

The original documents are located in Box 45, folder “President - Filming on the White House Grounds (1)” of the Philip Buchen Files at the Gerald R. Ford Presidential Library.

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*Basham
Christie*

UNITED STATES OF AMERICA
GENERAL SERVICES ADMINISTRATION
WASHINGTON, D. C. 20405

ADMINISTRATOR

February 4, 1975

Ms. Christie Basham
Director, News Operations
NBC News
4001 Nebraska Avenue, N.W.
Washington, D. C. 20016

Dear Ms. Basham:

This is in reply to your letter of January 28, 1975 requesting permission to film the security areas within the White House complex wherein certain Presidential materials of the Nixon Administration are currently being stored.

I understand that Mr. Buchen wrote to you on January 30 and denied your request to film because attorneys for former President Nixon advised the Justice Department that they object to the Government complying with your request.

I am sorry that we are not able to be more helpful to you.

Sincerely,


Arthur F. Sampson
Administrator



THE WHITE HOUSE

WASHINGTON

January 30, 1975

*Basham,
Christie*

Dear Ms. Basham:

This is in response to your letter of January 28, 1975, requesting permission to film the security areas within the White House complex wherein certain Presidential materials of the Nixon Administration are currently being stored. Access to these materials is limited in accordance with the provisions of the Order of the United States District Court for the District of Columbia, entered October 21, 1974, as amended, in Nixon v. Sampson, et al., C.A. No. 74-1518.

This Order enjoins me, as well as the other Defendants, from "disclosing, transferring, disposing, or otherwise making known to any person" any of the Presidential materials of the Nixon Administration, except as specifically provided for under the Order and subject to any privileges or defenses which former President Nixon may raise. My office was today informed by Mr. Irwin Goldbloom, Deputy Assistant Attorney General and Government counsel in the above-referenced case, that attorneys for former President Nixon had advised the Department of Justice that they object to the Government complying with your request.

Accordingly, I regret that I must deny you permission to film the materials in question.

Sincerely,

Philip W. Buchen

Philip W. Buchen
Counsel to the President

Christie Basham
Director, News Operations
NBC News
4001 Nebraska Avenue, N. W.
Washington, D. C. 20016

NBC NEWS

ALBANY, N.Y. (AP) - A NEW YORK TIMES REPORTER HAS BEEN ASKED TO STOP VISITING THE WHITE HOUSE TO FILM THE NIXON PAPERS.

CHIEF OF BUREAU
New York Operations
100/100

January 28, 1975

Mr. Philip W. Buchen
Counsel to the President
The White House
1600 Pennsylvania Avenue, N.W.
Washington, D. C. 20500

Dear Mr. Buchen:

I am writing you pursuant to a conversation a member of our staff, Barry Kalb, had with Larry Speakes of the White House staff.

We would like to film one or more of the rooms where the Nixon papers are being stored, in preparation for a story on Judge Richey's ruling on the tapes and documents controversy. The idea would be to give our viewers some idea of what 42 million documents look like. We would not want to open any boxes, nor take a close-up shot of any particular document or personal item of Mr. Nixon's.

Mr. Kalb contacted each of the parties to the litigation, and none of them objected. Those contacted were Special Prosecutor Henry Ruth (through a spokesman); Irwin Goldbloom, government counsel; Herbert Miller, counsel for Mr. Nixon; John Shattuck, who represents the Hellam group; Robert Herzstein, who represents the Reporters Committee; William Dobrovir, who represents Jack Anderson; and Judge Richey himself.

Messrs. Goldbloom, Miller, Shattuck, Herzstein and Dobrovir said flatly that they had no objection. John Barker, a spokesman for Mr. Ruth, said it did not matter to Mr. Ruth one way or the other.

Judge Richey said he did not want to, in effect, make a ruling on the request, but did say that it was not a matter that was before him and that he would leave it up to the parties in the case. Implicitly, therefore, the Judge was saying that if the request were granted, it would not be violating his court order.

The only caveats were raised by Mr. Miller and Tom Wolfe, GSA's man in charge of the presidential files. Mr. Miller asked only that we not show any labels on boxes, for example, which would go into detail about the contents of the box or somehow embarrass Mr. Nixon. (He did not object to labels which were general, such as "personal effects" or "the ITT case.") Mr. Wolfe said it might be necessary to drape security devices in the rooms, so that they would not show up in the film.

Let me emphasize that the filming we envision would be general in nature, and would in no way constitute "disclosure" under the terms of Judge Richey's ruling.

Mr. Speakes and Mr. Wolfe said that we should write you, and Arthur Sampson at GSA, to request permission for the filming. I am sending a similar letter to Mr. Sampson concurrent with this letter.

Most news reports on the Nixon materials have centered on those tapes and documents which are of interest to government investigators. In order to inform our viewers more completely, we wish to give a better idea of the huge mass of materials which are involved in the controversy. I hope you will be able to grant our request, and I assure you again that we will treat the matter discreetly.

Sincerely,

A handwritten signature in dark ink, appearing to read "Christie Basham". The signature is fluid and cursive, with a long horizontal stroke at the end.

Christie Basham

CB/rjm

THE WHITE HOUSE
WASHINGTON

policy

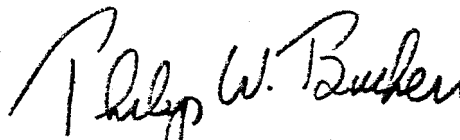
April 19, 1975

Dear Mr. Pick:

On reading your letter of April 14, I am at a loss to know why you should feel perplexed about the inappropriateness of your submitting to the President a proposal for private production of a film under the auspices of the Office of the President.

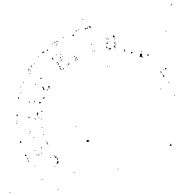
Admirable as your proposal may be, it is based on the erroneous premise that the Executive Office of the President has a budget for or engages in the procurement of motion picture productions.

