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AMERICAN JEWISH ARCHIVES

MS-763: Rabbi Herbert A. Friedman Collection, 1930-2004.
Series B: Correspondence, 1942-1995.

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Connell, William. Proposed film on Golda Meir. 1971.

For more information on this collection, please see the finding aid on the
American Jewish Archives website.

Copy

Jerusalem, 25 August 1971

Mr. William Connell
Pres. Concept Film Incorp.
1155 15th St. N.W.
Washington, D.C. 20005

Dear Mr. Connell,

Rabbi Herbert Friedman has transferred to me your suggestion to have a film made on the Prime Minister. We have also received the other recommendations in this regard, as well as the very fine film you made on Vice President Hubert Humphrey.

The Prime Minister appreciates very much your kind offer and has asked me to convey to you that, much to her regret, she cannot at this time see her way to have this film made. Should an opportunity present itself, and her schedule would be less tight in the early part of 72, we will take the liberty of re-examining the possibilities.

Let me take this opportunity to thank you again, also in the name of the Prime Minister, for making the proposal, and to express our appreciation for letting us view your film on Vice President Humphrey.

Sincerely yours,

S. Dinitz
Director
Prime Minister's Bureau

Concept Films, Inc.

1155 - 15TH STREET, N. W., SUITE 312
WASHINGTON, D. C. 20005
202-223-9490

WILLIAM CONNELL, PRESIDENT

JOE K. PHIPPS, VICE PRESIDENT,
GENERAL MANAGER

SCOTT ANDERSON, VICE PRESIDENT,
SALES

September 9, 1971

Mr. Herbert A. Friedman
Executive Vice-Chairman
United Jewish Appeal
1290 Avenue of the Americas
New York, N. Y. 10019

Dear Herb:

I surely appreciate your thoughtfulness in following up on Mrs. Meir's film proposal. I do intend to get back in touch in January, and I will plan to write Simcha Dinitz, who has written to me, as well, asking that the matter be reopened. At that time I hope I may feel free to contact you for your assistance.

Thanks again for your help and interest.

As ever,


William Connell

ITT G15.11

JEVAGENCY JM

HERBERT A FRIEDMAN
CARE OF VINITSKY
JEVAGENCY
JERUSALEM ISRAEL

JUNE 23



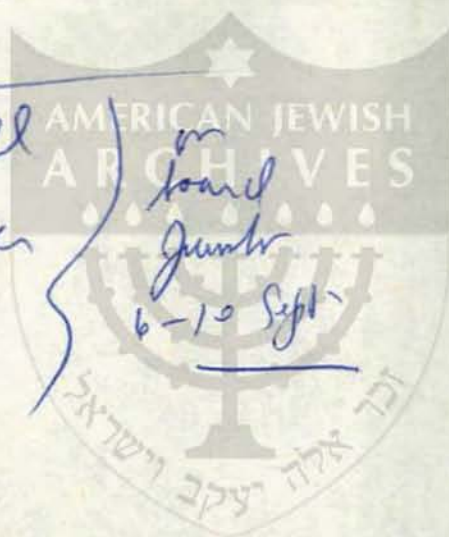
1971 JUN 23

CONNELL REPORTS HUMPHREY LETTER HAS BEEN SENT.

REGARDS, BLOOM

Arthur Dery
Manny Saltzman

Cornard Bell
Bob Schreyer
Jon RMT



MEMORANDUM

Date 6/18/71

To Herbert A. Friedman

From Mel Bloom

Subject Proposal for Golda Meir Film

Attached is Bill Connell's letter, along with:

1. A revised timetable.
2. A treatment -- or, as he calls it, an "approach." (Editorial comment: despite your persistent but well-taken questioning and urging, it is still not possible to really "see" this film from what he has said or written to us. It is possible to visualize some sequences, but not the visual flow.)
3. An operational method, for Dinitz and the Lady herself, which is quite business-like and can tell her in 90 seconds of reading just what would be asked of her.

The "Dairy Film" is due in by special courier in mid-afternoon. If you would like to try to see it today or tomorrow, please let me know and I will set it up at your convenience.

So, where we now stand is as follows:

1. You have the Humphrey film, the schedule, the treatment, and the operational memo to show Ed Ginsberg and, if you so determine, to Simcha Dinitz.
2. The dairy film should be here by the time you read this, and you can see and/or take it to Israel with you if you wish.
3. HHH will be writing the Prime Minister shortly. If you wish to follow Connell's suggestion, you can give the written material to Simcha so that he can hand it to Mrs. M. along with the Humphrey letter, when it comes in.
4. You were going to try to talk this out with Sam Rothberg before your departure, in terms of a possible cost-sharing arrangement with Bonds.

