

Final Project:
Assessment of Hadassah's Film Collection

General Assessment

Hadassah's film collection has its beginnings in the early 1940s and it continued through the late 1980s, when video and then DVDs began to be used. Today Hadassah's Video and Production department is in the last stages of phasing out production of optional videotapes in favor of DVDs as sole medium for their films. Currently there are approximately 450 reels of film on site at the Video and Production department of the Hadassah building at 50 w 58th street.

The films are stored along with production media in a room of the Video and Production Department with separate air conditioning. The films on site that I have examined seem to be acetate and polyester prints, mostly on reels, in fairly good condition with a few exceptions. Some appear to be in need of cleaning or better rewinding, and a few exhibit odd patterns of lint or decay around splices or sprocket tape. The standard length of Hadassah films has historically been approximately twenty-eight minutes, with some variation.

Basic Background of the Films

Based on archival records found at Hadassah, I believe the initial films were taken on acetate Kodachrome and Ektachrome film. The initial films were primarily the work of Hazel Greenwald (also referred to as Mrs. Arthur Greenwald, Hazel Graham during her first marriage, or Hazel Greenwald-Berkowitz during her third). Greenwald served as (volunteer) chairman of Hadassah's National Film Department from the inception of the department until her retirement from that role in 1962, and as Chairman of Pictorial Archives beginning in September of 1962, completing a transfer of many archival slides,

Final Project: Hadassah Film Assessment

photographs and films to Israeli repositories after a period of three years of organizing and sorting through materials.

Hadassah films primarily served as fundraising efforts, and were available for rent or purchase by Hadassah regional offices and chapters and Israeli Consulates and Embassies throughout the United States and around the world. The films were screened at a wide range of theaters and appeared on TV, as well as being shown at events and gatherings, synagogues, churches, conventions, conferences and other venues.

The films have been documented as having traveled to such places as Curaçao, Calcutta, Hungary, England, Uruguay, Canada, and Israel, among other places. Requests for films came from Hadassah chapters in America and abroad, organizations of nurses, educational organizations, film festivals, the Library of Congress and the US government, as well as from community groups. The films received several awards for non-theatrical films and were cited for their technical quality and their comprehensive footage of the State of Israel.

During Hazel Greenwald's tireless campaign to preserve Hadassah's films and other visual archival material, films were deposited at the Library of Congress, the Hebrew University Rad (now Spielberg) Archive, the Jerusalem Cinematheque, the Central Zionist Archives in Israel and various other locations, while collections were also maintained at Hadassah and at the various locations of its projects. The Spielberg Jewish Film Archives still retains its Hazel Greenwald collection, which was initially duplicated by the Hadassah on site collection. As Greenwald was herself concerned with archival issues relating to Hadassah's collected films and visual materials, Hadassah has made a number of efforts to preserve this collection.

Format Migration

In the 1980s, 112 unique films, dating from 1942 through 1986 were transferred to ¾", although seven of the ¾" transfers have since gone missing. In 1989, several

Final Project: Hadassah Film Assessment

chapters requested that films be sent instead of videos because they lacked the proper equipment to show the video formatⁱ. In the 1990s, 187 videos (of films made in film or video format from 1942 to 1993) were transferred to 63 DVDs, with several films (of an average length of 28 minutes) sharing each DVD. Hadassah's Video and Production department is now considering whether to continue storing production footage on various forms of digital video media or to contain it directly on hard drive space. The video format of distribution will end with the current project, with DVDs continuing as the sole form of distribution of new films.

Archival Copies

As well as retaining film prints from the Hadassah collection, the Spielberg Archive in Jerusalem was sent a collection of twenty-two Hadassah videos on May 27, 1997, at which time it was determined that they were already in possession of three other Hadassah films on video tape.

Hadassah Films: Toward a Mission Statement

Dr. Miriam K. Freund, National Education Chairman, in a letter to filmmaker Dan Arazi, explains "Hadassah has a film department whose major purpose is either to shoot our own films or arrange for a film to be made around a subject of paramount importance for us. We then distribute the film among our groups in the country with the purpose of stimulating greater fundraising."ⁱⁱ This statement comes close to being a mission statement for Hadassah's film department. Although Hadassah's films often reach beyond their specific aims and focuses and offer something more than simple propaganda or advertisement for the organization, their primary purpose revolves around speaking to Hadassah's membership and stimulating both financial and activism contributions from members and potential members.

Final Project: Hadassah Film Assessment

Hazel Greenwald
and
The Beginnings of Hadassah Films

Hazel Greenwald was a long-term member of the Hadassah National Board (the governing committee of the women's Zionist organization started in 1912 by founder Henrietta Szold). During a cruise of the Mediterranean in 1933, Greenwald met Szold in Palestine and became involved with photographing Szold's project to rescue Jewish children from Germany and bring them to Palestineⁱⁱⁱ. She returned almost annually to film and photograph Hadassah's work in Israel. She attended the World Zionist Congress in Basel, Switzerland in 1946. She founded the Hadassah film department and archives.

A book about Hadassah, Balm in Gilead, attributed to Hazel Greenwald the most significant work to document the life and times of Hadassah^{iv}. Although she had never worked in film before her first project with Hadassah, Greenwald sought out advice from seasoned filmmakers and drew inspiration from her previous theatrical experiences – a first performance at age four and later work with the Neighborhood Playhouse and the Washington Square Players^v. By 1960, she had shot over 50,000 feet of color film for Hadassah's films, capturing footage also on black and white 35mm film and on color slides. She preferred to keep filming simple, not using special lenses and accessories^{vi}. In 1960, she began studying archival and preservation methods in order to ensure the survival of Hadassah's film and photo collection. By this time, she had produced at least 75 different movies for Hadassah, 250,000 black and white photos, and 40,000 color slides^{vii}.

Hazel Greenwald was frequently depicted as charmingly eccentric. Her oft-repeated favorite axiom, “see a project through,^{viii}” led her to adventures such as living in a fishing village and filming aboard a fishing boat for one project, and reputedly, “those who know her have learned not to bat an eyelash when they see her perched on top of a ladder, leaning out of a window or lying on the floor aiming her cameras at all sorts of

Final Project: Hadassah Film Assessment

likely and unlikely targets. We say “cameras” advisedly since she always travels with three – movie, black/white, and color – slung around her neck, and seems somehow to be able to use all three at one time.^{ix}”

According to one source, “The collection has quality as well as quantity. Professional photographers and technicians have expressed their delight at the high standards of Mrs. Greenwald-Berkowitz’s films. . . . she can still hold her own in conversations with youngsters about exposures, angles, light and the rest of the camera bug’s jargon.^x” As part of her volunteer work with Hadassah, Greenwald put in the effort to take photos for Hadassah in 29 countries, including five visits to the Soviet Union and visits to places such as Cochin, India, and Shiraz, Iran^{xi}. She spent at least three years researching and organizing archival and preservation efforts for Hadassah’s collection, and raised money for an Archives Fund entirely on her own^{xii}.

