

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

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~~ 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 Mendelian 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 ^{conscious} / unconscious.

What's the ~~num~~ 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 advance} to do something that relates you to others, that places ^{name} 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 innerpushes 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?

p3 Further notes Family film

STEPS :

An expanded synopsis or treatment.

Filmed interviews of all sisters-brothers, and wives, husbands, children. (each by each)

PREPARE A LIST OF THEMES AND QUESTIONS
WHO DOES THE INTERVIEWING?
SOME OF IT NEEDN'T BE INTERVIEW BUT JUST TALKING
IN WHAT PLACES AND CIRCUMSTANCES

Group discussions - some, all - around various subjects, and memories.

PREPARE LIST OF THEMES

Interviews with remoter family members: children of children, cousins, direct and removed, friends, co-workers etc. students

Documentation: Snapshots
(individual) Objects lived with
Objects made eg sculpture, ptgs, letters, articles, books, etc.
Places and neighborhoods lived in
Places loved

Documentation: Evidences of the life and struggle of
(social) this century - films, stills, paintings, drawings, sculpture, architecture, cities, music

Principles of work

There has to be a filmmaker. Who? Me. Or does there? Can it be a committee? A team? How?

In any case, It is a film made in the open, with family members and others seeing rushes, assemblies, rough cuts. Making comments and suggestions in oral and written form, for ingestion. The filmmaker or team makes the film, with a full reception and respect for all responses. But nevertheless facing the problems of structure and organization.

Should there be a co-filmmaker from outside the family? For an outside perspective?

Questions of financing and schedule