

FEDERAL BUREAU OF INVESTIGATION
FREEDOM OF INFORMATION/PRIVACY ACTS SECTION
COVER SHEET

SUBJECT: WALTER ELIAS DISNEY

PART 1 OF 2

NOTICE

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SUBJECT

WALTER ELIAS DISNEY

FILE NUMBER

HQ 94-4-4667

HQ - 94-4-4667

HQ - 9-33728

LA - 80-294

October 4, 1940

LBN:LCB

MEMORANDUM FOR MR. TOLSON

13 Courtney Ryley Cooper's fingerprints are being taken out of the Exhibit Room. It is suggested that Walt Disney's be inserted in their place. Likewise Cooper's name is being removed from all booklets, etc.

Respectfully,

L. B. Nichols

NI 00118 11/11/1930

RECORDED & INDEXED

N 94-4-4667-1

FEDERAL BUREAU OF INVESTIGATION
OCT 3 1940
U. S. DEPARTMENT OF JUSTICE

TOLSON
HAYDEN

NOV 10 1940

- Mr. Tolson _____
- Mr. Clegg _____
- Mr. E. A. Tamm _____
- Mr. Foxworth _____
- Mr. Nathan _____
- Mr. Ladd _____
- Mr. Egan _____
- Mr. Glavin _____
- Mr. Nichols _____
- Mr. Rosen _____
- Mr. Tracy _____
- Miss Gandy _____

Walt Disney Strolls Two Days Unrecognized in Washington



Post Staff Photo

THE GOLDEN EGG—Walt Disney, the creator of Donald Duck and other favorites, poses with the quack-quack hero

Everybody knows Donald Duck but his owner, being more self-effacing, walked Washington's streets for two days unrecognized. Without fanfare of fairyland trumpets or the need for Donald to run interference against Washington's fast-hitting field of autograph hunters, Walt Disney came here Friday "simply to see the sights" and left last night thinking whimsically on Uncle Remus.

Apparently he was unbothered by crowds which might have wanted to see the creator of Donald and the maestro of the world's greatest menagerie set to music. He said he saw half of Washington's sights before time for leaving. He is more retiring than Donald.

Said by his friends "to live and dream in the world of fancy he has created," Disney was anxious to hear what the Nation's Capital is

thinking about so realistic a matter as the war.

Donald Duck won't go quacking off to camp, Mickey won't capture 10 of the enemy single-handed and Snow White won't be a war nurse while the Seven Dwarfs haul away the bleeding wounded.

Disney said he won't—or rather at this point doesn't think it wise to slant his creatures as specific characters in any era. He thinks of them romping about timeless.

Besides, he is concerned with "some real American folklore," centering around Georgia's first citizen, Uncle Remus. Disney came here from Atlanta and the State's rural precincts where he tried to learn how Georgians really talk and how the Remus tales are standing up now. There will be more on the silver screen about this later.

94-4-4667-A
c

Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI Att'n: Training and Inspection Division DATE: December 16, 1954

FROM : SAC, Los Angeles (66-new)

SUBJECT: WALT DISNEY
SAC CONTACT
LOS ANGELES FIELD DIVISION

12/27
5-186

Re SAC Letter 54-54 dated 10/7/54.

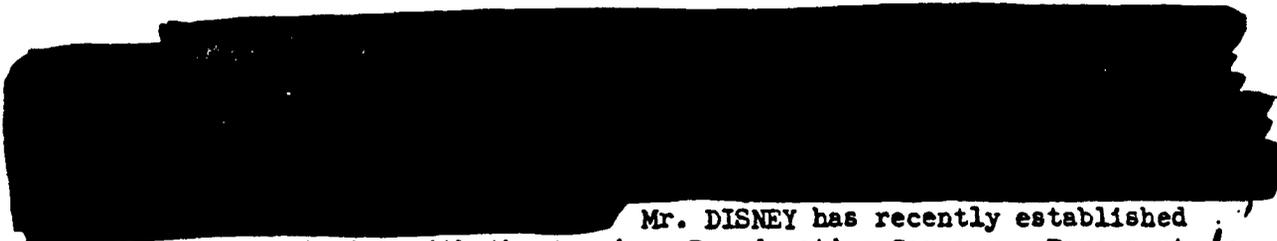
POSITION OF CONTACT

So Ent.,
Date 1-12-55
Approved by Bureau as SAC Contact

Mr. WALT DISNEY is the Vice-President in charge of production and the founder of Walt Disney Productions, Inc., 2400 West Alameda Street, Burbank, California. Mr. DISNEY is extremely prominent in the motion picture industry and his company is the foremost organization in the production of cartoons.

SERVICES CONTACT CAN PERFORM

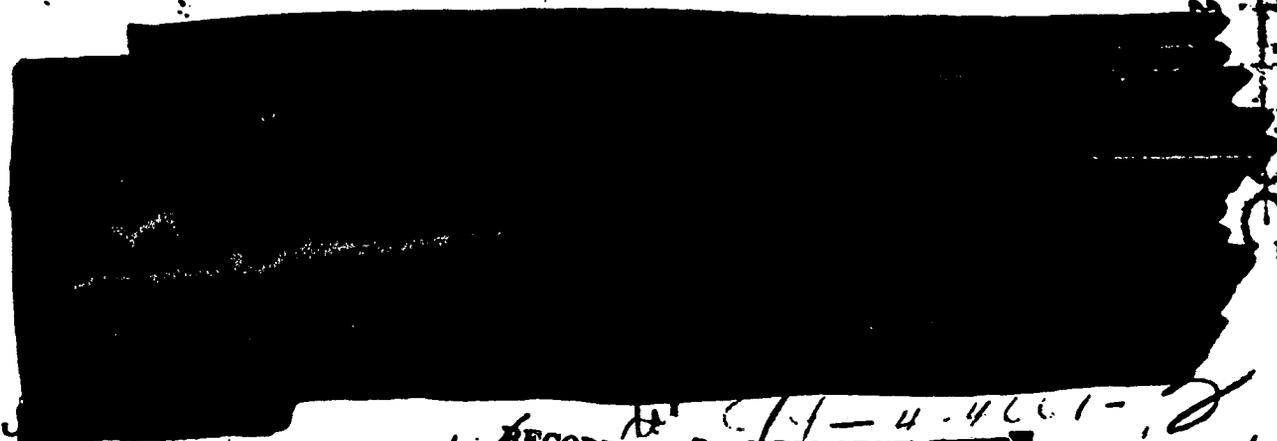
b-7d



Mr. DISNEY has recently established a business association with the American Broadcasting Company - Paramount Theaters, Inc., for the production of a series of television shows, which for the most part are scheduled to be filmed at Disneyland, a multimillion dollar amusement park being established under Mr. DISNEY's direction in the vicinity of Anaheim, California. Mr. DISNEY has volunteered representatives of this office complete access to the facilities of Disneyland for use in connection with official matters and for recreational purposes.

PAST RELATIONS WITH LOS ANGELES OFFICE

b-7d



JFM:gun

RECORDED 56
11-4-4661-2
23
DEC 21 1954
Schiffel 2-7

DEC 21 1954

RE: WALT DISNEY

BACKGROUND

WALT DISNEY was born in Chicago, Illinois, on December 5, 1901. He received his elementary and high school education in the schools of that city and became a commercial artist in 1919. Between 1919 and 1922 he produced a number of cartoons and in 1928 created Mickey Mouse, his most famous cartoon.

Mr. DISNEY has been associated with his brother, ROY O. DISNEY, in the management and operation of the Walt Disney Productions since the establishment of the company by the brothers in the early 1930's. Mr. DISNEY resides with his wife and family in the Holmby Hills section of Los Angeles.

DEROGATORY INFORMATION

No derogatory information concerning this individual appears in the files of this office.

SAC RECOMMENDATION

Because of Mr. DISNEY's position as the foremost producer of cartoon films in the motion picture industry and his prominence and wide acquaintanceship in film production matters, it is believed that he can be of valuable assistance to this office and therefore it is my recommendation that he be approved as an SAC contact.

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nichols *[Handwritten signature]*

DATE: January 20, 1956

- Tolson
- Boardman
- Nichols
- Belmont
- Harbo
- Mohr
- Parsons
- Rosen
- Tamm
- Sizoo
- Winterrowd
- Tele. Room
- Holloman
- Gandy

FROM : M. A. Jones *[Handwritten signature]*

SUBJECT: WALT DISNEY PRODUCTIONS
MICKEY MOUSE NEWSREEL UNIT
MICKEY MOUSE CLUB
AMERICAN BROADCASTING COMPANY

[Handwritten initials]

WALT Disney

On January 18, Mr. Jerry ~~A~~ Sims, local representative for Walt Disney Productions, 1015 New Jersey Avenue, Northwest, phone METropolitan 8-1632, home phone JACKson 2-2023, came to the Bureau unannounced and took a regular tour. He was very much impressed with the tour and returned on January 19, 1956, to determine if it would be possible for him to take motion pictures for the television show, Mickey Mouse Club.

He presented his plan to Agent Kemper. He said that Walt Disney Productions sponsors a television show over the American Broadcasting Company between 5:00 and 6:00 P.M. for children. The program has an audience of 20,000,000.

He said that the show is broken down into four parts.

1. Mickey Mouse Newsreel
2. Young Stars of Hollywood Who Dance and Sing
3. Careers Under Title "What I Want To Be"
4. A Walt Disney Cartoon

He said that the show gets meticulous screening and that they do not put anything on which would in any way be offensive to either parents or children. He said, for example, they will not even show anyone hunting or any form of brutality.

He said that he would like to take a group of children, if possible, the children of Special Agents, and have two short scenes which would run about two minutes on the Mickey Mouse newsreel. He would like the first scene to be done on the range which would show the Agent shooting at a bull's-eye target and would be based on the fact that the FBI Agent is a great marksman and would be something which the children would look up to. In the second scene he would like to show how fingerprints are taken with the children watching and then a short showing of the fingerprint file. He does not want to emphasize the criminal side of fingerprints but would merely like to point out how many fingerprints we have and show how they serve a humanitarian purpose.

The entire film would be shot without sound and would run about 300 feet. He said that after the film was shot the narration would be dubbed in and he would want us to check the narration beforehand.

Enclosure *2*
 ECK:grs *2*
 (2) 63 FEB 24 1956 EX-118

94-4-4667-2X
 44-32254-133
 RECORDED - 4
 INDEXED - 4
 FEB 21 1956
 64
 PERS. FILES

Mr. Nichols

January 20, 1956

In regard to sponsors Mr. Sims said that the sponsorship is multiple and the attached list shows the various sponsors. These sponsors, of course, are aimed at children. Include dog food, cereals, canned milk, candy bars and popcorn.

A check of our files fails to show any information on Sims, and Walt Disney, who is founder of Disney Productions of Burbank, California, is an approved SAC contact in the Los Angeles Office. He has been most helpful. (94-4-4667-2)

RECOMMENDATION:

In view of the tremendous audience and the fact that this would require very little work on our part, it is recommended that we call Sims and tell him that we will be glad to cooperate in his venture.

I don't think
we should

D

I agree
1-24

grs

OK.
k.

ADDENDUM/ECK:grs/1-27-56

On 1/26/56 Kemper called Sims and told him we would be unable to help him. He was extremely sorry and said perhaps he would call us at some later date to know if we could help him. Kemper told him to feel free to do so.

eck

TRUE COPY

Mickey Mouse
Newsreel Unit

Dash Dog Food
Franks..... Armour and Co.
Ipana toothpaste..... Bristol-Myers.
Catsup..... Campbell Soup Co.
Frozen soup
hot soup
Franco-American Prdts.....
Pork and Beans..... Campbell Soup Co.
Carnation Milk..... Carnation Co.
Coca-Cola..... Coca-Cola
Wheaties
Cheerios
Cake Mixes
Jets
Trix..... General Mills
Johnson's wax
Lettuce..... Lettuce Inc.
Mars candy..... Mars Inc.
Mattel Inc..... Mattel Inc.
Miles Laborities..... Miles Lab.
Mortons' Salt...
SOS Co.
TV Time Popcorn.....
Vick Chemical Col.....
Welch Grape Juice. Co.

Monday.. Coca-Cola

Tuesday...

Wednesday... Vicks and General Mills

Thursday...

Friday... Lettuce Inc. and Morton's Salt.

ENCLOSURE

94-4-4667-2X

32261-112

~~Handwritten~~ 46023

Metropolitan 8-1632

WALT DISNEY PRODUCTIONS
MICKEY MOUSE NEWSREEL UNIT
1015 NEW JERSEY AVENUE, N. W.
WASHINGTON 1, D. C.

Jerry A. Sims
NEWSREEL CAMERAMAN

RECORDED

94-4-4667-2X

11-1-50

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Tolson ✓

FROM : Mr. Mason M

SUBJECT: WALT DISNEY.
MOTION PICTURE PRODUCER
SAC CONTACT OF LOS ANGELES OFFICE

DATE: 3/7/56

Tolson _____
Boardman _____
Nichols _____
Belmont _____
Harbo _____
Mohr _____
Parsons _____
Rosen _____
Tamm _____
 Sizoo _____
Winterrowd _____
Tele. Room _____
Holloman _____
Gandy _____

4-3-1

I. On February 27, 1956, SAC Malone of Los Angeles was visiting with SAC Contact Walt Disney. Disney mentioned that in connection with his Disneyland Amusement Park he is presently developing a "science of tomorrow" section. He raised the question as to whether it would be possible to prepare a display or demonstration of how science is employed by the FBI in law enforcement through its Laboratory and Identification Divisions.

