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MS-763: Rabbi Herbert A. Friedman Collection, 1930-2004.

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Subseries 4: Administrative Files, 1945-1994.

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7

Student film - "A Film of Israel." Faculty Mission correspondence.
1971-1972, 1974.

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



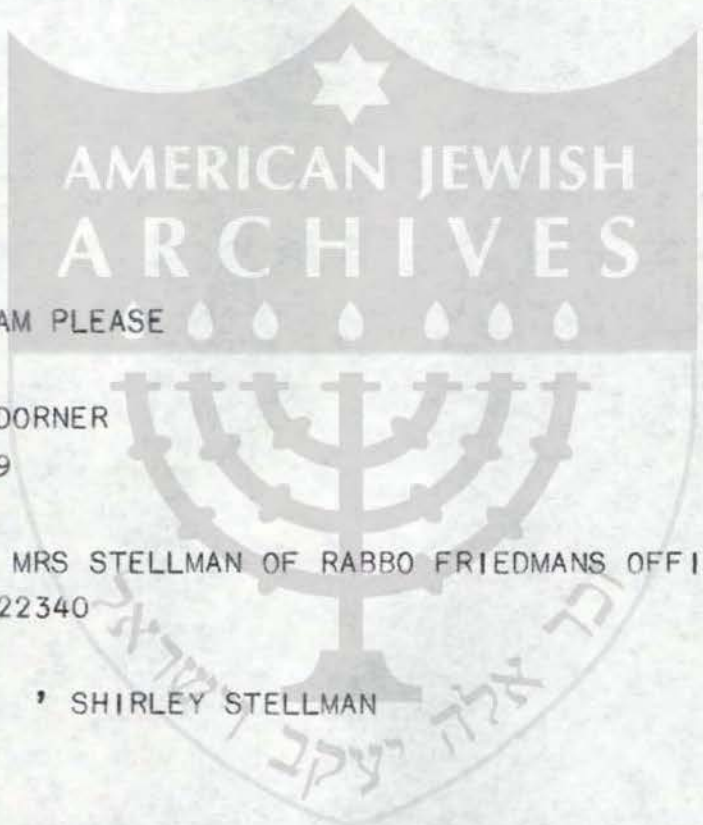
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2381 UJA IL
R TLGRAPH JM1

YOUR MESSAGE NR 1006202 DATED 20/3/1972.

Q

ADDRESS MRS ALEXANDRA DORNER EIN KEREM B /59 JERUSALEM

UNDELIVERED STILL UNFOUND



⊕
R TLGRAPH JM4

2381 UJA IL

INTERNALTELEGRAM PLEASE

MRS ALEXANDRA DORNER
EIN KEREM B /59

PLEASE CONTACT MRS STELLMAN OF RABBO FRIEDMANS OFFICE IMMEDIATELY
02-60487 OR 222340

'084)36 '53)). ' SHIRLEY STELLMAN

2381 UJA IL

WELL RECEIVED PLEASE?⊕

R TLGRAPH JM4

2381 UJA IL

U | J | A
המגבית | היהודית | המאוחדת

טל. 39261

UNITED JEWISH APPEAL—Israel Office

המשרד בישראל:
ירושלים ת.ד. 92 פ.ו.ב. JERUSALEM

Dear Herb -

Here's the carbon of my letter to Mel
that I promised you.

The Ben-Gurion scene went well & I'm
glad we did it.

Progress has been made in Eli Ben-Levi's office
this morning — after pushing hard since
Sunday.

I hope we'll be able to talk more
in the near future as Saturday was both
very enjoyable & very useful.

Hello to FRANKIE.

With warmest regards,
Russell

July 12, 1971.

Melvyn Bloom
United Jewish Appeal
New York.

Dear Mel,

As I am sure you can appreciate, we have been very busy - particularly in the last week and a half. Rafi has been keeping you posted on the day-to-day developments as they occur but I know that you wanted me to describe what I have perceived in the almost three weeks that we have been here.

There were a number of initial logistical delays - some of which should have been handled here before we arrived - that delayed the first day of shooting. I refer here to the air cargo clearance problems that required certain permits that had not been arranged for us.

With the film finally out of customs on the 28th, we were delayed two more days due to a camera failure. After extensive attempts in Israel, it became imperative to return the camera to the factory in Paris. As this was their fault, no charge was incurred - we hope to recover the cameraman's air fare. If not, some arrangement will have to be worked out with him.

Anyway, we shot our first scene on June 30 with a man who is '45, came here in 1949 from Slovakia after 1½ years in a concentration camp. The scene had many of the potentials of the Yosie sequence; it went fairly well.

The next few days were spent at two kibbutzim - Ein Gev and Adamit. The former is an established, prosperous settlement on the Sea of Galilee. We got some very nice footage there in an interview with a father-son (chalutz/sabra); they had disagreements and yet were both solidly committed to Israel. We also got some nice outways of the kibbutz children farming and playing on their playground's airplane.

Adamit was a very difficult situation. While I had been promised that arrangements had been made, they had not, and we entered a very hostile situation. Apparently this new kibbutz had suffered at the hands of the press and were wary of anyone with a camera. In the course of two days we broke these feelings down and got some very good footage: a group discussion and outways of their work. They are American - Canadian leftists who have come to a border of Israel to build a Socialist community - very positive about Israel.

After returning late Sunday night, we were woken early on Monday, June 5, to prepare to go to Vienna. After lengthy negotiations, we finally had a tentative O.K. (Uzi Markiss - with Rafi pushing strongly - were essential to getting this).

In securing the equipment for the scene, neither the lighting equipment nor the film stock that we needed were available in Israel. We had been informed differently, so I flew to Vienna via Paris where the film and lights were available.

We reached Vienna Wednesday morning but we were forced not to go as scheduled that night and instead went Thursday night. The Wednesday night aircraft was owned by a British firm that also charters to Egypt and it could not take the risk of publicity. Further EL AL, which had been so negative for months, now demanded that we film only on their planes or they would harass us at Lod (you try to figure them out!).

So we flew EL AL Thursday night, shot on the plane, on the runway, in the terminal during processing and baggage pickup, and as the immigrants greeted relatives and went off into the Israeli right... It was well worth all the work.

We got some very fine, moving footage, but we will need to get some interviews with English speaking Russians later.

After a much needed Shabat, we filmed yesterday (July 11) in Petah Tikvah at a hospital that was blown up by a Fatah Katyusha rocket. We interviewed one survivor of the blast and obtained a possible, short scene in the film.

Today was filled with the sort of logistical delays and arrangement-making that is so frustrating. This country moves at a slower pace than we do and so we must push many people - especially Eli Bar-Lev who currently is holding up four different scenes. In spite of his and others' slowness, the coming two weeks should include scenes at a Nachal, at Parachute Day, with a forester, with General Gur and his family and with Czech at Kfar Ruppin. Bar-Lev seems to have squashed the Phantom scene rather solidly; it might be possible to get it if we hassled as we did for Vienna; the large time loss for that does not seem justified.

