

Leo Hurwitz collection, 1910-1992, bulk 1925-1991

Finding aid created by Stacey Doyle, Ken Fox, and Nancy Kauffman, George Eastman Museum, Moving Image Department, March 2016

Descriptive Summary

Creator: Hurwitz, Leo, 1909-1991

Title: Leo Hurwitz collection

Dates: 1910-1992, bulk 1925-1991

Physical Extent: 89.5 cubic feet

Repository:

Moving Image Department

George Eastman Museum

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Content Abstract: The Leo Hurwitz Collection consists of correspondence and papers (both business and personal), scripts, storyboards, publications and clippings, research materials, financial records, promotional material, interviews, festival materials, film and audio dating from 1910-1992, bulk 1925-1991. The collection covers the whole of Hurwitz's professional career and to a lesser extent his personal life, but with much overlap in the materials themselves. The collection documents Hurwitz's involvement with many notable figures, including Paul Strand, Elia Kazan, Joris Ivens, Paul Robeson, Ralph Steiner, W.E.B. Du Bois, Henri Langlois, Woody Guthrie, James Blue, and Edwin Rolfe.

Languages: Collection materials are primarily in English. Other languages represented are German, French, Finnish, Italian, Dutch, Russian, Spanish, Portuguese, Polish, and Hebrew.

Location: Collection materials are located onsite.

Access Restrictions: This collection is open to research upon request.

Copyright: George Eastman Museum holds the rights to the majority of the physical materials but not intellectual property rights. The only exception of this is the oral history, which is for

on-site review only. This oral history is owned by Columbia University and they must be contacted for permission to copy or cite from the document.

Acquisition Information: The collection was formally donated in 1999, with the memorandum of agreement signed by Manfred Kirchheimer on behalf of the Leo Hurwitz estate.

Custodial History: Materials were created, collected, and maintained by Mr. Hurwitz during his lifetime. Following his death, the materials were donated to George Eastman Museum by his estate. Materials arrived at the museum in multiple shipments between 1994 and 1998.

Funding for this finding aid was provided by a grant from the Council on Library and Information Resources' Hidden Collections Program.

Biographical Note

The American filmmaker Leo Tolstoy Hurwitz was born on June 23, 1909, in the Williamsburg section of Brooklyn, New York. The youngest of eight, his siblings included his oldest brother William Hurwitz; Peter Hurwitz Hawley; Elizabeth Delza-Munson; Rosetta Hurwitz; Marie Hurwitz Briehl; Sophia Delza; and Eleanor Hurwitz Anderson. Hurwitz's father Solomon Gurewicz (1860-1945), a tutor, arrived in the United States from Russia in 1898; his mother, Eva Riva Katcher, was a midwife whom Solomon met while teaching children in Eva's hometown of Rossava, Ukraine. Eva followed Solomon to the U.S. in 1900, bringing with her the first four of the couple's eight children; the rest would be born in the U.S. Solomon worked as a pushcart peddler and factory worker in Philadelphia and then New York City. Though anti-Bolshevik and a life-long anti-Communist Solomon nevertheless attended socialist, anarchist, and trade-unionist meetings, often accompanied by Eva; he also sent several of Leo's brothers and sisters to the Socialist Sunday School.¹ Leo Hurwitz attended Brooklyn's Dewey Junior High School and New Utrecht High School, where he was the editor-in-chief of the literary magazine *The Comet* and president of the dramatic society.²

Hurwitz graduated high school in June 1926 and, having received a New York Harvard Club scholarship, entered Harvard College that September. While at Harvard Hurwitz majored in philosophy and psychology, with minors in fine arts and science. He also became a member of the Liberal Club. During his sophomore year Hurwitz decided against becoming a physician, and by his junior year he realized he wanted to work in film. In June 1930 Hurwitz graduated Harvard summa cum laude.

Returning to New York City Hurwitz began taking photographs for *Harper's Bazaar* and writing book reviews for several New York newspapers, including the *New York Post*. He also worked for an emergency relief agency at an orphanage across from the campus of the City College of New York. Hurwitz left the agency after several months and began working without pay as an assistant editor for *Creative Art* magazine, where the husband of his sister Sophia, A. Cook Glassgold, was the managing editor. Hurwitz's duties included securing copy and laying out

pages of photographs by such photographers and avant-garde filmmakers as Ralph Steiner and Paul Strand, both of whom advised Hurwitz on his own photography. Steiner in particular taught Hurwitz the essentials of dark-room technique and photographic practice. Hurwitz also contributed film reviews to *Creative Art*, but due to a lack of funds and equipment his own filmmaking activities were limited to ideas for short films and a feature-length animated adaptation of *Alice in Wonderland*.³

In late 1931/early 1932 Hurwitz's interests in photography and film led him to the Film and Photo League of New York, where he was soon joined by Steiner, filmmaker/editor Sidney Meyers, and Lionel Berman. In December 1932 Hurwitz filmed the National Hunger March in Washington from its start in Boston -- Samuel Brody, Robert Del Duca, and Steiner joined him in New York City -- and later edited the footage into *Hunger 1932* (1933).⁴ Additional Film and Photo League films on which Hurwitz worked as director, cinematographer, or editor include *The Scottsboro Boys* (1933) (in cooperation with the International Labor Defense) and *Sweet Land of Liberty* (1934) (with the Political Prisoners Committee of International Law).

In November 1933 the Film and Photo League inaugurated the Harry Alan Potamkin Film School at the Lexington Avenue headquarters of the Workers International Relief.⁵ Named for the late film theorist and League member, the school was intended to meet the need for formal technical training and education in the history of film and film criticism. Hurwitz taught classes alongside other League members and soon advocated for the formation of a dedicated production unit within the League -- a properly trained "shock troop" consisting of "people who had a life interest in film."⁶ The idea met with resistance -- some members felt the idea of a select cadre of filmmakers was elitist and ran counter to the idea of the Film and Photo League as a mass democratic organization.⁷ In response Hurwitz formed NYKino in 1935 with Steiner, Meyers, Jay Leyda, Irving Lerner, and Ben Maddow, many of whom comprised the core group of the Harry Alan Potamkin Film School. Initially funded by Hurwitz's salary from *New Theatre* magazine, where he began working as managing editor in 1934, NYKino shifted away from the League's strict adherence to documentary form, and began to incorporate dramatization and creative cinematography and editing into the depiction of real-life events.⁸ NYKino's first projects included the completion of three films begun earlier by Ralph Steiner (*Harbor Scenes*, *Quarry* [a.k.a. *Granite*], and *Pie in the Sky* [1935]), all of which were edited by Hurwitz,⁹ as well as a dramatic *March of Time*-style newsreel "from a left-wing perspective"¹⁰ titled *The World Today*, of which only two segments were produced (*Sunnyside* and *The Black Legion*). In 1935 Hurwitz, Steiner, and Paul Strand were hired by writer-turned-filmmaker Pare Lorentz to photograph the Resettlement Administration-sponsored film *The Plow that Broke the Plains* (1936) in Montana, Wyoming, and Texas. That summer, on July 2, 1935, Hurwitz also married the prominent dancer and choreographer Jane Dudley.

Upon their return from shooting *The Plow That Broke the Plains*, Hurwitz, Steiner, and Strand set about transforming NYKino -- at best a part-time endeavor for many of its members -- into what Hurwitz would later describe as "an independent production company with day-to-day continuity and with a full-time staff."¹¹ Frontier Films was officially launched in March 1937 with Strand as president and Hurwitz and Steiner vice-presidents.¹² (Steiner, along with Willard Van

Dyke, would leave Frontier in early 1938 to form American Documentary Films.) Frontier Films' first completed production was *Heart of Spain* (1937), based primarily on footage of the Spanish Civil War previously shot by *New Theatre* editor Herbert Kline and edited by Strand and Hurwitz,¹³ followed by *China Strikes Back* (1937); *People of the Cumberland* and *Return to Life* (both 1938); *History and Romance of Transportation* (1939); and *White Flood* (1940). In 1937 production also began on a feature-length film about American civil liberties alternatively referred to as "Production #5," "Labor Spy," "Edge of the World," "Listen America!" and "Civil Liberties."¹⁴ The film would take nearly four years to complete and would not be released until January 1942 by which time it had been renamed *Native Land*. The departure of additional members, a depletion of funds, and the U.S.'s entry into World War II all contributed to the end of Frontier Films, shortly after the theatrical release of *Native Land* in early 1942.¹⁵

Rejected by the U.S. Army on account of a functional heart murmur,¹⁶ Hurwitz spent the early years of the war working on films for several government agencies, including the Office of the Coordinator of Inter-American Affairs (*Song of Freedom*, 1942, and *There Shall Be Freedom*, ca. 1943); the United States Navy Bureau of Aeronautics (*Tomorrow We Fly*, 1943); the Office of War Information (OWI) ("Bridge of Men," 1943, and "On the Playing Fields of America," 1944); and the British Information Services, for whom Hurwitz adapted British documentaries for American use.¹⁷ In general, however, work was increasingly difficult to find. According to Hurwitz the OWI had grown leery of him: An expedition to the Arctic to film a sequence for the agency's film "Bridge of Men" was canceled at the last minute due to an uncomfortable feeling that Hurwitz was a "premature anti-Fascist"¹⁸ -- one early indication that his involvement with Leftist politics was becoming problematic.

In 1943, after Hurwitz and Strand's failed attempt to form a combat photographic unit for the Department of the Army,¹⁹ Hurwitz drove to Los Angeles in hopes of joining Frank Capra's filmmaking unit of the U.S. Army Signal Corps. Hurwitz had agreed to the unit's use of footage from *Native Land* in *Why We Fight: War Comes to America* (1945), but his efforts to join the unit were rebuffed -- another instance, Hurwitz suspected, of "red-baiting."²⁰ The film industry, however, proved more welcoming. After being shown *Native Land* by Hurwitz's agent George Willner, David O. Selznick hired Hurwitz on a 13-week contract to write and direct a shipyard sequence for the home-front melodrama *Since You Went Away* (John Cromwell, 1944).²¹ Hurwitz claimed to have shot over 40 minutes of footage, from which Selznick used only one shot.²²

After nine months in Hollywood, Hurwitz made his way back east, stopping first in Detroit to write a film for the United Auto Workers [a history of the union possibly titled "The Story of Democracy -- The Growth of a Union"]. The film was never produced -- Hurwitz suspected internal political problems²³ -- and by 1944 Hurwitz was back in New York City. Through his friend Gilbert Seldes, then director of CBS Television, Hurwitz was hired as a network producer, director, and writer. Hurwitz remained at CBS for three years, during which time he became director in charge of News and Special Events.²⁴

Shortly before the birth of his son, Thomas Hurwitz, in 1947, Leo Hurwitz left CBS to direct his second feature-length film, *Strange Victory* (1949), for producer Barney Rosset's newly founded company Target Films. Originally titled "Candle in the Wind," *Strange Victory* dealt with the ongoing racial discrimination faced by returning African-American veterans in post-WWII America. The film won first prize at the 1949 Karlovy-Vary Film Festival, but was criticized in the U.S. for its "communist undertones," a critique which only strengthened many employers' reservations regarding Hurwitz and his politics.²⁵ These fears were formalized in 1950 when Hurwitz's name appeared in the infamous anti-Communist publication *Red Channels: The Report of Communist Influence in Radio and Television* along with 150 other members of the entertainment industry suspected of anti-American activities.

Hurwitz's unproduced projects of the period include feature-length adaptations of the novels *Freedom Road* by Howard Fast and *Masters of the Dew* by Jacques Roumain, and a film sponsored by Planned Parenthood. In 1949 Hurwitz proposed developing the "Movietel Camera," a motion-picture camera linked to a remote television monitor that would enable a director to see what the cameraman sees through the viewfinder. The camera was never produced.

Upon completion of *Strange Victory* Hurwitz attempted to return to CBS but found the network unwilling to rehire him for staff or freelance work, an attitude Hurwitz attributed to his blacklisting.²⁶ Instead, Hurwitz was hired as the Director of Television Production for the Souvaine Company, an independent production company headed by the composer and radio/TV producer Henry Souvaine. Hurwitz supervised the Souvaine Company's hour-long adaptation of Bizet's opera *Carmen* for the new CBS series *Opera Television Theatre*. (CBS seemed unaware of Hurwitz's involvement.) *Carmen* debuted on New Year's Day 1950, and though well-received, CBS's inability to secure a single sponsor meant *Opera Television Theatre's* next production, *La Traviata*, also supervised by Hurwitz, would be its last.²⁷

In 1950 Hurwitz was hired by the United Nations Film Board to direct *This Is the United Nations*, a series of eight [though it appears the final number of issues was at least 15] theatrically released "screen magazines" highlighting the activities of the U.N. around the world. Hurwitz's work for the Souvaine Company continued. In 1951 he re-edited and supervised the musical re-voicing and printing of Lou Bunin's English-language adaptation of *Alice in Wonderland* (1951), a combination of live action and stop-motion animation originally released in France in 1949.

In 1951 NBC hired the Souvaine Company to produce *America Applauds: An Evening for Richard Rodgers*, a 34-minute musical tribute to the popular composer sponsored by the United Shoe Company. While the broadcast was a critical success for the network -- among its many featured performers was a young Mary Martin in her first television appearance -- any future work with NBC was not forthcoming. Their reluctance, Hurwitz believed, was due once again to his blacklisting.²⁸ That year Hurwitz also served as a script and production consultant for Procter Productions' television adaptation of the radio series *The Big Story*. The episode was to serve as an "audition film," i.e. a pilot, for potential sponsor Pall Mall cigarettes and its parent company American Tobacco. Toward the end of 1951 Hurwitz was hired by Peter Lawrence

Productions to adapt a stage production of J.M. Barrie's *Peter Pan* for a Christmas Day broadcast on CBS-TV. Though Lawrence enjoyed success with a 1950 Broadway production of the play starring Jean Arthur and Boris Karloff, the broadcast was canceled when a sponsor failed to materialize.

In 1952 producer Ben Gradus approached Hurwitz with a failed script written for the Health Insurance Plan of Greater New York and asked Hurwitz to rewrite and direct the film. The result, *On this Day* (1952), "dealt fundamentally with the anxiety that everybody feels... about the cost of medicine when you're not insured," and called for health insurance and socialized medicine.²⁹ While working on the film Hurwitz was approached by *Life* magazine photographer Fons Iannelli with motion-picture footage he had shot with his own 16mm camera and tape recorder which allowed for portable, synchronized sound recording. Iannelli shot the footage inside the emergency room of an urban hospital and asked Hurwitz to edit it into a coherent promotional film that could be used to interest potential investors and producers.³⁰ The film, *Emergency Ward* (1952), clearly anticipated the Direct and Observational Cinema movements of the late 1950s and early 1960s, and captured the interest of Robert Saudek, the producer of the CBS-TV's *Omnibus* program. Saudek initially agreed to make at least one film with Iannelli's invention. Unbeknownst to Saudek, the blacklisted Hurwitz would write, direct, and edit the film, a documentary about a young boxer in training who must also support a wife and baby. *The Young Fighter* aired on CBS in 1953 and is now considered the first broadcast example of Direct Cinema.³¹ Continuing to use Iannelli as a "front," Hurwitz began production on a second *Omnibus* film about the Lexington School for the Deaf titled *Deaf Boy*, but left the project after a falling out with Iannelli (Hurwitz claimed Iannelli attempted to hijack the series by deliberately exposing him to Saudek). A follow-up film, possibly about the Dust Bowl, was canceled.³²

In 1953 Hurwitz was invited to New Mexico to serve as a consulting director on *Salt of the Earth*, a dramatization of the 1951 workers' strike against the Empire Zinc Company that was written, directed, and produced by fellow victims of the blacklist. Hurwitz, however, soon grew frustrated with the quality of director Herbert J. Biberman's footage and general disregard for Hurwitz's advice.³³ Hurwitz returned to New York City before the film was completed, but eventually returned to assist with the editing in a secret cutting room in Topanga Canyon, California. Further disagreements led to Hurwitz once again exiting the production, leaving most of the editing to be done by Ed Spiegel and Hurwitz's assistant, Joan Laird.³⁴

When support failed to materialize for Hurwitz's planned film adaptation of *The Lonesome Train*, Millard Lampell and Earl Robinson's folk oratorio about Abraham Lincoln, Hurwitz took over the directing and editing of *Freedom of the American Road* (1955), a film sponsored by the Ford Motor Company and produced by MPO Productions. Hurwitz also served as a consultant on a film for the New Jersey Railroad Association [title unknown] and *The Earth Is Born* (1956), the first in a projected series of short films based on the *Life* magazine science series *The World We Live In*.

In 1956 Hurwitz received funding from Film Polski to make *The Museum and the Fury*, one of the earliest films to deal with the horrors of the Nazi holocaust. Granted access to the Film

Polski archives, Hurwitz was expected to make a film addressing the general effects of World War II on Poland. Hurwitz, however, focused instead on the destruction of Polish Jewry and Poland's concentration camps-turned-museums. Finding the finished film too poetic, Film Polski refused to distribute it but allowed Hurwitz to purchase the rights for \$5000.³⁵

In 1955 Hurwitz was again called upon to rescue a troubled film project, this time a U.S. travelogue sponsored by Pan American Airways and produced by Henry Strauss. *U.S.A.* was Pan Am's first film intended to lure foreign travelers to the U.S., but the project had become stalled for nearly a year and a half. Under Hurwitz's direction the finished film incorporated travel information with subtle satire, and introduced the formal technique of moving the camera across drawings and still photographs that would later become associated with the documentary style of Ken Burns.³⁶ *U.S.A.* went on to win several international awards and the prestige delighted Strauss and Pan Am, who wanted Hurwitz to direct several films in Japan. But *U.S.A.* would be the only film Hurwitz would direct for Pan Am: His political leanings and subsequent blacklisting rendered him ineligible for a U.S. passport (although he would go on to write Pan Am's 1958 short *Voici la France*).³⁷

Dropped by Henry Strauss Productions, Hurwitz soon found work with Dynamic Films, for which he wrote two sponsored films: *Pattern of a Profession* (1959), which Dynamic Films produced for the American Dental Association, and *Gift of Years* (1960) for the National Committee on Aging. The first in a planned series titled *Preparation for Retirement*, *Gift of Years* was completed without Hurwitz's involvement: Having written a script, he left the project when rewrites were requested.³⁸

In late 1961 Hurwitz returned to television after contacting Milton Fruchtman, the chief producer at Capital Cities Broadcasting, a small network of state capital-area television stations partially owned by Lowell Thomas. Fruchtman had secured the exclusive rights to videotape the trial of the captured SS officer Adolf Eichmann in Jerusalem, but he faced a personnel problem: the agreement stipulated the use of Israeli cameramen in the courtroom, all of whom would have to be trained in the use of television cameras since Israel at the time had no television industry. Hurwitz, whose activities at CBS often included training television cameramen (and who by now had been permitted a U.S. passport), arranged for Fruchtman to see his Holocaust-themed film *The Museum and the Fury*.³⁹ Impressed, Fruchtman hired Hurwitz to film what would become a historic, nine-month exposé of Nazi bureaucracy and the horrors of the concentration camps. As Capital Cities was the sole provider of videotape of the proceedings, Hurwitz's footage of the trial would be sold to television news outlets and broadcast throughout the world (with no television, Israelis listened to the audio portions on the radio). Afterwards Hurwitz edited trial highlights into *Verdict for Tomorrow* (1961), a 30-minute summation which was then distributed free of charge to television broadcast stations.⁴⁰

Back in the U.S, Hurwitz revisited a film he had all but completed before leaving for Jerusalem: *Here at the Waters' Edge* (1961), a visual poem about the sights and sounds of New York Harbor co-directed by the photographer Charles Platt. Hurwitz now felt the film needed to be more concise, and edited out some 15 minutes of footage as well as the haiku he had composed for

the voice-over soundtrack. In addition to the film, Hurwitz released an edited version of the soundtrack on Folkways Records titled *Here at the Waters' Edge 1: A Voyage in Sound* (1962). Hurwitz recorded material for a second soundtrack album -- selections from the writings of Walt Whitman, Hart Crane, Herman Melville, Alan Dugan, and Thomas McGrath, read by Melvyn Douglas over ambient harbor sounds -- but it was never released.⁴¹

Though still blacklisted from the television networks, Hurwitz was able to find work at National Educational Television (NET), once again through his friend Gilbert Seldes, who had by then left CBS and was working for the public television network. Seldes advised Hurwitz to stay away from political and public affairs and concentrate on cultural affairs programming.⁴² One of the first projects Hurwitz was asked to write, direct, and edit for NET was *Essay on Death: A Memorial to John F. Kennedy* (1964) commemorating the first anniversary of Kennedy's assassination. The film was co-written by NET producer Brice Howard and co-edited by Peggy Lawson, a long-time assistant with whom Hurwitz had begun a relationship after separating from Jane Dudley in 1962.⁴³

While never hired to the NET staff, Hurwitz went on to write, direct, and produce the acclaimed documentaries *The Sun and Richard Lippold* and *In Search of Hart Crane* (both 1966) for the network, all the while attempting to raise funding for such independent projects as a feature-length adaptation of Nathaniel Hawthorne's novel *The Scarlet Letter*.

In 1965 Hurwitz directed and produced *Haiku*, a 30-minute dance film featuring Jane Dudley's choreography. The same year a decision was reached in *Hurwitz v. Directors Guild of America Incorporated*, a lawsuit Hurwitz and five other plaintiffs brought against the Directors Guild of America (DGA) regarding the non-Communist loyalty oath required by the union for membership. The plaintiffs, originally members of the Screen Directors International Guild (SDIG) which had no such requirement, refused to sign the oath when the SDIG merged with the DGA in 1965. The DGA in turn refused them admittance into the union. In July 1965 the U.S. Court of Appeals decided the oath was "vague" and forbade the expulsion of anyone who refused to sign it.⁴⁴

After a brief return to political filmmaking with *Do You Know a Man Named Goya?* (1967), one of approximately 40 two-minute anti-Vietnam War films screened as part of the 1967 "Week of the Angry Arts" demonstration in New York City (one of approximately 40 films), Hurwitz returned to "cultural affairs" with a series of four films about visual perception collectively titled *The Art of Seeing*. Sponsored by the American Federation of Arts (AFA), and with the psychologist and film theorist Rudolf Arnheim serving as consultant, *The Art of Seeing* includes the shorts *Light and the Country*, *Light and the City*, *Discovery in a Landscape*, and *Journey into a Painting*. *Light and the Country* and *Light and the City* were originally excerpted from a longer film titled *World of Color*. *Journey into a Painting* also exists in a longer version titled *Discovery in a Painting*.

Hurwitz continued his exploration of the visual arts with *This Island* (1970), a short film about the Detroit Institute of Arts that was sponsored by the museum. The film was shot over the

summer of 1969 but its completion was complicated by Hurwitz's July appointment as Professor of Film and Chairman of the Graduate Program in the Institute of Film and Television at New York University (NYU).⁴⁵ Beginning in 1936 when Hurwitz first taught a course in "photo-sociology" at Sarah Lawrence College with the developmental psychologist Lois Barclay Murphy, Hurwitz almost continually held classes and seminars in filmmaking and television production at colleges, universities, acting schools, and even his own home. His hiring by NYU, however, was Hurwitz's first long-term, full-time appointment by an academic institution (ironically, the person he was hired to replace was erstwhile *Omnibus* producer Robert Saudek). Hurwitz remained at NYU until the end of the 1974 spring semester when he was forcibly retired according to a controversial new policy that lowered the retirement age to 65.⁴⁶

While still at NYU Hurwitz began work on the film that would stand as his magnum opus: *Dialogue with a Woman Departed*. Part tribute to Peggy Lawson, who passed away from thyroid cancer in 1971, and part examination of key events of the 20th century, the four-hour film incorporated archival film footage from different sources as well as material from Hurwitz's own work. With the help of his partner Nelly Burlingham Hurwitz spent much of the remaining decade exhibiting the film as a work-in-progress while tirelessly pursuing funding for its completion and teaching film courses and seminars at Kirkland College, the University of Iowa, and the State University of New York at Buffalo. Once completed, *Dialogue with a Woman Departed* opened to unanimously positive reviews and was often the centerpiece of international festivals and career retrospectives.

In 1988 Hurwitz brought suit against the United States of America and the Central Intelligence Agency when, after requesting his file from the CIA in August 1987, he discovered that a letter he had written to John Howard Lawson⁴⁷ in the Soviet Union in 1963 had been opened and photocopied by the agency. Hurwitz cited an invasion of his privacy, but the case was dismissed by a U.S. District Court on the grounds that Hurwitz had failed to state a claim upon which relief could be granted; in addition, the two-year statute of limitations had been reached. In 1989 the judgment dismissing the complaint was affirmed by the U.S. Court of Appeals.⁴⁸

As early as 1980 Hurwitz had begun work on what would be his final film project: "In Search of John Brown," an exploration of the life and influence of the American abolitionist. Hurwitz had already completed extensive sequence outlines and script drafts when he was diagnosed with cancer of the colon.

Leo Hurwitz passed away on January 18, 1991, in New York City.

Notes

1. Oral history of Leo Hurwitz conducted by Barbara Hogenson, Columbia University June 1980 - May 1982, Box C002, The Leo Hurwitz Collection, 1910-1992, George Eastman Museum, Moving Image Department, Stills, Posters and Paper Collections, 11.

2. Ibid., 20, 27.

3. Ibid., 93.
4. William Alexander, *Film on the Left: American Documentary Film from 1931 to 1942* (Princeton: Princeton University Press, 1981), 28
5. Ibid., 50.
6. Oral history, 80.
7. Ibid., 80-81.
8. Nicole Huffman, "New Frontiers in the American Documentary Film," *American Studies Program at the University of Virginia*, Spring 2001, accessed 10 April 2016, <<http://xroads.virginia.edu/~ma01/huffman/frontier/frontier.html>>.
9. Leo Hurwitz, "One Man's Voyage: Ideas and Films in the 1930s," *Cinema Journal*, Vol. 15. No. 1 (Autumn, 1975), 11.
10. Huffman
11. Hurwitz, 13.
12. Oral history, 138.
13. Russell Campbell, *Cinema Strikes Back: Radical Filmmaking in the United States 1930-1942* (Ann Arbor, MI: UMI Research Press, 1982), 154.
14. Ibid., 159.
15. Oral history, 228.
16. Oral history, 277.
17. Oral history, 374.
18. Oral history, 265-266.
19. Oral history, 278.
20. Oral history, 269.

21. Christian Williams, "A Viewfinder," *Washington Post*, May 14, 1983, accessed 10 April 2016, <<https://www.washingtonpost.com/archive/lifestyle/1983/05/24/a-viewfinder/482f0856-28f9-48f7-b1dc-b1b3f2d45c5f/>>.
22. Ibid.
23. Oral history, 280.
24. March 31, 1951 letter from Leo Hurwitz to *Radio Daily*, Box C073, Folder 1, The Leo Hurwitz Collection, 1910-1992, George Eastman Museum, Moving Image Department, Stills, Posters and Paper Collections.
25. *Strange Victory* press booklet, Milestone Films, accessed 10 April 2016, <https://cdn.shopify.com/s/files/1/0150/7896/files/Strange_Victory_press_kit.pdf>, 10.
26. Oral history, 287-288.
27. Marcia J. Citron, *Opera on Screen* (New Haven: Yale University Press, 200), 45.
28. Oral history, 292.
29. Oral history, 376-377.
30. *Strange Victory* press kit, 10.
31. Ibid.
32. Oral history, 360-363.
33. Michael Wilson and Deborah Silverton Rosenfelt, *Salt of the Earth* (Old Westbury, NY: The Feminist Press), 134.
34. Ibid, 164.
35. *Strange Victory* press kit, 11.
36. Ibid.
37. Oral history, 375
38. Notes, Box C037, Folder 2b, Leo Hurwitz Collection, 1910-1992.
39. Oral history, 383-384

40. "Verdict for Tomorrow: The Eichmann Trial on Television," *Peabody: Stories that Matter*, accessed 20 April 2016, <<http://www.peabodyawards.com/award-profile/verdict-for-tomorrow-the-eichmann-trial-on-television>>.