Sincerely yours;



Philip W. Buchen
Counsel to the President

Mr. Gerard Pick
P. O. Box 3032
Santa Monica, California 90403



THE WHITE HOUSE
WASHINGTON

April 7, 1975

Dear Mr. Pick:

On behalf of the President, I want to acknowledge your letter of January 17, 1975. I am sorry that a response to your correspondence was delayed.

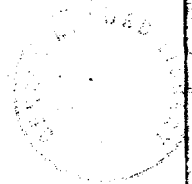
Unfortunately, it is not possible for the President to authorize your request to submit a proposal to make a film about the Chief Executive. Nevertheless, your kind letter was appreciated, and I would like to thank you for taking time to present your views.

Sincerely,

Philip W. Buchen

Philip W. Buchen
Counsel to the President

Mr. Gerald Pick
Post Office Box 3032
Santa Monica, California 90403



THE WHITE HOUSE
WASHINGTON

DATE: 4/2/75

TO: Jay French -

This is rather
old, but isn't there
a legal prohibition against
the Executive production
and domestic distribution of
such material?

Jim Holmes *JH*

GERARD PICK

PRODUCER — MOTION PICTURES & FILM STRIPS FOR BUSINESS & INDUSTRY
P.O. BOX 3032, SANTA MONICA, CALIFORNIA 90403, PHONE: 394-7416

The Hon. Gerald R. Ford
President of the United States
The White House
Washington, D.C.

17 January 1975.

Dear Mr. President -

'Though I am fully aware of the fact that the deluge of mail addressed to you makes it just about useless for me to add thereto, I nevertheless do so because I would like to submit to you some very concrete ideas that may be of importance to all of us. I do not mean to sound arrogant, sir, but we are all terribly concerned with our country, you and I and all of us.

I earnestly believe that rise of the cost of petroleum, sugar and a few other items contributes only secondarily to inflation and recession. The prime reason for the problems we all face is, I think, lack of confidence by the people in government and in the leaders of industry, and the erosion of the people's faith in free enterprise and the value of productivity. This faith which built this country has given way to apathy and despair.

I am not at all qualified even to suggest advice in the economic area. I have sometimes wondered what I would do were I the President, and all I can come up with is gratitude that you are the President, not I. Yet, I wonder whether something could not be learned from the German inflation of the Twenties. In December 1923, the dollar was worth 4,200 billion marks! From one day to the other the mark was stabilized and the dollar was worth 4.20 new marks. The inflation was over. In 1930 or 1931, the dollar was devalued to 2.50 marks. By 1933, Hitler's propaganda notwithstanding, economic conditions in Germany were considerably better than they were here. Secretary Kissinger is too young to remember that, but surely his father will.

Since my chosen profession is communications, I permit myself to submit the following two ideas to you.

One, the outlay for the production of motion pictures by the Federal Government is very large indeed. If production efforts were sensibly coordinated, considerable savings could be effected. You could probably realize



GERARD PICK

The Hon. Gerald R. Ford/1-17-75/p.2

such savings via Executive Order without any new laws by the Congress. But a coordination effort is essential.

Two, and this is the most important point of this letter, the Office of the President, should have produced a number of films on how the government works, especially the Executive. (Later, the Congress may do something similar.) What I am suggesting is making some very special films to regain the people's confidence, and do it in a very specific way. Realization of my plan is within the authority of the President and would not require any additional financial outlays, i.e. no addition to the present budget would be needed. The moneis are already budgeted. //

// I respectfully request your authorization to submit a detailed proposal.

But: there is no use in submitting such a proposal through regular channels. It will get lost, it will not be properly evaluated within the specific needs and demands of your Office because it is not "standard".

// May I send the proposal to you personally? On the surface, so to say, the President of the United States can hardly bother with film production. What I propose, however, will have an important effect upon the mood in this country and thus on our economic affairs, which in turn is of utmost relevance to you. I will open the proposal with a one-page executive summary. Do read this page and you will know whether to stop right there or keep on reading for another fifteen minutes.

GP:ibp

Respectfully -

Gerard Pick
Gerard Pick.



THE WHITE HOUSE

WASHINGTON

June 11, 1975


Dear Mr. Coblenz:

This responds to your letter to me dated May 31, 1975, requesting permission to film four scenes for the feature motion picture ALL THE PRESIDENT'S MEN on the White House grounds.

The areas you have requested to use within the White House grounds are under the administration of the National Park Service, Department of the Interior. I have consulted with representatives of the National Park Service and they have advised me that filming in all park areas is governed by regulations found in 43 C.F.R. § 5. These regulations generally provide that a written Park Service permit is required for all filming activities other than those conducted by amateur or bona fide newsreel and news television photographers.

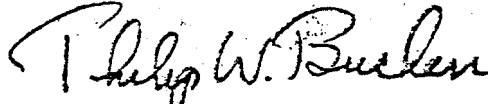
The Park Service further informs me that it is their policy to strictly limit access to the White House grounds for filming purposes. Access is afforded only for bona fide newsreel or news television filming activities and for filming activities conducted by or in cooperation with the National Park Service and which relate directly to the interpretation of the White House park resource. This policy is designed to provide the least possible disruption to activities conducted within the White House area and to afford the greatest protection to this historical park resource. While prior Administrations may have operated under different policies, this Administration, in fairness to everyone concerned, has consistently denied all requests for filming activities on the White House grounds except as described above.

I am in agreement with the position and policy of the National Park Service and will not seek to reverse the Park Service's decision to deny you a permit to film on the White House grounds. However, the Park Service informs me that they are more than willing to cooperate with you in affording access to other park areas in Washington, D.C.



I trust that you appreciate our position in this matter and I wish you every success for your production.

