

THE
LEO HURWITZ
COLLECTION

presented by
Ingela Romare



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Preface

In the autumn of 1982 I met Leo Hurwitz for the first time. His film *DIALOGUE WITH A WOMAN DEPARTED* had its première in Stockholm and at the same time the Cinemateque at the Swedish Film Institute presented a retrospective of his most important films.

At that time I was in the final editing stage of my film *COURAGE TO LIVE*, and I only left the editing room to go to the showings of Leo Hurwitz' films. Seeing them was something like a revelation for me. They gave me a lot of inspiration. This was something quite new and refreshing in the field of documentary film making.

I was also lucky enough to meet Leo Hurwitz personally and to invite him to my editing room. We had long talks about film and art – but also about trees and love, and about death and renewing life, both in reality and in film.

In the winter of 1986 I invited Leo Hurwitz to Stockholm to give a seminar at the Dramatic Institute under the title "Film and Art". A second seminar under this title was given in the summer of 1987. This gave me an even deeper possibility to listen to and to understand Leo's thoughts about film as a unique expression of art.

From that time on I had the idea at the back of my mind of making a film about Leo, to

interview him and document his work while he was still among us.

In March 1990 I succeeded in doing so. I went to New York with the film photographer Maria Brännström and spent a week together with Leo in his apartment in Manhattan, talking, filming, listening to music, filming...

I think some angels sent us there at this very time, because just a few weeks after our visit it was found that Leo was seriously ill and we would not have been able to do it later.

When I returned home I discovered that there was more interesting material with Leo telling about his films and his work than I could ever use in a film about him. So the idea arose of making a "Leo Hurwitz Collection", where his films would be collected on video cassettes and commented on by him. This would give him the opportunity to talk more extensively about his work and thoughts and in direct connection to the films.

I went back to New York, this time with Ulf Berggren, and put the idea to Leo. We discussed it for a whole week and Leo gave the project his full support and was quite happy about it. Even if he was very weak at that time he saw to it that copies of all his films were sent to Sweden for transferring onto video. He also gave me a booklet of poems and drawings, some of which I present here.

That occasion – in October 1990 – was the last time I saw Leo. He died in January 1991.

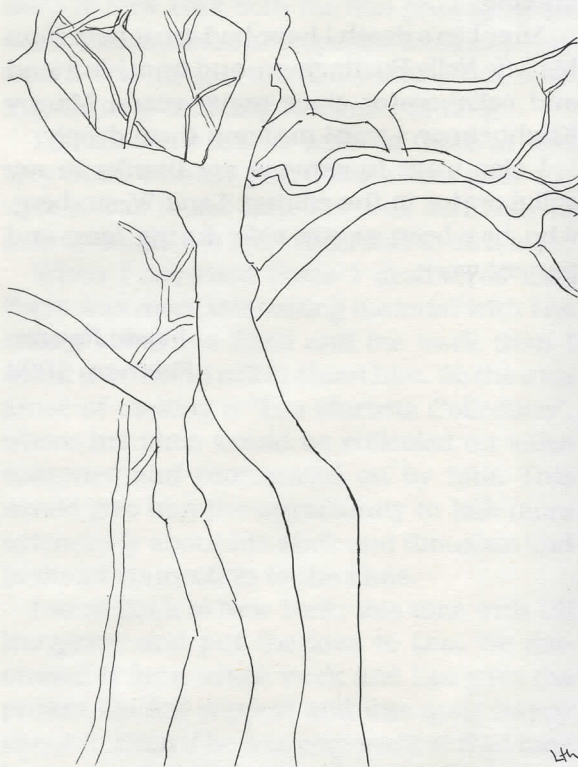
And now, in presenting this "Leo Hurwitz Collection" I am both grateful and happy to do so. Grateful that I have had the opportunity to meet Leo – and to film him. And happy that I

can now pass this on to others – the opportunity of meeting with one of the very best, one of the most alive in this hard field of film making.