41. Letter in Box C033, Folder 41, The Leo Hurwitz Collection, George Eastman Museum.

42. Oral history, 323.

43. Résumé, Box C103, Folder 2g, Leo Hurwitz Collection, George Eastman Museum.

44. "U.S. Court Voids a Loyalty Oath," Sidney E. Zion, *The New York Times* (New York, NY), August 15, 1966.

44. Oral history, 560-561.

46. Letter in Box C050, Folder 6, The Leo Hurwitz Collection, George Eastman Museum.

47. Document in Box C002, Folder 11, The Leo Hurwitz Collection, George Eastman Museum.

48. "Leo Hurwitz, Plaintiff-appellant, v. the United States of America and the Central Intelligence Agency, Defendants-appellees, 884 F.2d 684 (2d Cir. 1989)," *Justia US Law*, accessed 17 April 2016, <<http://law.justia.com/cases/federal/appellate-courts/F2/884/684/464196/>>.

Scope and Content Note

The Leo Hurwitz Collection primarily consists of records created, received, and maintained by filmmaker Leo T. Hurwitz during his lifetime, with some correspondence, clippings, and publications collected after his death. Materials include correspondence (both business-related and personal); original film production materials such as research notes, treatments, outlines, scripts, logs, and storyboards; publications and clippings; address books and calendars; financial records; publicity and film festival materials; and interviews on paper and audiotape. The collection also comprises original poems, essays, and lectures written by Hurwitz as well as the writings of other authors. The scope of the collection covers the entirety of Hurwitz's professional career, from his beginnings with the American social documentary movement of the 1930s and his struggles to find work in the 1950s and 1960s while blacklisted, to his innovative work in television for CBS, NET, and Capitol Cities Broadcasting, for whom he directed the videotaping of the Adolf Eichmann trial in Jerusalem. Particular strengths of the collection include materials related to Hurwitz's work with Frontier Films, CBS, and NET; his blacklisting; his later efforts to access his surveillance files from the FBI and CIA; his activities during the merger of the Screen Directors Guild of America (SDIG) and the Directors Guild of America (DGA) and his opposition to the DGA's non-Communist loyalty oath; the videotaping of the Adolf Eichmann trial; and his chairmanship of the Graduate Program in the Institute of Film

and Television at New York University (NYU). There are also extensive materials related to Hurwitz's film and TV projects both produced and unproduced. (The titles of unproduced projects appear in quotation marks, while produced titles are italicized.) The bulk of the earliest personal material in the collection dates from Hurwitz's time as a high-school student in Brooklyn, New York, and later Harvard College (earlier materials in the collection are mostly family photographs). Other personal materials include correspondence from friends and family; papers (including passports, tax documents, insurance papers, and wills); and clippings and publications, mostly on political topics. Persons of interest include Paul Strand, Joris Ivens, Jane Dudley, Ben Maddow, Peggy Lawson, Manfred Kirchheimer, Edwin Rolfe, Marc Blitzstein, and members of the Film and Photo League, NYKino, and Frontier Films.

Most of the collection materials were labeled and arranged by Hurwitz during his lifetime and there are few significant gaps. Geographically, the majority of the collection was produced in the United States, but there are materials related to European locales (festivals and retrospectives, screenings, personal and professional correspondence) as well as Israel (mostly focused on the Eichmann trial). English is the predominate language. There are very few personal photographs, which are presumed to have been retained by the family; most photographs in the collection are related to Hurwitz's professional career. Hurwitz's films presently housed in the Moving Image Department of the George Eastman Museum are cataloged separately.

Arrangement of the Collection and Series List

Papers are arranged in 20 series according to subject and format. Nine of these series have been further arranged into subseries. The contents of the individual folders have largely been left as they were found, and most of the folders and their titles pre-date their arrival to the George Eastman Museum. An earlier attempt at processing the collection resulted in materials related to the film *Strange Victory* being removed from the boxes they were originally housed in and grouped together in two boxes. Films, audio, and video are kept in a separate location from the paper materials and are arranged according to the Moving Image Department's location protocols.

The series and subseries arrangement of the records are as follows:

Series 1, Biographical Information, 1942-1991

Series 2, Papers, 1910-1992, bulk 1925-1991

Subseries 1, Family, 1910-1991, bulk 1925-1991

Subseries 2, Personal, 1922-1991, bulk 1925-1991

Subseries 3, Professional, 1931-1992, bulk 1939-1990

Series 3, Film/TV Projects, 1930-1991, bulk 1936-1987

Subseries 1, *Alice in Wonderland*, 1931-1951, bulk 1948-1951

Subseries 2, *The Art of Seeing*, 1966-1985, bulk 1966-1969
 Subseries 3, *China Strikes Back*, 1938-1982, bulk 1938-1939
 Subseries 4, *Cover Girl in Paris*, 1963-1965
 Subseries 5, *Dialogue with a Woman Departed*, 1942-1991, bulk 1971-1989
 Subseries 6, Eichmann trial, 1948-1988, bulk 1961-1966
 Subseries 7, "Energy and the Man," 1956-1957
 Subseries 8, *Essay on Death*, 1963-1980, bulk 1964-1967
 Subseries 9, *An Evening for Richard Rodgers*, 1950-1953
 Subseries 10, "Freedom Road," 1944-1958, bulk 1945-1947
 Subseries 11, General, 1933-1990, bulk 1942-1986
 Subseries 12, *Haiku*, 1959-1985, bulk 1959-1972
 Subseries 13, *Heart of Spain*, 1937-1987, bulk 1937-1952 and 1981-1987
 Subseries 14, *Here at the Waters' Edge*, 1952-1990, bulk 1958-1965
 Subseries 15, *In Search of Hart Crane*, 1961-1987, bulk 1964-1966
 Subseries 16, "In Search of John Brown," 1961-1990, bulk 1982-1988
 Subseries 17, "In Search of Robert Oppenheimer," 1966-1968
 Subseries 18, "King Boor," 1957-1958
 Subseries 19, "Lonesome Train," 1944-1956, bulk 1952-1956
 Subseries 20, "Masters of the Dew," 1942-1963, bulk 1948-1951
 Subseries 21, Movietel Camera, 1948-1950
 Subseries 22, *The Museum and the Fury*, 1956-1987, bulk 1956-1968
 Subseries 23, *Native Land*, 1930-1989, bulk 1936-1951
 Subseries 24, *On This Day*, 1951-1953
 Subseries 25, *Opera Television Theatre*, 1948-1950
 Subseries 26, *Pattern of a Profession*, 1943-1961, bulk 1953-1959
 Subseries 27, "Pay Day," 1937-1939
 Subseries 28, "Peter Pan," 1950-1951
 Subseries 29, *The Plow that Broke the Plains*, 1931-1937
 Subseries 30, Port of New York Film, 1963-1969, bulk 1963-1964
 Subseries 31, "Power in the Seed," 1946-1954
 Subseries 32, *Preparation for Retirement: Gift of Years*, 1954-1960
 Subseries 33, *Salt of the Earth*, 1952-1981, bulk 1952-1955
 Subseries 34, "The Scarlet Letter," 1957-1981, bulk 1957-1975
 Subseries 35, *Since You Went Away*, 1944
 Subseries 36, *Strange Victory*, 1939-1988, bulk 1944-1973
 Subseries 37, *The Sun and Richard Lippold*, 1948-1976, bulk 1965-1968
 Subseries 38, *This Island*, 1963-1987, bulk 1966-1971
 Subseries 39, *Tomorrow We Fly*, 1939-1963, bulk 1942-1944
 Subseries 40, United Nations films, 1949-1951
 Subseries 41, U.S.A. [NET], 1965-1966
 Subseries 42, U.S.A. [Pan Am], 1954-1965, bulk 1954-1957
 Subseries 43, *Verdict for Tomorrow*, 1956-1965, bulk 1961-1963
 Subseries 44, *Voici la France*, 1956-1957
 Subseries 45, *The World Today*, 1935-1936

Subseries 46, *The Young Fighter*, 1953

Series 4, Film and Photo League, 1932-1991, bulk 1932-1954

Series 5, NYKino, 1931-1939

Series 6, Frontier Films, 1936-1989, bulk 1936-1949

Series 7, Employers, 1942-1982, bulk 1942-1966

Subseries 1, CBS [Columbia Broadcasting System], 1944-1958, bulk 1944-1946

Subseries 2, Coordinator of Inter-American Affairs, 1942-1943

Subseries 3, NET [National Education Television], 1952-1982, bulk 1964-1966

Subseries 4, Office of War Information, 1942-1958, bulk 1942-1945

Subseries 5, Souvaine Co., 1948-1950

Subseries 6, United Auto Workers, 1942-1946

Series 8, Teaching, 1943-1990

Subseries 1, American Theatre Wing, 1949-1957

Subseries 2, Bard College, 1984-1986

Subseries 3, Columbia University, 1946-1986

Subseries 4, General, 1930-1989, bulk 1943-1989

Subseries 5, Kirkland College, 1972-1977

Subseries 6, New School, 1946-1957, bulk 1946-1950

Subseries 7, New York University, 1958-1990, bulk 1959-1984

Subseries 8, Seminars, 1943-1990, bulk 1969-1990

Subseries 9, SUNY Buffalo, 1975-1983

Subseries 10, University of Iowa, 1973-1975

Series 9, Interviews, 1937-1990

Subseries 1, Hurwitz, 1937-1990, bulk 1966-1987

Subseries 2, Others, 1961-1985

Series 10, Political Activities, 1936-1991

Subseries 1, Blacklist, 1942-1990, bulk 1942-1962

Subseries 2, FBI, 1947-1990

Subseries 3, Freedom of Information Act, 1979-1989, bulk 1987-1989

Subseries 4, General, 1936-1990

Subseries 5, *Hurwitz v. USA and CIA*, 1958-1992, bulk 1987-1990

Subseries 6, Protest Movements, 1957-1991, bulk 1967-1976

Series 11, Unions, 1932-1989, bulk 1959-1988

Subseries 1, Directors Guild of America, 1948-1989, bulk 1959-1988

Subseries 2, General, 1932-1986

Series 12, Writings, 1925-1991

Subseries 1, Hurwitz, 1925-1991

Subseries 2, Others, 1930-1991

Series 13, Publications/Clippings, 1926-1992

Subseries 1, Hurwitz, 1926-1992

Subseries 2, General, 1926-1990

Series 14, Festivals/Retrospectives/Conferences/Awards, 1941-1993, bulk 1956-1990

Series 15, Financial, 1942-1991

Series 16, Calendars/Address Books, 1935-1991, bulk 1961-1991

Series 17, Paul Strand, 1936-1990

Series 18, Photographs, 1926-1992

Series 19, Films, 1937-1981

Series 20, Audio and Video Tapes, 1962-1988

Access Terms

Personal Names

Alexander, William

Arnheim, Rudolf

Berggren, Ulf

Blitzstein, Marc, 1905-1964

Blue, James, 1930-1980

Bobker, Lee R.

Brandon, Thomas

Briehl, Marie

Briehl, Robin

Briehl, Walter

Bowser, Eileen

Buhler, Wolf-Eckhart

Bunin, Lou

Burlingham, Eleanor (Nelly)

Campbell, Russell, 1944-

Chaplin, Charlie, 1889-1977.

Crane, Hart, 1899-1932

Cordier, Andrew W. (Andrew Wellington), 1901-1975
Corrigan, William
Curtis, Fred
Dalman, Elizabeth
Davis, Curtis W., 1928-1986
Dehn, Mura
Delza, Sophia
Dudley, Jane
Eichmann, Adolf, 1906-1962
Faulkner, Stanley
Fast, Howard, 1914-2003
Fruchtman, Milton
Gessner, Peter, 1939-
Glassgold, C. Adolph
Giuffre, Jimmy
Guthrie, Woody, 1912-1967
Harris, Hilary
Hubley, Faith
Hurwitz, Leo T., 1909-1991
Hurwitz, Rosetta
Hurwitz, Tom
Iannelli, Fons
Ivens, Joris, 1898-1989
Jacobs, Lewis
Jarmusch, Jim, 1953-
Kelly, Walt
Kline, Herbert
Lampson, Mary
Langlois, Henri, 1914-1977
Lawson, John Howard, 1894-1977
Leyda, Jay, 1910-1988
Lippold, Richard, 1915-
Lorentz, Pare
Maddow, Ben, 1909-1992
Miller, Arthur, 1915-2005
Kirchheimer, Manfred
Meyers, Sidney, 1906-1969
McGrath, Thomas, 1916-1990
Odets, Clifford, 1906-1963
Oppenheim, David, 1922-2007
Packer, Edward
Pratt, Charles, 1926-1976
Polonsky, Abraham
Potamkin, Harry Alan, 1900-1933

Random, David
Reggio, Godfrey
Rolfe, Edwin, 1909-1954
Rosenblum, Walter, 1919-2006
Rosset, Barney
Rukeyser, Muriel, 1913-1980
Salfas, Stanley
Salt, Waldo
Saudek, Robert, 1911-1997
Schapiro, Meyer, 1904-1996
Searchinger, Gene
Seldes, Gilbert, 1893-1970
Seltzer, Leo
Selznick, David O., 1902-1965
Sloane, William.
Steiner, Ralph, 1899-1986
Stevens, George, 1904-1975
Stoney, George C.
Strand, Hazel
Strand, Paul, 1890-1976
Towne, Howard
Unterecker, John, 1922-1989
Van Dyke, Willard
Von Bagh, Peter, 1943-2014
Watkins, Peter, 1935-
Wolff, David, 1909-1992
Zinnemann, Fred, 1907-1997

Corporate Names

Spain. Ejército Popular de la República. Abraham Lincoln Battalion
American Civil Liberties Union.
American Dental Association
American Documentary, Inc.
American Federation of Arts
American Film Institute
American Theatre Wing
Association of Artists for Freedom
Association of Independent Video and Filmmakers
Bard College
Capital Cities Broadcasting Corp.
Center for Advanced Film Studies (American Film Institute)
Cinémathèque française
City of New York Department of Marine and Aviation

Columbia University
Columbia Broadcasting System, Inc.
Corn Industries Research Foundation
Detroit Institute of Arts
Film and Photo League (U.S.)
Frontier Films (New York)
Hamilton College (Clinton, N.Y.)
Health Insurance Plan of Greater New York
International Federation of Film Archives
Leo Hurwitz Productions
Lexington School for the Deaf
Little Red Schoolhouse
Motion Picture Editors Guild
Museum of Modern Art Film Library (New York, N.Y.)
National Educational Television and Radio Center
New School for Social Research (New York, N.Y. : 1919-1997)
New York University
Nykino (Organization : New York, N.Y.)
Office of the Coordinator of Inter-American Affairs (U.S.)
United States. Office of War Information
Sarah Lawrence College
School of Radio Technique
State University of New York at Buffalo
Students for a Democratic Society (U.S.)
Swedish Dramatic Institute
Third World Newsreel (Firm)
United Mine Workers of America
United Nations. Film Board
United States. Navy. Bureau of Aeronautics. Training Division
University of Iowa
Vanguard Films (Los Angeles, Calif.)
Victory Films
William Morris Agency

Subjects

Anti-war films
Anti-war movements
Art in motion pictures.
Black Panther Party.
Blacklisting
Blacklisting of entertainers -- United States.
Brown, John, 1800-1859.
Civil rights movements -- United States.

Communism and motion pictures -- United States.
Crane, Hart, 1899-1932
Documentary films -- Production and direction -- United States.
Documentary films -- United States -- History -- 20th century.
Directors Guild of America.
Eichmann, Adolf, 1906-1962. Trial of Adolf Eichmann
Federal Bureau of Investigation surveillance files
Film adaptations.
Film festivals
Freedom of Information Act (United States)
Great Depression, 1929-1939.
Harvard University -- Alumni and alumnae
Holocaust, Jewish (1939-1945) -- Museums.
Independent filmmakers -- United States.
Independent films
Independent films -- Production and direction.
Independent films -- United States -- Catalogs.
Industrial films
Jewish communists -- United States.
Kennedy, John F. (John Fitzgerald), 1917-1963 -- Death & burial.
Labor unions and art -- United States.
Lend-lease operations (1941-1945)
Lippold, Richard, 1915-
Loyalty oaths.
Modern Dance.
Motion pictures -- Political aspects -- United States.
Motion pictures -- Press coverage -- United States -- History -- 20th century.
Motion pictures -- United States -- Anecdotes.
Motion pictures -- United States -- Awards.
Motion pictures -- United States -- Catalogs.
Motion pictures -- United States -- Distribution.
Motion pictures -- United States -- Editing.
Motion Pictures -- United States -- Equipment and supplies -- Catalogs.
Motion pictures -- United States -- Exhibitions.
Motion pictures -- United States -- Film catalogs.
Motion pictures -- United States -- Marketing.
Motion pictures -- United States -- Periodicals.
Motion pictures -- United States -- Production and direction.
Motion pictures -- United States -- Reviews.
Motion pictures -- United States -- Societies, etc.
Motion pictures -- United States -- Sound effects.
Motion pictures -- United States -- Study and teaching.
News agencies -- United States.
Newsreels.

Protest movements -- 1960-1980.
Public television -- United States.
Puppets and puppet plays.
Screen Directors International Guild
Spanish Civil War, Spain, 1936-1939
Televised operas
Television and art -- United States.
Television and the performing arts -- United States.
Television -- Production and direction.
World War II (1939-1945)

Form and Genre Types

acetate film
address books
appointment books
awards
birth certificates
black-and-white negatives
black-and-white photographs
black-and-white slides
booklets
brochures
business cards
business records
catalogs (documents)
cellulose nitrate film [the strip of Thomas Hurwitz]
clippings (information artifacts)
color photographs
commercial correspondence
contracts
drawings (visual works)
eulogies
exhibition catalogs
financial records
floppy disks
hardcover books
house organs
insurance policies
invoices
leases
legal documents
magazines (periodicals)
medical records

money
notes
oral histories (document genres)
pamphlets
passports
picture postcards
posters
programs (documents)
receipts (financial records)
résumés (personnel records)
screenplays
stock certificates
tickets
transcripts
transparencies
tourist maps
videotapes
wills

Preferred Citation

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Leo Hurwitz Collection, 1910-1992, George Eastman Museum, Moving Image Department, Stills, Posters and Paper Collections.

Related Collections

American Civil Liberties Union Records: Subgroup 2, Legal Case Files Series, 1947-1955

[*Hurwitz v. Directors Guild of America*]

Mudd Manuscript Library

Princeton University

<http://findingaids.princeton.edu/collections/MC001.02.04/c01384>

The James Blue Project

University of Oregon

Special Collections & University Archives

<http://jamesblue.uoregon.edu/>

Thomas Brandon Collection

Film Study Center

Museum of Modern Art

http://www.moma.org/momaorg/shared//pdfs/docs/learn/filmstudycenter/Brandon_finding_aid_MoMA.pdf

Sophia Delza Papers, 1908-1996

Jerome Robbins Dance Division

The New York Public Library for the Performing Arts

<http://www.nypl.org/sites/default/files/archivalcollections/pdf/dandelza.pdf>

Adolf Eichmann Trial Collection

United States Holocaust Memorial Museum

<https://www.ushmm.org/online/archival-guide/detail.php?id=2198>

Frontier Films (New York, N.Y.) Records

Manuscript Division

Library of Congress

<http://rs5.loc.gov/service/mss/eadxmlmss/eadpdfmss/2011/ms011138.pdf>

Rosetta Hurwitz Papers, 1981-1982

Schlesinger Library

Radcliffe Institute for Advanced Study

Harvard University

<http://id.lib.harvard.edu/aleph/001475024/catalog>

Joe Klein Interviews Collection

Woody Guthrie Center (Tulsa, Oklahoma) [delete]

<http://woodyguthriecenter.org/archives/collection/joe-klein-interviews-collection/>

New York State Council on the Arts Electronic Media and Film Program Records, [ca. 1960-2011]
(delete)

Division of Rare and Manuscript Collections

Cornell University Library

<http://rmc.library.cornell.edu/EAD/xml/dlxs/RMM08230.xml>

Papers of Paul Strand, 1891-1977

University of Arizona

Center for Creative Photography

http://www.creativephotography.org/files/finding-aid-pdfs/ag17_strand.pdf

Paul Strand Collection (photographs)

Philadelphia Museum of Art

<http://www.philamuseum.org/collections/results.html?searchTxt=&bSuggest=1&searchNameID=16953>

Container List Arranged by Series

Series 1, Biographical Information, 1942-1991

Materials are in English.

Scope and Content

Series includes Hurwitz's résumé from different periods of his life, articles and written accounts of his career, filmographies, obituaries, biographical sketches, and the transcript of an extensive oral history of Hurwitz conducted at Columbia University.

Box C001

Folder 1: Old résumé: LTH and Kaiulani Lee; ca. 1974, 1980

Hurwitz's résumé covering his work through approximately 1974 (2 copies). Letter from Kailulani Lee enclosing résumé.

Box C002

Folder 1: [Box labeled: Copy -- oral history (with L.H. Corrections) -- original to Barbara H. - 11/25/86]; 1980-1982, 1986

Copy of oral history of Hurwitz conducted by Barbara Hogenson, Columbia University June 1980 – May 1982, sent to Hurwitz for his review and corrections. This is a copy of the corrected version Hurwitz returned to Hogenson. NB: For on-site review only. Do not reproduce any portion of this document. This oral history is owned by Columbia University. Please contact Columbia University for permission to copy or cite from the document.

Box C002

Folder 11: "*Hurwitz vs. the CIA*" -- op ed piece, copies, letter; 1958, 1963, ca. 1967, 1987-1990

Correspondence and documents related to *Hurwitz v. USA and CIA*, and the interception and copying of a letter Hurwitz wrote to John Howard Lawson in 1963 about the history of Frontier Films. Also includes an op-ed piece written by Hurwitz, "*Hurwitz vs. the CIA -- Verdict First, Trial Never!*" (draft and multiple final copies); note from Hurwitz to Ben Maddow enclosing his response to Maddow's article on Paul Strand [enclosure is likely the poem located in Folder 10]; draft transcript of an audio interview with Hurwitz [inside a CBS envelope re-addressed to Hurwitz from Gordon Hitchens, ca. 1967].

Box C004

Folder 1: Press material -- copies to be distributed in these files; 1962-1963, 1975, 1981-1989

Biographical information about Hurwitz, including copies of Hurwitz's essay "One Man's Voyage: Ideas and Films in the 1930s"; a written account of his career; a filmography and résumé; and reviews of Hurwitz's films. Also includes reviews and background material for *Dialogue with a Woman Departed*; *Here at the Waters' Edge* press release and an account

of the film's soundtrack; and correspondence and other materials related to the FBI and the Freedom of Information Act, including the "Corresponding with the FBI, or How to Say No to Freedom of Information."

Box C006

Folder 18: [1977 Interview Transcript, Account of Career]; 1977, undated
Transcript of Hurwitz interview labeled "Hurwitz tape," in English and German. Also includes an account of Hurwitz's career, with notes.

Box C008

Folder 5: Account of career/incomplete; 1980
Copies of an account of Hurwitz's career.

Box C008

Folder 13: *Who's Who in the East*; undated
Copies of Hurwitz's *Who's Who in the East* entry.

Box C008

Folder 16a: (Leo Hurwitz) Brief background -- by Nelly Burlingham/Biographical note on Leo Hurwitz -- by Kristin; ca. 1981
Background note on Hurwitz, written by Nelly Burlingham at the time of *Dialogue with a Woman Departed*, and a biographical note written by a public relations agency from the same time period.

Box C008

Folder 16b: Two-page résumé plus biographical note; ca. 1981, 1983
Copies of Hurwitz's résumé, as well as a biographical note written by a public relations agency from the time of the release of *Dialogue with a Woman Departed*.

Box C008

Folder 16g: "One Man's Voyage"; 1975
Copies of Hurwitz's article for *Cinema Journal* titled "One Man's Voyage: Ideas and Films in the 1930s"

Box C008

Folder 18: Account of career; ca. 1980
Copies of an account of Hurwitz's career, with several copies of the last page (covering *Dialogue with a Woman Departed*).

Box C008

Folder 22: Reviews -- miscellaneous and *Strange Victory*; 1948, 1961, 1966, 1967
Copies of reviews of various Hurwitz projects, including *Strange Victory*, *Native Land*, the television coverage of the Eichmann trial, *The Sun and Richard Lippold*, as well as a French article detailing Hurwitz's career

Box C016

Folder 23: Notes on the way to autobiography?; 1967
Notes intended for use in a potential autobiography.

Box C024

Box 3: [Box labeled: Leo Hurwitz oral history]; 1983
Copy of Barbara Hogenson's oral history, with Hogenson's corrections but not Hurwitz's.

Box C033

Folder 19: L.H. résumés file; ca. 1957-1966
Drafts and copies of résumés, some with notations and updates. Also includes two pages from a filmmakers' directory featuring an entry for Hurwitz.

Box C033

Folder 20: LTH -- résumés; ca. 1956
Two uncollated copies of résumé, up to *Museum and the Fury*.

Box C033

Folder 21: L.H. printed résumés (not made up); ca. 1956
Uncollated copies of résumé, up to *Museum and the Fury*.

Box C061

Folder 12: Account of Career (master); 1989
Account of Hurwitz's career, up to his planned film on the life of John Brown.

Box C062

Folder 10: Résumés, etc. (interview, Brandeis speech, W.L. introduction); undated
Copies of Hurwitz's résumé, with "Account of Career" biographical supplement.

Box C098

Folder 8: [Publications referencing Hurwitz's death]; 1991
Issue of *The Independent* newspaper featuring Hurwitz's obituary, with correspondence and a film catalog dedicated to Hurwitz after his passing.

Box C103

Folder 8: [Envelope labeled: Misc. -- clippings & publicity material re: L.H.]; 1975, 1978, 1979
Résumé, brief personal description, and account of career documents; photocopies of newspaper clippings about Hurwitz, including a 10/10/1975 issue of Kirkland College's *The Spectator*; and a copy of the *Dialogue with a Woman Departed* work-in-progress prospectus.

Box C160

Folder 28: Leo: Obituary, condolences; 1991

Includes a clipping Hurwitz's *New York Times* obituary, and condolence letters to Nell Burlingham and Tom Hurwitz.

Box C165

Folder 3a: Account of Career (latest) for Xeroxing (original); ca. 1979

Nine-page typewritten account of Hurwitz's career up till circa 1979.

Box C165

Folder 3g: LH: "Account of Career" (old), "D.W.A.W.D. -- A Word about the Production," also comments; undated

Photocopies of *Dialogue with a Woman Departed* publicity materials, including "A Word about the Production" overview; Hurwitz's "Account of Career" biographical sketch; and "Some Comments on the Film-in-Progress."