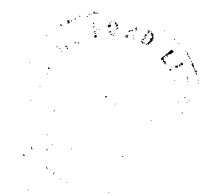
Sincerely,

A handwritten signature in dark ink, reading "Philip W. Buchen". The signature is fluid and cursive, with the first name "Philip" being more prominent than the last name "Buchen".

Philip W. Buchen
Counsel to the President

Mr. Walter Coblentz
Producer
Wildwood Enterprises, Inc.
4000 Warner Boulevard
Burbank, California 91522

bcc: Mr. Jack Valenti
Mr. Ron Nessen
Mr. Richard Cheney



Wednesday 6/11/75

Meeting
6/11/75
3:30 p.m.

2:45 Mr. Cheney, Mr. Nessen and Mr. Buchen will meet at 3:30 in Mr. Nessen's office to discuss the policy of filming on the White House grounds.



W H Delmington


June 11, 1975

MEMORANDUM FOR: DICK CHENEY
RON NESSEN

FROM: PHILIP BUCHEN *PB*

Attached is a copy of the incoming letter regarding the request for filming on the White House grounds in connection with "All the President's Men" together with a draft response prepared for my signature by the National Park Service. I can meet with you this afternoon to discuss this whenever you are ready after 3 o'clock.

Attachments



DRAFT

Mr. Walter Coblenz
Producer
Wildwood Enterprises, Inc.
4000 Warner Boulevard
Burbank, California 91522

Dear Mr. Coblenz:

This responds to your letter to me dated May 31, 1975 requesting permission to film four scenes for the feature motion picture ALL THE PRESIDENT'S MEN on the White House grounds.

The areas you have requested to use within the White House grounds are under the administration of the National Park Service, Department of the Interior. I have consulted with representatives of the National Park Service and they have advised me that filming in all park areas is governed by regulations found in 43 C.F.R. § 5. These regulations generally provide that a written Park Service permit is required for all filming activities other than those conducted by any person other than amateur or bona fide newsreel and news television photographers. The Park Service informs me that it is their policy to strictly limit access to the White House grounds for filming purposes. Access is afforded only for bona fide newsreel or news television filming activities and for filming activities conducted by or in cooperation with the National Park Service and which relate directly to the interpretation of the White House park resource. This policy is

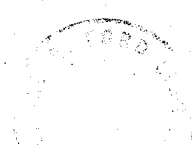
designed to provide the least possible disruption to activities conducted within the White House area and to afford the greatest protection to this historical park resource.

My office agrees with the position and policy of the National Park Service and we will not seek to reverse the Park Service's decision to deny your request to film on the White House grounds. However, the Park Service informs me that they are more than willing to cooperate with you in affording access to other park areas in Washington, D.C.

I trust that you appreciate our position in this matter and I wish you every success for your production.

Sincerely yours,

Philip W. Buchen
Counsel to the President



May 31, 1975

The Honorable Philip W. Buchin
Counsel to the President
The White House
Washington, D. C. 20500

Dear Sir:

Wildwood Enterprises, Inc. is making this request in order to obtain permission to film on the White House grounds. The filming we would like to do is limited to four scenes - (1) a day time point of view from inside the grounds looking towards Pennsylvania Avenue, (2) a day time scene of two actors and eight extras talking while walking between the East Executive Wing and the Old Executive Office Building, (3) a newscaster doing a news broadcast, and (4) a night shot of a car arriving and going through the North West gate on Pennsylvania Avenue.

Together these scenes represent about a minute and a half of screen time in the feature motion picture ALL THE PRESIDENT'S MEN. The film is directed by Alan Pakula and stars Robert Redford, Dustin Hoffman, Jason Robards, Martin Balsam, and Jack Warden. It is a Wildwood Enterprises, Inc. production to be released by Warner Brothers.

Although our crew numbers approximately sixty people, we will limit those actually working on the White House grounds to twenty. We are fortunate to have with us a distinguished group of film makers headed by Cinematographer Gordon Willis and Production Designer Geroge Jenkins.

As you know, in the past motion picture companies have been permitted to film scenes on the White House grounds. Your permission will, therefore, not set a precedent.

If you need further information, please call me at 522-1557.

Sincerely,



Walter Coblenz
Producer

WILDWOOD ENTERPRISES, INC.

Warner Boulevard, Burbank, California 91522, Phone (213) 843-6000



WALTER CO

THE WHITE HOUSE

WASHINGTON

June 9, 1975

MEMORANDUM FOR: PHIL BUCHEN
FROM: DICK CHENEY

Phil, attached is your memo of June 3rd concerning the request for filming of a portion of "All the President's Men" someplace on the White House grounds.

Ron had previously set this up, and then at your direction, I asked Ron to cancel the filming and he did do that.

Would you please contact him before we give the film company any kind of an answer to their written request to film on the White House grounds?

cc: Ron Nessen

Attachment

MEMORANDUM

THE WHITE HOUSE

WASHINGTON

June 9, 1975

MEMORANDUM FOR:

BOB MEAD

FROM:

MIKE FARRELL *MF*

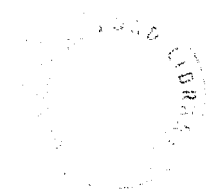
SUBJECT:

Use of the Residence, Gardens and
Grounds for filming

Because of the increased interest on the part of various organizations in filming at the White House as the Bicentennial approaches, it would be helpful to establish a new procedure for handling requests. Before approving any requests which come from sources outside your regular contacts for filming official activities at the White House, please submit these requests in advance to the Office of Counsel for their consideration and approval. It would be helpful to provide as much information as possible including the purpose of the filming. Hopefully, this procedure will enable us to be fair and consistent in responding to the many requests which come in through many different members of the staff.

