

SCENENARRATION

16 moves hand

THE HAIR AND FIBERS EXPERT, LIKE ALL TOP-RANKING LABORATORY PERSONNEL, IS A SPECIAL AGENT...AND NOT IN NAME ONLY. HE HAS UNDERGONE THE SAME TRAINING AS THE AGENT IN THE FIELD. (pause) THE SHIRT IS PLACED OVER A VIEWER WITH AN EXTRA STRONG LIGHT.

17 spreads it out

(wait four seconds)... WITH TWEEZERS, THE EXAMINER PICKS UP THE TINY PIECE...

18 CU fits in hole

IT FITS PERFECTLY INTO PLACE. THERE IS NO DOUBT THE TOP FRAGMENT OF CLOTH CAME FROM THE SHIRT.

19 title

NOW, OUR LAST BIG CLUE...THE SLIVER OF GLASS!

20 glass test

IN THE SPECTROGRAPHIC UNIT OF THE LABORATORY, THE EXAMINER BURNS THE SLIVER OF GLASS WE HAD FOUND IN THE SUSPECT'S SHOE. WE ARE WEARING SPECIAL GLASSES BECAUSE OF THE STRONG LIGHT. THIS MACHINE, CALLED A GRATING SPECTROGRAPH, TELLS THE EXAMINER THE SLIVER OF GLASS CAME FROM THE BANK WINDOW.

21 Dirk

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23 surround bldg.

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SCENENARRATION

24 man on phone

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SINCE THIS RE-ENACTMENT IS A TRAINING PROBLEM, UMPIRES ARE ON HAND TO GRADE THE AGENTS ON THEIR WORK.

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AT LAST ALL AGENTS ARE IN PLACE -- THE BUILDING IS COMPLETELY SURROUNDED.

27 gets megaphone

WITH A MEGAPHONE, THE AGENT IN CHARGE TELLS THE CRIMINAL HE IS SURROUNDED...COME OUT WITH YOUR HANDS UP. (pause IN THIS RE-ENACTMENT, THE SUSPECT IS REALLY A SPECIAL AGENT IN DISGUISE -- MAKING BELIEVE HE'S THE CRIMINAL. AS HE WALKS OUT, HE IS COVERED FROM EVERY ANGLE...JUST IN CASE HE HAS A GUN.

28 against wall

HE'S ORDERED AGAINST THE WALL -- FACE FIRST...HIS FEET SPREAD APART. THIS IS CALLED THE "WALL SEARCH"...IN WHICH THE PRISONER REMAINS OFF BALANCE WHILE HE IS BEING FRISKED.

29 hands gun

THE SEARCHING AGENT NEVER ALLOWS HIS GUN TO COME CLOSE TO THE SUSPECT. HE GIVES IT TO THE MAN COVERING FOR HIM. THEN HE HOOKS HIS FOOT AROUND THE SUSPECTS. A SUDDEN JERK COULD SEND THE PRISONER SPRAWLING IF HE MADE ANY FALSE MOVES. (pause) NOTHING IS OVERLOOKED. (wait three seconds)... TO BETTER EXAMINE THE MAN'S WAIST, HIS BELT IS REMOVED.

SCENENARRATION

30 changes sides

WHEN IT IS TIME TO SEARCH THE OTHER SIDE, THE SEARCHING AGENT IS CAREFUL NOT TO STEP IN FRONT OF THE COVERING AGENT'S GUN. AND THE SEARCH ISN'T FOR NAUGHT. THE AGENT FINDS A SMALL PISTOL...WHICH HE CAREFULLY CHECKS BEFORE PUTTING IN HIS POCKET.

31 handcuffed

WHEN THE SEARCH IS COMPLETED, THE SUSPECT IS HANDCUFFED -- ONE ARM AT A TIME.

32 Dirk looks

THEY TAKE NO CHANCES. A KEY DOUBLE LOCKS THE CUFFS. MEANWHILE, ACROSS THE STREET, OTHER AGENTS ENTER THE BUILDING TO SEE IF ANYONE ELSE IS HIDING INSIDE.

33 all-clear

(wait two seconds)... AT THE ALL-CLEAR, THE AGENTS MARCH THEIR MAN AWAY. I WAS CONVINCED -- THERE'S NO ESCAPING THE FBI!

3 EXT.DAY - DIRK METZGER STANDING AGAINST WASHINGTON, D. C.
BACKDROP. THE SAME ONE USED TO OPEN EPISODE NO. ONE.

MEDIUM SHOT - Dirk.

FADE IN

DIRK

Well, that's my story on the FBI. My thanks to Mister J. Edgar Hoover for all his help. But it's only a small part of the real inside story of Washington, D. C. There's still a lot more to see behind those big doors...

(motions to backdrop)

...of our nation's capital. One thing I always wondered about was, what does a Congressman, or a Senator do? Well, I finally found out -- and tomorrow I'm going to show you. Hope I'll see you then. So long!

FADE OUT



WALT DISNEY PRODUCTIONS

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

MICKEY MOUSE
NEWSREEL UNIT

William C. Park / Newsreel Editor
Bill Park

October 14, 1957

File (Y) [Signature]

Mr. Louis B. Nichols
Federal Bureau of Investigation
Constitution Avenue, between
Ninth and Tenth Streets
Washington 25, D. C.

Dear Mr. Nichols: Walt Disney Productions

So - we started to make two stories, each eleven minutes long, on your FBI. But by the time Uncle Hugo and you fellows got through with the deal, we had four eleven-minute subjects intimately tied together. We have written the on-stage which will be shot and recorded here at the studio beginning November 18th, plus the off stage which will be recorded at the same time - all by the talented young Dirk Metzger.

Before we began cutting, I screened all of the material in camera-run sequences, more or less as they have been shot, for Mervyn Leroy and his writer. We did this in compliance with his request. He wanted first to check on photographic possibilities inside your buildings and at Quantico and I imagine also the general "feel" of your subject matter, photographically.

They liked Hugo's coverage, and expressed to me their very great satisfaction that we at Disney would be releasing the material, Friday, January 24th, Monday, January 27th, Tuesday, January 28th and Wednesday, January 29th. They seemed to feel that the release would serve as an advanced trailer for "The FBI Story" - which would be released in the Fall. *w*

As you will observe upon reading the script herewith, we have attempted to build suspense in the form of a running story, following the normal chronology in the solution of a given case.

Also, in order better to chapterize the succession steps, we have used the device of sub-titles, illustrating each one with characteristic Disney drawings. I can't send these on to you because our Art Department still has not completed all of the work. However, the sub-titles are indicated in the script. *94-4-4667-21*

W
20
64 NOV 21 1957

RECORDED - 20

INDEXED - 20

EX-131

15 NOV 18 1957

19

NO AGREEMENT WILL BE BINDING ON THIS CORPORATION UNLESS IN WRITING AND SIGNED BY AN OFFICER

PERM FILES

WALT DISNEY PRODUCTIONS

Mr. Louis B. Nichols

- 2 -

October 14, 1957

I do trust that you will give the scripts the fine-combed treatment because now is the time for us to correct errata. Our boys have done their best to keep the script accurate, but at the same time not to encumber the story with an over-abundance of technical definitions.

Let me express our sincere appreciation of all that you and your associates have done to enable Hugo to turn in top coverage. This I believe he has done very admirably. I hope you will agree.

Sincerely,



William C. Park
NEWSREEL EDITOR

WCP:b1
encl.-script

FBI (Live Action)
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 SHOT
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.

94-4-4667-21 ENCLOSURE

FADE OUT

FBI (Live Acti)
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)

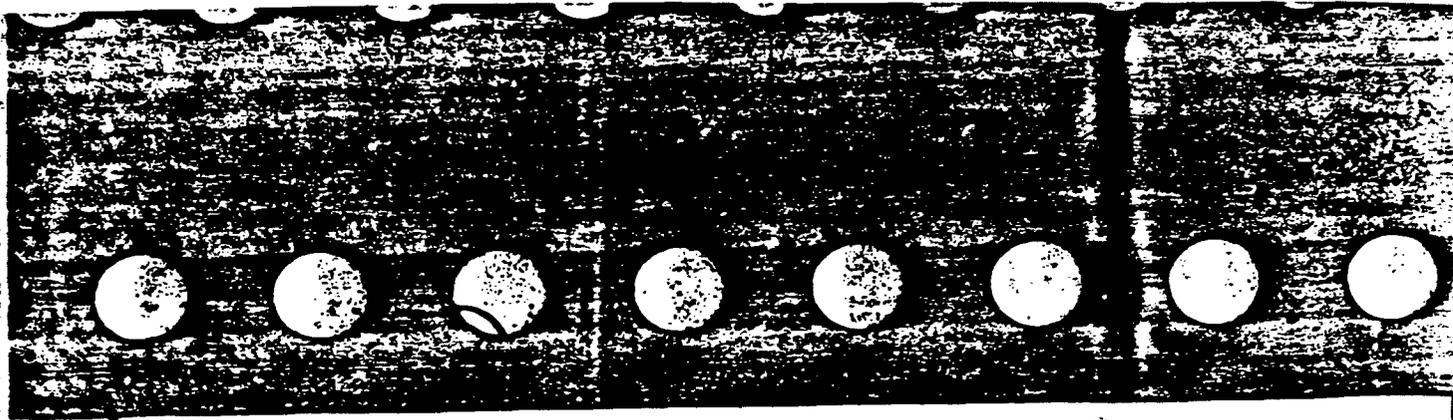
In case you missed yesterday's episode... my name is Dirk Metzger, and we're hot on the trail of a dangerous bank robber. Already we've seen the FBI use a note and a pair of shoes to partly identify our man. But there's still more clues to be examined before we're sure. I call it, THE CASE OF THE BUNGLED 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.

4-4-4667-21 ENCLOSURE

FADE OUT



FBI (Narration)
8244-094-C - Episode 4
Doug Duitsman - 10/11/57

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.

~~CONFIDENTIAL~~

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.

2

MEDIUM SHOT - Dirk sitting on front of desk.