Disney volunteered that the FBI is foremost in this field, and its operations are of great interest to all Americans and particularly so to the young people. Disney commented that government agencies have in the past been reluctant to participate in any displays of a commercial nature where admissions are charged to enter a particular area but wanted to present this idea to Malone for relay to the Bureau to determine the Director's reaction.

In the event the Bureau feels that it would be possible to assist in such a project, Disney would then officially endeavor to more specifically outline the phases of his idea so that each could be fully considered by the Bureau.

II. Disney also mentioned that his company is currently producing a television series known as the "Mickey Mouse Club" televised daily over the American Broadcasting Network. This program is designed for child audiences and it is Disney's desire to acquaint American children with various employment opportunities in numerous fields of American endeavor.

Disney would like to feature a series of programs on the FBI and law enforcement as a career. He has no specific outline in mind. He presented this thought to SAC Malone in order to secure the Bureau's initial reaction and if favorable would then draw up specific ideas for presentation and clearance

RECORDED - 94

94-4-4667 3

cc - Messrs. Nichols
Parsons
Mohr
Tamm
EDM:gsr (7)

EX

27 MAR 19 1956

memo - Los Angeles 3/5/56

M

27

with the Bureau.

III. Disney appears to be a very reliable individual and has been quite friendly with the FBI. He is an approved SAC Contact. His television programs have been very popular and educational and have been conducted on a high plane. The Disneyland Amusement Park appears to have been popularly received.

Disney's two proposals at this stage seem rather vague and it might be desirable to have him furnish more facts so that each can be considered.

RECOMMENDATION:

Mr. Nichols consider this matter and offer his recommendations to the Director and carry on through with notification to SAC Malone at Los Angeles.

M I don't see how we can do anything

Wm
I agree

3/8

~~Wm~~
J. Conner
K

SAC, Los Angeles

March 16, 1956

Director, FBI

94-4-1067-3 R
WALT DISNEY
MOTION PICTURE PRODUCER

RECORDED - 84

EX-12

The Bureau has considered very carefully your contacts with Walt Disney and his desire to include the FBI in his Disneyland Amusement Park and also a television series over the Mickey Mouse Club of the American Broadcasting Company.

Please advise Mr. Disney that at the present time our commitments are extremely heavy and that it is not possible to cooperate in this regard.

ECK:grs

(4)

MAILED 6
MAR 16 1956
COMM - FBI

hand

[Handwritten signature]

[Handwritten signature]

[Handwritten signature]

- Nichols
- Belmont
- Harbo
- Mohr
- Parsons
- Rosen
- Tamm
- Sizoo
- Winterrowd
- Tele. Room
- Holloman
- Gandy

MAR 20 1956

[Handwritten notes]

MAILED
MAR 21 1956
PHONE CHECK

March 21, 1956

WALTER E. DISNEY Summary
(Walt Disney)
Born December 5, 1901
Chicago, Illinois

Walter E. Disney

No investigation has been conducted by the FBI concerning the captioned individual. However, this Bureau's files reflect the receipt of a flier issued by the Council for Pan-American Democracy advertising the "Night of the Americas" to be held at the Martin Beck Theater on February 14, 1943, in New York City. The flier carried a partial list of sponsors and guests of honor which included the name of "Walt Disney." (u)

The Council for Pan-American Democracy has been designated by the Attorney General of the United States pursuant to Executive Order 10450.

The "Peoples Voice," issue of January 15, 1944, contained an article captioned "New Masses Sponsors Tribute to Art Young." The article set forth that "New Masses" was sponsoring a mass meeting to pay tribute to Art Young, Dean of American Cartoonists who died recently. It was indicated that the meeting would be held on January 27, 1944, at Manhattan Center, 34th and 8th Avenue, in New York City. Among the individual sponsors of the meeting was listed the name "Walt Disney." (u)

According to the Special Committee on Un-American Activities in its report dated March 29, 1944, "New Masses" is a "nationally circulated weekly journal of the Communist Party." (u)

(62-60527-25375)

The foregoing information is furnished to you as a result of your request for an FBI file check and is not to be construed as a clearance or a nonclearance of the individual involved. This information is furnished for your use and should not be disseminated outside of your agency. (u)

Orig. and one to H... RECORDED-107 MAR 23 1956

Req. reach 3-14-56 INDEXED-107
W.L. Marshall/cac CONFIDENTIAL
(4)

- Tolson _____
- Boardman _____
- Nichols _____
- Belmont _____
- Tracy _____
- Harbo _____
- Mohr _____
- Parsons _____
- Rosen _____
- Tamm _____
- Sizoo _____
- Winterrowd _____
- Tele. Room _____
- Holloman _____
- Gandy _____

DECLASSIFIED BY SP, GSK/LLS
DATE 2/20/80

Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI (94-4-4667)

DATE: 10/31/56

FROM : SAC, LOS ANGELES (80-294)

ATTENTION: TRAINING AND INSPECTION DIVISION

Mr. Nichols

SUBJECT: WALT DISNEY
SAC CONTACT
LOS ANGELES DIVISION

For the information of the Bureau, it was announced on October 24, 1956 that the above captioned motion picture producer, who is an SAC contact of this office, has been selected to receive the annual Milestone Award of the Screen Producers Guild at an award banquet scheduled for February 3, 1957 in the Beverly Hilton Hotel. This announcement was made by SAMUEL G. ENGEL, President of the Screen Producers Guild and also an SAC contact of this office.

The award recognizes DISNEY'S contribution to motion pictures during his 33 years in Hollywood, contributions which have also brought him a total of 25 Academy Awards.

- (2) Bureau
- 1 - Los Angeles
- JMC:pas
- (3)

EXP. PROC.

NOV 5 1956

RECORDED - 10

INDEXED - 10

94-4-4667-6

21 NOV 5 1956

EX-127

*let to [unclear] (encl)
11-29-56
FSH*

shill with [unclear]

6

RECORDED - 10

94-4-4467-6

November 9, 1956

PERSONAL

EX-127

Mr. Walt Disney
2400 Alameda Avenue
Burbank, California

Dear Mr. Disney:

Mr. John F. Malone, Special Agent in Charge of our Los Angeles Office, has advised me of the annual Milestone Award of the Screen Producers Guild which is to be presented to you on February 3, 1957.

You must derive great satisfaction from this recognition, and I want to be among the many persons in this country who will extend congratulations to you on this occasion. Your work in the past has been a credit not only to the motion picture industry but to the entire Nation, and I want to assure you of my every good wish for continuing success.

Sincerely yours,
J. Edgar Hoover

cc - Los Angeles, Reurlet 10-31-56

REC'D-READING ROOM
F B I
NOV 9 3 54 PM '56

NOTE: The Bureau has had cordial relations with Disney who is an SAC contact of the Los Angeles Office. There is no derogatory data in Bufiles on the Screen Producers Guild. Samuel G. Engel, a producer at 20th Century-Fox and an SAC contact of the Los Angeles Office, was president of the Guild in 1955.

- Tolson _____
- Nichols _____
- Boardman _____
- Belmont _____
- Mason _____
- Mohr _____
- Parsons _____
- Rosen _____
- Tamm _____
- Nease _____
- Winterrowd _____
- Tele. Room _____
- Holloman _____
- Gandy _____

FJH:pjj
(4)

100

NOV 20 1956

MAILED 3
NOV 10 1956
COMM-FBI

WALT DISNEY

November 26, 1956

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	✓

Dear Mr. Hoover -

It was good of you to take time from your busy day to send me your very complimentary letter of November 9th.

To say that I am pleased about the forthcoming Milestone Award is definitely an understatement and my only hope is that I will always be able to live up to it and be deserving of this great tribute. Your congratulations in this connection are deeply appreciated.

Warmest regards and many thanks.

Sincerely,

Walt Disney
Walt Disney

Mr. J. Edgar Hoover
Federal Bureau of Investigation
United States Department of Justice
Washington 25, D. C.

WD:mc

EXP. PROC.

DEC 3 1956

RECORDED - 24

94-4-4667-7

18 DEC 4 1956

60 DEC 7 1956 EX-125

*No check necessary
Per [unclear] 12/5/56*

GIR 1

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	✓

file
✓

4:15

TV Roundup
Disney to Get Award Feb. 22 At Valley Forge

Philadelphia

WALT DISNEY will be at Valley Forge on Friday, Feb. 22, to accept a Freedoms Foundation Award. He'll be introduced by WFIL-TV newscaster Gunnar Back.

Another TV celebrity visitor will be actor — "\$64,000 Challenge" art expert **Vincent Price**, due here Monday to help kick off a Philadelphia Museum of Art membership drive.

Playwright **Arnold Schulman**, whose "A Hole in the Head" opened at the Walnut last night, vigorously denies that it's a stage version of his highly-lauded TV drama, "A Heart's a Forgotten Hotel."

Ted Rogers, producer of NBC's "Home", discusses "New Dimensions in Television," at a Barclay luncheon of the Television and Radio Advertising Club of Philadelphia tomorrow.

"How Near Is Your Heart Attack?" is the subject of a WFIL-TV symposium tomorrow night at 8. Ways in which people abuse their hearts will be cited by **Dr. Robert P. Glover**, chief of the Department of Thoracic Surgery at Presbyterian and Episcopal Hospitals and at St. Christopher's Hospital for Children; **Dr. William D. Stroud**, professor of cardiology in the Graduate School of Medicine at the University of Pennsylvania, and **Dr. Edward Weiss**, Philadelphia psychiatrist. —H.H.

PHILADELPHIA, Pa.

INQUIRER ✓
 BULLETIN _____
 DAILY NEWS _____

DATE 2-13-57
 EDITION City
 PAGE 32
 COLUMN 4
 EDITOR Walter H. Hennenberg
 TITLE OF CASE _____

SEARCHED _____ INDEXED _____
 SERIALIZED _____ FILED _____
 FBI — PHILADELPHIA
Sweeney

174-44667-A
 NOT RECORDED
 191 FEB 18 1957

7163
 64 FEB 20 1957



WALT DISNEY PRODUCTIONS

2400 WEST ALAMEDA AVE. • BURBANK, CALIFORNIA • CABLE ADDRESS: DISNEY

MICKEY MOUSE
NEWSREEL UNIT

March 1, 1957

M. Nichols

Mr. Louis B. Nichols
Assistant to Director
Federal Bureau of Investigation
Washington, D. C.

JF 3-1

Dear Nick:

It is a pleasure to announce to you that I am now connected with Walt Disney as their newsreel representative in Washington, D. C.

Had the privilege of meeting Mr. Malone of your Los Angeles office and talked over plans for a series of stories regarding your organization. As you know, the Disney Studios, from what I have seen while here, really does a thorough job on any undertaking they might assume. You can be sure a real story will be made which will give the young generation an idea of the great work done by your organization led by Director, J. Edgar Hoover.

Hope to see you soon after my return and go over plans for coverage of the Federal Bureau of Investigation.

Kindest regards.

Hugo C. Johnson

Sincerely,

Hugo C. Johnson
Hugo C. Johnson

HCJ:kt

Calif RECORDED-82
OC INDEXED-82

94-1-4001-8

6 APR 15 1957

EX-110

1/11/57
NEWS FILMS

483
01 APR 15 1957

Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI

DATE: March 1, 1957

FROM : SAC, LOS ANGELES (94-274)

ATTENTION: Assistant to Director
LOUIS B. NICHOLS

SUBJECT: WALT DISNEY PRODUCTIONS, INCORPORATED
RESEARCH (CRIME RECORDS)

Assistant Director
DONALD J. PARSONS

On February 28, 1957, SA JOHN M. CASHEL and I, at the suggestion of Mr. WALT DISNEY, head of the above-captioned concern, conferred with Mr. BILLY WALSH, Mr. BILLY PARK and Mr. HUGO JOHNSON, members of the Disney organization's television production staff, regarding the possibility of their company producing a film on the FBI Laboratory in conjunction with the 25th anniversary of that division.

Mr. WALSH and Mr. PARK are engaged in TV film activity at the Burbank Studios while Mr. JOHNSON, who was formerly with the Paramount Pictures, Inc. Newsreel in Washington, D.C., for a number of years, is now engaged in similar activity for the Disney company, having recently joined the organization. Mr. WALSH, who is the head of the Television Production Division of the Studio, advised that Mr. DISNEY is interested in filming the show on the FBI, but feels that a production on the Laboratory would be impossible at this time because of the amount of work which would be involved and the limited time available between now and the Laboratory anniversary. He pointed out that it took the concern approximately one and a half years in preparation and filming to produce the "atom bomb" film which was designed with an educational slant in order to enlighten the public. This type of film is usually not profitable for the company; however, Mr. DISNEY likes to do films of this type occasionally as a public service.

For some time, according to Mr. WALSH, Mr. DISNEY has been interested in producing something featuring the FBI either for his Disneyland television show or the Mickey Mouse Club television production. WALSH explained that Mr. DISNEY feels that a show about the FBI with a Laboratory feature could

4 - Bureau
2 - Los Angeles (1 - 80-294, WALT DISNEY)
JFM:MAM
(6)

SE 45

94-4-4667-9

RECORDED-82
INDEXED-82

6 APR 5 1957

52 APR 15 1957

7-132

38

[Handwritten signature]

LA 94-274

be readily produced in time for the fall, 1957 Mickey Mouse Club program. Mr. WALSH pointed out that this program is designed to have an educational appeal particularly to those juveniles in the 12-14 year age bracket. At the present time the club has an estimated audience of 18 million, Monday through Friday. The program is one hour in length; however, commencing in September, 1957, the Mickey Mouse Club program will be a half-hour program and will be televised between 5:30 p.m. and 6:00 p.m., Pacific Standard Time, daily, Monday through Friday, over the American Broadcasting Company network. Mr. WALSH mentioned that a series of five programs running over a one-week period could be very effectively done concerning this Bureau.