Box C165

Folder 3h: "Account of Career" for Xeroxing/"Brief Background" -- out of date; undated

Pages from Hurwitz's "Account of Career" biographical sketch, including "Brief Background." With notes.

Box C165

Folder 3i: [Envelope labeled: "Brief Background" -- New 8/22/80]; 1980

Six photocopies of the "Brief Background" section of Hurwitz's biographical sketch.

Box C165

Folder 3j: [Envelope labeled: "List of Principal Films" -- New 8/22/80]; 1980

Five photocopies of the "List of Principal Films" section of Hurwitz's biographical sketch.

Box C165

Folder 3o: [Envelope labeled: Who's Who (Xeroxed)]; undated

Two photocopies of Hurwitz's entry in *Who's Who in the East*.

Box C172

Folder 16: Personal biography -- "quotes" -- *Native Land* and *Strange Victory*; ca. 1942, ca. 1949-1956

Copies of Hurwitz's résumé, related notes, and a partial listing of film/TV projects. Also includes Hurwitz's essay "Notes on 25 Years"; quotes from reviews of *Strange Victory*, *Native Land*, and *An Evening for Richard Rodgers*; a Film News clipping regarding *On This Day*; suggested film programs, symposia, and Cine club conferences; and correspondence from Robert D. Field and Gilbert Seldes.

Box C190

Folder 8: [Harvard Magazine, Sinking Creek Film Scrapbook]; 1981, 1991

The May-June 1991 issue of *Harvard Magazine* featuring Hurwitz's obituary, and a copy of the Sinking Creek Film Celebration's anthology *Scrapbook*, featuring an article on Hurwitz.

Box C201

Folder 4: [Envelope labeled: Account of career]; undated
Undated overview of Hurwitz's career.

Box C221

Folder 5: [Hurwitz obituaries]; 1991
Newspapers and magazines containing Hurwitz's obituary, including *The Independent*, *Chicago Tribune*, *The Nation*, *The Guardian*, and *The New York Times* [four full issues].

Box C227

Folder 17: W-P material; ca. 1987
Biography of Hurwitz by Kristin Simone, itemized budget for "In Search of John Brown," and brief plans for exhibiting, broadcasting, and distributing the film.

Series 2, Papers, 1910-1992, bulk 1925-1991

Materials are in English, Danish, Finnish, French, German, Hebrew, Polish, Portuguese, Russian, and Swedish.

Scope and Content

Series consists of correspondence, legal documents, financial information, and notes concerning Hurwitz's personal and general professional life. The series is divided into three subseries: family, personal and professional. Family papers are those concerning Hurwitz and his family members (defined primarily as his blood relatives, including his parents, his siblings and their spouses, and his son Tom Hurwitz). Personal papers are those concerning Hurwitz individually, his friends, and his relationships with his significant others. Professional papers are those that do not fall into other more specifically defined series having to do with Hurwitz's career as a filmmaker.

Subseries 1, Family, 1910-1991, bulk 1925-1991

Box C003

Folder 6: *Salt of the Earth*; 1952-1955
Includes correspondence with Jane Dudley and Tom Hurwitz (with drawings by Tom), sent to Hurwitz while in Los Angeles working on *Salt of the Earth* (sent care of his sister Marie Briehl).

Box C006

Folder 11: Misc. Correspondence, 1950s-1960s; 1968-1976

Personal, professional, and financial correspondence, including letters from Paul Strand, Jane Dudley, Marie Briehl, Francis Leibovici, Peggy Lawson, and Lewis Jacobs.

Box C006

Folder 22: [Correspondence, publications, and personal papers]; 1949, 1965-1979 [bulk]
Correspondents include Peggy Lawson, Tom Hurwitz, Rose [no last name given], Jane Dudley, Marie Briehl, Wolfgang Harkenthal [International Leipzig Documentary and Short Film Week for Cinema and Television], Irwin M. Gross [Detroit Institute of Arts], New York University dean David Oppenheim, Gordon Hitchens, Susan Lawson, and Wolf-Eckart Bühler.

Box C007

Box 1: Letters Jerusalem; 1961, 1967

Correspondents include Miriam Novitch, Jane Dudley, Thomas Hurwitz, Edward Packer, Charles Pratt, Peggy Lawson, Rose Hurwitz, John Gould, Marie Briehl, Sophia Glassgold-Delza, Manny Kirchheimer Gilbert Seldes, Pendleton Dudley, and Willard Van Dyke.

Box C011

Folder 8: [Envelope labeled: Misc. letters and notes]; 1964, 1965, undated

Correspondents include Jane Dudley regarding the end of her marriage to Hurwitz; Thomas Brandon; Marie Briehl; and Donald French.

Box C011

Folder 11: [Columbia University students strike and other material]; 1967-1970
Materials related to the 1968 Columbia student strike, in which Tom Hurwitz was involved. Additional materials include a Museum of Modern Art invitation for an evening with Fritz Lang.

Box C011

Folder 1: [Letters to Peggy Lawson]; 1958-1966, undated

Personal correspondence, papers, and other materials related to Peggy Lawson, including a nameplate with Lawson's name and a number; Lawson's New York State Department of Labor Division of Employment card.

Box C016

Folder 3: [Correspondence, appointment calendar, newsletter]; 1966, 1967

Correspondence from Marie H. Briehl, appointment calendar, and an issue of *The Southern Patriot* newsletter from August 1967.

Box C016

Folder 27: [Envelope labeled: Walt's will]; 1972, 1981, 1983

Will and codicil for Walter Briehl, the husband of Dr. Marie Briehl. Hurwitz is named as a possible successor co-trustee.

Box C021

Folder 6: Look at: Misc -- 1972/Marie - budget - to do; 1972

Personal budget and to-do list; notes; and personal correspondence from Marie H. Briebl and unknown person.

Box C024

Folder 1: [Shoebox labeled: Letters to Leo (including from Jane D.) 1926-1930]; 1925-1931

Mostly personal correspondence dating from Hurwitz's time at Harvard College (including letters from the Bursar's office), but with some letters related to *The New Review* and Hurwitz's proposed adaptation of *Alice in Wonderland*. Correspondents are mostly family and friends, including Jane Dudley.

Box C024

Box 2: [Shoebox labeled: Strand letters]; 1942-1943, 1951-1964

Personal and professional correspondence regarding CBS, NBC, and the blacklist; the Citizens' Committee of inquiry and Mark Lane on the JFK assassination; and Joanna Dunham on Hurwitz's script for his *Scarlet Letter* adaptation. Other correspondents include Paul Strand, Hazel Strand, Jane Dudley, Marie Briebl, Ben Maddow, Marc Blitzstein, Tom McGrath, Sarah Karl Pollack, and Hurwitz's family members, including his father, Solomon. Also includes a 1942 Defense Stamp Album "For the Purchase of United States Defense Savings Bonds" in a Frontier Films envelope.

Box C029

Folder 1: [Shoebox labeled: Letters 1940s]; 1941-1956

Contains business correspondence regarding *Native Land*, and personal correspondence from Jane Dudley and other family members. Also includes correspondence from Paul Strand.

Box C033

Folder 15: *Last Summer Won't Happen* (Peter & Tom) -- Lincoln Film Fest.; 1968

Flyers, program notes, and press screening schedule for the 6th New York Film Festival (9/18-9/28/1968), which included Thomas Hurwitz and Peter Gessner's film *Last Summer Won't Happen*. Also includes a flyer for a November 1968 screening of *Last Summer Won't Happen* and Gessner's *Time of the Locust* at Columbia University.

Box C033

Folder 17: CSS application -- scholarship for Tom, Columbia U. loan appl.; 1965-1967

Financial information compiled for a College Scholarship Service (CSS) student loan application on behalf of Thomas Hurwitz. Includes notes and breakdowns of Leo Hurwitz's and Jane Dudley's incomes and expenses for the years 1961-1967; a CSS application worksheet; letter from the Educational Testing Service regarding Leo Hurwitz's income; and the brochure "A Letter to Parents: Financial Aid for College."

Box C033

Folder 30: Income tax returns -- 1961, 1962, 1963; 1962-1965

Folder subtitled "Tuition Allowance Material -- E.I.H.S. -- 1964 & 1962 I.T. Data." Income tax returns and related documents, correspondence, and notes for the years 1961-1963.

Box C037

Folder 4: [Flex folder labeled: N.Y.U. film workshop course, summer 1960]; 1959-1960

Includes prose and poetry by Tom Hurwitz.

Box C038

Folder 19: [Envelope labeled: A Xmas file]; 1967, 1970-1972, undated

Correspondence, including Christmas cards, and a 10/21/1967 photo of Tom Hurwitz at the March on the Pentagon. Also includes Tom's shirt measurements.

Box C040

Folder 5: Family; 1962

Hurwitz family meeting minutes, concerning their mother's headstone, funds, and other family-related issues.

Box C040

Folder 23: Correspondence (misc.); 1969

Personal and professional correspondence, including letters from members of the Hurwitz family regarding Rosetta Hurwitz's illness and recovery, and correspondence from the Columbia Fund Raising Committee regarding the student protests.

Box C041

Folder 3: 4-4-40 Tom Hurwitz videotape notes; 1987

Notes for a videotape of Tom Hurwitz titled 4-4-40. Invoices from Rafik Video.

Box C041

Folder 17: Tom Hurwitz -- résumé; undated

Undated résumé with flyer for Tom Hurwitz's documentary *Bombs Will Make the Rainbow Break*.

Box C041

Folder 27: Notes: family film & Rosetta; 1910, 1920, 1981, 1989, undated

Handwritten, typed, and photocopied notes regarding a proposed film about the Hurwitz family. Also includes and enveloped labeled "From Laurie 3/89" containing a letter from Hurwitz dated 6/9/1930 to Judith Solatoroff (sp?), possibly an acquaintance from New Utrecht High School, and five family photographs (cabinet cards and postcards), two dated 1910, one 1920, and the remainder undated. Most subjects are identified by first name, but some are written in Cyrillic.

Box C041

Folder 61: Briehl, Walter (& Marie) conference '84; 1984

Material related to "The Violation of Human Rights: The Quest for Understanding" conference in honor of Dr. Walter Briehl held at the Beverly Hilton Hotel, Beverly Hills, CA, on 9/23/1984. Includes program schedule with handwritten notes; registration form; letters from Marie Briehl regarding the conference; and a NY to LA airline ticket and travel itinerary. Also includes material related to the Walter Briehl Human Rights Foundation; flyers for human-rights oriented events; and a flyer from a woman seeking help for her daughters who she claims have been brainwashed by their adoptive father.

Box C041

Folder 62: Robin Briehl, July 1985; 1985-1986, 1989

Materials related to the Valerie Anne Briehl Foundation, established by Robin Briehl in honor of his 4-year-old daughter who was murdered along with her older half-brother by their mother, Theresa Briehl, who then committed suicide. Materials include meeting agenda, meeting minutes, and documents regarding the Foundation's grant of \$35,000 for a school in Nicaragua. Folder also contains materials related to Valerie Briehl's death, including newspaper clippings about the crime, a letter from Robin Briehl to Theresa Briehl's brother, a napkin with notes about the night the murders were committed, and excerpts of letters about the children for their memorial.

Box C041

Folder 63: V.A. Briehl Fnd. -- Robin; 1989 1990

Materials related to the Valerie Anne Briehl Foundation, including meeting agenda; project application for the school in Nicaragua; project status update letters; reception invitation; memos and project proposal; letter from Robin Briehl to Hurwitz with *New York Times* clippings about the East German economy and Nathaniel Hawthorne.

Box C041

Folder 64: Robin Briehl -- Valerie Foundation; 1985-1986

Valerie Anne Briehl Foundation board meeting minutes, and list of possible funding sources.

Box C043

Folder 3j: [Loose notes]; 1963-1964

Notepads, notes, and to-do lists found loose in the Metropolitan Museum of Art paper bag labeled "Misc. unfiled, ca. 1960." Includes a draft of a letter to E.B. White, and notes regarding Folkways Records and Tom Hurwitz's arrest at the 1964 Worlds' Fair in Flushing Queens during a segregation sit-in.

Box C062

Folder 16: Bina Solatoroff tapes; 1970-1971, 1985

Documents related to Bina Solatoroff's oral history, including a bill for "cassette copies of 'Bina's Memoirs'"; list of "Bina's Tapes"; and envelope containing "original notes from interviews."

Box C062

Folder 30: Lists from Marie Briehl for fund raising; 1984

List of names of potential donors to the "In Search of John Brown" film project, with correspondence between Hurwitz, Marie Briehl, and Hurwitz's assistant Rosemary Willey.

Box C062

Folder 4b.1-2: [Correspondence]; 1972-1975

Correspondents include Marie Briehl and Tom Hurwitz.

Box C073

Folder 13: Boardman School; 1950-1953

Correspondence, invoices, and notes related Tom Hurwitz's schooling. Includes correspondence with the Ethical Culture Schools, the New Lincoln School, the Boardman School, and the Little Red School House/Elisabeth Irwin High School.

Box C073

Folder 17: Debts; 1950, undated

Handwritten records of debts to family members and the bank.

Box C073

Folder 19: Family; 1946, 1955-1956

Hurwitz family meeting notes and correspondence, mostly related to mother's care. Correspondents include Leo Hurwitz, Marie Briehl, Elizabeth Munson, William Hurwitz, Rose Hurwitz, and Peter Hurwitz.

Box C073

Folder 20: Father and family; 1935, 1945, 1957

Notes on Hurwitz family history; letters, eulogies, and poems (including two by Leo Hurwitz) on the death of Solomon Hurwitz; list of Solomon Hurwitz's books bequeathed to the *Freie Arbeiter Stimme* newspaper; biographical fragment of Solomon Hurwitz; and notes from a Hurwitz family meeting. Also includes a 1935 letter from Shloime Hurwitz addressed to Rosetta Hurwitz, and a 1957 letter from "Moissaye" with details about the death of "Liza" (note to Hurwitz from Eleanor Anderson attached).

Box C073

Folder 21: Films -- production forms, budget forms; 1946, 1950-1951, 1956

Includes a 1956 letter from Rose Hurwitz regarding the division of expenses for mother's care.

Box C090

Folder 1: [Childhood photographs of Tom Hurwitz]; ca. 1955

Five undated black-and-white photographs.

Box C090

Folder 3: [Bag labeled: Important files as of 9/15/77]; 1975-1977

Includes some personal and family papers, including the will of Adolph Cook Glassgold and Sophia Delza.

Box C094

Folder 5: [Personal correspondence and documents, clippings, notes]; 1968-1976, 1982-1983, 1989, undated

Includes personal correspondence, photocopies of Walter Briehl's obituary, an apartment rental order, and notes regarding John Brown.

Box C096

Folder 18: [File Pocket labeled: Hollywood -- *Here at the Waters' Edge* and "The Scarlet Letter"]; 1962-1963

Letter sent to Marie Briehl (wrong address); correspondence from Jane Dudley and Thomas Hurwitz; correspondence from Charles Pratt about screening *Here at the Waters' Edge*.

Box C097

Folder 5: [Bundle of letters labeled: Desk 11/73]; 1968-1972

Personal, family, and professional correspondence, including undated draft of letter to be sent on behalf of Columbia Concerned Parents regarding the 1968 student protests at Columbia University; and letters from Jane Dudley and Marie Briehl.

Box C102

Folder 16: [Envelope labeled: Buffalo Media Study material, etc.]; 1956-1965

Includes correspondence regarding the care of Hurwitz's mother.

Box C103

Folder 1c: [File letters to 1/76]; 1975

Personal and professional correspondence addressed to Hurwitz at Kirkland College. Correspondents include Rosetta Hurwitz.

Box C160

Folder 4: [Box Labeled: Current -- to be filed L.H. correspondence]; 1960, 1964, 1971-1974, 1980-1991

Includes a certificate for Rosetta Hurwitz's cremation.

Box C160

Folder 13: Family history of L.H.; 1971

Family tree and facts collected by Eleanor Hurwitz in 1967 and sent to Hurwitz in 1971.

Box C172

Folder 23: Landlord; 1932, 1936-1953

Copies of apartment leases and related correspondence, some addressed to Marie Briebl.

Box C186

Folder 4a: [Folder labeled: Old miscellaneous 1932]; 1931-1934

Includes a flyer for a performance by Sophia Delza.

Box C192

Folder 1: [File pocket labeled: *Volunteer for Liberty*]; 1936-1938

Includes correspondence to Rosetta Hurwitz from Edwin Rolfe.

Box C192

Folder 2d.1: [Folder Labeled: Clippings -- programs, etc. regarding movies]; 1932-1935

Includes an Elizabeth Delza dance flyer.

Box C227

Folder 13: Rosetta; 1982-1986

Correspondence from Radcliffe College to Dr. Robin Briebl negotiating the possible donation of Rosetta Hurwitz's papers, related correspondence Briebl sent to the rest of the family; correspondence from Eleanor to the family about Rose's papers; tax forms and correspondence regarding distribution and settlement of Rose's estate; condolence correspondence sent to Hurwitz; names and addresses of those in Rose Hurwitz's will; copy of Marie's talk given at Rose's memorial service; transcript of interview with Rosetta Hurwitz; pamphlet by Rosetta Hurwitz "Another Aspect of Mental Hygiene in the Classroom."

Box C227

Folder 15: Marie Briebl; 1958, 1976-1984

Correspondence between Hurwitz and Marie Briebl, including copies of her poems and clippings; correspondence about the donation of Rosetta Hurwitz's papers; legal briefs and opinion for the case of Rockwell Kent and Walter Briebl about denial of passport due to perceived communism.

Box C232

Folder 12: Misc. file -- James Blue, Saul Levitt, Jack Lawson; 1977-1978

Notes for Rosetta Hurwitz regarding a car accident.

Subseries 2, Personal, 1922-1991, bulk 1925-1991

Box C001

Folder 6: Correspondence 1988; 1987-1988

General personal and professional correspondence. Correspondents include Fred Curtis, Steve Krinsky at Upsala College, Mary Reusch, William Sloan at the Museum of Modern

Art, Harold Mayer, and John Reilly. Also includes a program from a Jay Leyda memorial and a photocopy from the North Jersey Herald-News.

Box C001

Folder 22: Correspondence -- Fall 1986-1987; 1986-1987

General correspondence, including personal correspondence; invitations to events; inquiries about obtaining prints for screenings and distribution; and invoices.

Correspondents include Daniel Selznick, regarding his play about Eichmann trial; Senator Daniel Patrick Moynihan; George C. Stoney; Mary Lampson; Ken Burns; and Marie Briehl. Also includes pamphlets, programs, publicity materials, newspaper clippings, and curricula vitae. In English, Swedish, and German.

Box C003

Folder 6: *Salt of the Earth*; 1952-1955

Correspondence, notes, financial documents, photos, and shooting script for *Salt of the Earth*. Includes correspondence with Jane Dudley and Tom Hurwitz (with drawings by Tom), sent to Hurwitz while in Los Angeles working on *Salt of the Earth* (sent care of his sister Marie Briehl).

Box C003

Folder 7: [Envelope labeled: Tapes & correspondence re: Strand book (and film?) -- Rosenblum]; 1990

Correspondence from Walter Rosenblum regarding a book on Paul Strand. Also includes a press release regarding the publication of a catalog for an exhibit Rosenblum's work in East Germany. Audio tapes have been relocated. Please contact archivist for access.

Box C005

Folder 3: Ed R.'s Letters -- 40s to early 50s; 1943-1951

Includes correspondence from Edwin Rolfe, with newspaper clippings and photographs of Rolfe.

Box C005

Folder 5: [Letters to Edwin Rolfe]; 1926-1930, 1937, 1943-1947, 1989

Hurwitz's letters to Edwin Rolfe [born Solomon Fishman], returned to Hurwitz in 1989 by Cary Nelson [Department of English, University of Illinois at Urbana-Champaign] with material about the Helen Van Dongen film *Russians at War*, for which Rolfe wrote the commentary.

Box C006

Folder 5: [Correspondence]; 1970-1971

Correspondence with Paul Strand, the New York City Parking Violations Bureau, and Kirwan Cox from the Canadian Film Cooperative, with a copy of their catalog.

Box C006

Folder 11: Misc. Correspondence, 1950s-1960s; 1968-1976

Personal, professional, and financial correspondence, including letters from Paul Strand, Jane Dudley, Marie Briehl, Francis Leibovici, and Lewis Jacobs. Also includes a "Film in Anthropological Teaching" conference schedule; the text of the speech given by Manfred Kirchheimer at Sidney Meyers' funeral; work notes made during the production of *Here at the Water's Edge* titled "Working Words for a Film Without Words"; film retrospective program; Brandon Films distribution reports for *Strange Victory*; memo to NYU students; automobile insurance document; medical bills and disability benefits claim for Peggy Lawson; homeowners policy for camera and equipment; clippings; and notes.

Box C006

Folder 12: *Film Comment* correspondence; 1969-1970

Correspondence from *Film Comment* editor Gordon Hitchens and assistant Jonathan Hoops, including a copy of a letter written by Hitchens to Jack Valenti. Also includes a flyer for film festival with Hitchens on the jury, a conference notice, and an issue of *Film Comment* [Volume 5, Number 2, "Film in Asia"].

Box C006

Folder 13: [Correspondence]; 1969-1973

Correspondence includes letters from Sidney Meyers' widow Edna Meyers, with a copy of a letter to Paul Strand; Marion Michelle; the Sidney Meyers Memorial Fund at the Museum of Modern Art; Wolfgang Harkenthal [director, International Leipzig Documentary and Short Film Week for Cinema and Television], and Mariette Bevington Glover. Also includes an outline of a proposed film titled "Stream Film" by Deborah D. Macagno; notes on "The Philosophy and Influence of Public Funding on Filmmaking and Film Education"; an early 1969 distribution report for *Strange Victory*; and notes by Mitchell Block.

Box C006

Folder 15: [Correspondence]; 1931, 1966-1968 [bulk]

Letters and Christmas cards from Paul Strand, Stanley Faulkner, Wolfgang Klaue [Staatliches Filmarchiv der DDR/State Film Archive of the GDR], and others. Materials are in English and German. Also includes an illustration dated 1931.

Box C006

Folder 21: [Correspondence, film proposal for "We, the People..."]; 1972, 1974

Personal correspondence and a proposal for a film about the Black Panther Party titled "We, the People..." to be produced by Awakening Productions.

Box C006

Folder 22: [Correspondence, publications, and personal papers]; 1949, 1965-1979 [bulk]

Contains newsletters, correspondence, an *Essay on Death* script, a Museum of Modern Art Cineprobe series screening flyer, film festival information, newspaper clippings, an

invitation to a Paul Strand exhibition at the Philadelphia Museum of Art, and Hurwitz's international driving permit. Correspondents include Peggy Lawson, Tom Hurwitz, Rose [no last name], Jane Dudley, Marie Briehl, Wolfgang Harkenthal [International Leipzig Documentary and Short Film Week for Cinema and Television], Irwin M. Gross [Detroit Institute of Arts], New York University dean David Oppenheim, Gordon Hitchens, Susan Lawson, and Wolf-Eckart Bühler. Also includes a 1949 issue the Columbia University literary magazine Quarto. Materials are in English and German.

Box C007

Box 1: Letters Jerusalem; 1961, 1967

Box contains correspondence, newspaper clippings, photographs, Screen Directors Guild materials, event invitations, and notes. Correspondents include Miriam Novitch, Jane Dudley, Thomas Hurwitz, Edward Packer, Charles Pratt, Peggy Lawson, Rose Hurwitz, John Gould, Marie Briehl, Sophia Glassgold-Delza, Manny Kirchheimer Gilbert Seldes, Pendleton Dudley, and Willard Van Dyke. In English, German, French, Hebrew, and Dutch.

Box C011

Folder 8: [Envelope labeled: Misc. letters and notes]; 1964, 1965, undated

Correspondence, notes, a proposed affidavit for the IATSE *Salt of the Earth* issue, receipts, plane ticket, and a list of music pieces. Correspondents include Jane Dudley regarding the end of her marriage to Hurwitz; Thomas Brandon; Marie Briehl; and Donald French.

Box C011

Folder 11: [Columbia University students strike and other material]; 1967-1970

Materials related to the 1968 Columbia student strike, in which Tom Hurwitz was involved. Additional materials include a Museum of Modern Art invitation for an evening with Fritz Lang.

Box C011

Folder 1: [Letters to Peggy Lawson]; 1958-1966, undated

Personal correspondence, papers, and other materials related to Peggy Lawson, including a nameplate with Lawson's name and a number; Lawson's New York State Department of Labor Division of Employment card. Also contains newspaper clippings and correspondence related to Hurwitz's film projects, including *In Search of Hart Crane*, *The Museum and the Fury*, and work for National Educational Television; and an English translation of "A Cosmic Poet of the Image: Leo Hurwitz" from *Les Lettres Française*.

Box C016

Folder 16: Correspondence/James Blue; 1976, 1979

Correspondence regarding filmmaker James Blue, including a recommendation from Hurwitz to Dr. Gerald O'Grady for Blue's promotion to professor at the State University of New York at Buffalo. Also includes correspondence between Blue and Hurwitz.

Box C021

Folder 3: [Correspondence and newspaper clippings -- Oulu, Finland]; 1980
Correspondence and Finnish newspaper articles. In English and Finnish.

Box C021

Folder 8: Correspondence; 1955, 1960-1970, undated
Personal and professional materials regarding Peggy Lawson. The professional material mostly concerns financial dealings related to her work as a film editor.

Box C021

Folder 21: [Envelope labeled: Peggy's passport denial by State Dept. 1955]; 1955, 1961
Materials related to the surrendering of Peggy Lawson's passport due to her associations with the Communist Party and known Communists. Materials also briefly cover Lawson's efforts to get a new passport in 1961.

Box C021

Folder 22: [Folder labeled: From P's album]; ca. 1945
Photographs of Peggy Lawson with friends and family, possibly removed from her photo album to be used in *Dialogue with a Woman Departed*.

Box C021

Folder 23: [Folder labeled: Peggy photos from Ann (most used in *D.W.A.W.D.*)]; ca. 1930, ca. 1940, 1947, ca. 1950, ca. 1960, 1972
Photographs of Peggy Lawson with friends and family to be used in *Dialogue with a Woman Departed*. Also includes 1972 memorial poem written by Hurwitz to Peggy Lawson.

Box C024

Folder 3: [Envelope labeled: Letters (some) L.H. to E.R. (I)]; 1926-1930, 1947, ca. 1990, undated
Photocopies of correspondence from Leo Hurwitz to Edwin Rolfe [a.k.a. Solomon Fishman]. The dates on the folder reflect the dates of the original correspondence, not the copies. Also includes an undated letter from Cary Nelson regarding her biographical essay on Rolfe ("Edwin Rolfe: Poet on the Left").

Box C024

Folder 4: [Envelope labeled: Letters (part) L.H. to E.R. (II)]; 1929-1930, 1937-1939, 1944-1945, 1950, ca. 1990, undated
Photocopies of correspondence from Leo Hurwitz to Edwin Rolfe [a.k.a. Solomon Fishman]. The dates on the folder reflect the dates of the original correspondence, not the copies. Also includes an undated note from Cary Nelson indicating that "[t]his is the second of 2 packets that constitute all your letters in the archive" [see Box C024, Folder 3].