Film Production at Hadassah

When Hazel Greenwald returned from her 1933 trip to Palestine, Hadassah wanted her to make an edited version of her film footage, and she gives an account of setting up a film laboratory in her kitchen, “cutting, splicing, projecting and photographing captions on a child’s blackboard.^{xiii}” She recalls, in a Jerusalem Post article, “I didn’t have a clue how to put [a movie] together. . . . I walked into the Twentieth Century Fox Office in New York. . . . and they gave me a lot of helpful advice. In fact, I got help from all sides until I learned the trade. It was then I realized how interested people – even non-Jews – were in [Israel].^{xiv}”

Finally, in 1942, the July issue of Hadassah’s membership newspaper, *Hadassah Headlines*, exclaimed, “Hadassah Has Its Own Movie At Last!” The 30-minute 16mm. sound film “Health for Victory” heralded the beginning of the Film Department at Hadassah under the leadership of Chairman Hazel Graham [later Greenwald]. The text of the article promised “the story of Senior and Junior Hadassah’s work in Palestine, against the colorful background of its streets and towns, factories and cooperative settlements.

Final Project: Hadassah Film Assessment

There are also close-ups of Miss Szold, of Dr. Magnes and Dr. Yassky.^{xv} This film was followed by the September 1943 release of “They Live Again,” a film containing footage of Jewish refugee children from Europe and their integration into Palestine through Hadassah’s Youth Aliyah program^{xvi}.

The August 1944 issue of Hadassah Headlines promised a new movie about the story of Hadassah to be available by fall of that year, and the November 1944 issue announced, “New Hadassah Film “Out of the Darkness” Commemorates 30 Years Work In Palestine.^{xvii}” “Forgotten Children” appeared in 1945. A 30 minute black and white sound film about the life of Hadassah founder Henrietta Szold came out in January of 1947, with Hebrew and 16mm sound versions available^{xviii}. Hadassah membership film “Do You Hear Me?” came out in November 1947. Hadassah had begun regular production of films on the areas of its work.

Hazel clearly planned ahead for future films – she obtained permission to view and use unclassified US Army footage of European children^{xix} and she attempted to arrange a further trip to Palestine in 1948 to gather black and white and color footage. She told a colleague that she would “work out a program, before I leave, with shooting scripts, so as to make the work much simpler on my return. I feel that \$5,000 spent this way would save us an endless amount of money in the laboratory work of making films. I propose to make four pictures for Hadassah, two in color and two in black and white.^{xx}” Hazel tells another colleague that the budget allotted to the Film Department for 1948 is \$25,000^{xxi}, and according to a sheet of her calculations, her proposed trip to Palestine for that year involves expenses such as \$2318.10 for 30,000 feet Commercial Kodachrome, \$786.40 for black and white film and an additional \$1200.00 for film equipment^{xxii}.

Hadassah’s first full length film, Youth Aliyah vehicle “Adamah,” (“earth”/“ground”) shot in the new State of Israel in a children’s’ village, appears in September 1948, and soon reappears in November 1948 in an “American” adaptation done by Hazel under the new title “Tomorrow’s A Wonderful Day,” with the footnote that “The original title, “Adamah” was changed to keep pace with the revisions in cutting

Final Project: Hadassah Film Assessment

and timing which were made to sustain a dramatic and swift pace throughout the film.^{xxiii}»

For August 1949, Hazel and the film department created a two-reel 21-minute Kodachrome full color puppet membership movie called “Naomi Says Yes.” Hadassah Headlines proclaimed “a motion picture which pioneers a new technique in the documentary field ... designed to turn propaganda to pleasure, and make a thousand speeches unnecessary.^{xxiv}» In keeping with this trend toward making pleasant propaganda and eliminating speeches, Hadassah introduced a one-minute trailer called “Hadassah Calling” in March 1950, designed to be shown in commercial movie theaters on 35 mm film as a trailer for full-length films^{xxv}. In April 1951, the Hadassah film crew took sound equipment with them to Israel to make the first Hadassah films with on location dialogue and sound effects^{xxvi}.

With the Film Department now an established Hadassah institution, the Jerusalem Post reported in June of 1956 “Mrs. Greenwald’s work is voluntary, but she now gets a \$20,000 annual budget to run the film department.^{xxvii}» By this time Hazel had also become accustomed to working with film, and to the reality that film was easier to obtain in New York than in Israel. In March 1962, Hazel writes from Israel to inform Hadassah that, “we shall have to have more film. ... please send air-freight Ektachrome ER 15 (fifteen) rolls: Type 7258 Type B. Also 35 (thirty-five) rolls Ektachrome Commercial Type 7255. We would like to do sync. Sound in the Youth Aliyah film. Please ask Eastman if they have 100-foot rolls of one of their indoor colour film available single-perforated. If you can get it in 7255, OK; if not, 7258 will do. We need 3 rolls only.^{xxviii}» Around this time, Hazel stepped down as Film Chairman and began to work on preserving and archiving the vast collection of films, slides and photos that Hadassah had amassed during the three preceding decades of her efforts.

By 1972, various departments within Hadassah had apparently begun making their own slides or film efforts, judging by a September 28 memorandum to activity chairmen and executive and administrative staff, in which they were informed that the

Final Project: Hadassah Film Assessment

new Coordinator of the Program, Film and Picture Archives, Mrs. Saul Katz, would now be in charge of such efforts and decisions. Film and slide viewing would take place in a centralized location as well^{xxix}. From the early days of the film department, outside talent was brought in to appear in or help with editing or production of films, and in May of 1977, Phyllis Talmadge, Director of the Program-Film Department invited directors Joan Micklin Silver (“Hester Street,” “Between the Lines,” “Crossing Delancy”) and Alan and Susan Raymond (“Police Tapes”) to discuss the possibility of doing films for Hadassah. Neither seems to have materialized, however Hadassah films have been directed by Israeli director Dan Wolman (“My Michael”) and Wim Van Leer (one of the founders of the Israeli Cinematheque movement and the Jerusalem Film Festival).

From a 1986 contract letter to Dan Wolman, we can see the procedures by which Hadassah contracted with directors and other film talents. Wolman’s obligations include: providing a color-corrected answer print and negative with sound track with a running time of under twenty minutes, producing promotional slides, obtaining Hadassah approval for scripts and any changes in them, photographing sequences in Israel, obtaining music licenses for unlimited exhibition and TV rights, providing the copyright formula specified by Hadassah on the film, obtaining releases from people appearing in the film, and surrendering all film materials and products to the rights and ownership of Hadassah. Hadassah promised to pay production fees in installments upon: signing the contract, start of filming, approval of the rough cut, and delivery of the composite print^{xxx}. Hadassah had similar contracts with other directors for a variety of films in its collection, although its early films tended to be produced by the in house ‘crew’ of Hazel, Mina Brownstone and Stephen Sharff.