Mr. WALSH and his associates mentioned that there is a great hunger on the part of American youths today for facts about organizations such as the FBI. A program format showing a 14-year-old boy something about FBI qualifications, training, facilities and careers could be effectively produced and would have a tremendous audience appeal. Mr. WALSH stated that the company has done similar shows on airline pilots and dairymen. In both instances the response from the juvenile audiences indicated that more programs of this type could be effectively utilized. The Mickey Mouse Club is planning to feature more programs in its 1957 program on facts about interesting careers for the benefit of its juvenile audiences.

It was mentioned to these gentlemen that any FBI participation in a program of this type would have to be approved by the Bureau, whereupon Mr. JOHNSON mentioned that he is personally acquainted with Assistant to the Director LOUIS B. NICHOLS and is returning to Washington, D.C., on Wednesday, March 6, 1957. He suggested that he would like to confer with Assistant to the Director NICHOLS on Friday, March 8, 1957, in Washington, D.C. and requested that Mr. NICHOLS be apprised of his desire for an interview concerning this matter. Mr. JOHNSON stated that he will call Mr. NICHOLS' Office for an appointment following his arrival in Washington, D.C.

The foregoing is being brought to the attention of the Bureau for its information and appropriate action in connection with the Walt Disney Productions' suggestions.

Office Memorandum • UNITED STATES GOVERNMENT

TO : MR. TOLSON

DATE: March 4, 1957

FROM : D. J. PARSONS

SUBJECT: FBI LABORATORY
25th ANNIVERSARY

- Tolson
- Nease
- Boardman
- Belmont
- Mohr
- Parsons
- Rosen
- Tamm
- Trotter
- Nease
- Winterrowd
- Tele. Room
- Holloman
- Gandy

The FBI Laboratory was officially started November 24, 1932. Therefore, November of this year will be the 25th anniversary. We have been making some tentative plans for commemoration of this anniversary and some long range planning is necessary if we want to take advantage of some of the better publicity media.

I have had a small committee considering some of the many possibilities and in particular whether we would want to make this occasion subject of a nation-wide television broadcast. Certainly if we did, we would want to seek the best type of program. One of the committee members, Laboratory Supervisor C. E. Thompson, suggested that since Walt Disney has gotten into large scale educational programs, such as the one recently on the atom bomb, something of this caliber would insure a large audience. Walt Disney is an SAC contact in Los Angeles and while there last month I asked SAC Malone to see if Walt Disney would be interested in doing a program on science in law enforcement commemorating our 25th anniversary, but to do so without making any commitments whatsoever.

Parsons should not have done this without prior approval

SAC Malone has advised me that Disney was very pleased with the idea and put Malone in touch with members of the Walt Disney Television Productions staff. Even though films of this type are not profitable for the company, Mr. Disney likes to do this type occasionally as a public service. His production staff has proposed doing a film for use in the fall of 1957. Walt Disney Productions has a series of educational programs designed particularly to appeal to the 12 - 14 age bracket but at the present time have an estimated audience of 18 million. This program is known as the Mickey Mouse Club, and in September of 1957 will be on for a half hour each day, Monday through Friday, 5:30 p. m. to 6:00 p. m. Pacific Standard Time (8:30 p. m. to 9:00 p. m. Eastern Standard Time). They would like to do a series of five programs to take an entire week.

One of the Disney Productions staff is Mr. Hugo Johnson, formerly with Paramount Pictures, Inc., Newsreel in Washington, D. C. He knows Mr. Nichols and intends to be in Washington this week. He advised SAC Malone that he would like to talk to Mr. Nichols about this and said he would call Mr. Nichols' office to see if he could talk with him on Friday, March 8.

1 - Mr. Nichols

DJP/mek (4)

*John Nichols
3-8-57*

RECORDED-82

(SEE ADDENDUM PAGE 2)

INDEXED-82

APR 5 1957

94-1-4-7-10
10

Memo Mr. Parsons to Mr. Tolson
Re: FBI Laboratory - 25th Anniversary

I think the caliber of the documentary and educational films prepared by Disney Productions is recognized as being of the highest and we should further explore the possibility of seeking publicity for the Bureau through the medium of the Disney programs commemorating the anniversary of the Laboratory. We, of course, will have to have more details as to what would be involved and also as to commercial sponsorship.

RECOMMENDATION:

It is recommended that if at all possible Mr. Nichols see the Disney representative, Mr. Johnson, and explore the possibilities of a filmed television program commemorating the Laboratory's 25th anniversary.

P

ADDENDUM: (LBN:jmr) 3-6-57 I will, of course, see Hugo Johnson when he comes to the Bureau and he has now written me as indicated by the attached letter. This does present a rather awkward situation since we have heretofore turned down Walt Disney Productions as indicated in Mr. Jones' summary of January 20, 1956, which is also attached. I think that in view of the approach that has now been made we are pretty much in a position where we are going to have to do something and I think we will have to explore the matter when Johnson does come in. I have two or three other things in mind, one of which will be a 7-minute feature with the Art Baker program, "You Asked For It." This is being submitted separately.

*we can explore
it but no
definite
commitment
should be made*

*←
3-6*

*This is a most un-
lucky & un-
fortunate situation.
No one should in-
itiate such a move
without clearance
here. H*

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nichols

DATE: March 8, 1957

FROM : M. A. Jones

Tolson	_____
Nichols	_____
Boardman	_____
Belmont	_____
Mason	_____
Mohr	_____
Parsons	_____
Rosen	_____
Tamm	_____
Nease	_____
Winterrowd	_____
Tele. Room	_____
Holloman	_____
Gandy	_____

SUBJECT: WALT DISNEY SHOW

3-1

Handwritten initials

Reference is made to the attached memorandum concerning the visit of Hugo Johnson on Monday in relation to preparing a show on the 25th anniversary of the Laboratory.

It is not felt that the Mickey Mouse Club is the proper place to publicize this anniversary. It is a good show. It comes on at 5:30 P. M. each weekday and is aimed at the "small fry."

WALT If we are going to do this, we should do it right and try and get Disney to do a one hour Disneyland show which at present is at 7:30 P. M. on Wednesday night.

This show has an adult and juvenile appeal. (Kemper and his wife and his two boys saw the show last Wednesday night and it was a story of the development of aviation. It was done with animation and motion picture. It was excellent and maintained the interest of young and old.) If we could get Disney to do a one-hour show on Disneyland which would be a history of science in law enforcement we would have something that would be worth our efforts.

By animation we could show ancient, medieval, dark ages and 19th century law enforcement practices, the branding of the criminal, the dunking of the witches, etc. (This would, of course, require careful research.)

Then using Sherlock Holmes with his magnifying glass and Sir Henry with his fingerprints we could begin to bring law enforcement up to date. Scientific law enforcement would reach its culmination in the Director's establishment of the Laboratory in 1932.

We could then with motion picture film go into the Laboratory and show its tremendous impact on the profession of law enforcement. This would make a worthwhile, educational program which would do the Bureau a tremendous amount of good.

RECORDED-82

EX-107 APR 5 1957

The Mickey Mouse Club is a series of short sequences aimed to keep the attention of the very young who have a very low concentration period. To do 5 stories would mean that it would have to be done on a very juvenile level. (When Kemper talked to Sims of Mickey Mouse Club back in January, he said that they had a policy of absolutely no guns or any type of violence.)

Enclosure
ECK:grs
(3) 52 APR 23 1957

Memorandum to Mr. Nichols

March 8, 1957

It is doubted very seriously if they would have 5 half-hour spots with nothing but the Lab which would mean that we would have no continuity.

RECOMMENDATION:

Recommended that when you talk with Johnson you explore the idea of doing it on Disneyland.

A handwritten signature in cursive script, appearing to be 'E. J. [unclear]', is written on the left side of the page.

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Tolson ✓

DATE: 3-26-57

FROM : L. B. Nichols

SUBJECT: WALT DISNEY

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

3-1

Hugo Johnson, who for many years was with Paramount Newsreel, is now with the Walt Disney Productions. More particularly, he is with the Walt Disney Newsreel, which is produced essentially for youngsters and is presented on television in the early evening. Disney's programs have essentially been directed to the 6 to 17-year old age group and in the forthcoming season Disney wants to have the Bureau figure into his daily program in 2 areas, both of which would run from 12 to 15 minutes.

In the first one Disney wants to give a picture and tell a story on fingerprints, as well as to give the youngsters an indication of what they would see if they were to visit the Bureau headquarters. This film would be silent. There would be no sound and could be done with a minimum of work and would include a few shots in the Identification Division, a few in the Laboratory, and some classroom scenes. Secondly, they would like to do another one of from 12 to 15 minutes at Quantico which would go into firearms, crime scene searches, and the general routine of the training of an agent.

Their general format is to have some youngster ask a question and then the youngster is shown seeing what the other kids see on the TV screen so in the shots in the Bureau they would want to use some young boy who either Johnson could select or could be the son of some Bureau representative. Hugo thought that some of the old film could be worked into this, for example, a few feet of the old Duquesne case film which would be very exciting. As we could have the complete control over this and since it would not entail an awful lot of work, it would be my recommendation that we go ahead and do it.

LBN:hpf
(3)

cc - Mr. Jones

we to add
cut etc

ADDENDUM; 3-28-57; LBN:rm

RECORDED-82

SE 45

EX 107

94-4-4667-12

APR 5 1957

For record purposes, I told Hugo Johnson that we would go along with him on condition that we had a chance to review the film before it is used

67 APR 23 1957

Memorandum to Mr. Tolson

3-26-57

ADDENDUM; 3-28-57; LBN:rm (continued)

and that this could not be done until after the Easter rush. In the meantime Johnson will come to the Bureau and spend a day or so with us getting things planned in the near future.

Office Memorandum • UNITED STATES GOVERNMENT

Keenan

TO : Mr. Nichols *JTM*

DATE: April 17, 1957

FROM : M. A. Jones *MAJ*

SUBJECT: HUGO JOHNSON
WALT DISNEY PRODUCTIONS

Tracy

Tolson	<input checked="" type="checkbox"/>
Nichols	<input checked="" type="checkbox"/>
Boardman	<input type="checkbox"/>
Belmont	<input type="checkbox"/>
Mohr	<input type="checkbox"/>
Parsons	<input checked="" type="checkbox"/>
Rosen	<input checked="" type="checkbox"/>
Tamm	<input type="checkbox"/>
Trotter	<input checked="" type="checkbox"/>
Nease	<input type="checkbox"/>
Tele. Room	<input type="checkbox"/>
Holloman	<input type="checkbox"/>
Gandy	<input type="checkbox"/>

In accordance with arrangements previously made, Mr. Hugo Johnson of Walt Disney Productions was taken on detailed tours through the Laboratory, the Identification Division and the Bureau facilities at Quantico, Virginia, on April 16 and 17, 1957, by SA James T. Murphy.

Mr. Johnson is working on two and possibly three 15-minute newsreels concerning the Bureau which will be produced by Walt Disney and telecast in either October or November of this year. The story will be told through the eyes of a young boy. Actually, it is felt that what we will really have is a motion picture tour of Bureau facilities. Since the age of the audience for these newsreels is young, there is a need for constant action throughout the films.

Since the facilities here at the Justice Building will be extremely crowded during the Easter period, we probably won't have any work in this building for two to three weeks; however, there does not seem to be any reason why we can't get underway with the filming both at the Identification Division and at Quantico.

Mr. Johnson is very enthusiastic about this project and has stated that he will contact your office for final details.

RECOMMENDATION:

For information.

cc - Mr. Parsons

JTM:cag

(5)

RECORDED - 67

94-4-4667-13

9 APR 21 1957

19 - EX-101

204 EX-107

66 APR 1 1957

checked

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Tolson

DATE: May 2, 1957

FROM : L. B. Nichols *LBN*

SUBJECT:

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

We had agreed some time ago to do two short television films for the Walt Disney Sunday afternoon newsreel for youngsters with ~~Hugo Johnson~~. They, of course, will not be used until in the fall and we will have the approval of the material.

Checking into the schedules, we will have a class at Quantico the first four days of next week. There will not be another class down there which could be used for this purpose until sometime in August. Accordingly, I told Hugo Johnson yesterday that we could do the Quantico material the first three days of next week.

cc - Mr. Tamm
cc - Mr. Jones

LBN:rm
(4)

RECORDED - 24
INDEXED - 24

94-4-7661-14

MAY 8 1957

W
ORDERED RECORDED

63 MAY 23 1957 15

Mr. Tolson	<input checked="" type="checkbox"/>
Mr. Nichols	<input checked="" type="checkbox"/>
Mr. Boardman	<input type="checkbox"/>
Mr. Belmont	<input type="checkbox"/>
Mr. Mohr	<input type="checkbox"/>
Mr. Parsons	<input type="checkbox"/>
Mr. Rosen	<input type="checkbox"/>
Mr. Tamm	<input type="checkbox"/>
Mr. Trotter	<input type="checkbox"/>
Mr. Nease	<input type="checkbox"/>
Tele. Room	<input checked="" type="checkbox"/>
Mr. Holloman	<input checked="" type="checkbox"/>
Miss Gandy	<input type="checkbox"/>

May 14, 1957

4 Mr. Nichols:

Re: HUGO JOHNSON -- DISNEY PRODUCTIONS

Hugo Johnson advised Murphy today that the film which was taken at Quantico last week turned out excellently, according to a call which he had received from the Disney people in Hollywood last night. Johnson said that the Disney people are well pleased with the results to date.

