

May 17, 1962

"JIGSAW"

A one-hour dramatic television series on film.

TIME: Now.

PLACE: The City of Los Angeles and, frequently, anywhere in the world.

"...Harold Martin, 35, steel company executive, happily married, two children, left his suburban house at 7 p. m. to pick up an evening paper at the drugstore. That was two months ago. He has not been seen or heard from since..."

Robbed? Kidnapped? Murdered? No indications. Harold Martin, for no apparent explanation, has ceased to exist .. to his wife .. to his children .. to society ...

Last year, in the United States, over one hundred thousand people vanished just as mysteriously. A hundred thousand husbands - daughters - wives - fathers - sons - mothers. The number grows each year.

It is the stories of these people that JIGSAW will tell.

These are not stories of crime. They do not deal with murder, mayhem and violence. For the astounding fact is that the hundred thousand Harold Martins vanished by choice. Voluntarily, they have left behind their whole lives, every human tie, even their own identity.

Why?

It is the answer to that question that provides the meat and the drama of this series. It is highly charged, emotionally packed drama of human beings in crisis. There can be no more compelling, heart-rending drama than is contained in the decision of a man or woman to abandon everything about himself.

Where is Harold Martin? Lolling on the sandy beach of Waikiki with a bikini-clad, creamy-skinned blonde? Or is he among the unshaven, jobless, nameless derelicts waiting for the hand-out meal at the mission in Skid Row?

Did he leave heartache and bewilderment with those who were close to him because of some long-nurtured, secret plan for self-satisfaction? Or because he was dying of cancer and didn't want to be a burden on the people he loved?

A hundred thousand stories. . . a hundred thousand reasons. . .

In basic approach, the series will tell these stories with the dramatic depth and scope of an anthology. For we will concentrate on the personal story of these individuals and the people around them. We will follow the Harold Martins and what they are doing.

Why they have taken this course is the essential mystery that will compel attention until the climax. And that why will come across often as a shocker, a powerhouse.

But, in addition to the fascinating and fully explored individual story told, this series will portray the continuing story of the men whose responsibility it is to trace such persons. These are the men of the MISSING PERSONS DETAIL, LOS ANGELES POLICE DEPARTMENT. They face incredible odds. There is no harder case for the police than the missing person. He is not a criminal, nor has a crime been committed. All the usual police resources that can be brought to bear to find a criminal are useless in tracing a missing person. The missing person has no confederates, probably no prior record, many times no finger prints on file. He has no stolen money to spend and create suspicion. In short, he's the needle in the haystack. For there are too many Missing Persons, too many places they can disappear -- and too few men on the Missing Persons Detail. Five men -- for a city of millions.

For the purposes of this series, it is the characters and relationship between three of these men that we focus on. For in these men the work, the emotional involvements and attitudes of the Missing Persons Detail are crystallized.

SGT. JOSEPH STALEY heads the detail. A man of 48, with steel grey hair, thin and tight physically, he is a man with 20 years experience behind him in Missing Persons. He is not the tough cop or the bull-like, loud mouthed sergeant. That kind wouldn't last in Missing Persons. This isn't a job that produces the hardness and cynicism of the Homicide or Narcotics Division; that hardness, that cynicism come from too many

years of dealing with hardened criminals. But Missing Persons deals with respectable, honest citizens who face emotion-searing problems. SGT. STALEY was a fortunate choice for head of this detail. He has the professional skill for his job and is very much a human being. He has the judgement, the warmth, the human understanding that his job demands. But he is no "bleeding heart". He has struck the proper balance between the sheer size of his job and the personal involvement he can afford in each case.

But SGT. STALEY is no paragon of virtues. As we said, he's a human being. He's not the most brilliant man on the force, though what he lacks in this area he makes up in the wisdom of experiences and a patient determination.