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

SCENE

NARRATION

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

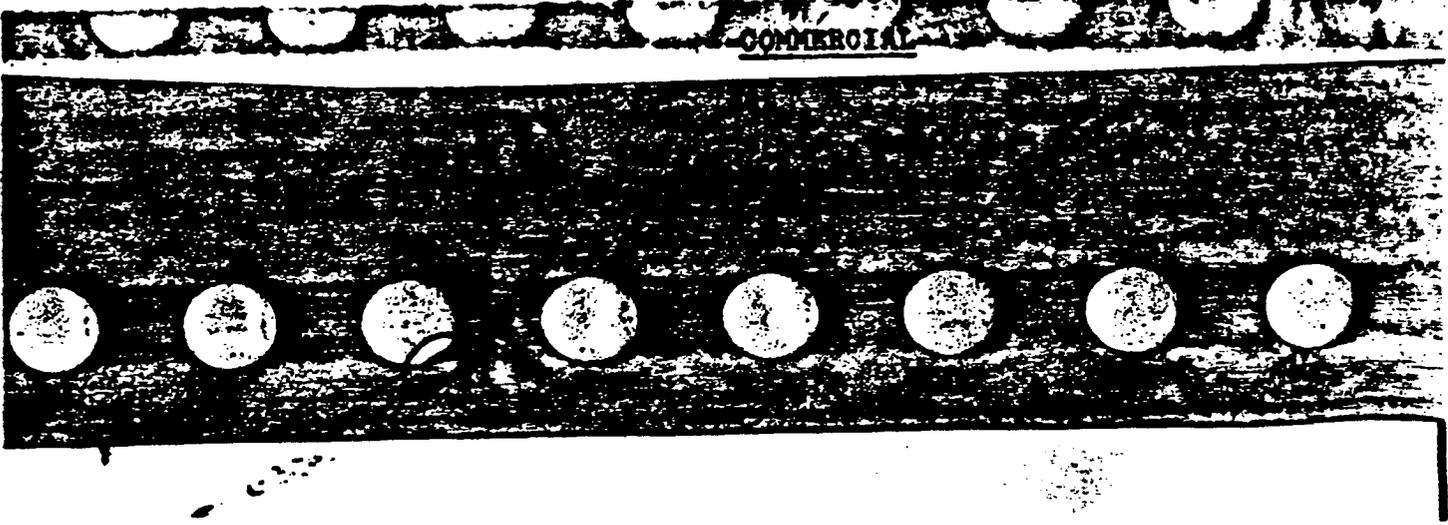
(wait two seconds)... AFTER AGITATING FOR SEVERAL MINUTES, THE SLIDE IS PUT UNDER A MICROSCOPE TO BE STUDIED. IF BOTH ARE OF THE SAME TYPE, THE FBI WILL KNOW THE STAINS ON THE WINDOW WERE MOST LIKELY LEFT BY THE INJURED SUSPECT.

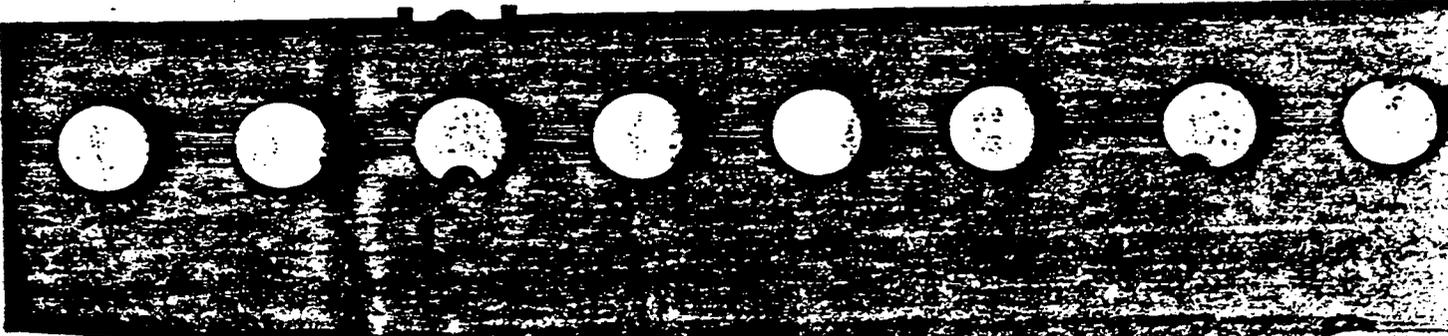
13 fill chart

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 out)

COMMERCIAL





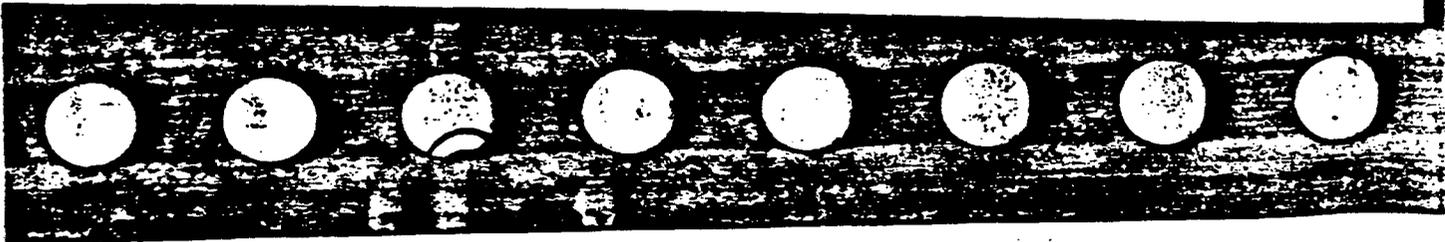
14 title

15 unwrap shirt

(fade in)

.CLUE NUMBER FIVE -- THE TORN 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.



SCENENARRATION

16 moves hand

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(wait four seconds)... WITH TWEEZERS, THE EXAMINER PICKS UP THE TINY PIECE...

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NOW, OUR LAST BIG CLUE...THE SLIVER OF GLASS!

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BY HANDIE-TALKIE RADIO, THE AGENTS ARE ORDERED INTO POSITION SURROUNDING THE BUILDING.

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HE'S ORDERED AGAINST THE WALL -- FACE FIRST...HIS FEET SPREAD APART. THIS IS CALLED THE "WALL SEARCH"...IN WHICH THE PRISONER REMAINS OFF BALANCE WHILE HE IS BEING FRISKED.

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WHEN THE SEARCH IS COMPLETED, THE SUSPECT IS HANDCUFFED -- ONE ARM AT A TIME.

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THEY TAKE NO CHANCES. A KEY DOUBLE LOCKS THE CUFFS. MEANWHILE, ACROSS THE STREET, OTHER AGENTS ENTER THE BUILDING TO SEE IF ANYONE ELSE IS HIDING INSIDE.

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(wait two seconds)... AT THE ALL-CLEAR, THE AGENTS MARCH THEIR MAN AWAY. I WAS CONVINCED -- THERE'S NO ESCAPING THE FBI!

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(motions to backdrop)

...of our nation's capital. One thing I always wondered about was, what does a Congressman, or a Senator do? Well, I finally found out -- and tomorrow I'm going to show you. Hope I'll see you then. So long!

FADE OUT

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

SCENE

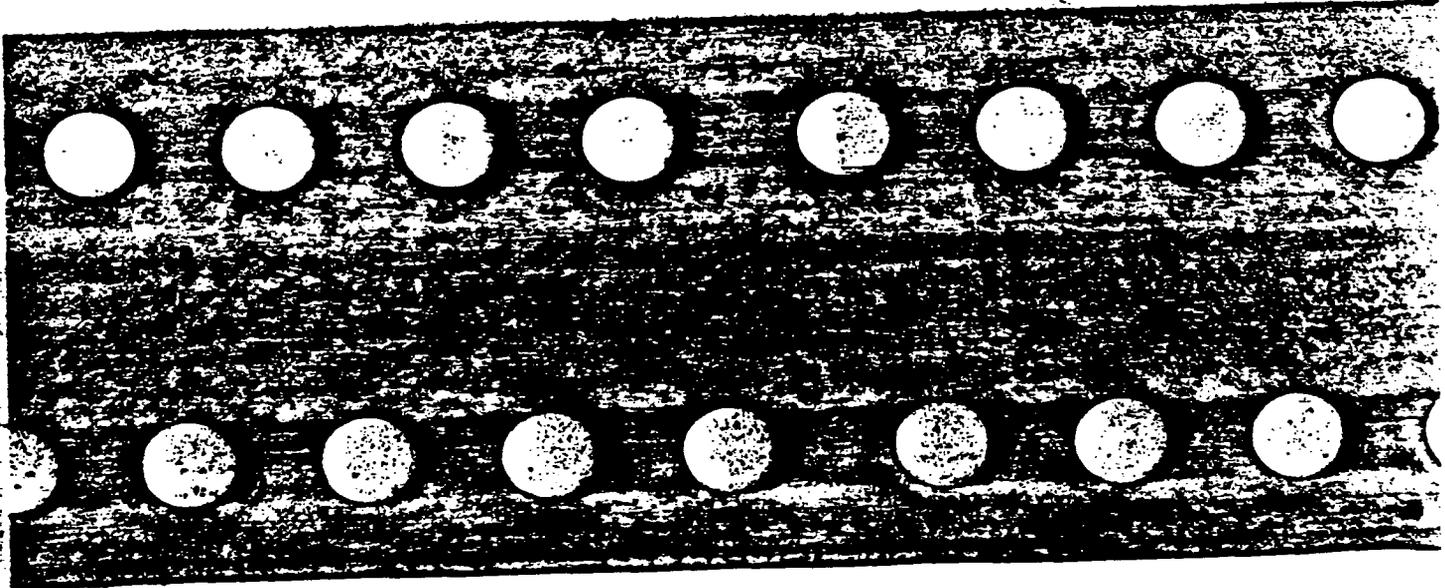
1 IS Washington

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.
(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!

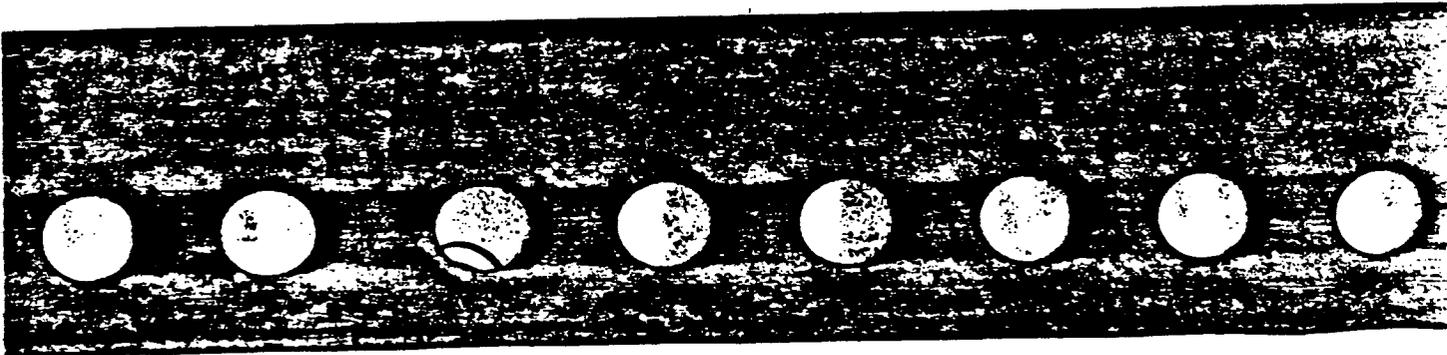
4 walk to statue

(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.