Tomorrow (5/15/57) Johnson is starting out with the Identification Division story. The following was suggested to him as a possible outline:

The young boy who is the theme of these stories, Dirk Metzger, is a member of the Boy Scouts. As you know, the fingerprinting merit badge of the Boy Scouts depends upon the submission of 5 sets of legible Personal Identification prints, and if desired, the Bureau files the PI prints of the Scout himself. In order to stress the civil aspects of the Identification Division, we will have Dirk enter the Ident Building and ask the question, "Who am I?" We will then show Dirk being fingerprinted on a PI card and the resultant classification and location of his previously filed fingerprints. The narration would stress the public service function of the Identification Division to the general public and is a message which certainly could stand wider understanding. Since the civil prints are seldom searched and the area where they are stored is almost devoid of activity, we would shoot the location of Dirk's prints in the female criminal section which is fairly busy and provides a good background; however, it will be absolutely assured that this section of the files ^{as} contains civil prints. *(is identified)*

After this bit showing the civil value of prints we would then touch upon the handling of criminal fingerprints in Ident treating it in a strictly documentary fashion. On Wednesday we intend to shoot around Dirk and the establish him in the places where we want him on Thursday afternoon. Mr. Trotter has been advised of our plans to be at Ident Wednesday and Thursday afternoon and an electrician will be standing by.

On Thursday afternoon at 2:00 P. M., in addition to some Ident shots, we will shoot a classroom scene in classroom #2 here in the Justice Building utilizing the new Agents class which is now in session.

50 MAY 21 1957

ENSE 50
RECORDED-3
INDEXED-31

MAY 17 1957

CRIM. REC.

In order to give this classroom shot a little interest we will have Mr. L. A. Francisco of the Training Division lecturing the new Agents and then have Inspector Whelan enter the classroom and consult briefly with Francisco. Mr. Whelan will be dressed in a manner which will lend itself to identification. We will then ask the class and the youngster to identify Mr. Whelan after he has left the room. We will pull this without the knowledge of either the class or the youngster and take shots over his shoulder as he writes his impressions on a piece of paper. Johnson feels that the narration could have the young television viewers do the same thing and then give the accurate description at the end of the program. This seems like a good device to hold the interest of a young audience for a classroom scene. Messrs. Tamm and Fletcher have been consulted and they have no objection.

Johnson also mentioned to Murphy his earnest desire to get one shot of young Dirk shaking hands with the Director. Hugo says that he can do this with his hand camera and one light and that he could get set up in a matter of minutes in the Director's outer office and with one shooting the Director could come out of his inner office and greet young Dirk. As you have been previously advised this young man makes an exceptionally fine appearance and is the son of a Marine Corps Colonel assigned here to the Fiscal Section of U. S. Marine Corps Headquarters. This would certainly be a most worthwhile shot for the series and all the film being taken is of an extremely wholesome nature which is in keeping with the Disney tradition. It is felt you might like to discuss this possibility with the Director and if possible give us sufficient notice, if approved, to arrange to have the youngster taken out of school for the film. Of course, Johnson still has to shoot the Laboratory after the tours slacken up and school will be over at that time and the film with the Director might be more propitiously handled at that time.

I suggest
Director Do this. It
will be fast.

M. A. Jones

Cancelled
5/15/57
M

OK.
make it for
11.45 a.m. May 15.

Jones advised
10:30 a.m. -
5/15 -

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nichols

DATE: May 15, 1957

FROM : M. A. Jones

Tolson	—
Nichols	—
Boardman	—
Belmont	—
Mohr	—
Parsons	—
Rosen	—
Tamm	—
Trotter	—
Nease	—
Tele. Room	—
Holloman	—
Gandy	—

SUBJECT: WALT DISNEY PRODUCTIONS;
 HUGO C. JOHNSON, PHOTOGRAPHER;
 DIRK METZGER, CENTRAL FIGURE.
 FILM OF DIRECTOR
 4:30 P. M., MAY 16, 1957

BACKGROUND:

The Walt Disney Productions are currently filming phases of the Bureau's Identification, Laboratory and training operations for a new television series to be inaugurated this fall. Hugo Johnson is the photographer assigned to this task. Dirk Metzger, aged 13, is the central figure in the films. This series of films is aimed at a young audience and is "seen through the eyes" of Dirk Metzger who will also narrate these films.

Metzger is not a professional actor and he has greatly impressed the Bureau personnel with whom he has come in contact during the course of films shot at Quantico last week.

DATA IN BUFILES:

Bufiles are negative regarding Dirk Metzger. His father is Colonel Louis Metzger, United States Marine Corps, who is currently assigned to the Fiscal Section of the Marine Corps Headquarters here in Washington. Colonel Metzger is a career marine and served as the Marine Corps attache at the American Embassy in London, England, for three years prior to returning to the United States approximately nine months ago. Bufiles are negative regarding Colonel Metzger; however, Special Agent E. C. Kemper of the Crime Records Section addressed a group of Marine Corps wives at Quantico in 1953. His appearance evoked a most cordial letter from Mrs. Louis Metzger and the Director wrote Mrs. Metzger on March 31, 1953, thanking her for her kind comments. (62-38641-2&3)

Hugo Johnson is a veteran newsreel cameraman who for many years was associated with Paramount Pictures here in Washington. Bufiles contain no identifiable derogatory data concerning Hugo Johnson; however, it should be pointed out that he is extremely well disposed toward the Bureau and the Director and has in the past, performed newsreel jobs involving the Bureau.

RECOMMENDATION:

None. For information only.

cc - Mr. Nichols

cc - Mr. Holloman

JTM:grs

(8)

ADDENDUM; 5-15-57, LBN:fm

Appointment confirmed pursuant to Director's instructions for 4:30 p. m., May 16.

INDEXED-3

RECORDED-3

MAY 17 1957

Handwritten notes and signatures:

- 16
- 5-16-57
- Various initials and checkmarks

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nichols

DATE: May 10, 1957

FROM : M. A. Jones

SUBJECT: HUGO JOHNSON
WALT DISNEY PRODUCTIONS

Tolson _____
 Nichols _____
 Boardman _____
 Belmont _____
 Mohr _____
 Parsons _____
 Rosen _____
 Tamm _____
 Trotter _____
 Nease _____
 Tele. Room _____
 Holloman _____
 Gandy _____

You will recall that Hugo Johnson, who is now associated with the Walt Disney people here in Washington, is preparing a couple of feature film presentations for release on television next fall. SA Murphy spent Monday and Wednesday of this week at Quantico with Mr. Johnson where a wide variety of film was taken depicting various phases of our training operations. Johnson appears to do a most competent job and is most enthusiastic about this project. Basic outline for these film presentations is centered about a 13-year-old boy. In other words, these films will be seen through the eyes of a boy in the age group to which Disney is making his pitch. The boy in this case is named Dirk Metzger, the son of a Marine Corps Colonel stationed here in Washington. Young Metzger is an extremely personable and well-mannered youngster who is ideally suited for this type of work. He has appeared in other Disney productions but is not a professional actor.

Johnson has one more bit of film to take in order to complete this training feature. He wants to take a few classroom shots here in the Justice Building. The present class of new Agents will be at Quantico through May 16 but will be back here for more classroom work. It is suggested that we wait until the new Agents are here for the classroom scenes but that Johnson can get to work during the week of May 13 on the second reel of his feature series which will concern the Identification Division and Laboratory. Because of the pressure of tours, it is felt that we should start with him in the Identification Division. Young Metzger will also appear in this sequence. Since he is in school, we will use him one afternoon over at the Identification Division to establish him in the various scenes we desire to shoot and on a second day we will do our shooting around him.

RECOMMENDATION:RECORDED - 80
INDEXED - 80

It is recommended that you contact Hugo Johnson and advise him that we can begin shooting at his convenience in the Identification Division next week but that we will wait until the week of May 20 to complete the film on training in order that we can utilize the new Agents class which will be here in the Justice Building at that time.

cc - Mr. Tamm, Attention: Mr. Fletcher

cc - Mr. Trotter

JTM:grs

(5)

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nichols *[Handwritten initials]*

DATE: July 18, 1957

FROM : M. A. Jones *[Handwritten initials]*

SUBJECT: WALT DISNEY PRODUCTIONS
TV FILM RE FBI

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

You will recall that arrangements were made for Walt Disney Productions to film material concerning the Bureau for two television programs, each of fifteen minutes duration, this fall. The cameraman was Hugo Johnson, and the final shooting was completed yesterday. Film was taken at the Identification Division, Quantico and the laboratory. *[Handwritten initials]*

In view of our heavy tour scheduling, the laboratory sequences were shot on Tuesday and Wednesday of this week and that completed the assignment.

The entire operation was very smoothly done and Mr. Johnson was most cooperative and enthusiastic. We will, of course, see all the footage prior to broadcast. *[Handwritten mark]*

RECOMMENDATION:

For information.

RECORDED - 36

INDEXED - 36

EX-131

[Handwritten: 94-4-4667-18]
 15 JUL 24 1957

JTM:mlw *[Handwritten initials]*
(4)

62-311-23 1957 *[Handwritten initials]*

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nichols *MJ*

DATE: October 18, 1957

FROM : M. A. Jones *MJ*

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

SUBJECT: MOTION PICTURE CONCERNING FBI WALT DISNEY PRODUCTIONS

BACKGROUND:

You will recall that we cooperated with Hugo Johnson of Walt Disney Productions here in Washington in the production of a series of films concerning the FBI for use in January, 1958, for the "Mickey Mouse Newsreel." The Disney people are elevating the age plane of this series so that it will be of primary interest to youngsters in the 12 to 16 year age bracket. The films we worked with Johnson on concerned the FBI Laboratory, the Identification Division and the training afforded Special Agents. These films have been edited into four separate shows with a running time of 11 minutes apiece.

CURRENT DEVELOPMENT:

On October 17, 1957, Mr. Johnson brought the work print of this film to the Bureau where it was viewed by Messrs. Nease, Kemper, Murphy and you. All in all, the film is well done and certainly complimentary to the Bureau. This particular print did not have sound but we have received the script and there are a few points we would like changed in the script and a few switches in sequence of the film itself.

It is felt that the best way ~~to handle~~ to handle this would be to send the attached memorandum to Los Angeles enclosing a blind memorandum of the changes we would like to see made. The changes are basically minor and no difficulty should be experienced in seeing that they are accomplished. *A*

Mr. Johnson advised that after the sound track is synchronized with the film the four films will be sent back for our viewing and it is felt that the Director and Mr. Tolson would probably like to see them at that time.

RECOMMENDATION:

INDEXED - 55

RECORDED - 55 94-4-4667-19

It is recommended that the attached letter enclosing a blind memorandum be sent to the SAC in Los Angeles and that the blind memorandum of suggested changes be presented to Mr. William C. Park, Newsreel Editor of Walt Disney Productions.

Enclosure *sent 10-27-57*

64 OCT 30 1957

JFM:grs

etc or *for* *for* *for*

SAC, Los Angeles

October 22, 1957

Director, FBI

MOTION PICTURE RE FBI
WALT-DISNEY PRODUCTIONS
BURBANK, CALIFORNIA
RESEARCH (CRIME RECORDS)

There is enclosed a blind memorandum which should be brought to the attention of Mr. William C. Park, Newsreel Editor of Walt Disney Productions.

For your information, the Bureau has cooperated fully with Walt Disney Productions in the preparation of four films concerning the Bureau for use on the "Mickey Mouse Newsreel" television program scheduled for telecasting in January, 1958. The work copy of this film was recently viewed at the Bureau, and the blind memorandum enclosed enumerates suggested changes and additions which the Bureau very much desires be made in the final prints of these films.

This matter should be handled expeditiously, and results of your meeting with Mr. Park should be promptly made known to the Bureau.

Enclosure

Blind Memo

Follow-up 10/31/57

RECORDED-46

94-4-4667-20

NOTE: See Jones to Nichols memo 10/18/57 re "Motion Picture Concerning FBI; Walt Disney Productions," JTM:grs.

JTM:grs

(7)

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

ENCLOSURE

COMM - FBI
OCT 22 1957
MAILED 30

65 OCT 29 1957

MAIL ROOM

7)

6

[Handwritten signatures and initials: JTM, grs, and other illegible marks]

Episode 3

Scene 5--In conducting the crime scene search, it is deemed advisable to eliminate the shot where Dirk actually picks up the gun and ejects the clip. It is felt that after Dirk spots the gun the next scene should show him picking up the cartridge cases which is covered in Scene 8. The handling of a supposedly loaded weapon by a boy of Dirk's age is not considered appropriate.

Scene 8 -Line 3 of the narration should read, "Agents might not be able...."

Scene 10--Line 2 of the narrative should read, "The Assistant Director in charge...."

Scene 11--Line 1 of the narrative should read, "... he has a son or daughter...."

Scene 18--The narrative should read, "As I was soon to find out, one of the FBI's most important Laboratory aids in fighting crime is the reference files...and that's just where the handwriting expert headed. These files contain...."

Scene 24--Line 1 of the narrative should read, "I learned when Agents went to...."

Scene 30--The last two lines of the narrative should read, "After the furnace has been lowered and turned on for a while...."