Thank you.

cc: Phillip Buchen ✓
Ron Nessen
William Casselman
Jerry Jones
Rex Scouten
Sheila Weidenfeld
Jerry Warren



THE WHITE HOUSE

WASHINGTON

June 3, 1975

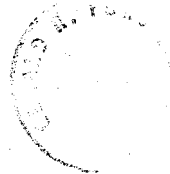
MEMORANDUM FOR: Dick Cheney
Bill Casselman

Attached is a written request from the producer of "All the President's Men." This letter came to me as a result of an earlier call from Jack Valenti who argued that because three previous movie productions had done filming on the White House grounds in the Nixon administration, we should at least consider a written request for permission in this case to do a very limited amount of filming.

I suggest you, Bill, consult with the Parks Department and Secret Service and that, based in part on their views, we should come to a final decision quickly.

Phil Buchen

Attachment



THE WHITE HOUSE
WASHINGTON

Bill Casselman:

For your files.

Per Ron Nessen's
note, I did talk
to Mike who, of course,
does know about our
policy on commercial
filming.

P.



THE WHITE HOUSE
WASHINGTON

NOTE FOR: *Phil Buchen*
FROM : RON NESSEN

*I assume you
will notify Mike
Farrell that
the Legal Counsel's
office has made
a firm ruling on
no filming.*

R14a



May 31, 1975

The Honorable Philip W. Buchin
Counsel to the President
The White House
Washington, D. C. 20500

Dear Sir:

Wildwood Enterprises, Inc. is making this request in order to obtain permission to film on the White House grounds. The filming we would like to do is limited to four scenes - (1) a day time point of view from inside the grounds looking towards Pennsylvania Avenue, (2) a day time scene of two actors and eight extras talking while walking between the East Executive Wing and the Old Executive Office Building, (3) a newscaster doing a news broadcast, and (4) a night shot of a car arriving and going through the North West gate on Pennsylvania Avenue.

Together these scenes represent about a minute and a half of screen time in the feature motion picture ALL THE PRESIDENT'S MEN. The film is directed by Alan Pakula and stars Robert Redford, Dustin Hoffman, Jason Robards, Martin Balsam, and Jack Warden. It is a Wildwood Enterprises, Inc. production to be released by Warner Brothers.

Although our crew numbers approximately sixty people, we will limit those actually working on the White House grounds to twenty. We are fortunate to have with us a distinguished group of film makers headed by Cinematographer Gordon Willis and Production Designer Geroge Jenkins.

As you know, in the past motion picture companies have been permitted to film scenes on the White House grounds. Your permission will, therefore, not set a precedent.

If you need further information, please call me at 522-1557.

Sincerely,

Walter Coblenz

Walter Coblenz
Producer



WILDWOOD ENTERPRISES, INC.

4000 Warner Boulevard Burbank California 91522 Phone (818) 246-0000

Thursday 5/29/75

10:55 Walter Coblenz, Producer of "All the President's Men,"
had been given permission by Ron Nessen to shoot on
the White House grounds while the President is away.

522-1557

He had considerable money involved getting ready for
the shooting -- and just before he left Nessen's office
advised that the White House attorneys will not grant
permission.

(Apparently he had been dealing with Bill Casselman;
Barry is checking to see what the story is.)

*Bill Casselman
will talk to Coblenz,
P*

MEMORANDUM

THE WHITE HOUSE
WASHINGTON

July 15, 1975

MEMORANDUM FOR: PHILIP BUCHEN
FROM: BOB MEAD *[Signature]*
SUBJECT: FLIP WILSON

Flip Wilson will be in Washington on Monday, July 14. He has requested our Navy Film Crew provide him with the footage of his visit here at the White House with the President, as well as their coverage at D.C. Village with the President and Mrs. Ford. His main interest in having the film is for possible inclusion in one of his upcoming network specials.

It is my feeling, at this time, that we should rule against the President's appearing on a comedy show. However, it is my understanding that under the Freedom of Information Act, if he wants to purchase this footage, it must be made available.

May I have your thoughts on the television aspect?

Thank you.

PS The White House visit is in connection with a "surprise" birthday party for the President -- hopefully, his visit will remain a "secret".

*Called Miss Collins &
advised that Navy should
handle matter with Wilson
re D.C. Village visit but
that under no circumstances
should White House footage
be regarded as available for purchase.*

THE WHITE HOUSE

WASHINGTON

July 16, 1975

Handwritten: J. H. [unclear]

Dear Mr. Susskind:

This responds to your several telegrams to the White House dated July 14, 1975, requesting permission to film a portion of the motion picture "ELEANOR AND FRANKLIN" on the White House grounds.

The areas you have requested to use within the White House grounds are under the administration of the National Park Service, Department of the Interior. I have consulted with representatives of the National Park Service and they have advised me that filming in all park areas is governed by regulations found in 43 C.F.R. § 5. These regulations generally provide that a written Park Service permit is required for all filming activities other than those conducted by amateur or bona fide newsreel and news television photographers.

The Park Service further informs me that it is their policy to strictly limit access to the White House grounds for filming purposes. Access is afforded only for bona fide newsreel or news television filming activities and for filming activities conducted by or in cooperation with the National Park Service and which relate directly to the interpretation of the White House park resource. This policy is designed to provide the least possible disruption to activities conducted within the White House area and to afford the greatest protection to this historical park resource. While prior Administrations may have operated under different policies, this Administration, in fairness to everyone concerned, has consistently denied all requests for filming activities on the White House grounds except as described above.

I am in agreement with the position and policy of the National Park Service and will not seek to reverse the Park Service's decision to deny you a permit to film on the White House grounds. However, the Park Service informs me that they are more than willing to cooperate with you in affording access to other park areas in



Washington, D. C., including filming along Pennsylvania Avenue in front of the White House up to the entrance gates.

I regret any confusion that has resulted from the handling of this matter, and I trust that you appreciate our position in this matter. We wish you every success for your production.

Sincerely,

A handwritten signature in dark ink, appearing to read "Philip W. Buchen". The signature is fluid and cursive, with the first name "Philip" being more prominent and stylized.