Awards and Distinctions

Hadassah’s film collection boasts numerous distinctions and has been the recipient of several honors and awards. During a 1962 interview with the Jerusalem Post, Hazel told a reporter that Hadassah’s New York office contained the world’s largest catalogued collection of pictures of the State of Israel since its beginnings^{xxxi}. Footage of

Final Project: Hadassah Film Assessment

the sort taken by Hazel for Hadassah in such a continuous way is quite rare for the State of Israel, which only in the last several decades developed state film and media production entities. Hadassah film “Fifty Miracle Minutes” was singled out for a CINE (Committee on International Non-Theatrical Events) prize, “one of 80 picked by the U.S. government for viewing in International Film Festivals... Hadassah was the only Jewish organization (and the only organization doing work overseas) so recognized.^{xxxii}” The film was shown in International film festivals in Edinburgh, Scotland and Venice, Italy, and recommended for the International Review of Ethnographic and Sociological Films in Florence, Italy, December 10-16, 1962.

Hadassah film “A Boy Named Ami,” “won first place as best movie of the year on a subject of Jewish interest and was pronounced by Eastman Kodak as “the finest picture of its kind they had ever seen” and recommended by them for use by NBC on a closed circuit color set as an excellent example of color photography.^{xxxiii}” The Library of Congress requested several films for their collection, including “Fifty Miracle Minutes” and “Hannah Means Grace.^{xxxiv}” Hadassah film “Dr. Loewenstein, I Presume (Mission to Africa)” won the 1969 CINE Golden Eagle award for its director, Wim Van Leer. It also received an honorable mention award from the Jewish Audio-Visual Board of Review and was invited to be screened at the Tel-Aviv – III International Film Festival in 1969^{xxxv}. Both in their scope and the quality of their construction, Hadassah’s films have long been admired and screened by a wide range of individuals, social organizations and film festivals.

Promotion and Distribution

From the outset, Hazel’s conception for Hadassah’s films was that they “should be shown not only to Hadassah audiences, but to groups of people and to organizations outside the Hadassah circle.^{xxxvi}” The first Hadassah film, the 1942 “Health for Victory,” was requested by and sent to the Jewish Agency’s London office to be displayed throughout England, as well as having been successful with at least ten Hadassah regions in the U.S.A.^{xxxvii} Hadassah’s 1944 film “They Live Again,” was also well received by

Final Project: Hadassah Film Assessment

Hadassah chapters and was sent to England's Youth Aliyah office^{xxxviii}. It was also sent on request to the National Film Board of Canada, to the Children and Youth Aliyah Committee of England, and according to one happy chapter president, "the film was very well received by members of Kiwanis which has many non-Jewish members, as well as by the High School students, the greatest majority of whom are non-Jewish. The High School principal, a non-Jew, was so impressed that he wanted to know all about Zionism.^{xxxix}"

By November of 1944, Hadassah Headlines gives the distinct impression that Hadassah regions and chapters have become quite savvy about using films for promotional and fundraising purposes. This issue of the membership journal announces a new film entitled "Out of the Darkness," to be shown first at the Hadassah Presidents' Conference in Cleveland, Ohio. Regions and chapters are instructed not to ask for it before then, and are advised, "a complete plan for promoting it will be mailed shortly."^{xl} Clearly the film department decided early on that the most effective use of the films required that along with the films should be sent promotional materials and packets including presentation suggestions and advice on methods of advertising film showings, how to introduce a film, and how to increase membership and fundraising through the use of films. Several of the films on location at Hadassah today contain in their film cans various evidence of these promotional practices in the form of presentation advice sheets.

The Hadassah Film Department, lead by Hazel, began to step up production by the end of 1946, with the introduction of film "Henrietta Szold" on the subject of the eponymous Hadassah founder's life story. This film was clearly intended for a much larger run and a wider audience than previous films. Hadassah Headlines indicates, "100 copies of the film have been made, the largest run of any previous Hadassah movie. The cost is \$30 per film, a charge which includes an indestructible, metal case, and a fiber container with metal edges in which it can be mailed and remailed." The article continues, "If you can use another service which would help chapters reach wider audiences let us know if you want a 35mm. copy of the film (this being the regulation sized film used in moving picture houses) for display in their local movie theatres...."

Final Project: Hadassah Film Assessment

Finally Hazel puts in a last plug directly, ““It is our hope,” Mrs. Greenwald said, “That libraries and community centers, and schools of all sorts which have film libraries, etc., will stock copies of the Henrietta Szold film before the year is out.^{xlii}”” This film was aimed for wide distribution, especially because of its appeal to history and its message about broad issues of interest to Hadassah and to the wider Jewish and even non-Jewish community.

This film also enjoyed a wider geographical distribution – a copy in English and a copy in Hebrew were sent to Palestine in 1947 and a copy to be distributed in Hungary, with instructions, “Remember, it is a sound film, 16mm., needing a sound projection machine.” In addition, the film appears to have been taken on by a one-man traveling show, “Mr. Ben-Yehuda has just left for Palestine with a 16mm. projection machine and two copies of the film. He is planning to take a trip through the colonies and I am sure if Kfar Szold gets in touch with him, he will be very happy to show the movie to them...^{xliii}” Thus the film began to reach a broad audience in Palestine as well as Hadassah’s national audience back in the United States.

Distribution became such a large enterprise that by July of 1947 Hazel was suggesting that the Film department take on “at least a half-time person for distribution, publicity and mending and fixing of old films, plus getting in touch with outside organizations for larger and better distribution.^{xliiii}” Instead, an arrangement was set up in mid 1948 whereby, “From here on in, the HADASSAH FILM LIBRARY will be the renting agent for our films. Under the new arrangement, this organization will store, service and ship all Hadassah movies.^{xliiv}” Later referred to as Alden Films, this organization took charge of taking and fulfilling rental requests for the films for several decades, relieving Hazel and other volunteer members of the Film Department of this overwhelming task, and freeing them to concentrate on other aspects of making and promoting the films.

With the late 1948 release of film “Tomorrow’s A Wonderful Day,” came a campaign to reach greater audiences and create new avenues of distribution and

Final Project: Hadassah Film Assessment

promotion. The Film Department developed a “complete kit of publicity and promotion ... The glossy photograph, the one and two column mats which are included in the promotion kit, the three feature stories, the two one-minute radio spots and the captions and follow-up speech which is to be used after the performance as a direct fundraising appeal, are all the tools needed really to do a rounded promotion job.^{xlv}” Hazel and her crew were taking every opportunity to provide promotional programs for their films, to design the whole experience of film showings, not just on screen material. This practice continued at least into the 1980s when program catalogs would offer wrap-arounds for videos^{xlvi}.

The promotion to Hadassah regions and chapters also noted that a 35mm version of “Tomorrow” would be available for theatrical presentations. Several chapters took the Film Department up on their offer. The chapters in Atlanta, GA, Boston, MA, Syracuse NY, Galveston TX, Sharon PA, Cincinnati OH and Lafayette IN all booked the 35mm film in their local movie theaters. Pittsburg booked the film at the Carnegie Library with an exhibit of paintings by Youth Aliyah children. The Portland OR chapter booked 16 mm screenings in seven churches, high school classes and the Portland Federation of Women’s Clubs (women’s groups with international relations components). Savannah GA, Houston B&P, New Bedford CT and Indianapolis booked 16 mm screenings as well^{xlvii}.