Other scenes that will be done in the future include filming of Palestinian refugee camps, an interview with Simcha Dinits, a scene with the Black Panthers, interviews with a number of articulate writers, the Capt. of the Exodus, the induction of recruits in the Army at Massada - if one is held. Tomorrow we film Ben-Gurion at Sde Boker and I have high hopes for that.

As you might have imagined, there have been a few additional expenses. The Vienna flight cost more than if we had been able to stop there on our way from the US, as had been planned. However, we flew youth fare, which is \$ 75 each way rather than \$ 200. Only three of the crew went, but Rafi sent a fourth person with us to make arrangements and to speak Russian and Hebrew. Since she had worked in the Vienna office, she knew all the people there and was very helpful - particularly with last minute security problems. We paid her airfare to Vienna and her expenses there. Since we were delayed a day there, we had hotel expenses, etc.

One further word on airfares: I was very displeased that Field Travel has not booked us on any student rates. After considerable hassles with them, which you knew of, I convinced them to change our Boston-Paris tickets and saved approximately \$ 1,200. They have consistently shown no initiative to save us effort or the UJA's money. They booked us on regular rates from Paris to Tel Aviv; we flew it but will change the return ticket to student rates - thus saving over \$ 500.

There have been a number of expenses that require dollars and we have only Israeli pounds here. I brought some travellers checks but they are gone now. Please send me a check for \$ 505.00, so that I can purchase \$ 500 in travellers' checks here. (Perhaps Ruth can bring it with her).

In general I feel that we have gotten good footage with occasionally great moments. I have confidence that we will be getting a higher percentage of great footage from future scenes. If you had any doubts about us making a good film, you need not worry at all. With any luck, we will show you a great film in December.

With warmest regards,

Russell

P.S. By the time you get this letter you should have received my telex concerning the shipment of our film to the lab; I hope that went well, as it is essential that everything be double-checked. Any slip-ups will cost us time and create further possibilities for damaging the film stock.

cc. HAF
Rafi

MEMORANDUM

Date

June 15, 1971

To

L. Herbert A. Friedman 2. Irving Bernstein

From

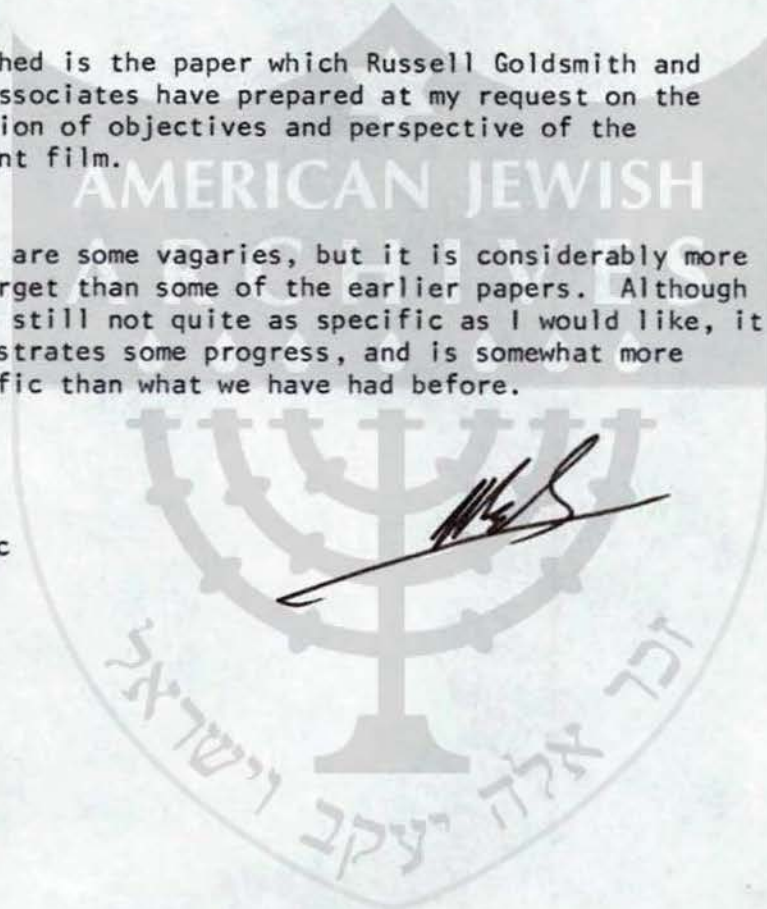
Mel Bloom

Subject

Attached is the paper which Russell Goldsmith and his associates have prepared at my request on the question of objectives and perspective of the student film.

There are some vagaries, but it is considerably more on target than some of the earlier papers. Although it is still not quite as specific as I would like, it demonstrates some progress, and is somewhat more specific than what we have had before.

MHB/ac



ISRAEL FILM

As we try to refine our conception of this film and more thoroughly understand as a group what we intend to do, several bare, structural statements seem appropriate.

SUPEROBJECTIVE: To present the complex, legitimate and contradictory elements within the positive context of a nation that exudes joy, struggle, and accomplishment.

(That is a rather general and convoluted statement that hopefully capsulates--without the hoped for emotional strengths and tensions--what every scene must build for the viewer.)

PERSPECTIVE: The divisions and unities produced by the single most important domestic factor: the split between the chalutzim (pioneers) and the sabras.

From this perspective--not objective--we can pose our questions with a consistency that is important and establish a greater understanding of the tensions and factors that come to play in Israel today. We will still go after those areas that are of concern to American students as outlined in the first two treatments e.g., militarism, economic structure, Arab-Israeli relations, internal Jewish discrimination, and young people. All of these questions fit into a larger perspective--the different attitudes and experiences exemplified by the ruling elite of Israel, (one of the youngest nations in the world, it has the oldest leadership in the world--average age 63.) in contrast with Israelis who by either birth or attitude can be called sabras.

CONDITIONS OF 1971: Israel in 1971 is significantly affected by a continual tension that has an impact in all areas of its society. There is inevitable and seemingly interminable insolubility; a determination to do the right thing in a situation where justice for one seems unjust to another--conflicting claims on different levels.