After Leo's death I have had great help from his wife Nelly Burlingham, and from his friend and collaborator since many years, Manny Kirchheimer. I want to thank them deeply.

I also want to express my thanks to my collaborator in the editing, Lena Westerberg, who has been at my side during long and patient work.

*Ingela Romare
February 1994*



Leo Hurwitz Poems and drawings

the shape of the tree
is
time
on earth

the shape
of the tree
is
time

yes, and
you, leo hurwitz and you, nelly burlingham
are time shapes

you too, max sophie blatt maslow...
...jane dudley...
ingela, maria, bettan,
lisskulla, ulf...

words for a physician

The time it has taken
to learn
to be young!

now

in my eightieth year
of leaves and veins
and branchings

you make it urgent
to learn

how to be old

When you are old
and death is inevitably
near the mind

it is reassuring somehow
to see subterranean roots

force up mounds
on the city's paved asphalt

bulging into raised relief
the branching forms

of underground life

From
Dialogue with a Woman Departed

With memories of flesh
of laughter, of eyes that reach

I pay my respects to you
sweet woman of the earth

woman of the landscape
of the autumn
of the water

of the grass...

Peggy lived to September,
to the turn of the season...

Her ashes are here
at the roots of the tree.

In another season, her eyes
travelled into its branches,
dwelt among its leaves and
the landscape framed there...

Reaching, gripping the air,
the winter tree holds its design
of life...

channeling the flow of energies
from earth and sky
into one living thing...

a pattern carved out of space,
a shelter for birds and insects...

moving motionless into the future
sharing the society of the living.

Thus life dead, terribly dead
transforms itself to life again.

Thus the essence of a person
has lived itself into me,
has lived itself into those
whose memories hold her winter
design.

With memories of flesh
of laughter, of eyes that reach

I pay my respects to you
sweet woman of the earth.

After these months:
thin twigs of winter,
rainy spring,
leaf-laden summer,
burning autumn...
in this second winter
you are the ground I walk on

Sweet woman of the landscape
of the autumn
of the water

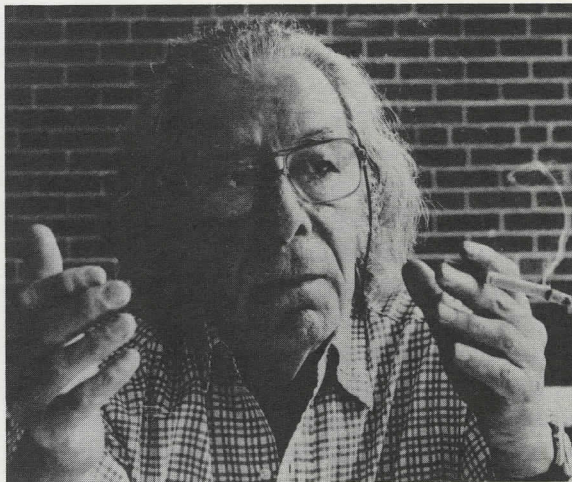
of the grass...



The tree I see is in me
The tree I see is in me
The child I was is in me

Passerby,
don't go away.
If you stay, if you allow your eyes
to caress,
they will live into the tree,
the world.

Your world will be inside you.
You will be in your world.



Leo Hurwitz.

Biography

Leo Tolstoy Hurwitz was born in Brooklyn, New York in 1909 as the youngest of eight children, his parents being Russian immigrants.

He became interested in making films during his studies at Harvard College, from which he graduated in 1930.

He returned to New York during the Depression. He earned a living as still photographer, free-lance writer, editor, book reviewer and seized every opportunity to make films. One such opportunity was a group of photographers and film makers called The Film and Photo League. Leo Hurwitz joined the group and started documenting the times in newsreels and films like the hunger march (in HUNGER 1932) and the Scottsboro case (in SCOTTSBORO 1933).

In 1934 Leo Hurwitz, together with Ralph Steiner and a few others, founded a production coop called NYKino. Others joined, among them Henri Cartier-Bresson and Paul Strand. Hurwitz, Steiner and Strand worked as cameramen for Pare Lorentz on THE PLOW THAT BROKE THE PLAINS for the US Resettlement Administration.