On January 27, 1949 “Tomorrow’s A Wonderful Day” was shown on WATV in New Jersey (and brought in checks for Youth Aliyah), and on February 26, 1949 it had its network premiere on ABC stations, with TV parties staged by chapters in New York, Philadelphia, Baltimore and Washington^{xlviii}. The film then “opened its commercial run at the Stanley Theatre, 42nd Street and Seventh Avenue in New York on April 9[, 1949].” It drew favorable comments from The New York Times, New York News, New York Mirror, The New York Post, Telegraph and Variety, which opined, “As a fund-raiser it’s absolutely inspirational.^{xlix}”

Final Project: Hadassah Film Assessment

Hadassah branched out into other commercial theater enterprises with the 1950 release of “Hadassah Calling,” a one-minute theatrical trailer to promote Hadassah Week. The Film Department advised, “We have made 10 prints of HADASSAH CALLING, *all 35 mm. and suitable for motion picture theater projectors only...* Book it, not for one day only, but for a full week. Anything less is not effective. Tell your theater manager that Brandt Theaters in New York booked it throughout the city.” According to the article, Brandt Theaters was a high quality theater chain and should inspire respect in other theater managers¹.

By November 1950, Hadassah’s membership newsletter, Hadassah Headlines, was offering technical advice for film screenings, including the use of film strips and film strip projectors, which should be done separately from film and film projectors. Hazel advised that since seven feature films were available from Hadassah, large chapters ought to buy their own 16mm sound projection machines and train several of their members to operate the machine. She also advised chapters to obtain a large size portable screen, suitable for showing the best color, because all the strips and most of the newer films were made in color^{li}.

Hadassah’s film department also began to receive requests for films from a variety of groups and locations. In 1956, after Hazel visited Calcutta, India, the Women’s International Zionist Organization in Calcutta requested Hadassah films^{lii}. The Bank Street College of Education screened Hadassah film “Hannah Means Grace” during a Conference on Individuality and Education in 1959^{liii}. The film “Fifty Miracle Minutes” was requested for the Passover cruise of the S/S Atlantic to Israel in March 1962^{liv}. It was also requested by the Israel Embassy in Montevideo, Uruguay^{lv}. The film “Dr Loewenstein, I Presume” was requested by the Israel Consulate in Buenos Aires^{lvi}. TV also served as a forum for many films – Hazel described it as “hungry monster; however much material we provide, there’s never enough – but we are able to reach tremendous audiences that way.^{lvii}” The films on Hadassah Hospital were also used by doctors in U.S. hospitals and by groups such as the National League for Nursing for conventions^{lviii}. Clips from one of Hazel’s films were shown during a Remembrance Day program on

Final Project: Hadassah Film Assessment

Israeli TV in 1972^{lix}. Also in the 1970s, Hazel arranged a free showing of several Hadassah films at Martha's Vineyard, where she had long been a summer resident. The Vineyard Gazette announces, "The program will consist of four short sound films in color. Go Through the Gates... Mission in Africa... Growing Up in Israel... and Bus to Sinai. ... No admission will be charged, however donations will be accepted for the benefit of Hadassah and the Martha's Vineyard Hebrew Center.^{lx}"

Through the 1970s and 1980s, various TV stations presented Hadassah films. In March 1973, WNYC-TV (Channel 31) ran Hadassah film "Fifty Miracle Minutes" and a new membership spot announcement.^{lxi} In June of that year, New York's Teleprompter TV Channel 10 ran films "Henrietta Szold," "Border Outposts" and "Growing Up In Israel," "The Changing Land," "The Arawa," "Speaking of Israel," "With These Children," and "What's New at Hadassah."^{lxii} Channel 10 ran a second series of Hadassah films on Sundays at 5:00 p.m. and repeated on Tuesdays at 7:30 p.m. beginning June 24th, 1973. This series included films "The Dream and The Deed," "A Boy Named Ami," "Dr. Loewenstein, I Presume," "Hashachar Means the Dawn," as well as the films included in the first set.^{lxiii}

In 1975 Hadassah film "If I Forget Thee," was shown on Channel 5.^{lxiv} Hadassah movie "Still Picture, Motion Picture," ran as part of the "Hello Jerusalem" cable television program in 1986, showing in two parts on television stations including, "Tempo," "WNYC – Channel 31," "NJT," "Toronto – MTV – Channel 47," "Tucson – KDTU – Channel 18," "Miami – channels P-29, 34, P-2, 11 and 36," "San Antonio – Ch 11," "Cleveland – Viacom Channel 27," "Omaha – Cox Cable Channel 7," "ITN," and "JTN."^{lxv} TV had definitely become a part of the Film Department's promotional strategy.

The film department was rethinking its rental policies in the 1980s as well. Phyllis Talmadge explained the delay in film rental services in September 1987; "the Hadassah Film Library (also known as Alden Films) has moved from Brooklyn to Freehold, New Jersey and cannot immediately service chapters who ordered films. The paid-for service

Final Project: Hadassah Film Assessment

Hadassah gets from Alden Films is the storage, cleaning and repairing (and mailing) of all our films, ... we have 200 stored films and between 100-150 distributed films. If we were to take over, ourselves, from Alden Films, we would have even more of a problem because storing anything is difficult for us and servicing the orders beyond our capability.^{lxvi}” The department did in fact reconfigure its rental system in the following years, however.

In terms of booking statistics, the film department reported 650 bookings from July 1, 1967 to May 31, 1968, (at that point the largest distribution of films since the department began),^{lxvii} 600 bookings from May 1968 to June 1969,^{lxviii} 225 bookings in January of 1970 alone,^{lxix} over 600 rentals from 1970-71, over 500 rentals from 1972-3, over 250 rentals from 1973-4,^{lxx} over 280 orders from 1986-7,^{lxxi} and 200 films distributed from October 1987 to October 1988.^{lxxii} An Hadassah memo written in 1977 states, “In 1977 the Hadassah Film Library filled 150 requests for various movies... In 1976 there were: 129 bookings of “If I Forget Thee,” 35 bookings of “Part of Them Is Me,” 59 bookings of “To A New Beat,” 142 bookings of other films. 365 Total. These figures do not include the regions which purchased our films and their distribution.^{lxxiii}” Hadassah regions and chapters had by this time discovered how useful a well-placed film could be in drawing new members and fundraising efforts and made frequent use of the film department’s productions.

Some of these regions had become so accustomed to film that a number of them continued to request film rather than videotapes even when the film department had switched over to video production. In 1988, “Phyllis Talmadge ... reported enthusiastically about a process which transfers video films to 16 mm film. Edith Zamost agreed that the process is much better than she expected. The cost of transferring a 20-minute video to film is \$1,000, a sum which makes its use most feasible.^{lxxiv}” The film department was ready to cater to the needs of the regions that had not yet made the switch to video.

