patrolmen near Grapevine, Texas. Before the officers could draw their guns they were shot. On April 6, 1934, a constable at Miami, Oklahoma, fell mortally wounded by Bonnie and Clyde, who also abducted a police chief, whom they wounded.

The FBI had jurisdiction solely on the charge of transporting a stolen automobile, although the activities of the Bureau Agents were vigorous and ceaseless. Every clue was followed. "Wanted notices" were distributed to all officers, furnishing fingerprints, photograph, description, criminal record, and other data. The Agents followed the trail through many states and into various haunts of the Barrow gang, particularly Louisiana. The association with Henry Methvin and the Methvin family of Louisiana was discovered by FBI Agents and they found that Bonnie and Clyde had been driving a car stolen in New Orleans.

Source: U.S. Department of Justice. "FBI Records: The Vault, Bonnie and Clyde." The Federal Bureau of Investigation. Last modified May 2009.

On November 22, 1933, a trap was set by the Dallas, Texas, sheriff and his deputies in an attempt to capture Bonnie and Clyde near Grand Prairie, Texas, but the couple escaped the officers' gunfire. They held up an attorney on the highway and took his car, which they abandoned at Miami, Oklahoma. On December 21, 1933, Bonnie and Clyde held up and robbed a citizen at Shreveport, Louisiana.

On January 16, 1934, five prisoners, including the notorious Raymond Hamilton (who was serving sentences totaling more than 200 years), were liberated from the Eastham State Prison Farm at Waldo, Texas, by Clyde Barrow, accompanied by Bonnie Parker. Two guards were shot by the escaping prisoners with automatic pistols, which had been previously concealed in a ditch by Barrow. As the prisoners ran, Barrow covered their retreat with bursts of machine-gun fire. Among the escapees was Henry Methvin of Louisiana.

On April 13, 1934, an FBI Agent, through investigation in the vicinity of Ruston, Louisiana, obtained information which definitely placed Bonnie and Clyde in a remote section southwest of that community. The home of the Methvins was not far away and the Agent learned of visits there by Bonnie and Clyde. Special Agents in Texas had learned that Clyde and his companion had been traveling from Texas to Louisiana, sometimes accompanied by Henry Methvin.

The FBI and local law enforcement authorities in Louisiana and Texas concentrated on apprehending Bonnie and Clyde, whom they strongly believed to be in the area. Then, it was learned that Bonnie and Clyde, with some of the Methvins, had staged a party at Black Lake, Louisiana, on the night of May 21, 1934. Bonnie and Clyde were due to return to the area two days later.

A posse composed of police officers from Louisiana and Texas, including Texas Ranger Frank Hamer, concealed themselves in bushes along the highway near Sailes, Louisiana, before dawn on May 23, 1934. Bonnie and Clyde appeared in an automobile in the early daylight. As they attempted to drive away, the officers opened fire. Bonnie and Clyde were killed instantly.

A BONNIE & CLYDE INVESTIGATION TEAMWORK

For each document:

- Who is the author? (Name, occupation)
 - Who is mentioned?
 - What is described? Where ? When?
 - What is the message? What is the intention?
 - Who does it address?
 - What image is given of Bonnie & Clyde?
-
- How does it contrast to other documents?
 - Match each document with the corresponding source.



Associated Press

HW - watch a documentary and write your conclusions.

CCL: Does the image we have of Bonnie & Clyde correspond to historical archives? Why ?

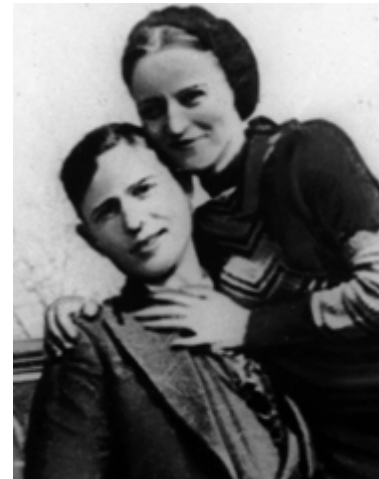
Why not?