Box C024

Folder 5: [Correspondence between Leo Hurwitz and Edwin Rolfe (photocopies)]; 1926-1931, 1936-1938, 1944, 1948, undated

Photocopies of correspondence between Hurwitz and Edwin Rolfe [a.k.a. Solomon Fishman]. Includes copies of cinema flyers and flyers for the Brigadas Internacionales/SRI (Socorro Rojo Internacional) and a 1990 cover letter from Hurwitz to Cary Nelson and Jeff Hendricks regarding their work on Rolfe.

Box C024

Folder 6: [Envelope containing correspondence]; 1962-1965
Personal and professional correspondence.

Box C024

Folder 1: [Shoobox labeled: Letters to Leo (including from Jane D.) 1926-1930]; 1925-1931

Mostly personal correspondence dating from Hurwitz's time at Harvard College (including letters from the Bursar's office), but with some letters related to *The New Review* and Hurwitz's proposed adaptation of *Alice in Wonderland*. Correspondents are mostly family and friends, including Jane Dudley.

Box C024

Box 2: [Shoobox labeled: Strand letters]; 1942-1943, 1951-1964

Personal and professional correspondence regarding CBS, NBC, and the blacklist; the Citizens' Committee of inquiry and Mark Lane on the JFK assassination; Joanna Dunham on Hurwitz's script for his *Scarlet Letter* adaptation; a press release for a special 1963 screening of *Strange Victory*; Brandon Films, Inc. and payment for footage; and loans and screenings of prints of Hurwitz's films. Correspondents include Paul Strand, Hazel Strand, Jane Dudley, Marie Briehl, Ben Maddow, Marc Blitzstein, Tom McGrath, Sarah Karl Pollack, and Hurwitz's family members, including his father, Solomon. Also includes a 1942 Defense Stamp Album "For the Purchase of United States Defense Savings Bonds" in a Frontier Films envelope.

Box C025

Folder 1: [Correspondence]; 1974-1978

Personal and professional correspondence regarding rentals of Hurwitz's films; Leo Hurwitz Productions and possible film projects; and a Museum of Modern Art series about Frontier Films titled "A Missing Chapter in the History of U.S. Documentary Films." Personal correspondence includes a letter from Jane Dudley regarding a joint bank account and a letter from Hurwitz to his landlord written after Hurwitz was mugged in the building's lobby.

Box C026

Folder 1a: [Correspondence, notes, and clippings]; 1966-1968

Personal and professional correspondence, notes, and other documents. Professional correspondence and notes largely concern proposed television projects. Also includes newspaper clippings regarding current events, including the Vietnam War, the dismissal of Henri Langlois from the Cinémathèque Française, and the 1968 Democratic primary. In English, French, and German.

Box C029

Folder 1: [Shoebbox labeled: Letters 1940s]; 1941-1955

Contains business correspondence regarding *Native Land*, and personal correspondence from Jane Dudley and other family members. Also includes correspondence from Paul Strand.

Box C033

Folder 14: P. Lawson -- clippings; 1963

6/30/1963 *New York Times* review of Gene Searchinger and Scudder Boyd's Standard Oil-sponsored documentary *The Human Element*, edited by Peggy Lawson.

Box C033

Folder 22: Divorce; 1970, 1972

Correspondence between Hurwitz and Jane Dudley dated 1970, regarding divorce and alimony arrangements; letter from attorney Stanley Faulkner dated 1972, originally accompanying instructions regarding a lawyer in Santa Domingo and a separation agreement (neither of which are in the folder); hotel bill from a Santa Domingo hotel; handwritten accounting of gross and net income from 1961-1965.

Box C033

Folder 28: P.L.H.: Some Documents Peggy 6/21/72; 1952, 1960, 1970

Peggy Lawson documents, including certificate for one share of stock in Film Frontiers, Inc., dated October 1960, with letter from attorney Stanley Faulkner; blank checks for Lawson's bank account; passport issued March 25, 1970; 1952 birth certificates for Mark Elliott (later Mark Hubley), son of Faith Elliott (later Faith Hubley).

Box C033

Folder 45: P.L.H. insurance; 1968-1969

Documents, correspondence, certificates, and identifications cards related to Peggy Lawson's health insurance. Includes uncashed check made out to General Health Insurance.

Box C033

Folder 52: Negro restitution idea correspondence; 1963

Correspondence regarding Hurwitz's proposal for a financial restitution fund for African Americans.

Box C036

Folder 1: [Letter to Chaplin, 1959/*Verdict for Tomorrow*, Eichmann Peabody Award Program/clippings re: Eichmann]; 1958-1962, undated
Correspondence, including 1959 letter to Charles Chaplin; materials related to Walter McQuade's book *When Your Neighborhood Needs a School*; a script treatment titled "The Beach and the Man"; and notes for an unnamed project.

Box C038

Folder 11: [Correspondence]; 1974, 1977-1978
Correspondence includes a Directors Guild of America newsletter and meeting announcement; letters from the New York City Department of Cultural Affairs and the American Film Institute regarding apprenticeships/internships; note from Willard Van Dyke to Russell Campbell regarding a misquote; silkscreened birthday card from Susan Lewis; note from documentary filmmaker James Blue; letter from National Endowment for the Humanities regarding funding for *Dialogue with a Woman Departed* (and the New York City blackout); a request from the BBC regarding an on-camera interview about Paul Robeson.

Box C038

Folder 12: [Paper bag labeled: Iowa mail]; 1975
Personal correspondence, most addressed to Hurwitz while at Iowa House, Iowa Memorial Union (IMU), University of Iowa. Correspondents include Wendy Loveless, Stan Salfas, William "Buzz" Alexander, Michael Rabiger, and Janet Brof. Also includes listing of films available on the IMU campus; Social Security and NYU retirement fund statements; clipping of a profile of Henri Langlois from an undated issue of *The New Yorker* (included in a letter from Janet Brof); a 3/20/1975 insurance statement for Leo Hurwitz Productions; 1/1/1975 Directors Guild of America directory of Members in Good Standing.

Box C038

Folder 14: [Envelope labeled: Mail to reply]; 1974-1975
Personal and professional correspondence, including letters from Janet Meyers with notes on "Shoot Film, Not People"; Abraham Isserman regarding the "suppression" of *Native Land*; *Who's Who*; Peter Watkins regarding *Edvard Munch*; the Association of Independent Video and Film Makers, Inc., regarding federal funding of the American Film Institute. Other correspondents include Marie Briehl, Walter Briehl, and Charlotte Alexander. Also includes hotel bill; receipt for camera equipment; notes for Kirkland College teaching schedule; 1/1975 issue of *Bulletin of the Southern California Psychoanalytic Institute and Society* with profile of Marie Briehl, note from Marie attached; and a request from Social Security Administration for an annual report, with notes on Hurwitz's income and expenses for 1974

Box C038

Folder 19: [Envelope labeled: A Xmas file]; 1967, 1970-1972, undated

Correspondence, including Christmas cards, Directors Guild of America screening invitations, and mailings from the Motion Picture Film Editors Local 771, the United States Serviceman's Fund, and the ACLU and Film Industry for Peace (both addressed to Peggy Lawson). Also includes a 10/21/1967 photo of Tom Hurwitz at the March on the Pentagon with Abbie Hoffman, Peter Gessner, and Susan Steinberg; undated photos of a black Scottish Terrier (Tammy?); Thom's shirt measurements; brochure from the Army Pictorial Center; "King Lear and Macbeth in Relation to Shakespeare" journal reprint; 2/2/1971 op-ed page from *The New York Times* featuring an editorial by W.H. Auden; felt-tip pen doodles; pamphlet for the film *Which Side Are You On*; undated newspaper clipping regarding GIs facing court-martial; insurance policy and hospital bills; and a vinyl 1971 calendar

Box C038

Folder 21: [Programs, correspondence, notes]; 1972-1975, undated
Theater and film programs; "Film and Video Makers Travel Sheet," listing exhibition and lecture tours by film and video makers; personal correspondence, including greeting cards and postcards; photocopy of insurance document itemizing coverage for camera and equipment; handwritten notes and income tax information.

Box C039

Folder 1: [Bag labeled: Bank statements and insurance policies, etc.]; 1975-1980
Personal correspondence, including a letter from Hazel Strand regarding the rights to Paul Strand's work; a statement from the Permanent Mission of the People's Republic of China to the United Nations on the passing of Chairman Mao; letters from Gordon Hitchens with comments from his students about Hurwitz and *Native Land*. Other subjects include distribution payments for *Native Land*; Hurwitz's forced retirement from New York University due to age; credits for *Salt of the Earth*; rights to Frontier Films negatives, as it relates to their being held by the Museum of Modern Art and The Museum of Fine Arts, Houston; consulting for the Lexington School of the Deaf; and nitrate film fires, with a mention of George Eastman House. Also includes bank statements; postcards and slides from the Acropolis Museum, Athens; clippings, including one featuring Hurwitz; film material in storage; and insurance documents.

Box C040

Folder 1: [Correspondence]; 1957-1962
Personal correspondence from friends and family, including Paul Strand and Tom McGrath, regarding Ben Maddow naming names. Other subjects include the placement and design of Hurwitz's mother's gravestone, educational TV, nuclear testing protesters, a series of films on Paul Strand, and *The Museum and the Fury*. Also includes the pamphlet "Toward a Science and a Program for Human Survival"; a film workshop brochure from New York University listing Hurwitz as a featured lecturer; a Screen Directors International Guild mailing announcing a screening of Eichmann trial footage and amendment to the constitution; and recommendations for studio lighting for Reeves Sound Studio.

Box C040

Folder 19: File -- desk stuff -- approx. 1959; 1957-1962

Personal and professional correspondence, including letters from Paul Strand; New York University, regarding an upcoming Summer Film Workshop; Robin Briehl; the Federation Internationale des Archives du Film (FIAF); and Tom McGrath. Also includes notes and correspondence regarding *The Museum and the Fury*, and "New York Film -- Screenplay (Partial First Draft)."

Box C040

Folder 33: Car -- Plymouth station wagon; 1966-1968

Materials related to Hurwitz's car, including an invoice for the sale of shock absorbers; note about moving violation; agreement for parking space from Hurwitz's landlord; business cards; and notes about things to be repaired.

Box C040

Folder 34: *Burghers of Calais* -- Film #3; 1967

Notes and correspondence with art collector Joseph H. Hirshhorn.

Box C041

Folder 5: Gutenberg Printers -- L.H. stationery; 1985

Receipt for personalized stationery.

Box C041

Folder 6: Glassgold -- Cook's memorial meet., 4/27/1985; 1985

Materials related to Cook Glassgold's memorial service held at the Parsons School of Design. Includes Hurwitz's eulogy, text of readings, and cards announcing the service.

Box C041

Folder 10: Dr. Gorman eye operations, Fall; 1987

Materials related to Hurwitz's cataract surgery, including cost statement from Dr. Gorman and patient information provided by Lenox Hill Hospital.

Box C041

Folder 11: Blue Cross Blue Shield managed care; undated

Informational pamphlet and managed care program contract rider, with notations in Hurwitz's hand.

Box C041

Folder 12: [Envelope labeled: Sleep Disorders Center]; 1989

The Sleep Disorders Center, Columbia-Presbyterian Medical Center. Includes sleep disorders questionnaire, personal sleep log, cover letter, referral letter, and handwritten notes.

Box C041

Folder 13: Health & doctors, LTH; 1981-1990

Correspondence between Hurwitz and physicians regarding health issues, including lumbar pain, anemia, and fatigue; St. Luke's Roosevelt Hospital documents; notes, questions, logs of blood-pressure readings and overall health; informational pamphlets; visual acuity report and; photocopied pages from *Modern Herbalism*; an "unconscious doodle" and interpretation [original and photocopies]; a 4/9/1985 *New York Times* article about treatment for prostate disorders.

Box C041

Folder 14: Medical; 1985

Summary of phone call and letter from Dr. Donald A. Holum, MD, regarding test results; hand written notes and medication log.

Box C041

Folder 28: Faulkner (L'y'r); 1981-1982, 1987-1988

Notes, drafts, and correspondence between Hurwitz and attorney Stanley Faulkner regarding Hurwitz's last will and testament; copy of the complaint filed in US District Court -- Eastern District of New York against the Central Intelligence Agency accusing it of having intercepted, opened, and distributed a copy of a 1963 letter Hurwitz mailed to a person in the Soviet Union; 1981 letter from Museum of Modern Art (MoMA) Department of Film curator Eileen Bowser regarding the exhibition of Frontier Films as part of MoMA's "American Social Documentary" retrospective.

Box C041

Folder 44: Mugging -- Aug. 1989; 1989-1990

Correspondence from State of New York Crime Victims Board, including acknowledgement of claim and claimant affidavit (blank).

Box C041

Folder 46: Motion Picture & Video Editors Local 771; 1987-1989

Letters and documents regarding the Union Retirement/Pension Fund, the employee eligibility verification law, striking screenwriters, and Hurwitz's honorary lifetime membership.

Box C041

Folder 47: Inventory: tapes to Temple University; 1978, 1984

Inventory and notes on "Radio Free People" and "The Rest of the News" tapes taken from the Liberation News Service (LNS) Archive at Temple University. Letter from the Samuel Paley Library at Temple thanking Hurwitz for the return of the "Radio Free People" tapes. Also includes a letter regarding Hurwitz's security deposit on a West 72nd Street apartment.

Box C041

Folder 50: List from Address Book; undated
Undated alphabetical lists of names and addresses.

Box C041

Folder 56: Re: Alexander, *Film on the Left*; 1978, 1981

Correspondence between Hurwitz and film scholar William "Buzz" Alexander regarding Alexander's book *Film on the Left*; photocopies of book reviews and an article about Harvard University.

Box C041

Folder 57: Automobile -- form: record of convictions; Mazda -- insurance card, title, etc.; current VW policy; 1988-1989

Automobile insurance policies and identification cards; registration renewal reminder; vehicle inspection report; record of convictions.

Box C041

Folder 60: Car stuff re: VW, Mazda; 1986-1989

Notes, receipts, and correspondence related to a dispute over disposal of the VW, given to Shelley Lee and abandoned in Rhode Island. Also includes photocopy of the VW's 1988 registration, Department of Motor Vehicles receipt for surrendered plates; registration renewal reminder; service station receipts; insurance card; notes regarding car break-in.

Box C041

Folder 65: [Envelope labeled: Eckhart Bühler -- German Film about L.H.]; 1951

Notes and correspondence between Hurwitz and filmmaker Wolf-Eckhart Bühler regarding Bühler's film about Hurwitz for West German television. Includes lists of "quotes" (i.e., clips) and stills, comments from Hurwitz, and an outline of the script with questionnaire.

Box C041

Folder 66: Bühler, Eckhart, re: film on L.H. etc.; 1979-1985

Correspondence between Hurwitz and filmmaker Eckhart Bühler regarding Bühler's films about Hurwitz, Abraham Polonsky, and Sterling Hayden (*Der Havarist*). Includes a signed letter of agreement granting Bühler the rights to use footage from Hurwitz's film; and correspondence and shipping invoices regarding Bühler's film *Pharos of Chaos*, an earlier documentary about Hayden.

Box C041

Folder 73: Old friends; 1976-1985

Obituaries, eulogies, clippings, correspondence, and other material related to Hurwitz's friends and acquaintances, including an obituaries for Paul Strand, Mura Dehn, Rosetta Hurwitz, John Howard Lawson, Charles Pratt, Herbert Gutman, and Joris Ivens; reminiscences about Cook Glassgold; eulogy for James Blue; Paul Strand exhibition

brochures; a "catch-up letter" from Herbert Kline; Nathan Zahm memorial booklet; 1979 *Village Voice* article about acting teacher Paul Mann facing charges of sexual abuse; November-December 1979 issue of *China and Us*, featuring an article on Ivens by Robert Sklar; essay remembering "Chava Riva" (possibly Hurwitz's mother Eva) by her grandchild; 1984 Louisiana State University Press catalog.

Box C041

Folder 74: Wolf-Eckhart Bühler; 1977-1980

Correspondence between Hurwitz and Wolf-Eckhart Bühler regarding Bühler's film about Hurwitz, and the purchasing of broadcasting rights to *Heart of Spain* and *Native Land* by West German Television (WDR). Includes Bühler's "Notes for Film" explaining the film project.

Box C043

Folder 1: [Envelope labeled: Interesting articles & booklets, misc.]; 1954-1956, 1962, 1964

Cargo plans for the ships M.S. Prinses Margriet and the M.V. Korendyk; typed manuscript of the poem "Waterlily Fire" by Muriel Rukeyser, signed "To Jane and Leo, with love, Muriel" and dated 2/1962; reprints of scholarly essays by Charles Trinkaus, including "Petrarch's Views on the Individual and His Society," "Renaissance Problems in Calvin's Theology," "The Religious Foundations of Luther's Social Views," "Toynbee against History," and a book review; "The Classic Chinese Theater" by Sophia Delza; and 12/29/1956 issue of *The Nation* containing the text of J. Bronowski's "Science and Human Values."

Box C043

Folder 4: [Envelope labeled: Italy (Venice), Paris (retrosp.), London]; 1961

Materials collected by Hurwitz during a 1961 trip to London, Paris, and Italy (Florence, Venice). Includes letters and telegrams, including cables between Hurwitz and Filmfest Edinburgh regarding the cancellation of *Here at the Waters' Edge* due to length (see also Box 36, 1c) and related correspondence from Charles Pratt, and a draft of a letter to Charles Chaplin written in London while en route to Jerusalem for the Eichmann trial. Also includes a screening invitation and program for the documentary *All'armi siam fascisti!* (in Italian); two September 1961 issues of *Une Semaine de Paris/This Week Paris* weekly entertainment guide; to-do lists; notes for an introduction to a screening of *The Museum and the Fury* and *Here at the Waters' Edge* at the Cinématèque Française dated 9/16/1961; reprint of Gideon Bachmann's 4/26/1961 *Variety* article "Rise of Cheap 'Significant' Film in US"; programs for the Venice International Film Festival, with a press release announcing a special screening of *Here at the Waters' Edge*.

Box C043

Folder 3f: Current to-do: N.L., "S.L.," H.A.T.W.E., M&F, misc., people to invite; 1962-1963

Includes notes and "to-do" lists regarding *Museum and the Fury*, *Here at the Waters' Edge*, *Native Land*, and films about Greece; screening invitees; correspondence with Marie Briehl, a London exhibitor, the Polish Ministry of Culture (in Polish with English translation), and Paul Strand. Also includes a list of available films by Hurwitz.

Box C043

Folder 3j: [Loose notes]; 1963-1964

Notebooks, notes, and to-do lists found loose in the Metropolitan Museum of Art paper bag labeled "Misc. unfiled, ca. 1960." Includes a draft of a letter to E.B. White, and notes regarding Folkways Records and Tom Hurwitz's arrest at the 1964 Worlds' Fair in Flushing Queens during a segregation sit-in.

Box C043

Folder 3l: [Loose correspondence]; 1964

Correspondence found loose in the Metropolitan Museum of Art paper bag labeled "Misc. Unfiled, ca. 1960." Includes correspondence between Brandon Films, Victory Films, and Hurwitz regarding *Strange Victory*; postcard from poet Tom McGrath; Museum of Modern Art membership renewal form; and letters from the Association of Artists for Freedom, the Welfare Fund of IATSE Local 771; and the Royal National Bank of New York.

Box C045

Folder 10e: Answer correspondence; 1944-1945

Personal correspondence from Edwin Rolfe [a.k.a. Solomon Fishman]; correspondence from psychiatrist Dr. Ernst Simmel.

Box C045

Folder 10f: Ideas for articles and book; 1943

Notecards for a talk on the art of documentary; outline of Sarah Lawrence talk; idea for a book on the theory and technique of the art of the motion picture; blank Guggenheim fellowship form; and personal correspondence to Jane Dudley.

Box C045

Folder 10o: Misc.; 1943-1945

Correspondence with Jane Dudley regarding the meeting with Charles Chaplin; correspondence mentioning the Auto Workers Union and "By the People" projects, as well as the Selznick sequences; correspondence about using scenes from *Native Land* and its storage; memo confirming Hurwitz's hire to write a script for a film for Planned Parenthood.

Box C049

Folder 12: Misc. papers -- various eras; 1957, 1969-1970, 1976, 1980-1982, undated

Notes and correspondence, including a letter from Hurwitz's sister Rose regarding care of their mother; Christmas Card from Dorothy Howe, owner of the location where *Essay*

on Death was filmed; letter from Michael Klein regarding job reference letter; letter from Marie Briehl with Irving Lerner obituary enclosed; tourist map of Harper's Ferry; flyers in support of radio station WBAI; June 1961 letter from Bonded Storage notifying Hurwitz of the decomposed state of reels 2, 4, and 5 of *Native Land* and requesting authorization to dispose of them; distribution report for *Strange Victory*; Students for a Democratic Society (SDS) leaflet; note to Harvard president Nathan Pusey regarding his "violent use of police against students"; message from the "Columbia Eight" to the SDS National Convention, dated 6/18/1969; and January 1969 "New York Review Presentations" program guide.

Box C049

Tube 1: [Mailing tube labeled: L.H. N.Y. school diplomas]; 1922-1926

Primary and secondary school certificates and diplomas awarded to Hurwitz, including a 6/30/1922 New York City elementary school diploma; 6/29/1923 New York City junior high school diploma; 6/23/1926 diploma from New Utrecht High School, and certificates for membership in the New Utrecht High School Chapter of Arista and "For Cooperation in Government."

Box C050

Folder 13: Film prod.: Haiti "Masters"; 1949-1951

Documents related to Hurwitz's proposed film adaptation of Haitian writer Jacques Roumain's 1944 novel *Masters of the Dew*, including correspondence, budget estimates, and a summary of the novel. Also includes unsigned copy of 3/29/1949 letter from Hurwitz to Arthur Miller regarding his reaction to *The Death of a Salesman*.

Box C050

Folder 14: *Masters of the Dew* in Haiti, budget material;

Documents related to a film adaptation of Jacques Roumain's novel *Masters of the Dew*, including a telegram from Hurwitz to Ben Maddow regarding the screenplay; correspondence with Madame Roumain (in English and French); a letter to Paul Strand asking his help with Madame Roumain; sequence breakdown sheets for film; a handwritten and signed letter from Clifford Odets.

Box C050

Folder 22: Ford Falcon 1960 -- Bills & loan material; 1960

Promissory notes, receipts, and invoices related to Hurwitz's car.

Box C050

Folder 23: Ford -- Knickerbocker Motors; 1950-1958

Automobile related documents, including mechanic and garage invoices and receipts; traffic ticket summons and receipt; vehicle registration; Hurwitz's driver's license; "Quick Facts about the '50 Ford" booklet.

Box C050

Folder 24: General -- Blk list; 1949-1955

Materials related to the blacklist and efforts made against anti-communist activities, including "The Jefferson School of Social Science vs. The Attorney General of the United States and the Subversive Activities Control Board" brochure, with cover letter requesting a statement of support; letter from P. Kramer apologizing for reporting Hurwitz to the FBI after seeing *Native Land* in 1955, with draft of Hurwitz's reply on the envelope; "A Statement of Principles for the Defense of Democracy" and list of supporting signatures; "Statement of Grounds" and "Interrogatories" requesting information about the political affiliations of the members of the National Council of the Arts, and reply from Robert Morss Lovett declaring the Interrogatories unconstitutional; "Fact Sheet" from the Committee to Defend V.J. Jerome; "Mr. Isserman's Argument in the United States v. Dennis et al"; carbon of a 10/24/1951 letter to President Harry S. Truman about the persecution of W.E.B. Du Bois; form letter of thanks for supporting Du Bois during his 1951 trial; "A Fact Sheet Prepared by the Provisional Committee to Restore Paul Robeson's Passport"; letter from Hurwitz in support of V.J. Jerome ("To Dashiell Hammett... 4/24/52" written in upper left corner); 10/18/1951 letter from Howard Fast asking Hurwitz to contribute \$5 towards the publication his novel *Spartacus*; clipping 4/9/1952 *National Guardian* clipping about the deportation of Communists; statement regarding the end of the Photo League; letter announcing a meeting of the "Committee Against the Blacklist in the Arts" and related flyers. Also includes jury duty notes; 2/16/1955 *New York Times* clipping regarding the effects of H-bomb explosions; "Statement of Policy" from the National Committee for Peaceful Alternatives; statement from the American Peace Crusade regarding the resolution to end the war in Korea introduced by Senator Edwin C. Johnson (D-CO); and materials related to congresses for world peace.

Box C050

Folder 27: Identification documents: S.S., unions, etc.; 1944-1947, 1956

Contains identification cards in Hurwitz's name, including a United Nations Security Council radio pass; membership cards from the Associated Hospital Service of New York and the Motion Picture Film Editor's Local Union No. 771; and a Columbia Broadcasting Service (CBS) picture ID. Also includes New York State unemployment insurance claimant's record, a correspondence postal card, and combination instructions for a safe. Housed in an envelope labeled "Various Cards: Soc. Sec., Draft Board, unemple. insurance, etc. [no Social Security card found].

Box C055

Folder 6: Personal; 1947

Letter from Hurwitz asking to apply for an apartment in Peter Cooper Houses. Also includes advertising flyer for *Native Land* distributed by Brandon Film.

Box C057

Folder 2: [Folder labeled: condolence letters to Leo when Peggy died -- Sept. 1971]; 1971, 1980, 1983

Personal correspondence to Hurwitz on the death of Peggy Lawson.

Box C058

Folder 7: [Envelope from Anne Rogovin]; 1982

Envelope from Anne and Milton Rogovin containing a 2/27/1982 letter; a copy of Anne Rogovin's book *Dear Parents: Letters to Parents of Young Children*, inscribed to Hurwitz; pages from *Photography Annual* featuring Milton Rogovin's photographs; a flier for the Peace Museum.

Box C062

Folder 26: Verena Zimmermann: letters; 1981-1984

Personal and professional correspondence between Hurwitz and Verena Zimmermann, some of it regarding articles about Hurwitz and *Dialogue with a Woman Departed*. Also includes photos of the National Film Theatre, London, with Hurwitz's name on the marquee.

Box C062

Folder 40a: Mail to school; 1974

Correspondence regarding the A.I.D.: Association Internationale des Documentaristes/International Association of Documentary Film Makers and the "Leipzig documentary film week" and the Festival International de Cinéma Nyon; Michael Klein regarding the Cineaste interview with Hurwitz; Carnegie Institute Museum of Art Film Makers Travel Sheets; U.S. Labor Party flyer; personal correspondence sent to Hurwitz while in Spain; and a letter from Peter Watkins from Denmark, regarding *Edward Munch* and payment from New York University.

Box C062

Folder 4b.1-2: [Correspondence]; 1972-1975

Primarily business related correspondence, including invoices for film storage, camera equipment, film lab work; invitations to symposia, festivals, and retrospectives; requests for interviews; casting agents' responses regarding "The Scarlet Letter"; film-loan revenue reports; pension benefits; film programs at academic institutions. Organizations include the Directors Guild of America; the American Civil Liberties Union; the Museum of Modern Art; New York University; the University of Iowa; the University of Michigan; New York University; the Lexington School for the Deaf; the University Network Corporation; Film Forum (includes a promotional button); International Forum des Jungen Films, Berlin; Brandon Films; Radim Films; the Higher Ground Cinema (a division of Third World Newsreel); International Forum des Jungen Films, Berlin; and the White House, regarding Hurwitz's "message concerning the S.S. Mayaguez affair." Individuals include Marie Briehl; Jane Dudley; Herbert Kline; Jan Haag, Tom Hurwitz; Amos Vogel; William "Buzz" Alexander; and Muriel Rukeyser.