Office Memorandum
Mel Bloom

I have taken the liberty of attaching a treatment on the Golda campaign film which we tried so mightily to do last fall. This is not only to put in our two cents (we created it, and sold it to everyone but the P.M., ergo: we still feel it is valid, and we still would like to do it), but because:

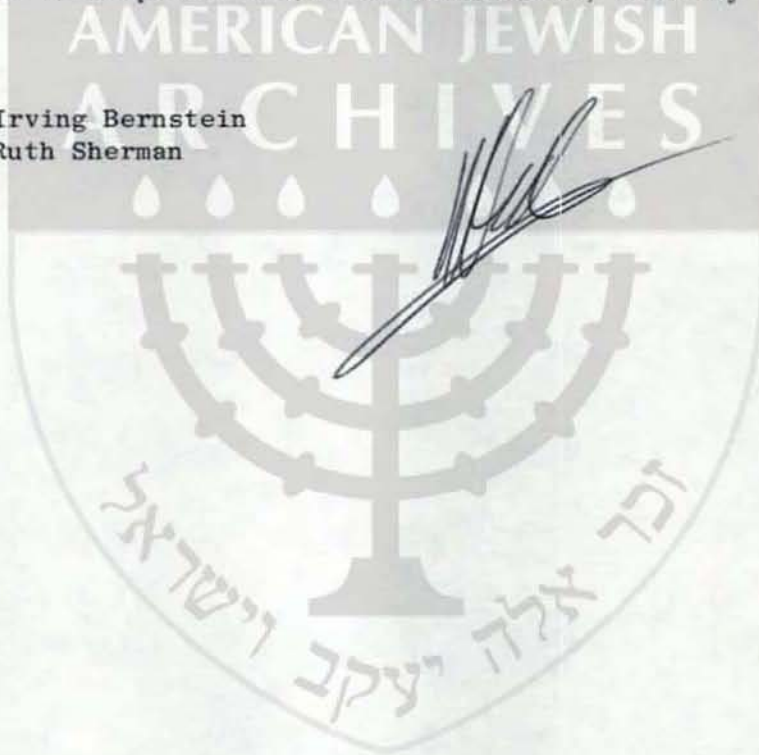
1. I think, propagandist that I am, that it might be more clearly realted to our campaign objectives.

2. Dinitz was all for it, and after two yoeman tries with his Boss, told us that she could not do a film about herself, that she would probably never change her mind, and that he was sorry, but we ought to give up because he did not want to raise the question with her again. So if he is skeptical and/or unenthusiastic, that may be why.

MHB:wm

ccs: Irving Bernstein
Ruth Sherman

encls:



June 15, 1971

MEMORANDUM: AN APPROACH TO A FILM BASED ON THE LIFE
 OF PRIME MINISTER GOLDA MEIR

Our conception is a film/essay, rather than a straight chronological biography. Our objective is to reveal something of the life and thought of Mrs. Meir and her contemporaries, particularly as they have affected the character and purpose of the Israeli community.

Knowing of the Prime Minister's aversion to personal publicity and her wish to avoid "ego" trips, we wish to assure her that we are far more interested in the development of her thought than in the minutiae of her life.

There are a number of subjects that one would hope to explore in this film, not only in conversations with Mrs. Meir but in interviews with many of those who know her personally, and with those who know her only from afar, as a significant public figure.

What themes have been paramount in the thought of Mrs. Meir and her generation of Israeli leaders? Are there certain Jewish traditions that are reflected in the manner in which Israel has been governed.

How has Mrs. Meir's commitment to the ideals of socialism reflected itself in the actions she has taken as one of her country's leaders over several decades?

How have Mrs. Meir's hopes and plans for the development of the Israeli State been borne out? How does she evaluate the community she has helped to create, and what are her hopes for the future? In particular, does she think the Israeli younger generation can stand up to the indisputable pressures that will be with the State of Israel for the next generation?

These are some of the questions we would like to explore with Mrs. Meir and those who know her well. And we would like to explore these topics against a film background which seeks to capture the flavor and the essence of the contemporary Israeli community and the developing State of Israel.

There are many reasons why such a film should be made, and why we hope so strongly that Mrs. Meir will permit the film to be made.

There is intense interest in the United States in general in Mrs. Meir. She is well known, and at the same time not well known. People know of her, but not very much about her. In many respects the same can be said of her nation, Israel. Few Americans know very much about Israel, outside our Jewish community itself. Yet it would probably be impossible to interest television in a straightforward documentary on Israel; on the other hand, we would actively follow up preliminary explorations with TV network managers, group

owners and station owners which have already given us reason to feel that an excellent film of the type we propose would get a very wide television audience. And it would get a very wide distribution to the public schools as a documentary on a significant public figure.

There are other reasons why this film should be made -- not the least of which would be the significant stimulation it would give in the United States to the movement to encourage more women to enter politics and government. There are so few women in a position of genuine political power; has the fact of being a woman been a significant handicap to Mrs. Meir or has it actually helped in her efforts?

But above all, one cannot help stating what a tragedy it would be should such a key participant in the development of Israel's history pass from the scene without leaving a more personal record of her life and thought for the new generations than the cold record of newspapers and other printed media.