Examples of using this perspective:

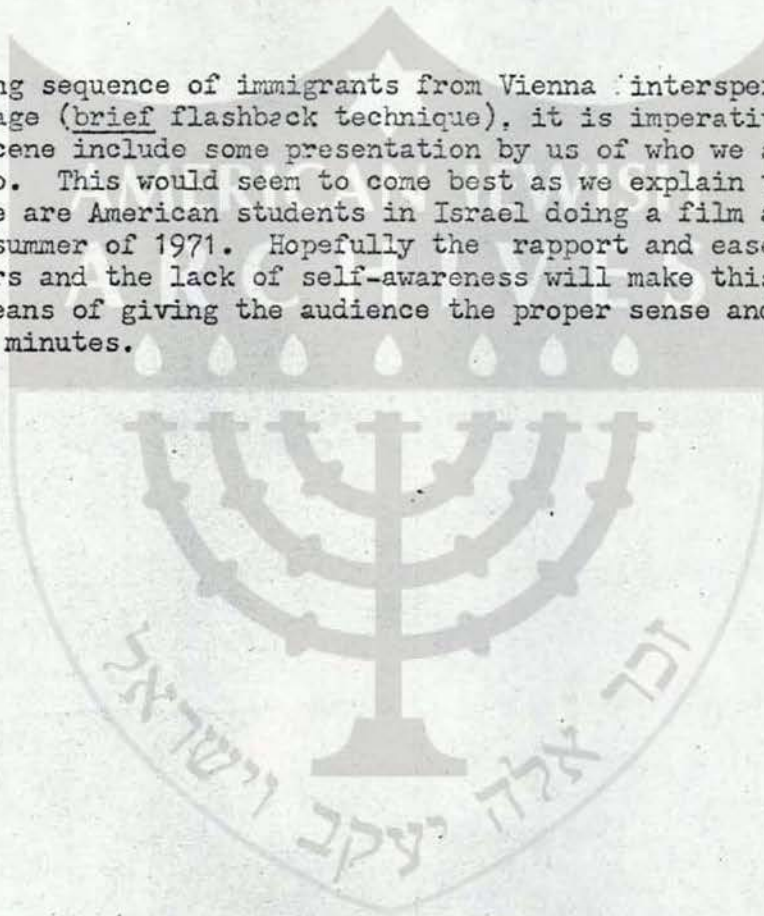
Every group in Israel fits into the division of chalutzim/sabras except for the most recent immigrants. Therefore questions can be framed from our PERSPECTIVE in almost every situation we plan to enter. In the hitch-hiking sequences the young sabra soldiers can be asked, "Do you feel that this is your war or that you are being sent to fight someone else's battles?" Obvious parallels to US and Vietnam reponses here; soldier must comment on his feelings toward the state, the government, the Arabs, and the historical conflict. In the sequence with Ben Gurion--now more important than ever since he is the embodiment of the chalutzim spirit and effort--we can work toward the reponse that "I never dreamt that relations with the Arabs would be our biggest problem; that we would become so militarily oriented was the last thing we wanted." And then he can talk eloquently of the social ideals and history of persecution that drove the chalutzim to found the nation.

Examples (continued):

The scenes with Yosie the busdriver now revolve around questions like: "You were once a member of the Jews' most radical terrorist group, now you are a member of Gachal; is there any contradiction in that position?" "Do you have any regrets--or way to explain the fact--that you are still forced to spend so much time each year in the army?" Part of his sequence will include walking through the Egged bus repair yards and Yosie can explain to us how Egged got founded (economic and social ideals), how he feels about the management--if he would even use that term and so forth.

Misc.

After the opening sequence of immigrants from Vienna interspersed with some historical footage (brief flashback technique), it is imperative that the opening of the second scene include some presentation by us of who we are and what we are trying to do. This would seem to come best as we explain to the hitchhiking soldiers that we are American students in Israel doing a film about what Israel is like in the summer of 1971. Hopefully the rapport and ease that we have with the soldiers and the lack of self-awareness will make this an easy, brief, and effective means of giving the audience the proper sense and context for the following forty minutes.





United Jewish Appeal

ON BEHALF OF UNITED ISRAEL APPEAL, JOINT DISTRIBUTION COMMITTEE, NEW YORK ASSOCIATION FOR NEW AMERICANS.

1290 AVENUE OF THE AMERICAS, NEW YORK, N.Y. 10019
PLAZA 7-1500, CABLE ADDRESS: UJAPPEAL, NEW YORK

June 14, 1971

Mr. Russell Goldsmith
Dunster House, C-36
Cambridge, Massachusetts

Dear Russell:

Thank you for your paper on the film project which has just arrived. I shall study it and share it with Herb Friedman and Irving Bernstein, and try to get you a reaction before your departure.

But, meanwhile, I did want to get back to you on the other points you mentioned.

1. The apartment: Herb and Irving are both aware of your desires, and Irving has indeed discussed the matter with Chaim Vinitzky. I understand your reservations about spending any length of time in a hotel. I think you should make those clear to Chaim, and see that you get the quarters you wanted as expeditiously as possible.

2. I have already written you about Herb Krosney's kind offer to let you use his storage facilities.

3. Irving Bernstein will be in touch with Chaim Vinitzky about the ben Gurion appointment, and make it clear that you wish to do the interview at his kibbutz.

4. I have written to Paula Borinstein about the question of storing your gear in Paris while you were there, and I shall be in touch with you just as soon as I have a reply from her. Should I not receive a response by Wednesday or Thursday, I will try to reach her by phone.

5. I believe by now you have my letter on the availability of equipment in Israel, and we have also discussed this on the phone. I hope this works, since as you know, I

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*Member, Executive Committee

have felt that some of the equipment that you need is indeed available in Israel, and in all likelihood at lower cost in those cases where it can be rented.

I imagine that this will reach you on the eve of your pre-departure excitements -- hassle. Just remember, we are expecting great things from you.

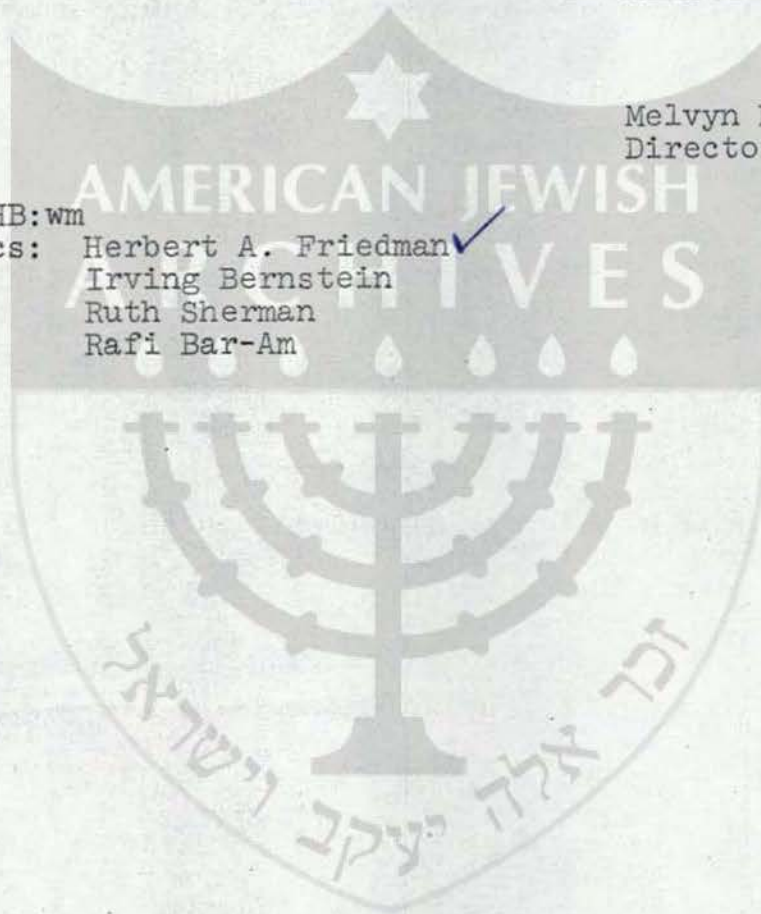
All the best.