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):



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 pic

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 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

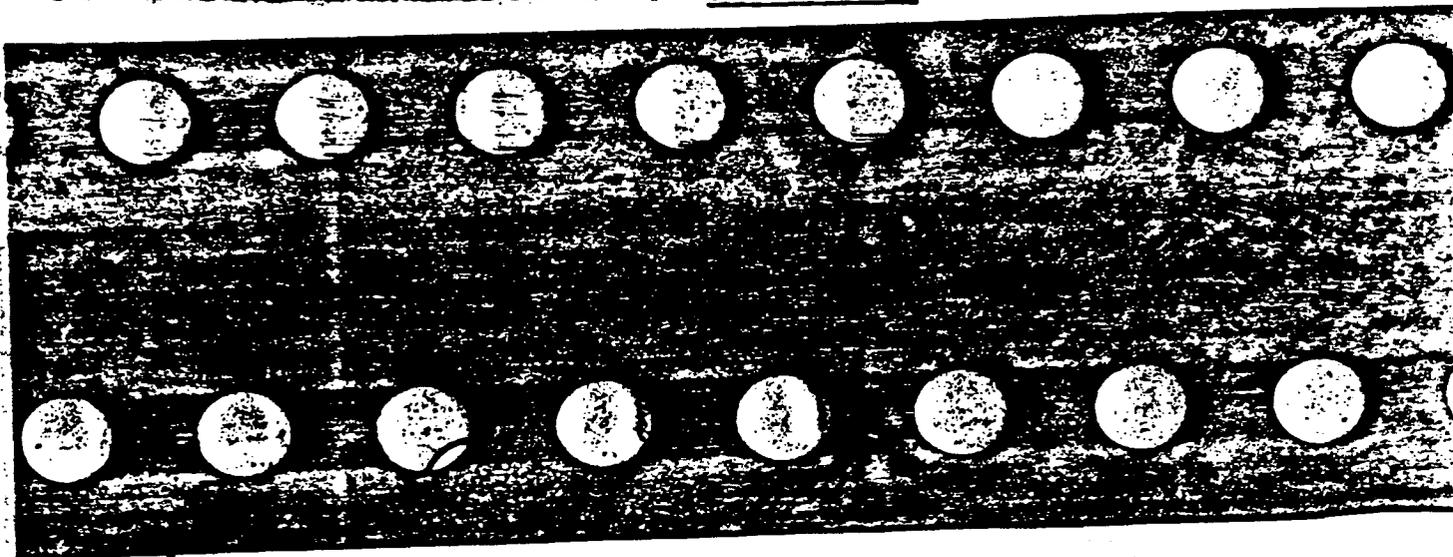
OOOPS...WHERE'D HE COME FROM? AGENT BRANT TELLS HIM TO
COME OUT BEFORE HE'S USED AS A HOSTAGE.

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



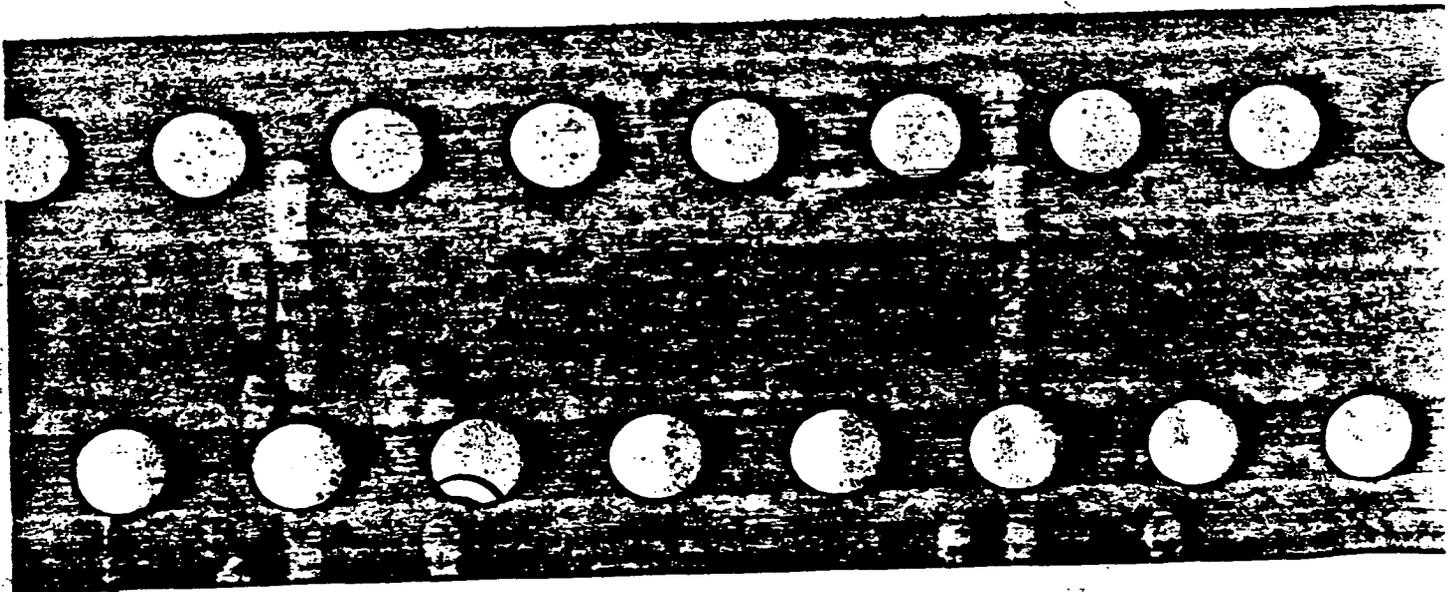
2
MEDIU. SHOT - Dirk Metzger in front of backdrop.

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



(fade in)...

23 agents draw

(wait two seconds)... LOOK 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!

SCENE

NARRATION

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!

(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 JUJITSU...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.

SCENENARRATION

38 LS classroom

HERE, A CLASS OF NEW SPECIAL AGENTS RECEIVES INSTRUCTION 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!

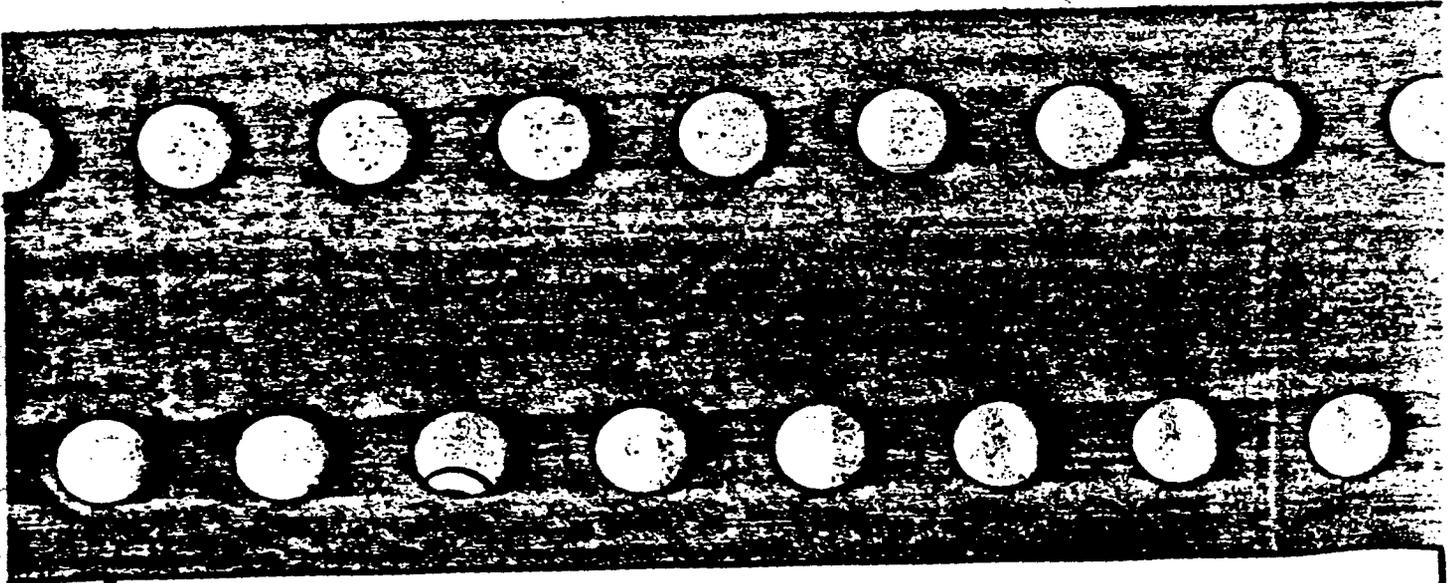
FADE OUT

1 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 (Live Act 1)
8244-094-C - Episode 2
Doug Duitsman - 10/14/57

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)

94-4-4667-21
ENCLOSURE

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

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 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 FINGERPRINTS...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 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

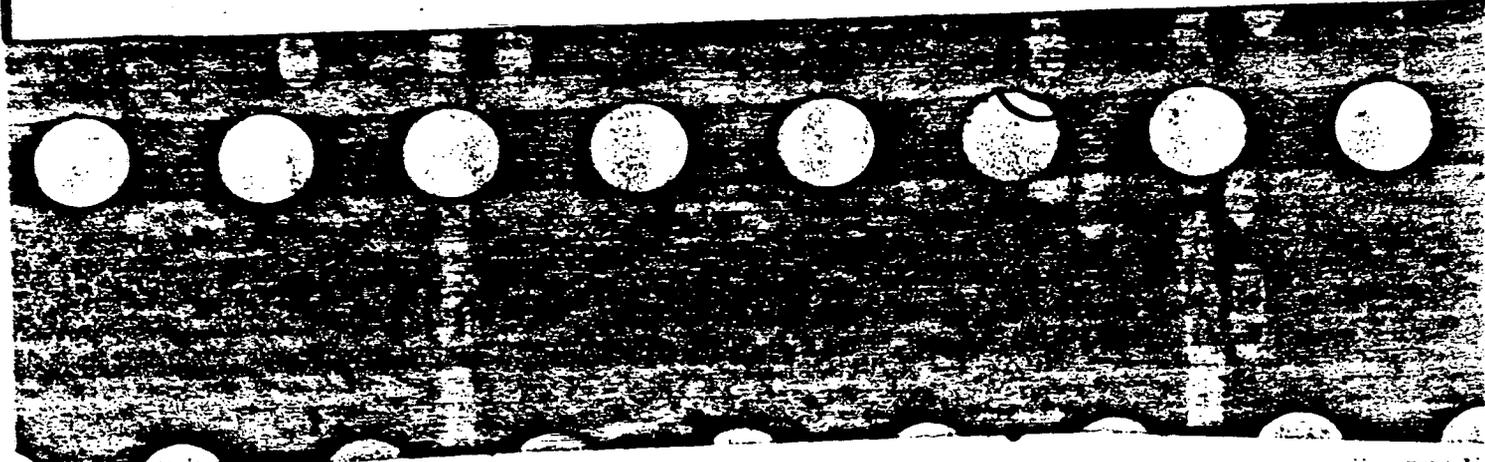
WELL, HOW DO YOU LIKE THAT...DIRK METZGER! IN A MATTER OF MINUTES, HE PICKED MY CARD OUT OF MILLIONS -- AS IF HE KNEW MY NAME ALL THE TIME. (wait two seconds)... AND ON THE BACK, HE FOUND MY ADDRESS...BIRTHDATE... AND A MILLION AND ONE OTHER THINGS. GOLLY!