Philip W. Buchen
Counsel to the President

Mr. David Susskind
Executive Producer
Talent Associates/Norton Simon, Inc.
20th Century-Fox Studio
10201 W. Pico Boulevard
Los Angeles, California 90035

THE WHITE HOUSE
WASHINGTON

*W.H. Filming
Phil Buchen*

August 9, 1975

Dear Dr. Galbraith:

I'm afraid I have some bad news for you regarding the filming of your BBC series, "The Age of Uncertainty," at the White House.

When I informed you on March 29, 1975 that we would allow the filming, I had failed to check with the office of the White House legal counsel and with the National Park Service whose regulations control all filming in the White House and on the grounds.


Philip Buchen, the President's legal counsel, now informs me that Park Service regulations forbid such filming at the White House.

I'm terribly sorry that I misled you in my earlier letter. If there is any other way we can help you with this project short of allowing filming in the White House, I would be most happy to do so.

If you have any further questions, please contact Mr. Buchen directly or get in touch with the National Park Service office which handles requests for filming in public buildings.

I still look forward to the opportunity of meeting with you when you come to Washington.

Sincerely,


Ron Nessen
Press Secretary
to the President

Dr. John Kenneth Galbraith
Harvard University
Cambridge, Massachusetts

THE WHITE HOUSE

WASHINGTON

July 30, 1975

MEMORANDUM FOR: BOB MEAD
FROM: PHIL BUCHEN *P.W.B.*
SUBJECT: White House Film Request --
"The Age of Uncertainty"

You are correct that the Park Service's guidelines do not allow the filming of "The Age of Uncertainty" within the White House grounds. If we were to request the Park Service to permit the filming despite their regulations, we would again be confronted with the problem of allowing some film makers access, while denying access to others. Mr. Malone's letter of February 12, 1975, even goes on to state that allowing filming within the White House "would put the seal of excellence and authority on the programme" As I am sure you will understand, we cannot be placed in the position of reviewing the quality of proposed films to determine whether they can be filmed within the White House grounds.


For these reasons, Mr. Galbraith's request should be denied, and, if you would like my help in shouldering the burden of having to reverse position on this request, let me know.



MEMORANDUM

THE WHITE HOUSE
WASHINGTON

July 15, 1975

MEMORANDUM FOR: PHIL BUCHEN
FROM: BOB MEAD 
SUBJECT: WHITE HOUSE FILM REQUEST

Several months ago, Ron Nessen agreed to a request from John Kenneth Galbraith to film in the Cabinet Room and the Oval Office for scenes in a BBC series, "The Age of Uncertainty".

Under the present guidelines for filming, it would be my understanding this project would not be allowed, and ruled against. However, Mr. Nessen would appreciate an approval being granted if you feel so inclined.

I have attached correspondence concerning this project for your information.



MEMORANDUM

THE WHITE HOUSE

WASHINGTON

July 9, 1975

MEMORANDUM FOR: BOB MEAD

FROM: RON NESSEN *RAN*

I hope the Buchen ban does not apply to the Galbraith project, although I'm afraid it does.

Please contact Buchen directly and see if you can persuade him to allow this. If you need my help, let me know. If it's an absolute "no" I will have to write a very gentle letter to Galbraith letting him down.

July 8, 1975

MEMORANDUM FOR: RON NESSEN
FROM: BOB MEAD
SUBJECT: BBC/JOHN KENNETH GALBRAITH

I would guess the "Buchen Ban" on filming would rule out this project.

How do you want to handle?



March 29, 1975

Dear Dr. Galbraith:

Your famous powers of persuasion have worked once again. After reviewing your proposal and checking the precedents for filming such programs in the White House, I think we can arrange to have you film in the Cabinet Room and Oval Office at night after the President has finished his business for the day.

Please have your producer get in touch with Bob Mead, my television specialist, to work out the arrangements.

I look forward to meeting you personally when you come here for the filming, and also to seeing the series which sounds extremely interesting and educational.

Best wishes.

Sincerely,

Ron Nessen
Press Secretary to the President

Mr. John Kenneth Galbraith
Harvard University
Cambridge, Massachusetts

81 RN/cg
File to Bob Mead

// E



JOHN KENNETH GALBRAITH
HARVARD UNIVERSITY
CAMBRIDGE, MASSACHUSETTS

March 19, 1975

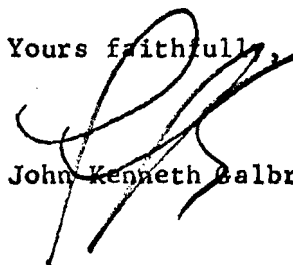
Mr. Ron Nessen
The White House
Washington, D. C.

Dear Nessen:

Is there any chance of your making an exception on the BBC enterprise? You will be aware of the acclaim that has been accorded Bronowski and Clark. Much of this was the result of the way the team managed to do the photography en situ, as it were. Now in this series on the social sciences I am very anxious that we do as well -- and even more so since much of the setting is American and I am speaking, as it were, from the American scene. I am advised by my colleagues that they will do it all at night in circumstances which involve no break with the White House routine. I am conscious of the problem of the precedent. But I would urge that neither NBC nor CBS is likely soon to undertake anything as ambitious as this or at the same level of historical scholarship.

I do plead for a reconsideration. And I would hope that if I can persuade you, your good and bipartisan generosity will not go unremarked.

Yours faithfully,



John Kenneth Galbraith

JKG/aab
Dictated in Switzerland

P. S. I don't want to do this unless it would be helpful. But would it ease matters if I had one of my friends on the Hill -- Mike Mansfield, for example -- speak to the President? As an old hand in Washington, I know the unwisdom of ever even seeming to go over a press officer's head!