Together with Strand, and others from NYKino, Hurwitz founded Frontier Films, the first independent (non-profit) company in America to produce documentary films and to

explore the aesthetic boundaries of the medium. The life of Frontier Films was six years, 1936-1942. Some of its productions include: HEART OF SPAIN, CHINA STRIKES BACK and NATIVE LAND. The outbreak of World War II and the difficulty of distribution brought about its end.

During the war Leo Hurwitz wrote scripts for the Committee of InterAmerican Affairs and the Office of War Information and edited a film for the Navy, shot by Paul Strand, TOMORROW WE FLY. For a "brief spell", as he once described it, Leo Hurwitz was also under contract as writer-director to David O. Selznick in California.

During the early experimental years of television Leo Hurwitz was working as producer-director for CBS Television and as Chief of the News and Special Events Department he developed the format for CBS-TV News programs. He left CBS to produce STRANGE VICTORY. After that, which was during the McCarthy period, Leo Hurwitz was black-listed and his career in television was halted.

For some time though he was working for the United Nations, serving as Director of Film Production and producing eight films in the series THIS IS THE UNITED NATIONS.

Together with the cameraman Fons Ianelli he made the first two films in the "cinéma vérité" technique - EMERGENCY WARD and THE YOUNG FIGHTER - working with a hand-held sync camera and a tape recorder.

He was also involved in the production of Biberman's SALT OF THE EARTH.

In 1956, with the support of Film Polski, he and Peggy Lawson made THE MUSEUM AND THE FURY about the German concentration camps and in 1960 he went to Israel and as the only reporter was allowed to cover the Eichmann trial for American, British and German television.

He was one of the founders of the Screen Directors International Guild and later he and six colleagues brought suit against the Screen Directors Guild of America when the SDIG merged with the DGA, forcing the DGA to remove the loyalty oath from its membership application.

But it was not until 1964 that Hurwitz was officially accepted to work for American television again - on a film about the death of John F. Kennedy called ESSAY ON DEATH, which was also the start of his cooperation with Manny Kirchheimer. They continued to make films for National Educational Television, THE SUN AND RICHARD LIPPOLD and IN SEARCH OF HART CRANE. For the American Federation of Arts, Leo Hurwitz and Peggy Lawson made four films under the common title THE ART OF SEEING.

In 1969 Leo Hurwitz was invited to be Chairman of the Graduate Institute of Film and Television, New York University and served as Head of the Institute and Professor of Film until he retired in 1974.

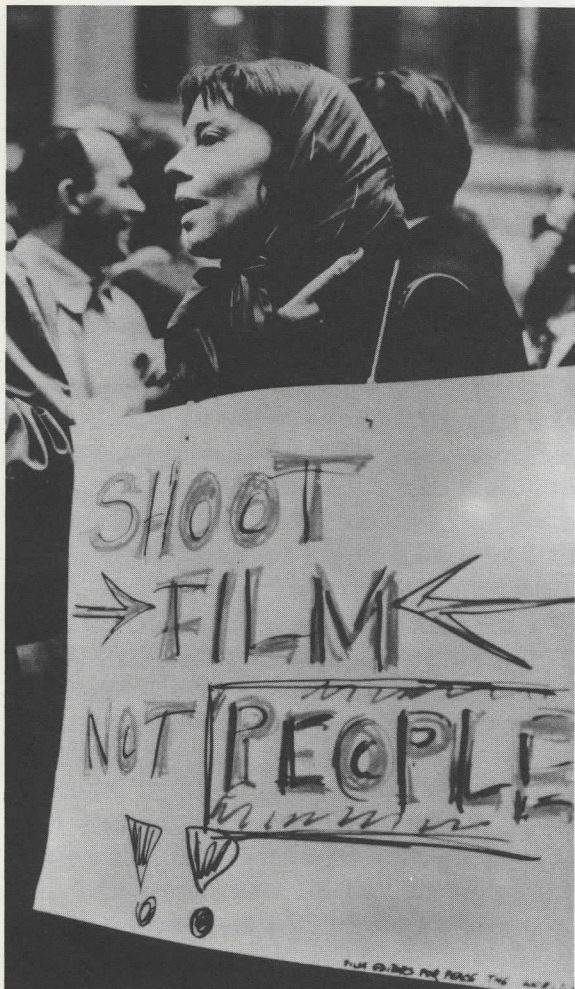
During his last two years at the Graduate Institute he began working on his magnum opus DIALOGUE WITH A WOMAN DEPARTED, a work which was completed in 1980 and awarded the International Film Critics' Prize