Like other human beings, SGT. STALEY is married. He likes his marriage, and he likes the old shoes and battered hat he wears on weekends and days off at his three bedroom tract house in the Valley. And he loves his wife, though she's been a source of trial and tribulations to him since their marriage twenty-five years ago. For MARIAN took a dislike to his job from the day of their marriage. It was the long hours, the low pay, the extra duties that decided her. But, Staley had gone on the force during the depression years and even Marian couldn't deny the security of having a job on the police force. It was after STALEY served in World War II (as an M. P. in Europe) that the BIG CHANCE was missed, when Marian's brother, in a surge of patriotism, offered the returning

veteran a job in his insurance agency. Marian has never gotten over Staley's unshakeable decision to return to the police force . Over the years Marian's objections have sounded this one theme. Any time there is a reason for STALEY to phone home and say he'll be working late, Marian reminds him of his last opportunity. Of course, time has mellowed this. Staley's ear almost automatically tunes her out. And, really, with Marian it's probably force of habit that perpetuates the complaint. But other than this (which is a source of humor in the office), their marriage has been happy and rewarding. They have two grown daughters. Pictures of his daughters are prominent on Staley's desk -- along with a picture of The Baby, Staley's first grandchild, an infant about a year old. Staley's older daughter is married and is the mother of The Baby. To Staley, the only thing better than watching an out-of-town Dodger game on television, is baby-sitting with the grandchild. He's enormously proud of his first grandchild and has a font of stories about his late and miraculous achievements.

Staley's younger daughter is a student at U. C. L. A. , majoring in home economics. She'll either teach or get married after graduation. She's a bright, attractive girl who is very close to her father.

Staley's got the one quality that's common to most men in Missing Persons: a soft spot for people. He'd started in Homicide originally. But it was depressing to him to deal always with the dead. That's why he asked for the Missing Persons Detail. There's a reward and satisfaction in helping the living.

But the two key individuals in SGT. STALEY'S professional life are two young officers working for him in the detail. Certainly the fact that STALEY had only daughters gives him an extra interest in these young men. Then, too, that extra interest comes from the fact that these are exceptional young men, hand picked by Staley for his Detail.

LEE MATHESON is thirty, dark haired, with black, piercing eyes. He's an intense young man, with a total involvement with police work and Missing Persons. A tragedy in Matheson's life as a boy of 10 did much to determine his character, his withdrawn, dedicated seriousness. His father had worked then at the same job he has now -- as a stevedore in San Pedro. Lee had a brother four years younger. Lee was deeply hurt and bewildered when his mother walked out of the house one day and never returned. There had never been any trace of her. And the reason? It could have been their abject poverty, his mother's emotional instability. It could have been many things. But to Lee, the boy, it was nothing understandable. And to Lee, the man, it is a dark area of his mind and heart, the eternal hurt.

Lee had raised his younger brother. He assumed the responsibility of the home. Without a mother, Lee and his father drew closer together, a closeness that carries over to today. Every other weekend, Lee drives to San Pedro to visit his father, spending his time quietly with the erratically employed older man. Lee helps support his father.

It was the unconscious - and nearly impossible desire to find his mother that led Lee into the Missing Persons work. He'd certainly never voice this, but somewhere back in his mind, as he handles each case, is the thought that he may some day find her.

Lee's outside interests are almost nil. He missed the sports, the games of a normal boyhood. It was only dogged determination that enabled him to finish high school. However, he finds time for evening police science courses at the City College.

Lee's highly personal feelings about the seriousness of his work is a source of some difficulty to him. His intensity, impatience with delay, can easily be mistaken for insensitivity, an intolerance of other people. But Lee has that depth of feeling for people that is common to most of the men in the Missing Persons detail. Take the time a five year old boy was found wandering in the park, his mother missing. Lee insisted on taking the case, and Staley, understanding much of Lee's background, agreed. Lee proceeded to violate regulations in not turning the boy over to the juvenile hall while he tried to locate the mother. Lee took the boy to his own apartment over the weekend, refusing to leave the boy along again. And when he found the mother, a despondent woman on the verge of suicide, Lee used her own love for her abandoned child to restore her reason for living. But Lee's veins can be filled with ice water and anger when he's dealing with a drunk who disappeared on a week-long bender, leaving his wife and children bewildered and worried sick over him.