Final Project: Hadassah Film Assessment

Archiving & Preservation

Hazel Greenwald took an active interest in archiving and preservation. She was well aware of the size and historical importance of her own work and the work of the film department at Hadassah over the years. In 1963, she made sure to send prints of “Fifty Miracle Minutes” and “Hannah Means Grace” to be added to the collection at the Library of Congress. A Jerusalem Post article from 1960 said of her and her work, “During her 27 years as a member of Hadassah’s National Board, in charge of the Film Department, Mrs. Greenwald ... has contributed over 50,000 feet of colour film to bring Hadassah’s story in Israel to the organization’s [many U.S. members]. ... Mrs. Greenwald [has taken] “Just thousands [of photos] in almost every corner of the globe, and especially in Israel.” The vast archives of Hadassah in New York present a remarkable pictorial record of her efforts over the past quarter of a century.^{lxxv}” That year Hazel decided to shift her focus from film production to film preservation and archiving.

Hazel set to work on her new project in 1960, according to an internal Hadassah document, “she retired as Film Chairman to take on the post of Hadassah National Archives Chairman. In this post she will work at perpetuating the vast mass of material in her files, to form a permanent file for Zionist Archives, the Library of Congress in Washington, and for Hadassah... she is now studying methods of preserving all kinds of film so it will not deteriorate and be lost to the world.^{lxxvi}” Hazel herself writes that she has “produced 75 or more different movies, which are all in our files at the National office. While they have been used extensively for fundraising, publicity, promotion and decorations and educational purposes, they do have an added dimension, in that they comprise a history of Israel since it became a State.^{lxxvii}” While the films were intended primarily to stimulate fundraising and to serve as promotion, Hazel recognized that they also documented in many ways the development of the State of Israel and that they could even fill in gaps in the State’s own film and pictorial histories.

Final Project: Hadassah Film Assessment

Hazel continues, taking an archival perspective, “For that reason they should be properly filed, indexed, stored safely under the proper conditions for Hadassah archives. While I am seeing that this is done I shall cull out, evaluate and send material to many other places – to the Library of Congress in Washington, which has expressed great interest in our movies and already have some on file; movies and pictures to Zionist Archives in this country and in Israel – and our projects in Israel, ... – they should have a complete record too of what has been done in those areas. Film deteriorates you know, so do pictures.

“If storage is not attended to soon in the proper manner, the pictorial history of Israel will be lost to a large extent, since I think I can truthfully say that Hadassah has the most comprehensive material of this kind in existence today in one place.^{lxxviii}” Hazel had already targeted specific organizations to involve in her archiving and preservation projects. She intended to make use of the Library of Congress, which had already expressed an interest in several films and had a few in their collection. She realized that Zionist Archives would be very interested in such an extensive collection of footage comprising the birth and development of the State of Israel. She also wanted to make sure that Hadassah’s own U.S. and Israeli divisions would have those films that related to their individual projects.

Hazel was able to generate interest in her project from the Hebrew University of Jerusalem’s Abraham F. Rad (now Spielberg) Jewish Film Archive in addition to the other organizations she mentioned. Dr. Geoffrey Wigoder, director of the archive, writes in a letter to Hadassah on April 13, 1972, “Mrs. Greenwald... informs me, she has long been looking for a place to deposit her film collection. ... owing to lack of space, a considerable number of her negatives had to be destroyed earlier this year... her films were stored in a big closet in Hadassah, ... untouched and she has been requested ... to move them out.

“I am referring in particular to the raw material that has accumulated there. (I understand that Dr. Hyman of the Central Zionist Archives will be in touch with you to

Final Project: Hadassah Film Assessment

request finished films of which he has no copy. Although we would also be interested in a spare copy of any such films, my primary request at this moment is for the raw material. The Zionist Archives is not interested in this and that is therefore no duplication).^{lxxix}” Although apparently some of her work was not so fortunate, the work stored in the closet at Hadassah had found two homes – the Rad (Spielberg) Archive for the raw material and the Central Zionist Archives for the prints.

An article in the Baltimore Jewish Times announced the placement of films at the Central Zionist Archives, “photographs, slides and movie reels have found a home at the Zionist Central Archives in Jerusalem. Known as “The Hazel Greenwald – Hadassah Collection” these pictures represent the achievement of an amazing woman, Hazel Greenwald-Berkowitz. ... “The Hazel Greenwald – Hadassah Collection” in Jerusalem duplicates her collection at Hadassah in New York. ... There are 250,000 negatives, photos taken from the immediate post-World War II period into the 1970’s. During this time, Mrs. Greenwald visited 29 countries throughout the world.^{lxxx}” Hazel’s efforts at archiving and preservation were beginning to take on the same sort of success as her earlier work in filmmaking and film promotion.

K.J. Mann, M.D., Administrative Director of Hadassah Medical Organization in Israel, wrote a fan letter to Hadassah about Hazel’s work, saying, “Two copies of each Hadassah film were retained at the New York office of Hadassah and some duplicates had also been given to the Zionist Archives in Jerusalem. Hazel said that it would be necessary to screen and identify a considerable quantity of Hadassah film out-takes which had been sent to the Rad [now Spielberg] Archives ... Hazel is putting forward a remarkable effort to ensure that this vast amount of historical material related to Hadassah, Zionism, Jewish communities abroad and the year-to-year development of the Yishuv shall be well-catalogued and well-preserved and thus made available for ... years to come. ... she has herself raised the money for this Archives Fund entirely on her own.^{lxxxi}” Hazel was contributing not only her energy to the project, but her fundraising skills as well. A 1977 press release claimed, “Cataloging this immense number of pictorial records required years of work in Jerusalem for her and a team of volunteers,

Final Project: Hadassah Film Assessment

who worked 12 hours a day to sort and catalogue the collection...^{lxxxii}» It took a great deal of time to sort through and catalog such an extensive collection of photos, slides and films. Hazel Greenwald showed a great deal of dedication, especially as all her work with Hadassah was on a volunteer basis.

The Hadassah – Hazel Greenwald films found homes at a number of Israeli institutions. As well as the Rad (Spielberg) Archive, the Israel Film Archive – Jerusalem Cinematheque also took an interest in Hazel’s works. A letter from this archive to Hadassah reports on the “Deposit of Hadassah films here at the Israel Film Archive. The collection consists of 48 16mm. films and one 35mm. film fragment.... The films have been properly shelved, numbered and catalogued in a preliminary manner. The preliminary cataloguing has revealed a remarkable collection of important documentary films, many made during the 1940’s, which illustrate the history of Youth Aliyah, the Hadassah Medical Organization, and the greater political story of Mt. Scopus and divided Jerusalem.

“These films are marked as the Hadassah collection and are available for use on our premises.... If the Hadassah Organization is willing to assign ... rights to our Archive, we would be happy to make the films available for future filmmakers. Please also let us know if negatives exist on these films or if we have any films which are only-known-prints... In the event there are films or film negatives to be added to the collection in the future, we are able to transfer films from New York via diplomatic pouch.^{lxxxiii}» This archive was happy to have obtained films from Hadassah, and even offered to transfer more films from New York into their collection. They also recognized the historical importance of the films, and their potential interest to filmmakers.