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, SPEEDY OPERATION. FUN, TOO. A SEARCHER CAN POUR THROUGH 75,000 CARDS WITHOUT EVER LEAVING HER SEAT!



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

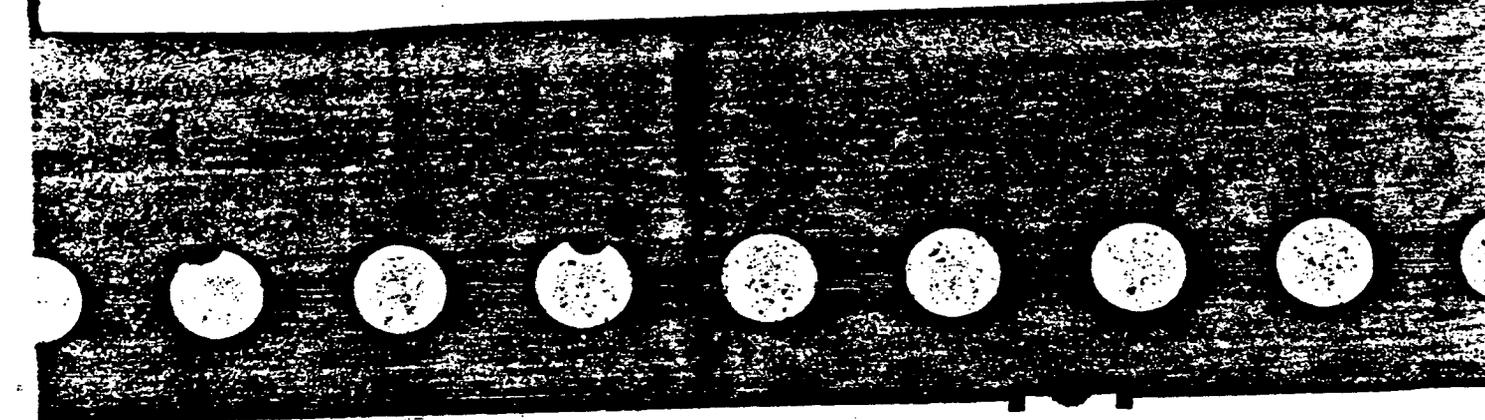
FADE IN

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



SCENE

NARRATION

9 HS push button

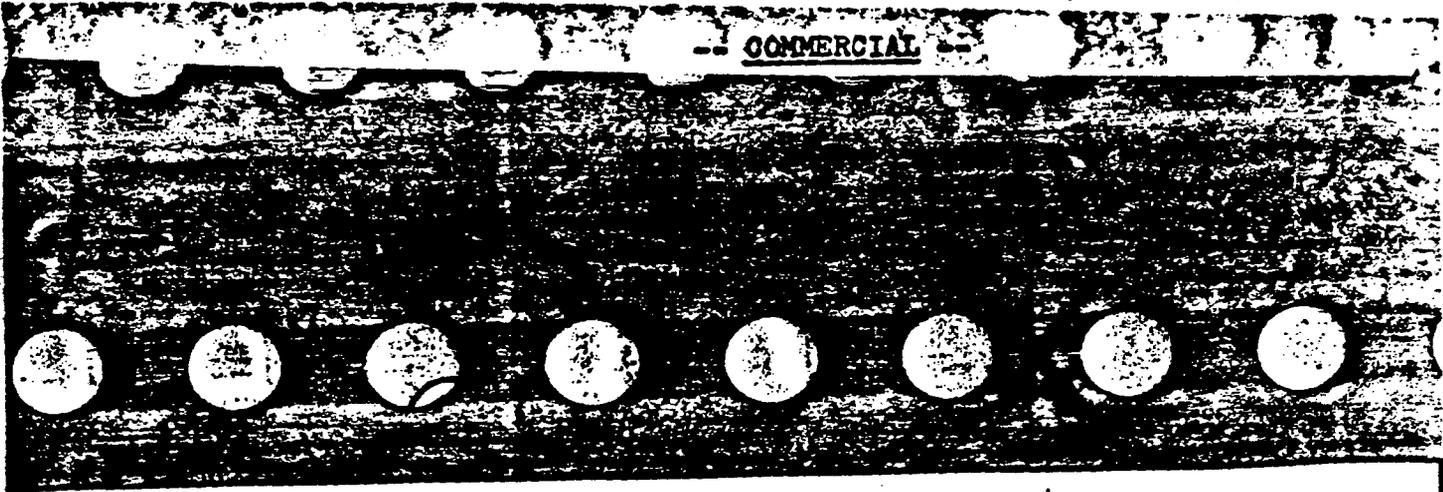
HERE, THE NEW FINGERPRINT CARDS ARE SCREENED TO SEE IF THEY'RE ALREADY ON FILE...AND, IN THE CASE OF A CRIMINAL, IN THE HOPES OF MAKING AN IDENTIFICATION. FINGERPRINTS OF SUSPECTED CRIMINALS AND THOSE FOUND AT THE SCENE OF A CRIME ARE RECEIVED HERE FROM POLICE DEPARTMENTS ALL OVER THE COUNTRY.

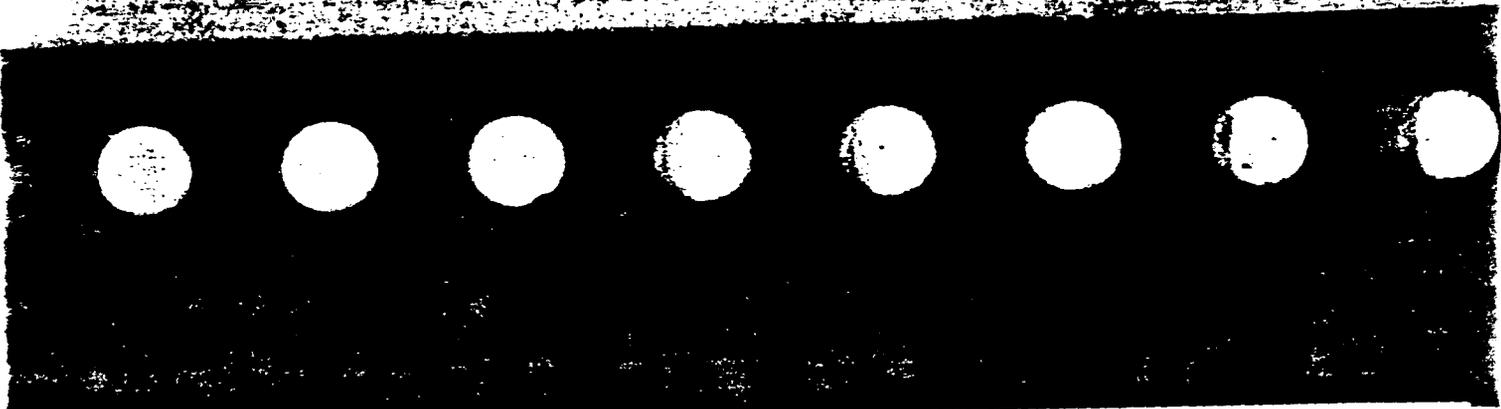
10 men classify

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)

-- COMMERCIAL --





11 photo section

(fade in)

THE 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 ON FILE WITH THE FBI. ANY REMAINING CARDS ARE FILED IN A JACKET ALONG WITH A FRESHLY PRINTED, UP-TO-DATE COPY OF HIS POLICE RECORD.

14 paper out

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

15 LS office

THE FBI ANSWERS THOUSANDS OF REQUESTS EVERY DAY FROM POLICE DEPARTMENTS SEEKING INFORMATION THROUGH FINGERPRINTS -- 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.

SCENENARRATION

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 MARRIED THE PRINT, HE'D STILL HAVE A PICTURE OF IT. DUST...PHOTOGRAPH...LIFT -- THREE MORE REASONS WHY CRIME DOESN'T PAY.

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 RING EARLY 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.

SCENE

NARRATION

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.

[REDACTED]

FBI (Live Act 2)
8244-094-C - Episode 3
Doug Duitsman - 10/14/57

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...

94-4-4667-21
ENCLOSURE

FADE OUT

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 -- A .45 AUTOMATIC. (pause) BY NOW I KNEW HOW TO HANDLE ONE, THANKS TO AGENT BELL BACK AT THE FIRING RANGE.

6 drops out clip

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.

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 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 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 GRANDSON OR 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 Dir

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...AND THAT'S JUST WHERE THE HANDWRITING EXPERT HEADED. THIS FILE 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)

COMMERCIAL

(fade in)

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

3 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.

SCENE

NARRATION

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.

AFTER THE FURNACE HAS BEEN LOWERED...A GRAPH QUICKLY SHOWS THE SAMPLES TO BE THE SAME.



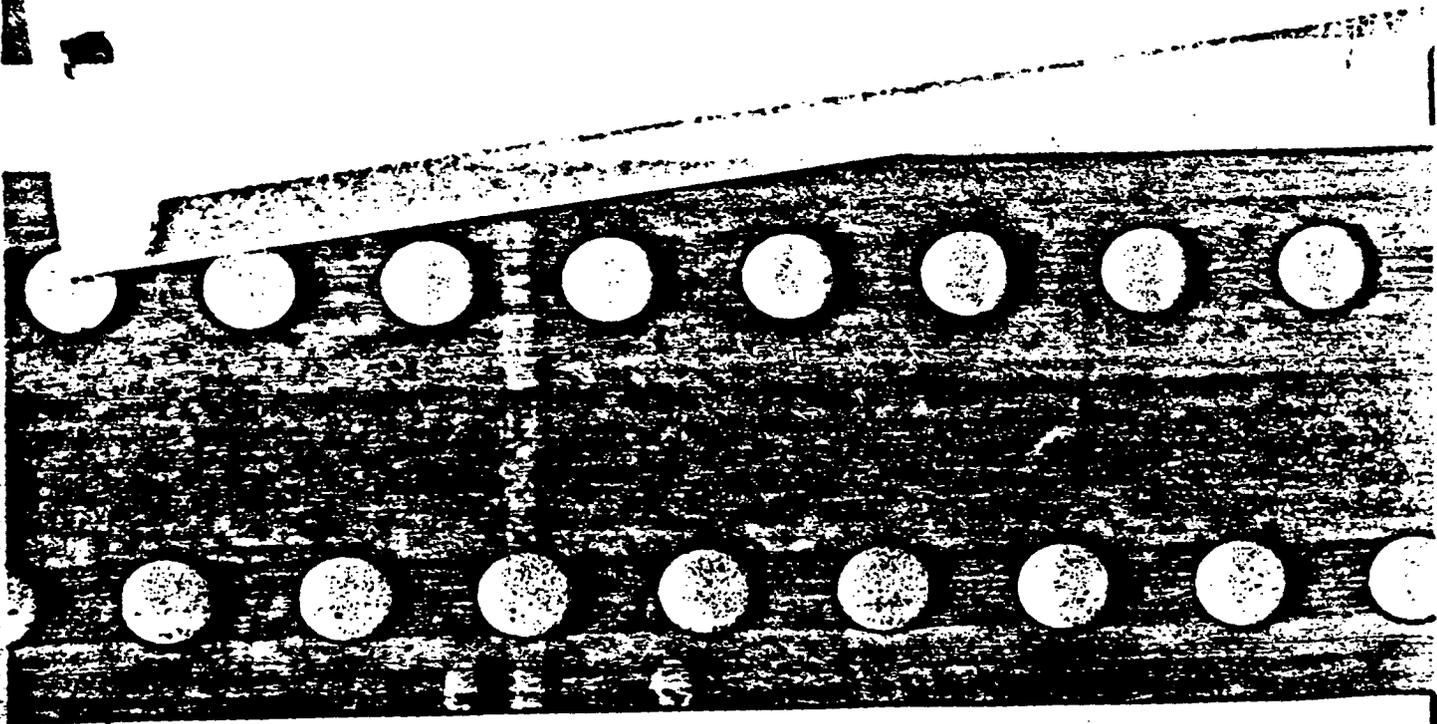
MEDIUM SHOT - Dirk standing in front of desk.