Episode 4

Scene 12--Line 5 should read, "... window could have been...."

Episode 2

Scene 1--This scene should begin with the film of Dirk entering the Identification Division Building which is shown in Scene 37 of Episode 1. This would give the Episode the logical sequence it requires.

Scene 1--In line 3 of the narration, the word "department" should be deleted and the word "division" inserted.

Scene 4--Line 5 of the narration should read, "146 million fingerprints...."

Scene 8--Line 3 of the narration should read, "75,000 cards in each cabinet...."

Scene 13 -Line 2 should be changed to read, "...in the files which are searched."

Scene 13--Line 4 of the narration should have the word "identification" inserted in place of the word "police."

Scene 14--Line 3 should be changed to read, "...identification record is printed...."

Scene 18--It is felt that the transition between the film on the Identification Division and the introduction of the Nazi spy case is a little rough. It is felt that this matter could be adequately handled by adding the following to the end of the narration for Scene 18: "But the FBI has other ways to catch wrongdoers--"

Scene 20--Line 4 of Scene 20 should be changed to read, "...ring just before World War II."

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

October 22, 1957

**MEMORANDUM RE FBI SERIES --
"MICKEY MOUSE NEWSREEL"**

Episode 1

Episode 1: The following suggestions are offered in connection with

Scene 4--The name "Remington" should be deleted, and the name "Proctor" should be inserted.

Scene 6--This scene should have an establishing shot of the FBI Academy Building proper following Dirk's entrance at the sentry gate of the Marine Corps Base at Quantico, Virginia. Prior to the scenes of Agents firing weapons, it is strongly felt that the scenes taken in the FBI Academy Building of Dirk learning how to handle a gun safely should be utilized. One of the reasons the FBI was interested in this series was to put across to youngsters a lesson in the safe handling of guns. Following that, there is a need for a long establishing shot of the ranges themselves. With this insertion, it would be necessary to cut down on some of the actual firing scenes.

Scene 19--The words "looking at him" should be deleted, and the words "with the shotgun" should be inserted.

Scene 31--The scene of the Agent firing two revolvers simultaneously and breaking the clay targets does not show the targets themselves breaking. This footage is available, and it is felt that, if the scene is used at all, it should show the Agent's bullets breaking the clay targets.

Scene 37--This scene is out of place. It shows Dirk entering the Identification Division Building where no such class as follows in Scene 38 is held. Dirk's narration should read, "To find out how it works, come with me into a classroom where new FBI Agents are being trained."

NOTE: See Bulet to Los Angeles 10/22/57 re "Motion Picture Re FBI, Walt Disney Productions, Burbank, California, Research (Crime Records), JTM:grs.

JTM:grs
(9)

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

RECORDED-46
EX 105
94-4-4667-20

General Observations

There is one sequence of action which should be corrected in the interest of logical continuity. In Episode 2, Scene 20, Dirk is shown entering a classroom with a Special Agent. Then, in Episode 3, Scene 12, Dirk is shown being introduced to this very same Agent. Logic would dictate that when the series is shown what is now Episode 3 should become Episode 2, and what is now Episode 2 should be Episode 3. Except for the introductory portions of each of these Episodes wherein Dirk is shown on a studio set, there would be no known reason why this change in the interest of chronological development could not be made.

8244-094-C - Episode 1
Doug Duitsman - 10/14/57

1 EXT. DAY - DIRK METZGER AGAINST BACKDROP OF WASHINGTON, D. C.
WITH CAPITOL BUILDING IN FOREGROUND, AS SEEN THROUGH WINDOW.
DESK IN FOREGROUND.

OPEN CLOSE UP on window; pull back to find Dirk in MEDIUM SE
partially facing backdrop. He speaks before turning.

FADE IN

DIRK
(looking at
backdrop)
Washington, D. C. -- quite a place...
(turns to
camera)

...believe me! I'm Dirk Metzger.
Maybe some of you will remember me as
a Mickey Mouse Club foreign correspondent
from a couple of years ago. Well, Walt
Disney has now assigned me to cover
Washington...

(gestures with
hand at backdrop)

...not from the tourist angle, as we just
saw...but Washington from the inside. What
goes on behind those big doors? As a
Mickey Mouse Club reporter I did a little
exploring, and for the next TWO WEEKS,
I'm going to show you what I saw...
where I went...what I did. Follow me.

94-4-4667-20
ENCLOSURE

FADE OUT

*Done - 7/18/57
10-18-57
SAC & A
10-22-57
JTM*

(Dm)

FBI (Narration)
8244-094-C - Episode 1
Doug Duitsman - 10/11/57

SCENE

1 IS Washington

NARRATION

WASHINGTON, D. C. -- THE CAPITAL OF OUR COUNTRY...AND
ONE OF THE MOST BEAUTIFUL CITIES IN THE WORLD. EVERY
YEAR, SUMMER AND WINTER, THOUSANDS AND THOUSANDS OF
TOURISTS COME TO VIEW ITS MAGNIFICENT BUILDINGS.
BUILDINGS THAT SPELL FREEDOM FOR ALL US 160 MILLION

LUCKY AMERICANS

(cut to stage)

2 street scene

MY FIRST QUESTION WAS WHERE DO I START? THAT WAS EASY.
I HEADED DOWN PENNSYLVANIA AVENUE...AND MADE A BEELINE
FOR THE BIG JUSTICE DEPARTMENT BUILDING -- HEADQUARTERS
OF THE FBI!

3 meet Hoover

LUCKILY, I WAS ABLE TO GO RIGHT TO THE TOP -- THE NUMBER
ONE G-MAN, MISTER J. EDGAR HOOVER. (pause) I FOUND
OUT HE KNEW ALL ABOUT THE MICKEY MOUSE CLUB...AND HE
AGREED IN A MINUTE TO OPEN ALL DOORS FOR THE INSIDE
STORY OF HIS WORLD-FAMOUS ORGANIZATION!

4 walk to statue

(wait two seconds)... BUT FIRST HE WANTED TO SHOW ME
SOMETHING -- ONE OF HIS FAVORITE POSSESSIONS...A BRONZE
STATUE OF AN INDIAN MOUNTED ON A PONY. HE TOLD ME IT
WAS DONE BY ~~REMINGTON~~, THE FAMOUS SCULPTOR. ✓

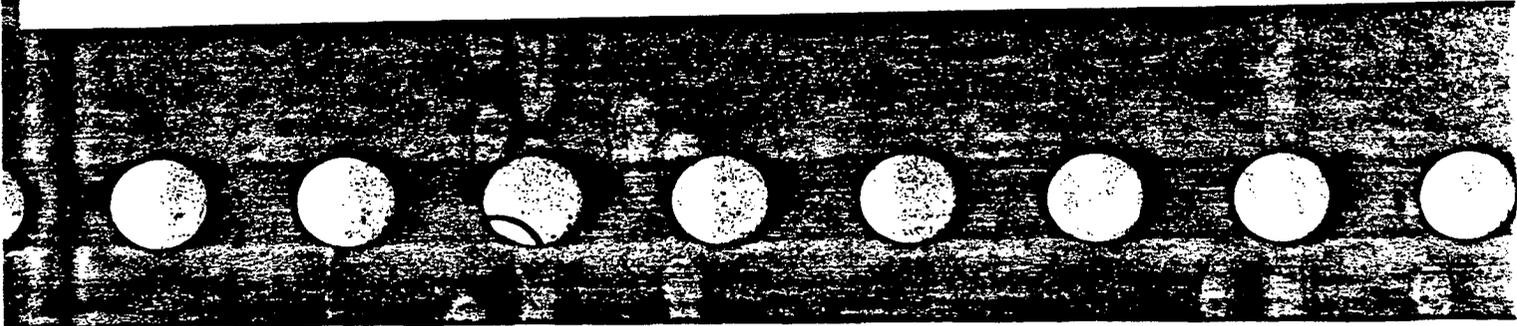
L Proctor,

5 turns statue

(wait one second)... MISTER HOOVER HAS BEEN CHIEF OF
THE FBI SINCE 1924 WHEN HE WAS ONLY 29 YEARS OLD. (pause)
MEETING HIM WAS A PRETTY BIG THRILL!

(dissolve to):

1A



SCENENARRATION

6 Marine gate

AT MISTER HOOVER'S SUGGESTION, I WENT STRAIGHT TO THE MARINE CORPS BASE AT QUANTICO, VIRGINIA - HOME OF THE FAMOUS FBI ACADEMY. THIS IS WHERE ALL NEW AGENTS ARE TRAINED IN THE USE OF FIREARMS...AND THE LATEST METHODS IN FIGHTING CRIME. SPECIAL AGENT BELL WAS ASSIGNED TO SHOW ME AROUND.

7 CU reload

HERE, EVERY AGENT, WHETHER HE WORKS IN THE FBI LABORATORY OR IN FIELD OFFICES THROUGHOUT THE COUNTRY, LEARNS TO TAKE CARE OF HIMSELF IN A GUN BATTLE. HE'S TAUGHT TO SHOOT FAST...AND SHOOT STRAIGHT!

8 agents in line

THEY WEAR SPECIAL HIP HOLSTERS FOR LIGHTNING-FAST ACTION.

9 CU Tommy Gun

ONE OF THE FBI'S MOST USEFUL WEAPONS IS THE THOMPSON SUBMACHINE GUN. AGENTS USE IT ON RAIDS AGAINST DANGEROUS CRIMINALS BECAUSE OF ITS TREMENDOUS FIRE POWER...

10 target

SEE WHAT I MEAN!

11 show pix

KNOWING HOW TO SHOOT IS IMPORTANT...BUT WHEN TO SHOOT... THAT'S ANOTHER BIG LESSON LEARNED BY EVERY FBI AGENT. HERE, AGENT BELL SHOWS ME FOUR DANGEROUS CRIMINALS... PRETTY BOY FLOYD... BABY FACE NELSON... JOHN DILLINGER. AL BRADY. THEY'RE PART OF THE CAST AT THE FBI'S SURPRISE TARGET COURSE WHERE AGENTS LEARN TO ACT IN A SPLIT SECOND. IT'S SORT OF LIKE A ONE ACT PLAY.

SCENENARRATION

12 G-man THIS BUILDING IS FULL OF GOOD GUYS, LIKE THIS G-MAN WEARING A BADGE...

13 Dillinger AND THE FOUR GANGSTERS WE JUST SAW. THE AGENT'S JOB IS TO PATROL THE STREET AND SHOOT ONLY THE BAD MEN.

14 agent walks AGENT BRANT GETS THE JOB!

15 pan crook THAT'S ALL FOR BABY FACE NELSON.

16 agent waves A FRIENDLY HUNTER DRAWS A WAVE INSTEAD OF A BULLET.

17 towel face THIS MAN COULD BE ANYBODY...SO THE AGENT COVERS HIM, BUT DOESN'T FIRE!

18 crook draws RECOGNIZE HIM? AL BRADY...

18a g-man THERE'S THE G-MAN.

18b Dillinger AND RIGHT NEXT DOOR - DILLINGER!

19 two bad men TWO GUNMEN AT ONCE. THE G-MAN SHOOTS THE ONE ^{WITH THE SHOTGUN} ~~LOOKING~~ ~~AT HIM~~ FIRST...THEN THE OTHER.

20 takes cover HERE, AGENT BRANT TAKES COVER BECAUSE HE'S NOT SURE WHETHER THIS MAN IS REACHING FOR A GUN, OR HIS HANDKERCHIEF.

SCENE

NARRATION

21 boy

OOOPS...WHERE'D HE COME FROM? AGENT BRANT TELLS HIM TO
COME OUT BEFORE HE'S USED AS A HOSTAGE.

22 runs for pole

TOO LATE! (pause) THE JOB HERE IS TO TALK FAST, BUT
NOT TO SHOOT. SAFETY OF THE BOY COMES FIRST!

(fade out)...

--COMMERCIAL--

2

MEDIUM SHOT - Dirk Metzger in front of backdrop.

FADE IN

DIRK

Now let's get back to the firing range.
But first, I hope you have a pencil
and paper handy, because in a minute we're
going to play a game...so you can see
what kind of a special agent you'd be.

FADE OUT

23 agents draw

(fade in)...
(wait two seconds)... I AT 'EM DRAW! AS FAST AS
BILLY THE KID. THE FBI CALLS THIS ITS DUELLING COURSE
WHERE AGENTS TRY TO OUT-DRAW EACH OTHER.

24 light

THIS LIGHT TELLS THE WINNER.

25 moving target

MOVING TARGET, OR STATIONARY TARGET -- IT'S ALL THE SAME
TO THE SHARP-SHOOTING G-MAN.

26 lights

THE LIGHTS SHOW A PERFECT SCORE!

27 LS fire rifle

(wait for shots).. TODAY, OUR FEDERAL AGENTS MUST BE
FAMILIAR WITH EVERY TYPE OF WEAPON IN THE ENDLESS WAR
AGAINST CRIME AND CRIMINALS. (wait two seconds)... A
REPEATING SHOT GUN IS ONE OF THE MOST POWERFUL...AS
THIS SHATTERED, HEAVY, WOODEN BOX PROVED TO ME.

28 trick shoot

EVERY FBI AGENT IS A MARKSMAN. IF YOU DON'T BELIEVE
ME...WATCH THIS!

SCENENARRATION

29 CU Dirk

NOW SPECIAL AGENT LIGHT AIMS AT THE BLADE OF AN AXE...

30 agent fires

THE AXE SPLITS THE BULLET IN (HALF...HITTING BOTH TARGETS!