J. K. G.

JOHN KENNETH GALBRAITH
HARVARD UNIVERSITY
CAMBRIDGE, MASSACHUSETTS

March 19, 1975

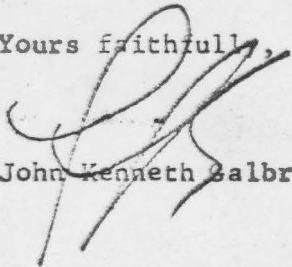
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The White House
Washington, D. C.

Dear Nessen:

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J. K. G.



Ed FY1

THE WHITE HOUSE
WASHINGTON

February 20, 1975

Dear Mr. Malone:

This is in response to your February 12 letter to which is attached previous correspondence requesting permission to use the Cabinet Room and the Oval Office in the White House to film scenes in connection with your projected television series, "The Age of Uncertainty."

I was not aware previously of this project, and the proposed White House role, perhaps because at the time of your late November visit to Washington I was with the President on his visits to Japan, the Republic of Korea and the Soviet Union.

Unfortunately, I must inform you that it is our policy not to permit the use of White House offices for such filming purposes. In any event, in the interest of historical accuracy, may I point out that the Cabinet Room and the Oval Office have undergone substantial decorating changes since the time of President Kennedy.

We, of course, would have no objection to your filming establishing shots of Dr. Galbraith entering the White House or speaking on camera on the White House grounds, if that would be of help to you.

If you wish to talk with us further on this matter, I suggest you contact Ed Savage, the assistant press secretary for foreign affairs.

Your series of programs on "The Age of Uncertainty" should indeed stimulate wide intellectual interest and we wish you the best of luck with it.

Sincerely,



Ron Nessen
Press Secretary
to the President

Mr. Adrian Malone
British Broadcasting Corporation
Kensington House, Richmond Way
London W140AX, England



THE WHITE HOUSE

WASHINGTON

February 20, 1975

Dear Dr. Galbraith:

First, I want to apologize for this tardy answer to your November 22 letter concerning the BBC television series, "The Age of Uncertainty."

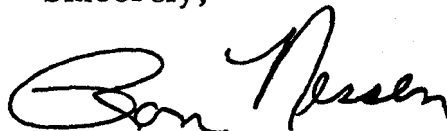
The letter came into my office while I was with the President in the Far East. It was lodged inadvertently in our file on this future project and only in recent days brought to my attention.

We have had to inform the BBC that it is not our policy to allow the filming of such television sequences in the Cabinet Room or the Oval Office. We have said, however, that there would be no objection to filming establishing shots of you entering the White House or speaking on camera on the White House grounds, if that would be helpful.

From the description of the series that I have read, it should indeed prove to stimulate substantial intellectual interest and I know that you will make an invaluable contribution to it.

With best wishes,

Sincerely,

A handwritten signature in dark ink, appearing to read "Ron Nessen". The signature is fluid and cursive, with the first name "Ron" written in a larger, more prominent script than the last name "Nessen".

Ron Nessen
Press Secretary
to the President

Dr. John Kenneth Galbraith
Harvard University
Cambridge, Massachusetts

JOHN KENNETH GALBRAITH
HARVARD UNIVERSITY
CAMBRIDGE, MASSACHUSETTS

November 22, 1974

Mr. Ron Nessen
Press Secretary
The White House
Washington, D. C.

Dear Mr. Nessen:

I believe the BBC has already been in touch with your office in connection with their joint enterprise with PBS and CBC in which I am taking a certain role. It is, I believe or at least trust, a worthy enterprise; in any case, I am committing two or three of my scarce years to it. I was very much attracted, as I imagine you were, to Civilization to which this is a sequel and even more to the Bronowski series which is to be released here after the first of the year.

As they have told members of your staff, one of the thirteen sequences has to do with the evolution of the relations between the two great systems of government. And the climactic episode is, of course, the missile crisis. They would like to have me speak on this issue at the center of the action -- presumably the Cabinet room where the executive committee met. You must be bothered by a lot of these requests, but I would hope that this one has more merit than most. So I would like to plead for an amiable reception for my British, Canadian and Public Broadcasting principals. Needless to say, they will want to do it when it involves a minimum of disruption, we would hope at some time when the Presidential party is absent.

My very great thanks for whatever may be possible.

Yours faithfully,


John Kenneth Galbraith

JKG/aab

NOV 26 1974
R. F. L.



BRITISH BROADCASTING CORPORATION

KENSINGTON HOUSE RICHMOND WAY LONDON W14 OAX

TELEPHONE 01-743 1272 TELEX: 22182

TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

12th February 1975

Dear Mr. Nessen,

I enclose copies of correspondence referring to the television series "The Age of Uncertainty". The correspondence is in date order.

I would be very grateful, given your busy schedule and many responsibilities, for a cursory glance at the correspondence and, of course, your blessing on the enterprise.

May I take this opportunity of expressing my thanks for the congenial assistance which Miss Collins has given to our project.

Yours sincerely,

(Adrian Malone)
Editor
"The Age of Uncertainty"

Ron Nessen, Esq.,
Press Secretary to the President,
The White House,
Washington D.C. 20500,
U.S.A.



"The Age of Uncertainty"

The BBC has embarked on an important series of thirteen one-hour programmes on the rise and crisis of industrial society seen in the light of social and economic factors. They will be written and narrated by Professor John Kenneth Galbraith and will be filmed in about ten countries. Each film will, as a rule, refer back to a central location in which we will have historical reconstruction and satirical comment, using various documentary and dramatic techniques. For the moment, we are calling this central location the "social theatre".

The historical framework of the series runs from the late 18th century to the present. There are occasionally references to earlier periods, for instance, in the consideration of money, we will be looking at the mercantile economy of 17th century Amsterdam. The programmes will be concerned with the history of the industrial civilization, not as shown by its technology and artefacts, but by the thrust of its ideas, manners, morals and behaviour. It is hoped to put into perspective some of the confusions, dilemmas and concerns which beset the mind today. It is hoped that the importance and stature of the series will be equal to its place in the line of such projects as "Civilization", Alistair Cooke's "America" and Dr. Bronowski's "The Ascent of Man". It might be described as intellectual entertainment with serious intention.