What can you conclude about the power of the media in the making of American outlaw legends?

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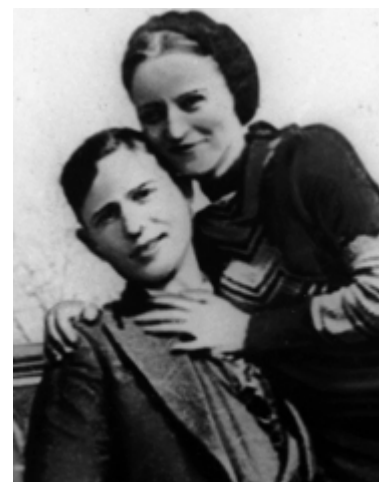
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Associated Press

**CCL: Does the image we have of Bonnie & Clyde correspond to historical archives? Why? Why not?
What can you conclude about the power of the media in the making of American outlaw legends?**

Written by Bonnie Parker.

You have read the story of Jesse James,
of how he lived and died.
If you are still in need of something to read
here is the story of Bonnie and Clyde.

Now Bonnie and Clyde are the Barrow gang,
I'm sure you all have read
how they rob and steal,
and how those who squeal
are usually found dying or dead.

There are lots of untruth to their write ups,
there are not so merciless as that.
they hate all the laws,
the stool pigeons, spotters and rats.

They class them as cold blooded killers.
they say they are heartless and mean
but I say this with pride,
that I once knew Clyde
when he was honest, upright and clean.
But the law fooled around,
kept taking him down
and locking him up in a cell
till he said to me
"I will never be free,
so I will meet a few of them in HELL".

This road was so dimly lighted.
there was no highway signs to guide,
but they made up their minds
if the roads were all blind
they wouldn't give up until they died.

The road gets dimmer and dimmer,
sometimes you can hardly see,
still it's fight, man to man,
and do all you can
for they know they can never be free.

If they try to act like citizens
and rent them a nice little flat,
about the third night they are invited to fight
by a sub machine gun Rat-Tat-Tat.

If a policeman is killed in Dallas
and they have no clues for a guide,
if they can't find a friend,
they just wipe the slate clean
and hang it on Bonnie and Clyde.

Two crimes have been done in America,
not accredited to the Barrow Mob,
for they had no hand
in the kidnapping demand
or the Kansas City deopt job.

**Parker, Bonnie. Poem, "The Trail's
End," n.d. Clyde Barrow Gang
Collection, 1930-1939. Dallas
Municipal Archives. University of
North Texas Libraries, Dallas, TX.**

A newsboy once said to his buddy,
"I wished old Clyde would get jumped
in this awful hard times,
we might make a few dimes,
if 5 or 6 laws got bumped".

The police haven't got the report yet,
Clyde sent a wireless today,
saying "we have a peace flag of white,
we stretch out at night,
we have joined the N. R. A".

They don't think they are too tough or desperate,
they know the law always wins,
they have been shot at before,
but they do not ignore,
that death was the wages of sin.

From heartbreaks some people have suffered,
from weariness some people have died,
but take it all in all,
our troubles are small,
till we get like Bonnie and Clyde.

Some day they will go down together
and they will bury them side by side,
to a few it means grief,
to the law it is relief,
but it is death to Bonnie and Clyde.

End.

This is a poem written by Bonnie Parker, recovered at the Joplin, MO, hideout. The poem is one of the contributing factors to Bonnie and Clyde's popularity among the public in their day. The poem describes "awful hard times," "weariness," and the sufferings of the people in the Depression Era south. In the poem, Parker also expresses Bonnie and Clyde's resolution to never "give up until they died," citing death as "the wages of sin." The poem has reemerged many times in pop culture: in Arthur Penn's *Bonnie and Clyde* and in multiple songs, including Merle Haggard's "The Legend of Bonnie and Clyde."