31 boy & man

AND WITH EITHER HAND -- MAKES NO DIFFERENCE! (Scene
does not show targets breaking) (dissolve to)

32 judo

AGENTS MUST BE ABLE TO FIGHT WITHOUT GUNS, TOO. IN THE
ACADEMY'S GYMNASIUM THEY PICK UP ALL SORTS OF TRICKS
IN HAND-TO-HAND FIGHTING...LIKE JIJITSU...AND BELIEVE
ME, IT'S NICE TO BE ON THE LAW'S SIDE.

33 throw punch

TAKE MY ADVICE. NEVER THROW A HAYMAKER AT A G-MAN. YOU
MIGHT END UP LIKE THIS.

34 choking

OR CHOKE HIM, FOR THAT MATTER. LIKE CRIME, IT DOESN'T
PAY. HE'S TRAINED TO TAKE CARE OF HIMSELF IN ANY
SITUATION...AGAINST ANY OPPONENT, BIG OR SMALL.

35 boy tries

SPEAKING OF SIZE, I GOT MY TURN, TOO -- AND, A FUNNY
THING, IT'S ACTUALLY EASY TO THROW A MAN TWICE YOUR
WEIGHT. (pause) NOW TO PLAY OUR GAME!

36 title

I CALL IT, THE CASE OF THE WIDE OPEN EYES!

37 up steps

TO FIND OUT HOW IT WORKS, COME WITH ME INTO ~~THE~~ FBI'S
~~IDENTIFICATION DIVISION IN WASHINGTON, D. C.~~*a classroom where new FBI
agents are being trained.*

SCENENARRATION

38 LS classroom

HERE, A CLASS OF NEW SPECIAL AGENTS RECEIVES INSTRUCTIONS ON THE IMPORTANCE OF KEEPING YOUR EYES WIDE OPEN. IN OTHER WORDS, SEE WHEN YOU LOOK. DON'T MISS A THING, BECAUSE IT COULD LEAD TO THE CAPTURE OF A DANGEROUS CRIMINAL. (pause) THIS MAN FOR INSTANCE. OBVIOUSLY, HE WEARS A WATCH. BUT WHAT ELSE DO YOU NOTICE ABOUT HIM THE AGENTS MUST BE TRAINED TO TAKE IN EVERY DETAIL. HANDKERCHIEF IN HIS BREAST POCKET...DARK TIE WITH A SMALL DESIGN...SINGLE-BREADED SUIT...BRIEF CASE. THOSE WERE FAIRLY EASY, BUT A GOOD AGENT CAN TELL YOU THE MAN'S APPROXIMATE WEIGHT...HOW TALL HE IS...THE COLOR OF HIS EYES. GETTING AN ACCURATE DESCRIPTION IS IMPORTANT TO THE G-MAN. IT'S A VITAL PART OF FBI TRAINING.

39 boy writes

IF YOU'RE LIKE ME, YOU DIDN'T SEE TOO MUCH...BUT MOST OF THE AGENTS HAD HIM PEGGED TO A "T". NO FOOLING... THERE'S NO FOOLIN' A SPECIAL AGENT OF THE FBI!

3 MEDIUM SHOT - Dirk Metzger in front of backdrop.

FADE IN

DIRK

Well, that's how the game works. Now so you may test yourself, I'm going to call in a friend of our's and give you twenty seconds to look him over. But don't write anything until I tell you. Remember... look...observe...then write it down.

(looks off stage)

Okay Tommy...

Tommy Cole enters wearing Derby hat, dark tie, sport coat with turned up collar, white handkerchief in breast pocket, and he's carrying across his chest a Mattel thunder-burp machine gun, his right thumb is bandaged and on his left hand he wears a huge ring.

DIRK

(continuing)

...this is Tommy-Gun Tommy - public enemy number one - alias Tommy Cole, Mouseketeer.

TOMMY

(to camera)

Hiya mugs!

DIRK

All right...start looking.

(sets clock)

Tomorrow, I'll be back with a couple of more surprise cases on how the FBI works. I'll tell you then what you should have noticed...and you can check yourself.

(looks at clock,

five seconds pass,

alarm goes off)

Time's up...so now start writing. Tommy and I will see you tomorrow. So long!

FADE OUT

1 INT. DAY - DETECTIVE OFFICE. CLUTTERED DESK IN CORNER OF ROOM. INCOMING AND OUTGOING BASKETS ARE FILLED TO OVERFLOWING. WALL BEHIND DESK IS COVERED WITH "WANTED" SIGNS AND BLOWN-UP FINGERPRINT IMPRESSIONS.

FULL SHOT - Dirk Metzger is sprawled out in chair behind desk with feet propped on top. Seated to the side is Tommy Cole dressed in his gangster clothes of yesterday. He's handcuffed to Dirk's left hand. Dirk looking at Tommy.

FADE IN

DIRK

(turns to camera)

Hi gang!

(gets up, Tommy follows)

Special Agent Dirk Metzger at your service...and this is...

(holds up cuffed arm)

...Tommy-Gun Cole -- ex-big shot.

(he starts around desk, Tommy follows)

I've got a couple of more cases to show you today as we continue our "behind-the-scenes" look at the FBI. But first, let's see how you did on yesterday's "open eyes" case. Tommy...you'll remember...was our star. One of the first things you should have spotted was his hat...

(points to each item)

...he was also wearing a dress shirt, dark tie, sport coat with turned-up collar, handkerchief in his breast pocket. He was carrying a toy machine gun...his right thumb was bandaged, and he had this big ring on his left hand. If you got all eight, call yourself a super G-man. But if you also guessed his weight at around 135 pounds and his age at about 15, consider yourself a super, super G-man.

(unfastens cuffs)

Thanks Tommy for helping us play our game, you're a free man now!

TOMMY

If you don't mind, I'd like to stay -- I want to see more!

(CONTINUED)

94-4-4667-20
ENCLOSURE

FBI (Live Action)
8244-094-C - Episode 2

Page two

1 CONTINUED

DIRK

Well, today we're going to explore the Fingerprint Bureau...and see how the FBI keeps tabs on every known criminal in the United States. It's pretty terrific. In getting the story for the Mickey Mouse Club, I was told fingerprinting is a fool-proof method of identification. This was hard to believe, so I decided to play a little trick...and find out for sure. Let me show you what happened...in a case, I call, "WHO AM I?"

FADE OUT

FBI (Narration)
8244-094-C - Episode 2
Doug Duitsman - 10/11/57

Scene 37, Harold #1 should
be scene 4 episode 2

SCENE

NARRATION

1 meet man

WE ALL KNOW MY NAME IS DIRK METZGER...BUT WHEN I VISITED THE FBI'S IDENTIFICATION DIVISION, I WAS INTRODUCED TO MISTER C. LESTER TROTTER, HEAD OF THE ^{DIVISION} DEPARTMENT, AS MISTER X. HE HAD NEVER SEEN ME BEFORE...SO I CHALLENGED HIM TO TELL ME MY REAL NAME. YOU CAN IMAGINE MY SURPRISE WHEN HE SAID, "OKAY -- THAT'LL BE EASY...WITH FINGER-PRINTS...BECAUSE NO TWO PERSONS' FINGERPRINTS ARE THE SAME!"

2 explains prints

IT SOUNDED FUNNY, BUT HE CALLED MY FINGERPRINTS MY NATAL AUTOGRAPH...AND IT'S ONE AUTOGRAPH THAT CANNOT BE FORGED. BUT I STILL WASN'T CONVINCED HE COULD IDENTIFY ME. (pause for buzzer)... THAT'S WHEN HE BUZZED FOR A FINGERPRINT SEARCHER...

3 man walks in

A MAN I'D NEVER SEEN BEFORE. HIS NAME WAS HAROLD CHRISTENSEN...AND HE WAS ASSIGNED TO FIND OUT MY REAL NAME -- IF HE COULD!

(dissolve to)

4 print Dirk

THE FIRST THING HE DID WAS TAKE ME TO BE FINGERPRINTED. I HAD BEEN THROUGH THIS BEFORE WHEN I QUALIFIED FOR MY FINGERPRINT MERIT BADGE IN THE BOY SCOUTS. SO I KNEW MY PRINTS WERE SOMEWHERE ON FILE WITH THE FBI. BUT THERE ARE ¹⁴⁶ ~~145~~ MILLION FINGERPRINTS ON FILE HERE...AND WITH THAT MANY, I FELT PRETTY SURE THEY'D NEVER FIND MINE. AND EVEN IF THEY DID, IT'D PROBABLY TAKE WEEKS - MAYBE MONTHS!

(dissolve to)

SCENENARRATION

5 classify prints

FACED WITH THOSE ODDS, I SORT OF FIGURED MISTER CHRISTENSEN WOULD GIVE UP BEFORE HE STARTED...BUT HE WENT RIGHT TO WORK CLASSIFYING MY PRINTS. THAT'S HOW FINGERPRINTS ARE FILED -- BY CLASSIFICATION...ARCHES, LOOPS, WHORLS AND SO ON. A NAME MEANS NOTHING HERE. NAMES CAN CHANGE...FINGERPRINTS, NEVER.

(dissolve to)

6 opens file

AFTER HE HAD MY PRINTS CLASSIFIED HE WALKED RIGHT OVER TO A DRAWER. BUT I STILL WASN'T WORRIED. THERE MUST BE AT LEAST SEVERAL HUNDRED PRINTS WITH THE SAME CLASSIFICATION AS MINE. LIKE FINDING A NEEDLE IN A HAYSTACK, I FIGURED.

7 CU card

WELL, HOW DO YOU LIKE THAT...DIRK METZGER! IN A MATTER OF MINUTES, HE PICKED MY CARD OUT OF MILLIONS -- AS IF HE KNEW MY NAME ALL THE TIME. (wait two seconds)... AND ON THE BACK, HE FOUND MY ADDRESS...BIRTHDATE... AND A MILLION AND ONE OTHER THINGS. GOLLY!

8 HS room

WELL, THAT WAS SIMPLE ! BUT THE FINGERPRINT DIVISION AS A WHOLE IS A PRETTY COMPLEX OPERATION. 23,000 NEW FINGERPRINT CARDS ARRIVE AT FBI HEADQUARTERS EVERY DAY EACH ONE IS QUICKLY DATED AND SENT TO ANOTHER ROOM WHERE THEY ARE CHECKED AGAINST THE CARD INDEX SECTION.

8 pushes button

PUSH-BUTTON FILE CABINETS MAKE THIS A CONVENIENT, SPEED OPERATION. FUN, TOO. A SEARCHER CAN POUR THROUGH 75,000 CARDS in each cabinet WITHOUT EVER LEAVING HER SEAT!

SCENE

NARRATION

9 HS push button

HERE, THE NEW FINGERPRINT CARDS ARE SCREENED TO SEE IF THEY'RE ALREADY ON FILE...AND, IN THE CASE OF A CRIMINAL IN THE HOPES OF MAKING AN IDENTIFICATION. FINGERPRINTS OF SUSPECTED CRIMINALS AND THOSE FOUND AT THE SCENE OF A CRIME ARE RECEIVED HERE FROM POLICE DEPARTMENTS ALL OVER THE COUNTRY.

10 men classify

WHILE THE LADIES ARE BUSY, THE MEN ARE BUSY, TOO -- CLASSIFYING NEW INCOMING PRINTS. ALL PRINTS SENT TO THE FBI FOR A RECORD CHECK ARE SEARCHED SO POLICE CAN BE NOTIFIED AT ONCE OF ANY CRIMINAL RECORD. THIS IS HIGHLY TECHNICAL WORK. ACCURACY IS A MUST!

(fade out)



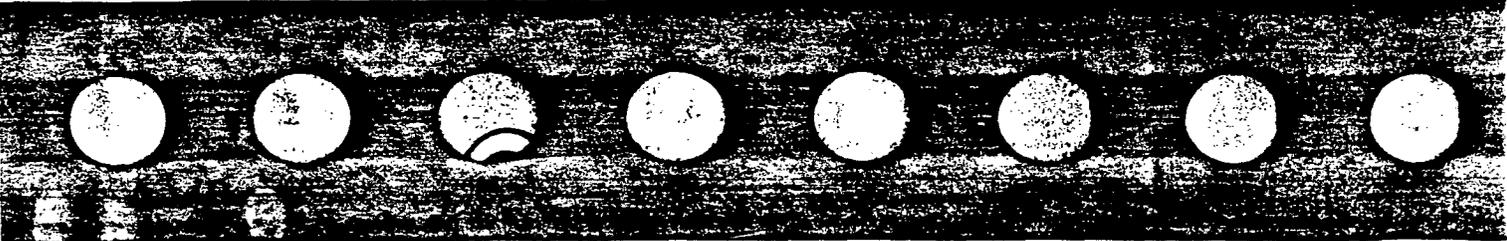
(fade in)

11 photo section

NEXT STOP WAS IN THE PHOTOGRAPHIC SECTION WHERE THE UPPER-RIGHT HAND CORNER OF EACH NEW FINGERPRINT CARD IS PHOTOGRAPHED. THIS IS THE WAY THEY MAKE INDEX CARDS. THE UPPER-RIGHT HAND CORNER CONTAINS ALL THE INFORMATION NEEDED -- NAME, BIRTH DATE AND SO ON.

12 photostat

EVERYTHING IS DONE IN A JIFFY. THE ROLL OF FILM IS DEVELOPED ON A PHOTOSTAT MACHINE -- EACH PRINT BEING EXACTLY THE SIZE OF THE INDEX CARD. THIS MACHINE HANDLES 1,250 CARDS AN HOUR...SAME AS THE CAMERA...AND IT SURE BEATS HAVING TO TYPE EACH ONE.