SG.T. STALEY has to crack down regularly on Lee for transgressions like these. Not that Staley doesn't agree with Lee's intent. And not that he wouldn't do something similar himself many times. But the job of Missing Persons is to find people. That's all. If a person wants to be missing, he has that right. He has broken no law, no matter what he's done to those behind, short of violence. But Staley understands Lee and does his best to keep him out of hot water.

Besides Staley and his father, there is only one other person who has an understanding of Lee. That is his steady girl friend IRENE, a patient, appealing and tolerant girl he will marry someday. That day will come when Lee feels he can provide the security for a home and children. Marriage and his woman are a serious matter with Lee. With Irene, as with few people, Lee can relax, unbend.

The other young officer is HOWARD REED. REED, at 29, isn't much younger than Matheson, but he's out from far different material. No shadows hang over his childhood. Howard's druggist father provided him with a comfortable secure home. His mother looked after him carefully and thoroughly, if anything, attempting to over-protect him. Even now, she phones him long distance from Denver whenever the California weather prediction is for rainy weather. She approaches the subject delicately, but she makes sure he's remembering to wear his rubbers.



Reed's father had been relieved when he joined the police force, He had worried about Reed after his graduation from high school when he showed no indication to do anything. Reed had been a good halfback on the high school football team, but not good enough to warrant a scholarship to any college. Not that college would have done Reed much good. His major would have been girls. Reed is good-looking and has a well developed sense of humor. He's the kind of a person that's fun to be around. Women find him particularly appealing, which is convenient since he feels the same way toward them. He has no steady girl friend. He manages to keep a number of steadies, however.

It must have been his curiosity about women that first stimulated his interest in people. For that is the interest that Reed shares with the others in Missing Persons. But in one way, Reed's interest goes deeper than the others. His innate and personal curiosity about people has led him to an interest in psychology, which he has studied on his own time. He uses this interest to good effect in his work. Staley may rib him about his nut shell psycho-analysis of Missing People, but Staley knows that often enough Reed has struck close to the truth.

Staley has a high opinion of Reed, knowing that Reed takes his work seriously and does it outstandingly, in spite of his carefree behavior. It was this behavior that led Staley to think he'd made a mistake in picking Reed when Reed was first in the Detail. However, he came to see that Reed's light heartedness was good for Reed personally, and for the Detail, too.

For Reed the jokes and banter covers the depth of feeling he has for the countless tragedies he deals with daily. And those same jokes have made it easier for the others to bounce back.

Reed is particularly good at his job when there's a woman involved. Staley has made it a practice for a long time now to give him a certain kind of case, whenever possible. A photographer's model missing? A beauty contestant missing? Nobody's surer to find them than Reed.

Reed likes this type of case, too. He usually manages to fall somewhat in love with these women before he meets them. Sometimes he's disappointed -- but other times -- !!

Those are the primary men of the Missing Persons Detail. They have their problems -- with their work and with each other. Their interest in people and their liking for their work give them a strong common bond. And they've built upon easy rapport over the years. On an important case, they will all work together. At other times, Matheson and Reed will work separately on individual cases, with Staley, of course, coordinating things from the office. Staley likes these two young men, even if they are both problems to him at times.

He remembers with pride the time Matheson and Reed both arrested a mother and her four children who had arrived from out of town a day before. The husband left them at the bus station while he went to look for work. He never came back, and the family was stranded and destitute. The arrest

provided the family with shelter and food, but set off departmental explosions. Staley chewed them out royally for exceeding their authority and opening the department to a possible false arrest suit. But a half-hour later, he defended them tooth and nail to an irate Head of Homicide.

Sometimes it isn't all good natured. The nature of their personalities makes clashes between Lee and Reed inevitable. Lee's particular concern with children was the reason he blew up completely on one occasion with Reed. A woman was desperately searching for her missing husband. Their sick child was about to be operated on. Lee, racing the clock as a team with Reed, found Reed in a long, friendly conversation with a stunning young woman. At that moment he'd had all he could take of Reed's romances. He blew completely. Later, Lee could have eaten every work. Reed's conversation with the girl provided the key that located the father.