Hadassah’s own in-house film storage and distribution was undergoing changes as well. In November 1987, the Audiovisual Chairperson “moved the allocation of up to \$5,000 for the repair and renovation of the Hadassah film library. The cost would cover the transportation of the films to the film processor, the checking and repairing of the films and the physical set-up in the department for the distribution of films while in

Final Project: Hadassah Film Assessment

Hadassah House.^{lxxxiv}” In 1988 Hadassah was finally prepared to make the move from Alden Films / Hadassah Film Library distribution to “the very efficient handling of Hadassah films, which are now stored in-house and distributed by Hadassah staff, who respond to chapter requests with knowledge and understanding.^{lxxxv}” Hadassah staff was now trained to distribute films without going through an external film rental service.

Hadassah eventually replaced film production with video production and then DVD production. In 1996, another film archiving opportunity arose, according to a Memo from Marlene Post to Debbie Perman, head of Video and Production, “to have our old Hadassah films placed in the film library of the Cinematique [sic] in Jerusalem. ... We have apparently placed our old films, many of which are nitrate films, in a storage facility warehouse.... I would like the originals preserved in the National Film Library housed at the Cinematique [sic] in Jerusalem, with copies kept in the storage facilities we use here in the United States.... I am particularly concerned about the very old nitrate films...^{lxxxvi}” As Hazel, and thus the Film Department, only began filming in 1933, and made such specific references to Kodachrome and Ektachrome, it is somewhat unclear where such nitrate films could have come from. To the best of my knowledge, the Hadassah – Hazel Greenwald collection exists on site at Hadassah with copies on film and video at the Spielberg Jewish Film Archive in Jerusalem. It is unclear whether this transfer of original (nitrate?) films to the Cinematheque took place or not.

Specs & Film Logistics

Hadassah’s membership newsletter, Hadassah Headlines, offered a number of articles concerning the use of film and film projectors and important technical details and specifics. These articles often appeared in response to issues that came up for the film department with distribution to the various chapters and evidence of film damage or confusion on the part of the chapters that rented the films. Hazel, as Chairman of Films, would offer tips such as, “*Use all our films on SOUND projectors. If run on silent projectors, they stand an excellent chance of being ruined. Be sure to secure the services of a good professional projectionist ... If an Hadassah film arrives torn, it can be mended*

Final Project: Hadassah Film Assessment

at any photography shop. Do not use a torn film since it can ruin the soundtrack,^{lxxxvii} or “Many chapters don’t know the difference between 16 and 35mm. prints and are asking for the wrong kind. *The 35mm. print is for the regulation motion picture theater type of projector only. It costs \$25 to rent. The 16 mm. print is for home projectors, and its rental is \$10. Because many of the films have been returned to the library so torn and worn that they need extensive patching up, chapters are asked to get an experienced operator to run their films. Also please show it only for as many times as it is rented. Return it immediately after the screening. Rental must be paid in advance.*^{lxxxviii}” The films were clearly in regular use, and many of the regions and chapters obviously didn’t know or needed to be reminded of a few basic rules for film use.

The film department printed a more thorough guide to film use and courtesy for other users in April 1949, in an article entitled “SOS: Service Your Films To Prevent Fiascos,” which continues, “A situation has arisen ... So many near-catastrophes have occurred because of torn and scratched film, bad rerolling, late mailing and punctured sound tracks, that it is imperative for every chapter to pay very careful attention to the following: To the Regions: *All regions which distribute this film must make arrangements for servicing it.* Unless the film is examined after every few showings and patched up, cleaned and rerolled properly, a situation like that which happened in a southern city will be repeated, and the result will be a drop in the fundraising value of this superlative movie.

“The incident we refer to happened in a community where an outstanding audience was assembled, after extraordinary propaganda and good publicity, *only to be met with a movie which blurred, then screamed, and broke in four places.* This was because the region which distributed the film had not taken the trouble to see whether the chapter that used it previously had returned it in good condition. *Every region should make certain that films are not used more times than they are supposed to be.* A chapter which takes a film for one showing and uses it for five, also piles up possible disaster for the next user. The life of a 16 mm. film, if carefully handled, is about 60 showings – 100

Final Project: Hadassah Film Assessment

at the maximum. If the regions do not know how many times their films were shown, results are always bad.

“To the Chapters: *It is imperative that you use a qualified operator to run this film.* “Tomorrow’s a Wonderful Day” is longer than most. The reels can become top heavy, and the film can easily jump the sprocket and pile up on the floor where it is trampled and marred. *Do not use an old or outmoded projector.* Some of these are so weak that the images become milky, and the sound indistinct. Unless the lamp in the projector is the proper strength the movie cannot be seen well. *Do not attempt to show a 16 mm. movie in a large hall.* For really big gatherings, the 35mm. version (rental \$25) must be used. The distance which a 16mm. projector can throw its image is limited. It is not the fault of the film or of Hadassah if a showing in a big auditorium turns out to be a fiasco. *Do not keep your film longer than you contract for.* It is not fair to the Film Library, nor to the next user. If we think a film has been shown 25 times when it has really been run 50, we cannot replace sections where necessary, or guarantee the final results.^{lxxxix}” These instructions attest to the wide use of Hadassah’s films and to the inexperience of the chapters in projecting them with proper equipment and projectionists.

Another projection issue comes up in the November 1950 issue of Hadassah Headlines. An article entitled “Get Separate Projectors For Films and Film Strips,” clarifies, “The word “films” is used to designate sound *moving* pictures *only*. The word “film strips” is used to designate *still* Kodachromes in strips – usually 50 Kodachromes on one strip of film. To show *our films* for home and private use (*not* in movie houses) use a 16mm sound projection machine. To show our *film strip* use a *film strip projector*.

“Since there are seven feature films available, Mrs. Arthur Greenwald, film chairman, suggests that large chapters buy a 16mm sound projection machine for their own use. It will be to their advantage to train a few members to handle this machine... In addition to the sound projection machine and the film strip projector, a large size portable screen – one which will show color to the best possible advantage – should be purchased or rented. All the strips and most of the new movies are in color. IMPORTANT: *Order*

Final Project: Hadassah Film Assessment

all film strips from the Hadassah Film Library.^{xcv} This article points out the difference between films and film strips and explains how to project each one, and goes on to recommend that large chapters buy their own projection equipment and train several of their members on proper operation of the equipment. For large chapters this would ensure appropriate equipment and trained operators without the need to contract or rent either. It would also relieve the film department of some of the repairs it was incurring due to human or machine error. Especially in the early part of its distribution career, Hazel Greenwald and the Hadassah Film Department went out of their way to ensure that distribution and film promotion went smoothly. The department exhibited an all around commitment to providing good service and enabling both wide and high quality distribution of films.

Assessment and Suggestions

Under the leadership of Hazel Greenwald, the Hadassah Film Department was able to produce an exceptional collection of films that served both promotional and fundraising purposes for Hadassah and served the wider purposes of outreach and the documentation of historical events, places and individuals. A number of the films were recognized for their artistic or filmic merit, and several appeared in commercial theaters or on network TV. For all of these reasons, the films certainly merit preservation.