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



Office Memorandum • UNITED STATES GOVERNMENT

GIR 16

K. E. ...

TO : Director, FBI

DATE: October 28, 1957

FROM : SAC, Los Angeles (94-274)

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

11-1

94-4-4667-20

Rebulet October 22, 1957.

The contents of the blind memorandum regarding the above-captioned program were discussed in detail with Mr. WILLIAM C. PARK, News Reel Editor, and Mr. DOUGLAS DUITSMAN, News Reel Staff Writer, who composed the script for the film, by Special Agent JOHN M. CASHEL at Disney Productions, on October 25, 1957. The changes suggested were reviewed and made in the film script.

Regarding the introduction of DIRK to a Special Agent in Episode 2, Scene 20, and then initially again introducing this agent to DIRK in Episode 3, Scene 12, PARK and DUITSMAN believed that the episodes could be made logical by making the initial introduction in Episode 2, Scene 20, and then when the subsequent meeting occurs between DIRK and the agent in Episode 3, Scene 12, the agent could be identified as an agent friend and the occasion of their previous meeting would be referred to. By handling the revision in this manner, it was believed that logic could be accomplished without undertaking major changes in the sequence.

Both Disney executives indicated that any subsequent changes which might be desired by the Bureau in connection with this program would be readily undertaken. It was their opinion that no retakes of scenes will be necessary in order to accomplish the suggested changes.

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

c. de ...
4237

RECORDED - 20

no action
94-4-4667-1220

15 NOV 18 1957

EX-132

CRIME REC.

76 NOV 20 1957

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nease

DATE: December 9, 1957

FROM : M. A. Jones

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

SUBJECT: TELEVISION SERIES RE FBI
WALT DISNEY PRODUCTIONS

You will recall that we cooperated with ^{the} Walt Disney people in the production of four television programs to appear on the "Mickey Mouse Club." Mr. Hugo Johnson, the Disney representative in Washington, called SA Murphy today and said that these programs are definitely scheduled and will appear on January 24, 27, 28 and 29, 1958.

Mr. Johnson further advised Murphy that 16 millimeter films of these programs will be made available to the Bureau about two to three weeks prior to broadcast for viewing by the Director. These films will have the full musical score and the narration.

RECOMMENDATION:

For information.

JTM:cag
(3)

V. pm
→

REC-100

94-4-4667-22X0

94-1-277

94-4-4667-1111

←

RECORDED - 95

12 DEC 12 1957

INDEXED - 95

CRIM. REC.

64 DEC 17 1957

WALT DISNEY

December 10, 1957

Mr. Boardman	
Mr. Belmont	
Mr. Mohr	
Mr. Parsons	
Mr. Rosen	
Mr. Tamm	
Mr. Winterrowd	
Mr. Holloman	
Mr. Casper	
Mr. Callahan	
Mr. Conrad	
Mr. DeLoach	
Mr. Evans	
Mr. Gale	
Mr. Rosen	
Mr. Sullivan	
Mr. Tavel	
Mr. Trotter	
Tele. Room	
Miss Gandy	

[Handwritten initials and checkmarks in the routing slip]

Dear Mr. Hoover -

Thank you sincerely for the unstinted cooperation you and your executives extended to Hugo Johnson in setting up and shooting our series on the Federal Bureau of Investigation. We are especially grateful to your reviewing committee and to the splendid cooperation we have received from your Los Angeles office agents, Messrs. Brown and Cashel.

As soon as our processing is completed, our News-reel Unit will be forwarding a print of the releases for you to retain, and if you desire, screen for members of your staff.

Thanks to your cooperation, I believe and hope that the films Hugo made will bring to the youngsters of the country an understanding at least of the basics of Federal Bureau of Investigation functions.

Again, my sincere thanks.

Sincerely,

[Handwritten signature of Walt Disney]
Walt Disney

Mr. J. Edgar Hoover
Federal Bureau of Investigation
Washington 25, D. C.

[Handwritten note: "H. J. Edgar Hoover"]

[Handwritten notes: "Disney dly on WCR me 12-16-57 mig", "ask: 12/16/57", "JTM"]

RECORDED-18 94-4-4667-23
INDEXED-18

[Handwritten notes: "12/11/57", "DP"]

15 DEC 18 1957

The series Mr. Disney refers to are Mickey Mouse shorts for children.

PERS. FILES

WASHINGTON SERIES SCHEDULE

TITLE

AIRDATE

INSIDE REPORT ON WASHINGTON

Part I - Federal Bureau of Investigation Episode I	1/24/58
Part II - Federal Bureau of Investigation Episode II	1/27/58
Part III- Federal Bureau of Investigation Episode III	1/28/58
Part IV - Federal Bureau of Investigation Episode IV	1/29/58
Part V - Congress - Episode I	1/30/58
Part VI - Congress - Episode II	1/31/58
Part VII- Money - Episode I	2/3/58
Part VIII- Money - Episode II	2/4/58
Part IX - Money - Episode III	2/5/58
Part X - White House - Episode I	2/6/58
Part XI - White House - Episode II	2/7/58

94-4-4667-23
ENCLOSURE

December 16, 1957

INDEXED-18

RECORDED-18 94-4-4667-23
Mr. Walt Disney
2400 South Alameda Avenue
Burbank, California

Dear Mr. Disney:

I received your letter of December 10 with the schedule for the forthcoming series of television films on the FBI. It was a pleasure to be able to work with a gentleman of Mr. Hugo Johnson's caliber, and I am certain that this series of four programs will do much to further understanding of the FBI on the part of America's youth.

It was good to read your kind words concerning Special Agent in Charge Donald K. Brown and Special Agent John M. Cashel of our Los Angeles Office. We are all looking forward to seeing the finished film, and it is most kind of you to make it available to us.

Sincerely yours,
J. Edgar Hoover

Handwritten initials: J, W, M

2 cc's - Los Angeles, with two copies of incoming.
cc - Personnel file of SAC D. K. Brown, with copy of incoming.
cc - Personnel file of SA John M. Cashel, with copy of incoming.

DEC 16 3 39 PM '57
REC'D-READING ROOM
F B I

NOTE: Series of four twelve minute films concerning the FBI will be shown on "Mickey Mouse Club" of American Broadcasting Co. Network on January 24, 27, 28 and 29, 1958. Hugo Johnson was in charge of filming these shorts and is very friendly to the Bureau. SAC D. K. Brown 1/10/38 as SA, assigned Los Angeles, GS-16. SA John M. Cashel 4/7/41 as SA, assigned Los Angeles, GS-13.

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

JTM:ief
(8)

DEC 26 1957

MAILED 9
DEC 16 1957
COMM-FBI

MAIL ROOM

Handwritten signatures and initials

Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: 1/9/58

OK FROM : SAC, Los Angeles (94-274)

SUBJECT: MICKEY MOUSE TELEVISION PROGRAM
WALT DISNEY PRODUCTIONS
RESEARCH (Crime Records)

Mr. Bill Walsh, Producer of the Mickey Mouse television program for Walt Disney Productions, Inc., 2400 West Alameda, Burbank, California, advised that the programs prepared for the Mickey Mouse newsreel, wherein the FBI is featured, will be shown in four segments to commence with the program of Friday, January 24, 1958, and conclude with the program of Wednesday, January 29, 1958.

The Mickey Mouse Club program is televised weekly, Monday through Friday, over the American Broadcasting Company network. It is viewed between 5:30 and 6:00 P.M. PST.

This matter is being brought to the Bureau's attention for its information and possible publication among employees.

- (3)
- DKB:AB
- 2 - Bureau (AIR MAIL)
- 1 - Los Angeles

*Noted
cc detailed
4237 Jan 14*

Vertical stamp: JAN 13 1958

RECORDED - 7

EX - 117

94-4-4667-24

JAN 15 1958

CRIME RECORDS

JAN 13 1958

20
50 JAN 13 1958

(C) TELEVISION PROGRAMS CONCERNING FBI -- The Bureau cooperated in the production of four films for television aimed at a young audience. These films will be shown over the facilities of the American Broadcasting Company's television network on Walt Disney's "Mickey Mouse Club" on January 24, 27, 28, and 29, 1958. The dates of these telecasts should be brought to the attention of your personnel in order that their friends and families might view these programs.

1/14/58
SAC LETTER NO. 58-2

194-4-4667-
NOT RECORDED
199 JAN 17 1958

ORIGINAL COPY FILED IN

6-11-58

94-4-4667

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nease *MAN*

DATE: January 24, 1958

FROM : M. A. Jones *MAJ*

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

SUBJECT: DISNEYLAND FILMS *Disney*

Mr. Tolson asked to be advised of the time when the photographs were taken of the Director in connection with the Disney films.

On May 15, 1957, young Dirk Metzger, a Boy Scout, came into the Bureau and was photographed with the Director.

Young Dirk, who is the son of a Marine officer, is under contract with Disney Studios to do this particular series.

In fact, young Dirk has done a long series with the Disney Studios, including travel over Europe and visiting interesting places in the United States.

Our series begins a new set of episodes for young Dirk for young TV viewers. It is called the Washington series and begins with the four parts dealing with the FBI and then has two parts on Congress, three parts on the making of money and two parts on the White House.

The Director will recall that young Dirk is a personable young man who has a very fine voice.

ECK:grs
(3)

RECORDED - 95

94-4-4667-25

16 JAN 28 1958

INDEXED - 95

EX-135

[Handwritten signature]

(SEE ADDENDUM PAGE 2)

CRIME REC

JK
60 JAN 25 1958

ADDENDUM: (CDD:jmr) 1-24-58

Apparently our protest with Disney Studios took effect. You will recall that this protest was made in view of the studios' failing to comply with an agreement to have the finished film here in time for us to see it before the TV program this afternoon 5:30 to 6 P.M. Hugo Johnson, local manager, Disney Studios, advised at 9:45 A.M. this morning that he was en route to the airport where he would pick up the film and would have it back to us no later than 10:45 A.M. this morning. We have arranged an immediate viewing of the film and you, of course, will be advised telephonically when all arrangements are in order. Luther Huston will be invited to view the film at this time.