at the Berlin Film Festival in 1981.

He participated at a number of retrospective screenings of his films during the seventies and eighties in both the USA and in Europe.

Leo Hurwitz was married three times: first to Jane Dudley (by whom he had a son, Tom, who has also become a film maker), later to Peggy Lawson and finally to Nelly Burlingham.

He died in Manhattan, New York in 1991, while still working on a script for a feature film on the life of John Brown.



Peggy Lawson. Ur Dialogue with a Woman Departed.

Filmography

HUNGER 1932

Production: New York Film and Photo League,
1933

Camera: Leo Hurwitz and others

Editing: Leo Hurwitz and others

SCOTTSBORO 1933

Production: New York Film and Photo League,
International Labor Defence, 1933

Direction: Leo Hurwitz

Camera: Leo Hurwitz, Lewis Jacob, Leo
Seltzer

Editing: Leo Hurwitz

SWEET LAND OF LIBERTY

Production: New York Film and Photo League,
Political Prisoners Committee of
International Defence, 1934

Direction: Leo Hurwitz

Camera: Leo Hurwitz

Editing: Leo Hurwitz

GRANITE

HARBOUR SCENES

PIE IN THE SKY

Production: New York Film and Photo
League/NYKino, 1934-35

Direction: Ralph Steiner

Editing: Leo Hurwitz

THE PLOW THAT BROKE THE PLAINS

Production: U.S. Resettlement Administration, 1935-36

Direction: Pare Lorentz

Script: Pare Lorentz, Leo Hurwitz

Camera: Ralph Steiner, Leo Hurwitz, Paul Strand

Editing: Pare Lorentz, Leo Zockling
25 min.

HEART OF SPAIN

Production: Frontier Films, 1937

Direction: Herbert Kline (in Spain)

Script: Leo Hurwitz, Paul Strand

Camera: Gheza Karpathi (in Spain)

Editing: Leo Hurwitz, Paul Strand

Narrator: John O'Shaughnessy

Narration written by Herbert Kline, David Wolff
(= Ben Maddow)

Music: Alex North (arrangement)
30 min.

NATIVE LAND

Production: Frontier Films, 1938-41

Direction: Leo Hurwitz, Paul Strand

Script: Leo Hurwitz, Paul Strand, David Wolff

Camera: Paul Strand

Editing: Leo Hurwitz

Narrator: Paul Robeson

Narration written by David Wolff

Music: Marc Blitzstein

Cast: Fred Johnson, Mary George, John Rennie, Amelia Romano, Housely Stevens, Louis Grant, James Hanney, Howard daSylva, Art Smith, Bert Conway, Richard Bishop and others
89 min.

SONG OF FREEDOM

Production: Committee of InterAmerican Affairs, 1943

Script: Leo Hurwitz

BRIDGE OF MEN

Production: Office of War Information, 1943

Script: Leo Hurwitz

TOMORROW WE FLY

Production: U.S. Navy, 1943

Camera: Paul Strand

Editing: Leo Hurwitz

STRANGE VICTORY

Production: Barnet L. Rosset, Target Films, 1947-48 (epilogue 1964)

Direction: Leo Hurwitz

Script: Leo Hurwitz

Camera: Peter Glushanok, George Jacobson
Editing: Leo Hurwitz

Narrators: Alfred Drake, Muriel Smith, Gary Merrill

Narration written by Saul Levitt

Music: David Diamond

With: Virgil Richardson, Cathy MacGregor, Sophie Maslow, Jack Henderson, Robert P. Donley and others

71 min. (with epilogue 77 min.)