Hazel Greenwald personally spent a great deal of time learning and implementing archival and preservation techniques. She searched endlessly for appropriate repositories for the vast collection of films and other materials that the Film Department had produced during her time as Department Chairman. At various times, films were stored on site at Hadassah, at Alden Films / Hadassah Film Library, at the Central Zionist Archives in Jerusalem, at the Jerusalem Cinematheque / Israel Film Archives, at the Rad/Spielberg Jewish Film Archive in Jerusalem, at the Library of Congress, at Hadassah affiliates in Israel and at other off site locations. In recent years, films have been transferred to ¾” and to DVD. Hadassah has an on site collection of some 450 films, most if not all of

Final Project: Hadassah Film Assessment

which are duplicated at the Spielberg Archives, and videotape versions of films exist both on site and at the Spielberg Archives.

I would encourage Hadassah to find out if any of the various repositories (Central Zionist Archives, Israel Film Archives / Jerusalem Cinematheque, Library of Congress, Hadassah Regions and Chapters, Israeli Embassies, Hadassah Medical Organization and other branches of Hadassah, and other off site storage locations) still retain copies of the films. If so, what films exist at the various locations, and what shape are they in? If they no longer have the films, what happened to the films? If the films still exist, where are they? Do any of the repositories have negatives for the films? Were there ever nitrate films in the collection? If so, do they still exist?

I would encourage Hadassah to ask the Spielberg Archive for a complete list of Hazel Greenwald and Hadassah films in their collection, or at least for a confirmation that their online listings represent the whole of their Hadassah collection. I would also recommend that Hadassah try to get a sense of what films might be at Spielberg but not at Hadassah, and vice versa, and of what films may exist in good condition in one location but not the other.

I would suggest that Hadassah do a survey of the U-matic copies of their films and the DVD copies to get a sense of what has been transferred and what hasn't and a sense of what may need to be transferred (several copies of transferred films seem to have gone missing at various points). I would also suggest thinking about whether the films should be transferred to digital media or put on a hard drive as a form of preservation or as a form of access for the Video and Production Department.

For the films themselves, I would recommend that they be examined and cleaned. Some of them need new housing – smaller cans for film on cores, replacement of rusty, damaged or difficult to open or close cans. Some of the films may need repairs or simply a better rewind. The acetate films should be tested for vinegar syndrome. Although most of the films don't seem to exhibit extensive damage due to improper storage, Hadassah

Final Project: Hadassah Film Assessment

might look into some sort of cold storage or refrigeration for them (according to some sources an adapted freezer or refrigerator can be helpful for preserving film). Hadassah could also look into getting a humidity gauge to monitor the conditions of the film storage room.

To the best of my ability to judge, none of the films appears to be in danger of immediate decay and there seems to have been a reasonable effort on the part of Hadassah to archive and preserve its collection, including retaining most of the film material on several formats and copies in various repositories and paying attention to the conditions in which film has been distributed, exhibited and stored. I have been cataloging the on site film collection. I hope that the database catalog that I produce will enable Hadassah to assess the condition of the collection, the extent of the films on site (and what does not exist on site) and that my catalog will give some idea of the relation of this collection to the collection housed at the Spielberg Archive. I think a similar cataloging effort for the U-matic and DVD copies of the films would also prove useful for preservation and archiving efforts. It would be helpful to have a master list of films in all three formats with known whereabouts. Several lists of films transferred to other formats do exist – it might be fairly simple to transpose or enter these lists into a database to compare (assuming that the lists were checked against the actual collection for accuracy).

As Hazel Greenwald found out, archiving and preservation are ongoing processes. There are no easy answers to what format will be best ten years from now or even what database program will still work in ten years. Despite the difficulties posed by the changing nature of the fields of preservation and archiving, I think Hadassah has put effort and thought into retaining this culturally and historically valuable collection of films and I think that with a continuing effort to assess and maintain the collection, the films of Hazel Greenwald will still be saying “Tomorrow’s A Wonderful Day” for years to come.

Final Project: Hadassah Film Assessment

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- ⁱ Executive Committee Meeting Notes, August 24, 1989.
- ⁱⁱ Letter from Dr. Miriam K. Freund, National Education Chairman. June 1, 1972.
- ⁱⁱⁱ Memorial Press Release, October 24, 1977 and Shulewitz, Malka H. "Camera-Clicking Grandma" Jerusalem Post, April 20, 1962.
- ^{iv} Memorial press release, October 24, 1977.
- ^v Jerusalem Post, June 1, 1956.
- ^{vi} Shulewitz, Malka Hillel. "Woman Photographer 'Shoots' Around Globe," Jerusalem Post, May 13, 1960.
- ^{vii} Hadassah documents dated September and December, 1962, "Hazel Greenwald" and "Mrs. Arthur Greenwald."
- ^{viii} "Mrs. Arthur Greenwald," September 1962.
- ^{ix} "Mrs. Arthur Greenwald (Hazel)," December 1962.
- ^x Soifer, Zvi. "Remarkable Film Collection Comes 'Home' To Jerusalem," Baltimore Jewish Times, May 19, 1972.
- ^{xi} Ibid.
- ^{xii} Letter from K.J. Mann, M.D., Director General of the Administration of Hadassah Medical Organization to Mrs. Max N. Matzkin, National President of Hadassah, January 11, 1973.
- ^{xiii} Bristow, Shirley. "She Captures Children's Plight For Hadassah With Camera," February 6, 1958.
- ^{xiv} Shulewitz, Malka H. "Camera-Clicking Grandma." Jerusalem Post. April 20, 1962.
- ^{xv} "Hadassah Has Its Own Movie At Last!" Hadassah Headlines, July, 1942.
- ^{xvi} "Hadassah's New Youth Aliyah Movie Ready!" Hadassah Headlines, September 1943.
- ^{xvii} "New Hadassah Film "Out of the Darkness" Commemorates 30 Years Work in Palestine." Hadassah Headlines. November 1944.
- ^{xviii} "New Movie Tells Henrietta Szold's Life: Hebrew and 16mm Sound Versions Are Ready." Hadassah Headlines. December 1946 – January 1947.
- ^{xix} Letter from the War Department, Information Division in Washington, April 4, 1947.
- ^{xx} Letter to Mrs. Etta Rosensohn, July 2, 1947.
- ^{xxi} Letter to Mrs. Ruth Goldman.
- ^{xxii} "Expense Account for 1948 Trip to Palestine," found in Hadassah Archives.
- ^{xxiii} "New Youth Aliyah Feature Film, "Tomorrow's A Wonderful Day," Provides Chairmen With Irresistible Fund-Raising Arguments." Hadassah Headlines. November 1948.
- ^{xxiv} "Gay Membership Film Will Woo Most Reluctant." Hadassah Headlines. July – August 1949.
- ^{xxv} "Hadassah Calling: New One-Minute Trailer." Hadassah Headlines. March, 1950.
- ^{xxvi} "Hadassah Film 'Crew' Leaves For Israel to Make Movies." Hadassah Headlines. April, 1951.
- ^{xxvii} Jerusalem Post. June 1, 1956.
- ^{xxviii} Letter to Hadassah, March 16, 1962.
- ^{xxix} Memorandum, September 28, 1972.

