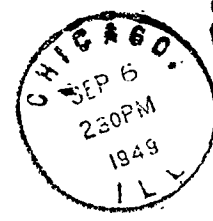


From: Louis J. Leher  
1828 Eddy St.  
Chicago 13, Ill.



FIRST CLASS

~~Do not open~~

Ayn Rand  
(Mrs. Frank O'Connor)

10000 Tampa  
Chatsworth  
~~BOLTON~~

~~139 East 35th St.~~

~~New York, NY~~

Forward to Warner Bros. Moving Picture Studios.  
author of "The Fountainhead" Hollywood California.

SAC, Chicago

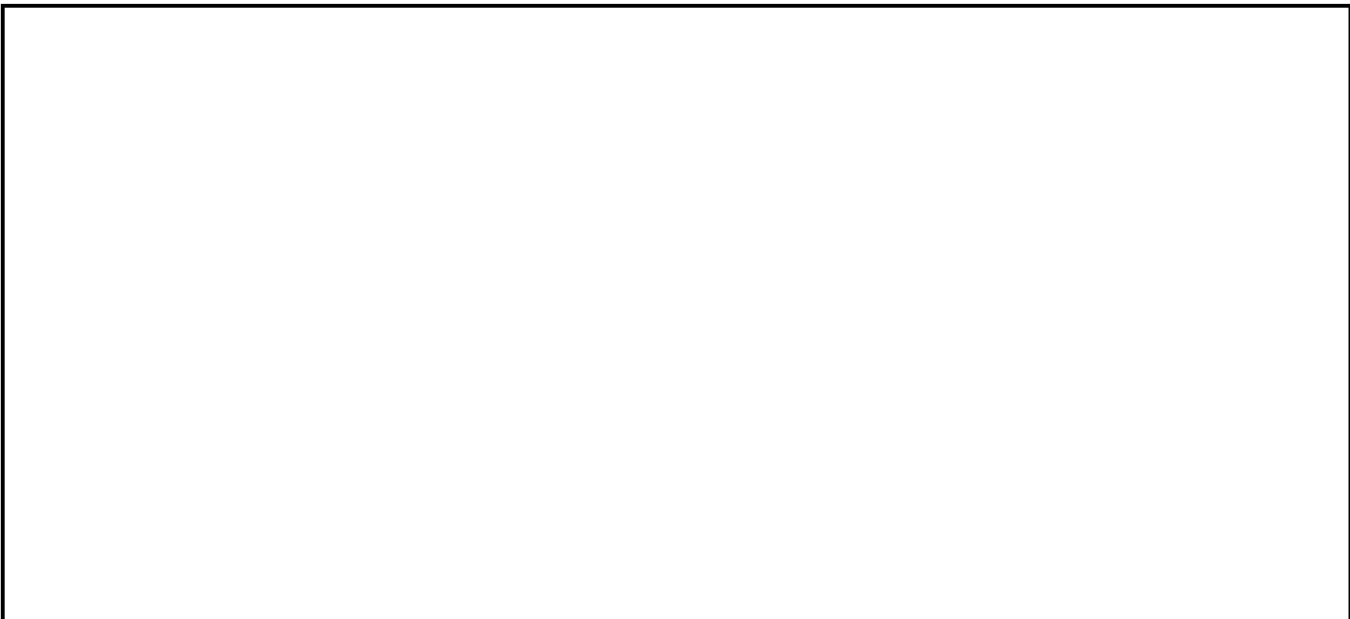
May 22, 1950

SAC, Los Angeles

LOUIS J. LEHER,  
1828 Eddy Street,  
Chicago 13, Illinois.  
SECURITY MATTER-C-R

AYN RAND, 10,000 Tampa Avenue, Chatsworth, California, prominent novelist and author of a book and screen story, "The Fountainhead," advised by letter dated March 24, 1950 and by phone on May 12, 1950 the following information regarding subject.

LEHER forwarded a letter together with considerable material to RAND, also known as Mrs. FRANK O'CONNOR, to her New York address, 139 E. 35th Street, New York City in September, 1949. These items were forwarded to Miss RAND at her present address through Warner Brothers Studios in Hollywood. In substance, the letter complimented Miss RAND on her screen story, "The Fountainhead," and sought her aid on behalf of LEHER to screen a documented life story of himself. The material furnished deals with his experiences and is being enclosed; is self-explanatory.



b7E

LFW:MCR  
100-0

Encl- 1 set of papers

SEARCHED.....	INDEXED.....
SERIALIZED.....	FILED.....
MAY 25 1950	
FBI - CHICAGO	

Louis J. Leher  
1828 Eddy Street  
Chicago 13, Illinois  
LAKEVIEW 5-3917

Ayn Rand  
139 E 35  
N.Y.C.

9/5/49

Madame, -

A few days ago I happened to see your film "The Fountainhead". It is a highly creditable ideological effort, obviously inspired by the philosophy of Friedrich Nietzsche and Henry L. Mencken. Nevertheless, I believe that the film is only a first, and very much Hollywood-like approach to the eternal problem "mass versus superior individual", "sub-man versus human being" - a conflict which is bedeviling our "civilization" to the point of ultimate comprehensive disaster.

I am carrying around for years a staggering film conception dealing with the above aspect in a most fundamental manner. If I could orally unfold to you the scope of the idea, I think you would share my enthusiasm. The passage of time has not deadened it and it gets instantly resurrected when I come upon an endeavor aiming in the same general direction. I say without exaggeration that nothing even faintly similar to my contemplation has ever reached the screen. What is still more, the production cost would be very nominal as large parts of the conception are formed by available documentary and other film material to be supplemented by animated creations. The whole drama - an indictment, a pillory, a spiritual bomb - would be illucidated by a massive application of my pictorial Leitmotif-Method.

The Hollywood people seem to have little sense of what creative imagination could do to fill their purse. What I mean by creative imagination I can show only by composing the film scenario. Putting the idea into book form is out of question; it is strictly a matter for the film poet who blazes new roads. This indeed I would like to demonstrate to Hollywood, but my respective connections are nil. Furthermore, the experiences I have had in the Land of the Common Man ("Was uns alle baendigt, das Gemeine" - Goethe) are such that I cannot venture to do the work on my own account.

My bank balance is running low and I have recently, for a certain purpose, submitted to an official agency in Washington, D.C., a documented presentation of my life history to date. A few samples therefrom may be of interest in this connection and are included for your initial information as to my person. Exhibit 14 contains a few hints as to the film proposition in question. It

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