Box C073

Folder 1: Correspondence (General); 1944-1958

Contains correspondence related to the blacklist, including an exchange between Hurwitz and Elia Kazan regarding Kazan's testimony before the House Un-American Activities Committee, Kazan's paid notice in the 4/12/1952 *New York Times*, and a 4/16/1952 *Variety* clipping about Kazan's testimony; Hurwitz's letter to CBS Director of Public Affairs Irving Gitlin regarding his inability to find employment at CBS; letters from the American Civil Liberties Union regarding Merle Miller's report on *Red Channels*; and Hurwitz's response to questions from "Mr. Goldstein" about the effect of *Red Channels*. Also includes correspondence between Hurwitz and Henry Miller regarding Miller's "juvenile delinquency script" ["Bridge to a Savage World"]; a letter from Paul Strand mentioning the duplicate negative of *The Wave* conserved at George Eastman House, "so at least the film won't be lost"; letters between Hurwitz, Catherine Duncan, Strand, and Henri Langlois regarding Langlois' request for paper material on "Strand's films" for a 60th anniversary of cinema; inquiries from Hurwitz to Marion Michelle, Catherine Duncan, and Charles Cooper regarding a possible work in Europe; a 1944 letter from Eric Burroughs regarding Hurwitz's planned production of *Freedom Road*; a letter to "Ben" [likely Maddow] regarding *Freedom Road*; the constitution and a cover letter from the World Union of Documentary, signed by Basil Wright, Joris Ivens, Elmar Klos, and Jerzy Toeplitz; correspondence with Strand and Michelle about submitting *The Museum and the Fury* at the Cannes Film Festival; a letter from "Faith" [likely Elliot/Hubley] regarding a festival screening of *Strange Victory* in Italy; letters from CIBA Pharmaceutical Products regarding Hurwitz's training of filmmaker Hans Stricker; correspondence regarding a conference on children's television programming; correspondence with the Motion Picture Film Editors Local 771 regarding Hurwitz's expulsion for non-payment of dues; correspondence regarding Hurwitz's employment as a teacher at the New Institute of Film and Television and other trade schools; correspondence with Charter Film Services regarding exhibition of *Strange Victory* and Columbia Studios' purchase of footage from *Native Land*; a letter to the Signal Corps Photo Center regarding use of *Native Land* footage in their film "Your Army Today"; and a letter to Hurwitz's landlord regarding a ceiling leak. Other correspondents include Gilbert Seldes; Sarah Karl Pollack; Henry Strauss, regarding a possible travelogue of Japan; Marion Elston; and Harry Breitrose. Also includes correspondence, memos, and notes about Hurwitz's work as a consultant to the Corn Industries Research Foundation and a related film.

Box C073

Folder 9: Writings & notes: *Ivan* review, Helen Levitt; 1963, undated
Clipping of Hurwitz's 10/24/1963 *National Guardian* review of the published *Ivan the Terrible* screenplay, with draft. Also includes notes on Helen Levitt, her photography, and the art museum.

Box C073

Folder 11: Birth certificate; 1955, 1961
Document certifying Hurwitz's birth on 7/23/1909, dated 7/20/1955. Also includes Hurwitz's last will and testament, signed and dated 2/27/1961.

Box C086

Folder 1: Misc. notes (L.H.); undated

Personal and professional notes, some with project ideas.

Box C086

Folder 3: Landlord -- studio; 1969-1971

Correspondence with Hurwitz's landlord regarding the lease of a studio, and correspondence with a realty company regarding the lease of a loft to be used for work purposes. The leases are included, as well as notes.

Box C086

Folder 21: Peggy's Illness -- notes/Peggy's death -- documents; 1971-1972, 1978-1979

Materials related to the illness and death of Peggy Lawson, including lists of medications; notes made during her illness; death certificate [with copies]; receipts for funeral expenses; notes regarding funeral arrangements; life insurance claim; poem; death notice; and personal correspondence.

Box C088

Folder 30: Miscellaneous correspondence; 1970, 1980-1983

Professional and personal correspondence. Correspondents include Marie and Walter Briehl; Mary Baldrige; Karl Katz; Naomi Rosenblum (regarding Paul Strand and Frontier Films collections at the Library of Congress); film students, researchers, and scholars, including Bill Nichols, William Alexander, and Leslie Fishbein; and Russell Baker (regarding *The New York Times* "ink rub-off" and Hurwitz's idea for a "reading glove"). Subjects include letters of recommendation and inquiries regarding *Dialogue with a Woman Departed*, *United Action Means Victory*, and *Here at the Waters' Edge*.

Box C088

Folder 32: Correspondence 1982-83 (some older); 1973, 1981-1983

Personal and professional correspondence, invoices, and notes. Includes documents related to Hurwitz's presentation of *Strange Victory* at Stockton State College, NJ; correspondence between Hurwitz and Lakeview Press proposing a *Dialogue with a Woman Departed (D.W.A.W.D.)* book; a letter from Magnum Photos on behalf of Henri Cartier-Bresson requesting permission to strike a personal print of *Return to Life*; letters regarding European distribution of *D.W.A.W.D.*; a Workers Cinema Festival in Italy; Dr. Franklin (Hurwitz's therapist); a letter to Nora Dvosin regarding film care and proper projection of *D.W.A.W.D.*; a letter to Art Brown regarding royalties and the removal of *Native Land* from Film Images' distribution catalogue; and drafts of Hurwitz's letter to *The New York Times* regarding the "ink rub-off" issue. Other correspondents include Tom McGrath, John Walker, and Peter von Bagh. Also includes a draft of Hurwitz's last will and testament; film lab invoices for a *Strange Victory* print; passport application; a program for Thomas Brandon memorial at the Museum of Modern Art; and a typewritten letter postmarked 1973 to Hurwitz from an unnamed admirer whom Nelly Burlingham provisionally identifies as Roberta Cantow, Hurwitz's student at New York

University. In English, German, and Hungarian (interview with Hurwitz in a Hungarian film journal).

Box C088

Folder 33: [File dividers labeled: "Correspondence and Miscellaneous" and "Older Files (Less Active)"]; undated

Two file dividers.

Box C088

Folder 34: Correspondence 1985-86, current; 1984-1986

Personal and professional correspondence, including letters regarding Hurwitz's participation as a panelist, film festival judge, peer reviewer, and academic referee, and inquiries regarding Hurwitz's films for duplicating and festival exhibition.

Correspondents include Robert E. Hart; Bill Nichols; Mare Dore; Marion Michelle; Naomi Rosenblum (regarding the Paul Strand Archive); Jane Dudley (regarding the end of their marriage); Johan van der Keuken; Marie and Walter Briehl; Thomas Donley; Robert Hurwitz (includes wedding photos); Max Blatt; and Midwest Distributors. Also includes invoices, a published interview with Hurwitz by Dan Nissen (in Dutch); and a note to Abe [no last name given] alluding to an "episode at my home." In English and German.

Box C089

Folder 40: Swedish, Scand. seminars; 1983, 1986

Materials related to Hurwitz's 1986 trip to Scandinavia. Includes a brochure from the Dramatiska Institutet/Swedish Dramatic Institute in Stockholm; program calendar for the Orion theater at the Finnish Film Archive; Swedish press clipping regarding *Dialogue with a Woman Departed/Samtal med Peggy* [Conversations with Peggy]; *Folkets Bio* film magazine, featuring an article on Hurwitz; two "Shoot Film, Not people" [working title for *Dialogue with a Woman Departed*] postcards; letters from Nelly Burlington; Hurwitz's handwritten notes; and maps of Helsinki, Copenhagen, and Danish tourism materials. In Swedish, Finnish, Danish, and English.

Box C089

Folder 49: Helsinki seminars etc. 3/31-4/9/89; 1988-1989

Materials related to Hurwitz's 1989 participation in the Documentary Project of the Finnish Film Foundation. Includes Finnish newspaper articles about Hurwitz, with English translations; project program; program calendars for the Orion Theater at the Finnish Film Archive; business cards and contact information; hand-written notes; correspondence; and black-and-white photographs, including several of Hurwitz. In Finnish and English.

Box C090

Folder 3: [Bag labeled: Important files as of 9/15/77]; 1975-1977

Professional correspondence primarily regarding film screenings and grants. Also includes some personal and family papers, including the will of Adolph Cook Glassgold and Sophia Delza.

Box C090

Folder 5: [Bag labeled: 1979 check books (LH) plus assorted stuff]; 1963, 1971-1980, undated

Personal and professional correspondence, including letters regarding the settling of Peggy Lawson's estate. Other items include general research materials, print orders, and programs. Contrary to the folder title there are no checkbooks. Material is in English and German.

Box C090

Folder 7: [Bag Labeled: Misc. incl: Portugal trip '82, Eleuthera '84, mail]; 1980-1984

Includes materials related to Hurwitz's trips to Portugal and the Bahamas, including bills, receipts, hotel and travel information, and foreign currencies. Also includes color photographs and personal and professional correspondence. In English and Portuguese.

Box C092

Folder 10: Mail to be sifted; 1980-1982

Letters, postcards, holiday cards, and other largely personal correspondence. Includes a note from Emile de Antonio and photocopies of file pages, possibly from de Antonio's FBI file.

Box C092

Folder 15: 1981 -- Mail to be sifted (mostly Europe); 1981-1982

Personal and professional correspondence.

Box C094

Folder 5: [Personal correspondence and documents, clippings, notes]; 1968-1976, 1982-1983, 1989, undated

Includes personal correspondence, photocopies of Walter Briehl's obituary, an apartment rental order, and notes regarding John Brown.

Box C094

Folder 9: [Correspondence -- personal and professional/notes, living expenses]; 1968, 1969

Personal correspondence from Jane Dudley and Marie Briehl, professional correspondence from Gordon Hitchens and the Directors Guild of America, living expenses/budget, and notes on location of film elements and storage invoice.

Box C094

Folder 10: Hospital bills to be settled (P.L.H.); 1971

Correspondence regarding Peggy Lawson's medical bills and death, including letters from the Motion Picture Film Editors Local 771 union, condolences, and a request for documents.

Box C094

Folder 11: [Professional correspondence, distribution reports, passport application]; 1970-1972

Correspondence from Gordon Hitchens at *Film Comment*; *Strange Victory* and *Haiku* distribution reports; and Hurwitz's passport application.

Box C094

Folder 17: [Melkweg Cinema correspondence, Joris Ivens telegram]; 1983

Correspondence announcing that the Melkweg (Milkyway) Cinema was awarding Hurwitz the Award for Reality Research. Also includes a telegram from Joris Ivens (in Dutch).

Box C094

Folder 18: Hold/then file; 1976-1981, 1991

Professional correspondence related to rights, speaking engagements, and draft of a letter promoting a film by Manfred Kirchheimer. Also includes print inspection notes for *This Island*, correspondence on funding, screening flyers, and personal correspondence.

Box C094

Folder 23: [Personal correspondence, speaking engagement notices, *Dialogue with a Woman Departed* promotional material]; 1970, 1982

Includes legal correspondence regarding Hurwitz's divorce from Jane Dudley; a New York University mailing; production notes and flyers for *Dialogue with a Woman Departed*; flyers for Hurwitz's speaking engagements; notes regarding *This Island*; and a clipping about Hurwitz.

Box C094

Folder 24: Dean's report 1970-71; 1969-1973

Material related to the New York University's (NYU) Dean's Report, including thoughts about the school and a letter from Hurwitz to NYU students. Also includes material related to a car crash; jury duty; Hurwitz's divorce from Jane Dudley; AFI publications; seminar ideas; and outline for a film not by Hurwitz.

Box C096

Folder 1: [Correspondence, photograph negative]; 1963-1964

Includes correspondence from the Screen Directors International Guild, a *Film Comment* survey, personal bills, National Educational Television (NET) tax and reimbursement information, and a photographic negative sent by Charles Pratt.

Box C096

Folder 10: [Envelope labeled: Jane's letters from Israel]; 1965-1968

Letters from Jane Dudley and others. Also includes correspondence regarding a special screening of *Native Land* for Paul Robeson's birthday and a television broadcast of *The Museum and the Fury*; automobile documents; correspondence from VEB DEFA [East Germany] regarding Hurwitz's submission of films; and membership cards from the New York Public Library and the Screen Directors International Guild.

Box C096

Folder 18: [File Pocket labeled: Hollywood -- *Here at the Waters' Edge* and "The Scarlet Letter"]; 1962-1963

Letter sent to Marie Briehl (wrong address); correspondence from Jane Dudley and Thomas Hurwitz; correspondence from Charles Pratt about screening *Here at the Waters' Edge*.

Box C096

Folder 18e: Misc. -- Hollywood; 1963

A response to *Here at the Waters' Edge*; notes titled "Science and Superstition"; business cards; and personal correspondence from Peggy Lawson in a manila envelope.

Box C097

Folder 5: [Bundle of letters labeled: Desk 11/73]; 1968-1972

Personal, family, and professional correspondence, including undated draft of letter to be sent on behalf of Columbia Concerned Parents regarding the 1968 student protests at Columbia University; Eric Reiner regarding the Institute of Film and TV at New York University; letters from Jane Dudley, Marie Briehl, and Deborah Dickson; letters regarding the American Documentary Symposium held at Brandeis University; Hurwitz family meeting minutes; unsigned letter of agreement to Lionel Rogosin/Impact Films regarding distribution of *Native Land*.

Box C098

Folder 2: [Personal correspondence and notes, mailings, distribution report]; 1965-1973

Includes issues of Art Now: New York magazine with a cover letter from the editor; prospectus for "Vision of a City" by Hilary Harris; correspondence from Jane Dudley; a clipping regarding National Educational Television; research notes on divorce; a *Strange Victory* distribution report; and professional correspondence.

Box C098

Folder 5: [Swedish Seminar -- preparatory material, clippings, notes]; 1987

Materials related to preparations for Hurwitz's seminar on Art and Film held at the Swedish Dramatic Institute, Stockholm, including notes on films to take; list of participants; program; copies of 1974 and 1975 notes on *Dialogue with a Woman Departed*; and correspondence. Also includes Swedish newspaper clippings; personal correspondence; and bars of music titled "'Leo's Spine' (Peggy's Theme)." In Swedish and English.

Box C098

Folder 3c: [Correspondence on John Brown project, Rolfe letters]; 1989

Correspondence regarding John Brown project and Edwin Rolfe letters. Also includes a copy of a 1947 letter Joe Freeman wrote to his psychiatrist about his relationship with Jay Leyda.

Box C099

Folder 2a: [Correspondence]; 1976-1980, 1989

Personal and professional correspondence, including holiday cards; insurance policies; film revenue reports; and requests for interviews, film loans, and letters of recommendation. Correspondents include Susan Dodge Peters at George Eastman House with a questionnaire regarding Elizabeth McCausland; Eleanor Burlingham; William Alexander; Russell Campbell; Directors Guild of America; Trudy Kraft; Peter Hawley; Cook Glassgold (with a sketch for a TV short titled "The Renoir Snatch"); Thomas Brandon (writing to former members of the Film and Photo League regarding Bill Nichols' and Russell Campbell's "libelous" assertion that the League was Soviet funded); Manfred Kirchheimer (with *New York Times* clipping about CBS News collaborating with the C.I.A.); Stanley Salfas; John H. Lawson; the White House (regarding the accident at the Three Mile Island nuclear facility); Darrell Random; the Middle East Film Festival; the John Solomon Guggenheim Memorial Foundation; Grand Valley State Colleges (including a copy of the issue of *The Paper* devoted to Hurwitz); Vivienne Silver (with a copy of her paper on Paul Strand in Mexico); and the Center for Media Study at the State University of New York at Buffalo. Also contains a March 1978 Film and Video Makers Travel Sheet; Magic Lantern Cinema calendar and *Native Land* program notes; Christian Association and International House International Cinema Series 4 calendar and program notes; automobile registration cards; invoices from Hurwitz; and a draft of a letter from Hurwitz to Tillie Olsen.

Box C101

Folder 18: [Unsorted correspondence]; 1988, undated

Includes notes, a letter confirming that Hurwitz's letter has been received by Senator Daniel Patrick Moynihan's office, and empty envelopes from the Department of the Army and the FBI.

Box C102

Folder 3: [Envelope Labeled: Correspondence -- my early letters to Eddie R. -- copies]; 1989

Correspondence with Professor Cary Nelson at the University of Illinois regarding Hurwitz's correspondence with Edwin Rolfe [a.k.a. Solomon Fishman]. Photocopies of Hurwitz's letters to Rolfe dated 1926, 1930, 1937, and 1945, as well as undated letters, are included.

Box C102

Folder 4: [Correspondence, copies of Hurwitz and Rolfe correspondence, notes]; 1990 Correspondence with Professor Cary Nelson at the University of Illinois regarding Hurwitz's correspondence with Edwin Rolfe [a.k.a. Solomon Fishman], primarily on the subject of the letters' dates. Photocopies of letters from Hurwitz to Rolfe dated 1926-1930, 1932, 1947, and 1950, are included. Also includes correspondence between Hurwitz and the Veterans of the Abraham Lincoln Brigade regarding *Heart of Spain* and the use of material.

Box C102

Folder 6: [Envelope labeled: Peace spots]; 1963
Letters to Hurwitz with descriptions and dialogue for "peace spots."

Box C102

Folder 8: [Folder labeled: Bank]; 1958
Proposal and notes concerning the idea Hurwitz submitted to Chase Manhattan Bank which would allow customers to make saving deposits at grocery stores.

Box C102

Folder 16: [Envelope labeled: Buffalo Media Study material, etc.]; 1956-1965
Contrary to the envelope label there are no materials related to the State University of New York at Buffalo's Department of Media Study. Folder contains correspondence regarding the possibility of a Screen Directors International Guild strike; *Patterns of a Profession*; screening *Here at the Waters' Edge*; *The Museum and the Fury*; puppet films; the care of Hurwitz's mother; a film about Albert Einstein; and the "New Age of World Trade" film project for *Fortune* magazine. Other correspondents include Rosetta Hurwitz; the Little Red School House; the Hollywood Museum regarding prints of *Native Land*; New York Council of the Radio and Television Director's Guild; dissolution of Lonesome Train Productions, Inc.; Charles Pratt regarding a film titled "New York Island"; Charles Chaplin (from Hurwitz); and Walt Kelly, regarding an adaptation of *Pogo*.

Box C102

Folder 18: [File pocket labeled: Port. #1 letters ER -- LH]; 1926-1931
Correspondence between Hurwitz and Edwin Rolfe [a.k.a. Solomon Fishman].

Box C102

Folder 19: [File pocket labeled: Port. #2 letters ER -- LH]; 1926-1949
Correspondence between Hurwitz and Edwin Rolfe [a.k.a. Solomon Fishman]. also includes correspondence with the Veterans of the Abraham Lincoln Brigade; flyers and a news bulletin from the S.R.I, Brigadas Internacionales; and a black-and-white photograph of a room from Edwin and Mary Rolfe.

Box C103

Folder 9: [Envelope labeled: Evaluation -- mail 1975 to be combed]; 1975-1976

Cards, memos, invitations, and other personal correspondence, most addressed to Hurwitz at Kirkland College. Correspondents include Thomas Brandon, Lee Lowenfish, Hazel Strand, and Paul Strand [photocopy].

Box C103

Folder 10: [Envelope labeled: L.H. mail to deal with on Calif. trip]; 1976
Correspondents include Russell Campbell, the Royal Film Archive of Belgium, Fred Aronow, Marie Briehl, and Michael Klein. Also includes notes and contact information related to California, and an invitation to the Paul Strand memorial service, with a draft of Hurwitz's response to Hazel Strand.

Box C103

Folder 1b: [Pd. bills Kirkland 9/75-1/76]; 1975
Bills, receipts, and other personal and business records, including phone and utility bills, real-estate rental receipts, chemists' invoices, and insurance policy amendments.

Box C103

Folder 1e: L.H. mail to deal with (N.Y.U. medical ins.); 1975
Personal and professional correspondence. Correspondents include Jane Dudley; Filmtronics Labs; Macmillan Films, regarding Victory Films revenue; New York University, regarding medical benefits; and the University Network Corporation.

Box C104

Folder 13f: [Personal thoughts by Hurwitz]; 1974
Notes on Janet [no last name given] and her relationship with Hurwitz.

Box C104

Folder 13h: [Letter to Peggy Lawson]; 1971
Letter to Peggy Lawson, who was in the hospital.

Box C104

Folder 13j: Code 226 poems/unsent letters; 1971-1974
Personal notes, including poems and notes on a dream by Hurwitz. Also includes personal correspondence received and unsent.

Box C104

Folder 17a: [Europe trip notebook, personal correspondence, general notes]; 1966
Personal correspondence; notebooks from Europe trip; and to-do lists.

Box C105

Folder 1r: Memos and correspondence during production -- *Hart Crane*; 1966
Notes and correspondence related to the production of *In Search of Hart Crane*, including notes National Educational Network (NET) memos regarding Screen Actors Guild contracts, film narrators, budget, and bookkeeping. Also includes a letter from

Hurwitz to Bertrand Russell regarding the formation of an international tribunal to try American war criminals.

Box C106

Folder 9: [Personal correspondence, doodle]; 1988-1990

Personal correspondence, including an invitation to a screening of *Here at the Waters' Edge* to benefit the Federation to Preserve the Greenwich Village Waterfront and Great Port. Also includes a doodle of Hurwitz and Robert L. Carringer's résumé.

Box C106

Folder 10: Leo -- late health notes -- letter re: chemo; 1990

Letter regarding Hurwitz's cancer, dictated to Nelly Burlingham; notes on symptoms; and a letter to Dr. Taub regarding Hurwitz's chemotherapy and its effects.

Box C106

Folder 12: [Personal correspondence from Mari Howard Cooper]; 1989

Personal correspondence from Mari Howard Cooper. Includes children's doodles.

Box C106

Folder 18: [New York Foundation for the Arts information; personal correspondence]; 1989

Personal and professional correspondence, including memos from the New York Foundation for the Arts regarding funding and film festivals, and a screening invitation from the New York Chapter of the National Academy of Television Arts and Sciences.

Box C156

Folder 1: [Folder Labeled: Leo T. Hurwitz graduating degree from Harvard University 1930]; 1930

Hurwitz's college diploma.

Box C156

Folder 2: [Envelope labeled: Harvard University prizes, program of 1930 graduation with Leo's name in it]; 1927-1930

Materials related to Hurwitz's time at Harvard, including a greeting to new members of Phi Beta Kappa, scholarship awards, a copy of his diploma, grades, a graduation program, and letters to Hurwitz's father regarding his good performance.

Box C156

Folder 3: Leo -- personal; 1964

Includes a letter from National Educational Television to the Supreme Court of the County of New York requesting Hurwitz to be deferred from jury duty, and correspondence with Melvyn Douglas and his wife regarding their availability to do voice-overs for *Essay on Death*.

Box C158

Folder 1: [Correspondence, notes, "John Brown" notes]; 1966, 1983-1986

Includes notes on the "John Brown" script; a letter from Michael Barret regarding a film about Marc Blitzstein; correspondence in Hebrew; an envelope containing scratch notes from Hurwitz's cutting room table; and a notebook with notes on distribution of *Dialogue with a Woman Departed*. In English and Hebrew.

Box C158

Folder 11: [General notes, "In Search of John Brown" notes, list of films for Europe trips]; 1986-1989

Includes general notes about the "John Brown" script; lists of films for Leningrad and a trip to Finland; and notes regarding an untitled project. Also includes a general to-do list and notes on taxes.

Box C158

Folder 18: "Journal" 1987-89 approx.; 1988-1990

Includes "In Search of John Brown" outline and notes; personal papers, with poems; a letter draft regarding possible screenings of Hurwitz's films for a series on documentaries; and a hospital receipt.

Box C158

Folder 29: [Unlabeled notes]; undated

General personal notes.

Box C160

Folder 1: [Box labeled: Misc. Leo Stuff]; 1975, 1980-1992

Materials include three black-and-white photographs of Hurwitz; a program for the Dutch series "The American Social Documentary Film: The Thirties"; correspondence from the Institute of Contemporary Art in Boston requesting permission to reproduce Hurwitz and Paul Strand's "Tribute to President Roosevelt" mural; letter from Charles Pratt; membership cards and Hurwitz's driver's license; and a bank statement. In English and Dutch.

Box C160

Folder 2: [Box Labeled: Guestbook -- Leo's memorial 3/30/91]; 1991

Guestbook from Hurwitz's memorial service, with entries.

Box C160

Folder 4: [Box Labeled: Current -- to be filed L.H. correspondence]; 1960, 1964, 1971-1974, 1980-1991

Personal and professional correspondence regarding apartment subleasing; medical bills; poems and letters to Peggy Lawson; funding for "In Search of John Brown"; interview request; Freedom of Information Act requests; and William Alexander's book. Also includes newspaper clippings related and unrelated to Hurwitz; bank statements;

stock certificates; Directors Guild of America materials; the draft of 1988 talk Hurwitz gave about the 1968 Columbia protests; drawings; questions about Jane Dudley and dance; campaign flyer for Eleanor Burlingham; certificate for Rosetta Hurwitz's cremation; film revenue reports; and festival flyers.

Box C160

Folder 14: Bills from July '84 prostate operation -- medical; 1984-1985
Breakdown of Hurwitz's medical expenses, and related correspondence

Box C160

Folder 15: [Personal and professional correspondence, clippings]; 1970, 1982, 1987, 1989

Includes a draft of a letter written after Joris Ivens death; newspaper clippings about the death of Sam Brody and Wall Street; and proposed amendments to the Directors Guild of America constitution and bylaws; and a personal letter with a color photograph.

Box C160

Folder 17: Doctor bills; 1976-1985

Medical bills, cancelled checks, correspondence regarding results, and an explanation of benefits.

Box C160

Folder 19: [Homeowner's policy, empty stationery envelopes]; 1988, undated
Homeowner's policy and empty Leo Hurwitz and Charles Pratt envelopes.

Box C160

Folder 20: [DGA correspondence, credited service file, Social Security earnings request]; 1988

Correspondence regarding the Directors Guild of America's benefits plans.

Box C160

Folder 21: [Personal and professional correspondence]; 1966, 1968

Includes lists of screening invitees; draft of a letter about the Columbia University protests; letter from the Internationale Leipziger Dokumentar (in German); fable about the Columbia protest by Gershon Freidlin; correspondence regarding prints of *Native Land*; lecture requests; and questionnaires regarding Jews in film and dance in film.

Box C160

Folder 22: Landlord 1989 (and 1988); 1988-1989

Includes landlord correspondence, a Department of Housing Preservation and Development form, and a Senior Citizen Rent Increase Exemption pamphlet.

Box C160

Folder 24: IRS -- notice of increased tax 1986 -- also Traum letter; 1989-1991

Correspondence and forms from the Internal Revenue Service and the Directors Guild of America Pension Department. Also includes Hurwitz's 1990 tax return and Hurwitz's data from a sleep disorders clinic.

Box C160

Folder 25: [Résumé, personal correspondence]; 1943, ca. 1962

Includes Hurwitz's résumé, comments about Hurwitz and his work, and personal correspondence.