1
Retrieved @
11:30 a.m.
& film is
good. Also -
Mr. Tolson,
Houston, near V.
& S. L. Wood
etc -
J. L. H.

J

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nease

DATE: January 22, 1958

FROM : M. A. Jones

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

SUBJECT: WALT DISNEY TELEVISION MOVIES

As you know, the Walt Disney series which we have been working on for some time will begin this Friday afternoon and will be continued next week.

We have seen and approved rough cuts of these movies but we have not seen a final cut.

We have through Hugo Johnson, the local Disney representative, been trying for some weeks to get copies of the films so that we might show them to Luther Huston, the new Public Information Officer. Johnson, despite tremendous effort on his part, has not been able to get copies here to Washington so finally in desperation we called SAC Brown and he is trying to get a copy on plane tonight so we might have it in the morning.

If a copy is not available or if some difficulty arises, we will, of course tell Huston about the program.

RECOMMENDATION:

You will be kept advised.

D *A*

RECORDED - 17

94-4-4667-26

INDEXED - 17

JAN 30 1958

ECK:grs
(3)

Eck

131

(SEE ADDENDUM PAGE 2)

*memo Nease to Tolson 1-23-58
CDS/jm*

*file
4
eck*

63 JAN 31 1958

ADDENDUM: (CDD:jmr) 1-22-58

ASAC Bachman called. The Disney Studios have advised that our portion of the program has already been set up on reels and represents 10 minutes of each reel. The studio could begin work immediately. cutting out our portion of the film, having copies made, and put it on a plane at 11:45 A.M. tomorrow, 1-23-58, which would arrive in Washington at 9:45 P.M. the same date. In view of the above, Bachman was advised to forget the matter. We will naturally protest through Hugo Johnson, the local Disney representative, and most certainly will take this treatment into consideration the next time the Disney Studios ask for cooperation. Luther Huston will be advised the first thing tomorrow morning of this matter.

- 273 ✓ D
1. Do so promptly.
 2. Did we have a definite understanding with Disney Studios to see the films before clearance?
- K

Office Memorandum • UNITED STATES GOVERNMENT

TO : MR. TOLSON

DATE: January 23, 1958

FROM : G. A. NEASE

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

SUBJECT: WALT DISNEY TELEVISION MOVIES

On my memorandum 1-22-58, the Director noted that we should promptly notify Luther Huston of the mishandling of the "master film" of the FBI portion of the Disney program which is to be shown Friday afternoon 1-24-58, from 5:30 P.M. to 6 P.M. As reflected in my memorandum this morning to you, I had Messrs. DeLoach and Kemper inform Mr. Huston fully of this matter. Referenced memorandum also reflected the protest made through Hugo Johnson, the local Disney representative.

The Director also inquired as to whether we had a definite understanding with Disney Studios to see the films before clearance. We had been assured of this fact. To be more specific, the film was to arrive no later than last Monday, 1-20-58. We were assured of this fact after contacting Johnson on a number of occasions. Obviously, the mishandling on the part of the Disney Studios and failure to live up to their agreement will be taken into consideration when future approaches are made to the Bureau by this outfit.

To be completely certain that we had a definite commitment, a file check has been made and reflects a memorandum dated October 18, 1957, wherein Mr. Hugo Johnson, as mentioned above, is quoted as saying while at the Bureau October 17, 1957, "After the sound track is synchronized with the film, the films will be sent back for your viewing."

no further cooperation is to be extended the Disney Studios.

94-4-4667-27

JAN 30 1958

[Handwritten initials and signatures]

cc-Mr. Jones
CDD:jmr
(3)

RECORDED - 17

INDEXED - 17

63 JAN 23 1958

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nease

DATE: January 10, 1958

FROM : M. A. Jones

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

SUBJECT: TELEVISION PROGRAMS CONCERNING FBI
"MICKEY MOUSE CLUB"
AMERICAN BROADCASTING COMPANY

You will recall that the Bureau cooperated in the production of four 12-minute television films for use on Walt Disney's "Mickey Mouse Club." These films are aimed at a young audience and this is a good outlet. We have only seen the rough unedited film to date; however, the finished films, complete with sound track and musical score, should arrive next week for review at the Bureau. These finished films incorporate the changes suggested by following the viewing of the unedited film.

It is felt that the attached Letter to All SAC's should be sent advising them of the fact that this series of programs concerning the FBI will appear on the American Broadcasting Company television network on January 24, 27, 28, and 29, 1958.

RECOMMENDATION:

It is recommended that the attached Letter to All SAC's advising them of these programs should be sent.

Enclosure sent 1-13-58

JTM:cag
(2)

*we will invite Letter
Shington to see these*

~~SECRET~~
INDEXED

RECORDED - 7

94-4-4669-28
JAN 14 1958

EX-131

[Handwritten initials]

[Handwritten notes: JTM, 1-14-58]

FEB 3 1958

CONFIDENTIAL

STANDARD FORM NO. 64
Office Memorandum • UNITED STATES GOVERNMENT

TO : MR. TOLSON

DATE: January 23, 1958

FROM : G. A. NEASE *WFO*

DISNEY WALT PRODUCTIONS

Tolson _____
Boardman _____
Belmont _____
Mohr _____
Nease *WFO* _____
Parsons _____
Rosen _____
Tamm _____
Trotter _____
Clayton _____
Tele. Room _____
Holloman _____
Gandy _____

SUBJECT: **DISNEYLAND TELEVISION PROGRAM**
5:30 to 6 P.M., 1-24-58

I had DeLoach and Kemper see Luther Huston of the Department the first thing this morning to tell him that we had originally planned to show him the finished film concerning the Disneyland program which will be shown from 5:30 to 6 P.M., 1-24-58. Huston was told that we had seen rough cuts of the film and, of course, had supervised the entire project. There were no objectionable features involved; however, one or two slight changes were necessary. The finished film was to be forwarded to the FBI to arrive here on Monday, 1-20-58. As stated in my memorandum last night, 1-22-58, the Disney people had not "fulfilled their agreement" of forwarding the finished film to us. We called our Los Angeles Office and ascertained the film could not possibly arrive until 9:45 P.M. tonight, 1-23-58.

Huston stated he understood and that inasmuch as there were no policy angles involved, he felt certain there was no reason for him to review the film.

We have naturally protested the above matter with Hugo Johnson, the local Disney representative. Johnson was most upset at his company's failure to comply with the terms of our original agreement.

While talking with Huston, he referred to last week's staff conference at which time the Attorney General briefly threw out a few remarks concerning possible television commitments for the future. Huston stated the Attorney General was home on sick leave today but would no doubt be back tomorrow in time for the staff conference. He is in hopes the Attorney General will discuss fully matters concerning television at that time. Huston next stated that the Attorney General had already committed the Department to television programs with Mr. Sam Belew (ph.) of the "Navy Log" program and also with York Productions. (This, of course, represents the negotiations as instituted by Jerry Lewis, the unscrupulous actor, with the Department in August, 1957. We had been led to believe by Fred Mullen and by Attorney General Brownell, who

cc-Mr. Jones
CDD:jmr
(3)

52 FEB 5 1958

RECORDED - 17

INDEXED - 17

EX - 131

94-44667-29

13 JAN 24 1958

CRIMINAL REC.

176-6135-1-55047-967

Memorandum to Mr. Tolson from G. A. Nease
Re: Disneyland Television Program

told the Director on September 5, that the Department had no intention of going ahead with this. Huston, of course, may be completely wrong in naming York Productions but the above facts are verbatim as they were set forth by him in conversation with Bureau representatives.) He indicated that the Immigration and Naturalization Service had already initiated a program with the "Navy Log" people and that Sam Belew had come down here from New York for a stay of approximately 10 days in order to get the pilot film underway. Belew has now returned to New York in order to procure additional funds inasmuch as some of film had to be made in the Everglades of Florida. The above facts, of course, indicate that the Attorney General has already made commitments of which the FBI was not aware.

DeLoach and Kemper took this opportunity to point out to Huston our commitments insofar as "The FBI Story" is concerned. Huston asked whether we were in production. He was told that we were not, that there had not been a final approval of the script, that quite naturally when there was final approval the Director would have the script sent over to him for approval on a Departmental basis. Huston then indicated that he realized that it would be extremely difficult for the FBI to participate in a television program at this time in view of the movie commitments.

Huston injected into the conversation several remarks of the Attorney General which reflected that it would be absolutely necessary for a Departmental representative to be used on a full-time basis in the future for television programs alone. He stated that the Attorney General was somewhat worried about this situation inasmuch as he feared to go before congressional appropriations committees with the record reflecting a man (or men) was being used full time for television purposes. Huston stated he didn't know how the Attorney General was going to get around this fact but that he himself (Huston) would not be able to fully supervise the programs the Attorney General had mapped out but, to the contrary, would merely remain in a general supervisory capacity.

They will need a large staff

Huston appeared to be quite sympathetic to the fact that we are heavily committed from the standpoint of the movie and, therefore, would have little time for television commitments. On the other hand, it may be that the Attorney General, in the staff conference tomorrow, will broach the subject of television commitments and attempt to get the FBI involved.

ACTION:

For information.

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nease

DATE: January 23, 1958

FROM : M. A. Jones

U.S. 47 Disney

SUBJECT: MICKEY MOUSE CLUB

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

The Director will recall that we cooperated with Walt Disney in making four 10-minute shorts for the "Mickey Mouse Club."

The first one will be Friday afternoon at 5:30 P.M. over Station WMAL, Channel 7. Others will follow Monday, January 27, 28, and 29 at the same time.

The Director, according to the schedule which we have, will appear on the first program.

After meeting with the Director, Dirk, the young boy who plays the part, goes right to Quantico and there is a sequence dealing with firearms training.

The other three sequences will probably be in this order:

Monday, a visit to the FBI Identification Division.

by Tuesday, a visit to Quantico for a crime scene search which will be followed/a visit to the Laboratory to see the examination of evidence.

The Wednesday sequence will be a follow up of Tuesday and will continue in the Laboratory.

cc - Mr. Nease
cc - Mr. DeLoach
cc - Mr. Holloman

Handwritten initials and marks

Handwritten mark

ECK:grs
(5)

Handwritten mark

INDEXED - 75

RECORDED - 75

EX-135

94-4-4667-30

JAN 30 1958

CRIME REC.

60 FEB 5 1958

January 30, 1958

Geo
Mrs. Robert F. Finnell
1521 Kanawha Street
Adelphi, Maryland

Dear Mrs. Finnell:

Now that the Walt Disney series on the "Mickey Mouse Club" has been completed, I wanted to drop you a note and thank you for calling last Friday and indicating your pleasure in connection with the program.

I thought that the whole series was exceptionally fine in that it gave very young people an excellent concept of the operations of the FBI.