The production period is broken up in the following manner:

September - November 1974	:	Reconnaissance
December 1974 - March 1975	:	Scripting and logistical planning

April and May 1975	:	Filming with two crews in Europe
June and July 1975	:	Filming with one crew in U.S.A. and South America, and one crew in U.K.
August 1975	:	Leave
September, October and November 1975	:	Filming with one crew in U.S.A., and one crew in India and the Far East
December 1975, January and February 1976	:	Editing film inserts
March and April 1976	:	Central location filming in U.K. (The "social theatre")
May to September 1976	:	Final editing and dubbing
September to December 1976	:	Laboratory printing, final dubbing, publicity, etc.

Production team:

Adrian Malone	Series Editor	(Extensions 6784/7)
Dick Gilling	Senior Producer	(Extensions 6782/6298)
David Kennard	Producer	(Extensions 6567/6767)
Mick Jackson	Producer	(Extensions 6207/6376)
Ben Shephard	Researcher	(Extensions 6587/8)
Sue Burgess)	Assistants to	
Jenny Doe)	the Producers	
Sheila Johns)		
Sarah Hyde	Secretary to the Editor	

Finance

The series is in co-production with Canadian Broadcasting Corporation, the Ontario Educational Communications Authority and KCET (Los Angeles) for Public Broadcasting System.



"THE AGE OF UNCERTAINTY" - SUMMARY

The programme titles are not yet final.

1. Classical Capitalism

The birth, with Adam Smith and Ricardo, of classical capitalism in Britain and France and its flowering into an accepted certainty in the United States with the World Exposition in Chicago in 1893.

2. Manners and Morals (of high capitalism)

A consideration of the doctrine of "conspicuous consumption" in the United States between 1860 and 1914 - the "gilded age" seen through the irreverent eyes of Thorstein Veblen.

3. Colonialism

The export of capitalism and its social mechanisms, together with the consideration of the success and legacy of this export in the Southern United States, Canada and India.

4. The Socialist Alternative

How socialist thinkers, notably Karl Marx, prophesied and instigated revolution through the 19th century - and what became of their prophecies.

5. The Great Unraveling

The end of feudalism during the First World War and the first experience of a socialist alternative in Soviet Russia.

6. Money

The history and function of money in society - an analysis of the cycles of instability and inflation that plague the system.

7. Keynesian Reassurance

Between the wars a world-wide slump prepares the way for disaster. John Maynard Keynes' new economic ideas save the West by overturning the Classic system.

8. The Symbiotic Society

The growth and convergence of the bureaucracy of the United States and the Soviet bloc. The economics and politics of the Cold War.

9. The Corporation

An analysis of the corporate technostucture - its history, contemporary sociology and future development.

10. The City

The history of cities leading to the great urban metropolis seen as the visible face of industrial society and the focus of that society's uncertainty and crisis.

11. The Dilemma of the Third World

India as a major part of the Third World where the Marshall Plan has failed. Malthusian predictions are becoming reality, the administrative legacy of colonialism is unable to cope and development is threatened by the resources and monetary crises of the West.

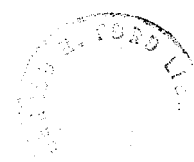
12. Resources

A consideration of those systems, political and economic, in which one can see an evolution towards rational management of the World's resources, human as well as material.

13. Prospect

Wherein Galbraith spends a weekend with some of the World's leaders of opinion at his Vermont farm, the subject for discussion being the reconciliation of the classless society.

N.B. If our efforts to film in China are successful, a complete programme on the Chinese system will replace Programme 12, and the subject matter of that programme (Resources) will be distributed amongst the rest of the series.





BRITISH BROADCASTING CORPORATION
KENSINGTON HOUSE RICHMOND WAY LONDON W14 OAX
TELEPHONE 01-743 1272 TELEX: 265781
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

12th February 1975

Dear Helen,

In my letter of 17th December I promised you a formal request for permission to film in the White House.

Purpose: To make a sequence of between eight and ten minutes for the end of Programme 8, "The Symbiotic Society". The sequence is to be simply shot and consist mainly of Galbraith speaking "to camera".

The key word for the whole series, we think, is 'precision', and so it is right that Galbraith should be seen in the place where important decisions are taken. As you know, this is a major part of the success and authority of our other series of which we are proud, "The Ascent of Man".

In Programme 8, we will trace the politics and economics of the Cold War and the line of responsibility for decision. Galbraith will start his piece in the White House on the decisions that Kennedy had to make at the end of the Cold War period. Galbraith will then widen his consideration to a more general view of the responsibility of the most important office in the Western World. As you will appreciate, the canvas of the whole series is a broad one and so the detail of present internal politics will not be discussed.

Locations: In previous correspondence, we asked for permission to film in the Roosevelt Room as well as the Cabinet Room. It is no longer necessary or indeed correct for us to film in the Roosevelt Room since, in the relevant programme No. 7, we are concentrating more on the entry of the new economic ideas via the Federal Reserve Board. Heinous though it may seem, we are less interested in the Presidential initiatives of that time. Thus our interest is now solely for Programme 8, and it is in the Cabinet Room and, if possible, the Oval Office. I realise that the latter office is difficult, but I would be grateful for your sympathetic consideration.

Cont...

Timing and Shots: Following your advice on the vagaries of availability, we have reserved 20th-23rd November inclusive for filming in the White House and the Pentagon. During this time, we would like to film overnight for one night as we discussed. This would avoid clashing with those whose claims to the offices mentioned are somewhat more important than ours.