SCENENARRATION

13 copy machine

WHEN A CRIMINAL'S FINGERPRINTS ARE SENT IN BY POLICE,
 ONLY ONE CARD IS KEPT ^{IN THE FILES WHICH FBI SEARCHED.} ~~ON POLICE FILES SHEETS.~~ ANY
 REMAINING CARDS ARE FILED IN A JACKET ALONG WITH A
 FRESHLY PRINTED, UP-TO-DATE COPY OF HIS ~~POLICE~~ RECORD.

Identification

14 paper out

THAT'S WHY THE FBI IS CALLED THE CENTRAL CLEARING HOUSE
 FOR CRIMINAL IDENTIFICATION IN THE UNITED STATES.
 BECAUSE AFTER THE ^{Identification record is printed} ~~JACKET IS ASSEMBLED~~ IT IS RETURNED TO
 THE POLICE...AND THEY KNOW IN A MINUTE OF THEIR SUSPECT
 CRIMINAL ACTIVITIES ANYWHERE IN THE COUNTRY.

15 LS office

THE FBI ANSWERS THOUSANDS OF REQUESTS EVERY DAY FROM
 POLICE DEPARTMENTS SEEKING INFORMATION THROUGH FINGER-
 PRINTS -- THE IDENTITY OF A LOST PERSON...DISASTER
 VICTIM. IN LESS THAN THREE DAYS, THE ANSWER IS ON ITS
 WAY!

16 looks in micro.

IT'S REALLY TERRIFIC HOW THEY CAN TAKE ONE LITTLE
 FINGERPRINT...PICK OUT A UNIQUE QUALITY...AND TRACE IT
 THROUGH MILLIONS TO THE RIGHT PERSON. MISTER CHRISTENSE
 SHOWED ME HOW IT'S DONE...BUT ONE QUESTION STILL
 BOTHERED ME. HOW DO THEY GET SOMEONE'S FINGERPRINTS IF
 HE DOESN'T WANT TO GIVE IT? (pause) IT WAS A FOOLISH
 QUESTION! I HAD LEFT MY PRINTS ON THE TELEPHONE.

SCENEDESCRIPTION

17 gets bottle

TO MAKE THE INVISIBLE THUMBPRINT AND PALM IMPRESSION STAND OUT, MISTER CHRISTENSEN USES A LIGHT COLORED POWDER. THAT'S BECAUSE THE PHONE IS BLACK. IF IT WERE WHITE, HE'D USE BLACK POWDER.

18 shows print

THERE...AS PLAIN AS DAY. NEXT HE WOULD PHOTOGRAPH IT - THEN LIFT IT WITH BLACK TAPE. THAT WAY, IF THE TAPE MARRED THE PRINT, HE'D STILL HAVE A PICTURE OF IT. DUST...PHOTOGRAPH...LIFT -- THREE MORE REASONS WHY CRIME DOESN'T PAY. BUT THE FBI HAS OTHER WAYS TO CATCH WRONGDOERS—

19 title

AND NOW, THE CASE OF THE ENEMY SPIES.

20 enter room

AS A FEDERAL AGENCY, THE FBI'S NUMBER ONE JOB IS TO KEEP AMERICA FREE OF ENEMY SPIES. IN ONE OF THE LECTURE ROOMS, THEY WERE GOING TO SHOW AN ACTUAL FILM TAKEN BY FBI AGENTS DURING THE INVESTIGATION OF AN ENEMY SPY ^{RIN} ~~RING EARLY~~ ^{JUST BEFORE} IN WORLD WAR II. THEY GAVE ME A SEAT RIGHT UP FRONT.

21 pix starts

QUALITY OF THE FILM WASN'T VERY GOOD...BUT, AS EVIDENCE IT SURE DID THE JOB. THE FILM WAS TAKEN THROUGH X-RAY GLASS FROM AN OFFICE NEXT TO THE MEETING PLACE OF THE ENEMY SPIES. IT WAS ONE-WAY GLASS -- THE FBI COULD SEE THROUGH IT, BUT TO THE SPIES, IT LOOKED LIKE A MIRROR.

3

MEDIUM SHOT - Dirk standing in front of desk.

FADE IN

DIRK

Yes, in peace, or war...the FBI does a big job keeping our country safe to live in. Tomorrow, we'll go looking for clues... and follow FBI agents step by step as they track down a bank robber. I hope you'll join me then. So long.

FADE OUT

2 MEDIUM SHOT - Dirk stands looking at pictures of blown-up fingerprints hanging on wall behind desk.

FADE IN

DIRK
(turning toward
camera, walks over
to desk)

Let's return now to complete our inspection
of the FBI's modern Fingerprint Bureau.

FADE OUT

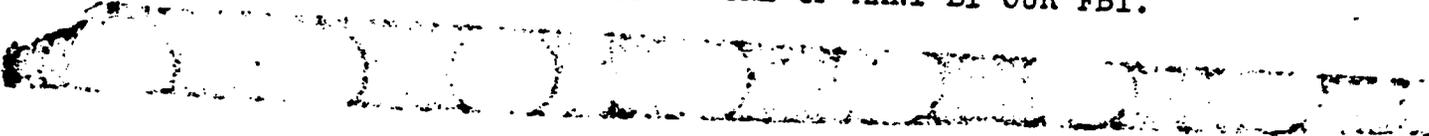
SCENENARRATION

22 camera

A SPECIAL CAMERA TOOK MOVIES OF EVERYTHING THAT WENT ON... A CLOCK AND A WALL CALENDAR SHOWED THE EXACT TIME. THE ENEMY AGENTS WOULD BRING IN STOLEN SECRETS AND TURN THEM OVER TO THEIR LEADER -- WHO WAS REALLY A COUNTERSPY FOR THE FBI. THE ROOM WAS ARRANGED SO THE SPY WOULD ALWAYS SIT FACING THE CAMERA.

23 camera

THIS WENT ON UNTIL THE FBI KNEW EVERY MEMBER OF THE SPY RING. 33 SPIES WERE ARRESTED AND PUT BEHIND BARS. A PERFECT JOB -- ONE OF MANY BY OUR FBI.



1 INT. DAY - DETECTIVE OFFICE. SAME SET USED IN PREVIOUS EPISODE

FULL SHOT - Dirk is leaning over desk rummaging through papers looking under books, etc. There's a long printed necktie in the middle drawer, out of sight.

FADE IN

DIRK

(muttering to himself)

I know it's here someplace...

(looks up to discover audience)

...Oh, hi, everyone. I'll be right with you.

(continues search, finally pulls out middle drawer)

Here it is...

(pulls out tie)

...One of the clues in today's big case.

(starts around to front of desk)

If you missed our first two episodes, my name is Dirk Metzger...

(jumps up and sits on desk)

...and I'm right in the middle of telling you all about the FBI

CAMERA starts to dolly in.

DIRK

(continuing)

You know, the collecting and safe keeping of evidence...

(gestures with tie)

is a vital part of FBI work. Police, too, for that matter. Without clues, a criminal would seldom be caught. Luckily though, they all seem to forget something.

(jumps down off desk)

In gathering my story on the FBI...

(starts back around desk)

...I got to visit the scene of a make-believe murder. It was a training exercise for new agents and the clues were planted. That's why I call it...

FADE OUT

94-4-4667-20
NOV 1957

SCENE

NARRATION

1 title

...THE CASE OF TOO MANY CLUES!

2 search scene

IT TOOK PLACE IN A WOODED SECTION NEAR THE FBI ACADEMY IN QUANTICO, VIRGINIA. A WOMAN'S BODY HAD BEEN FOUND. IT WAS ONLY A DUMMY, OF COURSE -- BUT AS TRAINEES, OUR JOB WAS TO FIND EVERY SINGLE PLANTED CLUE. THE NECKTIE WAS EASY.

3 put in bag

IN REAL LIFE, CRIMINALS RARELY LEAVE SO MANY CLUES. BUT THE TRAINEES LEARN THAT EACH PIECE OF EVIDENCE MUST BE PROPERLY COLLECTED, IDENTIFIED AND EXAMINED...OR IT IS OF LITTLE USE LATER ON IN THE COURTROOM.

4 measure

THE LOCATION IS IMPORTANT, TOO. THEY MUST RECORD EXACTLY WHERE EACH CLUE IS FOUND -- RIGHT DOWN TO THE INCH.

5 agents search

I DISCOVERED THERE'S A LOT OF DETAIL REQUIRED IN SEARCHING THE SCENE OF A CRIME...AND I FELT PRETTY LUCKY THAT THE NEW AGENTS LET ME HELP. I DID PRETTY GOOD, TOO -- IF I DO SAY SO MYSELF. I WAS FIRST TO FIND THE GUN --
.45 AUTOMATIC. (pause) ~~BY NOW I KNEW HOW TO HANDLE ONE. THANKS TO AGENT BELL BACK AT THE FIRING RANGE.~~

~~THE FIRST THING I DID WAS DROP OUT THE CLIP OF AMMUNITION...THEN CHECK TO SEE IF THE GUN WAS SAFE. THAT'S EVEN MORE IMPORTANT THAN FINGERPRINTS.~~

cut shot
of Dirk
handling gun.
6 drops out clip
gun on ground &
then dissolve to
empty cartridge
cases in scene # 8
7 puts in bag

SCENENARRATION

8 find shells

NOT FAR AWAY, I FOUND TWO FIRED SHELLS. I PICKED THEM UP WITH A TWIG SO I WOULDN'T MAR THE CASINGS. IF I SCRATCHED THEM, AGENTS ~~WOULDN'T~~ ^{MIGHT NOT} BE ABLE TO CHECK TO SEE IF THEY WERE FIRED BY THE GUN I HAD JUST FOUND.

9 measure

OF COURSE, ALL THIS CALLED FOR MORE MEASUREMENTS. (wait three seconds)... SEARCHING THE SCENE OF A CRIME -- MAKE-BELIEVE OR NOT -- WAS AN INTERESTING JOB! BUT ONE THING STILL BOTHERED ME. WHAT CAN THE FBI FIND OUT FROM ALL THIS EVIDENCE?

(dissolve to)

10 walk to door

I FOUND THE ANSWER AT THE FBI'S LABORATORY IN WASHINGTON D. C. THE ~~AGENT~~ ^{ASSISTANT DIRECTOR} IN CHARGE IS A MAN NAMED PARSONS -- MISTER DONALD J. PARSONS, WHO HAS BEEN WITH THE FBI FOR MORE THAN 20 YEARS.

11 closer angle

I GUESS MAYBE HE HAS A ^{SON} ~~GRANDSON~~ OR ^{DAUGHTER} ~~GRANDDAUGHTER~~ WHO IS A MICKEY MOUSE CLUB FAN...BECAUSE THE MINUTE I TOLD HIM WHAT I WANTED...AND FOR WHOM, HE IMMEDIATELY PICKED UP THE PHONE.

12 CU Dirk

I DIDN'T KNOW IT AT THE TIME, BUT THEY HAD JUST RECEIVED WORD OF A BANK ROBBERY IN NEW YORK...SO HE CALLED IN ONE OF HIS STAFF -- AGENT RENE BIDEZ TO LET ME FOLLOW THE CASE!

SCENENARRATION

13 title

I CALL IT, THE CASE OF THE BUNGLED BANK ROBBERY...AND YOU'LL SOON SEE WHY!

14 down hall

I FOLLOWED AGENT BIDEZ DOWN THE HALL TO A ROOM CALLED THE DOCUMENT SECTION. THAT'S WHERE THEY HAD THE FIRST BIG CLUE...

15 title

...THE MISSPELLED NOTE!

16 walk into room

THE DOCUMENT SECTION IS WHERE ALL HANDWRITING AND FORGERY CASES ARE HANDLED. IN THIS CASE, THE BANK ROBBER PASSED A NOTE TO THE TELLER. IT WAS QUICKLY SENT TO THE FBI...MARKED SPECIAL!

17 pull out note

LIKE ALL EVIDENCE, IT WAS WRAPPED IN PLASTIC...FOR PROTECTION. IT READ, "THIS IS A STICK UP. BE QUIET AND LIVE." ANYONE CAN SEE THE ROBBER MEANT TO SAY "QUIET" INSTEAD OF "QUITE" -- BUT THIS WAS THE FBI'S FIRST IMPORTANT CLUE.

18 to files

AS I WAS SOON TO FIND OUT, ONE OF THE FBI'S MOST IMPORTANT LABORATORY AIDS IN FIGHTING CRIME IS THE REFERENCE FILE^S..AND THAT'S JUST WHERE THE HANDWRITING EXPERT HEADED. ~~THIS FILE~~ THESE FILES CONTAINS ALL KINDS OF HANDWRITING SAMPLES...COPIES OF FORGED CHECKS...ANONYMOUS LETTERS...AND EVERY KNOWN MAKE OF TYPEWRITER LETTERS. THE JOB IS TO MATCH THE NOTE AGAINST SIMILAR NOTES USED BY BANK ROBBERS IN THE PAST.

SCENENARRATION

19 finds note

LOOK! THE SAME NOTE! WELL, ALMOST ANYWAY. THE WORDS "HOLD UP" HAVE BEEN CHANGED TO "STICK UP" - BUT "QUIET" IS ALSO MISSPELLED.

