

4/20/81 Notes to self re FAMILTY , FAMILYFILM

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It was very clear in my head yesterday. Not now.

A film about the Hurwitz family. Of eight children, there are seven alive - between the ages of 72 and 90. Grandchildren. Greatgrandchildren. Some cousins and their children. An infant about to be born.

Solomon and Eva (with four children) came to the U.S. from Russia. Solomon in 1898; Eva in 1900. A time of great migration. A family among many families moving AWAY or TOWARD, from all parts of Europe. In flight from poverty, despotisms, educational deprivation, military service. Toward the opportunities of industrial work, business possibilities, education for children, political freedom and action - an open land.

Why a film about this family? Which spans the years from the Spanish-American War, the 1905 revolution to El Salvador. From the first flight of planes to space-flight. From nickelodeons to cable-satellite TV. From Mendellian inheritance to the genetic code. From Einsteinian Relativity to the threats of nuclear holocaust. From Freud's first reaches into the unconscious to advtg's control of the social unconscious.

Eva & Solomon

What's the nub of it?

A family portrait in these times is interesting enough. But not the heart of it. Not mere history, cultural anthropology. A record filed in a cornerstone for the innocent eyes of the future. Not enough.

In a world intent on upward mobility, on the rescue from nonentity by making money, of the thinning down of human values to money values, on the greater assuagement of conformity .....

..... somehow or other (How?) there was planted in these children of Eva and Solomon a pulse of life-importance, a vector of connectiveness to other people, a sense that there was something to do with this extraordinary gift of life other than just getting along or getting along well or having a big house and a big bankaccount, or of holding power in some corporate or political setup, or of achieving fame and immortalizing your ashes....

to fulfill as far as you could your potentiality to carve out a life with human meaning and purpose to do something that relates you to others, that places none under your domination that recognizes the glow of living in the struggle to live.

The Nub.

P2 Further notes... family film

It is necessary to thread these ideas out.

It is necessary to find an even sharper and more accurate NUB.

NOW, extend the treatment in a few directions:

A family among other families, like and unlike.  
Who are the friends? Whom do they marry? What  
activities do they undertake? What streams of social  
and professional connection do they join? How do  
they find, with what experimentation, their life works?  
What work do they settle into, after what experimentation/?

Theatre Teaching Music DANCE teaching therapy

Theatre Dance teaching PSYCHOANALYSIS

Theatre Dance teaching literature PSYCHOANALYSIS TEACHING

Acting theatre UNION organizing housing organizing BOOK

Literature dance art painting DANCE movement-philosophy

Music secretarial work SCULPTURE office mgmt

Poetry art philosophy FILM teaching

The IDEAS, the NUB are resultants not the means.

We want to find the experiences, overt and internal;  
the network of relationships, the inner pushes and  
discoveries, events and thought. Out of these come  
the meanings.

As Frost says, we want the dirt that clings to the  
potatoes, as well as the potatoes themselves.

We want the particular dynamics as well as the overall  
shapes of ~~the~~ lives... lives that lead back to past  
roots, lives that lead into the unknown.

OK now how do we begin? What are the steps of work?

What principles guide the work?