Sincerely yours,
J. Edgar Hoover

EX-146

INDEXED - 79
RECORDED - 79

REC'D-READING ROOM
F B I
JAN 30 4 10 PM '58

ECK:grs
(3)

94-4-4667-3

11 JAN 31 1958

MAILED 8
JAN 30 1958
COMM-FBI

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

146
65

MAIL ROOM

NOTE: Mrs. Robert F. Finnell, wife of employee in Director's telephone room, called, 1/24/58, that she had viewed the Walt Disney "Mickey Mouse Club" TV program and film clip on FBI was excellent; that the sequence in the Director's office was very impressive and found films of firearms and defensive training at Quantico most interesting and she was looking forward to the next installment.

Jan
12
1958

WALT DISNEY

January 20, 1961

Mr. Tolson	<input checked="" type="checkbox"/>
Mr. Mohr	<input type="checkbox"/>
Mr. Parsons	<input type="checkbox"/>
Mr. Belmont	<input type="checkbox"/>
Mr. Callahan	<input type="checkbox"/>
Mr. Conrad	<input checked="" type="checkbox"/>
Mr. DeLoach	<input checked="" type="checkbox"/>
Mr. Malone	<input type="checkbox"/>
Mr. McGuire	<input type="checkbox"/>
Mr. Rosen	<input type="checkbox"/>
Mr. Trotter	<input type="checkbox"/>
Mr. W.C. Sullivan	<input type="checkbox"/>
Tele. Room	<input type="checkbox"/>
Mr. Ingram	<input type="checkbox"/>
Miss Gandy	<input type="checkbox"/>

Handwritten initials and scribbles in the right margin.

Dear Mr. Hoover -

Mr. William Simon, agent in charge of the Los Angeles F.B.I. office, came in to see me yesterday and presented me with a copy of your book, MASTERS OF DECEIT. I sincerely appreciate this personally inscribed copy which will be a welcome addition to my collection of autographed books for my personal library.

I wish to take this opportunity to express my appreciation as a citizen for what you have done and the fight which you are continually waging for the protection of our way of life.

With deepest respect and admiration, and again, many thanks.

Sincerely,
Walt Disney

Walt Disney

Mr. J. Edgar Hoover
Federal Bureau of Investigation
Washington, D. C.

WD:mc

REC-35

44-4-4667-32

17 JAN 24 1961

*Thank you for the book
JAN 24 1961*

65 JAN 27 1961

CCU

Handwritten signature/initials

PERSONALITY PARADE

Dirk Metzger Works for Walt Disney

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

2. ...
 With Dirk Metzger, it's a case of whether he's been more than he's been seen.
 Dirk is a freshman at Wakefield High School in Arlington. But at 14, he's also an "international figure." Through Dirk's eyes TV audiences in various parts of the world have seen London and Washington.

Dirk was going to an American school in England three years ago when his father, Marine Col. Louis Metzger, was stationed in London. From the seventh-grade class of 28 boys, Dirk was picked by the Walt Disney studios to make 20 15-minute travelogues for the Mickey Mouse television show.

For one-and-a-half years, Dirk spent his week ends being filmed in and around London. The movie cameras rolled as Dirk visited secret tunnels of a pirate's cover; took a lesson in roof thatching; watched wild ponies in the west of England, and talked to a "grizzly sheep-herder with a mouthful of teeth."

"But the most fun was riding a canal boat from Manchester to London," says Dirk. Dirk was asked to stay on in England and make more films after his family returned to the United States. He declined and doesn't regret it. "London is an adult town. America is better in every way," says the California-born teen-ager.

Besides, when the Disney studios decided to do another series—this time on Washington—and they found Dirk was living in Arlington, Dirk was back in business.

With the cameras on him, Dirk was filmed with President Eisenhower, Vice President Nixon, J. Edgar Hoover and other Government officials as he visited various Washington landmarks.

"I wanted a couple of weeks

in the President's outer office," Dirk recalls. "Then the President talked to me for eight minutes instead of two. He asked me quite a few questions, like what does my father do. The President was really terrific and so nice—nothing but the best. He told me about his Bureau of the Budget. I wasn't too interested in that. He also said two of his grandchildren watched the Mickey Mouse show."

Later, Dirk spent two "fabulous" weeks in Hollywood recording the commentary for the series in his clear, direct voice that bears no trace of any accent.

At Wakefield, Dirk's classmates were quick to recognize him. "I didn't advertise too much," Dirk says, "but sometimes I sort of get it in the face. There's always some Mickey Mouse show viewer at school who yells, 'Hey, you forgot your ears.' Others just say in a surprised voice, 'Aren't you Dirk Metzger?'"

And does starring in TV films affect his popularity with girls? "Aw—girls," says Dirk. "They aren't that important to me—yet!"

file for

- Wash. Post and Times Herald _____
- Wash. News _____
- Wash. Star Dean Magazine
- N. Y. Herald Tribune _____
- N. Y. Journal-American _____
- N. Y. Mirror _____
- N. Y. Daily News _____
- N. Y. Times _____
- Daily Worker _____
- The Worker _____
- New Leader _____

REC-24

EX-110

NOT RECORDED
 APR 15 1958

Date APR 13 1958

53 APR 18 1958 F 279



LETTERS OF COMMENDATION—In his bedroom at 2709 South Hayes street, Arlington, Dirk Metzger reads mail from President Eisenhower and FBI Director J. Edgar Hoover, prais-

ing him for his role in Walt Disney's television film, "Inside Report on Washington." Dirk did "a fine job," the President said.—Star Staff Photos by Paul Schmick.



WITH HIS BOSS—While in Hollywood, Dirk was photographed with his boss, Walt Disney, and shown through his studios. "I was also treated to 12 hours at Disneyland and a free lunch at a table next to Burt Lancaster and his kids," he says. "It was fabulous."



RETAKE—"I must have walked up and down the Capitol steps 20 times for the camera," Dirk says.



GOT IT!—Dirk is baseball manager for the junior varsity.

**Geo. Washington Award
Given Walt Disney**

Valley Forge, Pa., Feb. 24. — Walt Disney has been named to receive The George Washington Award, highest honor of Freedom Foundation, March 8, at Palm Springs.

Citation reads, in part: "For his educational wisdom and patriotic dedication in advancing the concept of Freedom under God." He is
(Continued on Page 7)

(Continued from Page 1)

first showbiz figure to receive the top award.

Alexander Hamilton Award for Economic Education On Dynamic Capitalism went to CBS-TV for "Money Talk" series. Principal radio award was won by NBC and New York University for the "Democracy In America" series.

Principal tv award went to The Lutheran Church, Missouri Synod, for the "Destination Unknown" seg of its "This Is The Life" series. Principal film award went to West's Steel Co., Weirton, W.Va., and Dept. of West Va. American Legion for 16m film, "Men Of Tomorrow."

"Daily Variety"

FEB 25 1963

80-294-30

b-6

RADEVIEW

By DON CARLE GILLETTE

• THERE is no happier bunch of workers in the film capital than those at the Disney Studio. It's a rather unique operation, dominated by a personality — Walt Disney himself, of course—who not only has won renown as a producer of wholesome entertainment for the entire family but also developed a family spirit throughout his continually expanding organization.

One of Walt Disney's most rewarding policies is that he does not sit in an ivory tower and just push buttons that summon others to do the work, but besides being a working creator who personally tailors all his productions he is one top boss whose door always is open to any employe with an idea to submit. This may take up a lot of his valuable time listening to impractical suggestions, but if there's just one good idea in every 100 it can put him well ahead. Equally important, he maintains the family spirit in his organization—the loyalty and teamwork that figure in final results.

This open-door policy for the younger members of the staff is particularly valuable because that's the best way to keep in touch with fast-changing tastes, moods and sentiments of the rank and file who make up the bulk of today's boxoffice customers, and who will be the audiences of tomorrow. You can't do this by guesswork or by the conclusions of psychologists incubated in private studies, who don't see, feel and react to things the same way as young folks do. Too many oldsters think only in terms of what youngsters should want, instead of recognizing what they do want.

Among the greatest enthusiasts on the Disney lot are the lads who took cinema courses in college and now are being given a real chance to show their stuff. They find the Disney technique of encouragement a special incentive. If Walt Disney isn't quite satisfied with the way an assignment has been carried out, he doesn't yell out condemnation but acknowledges the effort made and gently suggests some other things that might be tried.

These are just a few of the human principles that make the Disney organization such an unusual team, able to turn out so many fine films that are the despair of imitators. Walt Disney has said he has no formula. But many of his practices are evident and can be imitated by others with profit. He also contends there are no geniuses, only hard work. And there's no law against hard work.

"The Hollywood Reporter"

FEB 20 1963

Reel 1

80-294-31

b-6

UNITED STATES GOVERNMENT

Memorandum

TO : FILE (80-294)

FROM : SAC W. G. SIMON

SUBJECT: WALT DISNEY
SAC CONTACT

DATE: 2/13/64

On 2/7/64 SAC SIMON sent out letters of appreciation for the support of each SAC contact and requesting continuance of that support for SAC GRAPP.

WGS:

b-6

80-294-32

SEARCHED.....	INDEXED.....
SERIALIZED.....	FILED.....
FEB 10 1964	
FBI - LOS ANGELES	
b-6	

80-294*
+ rep

**Hospital Honoring
Film Personalities**

Walt Disney, Herbert J. Yates and Mrs. Nathan J. Blumberg will be among local community leaders being honored Feb. 3 at a dinner in the auditorium of St. Joseph Hospital, Burbank, for their long terms of active service in behalf of the hospital. They will be elected to honorary membership on the hospital's advisory board.

"The Hollywood Reporter"

JAN 16 1964

Page 15 col 1

80-294-33

[REDACTED]
[REDACTED]
b-6 [REDACTED]

June 15, 1964

Mr. Walt Disney
Chairman of the Board
Walt Disney Productions, Inc.
500 Buena Vista Boulevard
Burbank, California

Dear Walt:

I want to thank you for a most enjoyable luncheon last Friday. It was a distinct pleasure to visit with you and members of your staff. Through your conversation I am certain that I gained an unusual insight into the entertainment industry and its relationship to the youth of today.

I am looking forward to frequent visits with you in the future.

With best wishes and kindest regards,

Sincerely yours,

Walt

(2)
80-294 b-6

SEARCHED
INDEXED
SERIALIZED
FILED

80-294-34

[Handwritten signature]
2/24/61

airtel

To: SAC, Los Angeles

From: Director, FBI

MOON PILOT
MOTION PICTURE BY WALT DISNEY
RESEARCH (CRIME RECORDS)

The 2/20/61 edition of the "New York Daily News" indicated in Hedda Hopper's column, "Hollywood," that "Edmond O'Brien plays the FBI agent in Walt Disney's 'Moon Pilot' with Tom Tryon and Brian Keith."

The Bureau has no information regarding this motion picture. It is desired that discreet inquiries be made to determine the nature of the script and how the FBI Agent is portrayed. Suairtel results of preliminary discreet inquiries under the above caption no later than 3/3/61.