Sincerely,

Melvyn H. Bloom
Director of Public Relations

MHB:wm

ccs: Herbert A. Friedman ✓
Irving Bernstein
Ruth Sherman
Rafi Bar-Am



UNITED JEWISH APPEAL, INC.

MEMORANDUM

Date

May 11, 1971

To Herbert A. Friedman

From Mel Bloom

Subject

You asked me to return to you the Russell Goldsmith-Tom Werner film proposal with a sheet incorporating some of the remarks you had made on the earlier version. This is attached.

MHB:sjw

see 15000

70



MEMORANDUM

Date May 11, 1971

To Herbert A. Friedman
Irving Bernstein

From Mel Bloom

Subject

As you will see from my attached letter to Russ Goldsmith, he and his colleagues will be here next Friday, May 21st, for meetings with Herb Rose and me on the student film.

As requested, before that time I shall send along to you a memorandum of my own reaction to the proposal as it now stands, and perhaps then we can talk about just how far to go with this sort of analysis in my meeting with Russell et. al.

MHB:sjw



HAF



United Jewish Appeal

ON BEHALF OF UNITED ISRAEL APPEAL, JOINT DISTRIBUTION COMMITTEE, NEW YORK ASSOCIATION FOR NEW AMERICANS.
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May 11, 1971

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Mr. Russell Goldsmith
Dunster House C-36
Cambridge, Massachusetts 02138

Dear Russell:

It was good talking with you the other day.

As promised, I am enclosing with this letter a check made out to you for \$10,000, to be used as a revolving fund, in connection with your forthcoming film project.

We will, of course, require periodic accounting on expenses, both now and while you are in Israel. We can discuss, when you are here on the 21st, the most effective and least bureaucratic way to handle periodic reporting on your progress, and also, your financial commitments, in light of the project's budgetary parameters.

Irving Bernstein and I are presently working on the possibility of making arrangements with El Al, something like that which has been offered to you by TWA, and we shall keep you posted on that.

I assume that, for the moment, this means that the question you raised in your letter to Marc Tabatchnik of April 20th, regarding the possibility of a student charter, is now moot. However, we certainly would encourage you to travel by the least expensive means, and let's proceed to find a way to do that.

I have arranged for us to meet with our attorney, Herbert Rose, at his office at 2 P.M., Friday, May 21st, so perhaps we can chat first about other arrangements for the film, have lunch, and then go on to his office -- after which you could return to Boston.

I think that Irving Bernstein is working directly with Chaim Vinitzky on the other arrangements for Israel which you covered in your note of May 3rd, and he should be keeping you posted on that, either directly, or through me.

Perhaps we'll have some news on that matter by the time you come in for your meeting. In the event that other requirements and requests occur to you in the meantime, you may want to do a comprehensive list of those matters so that we can discuss them while you are here.

- Honorary General Chairman
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Goldsmith
May 11, 1971
Page Two

I am sending Mr. Rose a copy of your most recent treatment, although, as I am sure you will recognize, it may be difficult for him to comment very extensively without more detailed plans. Perhaps you and your colleagues can also bear this in mind and, while here, plan to raise with him the kinds of questions which would cover most eventualities, once you are on the scene.

We'll talk more about all that when you're here, and I look forward to seeing you at that time.

With all good wishes,

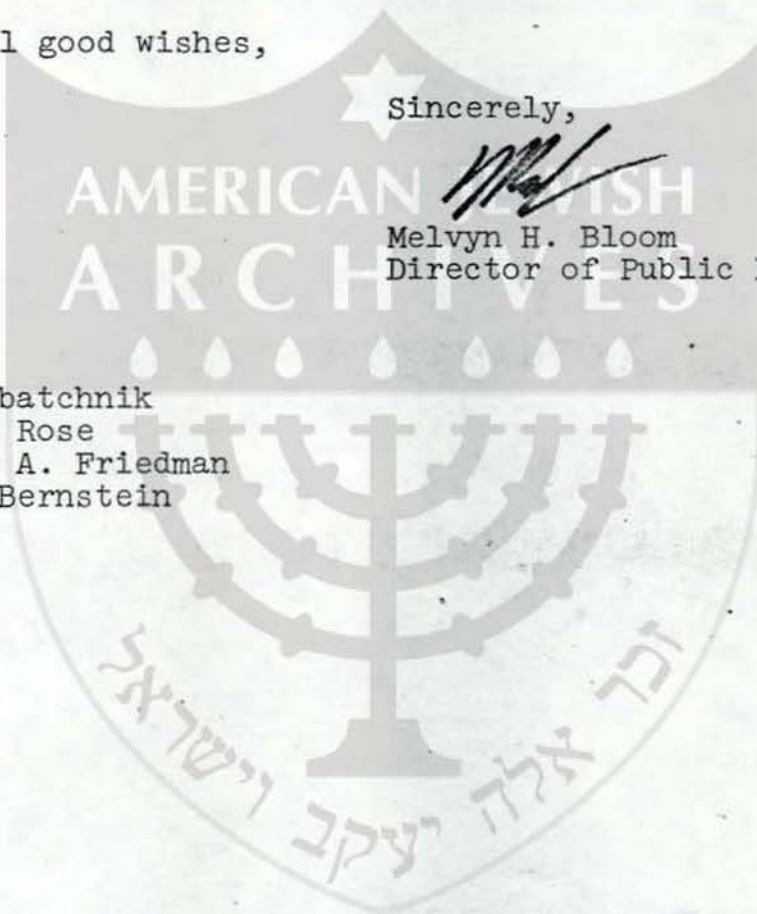
Sincerely,



Melvyn H. Bloom
Director of Public Relations

MHB:sjw

cc: Marc Tabatchnik
Herbert Rose
Herbert A. Friedman
Irving Bernstein



Russell Goldsmith
Dunster House C-36
Cambridge, Mass. 02138
April 20, 1971

Mr. Marc Tabatchnik
United Jewish Appeal
1290 Avenue of the Americas
New York, N.Y. 10019

Dear Marc,

As you requested, I shall try to summarize here the understanding that we reached on the telephone today.

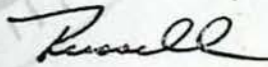
You have agreed to send me a personal check for \$10,000.00 and to send me the tax exempt registration number that the UJA is entitled to use.