June 14, 1971

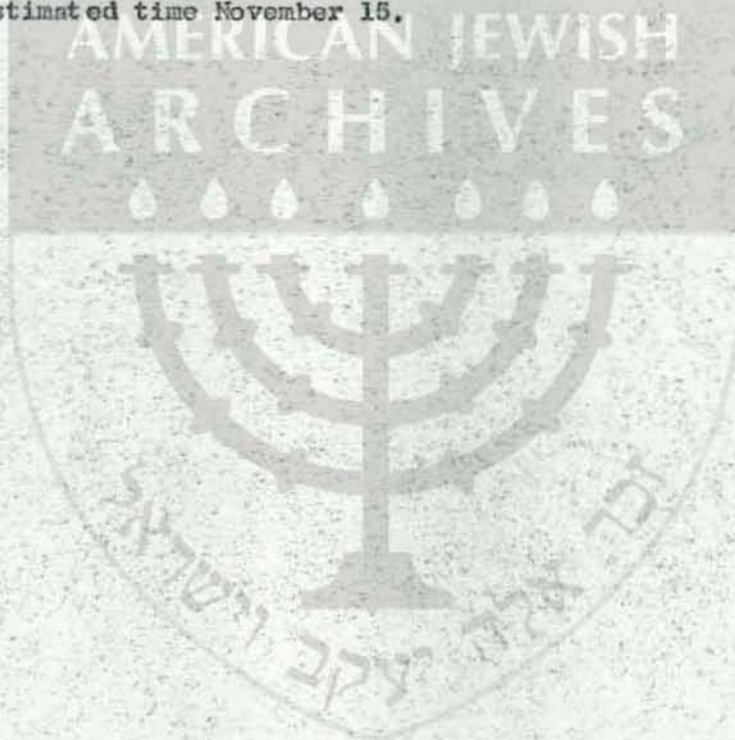
MEMORANDUM: Modus Operandi, proposed film on life of
Prime Minister Meir

The great bulk of the production would not personally involve the Prime Minister, consisting as it would of many interviews with both unknown and prominent Israelis and Americans, the amassing of documentation in the form of photographs and 16mm film footage, the filming of locales which have historical significance in the life of the Prime Minister and of the contemporary Israeli community.

I would anticipate that the Prime Minister would be directly involved as follows:

- 1) An early (mid-late-July) taped interview, perhaps one extensive taping on one morning, evening or afternoon, or several shorter interviews over the course of several days, depending on the PM's schedule. This would be essential for the planning of the subsequent filming.
- 2) Three separate days in August in which the PM's daily work pattern would be film-recorded with portable 16mm equipment and sound recorder -- not asking her to walk through anything, but merely trying as best we can to unobtrusively record what is normally going on. Our cameraman is particularly good at fading into the woodwork and staying out of the way. Hopefully one of these days would be when Mrs. Meir is travelling in the country outside the capital.

- 3) One major filmed interview, which would cost the PM perhaps 2 hours, concentrating on her conception of the Jewish spirit, the ideals which have motivated the founders and the leaders of Israel. This would also be in mid or late August.
- 4) The Prime Minister's personal review of her words edited from the lengthy interviews and recommended for use in the final film, before the final edit. Probably available in September.
- 5) If she wishes, Prime Minister's review of the interlock version of the film -- where there will be ample time to make changes in both the picture and the sound track. Estimated time November 15.



Film Treatment

SYMBOL OF THE PEOPLE OF ISRAEL: PRIME MINISTER GOLDA MEIR

Open on a montage of views of Israel, including Tel Aviv, Beit Shean Valley, various kibbutzim, people building, children playing, children at school, immigrants arriving, absorption centers, young soldiers on a road going back to camp thumbing rides, panorama of water and sky and trees, leading into a shot that follows the road that leads down through the territories into Jerusalem. Final shot will show a car driving along the road and turning and parking near the Knesset.

Three people get out of the car and start up path to main building.

Show artistic Palumbo fence and main building. A sign reads KNESSET.

During all of the above a voice will be heard. The voice will be that of the Prime Minister, to be gotten from her general conversation on the day of the filming.

Approximation of dialogue:

Mrs. Meir:

Years of struggle, years of growth have gone into making the people of Israel strong. We have laughed together, we have cried together. I feel sometimes that we have developed a specific character as a people because of what we have gone through. Yet - it is all part of being a Jew. And what is a Jew? Is a Jew in Israel any more or less of a Jew than a Jew in New York, or Chicago, or Pennsylvania?

The answer, my friends, is -- no.

On her last line, we go from view of Knesset (one particular detail either on the main building itself or on the Palumbo fence) or from a face on one of the Chagall tapestries to face of Golda Meir.

continued.....

As the Prime Minister talks, CAMERA SLOWLY PULLS BACK to reveal Golda Meir sitting on a couch (in Cabinet Room, or some other informal meeting room in the Knesset) with the three people shown earlier entering the Knesset now sitting with and near her. These people *could* include one representative Israeli (~~to be chosen~~), one UJA leader, and one U.S. college student. All three should try to converse in more or less of an informal manner, with the emphasis on problems and needs of the people of Israel as related to the work of UJA and the 1971 campaign.

Questions asked by all three present should spark further conversation from the Prime Minister, and perhaps a recollection or two about the development of the people of Israel, and, concurrently, the growth and development of UJA.