Box C160

Folder 26: Misc. Leo papers; 1988-1992

Includes correspondence from Switzerland regarding an unnamed film and "Leo Hurwitz Album -- Project"; Hurwitz's notes on the effects of his chemotherapy; Folkways royalties statements; notes on trips to Helsinki and Moscow; correspondence from the Paul Strand Archive regarding stills for a book; a copy of "*Hurwitz vs. the CIA*"; and a rejection letter from *Harvard* magazine.

Box C160

Folder 27: Miners film project; ca. 1980

Business card from the Freeman United Coal Mining Company, and union membership for Hurwitz in the United Mine Workers of America.

Box C160

Folder 28: Leo: Obituary, condolences; 1991

Includes a clipping Hurwitz's *New York Times* obituary, and condolence letters to Nell Burlingham and Tom Hurwitz.

Box C160

Folder 29: *Dialogue with a Woman Departed*; ca. 1971, 1977, 1981, 1989

Materials related to Peggy Lawson and *Dialogue with a Woman Departed*. Includes color slides; a note from Peggy Lawson; letter from James Blue regarding his impression of *Dialogue*; projection notes for the New York Film Festival; screening schedule for the London Film Festival; and German income report. Also includes Hurwitz's 1981 European trip itinerary and doodles.

Box C172

Folder 12: Radio -- phonograph; 1950

Includes advertisements for radios; invoices; owner's manual; warranties' notes; and nuts and washers.

Box C172

Folder 15: People -- lists; 1948-1956

List of *Strange Victory* screening invitees. Also includes a list of artworks in the Little Red School House exhibition of contemporary American paintings; endorsers of House

Resolution 211 regarding the Tunisian question; a letter regarding the McCarran-Wood bills; and a list of contributing artists on the Negro Institute of the Arts committee.

Box C172

Folder 19: Passport application; 1953-1961, 1966

Correspondence and documents related Hurwitz's passport, including the 1953 rejection of his application on the grounds of Communist sympathies.

Box C172

Folder 23: Landlord; 1932, 1936-1953

Copies of apartment leases and related correspondence, some addressed to Marie Briehl.

Box C172

Folder 24: Loans and borrowings; 1956

Correspondence from Charles Pratt confirming a loan to Hurwitz, and a letter from the American Theatre Wing thanking Hurwitz for his financial assistance.

Box C185

Folder 7i: Miscel. from walls; ca. 1959

Notes, jokes, and a 35mm slide.

Box C186

Folder 1: [File pocket labeled: College papers and notes, school poems]; 1926-1931

Materials dating from Hurwitz's time at Harvard College, including college essays and a photocopy of his dissertation; fine-arts syllabi and notes; class of 1930 personal profile; *World Telegraph* clippings of reviews written by Hurwitz; photocopies of Hurwitz's poems and published letters; notes on a proposed animated film; and clippings from *The New Republic* and *The Dial*.

Box C186

Folder 3a: [File pocket labeled: Letters 2 -- college and earlier -- group one]; 1925-1931

Correspondence from friends and family, and Harvard University regarding scholarships, loans, and other administrative issues. Also includes notes and poems by Hurwitz.

Box C186

Folder 3b: [File pocket labeled: Letters 2 -- college and earlier -- group two]; 1925-1931

Correspondence from friends and family, and Harvard University regarding scholarships, loans, and other administrative issues. Also includes notes and poems by Hurwitz.

Box C186

Folder 4a: [Folder labeled: Old miscellaneous 1932]; 1931-1934

Includes theater and film programs; notes and correspondence on an animated feature film project; correspondence from Edwin Rolfe; poems by Hurwitz; invoices; an

advertisement for *Creative Art*; flyer for a performance by Sophia Delza; a letter applying for work in printing; book review; and Workers Film-Photo League prints.

Box C190

Folder 5: [Unlabeled envelope with German film magazine *Zoom*]; 1990 October 1990 issue of *Zoom: Film und Medien*, featuring a short piece on *Native Land* [In German]. Also includes a schedule for the 22e Festival International du Film Documentaire Nyon [in French] and a cover letter from Gordon Hitchens.

Box C190

Folder 6: Letters to Peggy from J.H. Lawson; 1962-1963, 1968, 1971, 1977, 1979, 1990 Letters to Peggy Lawson from her father-in-law John Howard "Jack" Lawson and his wife Susan ("Mom"), most sent while they were visiting the U.S.S.R. Also includes several newspaper obituaries of Hurwitz, enclosed letters to Nell Burlingham from Jane Dudley; and letters to Hurwitz from Larry S. Ceplair, Bill Nichols, Susan Lawson, Grand Valley State Colleges, and the British Film Institute's National Film Archive.

Box C190

Folder 7: [Photography publications]; 1948, 1949, 1969, 1974, 1989, 1991, undated Photography magazines, booklets, and brochures, including a Spring 1949 issue of *Photo Notes*; *Vision Is My Dwelling Place*, a memoir of Sidney Meyers written by Jay Leyda; and two copies of *This Is the Photo League*. Also includes a Lionel Berman memorial booklet; a cover letter from the Leo Dratfield Endowment which originally accompanied Hurwitz's Leo Award certificate; a holiday card from J. Winiewicz, Polish Ministry of Foreign Affairs; an April 1991 Museum of Modern Art calendar, featuring a memorial screening of *Native Land*; and a brochure for an Ursula Suess exhibition in Munich, with a letter and artwork from Suess.

Box C190

Folder 9: Braus -- Letters, etc.; 1978-1980, 1983
Copy of lease agreement for Hurwitz's space on West 72 Street and related correspondence.

Box C190

Folder 12: [*Sightlines* journal]; 1989
Summer 1989 issue of *Sightlines: The Journal of the American Film & Video Association*, featuring an article on Hurwitz and the Leo Dratfield award. Includes a written response from Hurwitz to the editor.

Box C192

Folder 1: [File pocket labeled: *Volunteer for Liberty*]; 1936-1938
The Volunteer for Liberty newsletters and pamphlet (targeted to anti-Fascists during the Spanish Civil War); correspondence to Rosetta Hurwitz from Edwin Rolfe; newsletters

from the Communist Party of Spain; Antonio Machado pamphlet; poster for learning Chinese songs. In English, Spanish, and Chinese.

Box C192

Folder 2a: Letters '30s; 1937

Correspondence from Jane Dudley, postmarked from Massachusetts.

Box C211

Folder 7: Kaplan, Sidney; 1984

Notes from dinner with Sidney Kaplan; list of dramatic works on Brown; copied of John Brown's provisional constitution, choral drama "John Brown" by Frank L. Moore, and letter from John Brown.

Box C218

Folder 1: [Shoebox labeled: Leo: Address books, passports, engagement calendars, misc. papers]; 1955, 1961, 1966, 1972, 1977-1980, undated

Address books with business cards; travelers checks wallet containing receipts from Portugal, France, Italy, Great Britain, and the United States; a 3" x 5" index card pad, with notes; Hurwitz's International Alliance of Theatrical Stage Employees (I.A.T.S.E.) honorary lifetime member card; envelope containing four 35mm transparencies of paintings from the National Gallery of Art, Washington, D.C.; Hurwitz's 1966 Czechoslovakia visa; 1972, 1977, pocket calendars; pocket notebook; Don Quixote button, "Gift of Jaroslav Film Club 1/29/89"; undated loose-leaf notebook with note to "Peg" from "Mom"; certification of birth document for Hurwitz issued 1955; smallpox vaccination certificate; five U.S. passports, issued to Hurwitz 1966, 1972, 1977, 1982, and 1987; and a gold mechanical pencil.

Box C226

Folder 20: Letters -- 1945-1946 (and a poem note re: father); 1945

Personal correspondence, including letter from Woody Guthrie. Correspondence from Faith Elliot about budgets, letter and information sheet about the UNRRA-Visual Media Branch; personal and professional notes. Handwritten poem.

Box C227

Folder 8: [Envelope Labeled: Period 1967-1975]; 1965-1975

Personal correspondence, including from Jane Dudley and Peter Hawley; doctor and legal bills for Leo and Tom Hurwitz; Columbia University bill for Tom Hurwitz; dentist bills; travel bills; phone bills and related correspondence; rent report.

Box C227

Folder 14: Schneer; 1977, 1981

Personal correspondence from Richard M. Schneer, D.D.S., clipping about Soviet cinema, and correspondence about a dental procedure.

Box C227

Folder 18: Francesca Piatti; 1981, 1984

Photograph of a tree with note by Piatti on the back; blank postcards and membership form, brochure for the International Peace Camp, Hurwitz's membership receipt; sticker for the Ragnatela; note from Piatti to Nelly Burlingham; postcard with poem sent to Hurwitz by Piatti.

Box C227

Folder 20: [Correspondence, film festival applications]; 1973

Correspondence with invitation to the International Leipzig Documentary and Short Film Week; University of California, Berkeley letter thanking Hurwitz for permission to show *Native Land*, with articles and flyer they did for the program; application materials for the Festival dei Popoli, the International Program for Films on Leisure, the International Film Festival of Locarno, and the Festival International de Cinema Nyon; Directors Guild of America letter on supplemental materials; personal correspondence from Peter Werner. In English and German.

Box C227

Folder 33: LH: Doodles after finishing *Dialogue with a Woman Departed*; ca. 1982
Sketches of trees, faces.

Box C232

Folder 12: Misc. file -- James Blue, Saul Levitt, Jack Lawson; 1977-1978

Correspondence about personal bills; request for student apprentice to work on sound research for *Dialogue with a Woman Departed*; questionnaire to retired NYU faculty (completed); copies of eulogy given for Saul Levitt; invitation to memorial for John Howard Lawson and condolence letter from Hurwitz; notes for Rosetta Hurwitz about a car accident.

Box C232

Folder 18: Correspondence -- mid to late 1983; 1978, 1983-1984

Personal and professional correspondence, including interview questions and instructions; inquiries into grant project funding; correspondence from the Sinking Creek Film Celebration; letter that originally accompanied a synopsis of "In Search of John Brown"; correspondence with the BBC regarding a film about the New Deal; inquiries regarding screenings and distribution of *Dialogue with a Woman Departed*; a letter regarding the Abraham Lincoln Brigade; and a request to appear on a public access show about censorship. In English and German.

Box C232

Folder 26: General correspondence -- references, foundation, including researchers; 1974-1979, 1985

Personal and professional correspondence, including letters from family members; inquiries regarding prints of Hurwitz's films, retrospectives, and screenings of *Dialogue with a Woman Departed*; professional references; and research on Paul Strand.

Box C232

Folder 12b: Saul -- Notes and scraps for memorial, 11/9/77; 1977
Copies and drafts of eulogy for Saul Levitt; Hurwitz's notes about Levitt.

Box C233

Folder 6f: [Envelope labeled: Correspondence -- carbons and copies of letters, personal biography, some budget stuff]; 1956-1961
Personal and professional correspondence. Includes documents related to *Here at the Waters' Edge*, including budget, letters from Bob Barrows giving his impressions of the film, letters from Henry Cowell about writing music for the film. Small spiral-bound notebook with notes about *Moby Dick*. Letter from Broderick about selling of comestible human organs. Letter to Joris Ivens about "Voyage to an Island" and wanting to contact Charlie Chaplin about an idea for a film. Letter from Marie Briehl about Hurwitz wanting to separate from Jane. Letter from Charles Pratt about New York Documentation Project.

Box C238

Folder 16: Leo Hurwitz (personal); 1944-1946
Includes correspondence related to Hurwitz's tenure at CBS letters to and from colleagues; correspondence regarding guests for CBS shows and viewer responses; memos regarding salary; and correspondence regarding Hurwitz's leaving the network. Also includes correspondence regarding a film for the United Auto Workers (UAW-CIO); inquiries regarding the use of *Native Land* footage, text, and stills; Screen Directors Guild materials; and correspondence with Woody Guthrie regarding a proposed television program.

Box OS-5

Tube 1: [Mailing tube labeled: L.H. N.Y. school diplomas]; 1922-1926
Primary and secondary school certificates and diplomas awarded to Hurwitz, including a 6/30/1922 New York City elementary school diploma; 6/29/1923 New York City junior high school diploma; 6/23/1926 diploma from New Utrecht High School, and certificates for membership in the New Utrecht High School Chapter of Arista and "For Cooperation in Government."

Box C232

Folder 17: Correspondence 1984; 1983-1984
"In Search of John Brown" funding; film festivals; blacklisted individuals; *Native Land* stills; printing, distribution, and publicity materials for *Dialogue with a Woman Departed*.

Subseries 3, Professional, 1931-1992, bulk 1939-1990

Box C001

Folder 6: Correspondence 1988; 1987-1988

General personal and professional correspondence. Correspondents include Fred Curtis, Steve Krinsky at Upsala College, Mary Reusch, William Sloan at the Museum of Modern Art, Harold Mayer, and John Reilly. Also includes a program from a Jay Leyda memorial and a photocopy from the North Jersey Herald-News.

Box C001

Folder 7: Museum of Modern Art -- preparation of materials for printing; 1983-1986

Notes and correspondence regarding film storage, prints, and procedures; terms and conditions from Cinema Services, Inc. and John E. Allen, Inc.; print condition reports; package delivery receipts; and shipping lists. Correspondents include William Sloan and Pascal Akesson at MoMA, and John E. Allen.

Box C001

Folder 10: Distribution of L.H. films; undated

List of distribution information for *Heart of Spain*, *Native Land*, *Strange Victory*, *Haiku*, and *Dialogue with a Woman Departed*.

Box C001

Folder 11: Distribution -- sample agreements; undated

Blank motion picture distribution agreements from Document Associates, Inc., and the Museum of Modern Art.

Box C001

Folder 17: MoMA correspondence -- royalties; 1985-1987

Correspondence and royalty invoices from the Museum of Modern Art (MoMA). Also includes a letter from the Filmoteca Española regarding permission for MoMA to duplicate *Heart of Spain*.

Box C001

Folder 22: Correspondence -- Fall 1986-1987; 1986-1987

General correspondence, including personal correspondence; invitations to events; inquiries about obtaining prints for screenings and distribution; and invoices.

Correspondents include Daniel Selznick, regarding his play about Eichmann trial; Senator Daniel Patrick Moynihan; George C. Stoney; Mary Lampson; Ken Burns; and Marie Briehl. Also includes pamphlets, programs, publicity materials, newspaper clippings, and curricula vitae. In English, Swedish, and German.

Box C003

Folder 2: 89 -- Correspondence: Europe/family/etc.; 1986-1991

Professional and personal correspondence. Subjects include questions about Paul Strand from a doctoral student; Hurwitz's letter to *Pravda*; and a denied request to use Frontier Films footage in a film about the Depression. Also includes ideas for potential films, poems by authors other than Hurwitz, photographs, newspaper clippings, invitations, a newsletter, illustrations, and materials related to the Leningrad Film Festival. Materials are in English and Russian.

Box C006

Folder 2: Color #1, 2, 4 -- work materials stored at Pete's; ca. 1968

List of film materials stored at "Pete's," including *Discovery in a Painting* ("long version"), *The Museum and the Fury*, and *Strange Victory*.

Box C006

Folder 5: [Correspondence]; 1970-1971

Correspondence with Paul Strand, the New York City Parking Violations Bureau, and Kirwan Cox from the Canadian Film Cooperative, with a copy of their catalog.

Box C006

Folder 6: Applications to City of NY for filming or photographing in public places; 1967

Completed television permit applications and a blank application for still photography.

Box C006

Folder 8: [Typefaces from Hillsberg & Meyer]; undated

List of typefaces with cover letter to Hurwitz from Peggy Meyer.

Box C006

Folder 9: [Envelopes labeled: "Lex school" and "To file"]; 1975

Materials related to Hurwitz's assistance in choosing a filmmaker to produce a film about the Lexington School for the deaf, including correspondence from Charles B. Blackburn; information about candidates; and notes.

Box C006

Folder 11: Misc. Correspondence, 1950s-1960s; 1968-1976

Personal, professional, and financial correspondence, including letters from Paul Strand, Jane Dudley, Marie Briehl, Francis Leibovici, and Lewis Jacobs. Also includes a "Film in Anthropological Teaching" conference schedule; the text of the speech given by Manfred Kirchheimer at Sidney Meyers' funeral; work notes made during the production of *Here at the Water's Edge* titled "Working Words for a Film Without Words"; film retrospective program; Brandon Films distribution reports for *Strange Victory*; memo to NYU students; automobile insurance document; medical bills and disability benefits claim for Peggy Lawson; homeowners policy for camera and equipment; clippings; and notes.

Box C006

Folder 13: [Correspondence]; 1969-1973

Correspondence includes letters from Sidney Meyers' widow Edna Meyers, with a copy of a letter to Paul Strand; Marion Michelle; the Sidney Meyers Memorial Fund at the Museum of Modern Art; Wolfgang Harkenthal [director, International Leipzig Documentary and Short Film Week for Cinema and Television], and Mariette Bevington Glover. Also includes an outline of a proposed film titled "Stream Film" by Deborah D. Macagno; notes on "The Philosophy and Influence of Public Funding on Filmmaking and Film Education"; an early 1969 distribution report for *Strange Victory*; and notes by Mitchell Block.

Box C006

Folder 15: [Correspondence]; 1931, 1966-1968 [bulk]

Letters and Christmas cards from Paul Strand, Stanley Faulkner, Wolfgang Klauke [Staatliches Filmarchiv der DDR/State Film Archive of the GDR], and others. Materials are in English and German. Also includes an illustration dated 1931.

Box C006

Folder 20: [University Network Corporation correspondence, proposal, film treatment]; 1974

Correspondence with Susan E. Heitler; "Proposal to Establish a National Consortium of Colleges and Universities to Produce Documentary Film"; correspondence with Susan E. Heitler; and *It Can't Happen Here* film treatment.

Box C006

Folder 22: [Correspondence, publications, and personal papers]; 1949, 1965-1979 [bulk] Contains newsletters, correspondence, an Essay on Death script, a Museum of Modern Art Cineprobe series screening flyer, film festival information, newspaper clippings, an invitation to a Paul Strand exhibition at the Philadelphia Museum of Art, and Hurwitz's international driving permit. Correspondents include Peggy Lawson, Tom Hurwitz, Rose [no last name], Jane Dudley, Marie Briehl, Wolfgang Harkenthal [International Leipzig Documentary and Short Film Week for Cinema and Television], Irwin M. Gross [Detroit Institute of Arts], New York University dean David Oppenheim, Gordon Hitchens, Susan Lawson, and Wolf-Eckart Bühler. Also includes a 1949 issue the Columbia University literary magazine Quarto. Materials are in English and German.

Box C008

Folder 7: [Kaiulani Lee: brief background]; undated
Brief biography of actress Kaiulani Lee.

Box C011

Folder 5: To Europe -- projects/DGA/reviews -- Lippold, Crane/résumés; 1961, 1966
Newspaper clippings and copies of articles regarding the DGA loyalty oath, *In Search of Hart Crane*, and *The Sun and Richard Lippold*. Also includes a copy of Hurwitz's résumé and a cost estimate for 35mm prints.

Box C011

Folder 8: [Envelope labeled: Misc. letters and notes]; 1964, 1965, undated
Correspondence, notes, a proposed affidavit for the IATSE *Salt of the Earth* issue, receipts, plane ticket, and a list of music pieces. Correspondents include Jane Dudley regarding the end of her marriage to Hurwitz; Thomas Brandon; Marie Briehl; and Donald French.

Box C011

Folder 1: [Letters to Peggy Lawson]; 1958-1966, undated
Personal correspondence, papers, and other materials related to Peggy Lawson, including a nameplate with Lawson's name and a number; Lawson's New York State Department of Labor Division of Employment card. Also contains newspaper clippings and correspondence related to Hurwitz's film projects, including *In Search of Hart Crane*, *The Museum and the Fury*, and work for National Educational Television; and an English translation of "A Cosmic Poet of the Image: Leo Hurwitz" from *Les Lettres Française*.

Box C016

Folder 13: List of film descriptions; ca. 1970
Copies of a list of Hurwitz films with brief descriptions.

Box C016

Folder 16: Correspondence/James Blue; 1976, 1979
Correspondence regarding filmmaker James Blue, including a recommendation from Hurwitz to Dr. Gerald O'Grady for Blue's promotion to professor at the State University of New York at Buffalo. Also includes correspondence between Blue and Hurwitz.

Box C016

Folder 30: [Envelope labeled: Leo Hurwitz letters etc. to file as of 1/28/76]; 1975-1976, 1982-1983
General correspondence. Includes a letter of recommendation from Hurwitz to Philip Oliver-Smith (Rice University) on behalf of James Blue, and a "reading script" of *Native Land* with a letter to (?) Lewis Jacobs. Also includes a list of "Film Material at Peter's in Yonkers" and the film program at the Festival dei Popoli.

Box C021

Folder 3: [Correspondence and newspaper clippings -- Oulu, Finland]; 1980
Correspondence and Finnish newspaper articles. In English and Finnish.

Box C024

Folder 6: [Envelope containing correspondence]; 1962-1965
Personal and professional correspondence.

Box C024

Box 2: [Shoebox labeled: Strand letters]; 1942-1943, 1951-1964

Personal and professional correspondence regarding CBS, NBC, and the blacklist; the Citizens' Committee of inquiry and Mark Lane on the JFK assassination; Joanna Dunham on Hurwitz's script for his *Scarlet Letter* adaptation; a press release for a special 1963 screening of *Strange Victory*; Brandon Films, Inc. and payment for footage; and loans and screenings of prints of Hurwitz's films. Correspondents include Paul Strand, Hazel Strand, Jane Dudley, Marie Briehl, Ben Maddow, Marc Blitzstein, Tom McGrath, Sarah Karl Pollack, and Hurwitz's family members, including his father, Solomon. Also includes a 1942 Defense Stamp Album "For the Purchase of United States Defense Savings Bonds" in a Frontier Films envelope.

Box C025

Folder 1: [Correspondence]; 1974-1978

Personal and professional correspondence regarding rentals of Hurwitz's films; Leo Hurwitz Productions and possible film projects; and a Museum of Modern Art series about Frontier Films titled "A Missing Chapter in the History of U.S. Documentary Films." Personal correspondence includes a letter from Jane Dudley regarding a joint bank account and a letter from Hurwitz to his landlord written after Hurwitz was mugged in the building's lobby.

Box C026

Folder 2: [Correspondence and publications]; 1953, 1967-1970, undated

Professional correspondence, including mailings from Harvard College and the New York Civil Liberties Union, and the University of Saskatchewan; and personal correspondence from friends. Publications consists of a copy of Regis Debray's "Declaration at the Court Martial"; material about film schools and employment; science and dance brochures; an issue of King's Crown Essays; and syllabus for Manfred Kirchheimer at New York University. In English and French.

Box C026

Folder 1a: [Correspondence, notes, and clippings]; 1966-1968

Personal and professional correspondence, notes, and other documents. Professional correspondence and notes largely concern proposed television projects. Also includes newspaper clippings regarding current events, including the Vietnam War, the dismissal of Henri Langlois from the Cinémathèque Française, and the 1968 Democratic primary. In English, French, and German.

Box C026

Folder 1b: [Correspondence, clippings, and receipts]; 1965-1968

Correspondence, both professional and personal. Professional correspondence mainly concerns National Educational Television (NET) and screenings of *In Search of Hart Crane*. Personal correspondence includes letters from Paul Strand. Also includes customs reports, notes, lab invoices, newspaper clippings, and personal documents, such as insurance papers. In English, French, Polish, and Hebrew.

Box C029

Folder 1: [Shoebox labeled: Letters 1940s]; 1941-1955

Contains business correspondence regarding *Native Land*, and personal correspondence from Jane Dudley and other family members. Also includes correspondence from Paul Strand.

Box C030

Folder 13: Insurance list/Cameramart list; 1966

List of film equipment for insurance purposes, and list of equipment from the vendor Camera Mart Inc.

Box C033

Folder 2: American Doc. Films; ca. 1968

Film lists, order form, and publicity flyers for American Documentary Films Inc. productions.

Box C033

Folder 3: A.I.D. -- In'tl Association of Documentary Filmmakers; 1968-1969

AID (Association Internationale des Documentaristes/International Association of Documentary Filmmakers) correspondence and reports. In French and English.

Box C033

Folder 4: L.H. Bonded Film Storage; 1966, 1973

Cover letters and inventory records regarding stored nitrate prints, including *Native Land* and *Passaic Textile Strike*.

Box C033

Folder 9: Contacts (jobs) & ideas (random); 1954, 1961-1965, undated

Correspondence regarding possible freelance assignments; handwritten lists of contacts and references for "immediate" and "long range work"; lists film and television project ideas, including puppet versions of *The Iliad* and *The Odyssey*. Correspondents include CBS News, National Educational Television and Educational Television for the Metropolitan Area, and the Israeli Government Tourist Corporation.

Box C033

Folder 23: Ford Foundation application; 1963-1964

Drafts and notes for Hurwitz's application for a Ford Foundation filmmakers' grant, with related correspondence and press releases from the Ford Foundation and Cinema 16 announcing the winners.

Box C033

Folder 35: Résumés (others) -- people for work; 1961-1963, undated

Cover letters and résumés; undated product sell sheet and price list from Micro-Time Services, specialists in cine-micrography and time-lapse filming; letter from film editor Hsin Ch'en regarding *Verdict for Tomorrow*.

Box C033

Folder 42: Leo Hurwitz personal -- from NET; 1965-1966

Correspondence. Subjects include proposals for film schools at NYU and Lincoln Center; production of dance films; a print of *Strange Victory* in the UK; the Leipzig Documentary Film Festival; the Film-Makers' Distribution Center; screening *Native Land* and *Strange Victory* in Tehran; screening *Here at the Waters' Edge* in Boston. Correspondents include Milton Fruchtman, Gordon Hitchens, Thomas McGrath. Also includes Hurwitz's personal phone number directory; a 2/15/1966 *New York Times* clipping about National Council on the Arts grants; a brochure about Boston's Lewis Wharf.

Box C033

Folder 44: Dan Hollywood -- agent Bill Keenan (contract); 1964

Contract engaging Bill Keenan of Daniel Hollywood Management as Hurwitz's agent, and related correspondence.

Box C033

Folder 50: Portable tape transistor idea -- material; 1962-1963, undated
Pamphlets, brochures, catalogs, circulars, and clippings regarding consumer tape recorders, tape players, transistor radios, turntables, and recordings.

Box C034

Folder 6a: Film Scope -- Contract, papers etc.; 1953, undated

Small spiral-bound notebook with contact information for social organizations and agencies and notes about the Dust Bowl; handwritten notes, drafts, and signed contract between Hurwitz and Fons Iannelli, president of Filmscope Inc., regarding the production of films for the Ford Foundation; minutes of meeting with Filmscope principals regarding pseudonymous credits on *The Young Fighter* and suspension of operations.

Box C036

Folder 1: [Letter to Chaplin, 1959/*Verdict for Tomorrow*, Eichmann Peabody Award Program/clippings re: Eichmann]; 1958-1962, undated

Correspondence, including 1959 letter to Charles Chaplin; materials related to Walter McQuade's book *When Your Neighborhood Needs a School*; a script treatment titled "The Beach and the Man"; and notes for an unnamed project.