As I explained on the telephone, many bills for equipment, etc., need to be paid when ~~then~~ something is picked up or ordered; the checking account gives us, therefore, the ability to more rapidly and effeciently handle our costs. I will, of course, notify ^{you} of the expenses as we go along on the film.

The question that I posed to you regarding travel is twofold: do you want the UJA's travel agent to do the ticketing for our traveling and (2) do you think that two of us should take advantage of a student charter that we are eligible for? The charter goes to London (on El Al for \$118.) and might save some money since, as you know, we will need to stop in Paris to pick up some equipment. How do you feel this should be handled?

After speaking with you I have every confidence that the handling of the financial problems for this film will go smoothly. I look forward to hearing from you soon.

Sincerely yours,



Russell Goldsmith

1) Revolving fund. *Aug*

A FILM OF ISRAEL

★
Sequence of Scenes

Budget
AMERICAN JEWISH
ARCHIVES



by

Russell Goldsmith

Tom Werner

OPENING SCENE: Voices speaking Hebrew are heard. A closeup shot of a dormant signal board. A jarring alarm is heard suddenly and we jump cut to two pilots bursting out of their waiting room into a jeep. Closeup shot of the radar scope; we see a blimp slowly approaching Israel. We hear the radarmen speaking in Hebrew about the MIG-21. Cut to the Phantom hangar. We see mechanics rapidly removing bright yellow caps from the missiles loaded on the jets. Rapid series of shots of hangar area including the Jewish Star Of David on the Phantom. The blip keeps coming on the radar screen. This is for real. The pilots leap out of their jeep and race into the cockpits. The Phantom engines roar into action. The pilots are almost immediately ready. The signal: GO! With a deafening lurch, the two Phantoms are out of their hangar and taxiing to the take-off strip. As they begin the taxiing, we hear the first English words of the film. In a calm, slightly accented voice, the commander of the base explains that an Egyptian plane is heading toward Israel and they must be ready. Before the Phantoms take off, we cut to the colonel and leave the tension of the Phantoms' fate hanging in the minds of our audience. This is one small way for them to emotionally grasp this reality of tension that exists throughout Israel. This will have been its most blatant form.

With the commander of the base, students will see and hear a real Israeli talk about how his men feel about the daily tensions within the waiting room, how they feel about the Egyptians, and why they are in the

Air Force. Each answer will be quite a surprise to American students used to the American stereotypes of military men. With the awareness of our advance preparations, we will ask the colonel how the demands of the war affect those Israelis who are eighteen or twenty. As he begins to describe this, we will continue to hear his voice but we will now see several hitchhiking soldiers through the window of our moving car. We will stop, pick them up, and their conversation will have been introduced, in effect, by the colonel.

-2- Soldiers Hitchhiking

Intention: To show that Israeli soldiers have much in common with American students: age, distaste for war, desire to go to college, etc. But they also have an essential task to perform: the defense of their homes. That sense of high purpose must be conveyed here.

Technique: To film soldiers as they're standing by the road hitchhiking, as they get in our van, and as they talk with us--people their own age. Perhaps one soldier will be returning to his Nahal and as he describes it to us, the visuals will switch to

-3- A Nahal

Intention: To show the social concerns and human qualities of the Israeli army and its soldiers. Seeing men and women their age talk of the day when they can farm in peace full-time will help dispell many American illusions of a militaristic people.

Technique: To film the daily tasks, tensions, interplay, and some interviews. One soldier might reveal that he hopes to go to the university in Haifa where his brother is currently studying. This leads us to

-4- University Students

Intention: To give American college students a greater understanding of and identification with their Israeli counterparts. To underline the willingness of this film to seek opinions from all sectors of Israeli life.

Technique: To interview a number of students of varying perspectives and to film some of the daily activities of the school. Being in Haifa's university can easily lead into a consideration of its geographical relationship with the rest of Israel.

-5 - Film The Map

Intention: To show convincingly how small and vulnerable the state of Israel was prior to 1967 and to thus demonstrate how important the notion of secure borders has to be for the Israelis.

Technique: By showing only a second of footage for every five miles, the camera will travel from Haifa to the Russian tank in the Golan Heights very quickly; in another few seconds it will traverse the nation from Tel Aviv to the old "no man's land" in Jerusalem. Returning to Haifa we now go to the home of a so-called average Israeli.

-6- Life of an Egged Busdriver

Intention: To show through this member of the world's second largest cooperative how the Israeli economy is structured, to some extent. To show the quiet pride in his work that Americans don't associate with their own busdrivers. To show the heavy burden of taxes and reserve duties that each Israeli must bear to sustain his people's struggle for survival.

Technique: To film Yosie and his family at home. To show him at work and talking of his work. To show films clips of tanks in the Negev (his army task) with his voice describing how he feels about it. In the course of his talks he might mention a relative who is due at Lod any day now. This would lead us into

-7- Immigration and The Law of the Return

Intention: To show this great humanitarian task that lies at the root of the Jewish State. To give American Jews a sense of how their people from all over the world have found a needed refuge in the land of their forefathers.

Technique: To film the arrival of immigrants from Eastern Europe, America, India, and the Soviet Union. Talking with them; showing their reactions to being in Israel and to becoming citizens in 20 minutes. One immigrant from the Soviet Union would lead us into a conversation with

-8- Nathun Cherulnikov and Soviet Jewry

Intention: To show through this one man--Israel's three millionth citizen--what words like "oppression of Soviet Jews" and "immigration" mean in human terms.

Technique: Conversation with him and his daughter, who speaks English. Visuals of the two of them and of Mr. Cherulnikov residing at a home for the aged (if he lives there). This would^{lead} to a larger consideration of

-9- The Aged

Intention: To show that in spite of the rigorous demands of war and of a youthful society, Israel has not forgotten the old. The respect and fine treatment the aged receive compares favorably with America and will reveal much about the quality of the Israeli nation.