The CAMERA should be kept very loose, to add movement to an essentially static situation. The "stream-of-consciousness" technique could be utilized effectively, depending on the conversation. As she speaks, a few frames of Yardena would be shown interspersed with views of the Prime Minister talking -- or a shot of immigrants arriving (both new and archival footage). If possible, we could intercut shots of details from the Chagall tapestries which might illustrate a point that the Prime Minister is making. All should be no longer than a brief thought illustrated. The point being, to show exactly what the Prime Minister is referring to. If clearance could be gotten for this, film should end with the Prime Minister rising, and leaving the room, then walking down a hallway and turning a corner. FINAL VIEW should be that of a full session at work, with Golda Meir in her seat, attending to the business of running the state of Israel.

continued.....

The feeling that should be conveyed in this film is one of a bittersweet nature: a woman who is still leading her country, still seeing to it that her people's needs are met, talking with people in a frank fashion, speaking of goals which are crucial in this very important campaign year. The "behind-the-scenes" feeling will be definitely heightened if we are allowed to trace the Prime Minister's walk into the main chamber of the Knesset: the feeling of knowing what has gone on in her mind for a short length of time, of being "in" on what shapes the destinies of a people, etc.

In relating this to the goals of UJA, the film should leave the impression that there is a lot to be done - not only in the Knesset, but in communities all over the world - and especially throughout the United States. This will have to be embodied in the conversation itself, which is why the three people selected for this film will have to be fully briefed as to the kinds of questions which will help achieve the desired end result.

From HERBERT A. FRIEDMAN

1290 Ave. of Americas
New York, N.Y. 10019

212-757-1500

Mel Bloom

1. show HHH film to Dimulz
2. " Dairy " "
3. HAF discuss idea with Grubberg
4. WC will get HHH to write to Am
5. " " " " " " " " " "
6. HAF will discuss with Benck if they are interested
7. WC will send 2-page treatment plus modus operandi

Concept Films, Inc.

1155 - 15TH STREET, N. W., SUITE 312
WASHINGTON, D. C. 20005
202-223-9490

WILLIAM CONNELL, PRESIDENT

JOE K. PHIPPS, VICE PRESIDENT,
GENERAL MANAGER

SCOTT ANDERSON, VICE PRESIDENT,
SALES

PROPOSAL:

A biographical film on the life of Prime Minister
Golda Meir - 25 to 27 minutes in length - color/
sound/original music score.

AUDIENCE:

Primary: American TV
Secondary: Fund-raising Groups:
United Jewish Appeal
Israel Bonds
Anti-Defamation League
B'nai Brith
Tertiary: American Schools
Israeli Schools
European TV

AUSPICES:

Alternate # 1

An independent Concept proposal, production partially financed from
advances from UJA, etc., and guaranteed by pledges to purchase prints.

- consortium guarantee to buy 400 prints within 3 months
@ \$285.00 per print (\$200 net to producer);
- production advance repaid out of these print purchases.

Alternate # 2

Sponsored film by one agency - outright purchase for \$75,000.

Alternate # 3

Sponsored film by consortium of agencies - each with a trailer introduction (cost of \$2,500 extra each) - total \$75,000 plus trailer costs.

PRODUCTION TIMETABLE:

- Agreement - July 15
- Treatment approval - August 15
- Pre-production planning completed - September 15
- On location in Milwaukee - September 15 - October 1
- On location in Israel - October
- Editing - November - December
- Interlock - January 1
- Release - February 1

PRODUCTION PERSONNEL:

Producer - William J. Connell

Writer - Geri Joseph

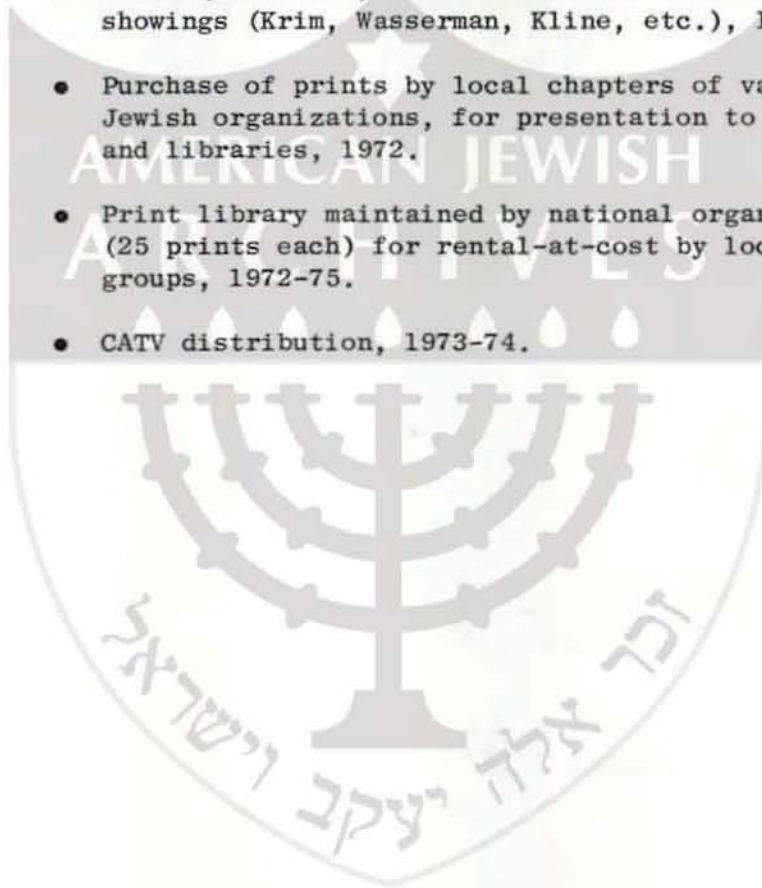
Executive Producer - Joe K. Phipps

Cameramen - Art Ciocco and Lawrence Salzman

Editor - Edgar R. Keen

DISTRIBUTION:

- Major effort early in 1972 at network TV showing (ABC - Goldenson), if not:
- TV syndication in major markets, 1972.
- Short (15 minute) 35mm version for theatrical showings (Krim, Wasserman, Kline, etc.), 1972.
- Purchase of prints by local chapters of various Jewish organizations, for presentation to schools and libraries, 1972.
- Print library maintained by national organizations (25 prints each) for rental-at-cost by local groups, 1972-75.
- CATV distribution, 1973-74.



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WILLIAM CONNELL, PRESIDENT

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GENERAL MANAGER

SCOTT ANDERSON, VICE PRESIDENT,

SALES

ABOUT CONCEPT: ITS FILM PHILOSOPHY

Concept Films, Inc., was formed from a group of relatively young but widely experienced film makers, who wanted an opportunity to say something of value and significance in film. As we complete our 17th, 18th and 19th productions, the films of which we are proudest are those specifically designed to reach the teenager and young adult groups, produced with the conviction that only dead-honest films will be believed.

In the eighteen months that we have been producing independently, we have sought the painfully relevant subjects which affect our society. Our involvement with the black community has been close and intimate. We have worked with the farmer, in Appalachia, and have filmed with American Indians across the land.

We have discovered that the film subject determines the structure and style which attracts and holds the attention of the film-wise of all ages. But while attracting, we cannot sensationalize or over-state. We strive for scrupulous accuracy, checking facts over and over before final shooting.

By avoiding strict structuring of films before shooting, maximum creative latitude is afforded our writers, directors and camera-sound crews. They are encouraged literally to submerge themselves in the film experience and to be relatively free in shooting and recording more than we can expect to use in the final film. Real people do not respond to real situations and settings on cue. Successful and creative structuring of a film occurs through the selection and juxtaposition of relevant materials on the editing bench. In other words, in shooting we try to achieve that essence of film credibility - spontaneity. In editing, we try to put what was captured spontaneously on film in order, so that it reflects what is truthful and significant.

ABOUT CONCEPT: ITS ORGANIZATION AND RECENT PRODUCTIONS

Concept Films has a record of quality production with an average of one major documentary a month in addition to a heavy schedule of public service and commercial television spots. The standards set have won significant recognition from the United States Information Agency; praise from film critics like Judith Crist, Rex Polier and Harry Harris; a Silver Medal at the Venice International Film Festival; and, most important, the clients themselves.

Concentrating on the idea film, Concept has been able to create films both exciting and dramatic enough to compete for television audiences, and at the same time illuminating and educational films for the school market.

Something about some of our documentaries:

Fresh Colors is a semi-animated history of the American flag, as seen by a new U.S. immigrant, Czech animator Paul Fierlinger. Fresh Colors is being purchased for overseas showing by USIA in both English and Spanish versions and is also being distributed for classroom use in the United States.
(16mm, color, 21½ minutes, released July 1970)

Black on White tells the story of black high school students who move into Philadelphia's white suburbia to perform their own anthropological study of White America: its customs, habits, values, fears. How did they come there? What keeps them there? What are the handicaps, the advantages of the way of life they have chosen? What can they expect from the future.
(16mm, color, 24½ minutes, released, January 1970)

The Bail Bind: the excesses of bail bonding and clear constitutional rights violations. Preventive detention: how it works. The court backlog: its contribution to injustices. Student bail bond projects: how they are helping to restore constitutional rights. The modern bounty hunter: the unlimited powers he enjoys. Negotiations are currently underway for distribution by CBS/BFA Educational Media as part of its constitutional rights series.
(16mm, color, 23½ minutes, released, March 1970)

The Presidency, produced for Encyclopaedia Britannica Educational Corporation, features running commentary and explication by former Vice President Humphrey with historical and modern footage buttressed with animation and filmographic use of stills.
(16mm, color, 21 minutes, to be released September 1971)

Dairyman, produced for United Dairy Industries Association, a consortium of associated milk producer and distribution associations, reflects the life of two young Wisconsin dairy families who chose to stay with the land.
(16mm, color, 24½ minutes, to be released July 1971;
35mm blow up with cut to 12 minutes for commercial theater distribution, to be released October 1971)

AMERICAN JEWISH

As to the criteria of creativity, relevance, effectiveness and the ability to produce films in a short time, an analysis of Concept Films series on the drug culture is most illustrative.