But the guilt of misjudgement isn't all on Lee's side. Reed's made his own mistakes. He resented Lee's brusque, unfeeling refusal to tell one father of his missing daughter's address. Reed had privately let the apparently kindly and sympathetic man know where his daughter was. He had no way of knowing that the father's intent was to locate his daughter and beat the sin -- if necessary her life -- out of her.

The problems of the men of the Missing Persons Detail are the problems of men who deal with people in crisis. The portrayal of their work will be handled with complete attention to the realities of the job.

These are no romantically glamorized "private eyes" with their unbelievable exploits. These are working policemen and will be shown as such.

However, these are only the men behind our primary story. They will play key roles in each episode, of course. But they will be secondary to the foreground story, the dramatic and anthological story that is the heart of each individual segment.

The intent of this series is not to concentrate unduly on detective work and the methods employed to find missing people. It is, of course, the emotions and the people that we are concerned with, that warrant the concentration.

And what are these anthology stories like? They will be designed to attract the finest guest stars in television, giving them hard-hitting, intriguing and meaty roles. The emphasis will be on reality, believability, and solid characterization.

The following examples show part of the range of story possibilities:

#### 1. BACKLASH

BRIGADIER GENERAL OWEN PATTERSON, high pressure officer of the U. S. Army, leaves his Texas home to travel by train to Los Angeles where he will take over a new, more important command. His leave-taking, with his devoted wife and nearly grown daughter, seems to depress him, but he shakes this off. They will join him in a few weeks.

His wife is worried about him for a moment, since he's seemed out of sorts lately. But General Patterson smiles reassuringly at her. In all the years of his various commands, he has been known as the dynamo, the workhorse. If there's any responsibility, give it to Patterson. He's thrived on it. He's not about to change now. But, on the train, a change does seem to come over Patterson as he sits thoughtfully in the club car. He begins to sweat unaccountably, feels terribly weary. He stares out the window. Then, unaccountably, as the train stands at a whistle stop, miles from L. A., General Patterson rises and gets off the train into the darkness of the night.

A phone call from the Army Post is the first alarm that strikes the General's wife and daughter. Official wheels begin to move.

It is Army Intelligence that alerts Sgt. Staley at the Los Angeles Missing Persons Bureau. Army Intelligence has made a preliminary check and there seems to be no indication of foul play. They are at a loss to explain his disappearance, but have obtained enough information to determine that he reached a point somewhere near Los Angeles. The identity of General Patterson catches both Matheson's and Reed's interest when Staley puts them all to work on the case.

Meanwhile, General Patterson pursues his own course. Wearing shabby, civilian clothes -- the clothes of a workman -- he is hitch hiking on a highway leading into L. A. The farmer-driver of a produce truck picks him up. The General, inexplicably jovial - almost drunk-acting -

gives a fake name and says he works as a "wool gatherer". He's always wool gathering. The apprehensive driver is relieved to let him out of the truck when they reach the city.

Mrs. Patterson and the General's daughter LYDIA arrive at L. A. International by jet. They go immediately to Missing Persons. Reed is at his best in assuring them they are doing everything possible to locate the General. Mrs. Patterson is emotionally distraught and convinced her husband has been kidnapped or murdered. She becomes angry with the police when they will not treat the case as a murder. But Lydia is more understanding and cooperative. She and Reed form a tentative relationship.

From here on the story is two pronged, as we follow the General within the city and keep up with the efforts of Staley, Matheson and Reed to find him.

It is Reed's amateur psychiatry -- and the amount of information on the General he is able to obtain from Lydia that leads to the eventual discovery of the General. For from Lydia, Reed learns of the General's boyhood on a Texas ranch and his fond memories of it. He learns also of the tremendous pressure the General has borne recently. Reed checks every stable in L. A. county for a man fitting the General's description, but has no success. His nicely-rounded psychoanalytic theory seems kaput until, on an off chance, he checks a Rodeo appearing in town.

The General is there all right, working as a stablehand - and happy.