Final Project: Hadassah Film Assessment

- xxx Letter to Dan Wolman. July 30, 1986.
- xxxⁱ Shulewitz, Malka H. "Camera-Clicking Grandma." Jerusalem Post. April 20, 1962.
- xxxⁱⁱ Hadassah National Board Minutes. November 15, 1962.
- xxxⁱⁱⁱ "Mrs. Arthur Greenwald." September 1962.
- xxx^{iv} Letter from Mrs. Arthur Greenwald to the Library of Congress. January 23, 1963.
- xxx^v Film Department Annual Report July 1, 1968 – June 30, 1969, and Hadassah National Board Minutes, February 17, 1970.
- xxx^{vi} "Hadassah Has Its Own Movie At Last!" Hadassah Headlines. July, 1942.
- xxx^{vii} Hadassah Headlines. August 1942.
- xxx^{viii} Hadassah Headlines. January 1944.
- xxx^{ix} Hadassah Headlines. June 1944.
- xl "New Hadassah Film "Out of the Darkness" Commemorates 30 Years Work In Palestine." Hadassah Headlines. November 1944.
- xli "New Movie Tells Henrietta Szold's Life: Hebrew and 16mm Sound Versions Are Ready." Hadassah Headlines. December, 1946 – January, 1947.
- xlⁱⁱ Letter to Dr. Tibor Scher from Mrs. Arthur Greenwald. February 25, 1947.
- xlⁱⁱⁱ Letter to Mrs. Ruth Goldman from Hazel Greenwald. July 19, 1947.
- xl^{iv} Hadassah Headlines. August, 1948.
- xl^v "'Tomorrow's A Wonderful Day' Kit Is Ready: Must Be Used to Promote Film In Advance." Hadassah Headlines. December, 1948.
- xl^{vi} Hadassah Program Catalog, 1986.
- xl^{vii} "Correction Please: Film Library Has A Few Complaints." Hadassah Headlines. March, 1949.
- xl^{viii} "Youth Aliyah Movie Hits TV." Hadassah Headlines. March, 1949.
- xl^{ix} "New York Movie Critics Unanimous in Their Praise of Youth Aliyah Picture." Hadassah Headlines. May, 1949.
- l "Hadassah Calling: New One-Minute Trailer." Hadassah Headlines. March, 1950.
- li "Get Separate Projectors For Films and Film Strips." Hadassah Headlines. November, 1950.
- liⁱ Letter to Hadassah from WIZO Calcutta, March 19, 1956.
- liⁱⁱ Bank Street College of Education Conference Program, February 28, 1959.
- li^{iv} Memo to Film Department. March 8, 1962.
- li^v Letter from the Israel Embassy in Montevideo, Uruguay. November 28, 1962.
- li^{vi} Film Department Annual Report. July 1, 1968 – June 30, 1969.
- li^{vii} Shulewitz, Malka H. "Camera-Clicking Grandma." Jerusalem Post. April 20, 1962.
- li^{viii} "Mrs. Arthur Greenwald." September 1962.
- li^{ix} Soifer, Zvi. "Remarkable Film Collection Comes "Home" to Jerusalem!" Baltimore Jewish Times. May 19, 1972.
- li^x "Evening of Films on Israel At Tashmoo Inn Sunday." Vineyard Gazette, Martha's Vineyard, Mass. [Undated, but clearly from 1970s as it refers to "Mrs. Hazel Greenwald Berkowitz"]
- li^{xi} Hadassah Meeting Notes, March 8, 1973.
- li^{xii} Meeting Notices June 14, 1973.
- li^{xiii} Meeting Notices June 21, 1973.

Final Project: Hadassah Film Assessment

- ^{lxiv} “Re: Movie Usage By Chapters,” Hadassah Memorandum from Irene Ruza to Aline Kaplan, June 6, 1977.
- ^{lxv} Youth Aliyah Update, November 6, 1986.
- ^{lxvi} Communications Division Minutes, September 14, 1987.
- ^{lxvii} Film Department Annual Report, July 1, 1967 – June 30, 1968.
- ^{lxviii} Film Department Annual Report, July 1, 1968 – June 30, 1969.
- ^{lxix} Hadassah National Board Minutes, February 17, 1970.
- ^{lxx} “Re: Movie Usage By Chapters,” Hadassah Memorandum from Irene Ruza to Aline Kaplan, June 6, 1977.
- ^{lxxi} Communications Division Minutes, September 14, 1987.
- ^{lxxii} Communications / Public Affairs Committee Notes, November 8, 1988.
- ^{lxxiii} “Re: Movie Usage By Chapters,” Hadassah Memorandum from Irene Ruza to Aline Kaplan, June 6, 1977.
- ^{lxxiv} Communications / Public Affairs Committee Notes, November 8, 1988.
- ^{lxxv} Shulewitz, Malka Hillel. “Woman Photographer ‘Shoots’ Around Globe,” Jerusalem Post, May 13, 1960.
- ^{lxxvi} “Hazel Greenwald,” Hadassah Archive document. September 1962.
- ^{lxxvii} “Mrs. Arthur Greenwald (Hazel),” Hadassah Archive document. December 1962.
- ^{lxxviii} Ibid.
- ^{lxxix} Letter from Dr. Geoffrey Wigoder, Director of the Hebrew University of Jerusalem’s Abraham F. Rad [now Spielberg] Jewish Film Archive, written to Mrs. Faye Schenk at Hadassah, April 13, 1972.
- ^{lxxx} Soifer, Zvi. “Remarkable Film Collection Comes “Home” to Jerusalem!” Baltimore Jewish Times. May 19, 1972.
- ^{lxxxii} Letter from K.J. Mann, M.D., Director General of the Administration of Hadassah Medical Organization, written to Mrs. Max N. Matzkin, National President of Hadassah, January 11, 1973.
- ^{lxxxiii} Hadassah Press Release, October 24, 1977.
- ^{lxxxiv} Letter from Amy Kronish, Curator of Jewish Film for the Israel Film Archive – Jerusalem Cinematheque, to Mrs. Sylvia Shapiro, Chairman of the Hadassah Council in Israel, August 8, 1982.
- ^{lxxxv} “Re Hadassah Film Library.” Action Memorandum from Aileen Novick to Bea Feldman, November 12, 1987.
- ^{lxxxvi} Communications / Public Affairs Committee Notes, November 8, 1988.
- ^{lxxxvii} Hadassah Memorandum from Marlene Post to Debbie Perman, head of Video and Production, May 22, 1996.
- ^{lxxxviii} Hadassah Headlines, March, 1948.
- ^{lxxxix} “Correction Please: Film Library Has A Few Complaints.” Hadassah Headlines. March, 1949.
- ^{xc} “SOS: Service Your Films To Prevent Fiascos,” Hadassah Headlines. April, 1949.
- ^{xc} “Get Separate Projectors For Films and Film Strips,” Hadassah Headlines, November, 1950.