Technique: To film the people in the home as they work, chat, relax, walk, and ham it up for the camera. Voice over and interviews. One old person might mention his weekly visits to a friend in the nearby Druze settlement and thus shift the film to

-10- The Druze

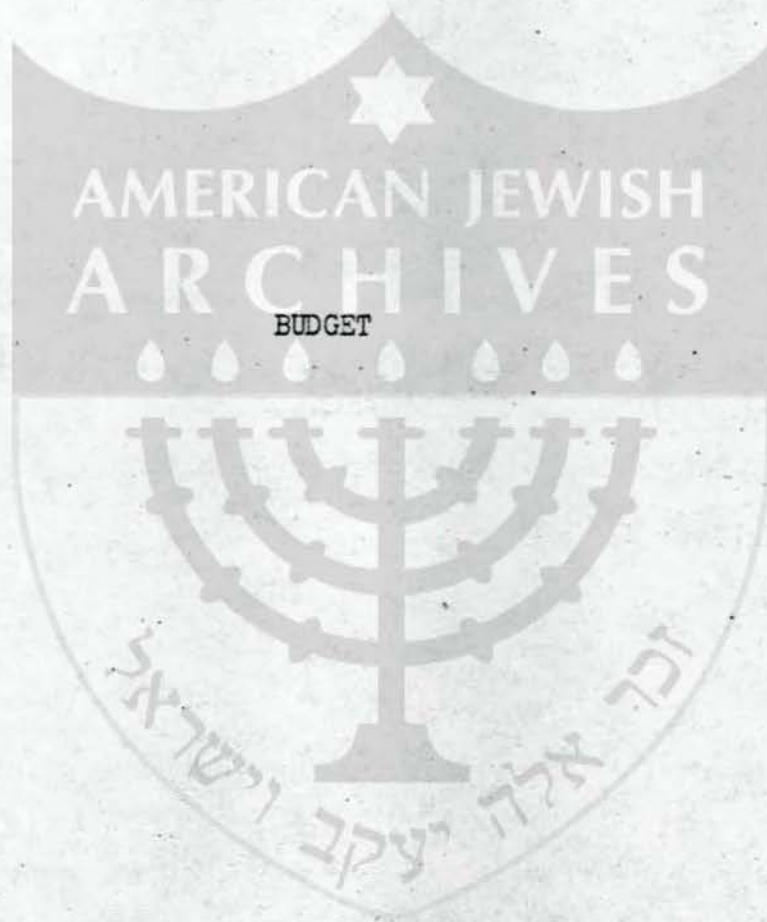
Intention: To give students a realistic understanding of how "benevolent" the Arabs are to minority groups and to dispel some common misconceptions surrounding the Palistinean tourists.

Technique: By letting the Druze Arabs speak freely of why they choose to live in Israel and to fight for it will be our most credible narrator. Their mention of their prosperous farming could shift the film into a section on

-11- The Land

Intention: To show the tremendous miracle Israel has wrought in order to survive economically. To demonstrate what a real determination to achieve ecological action can mean. To reinforce the spirit and dedication that the Israelis possess. To close the film.

Technique: Flashbacks of certain areas such as the Huleh swamps and the Sharon valley in comparison with them today. A brief contrast with the Jordanian landscape while a forester explains how there were once 400 trees and now there are 100 million. As he plants more, the sense of a never-ending task that is performed well, will continue.

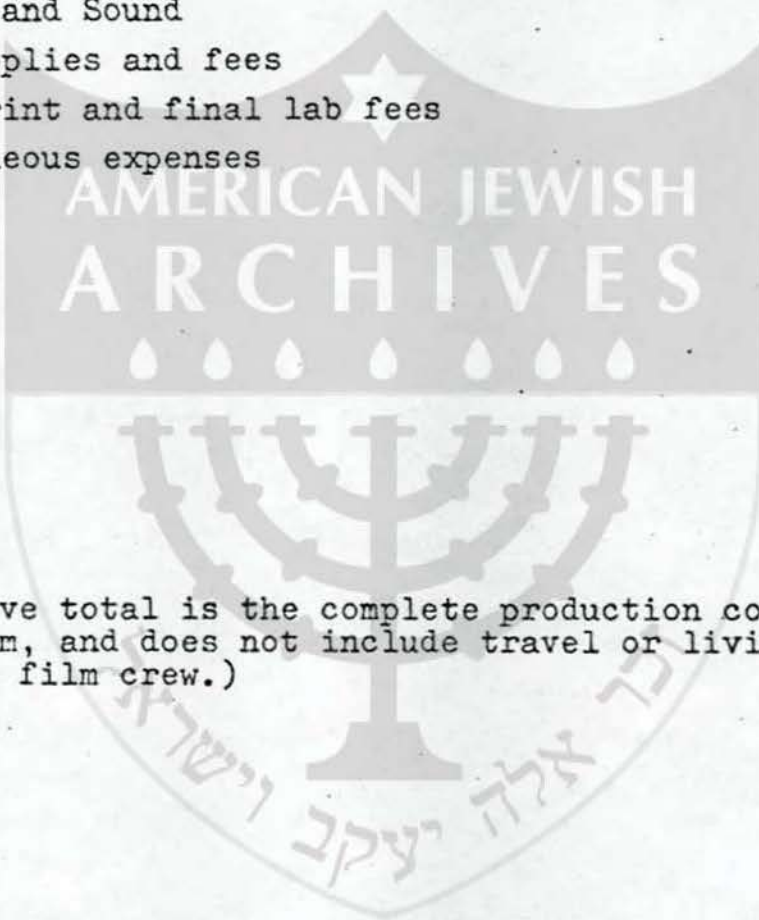


Israel Film Budget Totals

Goldsmith/Werner

Preliminary Laboratory and Film Fees	\$ 12,746
Shooting Equipment	\$ 3,660
Editing	\$ 2,816
Lighting and Sound	\$ 4,179
Sound supplies and fees	\$ 4,221
Answer print and final lab fees	\$ 2,344
Miscellaneous expenses	\$ 2,874
TOTAL	\$ 32,840

(The above total is the complete production cost of the film, and does not include travel or living expenses for the film crew.)



BUDGET

Preliminary Laboratory and Film Expenses

Raw Stock:

45,000 ft. (ratio 19:1)

A. 40,000 ft. in 400ft. rolls

@ \$ 26.40 per 400 ft.

\$ 2640

B. 5,000 ft. in 100ft. rolls

@ \$ 7.10 per 100 ft.

\$ 355

Developing:

29,000 ft. ECO (7255)

@ \$.0577 per ft.

\$ 1673

16,00 ft. 7242 or 7241

@ \$.0809 per ft.

\$ 1295

Workprint:

45,000 ft. @ \$.1234 per ft.

\$ 5553

Coding:

45,000 ft. original and 45,000 ft. workprint

@ \$.01 per ft.

\$ 900

Opticals:

40 @ \$5.00 each

\$ 200

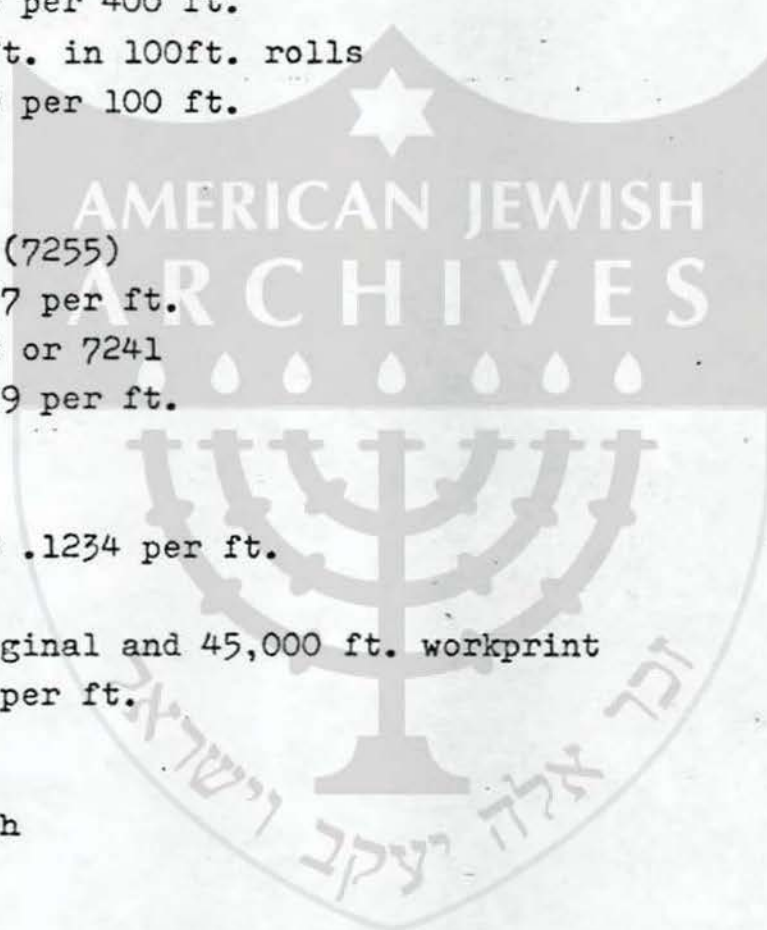
Freeze Frames

6 @ \$ 25.00 each

\$ 150

TOTAL FOR LAB AND FILM FEES
(before answer print)

\$ 12,746



SHOOTING SCHEDULE:

July 5- August 30
(8 weeks)

Shooting Equipment

Camera:

1 Arriflex "BL" Camera with 9.5/95mm. zoom lens,
12V DC Governor Controlled motor, battery and
charger, matte box, 1 400ft. magazine, and body brace
Rental per day:\$70* \$ 2800

Camera accessories:

2 additional 400ft, magazines
@ \$6 each per day \$ 480

1 additional 12V belt battery with built-in charger
@ \$6 per day \$ 240

5 lens filters(to buy)
@ \$ 28 each \$ 140

TOTAL \$ 3660

* Weekly rates for rental of equipment are 5 times daily rates
Note: unless specifically stated, all shooting and editing
equipment will be rented.

EDITING SCHEDULE:

Sept. 6- Dec. 13
(14 weeks)

Editing

1 Steinbeck editing table	
@ \$150 per week	\$ 2100
1 Four Gang Synchronizer with	
magnetic synchronizer attachment and	
amplifier/speaker @ \$60 per month	\$ 180
1 Harwald cement splicer	
@ \$ 40 per month	\$ 40
6 film barrels with liners and pinracks	
@ \$10 each per month	\$ 180
1 guillotine tape splicer	
@ \$20 each per month	\$ 60
2 pair rewinds	
@ \$10 each per month	\$ 60
1 Ace viewer	
@ \$20 per month	\$ 60
3 split reels (to buy)	
@ \$12 each	\$ 36
Additional expenses: mylar tape, cores,	
plastic reels	\$ 100
TOTAL	\$ 2,816



Lighting and Sound

Lighting:

1 Minipro portable quartz light	\$ 45
1 Location Colortran Lighting Kit	\$ 648
Accessories: extra bulbs, spun glass, extra clamps, tape, cords, pole kings, and convertors	\$ 325
TOTAL	\$1018

Sound:

1 Nagra IVL synchronous recorder(Three speeds: 15, 7½, 3¼ fps)	\$1660
with QFM internal camera speed indicator	\$ 99
with QGX internal time sync generator	\$ 224
1 50' sync cable to Arriflex BL	\$ 36
1 4' microphone cable with XL plug	\$ 23
1 50' microphone cable with XL plug	\$ 36
1 Sennheiser MKH 805 Condensor Microphone	\$ 446
1 Sennheiser MD 214cm Dynamic Microphone	\$ 134
1 windscreen for MKH 805	\$ 99
1 MZN5-1 AC Power Supply accessory	\$ 104
Accessories: batteries	\$ 300
TOTAL	\$3161
TOTAL LIGHTING AND SOUND	\$ 4,179

Sound supplies and fees

Supplies:

3/4" Scotch 203 recording tape 120 rolls	
@ \$2.54 per roll	\$ 305
Scotch Magnetic 16mm magnetic film 50 rolls	
@ \$ 20.60 per roll	\$1030

Fees:

25 hrs. transfer time	
@ \$30 per hour	\$ 750
12 hrs. master mixing	
@ \$150 per hour	\$1800
2400' optical rack	
@ \$.14 per foot	\$ 336
TOTAL	\$ 4,221



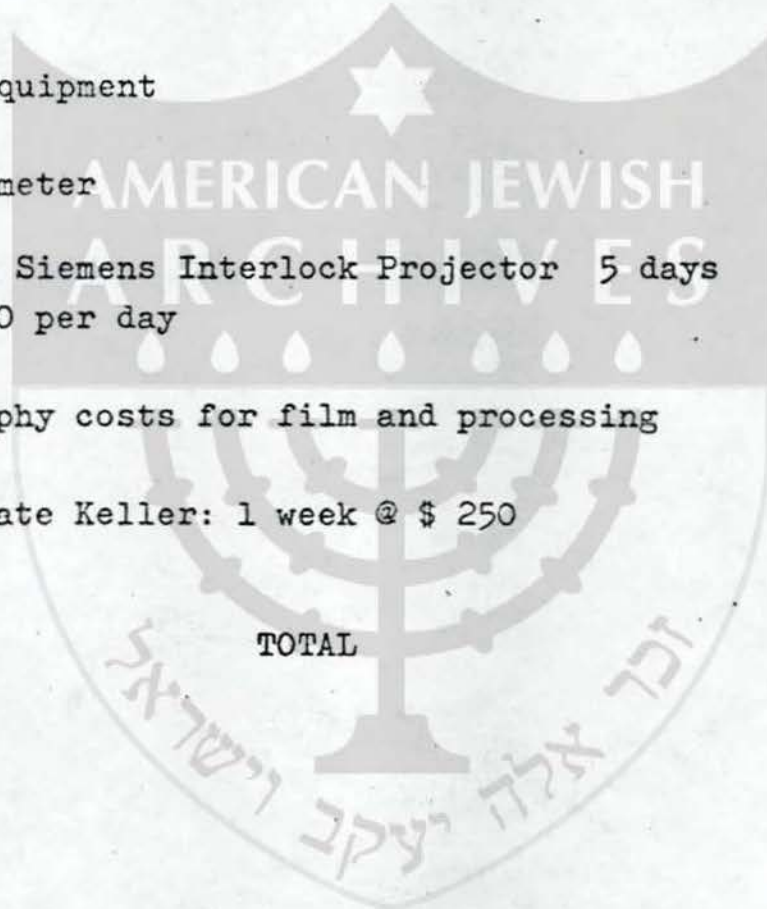
Answer print and final lab expenses

Black leader @ \$.0268 per ft.	3000 ft.	\$ 80
White leader @ \$.0109 per ft.	3000 ft.	\$ 32
Cleaning of print @ \$.01 per ft.	2400 ft.	\$ 24
Original cutting fees 2400 ft. @ \$ 225 per 400 ft.		\$1350
First trial answer print @ \$.1884 per ft.	2400 ft.	\$ 452
Second answer print @ \$.1691 per ft.	2400 ft.	\$ 406
	TOTAL	\$ 2,344