Since September 1969 Concept Films has concentrated on narcotics and drug abuse as a major problem facing America today. As important as the actual peril involved to individuals is drugs' contribution to divisiveness and misunderstanding between young and old, the curious and experimental and the straight society. The fabric of society has been damaged by youthful conviction that the young have not been told the truth about drugs, that certain laws relating to control of drugs are unrealistic, that all laws, then necessarily, are suspect.

Much of the divisiveness can be attributed to the fact that, in the past, many well-intentioned educative films promoted a mythology rather than a documented pathology of a society, which, in practice, has become increasingly drug dependent.

In concentrating on drugs as fit subject for film, Concept has taken the approach that the only viable way to educate is to tell facts as they are. We believe we have done this in the five drug abuse films already completed, and are continuing to do so in the sixth film currently in production.

The five completed documentaries on drug abuse include:

Scag, street talk for heroin, reveals the physical, social and emotional hazards of the heroin menace. It examines the reasons why increasing numbers of young people turn to heroin. It traces the heroin route from Turkey to the street corners in America, and it details several approaches to the solution of this costly and demoralizing problem. In Scag, two young people -- a black girl from the ghetto and a white boy from a middle class suburb -- have one thing in common: "scag." Neither victim has ever met the other. Both have been involved in criminal acts to buy heroin. The girl is off drugs and fighting to straighten out her life. The boy is still addicted, but now seeks help.
(16mm, 21 minutes, color, released September 1970)

Scag won a Silver Medal at the Venice International Film Festival in 1970, and has elicited the following comments from some who have reviewed it:

Judith Crist - "Scag is both entertaining and absorbing. . . its literacy, its artistic values and its content are its outstanding strengths. . .it does not underestimate the viewers intelligence. . .it covers a broad area succinctly and effectively and its appeal is as broad as its approach. . . excellent use of realistic characters."

William F. Buckley, Jr. - "Scag is excellent. . .a dramatic statement of why heroin leads only to misery. . .interesting, engrossing, realistic. . .good imagination in holding interest. . .good use of technical devices. . .appropriate for all audiences."

Dr. Edward Leibson, Executive Director, Narcotics Addiction Rehabilitation Coordination Organization - "Scag is an extraordinary film for college and high school young people. It is an informative, balanced and factual presentation that neither appeals to hysteria nor idolizes the ex-addict."

Weed - marijuana, the most misunderstood of the mind-altering drugs that perplex and disturb concerned Americans everywhere. An object of such fear and such superstition that even the U.S. Government halted research for years. Meanwhile, marijuana became the "in" drug of the young to try.

A factual report on what is and is not known about marijuana - its real effects, the present dangers, the mysteries that surround it, the vacant spots in our knowledge and what we are doing to fill in those vacancies.

The film takes a straightforward look at marijuana and its real effects on our society which can bring young and old, layman and professional, closer together in their understanding of this common plant that grows nearly everywhere.

(16mm, color, 23 minutes, released, January 1971)

Acid - the LSD trip. What do we really know about this controversial drug? What produces a bad trip? Is there such a thing as a trip that is good? What happens when a young person takes street acid? What happens when it is cut with strychnine? Why do youngsters freak out? Are there permanent effects on the mind and personality? Why has acid invaded rock festivals? What are its real and hidden dangers? How is acid used positively in hospitals and laboratories?

Experiments with animals form one kind of evidence; reports from doctors who have used LSD in their psychiatric research form another. Artists who have "tripped" report on the effect (or lack of it) on their artistic abilities.

(16mm, color, 26 minutes, released, February 1971)

Uppers and Downers - Speed - when it comes on the scene, the love ethic of the now generation goes out the window. Barbiturates - the most used, most addictive and potentially the deadliest of the mind-altering drugs available to Americans in all walks of life. Both in their licensed forms are known as "nice drugs". . . prescription drugs. . . and their abuse is particularly prevalent among those we call nice people. Our parents, our friends, frequently ourselves.

"Speed" is an amphetamine, most frequently prescribed for diet control. It peps us up and, overtaken, can produce incredible paranoid delusions. Barbiturates quiet us down and put us to sleep - sometimes forever.

Uppers and Downers tells the story of what happens when young people start to shoot pep pills main line, when barbiturates and alcohol are mixed, when a person builds up to a forty-pill a day habit, and how parents themselves become pushers of these dangerous drugs on those they want most to protect - their children.

(16mm, color, 23 minutes, released, March 1971)

Help - This is the story of an organization, which is effectively bridging the gap between generations, initiated and directed by the hippie community in a major city. With the help of over three hundred leading business and professional leaders of the establishment, Help is treating the problems of five hundred dropouts and runaways - many of whom are hooked on drugs. Help is the story of the drug culture and the members' own efforts to beat the problem.

(16mm, color, 25 minutes, released, October 1970)

All five of the completed films in our drug abuse series have received critical acclaim from the National Coordinating Council on Drug Abuse Education and Information. The sixth film of our drug series, The Chemical Man, will be a mixed animation-live film documentary which will illustrate the impact of drugs of all descriptions on the human body.