20 compares note

THE HANDWRITING EXPERT NOTES THE PRINTING IS PRACTICALLY IDENTICAL...AND HE IS ALMOST CERTAIN ONE MAN WROTE BOTH NOTES. ON THE BACK, HE FINDS WHAT HE NEEDS -- THE MAN'S NAME.

21 waves goodbye

I LEFT THEN BECAUSE I KNEW THE EXAMINER WOULD BE BUSY FOR THE NEXT FEW MINUTES. HE HAD TO RELAY THIS INFORMATION IMMEDIATELY TO THE FBI AGENT IN CHARGE OF BANK ROBBERY INVESTIGATIONS.

22 CU examiner

IN A MATTER OF MINUTES...AND WITHOUT MOVING MORE THAN 15 FEET FROM HIS DESK, THE FBI AGENT WAS SENDING OUT THE NAME OF A GOOD SUSPECT. I GUESS THAT'S WHAT THEY MEAN WHEN THEY SAY, "A CRIMINAL ALWAYS MAKES A MISTAKE!"

(fade out)

FBI (Live Action)
8244-094-C - Episode 3

Page two

2 MEDIUM SHOT - Dirk Metzger leaning back in swivel chair behind desk; turns around to face camera.

FADE IN

DIRK
We're just beginning to see how the FBI
Laboratory helps in catching criminals.
To find out more, let's get back to the
case of THE BUNGLED BANK ROBBERY.

FADE OUT

MEDIUM SHOT - Dirk now half seated on the front edge of the desk.

FADE IN

DIRK
(looking off
stage, he faces
camera)

Well, clue number two, like the note, indicates our suspect must be the robber. But, the more proof for a jury, the better. Time's up now, but tomorrow we'll watch them examine the rest of the evidence. THEN, THE CAPTURE. It's worth seeing, believe me. So long, now!

FADE OUT

23 walks down hall

A FEW DAYS LATER, I WAS CALLED BACK TO THE FBI
LABORATORY IN WASHINGTON D. C. AGENT BIDEZ AND I WENT
STRAIGHT TO THE METALLURGY AND PETROGRAPHIC UNIT. WOW! THEY
HAD JUST RECEIVED A PACKAGE FROM THEIR NEW YORK OFFICE
CONTAINING MORE VALUABLE EVIDENCE TO BE CHECKED BY THE
LABORATORY.

SCENENARRATION

24 CU Dirk

I LEARNED WHEN AGENTS AND THE NEW YORK POLICE WENT TO THE SUSPECT'S ADDRESS, HE HAD GONE. BUT THEY FOUND SEVERAL PIECES OF EVIDENCE, WHICH THEY HOPED WOULD DEFINITELY ESTABLISH THEIR SUSPECT AS THE BANK ROBBER.

25 takes out clues

EVERYTHING HAD BEEN CAREFULLY WRAPPED AND MARKED JUST AS WE SAW DURING THE CASE OF "TOO MANY CLUES." THERE WAS A GUN...AN OLD PAIR OF SHOES. IMPORTANT EVIDENCE -- BECAUSE DURING THE HOLDUP, THE GUNMAN FIRED A WILD SHOT AND DOVE THROUGH A WINDOW TO ESCAPE AFTER THE BANK TELLER HAD SOUNDED THE ALARM. HE ALSO LEFT DIRTY SHOE IMPRESSIONS ON THE BANK FLOOR.

26 Dirk watching

(wait one second)... THE JOB NOW IS TO EXAMINE THIS EVIDENCE. A PIECE OF FABRIC FROM THE WINDOW. A BULLET FOUND IN THE WALL.

27 title

CLUE NUMBER TWO. THE DUSTY SHOES.

28 takes out shoe

SHOES NEARLY ALWAYS LEAVE TELL-TALE PRINTS...SO THEY ARE FIRST TO BE EXAMINED.

29 box from pocket

THE ROBBER DOVE THROUGH A WINDOW...AND UNDER A MICROSCOPE, THE EXAMINER FINDS A SLIVER OF GLASS. THIS COULD BE GLASS FROM THE BROKEN WINDOW.

SCENENARRATION

30 scrape shoes

NEXT, THE SHOES ARE SCRAPED FOR DIRT TO SEE IF IT'S THE SAME SOIL AS FOUND ON THE BANK FLOOR. THIS TEST IS MADE IN A MINIATURE FURNACE. BOTH SAMPLES, ONE FROM THE BANK...THE OTHER FROM THE SHOES, ARE PLACED IN THE FURNACE HOLDER. THEY ARE THEN COVERED WITH A LAYER OF ALUMINUM OXIDE. THIS KEEPS OXYGEN FROM DAMAGING THE SOIL WHEN IT IS HEATED TO A HIGH TEMPERATURE.

and turned on for auto
AFTER THE FURNACE HAS BEEN LOWERED...A GRAPH QUICKLY SHOWS THE SAMPLES TO BE THE SAME.

FBI (Live Action)
8244-094-C - Episode 4
Doug Duitsman - 10/14/57

1 INT. DAY - DETECTIVE OFFICE. SAME SET USED IN PREVIOUS TWO EPISODES.

MEDIUM SHOT - Dirk Metzger is bending over desk looking through a microscope. He looks up.

FADE IN

DIRK

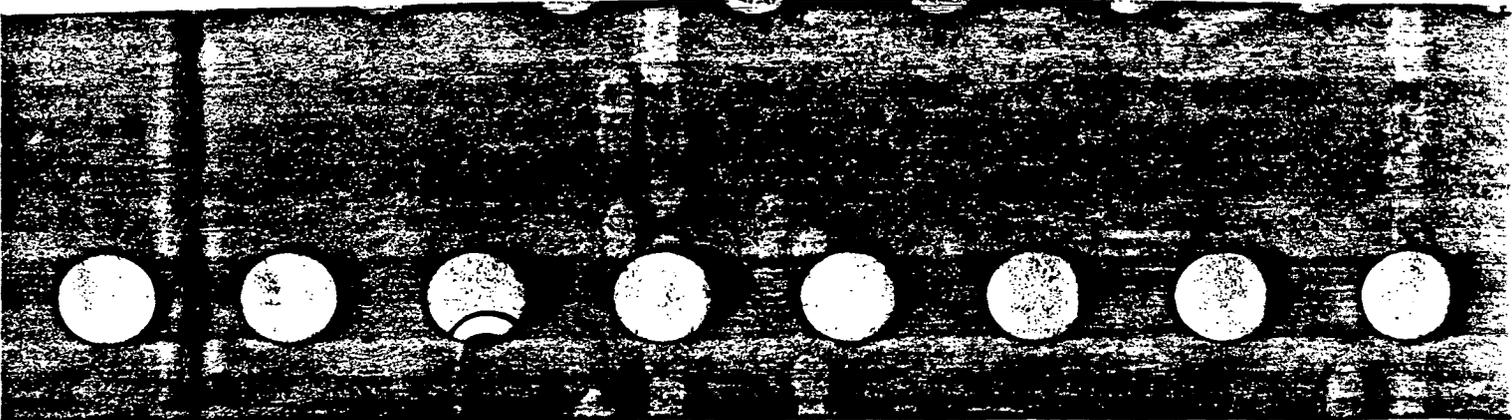
Hi, Mouseketeers.
(stands up
straight)

Today, we complete our story on the
FBI. Now comes the climax!
(walks around
desk)

In case you missed yesterday's episode...
my name is Dirk Metzger, and we're hot on
the trail of a dangerous bank robber.
Already we've seen the FBI use a note and
a pair of shoes to partly identify our man.
But there's still more clues to be examined
before we're sure. I call it, THE CASE OF
THE BUNGLED BANK ROBBERY, because of all the
clues the robber left behind. We'll wind up
the case later on by watching FBI agents
re-enact the capture of this criminal.
(jumps up to sit
on desk)

Okay...now to finish my story. Let's go
to the FBI Laboratory in Washington, D. C.,
and CLUE NUMBER THREE...

FADE OUT



FBI (Narration).
8244-094-C - Episode 4
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SCENE

NARRATION

1 title

...THE ONCE-FIRED REVOLVER!

2 enter room

THE TRAIL OF EVIDENCE LEADS SPECIAL AGENT RENE BIDEZ AND MYSELF TO THE FIREARMS UNIT OF THE FBI LABORATORY. REMEMBER, A BULLET HAD BEEN FOUND IN THE BANK. WE'RE JUST IN TIME TO SEE THE EXAMINER MAKE A BALLISTICS TEST THAT'S A TEST TO SEE IF THE BULLET HAD BEEN FIRED BY THIS GUN -- THE ONE FOUND IN THE SUSPECT'S APARTMENT.

3 enter room

(wait seven seconds)... THE NEXT JOB IS TO FIND THE TEST BULLETS...AND THEY LET ME HELP. THEY CALL THIS THE RECOVERY BOX...AND IT'S JAM-PACKED WITH COTTON SO THE BULLETS WON'T GO THROUGH. IT DIDN'T TAKE US LONG TO FIND WHAT WE WERE AFTER. (pause) IF THESE TEST SLUGS MATCH THE ONE FOUND IN THE BANK...IT'LL PROVE THE SUSPECT'S GUN WAS USED BY THE HOLDUP MAN.

4 at machine

TO STUDY THE BULLETS, THE EXAMINER MOUNTS THEM IN BEESWAX UNDER A POWERFUL MICROSCOPE. SHOULD ALL THREE SHOW THE SAME TINY GROOVES AND MARKINGS, THE FBI WILL KNOW THEY WERE FIRED BY THE SAME GUN. THAT'S BECAUSE NO TWO GUN BARRELS ARE ALIKE. THEY ALL LEAVE THEIR OWN TINY LINES AND IMPRESSIONS ON THE BULLETS WHIZZING THROUGH.

94-4-4667-20
ENCLOSURE

SCENENARRATION

- 5 Dirk looks UNDER THE MICROSCOPE I COULD SEE THEY WERE EXACTLY ALIKE. THE MICROSCOPE BRINGS THE SLUGS INTO POSITION - END TO END - AND YOU CAN SEE YOURSELF HOW THE LINES MATCH.
- 6 title CLUE NUMBER FOUR...BLOOD STAINS!
- 7 serology section WHEN THE BANK ROBBER ESCAPED, HE JUMPED THROUGH A WINDOW AND APPARENTLY CUT HIMSELF. STAINS...THAT LOOKED LIKE BLOOD...WERE FOUND ON A PIECE OF THE SHATTERED GLASS. IT WAS SENT TO THE SEROLOGY SECTION TO BE EXAMINED.
- 8 CU Dirk TO FIND OUT IF THE STAINS ARE BLOOD, THE EXAMINER MAKES WHAT IS CALLED A BENZIDINE TEST, IN WHICH THE CHEMICAL BENZIDINE IS DROPPED ON A COTTON SWAB. THE SWAB IMMEDIATELY TURNS DARK BLUE - INDICATING BLOOD. (pause) BUT - IS IT HUMAN BLOOD? THE NEXT TEST WILL TELL.
- 9 pan from knife THIS STEP IS VITALLY IMPORTANT. IF THE STAINS TURN OUT TO BE HUMAN BLOOD, THEN THERE WILL BE GOOD REASON TO BELIEVE THE SUSPECT HAD BEEN INJURED. SCRAPINGS FROM THE STAIN ARE PLACED IN A TUBE.
- 10 cuts shirt A BLOODSTAIN WAS ALSO FOUND ON THE SUSPECT'S SHIRT -- THE ONE FOUND IN HIS APARTMENT. THIS FURTHER INDICATED INJURY - AND IT MUST BE GIVEN THE SAME TEST. A PIECE IS CUT OUT.

SCENENARRATION

11 looks at tubes

BOTH BLOOD SAMPLES HAVE BEEN COVERED WITH A SPECIAL ANTI-HUMAN SERUM...AND THE EXAMINER CHECKS THEIR REACTION. (pause) CONVINCED THAT BOTH STAINS ARE HUMAN BLOOD, THE NEXT STEP IS TO DETERMINE THEIR GROUPINGS, OR BLOOD TYPES. A SLIDE CONTAINING THE SAMPLES IS PLACED ON AN AGITATING MACHINE.

12 CU agitating

(wait two seconds)... AFTER AGITATING FOR SEVERAL MINUTES, THE SLIDE IS PUT UNDER A MICROSCOPE TO BE STUDIED. IF BOTH ARE OF THE SAME TYPE, THE FBI WILL KNOW THE STAINS ON THE WINDOW ~~WERE MOST LIKELY~~ ^(COULD HAVE BEEN) LEFT BY THE INJURED SUSPECT.

13 fill chart

IT LOOKS MORE AND MORE AS IF OUR SUSPECT IS THE HOLD-UP MAN. THE CHART SHOWS BOTH BLOOD SAMPLES ARE OF "B" TYPE BLOOD.

FADE IN

DIRK

So far, all the evidence examined in the Bungled Bank Robbery case points to one man. But there's still a couple of more clues to check out before we catch him. So let's explore further.

FADE OUT

(fade in)

14 title

.CLUE NUMBER FIVE -- THE SHIRT!

15 unwrap shirt

THE BLOODSTAINED SHIRT FOUND IN THE SUSPECT'S APARTMENT HAD NOW BEEN SENT TO THE HAIR AND FIBERS UNIT OF THE FBI LABORATORY...ALONG WITH A PIECE OF FABRIC FOUND STUCK TO THE BROKEN BANK WINDOW. IT'S UP TO THE HAIR AND FIBERS EXPERT TO DETERMINE IF THIS PIECE OF FABRIC CAME FROM THE SUSPECT'S SHIRT.