Reed confronts him with his identity. The General is genuinely puzzled at Reed's confrontation. Reed doesn't know what he's talking about. But when Reed returns with Patterson's wife and daughter, the General's response is a puzzled one, but he does recognize them.

Later, we come to understand the General's mind rebelled under the intense pressure of his duties. He had reverted to the carefree pursuits of his youth, abandoning all responsibility. With proper psychiatric help, the General can hope for a full recovery. But he'll be warned not to be a "dynamo" again.

## 2. BAD COMPANY

MARY CALLEN, 18, is a girl heading for trouble. She runs with a fast crowd, stays out too late. And she is becoming the favorite gossip target of the small town in which she lives with her parents. JUDGE and MRS. CALLEN feel they must take positive steps to save Mary from herself. They hope to break off her associations with the bad crowd by sending her to Los Angeles to spend a summer with her grandmother. Mary, defiant toward her parents, knows what they're doing, but agrees. She boards the train.

But Mary never reaches her grandmother. On the train she meets a man much older than she, a man of shady background and present. She decides to marry him. And she's made this decision solely on the basis of defiance to her parents.

The job of the Missing Persons Detail is to help her distraught grandmother -- and her frantic parents who soon arrive in town -- locate Mary.

We are aware as Mary's plans to marry go forward. And the search by Staley, Matheson and Reed is in a dead race with the possible tragic marriage, unknown to them. However, it is Matheson who finds her in time, preventing her from getting married because she gave a false name on the marriage license.

The story ends on an unresolved note, however, as Mary and her parents are brought together, Mary has decided she really doesn't want to marry the bum she was with -- but in her is still that compulsion to wildness and rebellion. It is only a matter of time before she pulls something like this again.

### 3. THE DISAPPEARANCE

A well-known prize fighter disappears minutes before the main event. No apparent foul play. No apparent reason. This is one of those rare cases the sports-minded Staley leaves the office to handle himself. He learns the reason behind the fighter's action was simple fear. Fear that he would die in the ring as another friend of his had six months before. But he couldn't tell this to his manager, who depended on him for a livelihood. Nor could he tell his young wife. How could he quit boxing without knowing any other way to support his family? Unable to face these people, he has



hidden himself from every one, living a lonely existence below the border in Tijuana. It is Matheson who finally learns where he is. But it is Staley who goes beyond the limits of his duty to take the boxer's young wife and manager to Tijuana, knowing that only from them will he believe that they understand and want him back for himself, not as the prize fighting meal ticket.

#### 4. THE RUNNING GIRL

A girl member of a famous German high wire act, despondent over her failures in the act, disappears while the circus is in town. Her uncle and the rest of her relations that comprise the act are desperate to find her. Reed finds himself growing extremely fond of the girl he is seeking, though he knows her only from what her relatives have told him about her. He is surprised when a young boy around the circus comes forth with information that he saw the girl kidnapped. However, it is Matheson who gets out of the boy the information that the girl's uncle paid him to tell this story. Confronted, faced with possible murder charge, the uncle confesses that he put the boy up to this stunt because he felt the police were not looking hard enough for his niece. By the time the girl is found alive, Matheson and Reed have helped the uncle and the whole clan to emerge from old country fears and suspicious and they will be better, more intelligent citizens in this country.

SOME OTHERS, BRIEFLY NOTED

5. The dying merchant seaman who has searched the country for the son his wife took with her when she left him many years before. It is an obsession with him to see his son before he dies.

6. A young Beverly Hills attorney has poured money down the drain in a futile attempt to find his wife. No police report was filed on her because he wanted no publicity. But now he fears for her life. They have been married only two years. His wife has an unreasoning fear of pregnancy. She disappeared the day after their doctor told her she was pregnant. The husband knows she will do something desperate. Meanwhile, as the Missing Persons Detail attempts to locate her, the attractive, confused and panic ridden young woman wanders through dangerous areas of the city, searching for some way out of her trap.

HUSBAND WHO LIES ABOUT WORKING - THEN  
WHEN HE GIVES UP HE ALIENATES