Encyclopaedia Britannica Educational Corporation is distributing four of the films in the series - Scag, Weed, Acid and Uppers and Downers - and has contracted with Concept for The Chemical Man. Sales are currently being made to educational institutions and military installations.

Philadelphia Gas Works has sponsored all of the films in our drug series in the Philadelphia area. The films are presently being syndicated nationally by Concept Films and shown on a one-station to a market basis. Most recently, four of the films were shown in the Drug Week presented as a public service by WTOP-TV in Washington, D.C. In addition, television showings have been presented in Jacksonville, Florida; Greenville, South Carolina; Charleston, West Virginia; Buffalo, New York; and Philadelphia, Pennsylvania. Negotiations are currently underway to televise the series in San Diego, California; Miami, Florida; St. Louis, Missouri; Anchorage, Alaska; Honolulu, Hawaii; New York, New York; Topeka, Kansas; Macon, Georgia; and Akron, Ohio.

Federal Government Contracting and Financial Situation:

Concept Films, Inc., has been awarded a "Basic Ordering Agreement" from the United States Air Force. This award included the necessity of providing evidence of financial stability. Additional financial statements will be provided upon request. In addition, Concept has just completed a contract with the Bureau of Mines of the U.S. Department of Interior (Contract No. S0110517). As mentioned above, Fresh Colors is being distributed by the United States Information Agency.

Key Personnel:

William J. Connell - President

Mr. Connell is the founder and President of Concept Films, with a background of film production beginning in 1953. His first film won a silver medal from the Screen Producers Guild. After an extensive tour of government service (1955-1968) in which he served as the principal assistant to a United States Senator and to the Vice President of the United States, he returned to the film business in 1969. He holds a Bachelor of Arts from the University of Texas and a Master of Arts from the University of Minnesota.

Joe K. Phipps - Vice President and General Manager

Mr. Phipps has taught American literature, broadcast journalism, magazine writing, public relations and mass communications at the Universities of Texas, Redlands (California), Florida, and Maryland. He organized and directed total radio and editorial operations at WWDC Radio in Washington, D.C. in the late Fifties and early Sixties and later served as news and documentary director at WFIL Radio-TV in Philadelphia. He has written extensively for such popular publications as Today's Health, McCalls, Redbook, Good Housekeeping, Reader's Digest, and others. He has received top awards in the fields of journalism, editorials and filmed documentaries from Sigma Delta Chi, Ohio State, Headliners, Catholic Association of Broadcasters, National Academy of Television Arts & Sciences (three Emmys), the New York City, San Francisco and Venice Film Festivals.

Mr. Phipps' national documentaries have involved work with the National Institute of Mental Health, the Food and Drug Administration, the Social Security Administration and the U. S. Public Health Service.

Edgar R. Keen - Production Manager - Editorial Supervisor

With ten years experience before joining Concept, Mr. Keen a communications graduate of Temple University, has been a director, editor, writer, unit manager with educational and technical film credits with the Army Pictorial Center in Long Island City, New York. For two years he was film editor with WMAL-TV News in Washington and for three years was editorial supervisor with Tel Ra Productions in Philadelphia.

Margaret H. Hogensen - Research Director

Mrs. Hogensen is a graduate of the Universities of Wichita and Denver with degrees in liberal arts and library science. A member of the Special Library Association, she has worked as reviewer and reference librarian in Wichita, Kansas, Boise, Idaho and Pomona, California. Prior to joining Concept Films, Mrs. Hogensen was Chief Librarian for the WFIL Stations and Triangle Publications Broadcast Division in Philadelphia, Pennsylvania.

Paul Fierlinger - Art Director - Animator

Formerly Czechoslovakia's most honored animator, Fierlinger -- after arriving in this country as a political refugee -- worked first as art director for a Burlington, Vermont, television station, then joined Concept as art director in September 1969. He brought with him to this country film credits from Europe's major film festivals with top awards from Venice and Carlsbad. Creator of more than ten principally-animated films over the past five years, his animation is included in Concept's award-winning Scag and Fresh Colors both completed in 1970. Paul is especially qualified in set design and construction, and he worked with Czechoslovakia's Laterna Magika for Expo 58 productions in Brussels and Expo 67 in Montreal, in collaboration with Milos Forman.

Paul Buck - Cameraman

Mr. Buck -- cameraman, editor, director and writer -- is a graduate of Rochester Institute of Technology and Ohio University. His one-man shows in New York City and Philadelphia have received highly-favorably critical reviews. As a print communicator, his photo essays with text have appeared in the major Sunday supplement syndicates as well as national church publications.

Brian Kellman - Cameraman

Mr. Kellman is a Boston University graduate, cameraman and editor of more than twenty films, winner of two Golden Eagles from Cine and other awards. He is experienced in all areas of filming including working with medical and scientific subjects under laboratory conditions.