Box C038

Folder 11: [Correspondence]; 1974, 1977-1978

Correspondence includes a Directors Guild of America newsletter and meeting announcement; letters from the New York City Department of Cultural Affairs and the

American Film Institute regarding apprenticeships/internships; note from Willard Van Dyke to Russell Campbell regarding a misquote; silkscreened birthday card from Susan Lewis; note from documentary filmmaker James Blue; letter from National Endowment for the Humanities regarding funding for *Dialogue with a Woman Departed* (and the New York City blackout); a request from the BBC regarding an on-camera interview about Paul Robeson.

Box C038

Folder 14: [Envelope labeled: Mail to reply]; 1974-1975

Personal and professional correspondence, including letters from Janet Meyers with notes on "Shoot Film, Not People"; Abraham Isserman regarding the "suppression" of *Native Land; Who's Who*; Peter Watkins regarding *Edvard Munch*; the Association of Independent Video and Film Makers, Inc., regarding federal funding of the American Film Institute. Other correspondents include Marie Briehl, Walter Briehl, and Charlotte Alexander. Also includes hotel bill; receipt for camera equipment; notes for Kirkland College teaching schedule; 1/1975 issue of *Bulletin of the Southern California Psychoanalytic Institute and Society* with profile of Marie Briehl, note from Marie attached; and a request from Social Security Administration for an annual report, with notes on Hurwitz's income and expenses for 1974

Box C038

Folder 18: [Wisdom Hall of Fame nomination]; ca. 1974

"Nomination and invitation" to the Wisdom Hall of Fame, with publication copyrighted 1974.

Box C040

Folder 4: The Education Council; 1966-1967

Correspondence and other materials related to a film Hurwitz produced for the Education Council. Also includes correspondence with Standard Oil Co. agreeing to the production of a motion picture about oil exploration.

Box C040

Folder 18: Correspondence -- miscellaneous; 1958-1969

Includes correspondence with Paul Strand; Henri Langlois, regarding *Here at the Waters' Edge*; the University of Wyoming regarding acquiring Hurwitz's personal papers; Elizabeth Dalman; Louis van Gasteren regarding *There Is No Plane for Zagreb*; Manfred Kirchheimer; Gene Searchinger; Walter Rosenblum; the Cinémathèque Française; the State University of New York at Buffalo and New York University regarding Hurwitz's upcoming talks and seminars; Dixon Donnelley at the U.S. State Department regarding Hurwitz's letter to the White House concerning Vietnam; NET; and John Howard Lawson regarding pictures of *Native Land* that he used for a book and Hurwitz's script for "The Scarlet Letter." Also includes Museum of Modern Art petitions to reinstate Henri Langlois as the director of the Cinémathèque Française. Material is in English and French.

Box C040

Folder 19: File -- desk stuff -- approx. 1959; 1957-1962

Personal and professional correspondence, including letters from Paul Strand; New York University, regarding an upcoming Summer Film Workshop; Robin Briehl; the Federation Internationale des Archives du Film (FIAF); and Tom McGrath. Also includes notes and correspondence regarding *The Museum and the Fury*, and "New York Film -- Screenplay (Partial First Draft)."

Box C040

Folder 21: Film facilities -- also "general" -- misc. letters; 1956-1961

Personal and professional materials, including a proposal for a film about Albert Einstein; a permit from the New York Central Railroad Company allowing Hurwitz and Charles Pratt to visit railroad properties; correspondence from the Lancaster Cleft Palate Clinic; correspondence regarding Film Frontiers, Inc., financing; notes on film seminars and NYU workshops; letter (draft) regarding the Directors Guild of America merger; a letter from Shocken Books, Inc., denying a request to option Franz Kafka's *The Trial*; Cinema 16 film notes; an American Theatre Wing Professional Training Program Catalog, with an envelope containing a copy of Hurwitz's birth certificate and headshots; correspondence from the American Dental Association regarding the success of *The Pattern of a Profession* and the possibility of a second dental film; and a eulogy for Barnett Hurwitz given by Marie Briehl.

Box C040

Folder 23: Correspondence (misc.); 1969

Personal and professional correspondence, including letters from members of the Hurwitz family regarding Rosetta Hurwitz's illness and recovery, and correspondence from the Columbia Fund Raising Committee regarding the student protests.

Box C040

Folder 43: Charge account -- Leo Hurwitz Productions, Inc. -- letters on possible Einstein film; 1958

Correspondence and notes regarding a proposed film on Albert Einstein. Correspondents include Otto Nathan, the executor of the Einstein estate, and Robert Graff at NBC. Also includes "Einstein: A Pictorial Biography" by William Cahn and "The Universe and Dr. Einstein" by Lincoln Barnett.

Box C041

Folder 2: Hurwitz: (inventory) Filmtronics; 1980

Inventories of film material stored at Filmtronics Labs, Inc.

Box C041

Folder 3: 4-4-40 Tom Hurwitz videotape notes; 1987

Notes for a videotape of Tom Hurwitz titled 4-4-40. Invoices from Rafik Video.

Box C041

Folder 20: Duart -- credit app. forms; 1980

Documents regarding credit extended to Leo Hurwitz Productions by Du Art Film Laboratories.

Box C041

Folder 21: Dun-Rite -- Inventory copy, receipts, etc.; 1984

Inventory of film elements, files, and furniture to be moved from 200 W 72nd Street and stored at Dun-Rite Storage in the Bronx. Includes notes and correspondence between Hurwitz and Dun-Rite Movers, Inc., and related warehouse receipts, inventories, and contract from Alfred Santini & Co., Inc., and receipt from AT&T.

Box C041

Folder 33: Film (LH) shipment from USSR: a. Packing, b. Film inspection; 1989

Correspondence and notes regarding the shipment of 16mm and 35mm prints of Hurwitz's films to Leningrad; return film inspection record and list of "faults" in the return shipping; list of films to Photogard; list of 35mm prints to be sent to Bonded Storage.

Box C041

Folder 35: Film rental; 1985

Contains correspondence, invoices, and receipts related to the rental, loan, and shipping of *Strange Victory* to the Cincinnati Film Society and the University of Southern California,.UPS receipt.

Box C041

Folder 37: New Dimension Films -- Eugene, Oregon; 1982-1986

Folder includes correspondence between Hurwitz, New Dimension Films, and the Museum of Modern Art regarding the purchase of 16mm prints of *Native Land* and *People of the Cumberland* on behalf of the National Library of Australia. Also includes a 1982 price list of services from Teknifilm, Inc., film lab.

Box C041

Folder 38: N.Y.F.A. payment vouchers; 1986-1987

Two payment vouchers from the New York Foundation of the Arts recording the payment of New York Council for the Humanities grant funds to Hurwitz.

Box C041

Folder 39: NEA Catalog -- Carol Ehler; 1984

Drafts of National Endowment for the Arts catalog copy for *Dialogue with a Woman Departed*, with corrections and related correspondence.

Box C041

Folder 41: *Native Land* -- 1989 Letters with UCLA Archive, LA Dept. of Rec. and Parks; 1983, 1989

Correspondence related to Hurwitz's attempt to locate and ship *Native Land* materials from Los Angeles to New York City. Correspondents include the UCLA Film and Television Archive, the City of Los Angeles Department of Recreation and Parks, and attorney Stanley Faulkner. Includes photocopies of 1983 correspondence between Hurwitz and the UCLA Film Archives.

Box C041

Folder 42: Museum of Modern Art Archive & Preservation (Bowser); 1981-1985, 1989
Correspondence between Hurwitz and the Museum of Modern Art, including a 1981 letter from curator Eileen Bowser to Hurwitz requesting permission to exhibit *Heart of Spain, China Strikes Back, People of the Cumberland, Return to Life, and Native Land* at the Deutsches Institute für Filmkunde in Frankfurt as part of MoMA's "American Social Documentary" series [see letters from Bowser in Box C041, Folders 28 and 29, for earlier correspondence]; a 1983 letter from Bowser requesting permission to program new prints of these films as part of an extended tour of the same series; 1983 letter from Bowser listing Hurwitz's and Frontier Films' film material at MoMA. Also includes notes regarding location of original film material for *Essay on Death, The Sun and Richard Lippold, and In Search of Hart Crane*; notes of a telephone conversation with Bowser; list of "Principal Films by Leo Hurwitz"; a blank agreement of deposit of films "for preservation purposes" with MoMA along with "Procedures for Access to the Film Collection"; request for a print of *Strange Victory* by Cornell University; request from National Geographic Society Educational Films Division to use footage from *People of the Cumberland*.

Box C041

Folder 49: Lease -- 32 Union Sq. estate of S. Klein; 1985
Signed two-year lease for office space at 32 Union Square, #205.

Box C041

Folder 55: Accutreat: Film cleaning, etc. Condition of prints returned by Bergman; 1981-1982
Invoices, pamphlets, and notes related to Accutreat and Photogard film cleaning, "rejuvenating," and protection services; list of "Films to be Sent to Bergmann " in Germany and condition reports of prints upon their return.

Box C041

Folder 58: Bonded & at Peter's in Yonkers; 1980-1986
Inventories of Hurwitz's film material stored at Bonded Services and "Peter's in Yonkers." Also includes related correspondence and State of New Jersey Division of Taxation documents.

Box C041

Folder 59: Material prepared to argue LH's case against Bard College; 1986
Documents related to Hurwitz's suit against Bard College for non-payment of film rental fees. Documents include summary and brief outline of case; lists of relevant documents and items of correspondence; letters of reference.

Box C041

Folder 65: [Envelope labeled: Eckhart Bühler -- German Film about L.H.];
Notes and correspondence between Hurwitz and filmmaker Wolf-Eckhart Bühler regarding Bühler's film about Hurwitz for West German television. Includes lists of "quotes" (i.e., clips) and stills, comments from Hurwitz, and an outline of the script with questionnaire.

Box C041

Folder 66: Bühler, Eckhart, re: film on L.H. etc.; 1979-1985
Correspondence between Hurwitz and filmmaker Eckhart Bühler regarding Bühler's films about Hurwitz, Abraham Polonsky, and Sterling Hayden (*Der Havarist*). Includes a signed letter of agreement granting Bühler the rights to use footage from Hurwitz's film; and correspondence and shipping invoices regarding Bühler's film *Pharos of Chaos*, an earlier documentary about Hayden.

Box C041

Folder 69: Stanley Faulkner; 1973, 1976-1978
Correspondence between Hurwitz and attorney Stanley Faulkner regarding screenings of Frontier Films material; number of "units" assigned to contributors to "Shoot Film Not People"; Hurwitz's claim against New York University; selling stock footage of Hurwitz's films and distribution of Frontier Films; 1973 screening of *Native Land* and the audience's negative reaction.

Box C041

Folder 74: Wolf-Eckhart Bühler; 1977-1980
Correspondence between Hurwitz and Wolf-Eckhart Bühler regarding Bühler's film about Hurwitz, and the purchasing of broadcasting rights to *Heart of Spain* and *Native Land* by West German Television (WDR). Includes Bühler's "Notes for Film" explaining the film project.

Box C043

Folder 3b: Recent correspondence; 1961-1962
Business correspondence, including a receiving notice from Bonded Storage regarding 35mm print of *The Museum and the Fury*; breakdowns of *Here at the Waters' Edge* expenses (film accounts); draft of a letter to Film Frontiers, Inc., stockholders; letter from Hurwitz to Robert Jungk about a film adaptation of his book *Brighter than a Thousand Suns*; letters regarding the distribution of *The Museum and the Fury*.

Box C043

Folder 3f: Current to-do: N.L., "S.L.," H.A.T.W.E., M&F, misc., people to invite; 1962-1963

Includes notes and "to-do" lists regarding *Museum and the Fury*, *Here at the Waters' Edge*, *Native Land*, and films about Greece; screening invitees; correspondence with Marie Briehl, a London exhibitor, the Polish Ministry of Culture (in Polish with English translation), and Paul Strand. Also includes a list of available films by Hurwitz.

Box C043

Folder 3g: Harold Cohen (agent); 1963

Notes regarding sending out the "The Scarlet Letter" script, and a list of British film producers, with notations.

Box C043

Folder 3h: Peace thru Law; 1963

Materials from The Fund for Education Concerning World Peace through World Law, including a letter to Hurwitz regarding a documentary film project; a progress report on the "Mass Communication Project"; proposal and outline for the Mass Communication Project, which includes a documentary film. Also includes Hurwitz's notes and ideas for the film project; a "1963 Action Program of the Council for a Livable World" pamphlet; and the softbound book *Peace: The Control of National Power*.

Box C043

Folder 3l: [Loose correspondence]; 1964

Correspondence found loose in the Metropolitan Museum of Art paper bag labeled "Misc. Unfiled, ca. 1960." Includes correspondence between Brandon Films, Victory Films, and Hurwitz regarding *Strange Victory*; postcard from poet Tom McGrath; Museum of Modern Art membership renewal form; and letters from the Association of Artists for Freedom, the Welfare Fund of IATSE Local 771; and the Royal National Bank of New York.

Box C045

Folder 10a: Pen D. -- article material, etc.; 1943-1944

Correspondence with Pendleton Dudley about Hurwitz's work for Selznick and work Hurwitz did for Dudley researching topics for potential magazine articles. Clippings and summaries are included.

Box C045

Folder 10n: [Résumés]; ca. 1943

Copies of résumé, one with extensive edits and attached review quotes about *Native Land*.

Box C045

Folder 10o: Misc.; 1943-1945

Correspondence with Jane Dudley regarding the meeting with Charles Chaplin; correspondence mentioning the Auto Workers Union and "By the People" projects, as well as the Selznick sequences; correspondence about using scenes from *Native Land* and its storage; memo confirming Hurwitz's hire to write a script for a film for Planned Parenthood.

Box C049

Folder 7: Godfrey R. Technology; 1979

Materials related to filmmaker Godfrey Reggio's (*Koyaanisqatsi*) Institute for Regional Education in Santa Fe, NM. Includes photocopy of page from *Unless Peace Comes* by Gordon J.F. MacDonald regarding radio-wave weapon systems.

Box C049

Folder 11: Mail to go VT; 1988-1989

Correspondence, including blank Oral History Agreement Form and cover letter from Columbia University; Directors Guild of America Producer Pension Plan approval; the International Forum of Young Cinema; and a draft of a letter to UCLA regarding the negative of *Native Land* and an optical soundtrack

Box C049

Folder 12: Misc. papers -- various eras; 1957, 1969-1970, 1976, 1980-1982, undated Notes and correspondence, including a letter from Hurwitz's sister Rose regarding care of their mother; Christmas Card from Dorothy Howe, owner of the location where *Essay on Death* was filmed; letter from Michael Klein regarding job reference letter; letter from Marie Briehl with Irving Lerner obituary enclosed; tourist map of Harper's Ferry; flyers in support of radio station WBAI; June 1961 letter from Bonded Storage notifying Hurwitz of the decomposed state of reels 2, 4, and 5 of *Native Land* and requesting authorization to dispose of them; distribution report for *Strange Victory*; Students for a Democratic Society (SDS) leaflet; note to Harvard president Nathan Pusey regarding his "violent use of police against students"; message from the "Columbia Eight" to the SDS National Convention, dated 6/18/1969; and January 1969 "New York Review Presentations" program guide.

Box C050

Folder 2: Siemens projector (Cinecraft); 1974

Invoice for Siemens 16mm double-band projector, and cover-letter confirming a 90-day warranty.

Box C050

Folder 7: "Lonesome Train" prospectus; 1952-1955, undated

Prospectus (original and copies) and notes for a 30-minute telefilm adaptation of *The Lonesome Train (A Musical Legend)* to be directed by Hurwitz; prospectus for a television series based on Carter Dickson's *Department of Queer Complaints* stories; and list of potentially interested persons.

Box C050

Folder 8: "Lonesome Train" (legal); 1955

Attorney invoices and correspondence related to the incorporation of Lonesome Train Productions, notes, and a form letter acknowledging investment.

Box C050

Folder 9: Film: "Lonesome Train" correspondence; 1952-1956

Correspondence regarding Lonesome Train Productions, Inc., and a film version of *The Lonesome Train (A Musical Legend)*; a copy of a fundraising agreement with Muriel Campbell; a résumé of services offered by Francis Lee Studios.

Box C050

Folder 16: Film -- items of interest; 1947, 1952, 1958, undated

Film-related documents, including schedules and programs for a private screening of "Free Cinema from Great Britain" at the Museum of Modern Art, the 2nd International Art Film Festival at Hunter College, and the 1958 International Experimental Film Competition in Brussels; "Sources of Information on Training Films"; "Films for Negro Film Festival"; proposal for a film studio in Puerto Rico; signed letter from Henri Langlois inviting Hurwitz to become a founding member of l'Association des Amis du Film Experimental et d'Avant-Garde; the association's statutes (in French); letter inviting Hurwitz to Paris for a reunion of l'Association des Amis du Documentaire, signed by Joris Ivens, Paul Rotha, Jean Painlevé, and Jean Gremillon (in French); a typed manuscript of Jay Leyda's "A Soviet Film in the Making."

Box C050

Folder 19: Engel script (notes); undated

Notes on Morris Engel's script "The Match."

Box C050

Folder 25: Fund for the Republic; 1955-1956

Correspondence between Hurwitz and the Fund for the Republic regarding suggestions for film projects; copy of the Fund's May 31, 1955 report.

Box C050

Folder 27: Identification documents: S.S., unions, etc.; 1944-1947, 1956

Contains identification cards in Hurwitz's name, including a United Nations Security Council radio pass; membership cards from the Associated Hospital Service of New York and the Motion Picture Film Editor's Local Union No. 771; and a Columbia Broadcasting Service (CBS) picture ID. Also includes New York State unemployment insurance claimant's record, a correspondence postal card, and combination instructions for a safe. Housed in an envelope labeled "Various Cards: Soc. Sec., Draft Board, unemple. insurance, etc. [no Social Security card found]."

Box C055

Folder 1: "Freedom Road" -- early stuff; ca. 1946

Undated organizational plan outline of Freedom Road Films, Inc., and Freedom Road Corporation.

Box C055

Folder 15: Leo Hurwitz; 1946-1947

Correspondence and other documents, most related to "Freedom Road." Includes writing samples and a cover letter from Mary Mercer Wideman regarding an apprenticeship with Hurwitz; list of "People to have in mind for work"; stock certificate for one share of common stock of Freedom Road Films, Inc.; correspondence between Hurwitz and Joseph Strick regarding "Freedom Road" and "The American Crime"; letters regarding Hurwitz's change of address; Freedom Road Films, Inc., memos and financial reports; quotes from reviews of *Native Land*; and an invitation to participate in a conference at the American Academy of Arts and Sciences.

Box C055

Folder 180: Narration -- notes file -- hand notes; undated

Drafts and notes regarding the voiceover narration for *The Museum and the Fury*. Also includes list of "WNYC Poetry Program" contacts.

Box C057

Folder 3: Miscellaneous LTH papers for archive; 1973-1974, 1980

Personal and professional correspondence on such topics as the Museum of Modern Art's (MoMA) Frontier Films holdings, the impeachment of Nixon, and prints of *Native Land*. Other materials include agenda for faculty meeting at New York University, flyer for a MoMA screening of *Native Land*, and various invoices and notes.

Box C058

Folder 6: "Beyond the Wall" & other Berlin material, extracts for file incl. Leipzig invites, "Scarlet Letter"; 1967

Mainly correspondence between Hurwitz and East German filmmaker Rolf Schnabel regarding a possible film about socialism in the DDR tentatively title "Beyond the Wall." Also includes letters between Hurwitz and DEFA regarding Hurwitz's "The Scarlet Letter"; correspondence, notes, invitations, press release, notebooks, programs, itinerary, and pass for the X Internationale Leipziger Dokumentar- und Kurzfilmwoche/Tenth International Documentary and Short Film Week, November 19-25, 1967; a letter from Gordon Hitchens regarding a filmed interview with Hurwitz for a series of half-hour films on the American documentary; and a schedule from the Cinémathèque Française featuring "Hommage à Leo Hurwitz" with notes on reverse. In German and English.

Box C058

Folder 20: German & Hungary D.R. -- distribution & production; 1967-1968

Correspondence regarding possible distribution of *Here at the Waters' Edge*, *The Museum and the Fury*, and *The Sun and Richard Lippold* in East Germany; possible distribution of *Here at the Waters' Edge* in Hungary; the shipment of a print of *Here at the Waters' Edge* from Budapest to Leipzig; a possible film about socialism in East German (with Rolf Schnabel); and the release of *The Laughing Man/Der lachender mann* in the United States. Correspondents include DEFA, Rolf Schnabel, Magyar Filmhíradó, and National Educational Television. Contains note "Letters extracted to take to Berlin."

Box C061

Folder 4: [Box labeled: Copy Swedish seminar (1986) for editing]; 1988
Notes, copy receipt, letter from the Visual Artists and Galleries Association, and a transcript of Hurwitz's talk at The Swedish Dramatic Institute Seminar on Art and Film in 1986, with edits.

Box C061

Folder 11: Jewish Museum -- original; 1986
Correction from the Jewish Museum regarding the omission of Hurwitz's name from Eichmann trial exhibition publications.

Box C062

Folder 2: Film material to Pacific Film Archives; 1976
Summary of Hurwitz's films shipped to Tom Luddy at the Pacific Film Archives, dated 9/28/1976.

Box C062

Folder 4: Photogard; 1981-1982
Invoices, packing lists, and other forms related to the 3M Photogard film coating process. Also includes Photogard brochures; approximately 2 feet of 16mm color film; notes about dirt, scratches, and soundtrack noise; a letter from 3M returning Hurwitz's check and asking for a sample of the affected film; and a brochure from Quik Splice.

Box C062

Folder 5: Pomer, Judy; 1986-1987
Correspondence between Hurwitz and Judy Pomer regarding her documentary about the Film and Photo League, NYKino, and Frontier Films (tentatively titled "While Hollywood Danced"). Also includes the transcript of Pomer's interview with Hurwitz.

Box C062

Folder 6: Prices, rental L.H. films; 1985
Rental fees for films by Hurwitz from Leo Hurwitz Productions, dated January 1985. Includes check stub from Cornell University for the rental of *Strange Victory*.

Box C062

Folder 7: Prints: condition/inspection; 1982

Notes on the condition of 35mm print of *Native Land* and *The Museum and the Fury*.

Box C062

Folder 11: Saltman, Carlyn; 1985

Letter from Carlyn Saltman, with her résumé and a Fanlight Productions catalog.

Box C062

Folder 12: Gene Searchinger -- Film on Film; 1983

Notes, memos, and correspondence related to filmmaker Gene Searchinger proposed series *Ways of Knowing*, which would include a segment on perception and film featuring Hurwitz.

Box C062

Folder 14: Shipping -- Invoices, receipts, lists; 1980-1984

Documents and correspondence related to the shipping of films to and from New York, Amsterdam, Switzerland, Portugal, Sweden, France, England, West and East Germany, and Cornell University.

Box C062

Folder 17: Studio: search for space; 1984

Notes and correspondence related to Leo Hurwitz Production's leased space at 200 West 72nd Street, New York, NY, and the search for a new space.

Box C062

Folder 18: Studio -- lease for W. 72nd; 1969, 1975

Leases for Leo Hurwitz Productions studio space at 200 West 72nd Street, New York, NY, and notice to terminate tenancy.

Box C062

Folder 20: Verleih Genossenschaft (Munich) contract -- *D.W.A.W.D.* Bergmann:

Distribution -- Germany, Switz, Austria; 1981-1987

Notes and correspondence between Hurwitz and Wolfgang Bergmann, manager of Munich-based film distributor Verleih Genossenschaft der Filmemacher regarding overseas distribution of *Dialogue with a Woman Departed*; revenue and payment; and damage and repairs to prints of *Dialogue*, as well as *Native Land*, *Strange Victory*, *The Sun and Richard Lippold*, and other Hurwitz films lent for a retrospective. Also contains a signed copy of the contract and related "work materials" granting Verleih the rights to distribute *Dialogue* in West Germany, Switzerland, and Austria; and a 1981 issue of Verleih's publication *Filmkatalog* with information about the film. In English and German.

Box C062

Folder 23: Walker, John; 1986-1988

Correspondence between Hurwitz and John Walker regarding Walker's film *Paul Strand-Under the Dark Cloth*.

Box C062

Folder 26: Verena Zimmermann: letters; 1981-1984

Personal and professional correspondence between Hurwitz and Verena Zimmermann, some of it regarding articles about Hurwitz and *Dialogue with a Woman Departed*. Also includes photos of the National Film Theatre, London, with Hurwitz's name on the marquee.

Box C062

Folder 39: Names of good people -- lists; 1984, undated

Pamphlets, flyers, and brochures from the U.S. Committee in Solidarity with the People of El Salvador (CISPES), Political Rights Defense Fund, the Berkshire Forum, the Ruth Mott Fund, the Hugo Gellert Memoria Committee, and the Ploughshares Fund, with listings of sponsors, patrons, panelists, board members, and others. Also includes handwritten list of contacts; programs and playbills for revivals of Marc Blitzstein's *The Cradle Will Rock* and *Regina* (with names of sponsors and donors checked off); "WBAI Has Been Silenced" flyer.

Box C062

Folder 39a: [Envelope labeled: Names and addresses -- miscellaneous]; 1971-1974, undated

Contact information, including lists of students New York University's Institute of Film and Television, and Spanish names and addresses; business cards; postcards messages; and notes. Also includes an undated clipping about the Carabanchel Ten and doodle.

Box C062

Folder 40a: Mail to school; 1974

Correspondence regarding the A.I.D.: Association Internationale des Documentaristes/International Association of Documentary Film Makers and the "Leipzig documentary film week" and the Festival International de Cinéma Nyon; Michael Klein regarding the Cineaste interview with Hurwitz; Carnegie Institute Museum of Art Film Makers Travel Sheets; U.S. Labor Party flyer; personal correspondence sent to Hurwitz while in Spain; and a letter from Peter Watkins from Denmark, regarding *Edward Munch* and payment from New York University.

Box C062

Folder 4b.1-2: [Correspondence]; 1972-1975

Primarily business related correspondence, including invoices for film storage, camera equipment, film lab work; invitations to symposia, festivals, and retrospectives; requests for interviews; casting agents' responses regarding "The Scarlet Letter"; film-loan revenue reports; pension benefits; film programs at academic institutions. Organizations include the Directors Guild of America; the American Civil Liberties Union; the Museum

of Modern Art; New York University; the University of Iowa; the University of Michigan; New York University; the Lexington School for the Deaf; the University Network Corporation; Film Forum (includes a promotional button); International Forum des Jungen Films, Berlin; Brandon Films; Radim Films; the Higher Ground Cinema (a division of Third World Newsreel); International Forum des Jungen Films, Berlin; and the White House, regarding Hurwitz's "message concerning the S.S. Mayaguez affair." Individuals include Marie Briehl; Jane Dudley; Herbert Kline; Jan Haag, Tom Hurwitz; Amos Vogel; William "Buzz" Alexander; and Muriel Rukeyser.

Box C068

Folder 9a: L.H. personal -- go over; 1967-1968

Correspondence regarding a possible Oppenheimer film, the production of dance films for curriculum use, shipments, and editing room rental.

Box C068

Folder 9d: [Proposal for the use of film in dance curriculum]; 1968

Proposal for the development of multi-media materials for the use in dance curriculum.

Box C069

Folder 3: [*Strange Victory* film materials, condition reports]; 1982, 1984

Condition reports and related notes regarding prints of *Strange Victory* and *The Museum and the Fury* after Holland and Switzerland retrospectives.