THIS IS THE UNITED NATIONS

Production: Leo Hurwitz, United Nations, 1950-51
eight films

AN EVENING FOR RICHARD RODGERS

Production: NBC Television, 1952

Direction: Leo Hurwitz

60 min.

ON THIS DAY

Production: Health Insurance Plan, New
York, 1952

Direction: Leo Hurwitz

Script: Leo Hurwitz

Editing: Leo Hurwitz

20 min.

EMERGENCY WARD

Production: Fons Ianeli, 1952

Camera: Fons Ianeli

Editing: Leo Hurwitz

15 min.

THE YOUNG FIGHTER

Production: Filmscope for CBS, 1953

Direction: Leo Hurwitz

Script: Leo Hurwitz

Camera: Fons Ianeli

Editing: Leo Hurwitz

28 min.

USA

Production: Pan American Airways, 1956

Direction: Leo Hurwitz

Script: Leo Hurwitz

Editing: Leo Hurwitz

45 min.

THE MUSEUM AND THE FURY

Production: Leo Hurwitz, Film Frontiers, 1956

Direction: Leo Hurwitz, Peggy Lawson

Script: Leo Hurwitz

Editing: Leo Hurwitz

Narrator: Josephine Kirk

Narration written by Thomas McGrath

54 min.

DANCING JAMES BERRY

A film by Mura Dehn, Leo Hurwitz, Herbert
Matter, 1955

20 min.

HERE AT THE WATER'S EDGE

Production: HP Productions, 1960-61

A film by Leo Hurwitz, Charles Pratt

Music: Henry Cowell

60 min.

VERDICT FOR TOMORROW

Production: Capitol Cities Broadcasting,
1962

Direction: Leo Hurwitz

Editing: Leo Hurwitz (supervision)

30 min.

ESSAY ON DEATH

Production: Leo Hurwitz for National
Educational Television, 1964

Direction: Leo Hurwitz

Script: Leo Hurwitz, Brice Howard

Camera: Manfred Kirchheimer, D'Arcy Marsh

Editing: Leo Hurwitz, Peggy Lawson

Music: Ulysses Kay

Narrators: Christopher Plummer, Helen

Gahagan Douglas, Morris Carnovsky
Cast: James Broderick, Allen Markey, Jane
Zecher
77 min.

HAIKU
A film by Leo Hurwitz and Manfred Kirchheimer,
1965
30 min.

THE SUN AND RICHARD LIPPOLD
Production: Leo Hurwitz, Manfred
Kirchheimer for National Educational
Television, 1965-66
Direction: Leo Hurwitz
Script: Leo Hurwitz
Camera: Manfred Kirchheimer
Editing: Leo Hurwitz
29 min.

IN SEARCH OF HART CRANE
Production: Leo Hurwitz for National
Educational Television, 1966
Direction: Leo Hurwitz
Script: Leo Hurwitz
Camera: Manfred Kirchheimer
Editing: Leo Hurwitz
Narrator: Gary Merrill
90 min.

DO YOU KNOW A MAN NAMED GOYA
A film by Leo Hurwitz, Peggy Lawson, Tom
Hurwitz, 1966
3 min.

THE ART OF SEEING:
Production: Leo Hurwitz for The American
Federation of Arts, 1968-70

LIGHT AND THE COUNTRY
A film by Leo Hurwitz, Peggy Lawson
Narrator: Gloria L. Kirchheimer
Music: Joseph Haydn
15 min.

LIGHT AND THE CITY
A film by Leo Hurwitz and Peggy Lawson,
assisted by Peter Eliscu
Narrator: Gloria L. Kirchheimer
Music: Country Joe & The Fish, Charlie
Musselwhite
16 min.