Joel Camphausen - Project Director - Unit Manager

Mr. Camphausen attended the Carnegie Institute of Technology and has taught theater courses at the Instituto De Allende in San Miguel De Allende and the Erie Civic Theater Association in Erie, Pennsylvania. Mr. Camphausen's background includes considerable acting, directing and set design experience through the theater, television and radio throughout the United States and Mexico. For a time, Joel was production coordinator at WJET-TV in Erie, Pennsylvania, and most recently was associated with Ralph Lopatin Productions in Philadelphia. While at Lopatin Productions, Mr. Camphausen produced graphics, layout work, and aerial image layout camera. In addition, he was responsible for 35mm film strip programs for the Department of Health, Education and Welfare's project "LIKE."

Pavel Vosicky - Artist

Mr. Vosicky is a graduate of the Academy of Fine Arts in Prague, Czechoslovakia, and was the Special Atelier of Film Graphics there under Leading Professor Dr. Adlof Hoffmeister. He was an illustrator and poster artist for Parkcentrum (official government advertising agency); artist for the Artia Publishing Company and the State Theatre Studio, both in Prague; magazine, poster and brochure illustrator for Splitter Magazine in Nurnberg, Germany.

John Maffei - Makeup and Wardrobe Director

Mr. Maffei has more than one hundred feature and commercial film credits, including assignments with M.P.O., Paramount Pictures, H. G. Peters, Theatre of the Living Arts, and such individuals as Mike Douglas, Anna Moffo and Steve Allen.

Officers:

William J. Connell, President
Joe K. Phipps, Vice President, General Manager
Scott G. Anderson, Vice President, Sales
Richard M. Schmidt, Jr., Secretary
Sandra E. Carlson, Treasurer

Location:

Administrative Offices: 1155 - 15th Street, N.W.
Suite 312
Washington, D.C. 20005

Production Facilities: 807 West Providence Road
Primos, Pennsylvania 19018

Facilities:

Concept has in-house capacity for contract delivery of 16mm and 35mm films with a minimum of outside subcontracting. Our personnel can script and re-script as necessary, lay all pre-production plans, shoot and edit the films, design and construct the necessary sets, do all art, animation and title work, and carry through to final product. We would go outside the house for sound mixes, for complex optical effects, for processing and reproduction.

Equipment includes Eclair NPRs, Arri BLs, Arri S, Sennheiser and Electrovoice mikes, Nagra IVs, with supportive lights, batteries, mikes, mixes, tripods, lenses, braces as basic equipment. We can supplement as needed.

We have our Magnasync equalizing and dubbing facilities, four complete editing rooms, each with two benches, and an eight-plate, two-screen Keller Editing Machine. We have our own animation camera and animation stand with Aerial image and stop-motion Oxberry facilities. We are equipped for production from finished product to multiple-track interlock. Where speed may be at a premium, we can arrange for overnight processing and viewing of dailies.



WILLIAM CONNELL

President
ARCHIVES



1155 15th Street, N.W.
Washington, D. C. 20005
(202) 223-9490

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June 18, 1971

Mrs. Golda Meir
Prime Minister of Israel
Prime Minister's Office
Jerusalem, Israel

Dear Madame Prime Minister:

A very dear and trusted friend of mine, Mr. William Connell, who was my chief of staff for six years when I was formerly in the Senate and for my four years in the Vice Presidency, is now back doing what he was doing when I asked him to come to Washington with me -- making films. Since I left the Vice Presidency in 1969, he has formed a company called Concept Films, and has now completed a dozen excellent documentary films. Several are running in major television markets, others are being distributed to the schools by Encyclopaedia Britannica. I have seen several. They have been widely praised by critics. I am sure you would agree that they are not only honest, but also exciting films.

Mr. Connell, who is the President of Concept Films, has been talking to me for some time about doing a major documentary on the life and the ideals of Golda Meir. We have also been talking with Mrs. Geri Joseph, whom you have met. Mrs. Joseph was recently the Democratic National Vice Chairman, and is still the National Democratic Committeewoman from Minnesota. She is deeply interested in encouraging more women to enter politics and government in the United States, and is -- excited about the prospect of a film which would have great benefits to this effort, as well as for the entire Jewish community in America. Mrs. Joseph was a very successful, prize-winning newspaperwoman -- her work on mental health won her national attention and she later became the President of the National Association for Mental Health. She would be working on the film, if it is to be made.

I am informed that the top leadership of the United Jewish Appeal, Israel Bonds, and the Anti-Defamation League, have been approached, and are enthusiastically in support of the idea of such a film being made.

I have worked with Mr. Connell for years -- in politics, in government, and in film work (he did my campaign films last year), and I can assure you not only that he would get the work done with a minimum disruption of your schedule, but that his years of experience with the problems of high public office give him a unique sensitivity to the difficulties any chief executive faces every day.

I believe that the kind of film Mr. Connell has discussed with me would be historically important; it would be of immense value in creating a better understanding of the philosophy and ideals of the Israeli community; it would be a source of pride for the Jewish community in America.

I do hope you will permit this film to be made. And I say this knowing your aversion for any kind of publicity, and knowing the very great demands on your time and energy.

A film on your life and thought, reflecting as it would the finest traditions and ideals of Israel, simply should be made. I believe you would find Mr. Connell's company of high professional competence and thoroughly reliable.

With warmest best wishes.

Respectfully,

Hubert H. Humphrey

bcc: Bill Connell