MAILED 31
FEB 24 1961
COMM-FBI

1 - Mr. DeLoach
Follow-up made for 3/8/61

- Tolson _____
- Parsons _____
- Mohr _____
- Belmont _____
- Callahan _____
- Conrad _____
- DeLoach _____
- Evans _____
- Malone _____
- Rosen _____
- Tavel _____
- Trotter _____
- W.C. Sullivan _____
- Tele. Room _____
- Ingram _____
- Gandy _____

GEM:paw
(6)

ENCLOSURE

MAIL ROOM TELETYPE UNIT

50 MAR 6 1961

[Large handwritten signatures and initials]
REC-65 94-4-4667-33
MAR 2 1961
EX-114

Hollywood

By HEDDA HOPPER

- Tolson _____
- Parsons _____
- Mohr _____
- Belmont _____
- Callahan _____
- Conrad _____
- DeLoach
- Evans _____
- Malone _____
- Rosen _____
- Tavel _____
- Trotter _____
- W.C. Sullivan _____
- Tele Room _____
- Ingram _____
- Gandy _____

Hollywood, Feb. 19.—Moss Hart and Kitty Carlisle (he calls her the Rock) return to New York next week after a glorious rest in Palm Springs. I asked whom he wanted for his play, "Act One." Said he, "I have absolutely no control over it. I had no idea, nor had Bennett Cerf, of its eventual success so I sold it quickly to Josh Logan, who's not only a friend but has great taste. His wife, Nedda, had read part of the manuscript. She had more faith than I. After all, what is an author? Remember when you and I went to the premiere of 'Lady in the Dark' in Hollywood and there were no seats for us? I wasn't surprised they'd forgotten me but didn't think they'd dare do that to you."

Then I told him of a conversation I'd had with Kitty before she decided to marry him. "What are you waiting for, a king or something?" I asked. Moss said, "She got a king, I'm nature's nobleman."

Henry Weinstein, producing "Tender Is the Night" with Jennifer Jones, offered Sid Caesar the meaty role of Abe North, a guy with two musicals on Broadway who says one is good and the other bad. It's a bright, funny part and Weinstein hopes Sid accepts.

Edmond O'Brien plays the FBI agent in Walt Disney's "Moon Pilot" with Tom Tryon and Brian Keith. Disney's "Moon Pilot" with Tom Tryon and Brian Keith.

The Sanderses on the Move

George Sanders paid Richard Brooks \$175,000 for his bachelor home where he and Brenda have been living. Now they've rented it to Dick Powell for a year.



George Sanders, Jennifer Jones and Marcel Marceau

Before the Sanders move on they'll give a wingding for Sylvia Ashley, which reminded me of the following:

Bill Frye told me about a dinner at his home some time ago where Bette Davis and Sylvia were guests. He saw at a glance they weren't compatible. When the subject of bull fighting came up Sylvia said she loathed it and thought it was most brutal sport in the world. Bette replied: "It's not as bad as your fox hunting with a pack of hounds chasing one poor little fox over hell and gone. There's skill in bull fighting." Then she got up and illustrated. A few years later Bill met Bette in Rome after she'd finished a picture in Madrid. Remembering the incident, he remarked, "You must have enjoyed the bull fights." Bette looked him in the eye with, "I went to my first one, became deathly ill and was helped out." "But what about that evening with Sylvia when you claimed to love it?" "Oh that! I made up my mind to love everything she disliked and I think I did a pretty good job."

Kerby



file 8/1/61

Bill Frye told me about a dinner at his home some time ago where Bette Davis and Sylvia were guests. He saw at a glance they weren't compatible. When the subject of bull fighting came up Sylvia said she loathed it and thought it was most brutal sport in the world. Bette replied: "It's not as bad as your fox hunting with a pack of hounds chasing one poor little fox over hell and gone. There's skill in bull fighting." Then she got up and illustrated. A few years later Bill met Bette in Rome after she'd finished a picture in Madrid. Remembering the incident, he remarked, "You must have enjoyed the bull fights." Bette looked him in the eye with, "I went to my first one, became deathly ill and was helped out." "But what about that evening with Sylvia when you claimed to love it?" "Oh that! I made up my mind to love everything she disliked and I think I did a pretty good job."

- The Washington Post and Times Herald _____
- The Washington Daily News _____
- The Evening Star _____
- New York Herald Tribune _____
- New York Journal-American _____
- New York Mirror _____
- New York Daily News _____
- New York Post _____
- The New York Times _____
- The Worker _____
- The New Leader _____
- The Wall Street Journal _____
- Date _____

FEB 19 1961

94-4-4667-33
ENCLOSURE

A Royal Good Time for Prince

David Niven took his house guests, Grace and Prince Rainier, to the Olden in Gstaad, Switzerland. When they tired of dancing, the prince took over the drums in the orchestra and David the bass fiddle.

Joe Cotten plays the professor in the "Bus Stop" pilot, and his wife, Pat, not only plays the witch but also a fairy queen in a Shirley Temple show.

You might call this Frenchmen's revenge. Since so many Americans make films in Paris, three Frenchmen decided to make one here with Jacques Bergerac as star. Marcel Marceau wrote the story, and Jean Renoir directs. It's titled "Hope in New York." The Bergeracs are entertaining the new French governor of Tahiti, Aime Gramalde, who's now en route there.

Dina Merrill will be back next week to guest-star for Bill Dozier in "The Expendables" pilot, which stars Mike Connors of "Tightrope" series fame.

Hermione Gingold took a year's lease on an apartment at the Ronda apartments; she doesn't know it but that street is referred to as the haunt of the Haverhurst rat pack.

Paulette Goddard goes to Phoenix for "The Man Who Came to Dinner." That play may be a bit dated, but she sure isn't. . . . The Kingston Trio had itself a ball in Sydney and Brisbane, Australia.

FBI

Date: 2/23/61

Mr. Tolson	✓
Mr. DeLoach	✓
Mr. Mohr	✓
Mr. Bishop	✓
Mr. Casper	✓
Mr. Callahan	✓
Mr. Conrad	✓
Mr. Felt	✓
Mr. Gale	✓
Mr. Rosen	✓
Mr. Sullivan	✓
Mr. Tavel	✓
Mr. Trotter	✓
Mr. Tele. Room	✓
Mr. Ingram	✓
Miss Gandy	✓

Transmit the following in _____
(Type in plain text or code)

Via AIRTEL AIR MAIL
(Priority or Method of Mailing)

TO: DIRECTOR, FBI

FROM: SAC, LOS ANGELES (94-247)

RE: MOTION PICTURE "MOON PILOT"
ROBERT BUCKNER, AUTHOR
WALT DISNEY PRODUCTIONS, INC.
RESEARCH (CRIME RECORDS)

A news item appearing in the 2/21/61 issue of "Daily Variety," a motion picture trade publication, announced that WALT DISNEY had signed actor EDMOND O'BRIEN to play an FBI agent in the above captioned production "Moon Pilot" which ran in the "Saturday Evening Post" which deals with America's first man to be shot around the moon. O'BRIEN joins a cast already headed by TOM TRYON and BRYAN KEITH.

The leading feminine role has not yet been cast and filming is scheduled to commence 5/1/61.

Discreet inquiry has been made at the Motion Picture Production Code Office to determine if any script for the above captioned film has been received to date through the Production Code Office. Efforts will be made to determine the contents of this film, particularly that portion portraying an FBI agent. Any information developed will be furnished the Bureau for its review and appraisal.

REC-9 94-4-4667-34

③ - Bureau
1 - Los Angeles

1 terror made crime records

20 MAR 20 1961

JMC:djv
(4)

7-112

[Handwritten signature]

66 APR 4 1961

Approved: _____
Special Agent in Charge

Sent _____ M Per _____

cc Wick

Memorandum

Tolson	
Parsons	
Mohr	
Belmont	
Callahan	
Conrad	
DeLoach	<input checked="" type="checkbox"/>
Evans	
Malone	
Rosen	
Tavel	
Trotter	
W.C. Sullivan	
Tele. Room	
Ingram	
Gandy	

TO : Mr. DeLoach

DATE: March 1, 1961

FROM : M. A. Jones

SUBJECT: MOTION PICTURE "MOON PILOT"
ROBERT BUCKNER, AUTHOR
WALT DISNEY PRODUCTIONS, INC.

[Handwritten signatures and initials]

BACKGROUND:

The 2-20-61 edition of the "New York Daily News" indicated in Hedda Hopper's column "Hollywood" that "Edmond O'Brien plays the FBI agent in Walt Disney's 'Moon Pilot' with Tom Tryon and Brian Keith." Los Angeles was directed to determine nature of the script and how the FBI Agent is portrayed.

CURRENT DEVELOPMENTS:

Los Angeles advised by airtel dated 2-23-61 that the story "Moon Pilot" ran in the "Saturday Evening Post" and dealt with America's first man to be shot around the moon. Los Angeles made discreet inquiry at the Motion Picture Production Code Office to determine if script for this film has been received. Los Angeles will determine contents of film, particularly that portion portraying an FBI Agent. Los Angeles following and will furnish information as developed.

RECOMMENDATION:

For information.

[Handwritten signature]

[Handwritten initials]

94-44667-25

REC-9

20 MAR 20 1961

1 - Mr. DeLoach

EX-112

CRIME RESEARCH
[Handwritten signature]

JCFM:dau
(5)

66 APR 4 1961

763

F B I

Date: 3/1/61

Transmit the following in _____
(Type in plain text or code)

Via AIRTEL AIR MAIL
(Priority or Method of Mailing)

Mr. Tolson	_____
Mr. Parsons	_____
Mr. Mohr	_____
Mr. Belmont	_____
Mr. Callahan	_____
Mr. Conrad	_____
Mr. DeLoach	_____
Mr. Evans	_____
Mr. Malone	_____
Mr. Rosen	_____
Mr. Tavel	_____
Mr. Trotter	_____
Mr. W.C. Sullivan	_____
Tele. Room	_____
Mr. Ingram	_____
Miss Gandy	_____

TO: DIRECTOR, FBI

FROM: SAC, LOS ANGELES (94-761)

RE: ~~X~~ "MOON PILOT"
Motion Picture by WALT DISNEY
RESEARCH (CRIME RECORDS)

Re myairtel 2/23/61 and Buairtel 2/29/61.

Enclosed herewith are the 3/19/60, 3/26/60 and 4/2/60 issues of the "Saturday Evening Post" in which the above-captioned story ran as a serial.

The 3/19/60 issue contains a brief biographical sketch of ROBERT BUCKNER and a picture of him with his wife in their Palm Springs, California residence. This biographical item is on Pg. 126.

Recent information received from former SA EMMETT C. MC GAUGHEY by SAC W. G. SIMON exposed that WALT DISNEY had wanted the Bureau to be aware of this production and would contact this office. Mr. DISNEY contacted this office telephonically on 2/27/61 but no arrangements have as yet been made to confer with him as his previous commitments have made it impossible for him to arrange a satisfactory appointment up to the present time.

It is assumed that DISNEY's contact with this office is to comment concerning the above captioned production. When details are learned concerning his production plans for his picture the same will be submitted to the Bureau for its reaction.

3 - Bureau (encls. 3)
1 - Los Angeles
JMC:djv
(4)

REC-9
94-4-4667-36
Jones to Schorsch
3-1-61
MAR 3 1961

Approved: _____ Sent _____ M Per _____
Special Agent in Charge

Wick

CR