DISCOVERY IN A LANDSCAPE
A film by Leo Hurwitz and Peggy Lawson,
Peter Eliscu, Tom Hurwitz
Music: Jimmy Giuffre
33 min.

JOURNEY INTO A PAINTING
Direction: Leo Hurwitz
Script: Leo Hurwitz
Camera: Manfred Kirchheimer
Editing: Leo Hurwitz
20 min.

THIS ISLAND
Production: Leo Hurwitz for The Detroit
Institute of Art, 1970.
A film by Leo Hurwitz and Peggy Lawson
Camera: Manfred Kirchheimer, Tom Howard
(=Leo Hurwitz)
Music: Jimmy Giuffre
31 min.

DIALOGUE WITH A WOMAN DEPARTED

Production: Leo Hurwitz, 1972-80

A film by Leo Hurwitz

Assistants: Tom Hurwitz, Nelly Burlingham,
William Kruzykowski

Narrators: Kaiulani Lee, Leo Hurwitz

Music: Johann Sebastian Bach, Jimmy

Giuffre, Billie Holiday, Phil Ochs, Woody

Guthrie, Sarah Gonzales, Pete Seeger and
others

Stills: Yoshio Kishi, Charles Pratt, Edwin

S. Curtis, Danny Lyon and others

224 min.

The Leo Hurwitz Collection

Book:

LEO HURWITZ ON FILM AND ART

Booklet:

THE LEO HURWITZ COLLECTION

Cassette 1:

ON TIME, ART, LOVE AND TREES...

– a meeting with Leo T. Hurwitz

A film by Ingela Romare (105 min.)

Cassette 2:

HEART OF SPAIN

NATIVE LAND

Introduction by Ingela Romare (3 min.)

Leo Hurwitz on Heart of Spain (3 min.)

Heart of Spain (29 min.)

Leo Hurwitz on Native Land, and the
structure of a film (11 min.)

Native Land (85 min.)

Cassette 3:

STRANGE VICTORY
THE MUSEUM AND THE FURY

Introduction by Ingela Romare (2 min.)

Strange Victory (68 min.)

Leo Hurwitz on The Museum and the Fury
(8 min.)

The Museum and the Fury (52 min.)

Leo Hurwitz on the reception of The Museum
and the Fury, and the freedom to make the
films he wants to make (13 min.)

Cassette 4:

HERE AT THE WATER'S EDGE
THE SUN AND RICHARD LIPPOLD

Introduction by Ingela Romare (2 min.)

Here at the Water's Edge (57 min.)

The Sun and Richard Lippold (28 min.)

Leo Hurwitz on smokeless cigarettes, and
advice to a young film maker (25 min.)

Cassette 5:

From THE ART OF SEEING:
DISCOVERY IN A LANDSCAPE
LIGHT AND THE CITY
THIS ISLAND

Introduction by Ingela Romare (2 min.)

Discovery in a Landscape (32 min.)

Light and the City (16 min.)

This Island (30 min.)

Leo Hurwitz on the meaning and experience
of art (23 min.)

Cassette 6:

DIALOGUE WITH A WOMAN DEPARTED
Part 1

Introduction by Ingela Romare (1 min.)

Dialogue with a Woman Departed
Part 1 (130 min.)

Cassette 7:

DIALOGUE WITH A WOMAN DEPARTED
Part 2

Dialogue with a Woman Departed
Part 2 (85 min.)

Leo Hurwitz on Dialogue with a Woman
Departed (27 min.)

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Dramatiska Institutet
(The Dramatic Institute)

Einar och Thyra Lauritzens stiftelse för
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(Einar och Thyra Lauritzen's foundation for
film-historical research)

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(Production Grant Committee)

Konstnärsnämnden
(The Arts Grants Committee)

Videonämnden
(The Video Council)

Svenska Filminstitutet, konsulent
Peter Hald
(The Swedish Film Institute, consultant
Peter Hald)

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(Swedish Television, TV2, Malmö)