We would like to film:-

- (a) ~~At the main entrance of the White House to see Galbraith arrive and enter, preferably to be filmed in the early evening.~~
- (b) ~~In the Cabinet Room where Galbraith will speak "to camera" for the first part of his piece.~~
- (c) ~~A linking shot in the relevant corridor.~~
- (d) ~~In the Oval Office where Galbraith would finish his piece "to camera".~~

We would supply our own small lighting set-up which would run off standard electricity supply, and our own soft-wheeled small dolly for short tracks.

Personnel: There would be a BBC crew of Cameraman, Assistant Cameraman, Sound Recordist, Electrician, Continuity Assistant, Producer/Director, Galbraith and his P.A. Nearer the time, I would obviously supply you with all the names, birth dates, nationalities, passport numbers and any other information you may need for security clearance.

Producer: The Producer and probably the man who will direct the sequence is David Kennard, and I would be grateful if correspondence could be sent to him.

Facility Fees: You made the point that the White House is, of course, operational 24 hours a day. However, if there is any extra expense involving staff etc. we would naturally meet such costs.

~~Thank you for your attention and help so far. I am much encouraged by your feeling that there would be no great problem in gaining permission, presuming we can fit into the White House schedule. I appreciate that permission to film in the Oval Office may be difficult, but it would put the final seal of excellence and authority on the programme, so your best efforts on this point would be much appreciated. I shall send a copy of this letter to Veronica Young in our New York office in case there are any immediate queries, and please let me know if I can give you any more information. I will also send a copy to Mr. Nessen with the relevant back correspondence for his information.~~

Cont...

-3-

Again, my sincere thanks.

Yours,

(Adrian Malone)
Editor
"The Age of Uncertainty"

Ms. Helen Collins,
Staff Assistant,
The White House,
Washington D.C. 20500,
U.S.A.





BRITISH BROADCASTING CORPORATION

KENSINGTON HOUSE RICHMOND WAY LONDON W14 OAX

Room No. 2081

Tel. Ext. 6787/6784

TELEPHONE 01-743 1272 TELEX: 22182

TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

17th December 1974.

Dear Helen,

I was most grateful for our short tour of the relevant offices of the White House on Wednesday, 27th November.

As we agreed, in about two months I will send a detailed request for filming permission and also suggest dates. For the moment may I summarise our conclusions so far.

1. Two nights filming with lights and dolly in the Cabinet Room and in the Roosevelt Room.
2. The shooting to be towards the end of a week in case of sudden emergencies and so that it could be moved to the weekend.
3. Galbraith will speak to camera on Kennedy in the Cabinet Room and The New Deal in the Roosevelt Room.
4. Two or three establishing shots of Galbraith entering the White House.

By the way, I wonder if Ron Nessen ever got the letter from Galbraith?

Once again my sincere thanks for your help and guidance.

Yours

(Adrian Malone)
Editor

"The Age of Uncertainty"

Helen Collins,
Public Relations Department,
White House,
WASHINGTON D.C.
U.S.A.

Veronica Young - BBC

212/581-7100

Dec. 2, 3, 4, 5 - filming
of working offices in
GHK - letter was sent
up a month ago

~~George Mead~~



Bob Mear —

10/9

I see no reason to turn them down - but, if we do talk to them in positive terms, we should know rather exactly what we are prepared to offer.

Can you give me some thoughts so that I can reply in principle, and then - if we so decide - you give Mr Malone his marching orders. Thank

Andrew





BRITISH BROADCASTING CORPORATION

KENSINGTON HOUSE RICHMOND WAY LONDON W14 OAX

TELEPHONE 01-743 1272 TELEX: 22182

TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

xt.6567/6767

The Deputy Press Secretary to the President
The White House
1600 Pennsylvania Avenue NW
Washington D.C. 20500
U S A

3 October 1974

Dear Mr Falkiewicz,

I believe that Veronica Young of our New York office has contacted you by phone to tell you about a new international series of television documentary programmes to be produced by the BBC, and written and presented by the economist Professor John Kenneth Galbraith. We would like to approach you to discuss the question of our filming in the White House.

Our thirteen hour-long programmes, entitled "The Age of Uncertainty", will be modelled on previous major BBC projects such as "Civilisation", presented by Lord Clark, "America", written by Alistair Cooke, and "The Ascent of Man", presented by Dr. Bronowski and produced by the same team that is now preparing the Galbraith series.

On this occasion, we hope to trace the rise and crisis of industrial society; we will deal not only with the history of economics, but with political philosophy; we will also be considering some of the major decisions which have been made in the past two generations, and looking ahead to the politico-economic problems which will confront the world over the next ten years.

It is clear that many of the decisions which have shaped the modern world have been taken in the White House, and we would like to request your assistance in obtaining permission for us to film inside one of the decision-making offices within the White House complex. It has been suggested that there would be no chance of filming in the Oval Room, but that it might be possible to use one of the offices in the West Wing. If our project is given official blessing, we would hope to film in the summer or fall of 1975.

There are two sequences which we would like to shoot. The first concerns the decisions on the New Deal taken by President Roosevelt: as an economist, Professor Galbraith is particularly interested in the development of the New Deal policy, and the ways in which decisions were reached in this period at the White House. The second concerns the Foreign Policy strategy of President Kennedy, particularly over Cuba; in this case, Galbraith hopes to assess the role which the President played in arriving at the crucial decisions over the Bay of Pigs and the Cuban Missile Crisis.

cont./..

-2-

The editor of the series, Adrian Malone, will be in Washington during the first week in December. He would very much like to discuss these proposals with you in greater detail on that occasion; perhaps you might be able to talk him through some of the problems which our request raises, and maybe show him some of the possible filming locations, if you consider that you are able to offer us your assistance.

Veronica Young will contact you in due course to see whether you would be able to meet Mr. Malone in December. Meanwhile, may we thank you for your interest.

Yours sincerely,

David Kennard

David Kennard
PP Producer
"The Age of Uncertainty"



(Dictated by David Kennard & signed in his absence)

dk:sj