Miscellaneous Expenses

1 Bolex 16mm camera (used) with 3 Vario-Switar lenses	\$ 600
Animation stand rental 10 hours @ \$40 per hour	\$ 400
Titles: filming and shooting	\$ 300
Tripod	\$ 330
Insurance of equipment	\$ 400
Luna-Pro lightmeter	\$ 144
Rental of 16mm Siemens Interlock Projector 5 days @ \$ 40 per day	\$ 200
Still photography costs for film and processing	\$ 250
Rental of 6 plate Keller: 1 week @ \$ 250	\$ 250
TOTAL	\$ 2,874



SUPPLEMENTARY INFORMATION ON STUDENT FILM

1. Crew - Five persons:

- a. Russell Goldsmith
- b. Bruce Goldsmith
- c. Tom Werner
- d. Bob Denvy
- e. One other person

(Two cameramen, producer-director, sound and lighting technician, and unit manager.)

2. Sequence of Scenes:

- a. Opening - Phantoms, tension, etc.
- b. Hitchhiking
- c. Nachal
- d. Busdriver
- e. Map
- f. Immigrants
- g. Malben
- h. Arabs, Jews, Jews as students
- i. Ecology - forest station

3. Rough Budget:

- a. Authorized \$45,000 plus 10% contingency = \$49,500
- b. Production (based on breakdown submitted by students) - \$33,000
- c. Crew maintenance
 - (1) Air travel - \$4,500
 - (2) Lodging - \$1,000 (two months' rent)
 - (3) Food - \$3,200 (\$80 per week times five men)

Total: \$8,700

Production plus maintenance = \$41,700

- d. Estimated cost of prints - \$5,000 (may not be necessary to include in overall budget total for project)

Total including prints: \$46,700 plus 10% contingency
of \$4,670 = \$51,370

Please note: Vehicles and drivers will also be required and are not included in the above budget totals.

4. Students to receive legal briefing before leaving for Israel and clearance of treatment. Will also submit work print to lawyer before locking up.
5. Public Relations Department to provide guidance and counsel, serve as liaison with lawyer, and receive progress and budgetary reports. "Creative" control will remain with student crew.

MEMORANDUM

Date December 6, 1974

To Howard Stone
cc: Mel Bloom

From Rabbi Earl Jordan

Subject FACULTY MISSION -- 1/2-15, 1975

The program of our Faculty Mission is to have three emphases:

- 1) The Social Gap
- 2) The Economic Situation
- 3) The Geo-Political Reality.

I have met with Harry Rosen and with Professor Ben Chinitz in order to determine some sort of general outline of what we want and to determine which people ought to be invited to meet with our group.

Following is a list of the personalities with whom we would like to meet.

I. SOCIAL GAP

- a) Mr. Chaim Adler of the Center for the Study of the Education of the Culturally Disadvantaged Children (a project of the National Council of Jewish Women at the Hebrew University).
- b) Eliezer Shmueli, the Deputy Director-General of the Ministry of Education. (Adler would make a non-establishment presentation while Shmueli would be very much establishment). They could appear on the same program. Incidentally, Shmueli is a Sephardi.
- c) Israel Katz, the author of the Katz Report, who is now the Director of the JDC Malben operation. Speaks on Social Welfare from the point of view of social security and income maintenance. He, together with Col. Baruch Levi of the Prime Minister's Office, who is responsible for implementing the Katz Report, could be on a program with
- d) Moshe Kurtz, the Director General of the Ministry of Welfare. Kurtz takes a classical welfare approach to the problem and is therefore, very different from Katz.
- e) Either Rivka Bar Yosef, Chairman Dept. of Sociology, Hebrew University, or Naomi Keyes, English Dept., Hebrew U., a black panther advocate and an American.

From the point of view of anthropology and history --

- 1) Phyllis Palgi, Ministry of Health, Tel Aviv; and
- 2) Dr. Louis Miller, National Chief Psychiatrist.

Palgi and Miller would speak of the development of differences in the evolution of a child.

- 3) Harry Rosen to keynote the whole operation and to oversee a special program that he suggested would be day-long, which follows:

Visit to Youth Aliyah village (probably Israel Goldstein) where we would also meet with Prof. Martin Wolins, Professor of Community Organization at Berkeley, on sabbatical at Tel Aviv University, and Shraga Adiel, the Director General of the Youth Aliyah Dept. of the Jewish Agency, followed by a visit to two towns where we would see a comparison of the life style, e.g., Kiryat Gat/Lachish and Ofakim. Harry would implement this part of the program.

- 4) Harry further suggests Chaim Adler and Professor Charles Greenbaum of the Hebrew University, Dept. of Psychology.
- 5) We would also meet with Chanoch Smith, Official Consultant to the Inter-Ministerial Committee on Development Towns (Bar-Lev's program).

We also want to meet with a middle-class Sephardi family.

The one last thing that we want to do is to meet with someone from ODED, the North African Student Union in Jerusalem.

II. We want to consider the Arab question in three different areas:

- 1) Relationships with Arabs in the State of Israel
- 2) Relationships with Arabs in the "territories" including the P.L.O.
- 3) Relationships with Arab States

For a picture of the geo-political scene, we want to meet with the following:

Ronnie Medzini, Jerusalem
Amnon Rubenstein, of Tel Aviv University, Law School
Shimeon Shamir, Tel Aviv University, on arab nationalism
Shlomo Avineri - for an evening
Dr. Bernard Resnikoff, American Jewish Committee, Jerusalem,
on "Arabs in Israel:."

III. We want to study the economic situation with the following people:

Don Patinkin and/or Mundlak,
Michael Bruno -- all academics. From the practical point of view I would like to meet with Avraham Agmon, Director General of the Ministry of Finance, and Dan Tichon, Director of Planning for the Ministry of Commerce and Industry, Meir Amit, Director of KUR (Histadrut industries) Asher Yadlin, Director of Kupat Cholim, and Movshowitz, President of the Insraeli Manufacturers Assn.

We would also like to see someone from the Bank of Israel

According to Harry Rosen, this program will be very difficult for our office to implement because of the number and diversity of people that we want. He suggested therefore, that we ask Mrs. Rivka Hadari, who is the Office Manager of AAPPME in Jerusalem, to be of help. He thought that she would be willing. Please telex this today.

EAJ:gh