Box C073

Folder 1: Correspondence (General); 1944-1958

Contains correspondence related to the blacklist, including an exchange between Hurwitz and Elia Kazan regarding Kazan's testimony before the House Un-American Activities Committee, Kazan's paid notice in the 4/12/1952 *New York Times*, and a 4/16/1952 *Variety* clipping about Kazan's testimony; Hurwitz's letter to CBS Director of Public Affairs Irving Gitlin regarding his inability to find employment at CBS; letters from the American Civil Liberties Union regarding Merle Miller's report on *Red Channels*; and Hurwitz's response to questions from "Mr. Goldstein" about the effect of *Red Channels*. Also includes correspondence between Hurwitz and Henry Miller regarding Miller's "juvenile delinquency script" ["Bridge to a Savage World"]; a letter from Paul Strand mentioning the duplicate negative of *The Wave* conserved at George Eastman House, "so at least the film won't be lost"; letters between Hurwitz, Catherine Duncan, Strand, and Henri Langlois regarding Langlois' request for paper material on "Strand's films" for a 60th anniversary of cinema; inquiries from Hurwitz to Marion Michelle, Catherine Duncan, and Charles Cooper regarding a possible work in Europe; a 1944 letter from Eric Burroughs regarding Hurwitz's planned production of *Freedom Road*; a letter to "Ben" [likely Maddow] regarding *Freedom Road*; the constitution and a cover letter from the World Union of Documentary, signed by Basil Wright, Joris Ivens, Elmar Klos, and Jerzy Toeplitz; correspondence with Strand and Michelle about submitting *The Museum and the Fury* at the Cannes Film Festival; a letter from "Faith" [likely Elliot/Hubley] regarding

a festival screening of *Strange Victory* in Italy; letters from CIBA Pharmaceutical Products regarding Hurwitz's training of filmmaker Hans Stricker; correspondence regarding a conference on children's television programming; correspondence with the Motion Picture Film Editors Local 771 regarding Hurwitz's expulsion for non-payment of dues; correspondence regarding Hurwitz's employment as a teacher at the New Institute of Film and Television and other trade schools; correspondence with Charter Film Services regarding exhibition of *Strange Victory* and Columbia Studios' purchase of footage from *Native Land*; a letter to the Signal Corps Photo Center regarding use of *Native Land* footage in their film "Your Army Today"; and a letter to Hurwitz's landlord regarding a ceiling leak. Other correspondents include Gilbert Seldes; Sarah Karl Pollack; Henry Strauss, regarding a possible travelogue of Japan; Marion Elston; and Harry Breitrose. Also includes correspondence, memos, and notes about Hurwitz's work as a consultant to the Corn Industries Research Foundation and a related film.

Box C073

Folder 2: [Correspondence]; 1948-1958

Correspondence and notes, mostly related to employment and proposed projects. Correspondents include National Telefilm, Caravel Films, and Prockter Radio Productions; television broadcasters NBC, CBS, WPIX, and WOR; *Sports Illustrated*; the Solomon R. Guggenheim Museum; the Philadelphia Museum School of Art; the Princeton Film Center; Sarah Lawrence College; Twin City Television Lab; Medigraphics; the Peace Study Institute; the March of Dimes; Radio Daily; New York County Medical Society; Institute of Communications Research, the University of Illinois & Urbana. Proposed projects include a film about the rebuilding of Warsaw; "one or two projects" funded by the Israeli government and agencies; a film adaptation of *Speak Truth to Power* for the American Friends Service Committee; a glacier park film for Empire Photo-Sound; *The Earth Is Born* (consultant) for Transfilm; films for Hebrew Union College and the New Jersey Railroad Association Film (consultant); and a film about the making of a car for General Motors. Also includes Municipal Civil Service Commission for the City of New York (Television Supervisor) test materials and related correspondence.

Box C073

Folder 4: Publicity material for review screenings, plot summaries; 1961, undated Undated press notes for *To Die in Madrid*, *Last Year at Marienbad*, *The Girl with the Golden Eyes*. Also includes sample of entries from *Masterplots* and a 1961 fundraising prospectus for a film adaptation of the play *The Hostage*.

Box C073

Folder 7: *Vision* magazine (HUAC film); 1961-1963

Correspondence and clippings related to Gordon Hitchens, then editor of the *Film Comment* precursor magazine, *Vision*. Includes Hitchens' letter to Harvey V. Fondiller regarding an upcoming interview with Hurwitz for *Vision*; Hitchens' résumé and letter to Hurwitz; reviews of Hitchens' film *Sunday on the River*; clippings of articles and reviews written by Hitchens; and correspondence between Hitchens, Sylvia Crane, and Edward

Crawford regarding a short film about the anti-House Un-American Activities Committee (HUAC) movement.

Box C073

Folder 8: WBAI; 1963

Statement from Pacifica Foundation president Trevor Thomas regarding pending Senate Committee Hearings, and a cover letter from Hurwitz to WBAI regarding payment for a dub of the program *Leonardo's Waiting Lady*.

Box C073

Folder 10: American Theatre Wing; 1949-1950, 1956

Correspondence, notes, and other materials related to Hurwitz's Television Production and Direction class for the American Theatre Wing's Professional Training Program. Materials include signed letter of agreement and contract; a Training Program outline, curricula, and course descriptions; faculty newsletter; meeting minutes; and a letter from actress Marian Carr. Also includes a Brandon Films invoice; a letter from Mediagraphics regarding Hurwitz's possible employment; a copy of a U.S. House of Representatives Concurrent Resolution regarding the "Tunisian Issue"; and a 2/3/1949 *New York Times* clipping about the expansion of the Dramatic Workshop Film Department of the New School of Social Research to include television production. Hurwitz is mentioned as returning from a leave-of-absence.

Box C073

Folder 12: Correspondence from drawer (old); 1942-1943

Includes a letter from Philip Dunne of the Motion Picture Division of the Office of Coordinator of Inter-American Affairs inquiring about "the Merchant Marine story"; correspondence between Hurwitz and Pvt. Leon Levy of the Army Service Forces regarding "Colonel [Frank] Capra"'s request to use *Native Land* footage; letter from Hurwitz to Paul Robeson critiquing Robeson's new album of songs; letter to apartment-house tenants regarding air warden service; and a letter from literary editor Edwin Seaver regarding an unspecified shooting script.

Box C073

Folder 15: Contracts (old, also other docs); 1939-1942, 1948-1957

Contracts and related correspondence, including Hurwitz's contract with the William Morris Agency, and agreements and letters regarding the film projects *Voici la France*; "The Fifth Freedom" (tentative title?); *Strange Victory*; "a picture based on the need for FEPC law" [possibly "Candle in the Wind"/*Strange Victory*; and a motion picture tentatively titled "Production #12" [probably *Tomorrow We Fly*]. Also includes correspondence related to the sale of a 35mm print of *Strange Victory*, and Hurwitz's Motion Picture Laboratory Technician's Membership card, Selective Service cards, and New York City Police Department identification card.

Box C073

Folder 21: Films -- production forms, budget forms; 1946, 1950-1951, 1956
Budget notes and correspondence for film projects including "The Key"; "Ballet Ballads"; a film about rug cleaning for the Lincoln Rug Co.; "France Film" [possibly *Voici la France*]; and a "home furnishing show. Also includes blank production and requisition forms from Paramount Pictures and International Pictures; shooting schedule, production breakdown, and call sheets for *Heaven Only Knows*; and shooting schedules and call sheets for several Columbia Pictures productions. Also includes the booklet "Working Rules of the Association of Documentary and Television Film Cameramen"; a 1956 letter from Rose Hurwitz regarding the division of expenses for mother's care; and a blank employer-National Association of Broadcast Engineers and Technicians CIO contract.

Box C073

Folder 24: Ideas for films: Chaplin; 1956

Drafts of a letter from Hurwitz to Charles Chaplin in which Hurwitz explains the 16mm film and sound recording apparatus developed by Fons Iannelli, and proposes using it to shoot a feature titled "Chaplin at Work."

Box C075

Folder 4: Re: London contacts; ca. 1962, undated

Notes, some regarding "The Scarlet Letter." Also includes a list of contact in the U.S. and England, and publicity photographs from a production of *Romeo and Juliet* at the Old Vic Company, starring Joanna Dunham and John Stride.

Box C086

Folder 1: Misc. notes (L.H.); undated

Personal and professional notes, some with project ideas.

Box C086

Folder 2: Résumés: new 6/74; 1974

Four copies of Hurwitz's résumé.

Box C086

Folder 3: Landlord -- studio; 1969-1971

Correspondence with Hurwitz's landlord regarding the lease of a studio, and correspondence with a realty company regarding the lease of a loft to be used for work purposes. The leases are included, as well as notes.

Box C086

Folder 12: Correspondence misc. -- résumés -- composer list; 1967-1968, undated

Includes a list of composers for unknown project; bank documents related to the *Haiku* account; correspondence from Peggy Lawson to Eastman Kodak regarding raw stock and a resale certificate; and résumés, cover letters, and recommendations.

Box C086

Folder 13: Lab costs: interneg, master; undated

Notes on the lab costs of printing an interneg and a master for the projects *Landscape* and *Painting*.

Box C088

Folder 30: Miscellaneous correspondence; 1970, 1980-1983

Professional and personal correspondence. Correspondents include Marie and Walter Briehl; Mary Baldridge; Karl Katz; Naomi Rosenblum (regarding Paul Strand and Frontier Films collections at the Library of Congress); film students, researchers, and scholars, including Bill Nichols, William Alexander, and Leslie Fishbein; and Russell Baker (regarding *The New York Times* "ink rub-off" and Hurwitz's idea for a "reading glove"). Subjects include letters of recommendation and inquiries regarding *Dialogue with a Woman Departed*, *United Action Means Victory*, and *Here at the Waters' Edge*.

Box C088

Folder 32: Correspondence 1982-83 (some older); 1973, 1981-1983

Personal and professional correspondence, invoices, and notes. Includes documents related to Hurwitz's presentation of *Strange Victory* at Stockton State College, NJ; correspondence between Hurwitz and Lakeview Press proposing a *Dialogue with a Woman Departed (D.W.A.W.D.)* book; a letter from Magnum Photos on behalf of Henri Cartier-Bresson requesting permission to strike a personal print of *Return to Life*; letters regarding European distribution of *D.W.A.W.D.*; a Workers Cinema Festival in Italy; Dr. Franklin (Hurwitz's therapist); a letter to Nora Dvosin regarding film care and proper projection of *D.W.A.W.D.*; a letter to Art Brown regarding royalties and the removal of *Native Land* from Film Images' distribution catalogue; and drafts of Hurwitz's letter to *The New York Times* regarding the "ink rub-off" issue. Other correspondents include Tom McGrath, John Walker, and Peter von Bagh. Also includes a draft of Hurwitz's last will and testament; film lab invoices for a *Strange Victory* print; passport application; a program for Thomas Brandon memorial at the Museum of Modern Art; and a typewritten letter to Hurwitz from an unnamed admirer whom Nelly Burlingham provisionally identifies as Roberta Cantow, Hurwitz's student at New York University. In English, German, and Hungarian (interview with Hurwitz in a Hungarian film journal).

Box C088

Folder 34: Correspondence 1985-86, current; 1984-1986

Personal and professional correspondence, including letters regarding Hurwitz's participation as a panelist, film festival judge, peer reviewer, and academic referee, and inquiries regarding Hurwitz's films for duplicating and festival exhibition. Correspondents include Robert E. Hart; Bill Nichols; Mare Dore; Marion Michelle; Naomi Rosenblum (regarding the Paul Strand Archive); Jane Dudley (regarding the end of their marriage); Johan van der Keuken; Marie and Walter Briehl; Thomas Donley; Robert Hurwitz (includes wedding photos); Max Blatt; and Midwest Distributors. Also includes invoices, a published interview with Hurwitz by Dan Nissen (in Dutch); and a note to Abe [no last name given] alluding to an "episode at my home." In English and German.

Box C089

Folder 10: Current *D.W.A.W.D.* technical completion -- gathering quotes etc., *Native Land* letters: Inman, Bowser; 1980

Notes and lists related to *Dialogue with a Woman Departed*, including on-screen titles, quotes, time plans, press-packet contents, and end credits. Also includes notes on making prints of *The Museum and the Fury*, *Strange Victory*, *Native Land*, *Heart of Spain* (possibly for use in *D.W.A.W.D.*), and *Do You Know a Man Named Goya?*, copies of letters to John E. Allen and DuArt Film Laboratory; and a 1980 DuArt price list.

Box C089

Folder 11: Letters/bills/etc.; 1977, 1980-1981

Includes letter from Gene Searchinger to Karl Katz at the Museum of Modern Art regarding Hurwitz; receipts and shipping documents; letter from Hazel Strand regarding Frontier Films and MoMA; and a list of *Dialogue with a Woman Departed* "money problems." Also includes a manila envelope containing materials from 1977, including a letter from Marie Briehl regarding investing in Hurwitz's film; doodles and a short poem; and a list of film sequences (possibly *Dialogue with a Woman Departed*).

Box C090

Folder 3: [Bag labeled: Important files as of 9/15/77]; 1975-1977

Professional correspondence primarily regarding film screenings and grants. Also includes some personal and family papers, including the will of Adolph Cook Glassgold and Sophia Delza.

Box C090

Folder 5: [Bag labeled: 1979 check books (LH) plus assorted stuff]; 1963, 1971-1980, undated

Personal and professional correspondence, including letters regarding the settling of Peggy Lawson's estate. Other items include general research materials, print orders, and programs. Contrary to the folder title there are no checkbooks. Material is in English and German.

Box C090

Folder 7: [Bag Labeled: Misc. incl: Portugal trip '82, Eleuthera '84, mail]; 1980-1984

Includes materials related to Hurwitz's trips to Portugal and the Bahamas, including bills, receipts, hotel and travel information, and foreign currencies. Also includes color photographs and personal and professional correspondence. In English and Portuguese.

Box C094

Folder 9: [Correspondence -- personal and professional/notes, living expenses]; 1968, 1969

Personal correspondence from Jane Dudley and Marie Briehl, professional correspondence from Gordon Hitchens and the Directors Guild of America, living expenses/budget, and notes on location of film elements and storage invoice.

Box C094

Folder 11: [Professional correspondence, distribution reports, passport application]; 1970-1972

Correspondence from Gordon Hitchens at *Film Comment*; *Strange Victory* and *Haiku* distribution reports; and Hurwitz's passport application.

Box C094

Folder 15: [Film screening invitation]; 1990

Invitation to a film screening at the Public Theater, New York City.

Box C094

Folder 17: [Melkweg Cinema correspondence, Joris Ivens telegram]; 1983

Correspondence announcing that the Melkweg (Milkyway) Cinema was awarding Hurwitz the Award for Reality Research. Also includes a telegram from Joris Ivens (in Dutch).

Box C094

Folder 18: Hold/then file; 1976-1981, 1991

Professional correspondence related to rights, speaking engagements, and draft of a letter promoting a film by Manfred Kirchheimer. Also includes print inspection notes for *This Island*, correspondence on funding, screening flyers, and personal correspondence.

Box C096

Folder 1: [Correspondence, photograph negative]; 1963-1964

Includes correspondence from the Screen Directors International Guild, a *Film Comment* survey, personal bills, National Educational Television (NET) tax and reimbursement information, and a photographic negative sent by Charles Pratt.

Box C096

Folder 2: [Bonded Film Storage, receiving notice]; 1970

Bonded Film Storage receiving notice/warehouse receipt for *Here at the Waters' Edge* material.

Box C096

Folder 6: [Envelope labeled: Current and immediate 12/31/65]; 1965

Correspondence from Gordon Hitchens regarding Hurwitz writing an essay/review; bank statements with paid checks enclosed; and personal insurance documents.

Box C096

Folder 10: [Envelope labeled: Jane's letters from Israel]; 1965-1968

Letters from Jane Dudley and others. Also includes correspondence regarding a special screening of *Native Land* for Paul Robeson's birthday and a television broadcast of *The Museum and the Fury*; automobile documents; correspondence from VEB DEFA [East Germany] regarding Hurwitz's submission of films; and membership cards from the New York Public Library and the Screen Directors International Guild.

Box C096

Folder 11: [Political mailings, professional correspondence]; 1970

Correspondence includes political-themed mailings; a distribution report for *Strange Victory*; insurance mailing; and a festival mailing for the FICN 1970. In English and French.

Box C096

Folder 13: [Envelope labeled: L.T. material]; 1952, 1961-1962

Hurwitz's Radio and Television Director's Guild; pocket notebooks; blank employment reports for the Screen Directors International Guild; correspondence regarding *Here at the Waters' Edge*; general notes/actress list; invoice for photographic supplies; letters from other filmmakers regarding their projects; an envelope containing stamps for Manfred Kirchheimer; and Israel Airlines tickets for Hurwitz.

Box C096

Folder 16: [Clippings, film storage notes, professional correspondence, *This Island* notes]; 1970

Issue of the *Black Panther Party Black Community News Service*; clippings on television and war; correspondence and notes regarding film storage; brief note on *This Island*; and Motion Picture Film Editors correspondence.

Box C096

Folder 17d: Graph paper; ca. 1963

Blank graph paper.

Box C096

Folder 18a: "Scarlet Letter"; 1962-1963

Correspondence regarding "The Scarlet Letter" script, including a letter from Joanna Dunham; draft of replies and notes; casting ideas; a clipping; list of persons to see in London; and promotional shots of Dunham.

Box C096

Folder 18c: Daily to-do stuff and bills; 1962-1963

To-do lists and an invoice for *Native Land* prints.

Box C096

Folder 18d: List: my invites -- Hollywood screening of *Here at the Waters' Edge*; 1963

Materials related to the screening of *Here at the Waters' Edge* at the Lytton Center for the Visual Arts, Los Angeles, including correspondence, a list of invitees, Hurwitz's screening introduction, and a facility brochure.

Box C097

Folder 5: [Bundle of letters labeled: Desk 11/73]; 1968-1972

Personal, family, and professional correspondence, including undated draft of letter to be sent on behalf of Columbia Concerned Parents regarding the 1968 student protests at Columbia University; Eric Reiner regarding the Institute of Film and TV at New York University; letters from Jane Dudley, Marie Briehl, and Deborah Dickson; letters regarding the American Documentary Symposium held at Brandeis University; Hurwitz family meeting minutes; unsigned letter of agreement to Lionel Rogosin/Impact Films regarding distribution of *Native Land*.

Box C097

Folder 4a: [Envelope labeled: Old bills & invoices]; 1978-1981

Invoices, receipts, purchase orders, and bills from copy centers, film equipment sellers and service providers, New York University, messenger services, and film laboratories. Originally housed in a manila envelope.

Box C097

Folder 4b: [Envelope labeled: 1982 receipts]; 1980-1981

Invoices, bills, and receipts from copy centers, photographic equipment sellers and service providers, and US Post Office cash receipts. Also includes note cards itemizing Hurwitz's expenses.

Box C098

Folder 2: [Personal correspondence and notes, mailings, distribution report]; 1965-1973

Includes issues of *Art Now: New York* magazine with a cover letter from the editor; prospectus for "Vision of a City" by Hilary Harris; correspondence from Jane Dudley; a clipping regarding National Educational Television; research notes on divorce; a *Strange Victory* distribution report; and professional correspondence.

Box C098

Folder 15: Artist in residence material (also for seminars); 1974-1975

Correspondence related to artist-in-residence programs, including Hurwitz's residency at the University of Iowa. Also includes correspondence with William Alexander regarding seminars, and notes on *Dialogue with a Woman Departed*.

Box C098

Folder 16: Guggenheim application and supplementary papers -- plus extras; 1974-1975

Correspondence regarding Hurwitz's application for funding from the Guggenheim Foundation.

Box C098

Folder 17: [Grant application notes, correspondence/artist-in-residence summary]; 1974 Correspondence regarding grant applications and artist-in-residence programs. Also includes a to-do list for the coming year and contact information, including that of Roberto Rossellini.

Box C098

Folder 18: Guggenheim letters/preliminary material 1975 -- also CAPS 1973; 1974-1975 Materials regarding grant applications, including letters to potential references Leonard Baskin, Muriel Rukeyser, and Roberto Rossellini.

Box C098

Folder 3a: Russian correspondence; 1975, 1981, 1986, 1990 Correspondence from the First Leningrad International Film Festival of Non-Feature Films colleagues. In Russian, with some English translations.

Box C098

Folder 3b: Toward retrospective and work papers; 1988-1989 Correspondence and notes regarding the delay in returning films from the Soviet Union, and their poor condition upon return. Also includes the calendar for the National Film Theatre in London retrospective, schedules for the Leningrad Festival, and related notes.

Box C099

Folder 2a: [Correspondence]; 1976-1980, 1989 Personal and professional correspondence, including holiday cards; insurance policies; film revenue reports; and requests for interviews, film loans, and letters of recommendation. Correspondents include Susan Dodge Peters at George Eastman House with a questionnaire regarding Elizabeth McCausland; Eleanor Burlingham; William Alexander; Russell Campbell; Directors Guild of America; Trudy Kraft; Peter Hawley; Cook Glassgold (with a sketch for a TV short titled "The Renoir Snatch"); Thomas Brandon (writing to former members of the Film and Photo League regarding Bill Nichols' and Russell Campbell's "libelous" assertion that the League was Soviet funded); Manfred Kirchheimer (with *New York Times* clipping about CBS News collaborating with the C.I.A.); Stanley Salfas; John H. Lawson; the White House (regarding the accident at the Three Mile Island nuclear facility); Darrell Random; the Middle East Film Festival; the John Solomon Guggenheim Memorial Foundation; Grand Valley State Colleges (including a copy of the issue of *The Paper* devoted to Hurwitz); Vivienne Silver (with a copy of her paper on Paul Strand in Mexico); and the Center for Media Study at the State University of New York at Buffalo. Also contains a March 1978 Film and Video Makers Travel Sheet; Magic Lantern Cinema calendar and *Native Land* program notes; Christian Association and International House International Cinema Series 4 calendar and program notes; automobile registration cards; invoices from Hurwitz; and a draft of a letter from Hurwitz to Tillie Olsen.

Box C099

Folder 2d: Tricontinental Films: letters, etc; 1978

Correspondence and signed letter of agreement with Tricontinental Film Center regarding licensing and representation of Hurwitz's films for the Italian market.

Box C102

Folder 12: [Clippings, film festival correspondence, SDIG correspondence]; 1960-1965

Includes clippings, correspondence, and notes. Clippings include the *Les Lettres Françaises* article about Hurwitz, and articles regarding loyalty oaths, civil rights, the Cold War, and Israel. Correspondents include the Museum of Modern Art; Amos Vogel, regarding *The Museum and the Fury* and problems screening *Here at the Waters' Edge* at the New York Film Festival; Gordon Hitchens regarding film festivals; Bonded Storage regarding decomposing prints of Hurwitz's films; and the Screen Directors International Guild. Also includes notes about to whom complimentary copies of *Harbor Anthology* should be sent, and flyers about New York University's summer motion picture workshop.

Box C102

Folder 13: Hollywood towards job; 1942-1944

Correspondence regarding Hurwitz's efforts to find work in Hollywood. Correspondents include William Morris, Charles Boren at Paramount, William Leavitt (UAW-CIO), Paul Strand, and the Nat Goldstein Agency regarding a possible film adaptation of Woody Guthrie's book. Includes an unsigned letter from Guthrie.

Box C102

Folder 15: [Unsigned correspondence, notes]; undated

Undated and unsigned letter to Bill [no last name given] regarding "our present peril through the subject of the film" with a note at the top that states "more or less exact copy for Leo." Also includes notes.

Box C102

Folder 16: [Envelope labeled: Buffalo Media Study material, etc.]; 1956-1965

Contrary to the envelope label there are no materials related to the State University of New York at Buffalo's Department of Media Study. Folder contains correspondence regarding the possibility of a Screen Directors International Guild strike; *Patterns of a Profession*; screening *Here at the Waters' Edge*; *The Museum and the Fury*; puppet films; the care of Hurwitz's mother; a film about Albert Einstein; and the "New Age of World Trade" film project for *Fortune* magazine. Other correspondents include Rosetta Hurwitz; the Little Red School House; the Hollywood Museum regarding prints of *Native Land*; New York Council of the Radio and Television Director's Guild; dissolution of Lonesome Train Productions, Inc.; Charles Pratt regarding a film titled "New York Island"; Charles Chaplin (from Hurwitz); and Walt Kelly, regarding an adaptation of *Pogo*.

Box C103

Folder 1b: [Pd. bills Kirkland 9/75-1/76]; 1975

Bills, receipts, and other personal and business records, including phone and utility bills, real-estate rental receipts, chemists' invoices, and insurance policy amendments.

Box C103

Folder 1c: [File letters to 1/76]; 1975

Personal and professional correspondence addressed to Hurwitz at Kirkland College. Correspondents include Nina Bogin; Marcus Schatner, MD; Janet Brof; Samuel Traum, CPA; Lewis Jacobs; Thomas Brandon, regarding his search for *The World Today*, *Scottsboro*, and the "ILD film" (most likely *Sweet Land of Liberty*); Bonded Services, regarding a decomposition inspection of Hurwitz's nitrate material; Rosetta Hurwitz; and George Stoney.

Box C103

Folder 1e: L.H. mail to deal with (N.Y.U. medical ins.); 1975

Personal and professional correspondence. Correspondents include Jane Dudley; Filmtronics Labs; Macmillan Films, regarding Victory Films revenue; New York University, regarding medical benefits; and the University Network Corporation.

Box C103

Folder 1g: AID and St. James; 1973

Material related to Hurwitz's entries into the *Men of Achievement*, *Who's Who in the East*, and the *St. James Press Film Book Series*. Also includes notes for Hurwitz's curriculum vitae.

Box C103

Folder 2c: AID catalogue; 1974, undated

Correspondence from the Association Internationale des Documentaristes/International Association of Documentary Film Makers (A.I.D.), and blank submission forms for A.I.D. catalog entries. Also includes Hurwitz's résumé. In English and French.

Box C104

Folder 9: Trudy's notes for lay-in of voice and music tracks for mix; 1977-1979

Music and voice tracks logs for *Dialogue with a Woman Departed*, with an alternative selected readings list. Also includes a notebook labeled "Important Things for the Future *D.W.A.W.D.*" containing sound notes, and professional correspondence related to workshops and other Hurwitz films.

Box C104

Folder 15h: WDR -- *Heart of Spain/Native Land* older correspondence and contract material; 1980

Correspondence with Westdeutscher Rundfunk (WDR) regarding contracts for *Native Land* and *Heart of Spain*, with copies of the contracts in German.

Box C104

Folder 15i: WDR -- signed contract and recent correspondence, also translation -- *Heart of Spain* and *Native Land*; 1980-1981

Correspondence with Hurwitz, DuArt film laboratory, and Westdeutscher Rundfunk (WDR) regarding German broadcast prints of *Heart of Spain* and *Native Land*. Includes German and English language copies of the contracts. In English and German.

Box C104

Folder 17f: People and follow-ups -- 1966 Europe trip; 1966

Notes on persons Hurwitz met on his 1966 trip to Europe.

Box C104

Folder 17g: Résumés; ca. 1967

Photocopies of Hurwitz's résumé.

Box C105

Folder 1h: Contact at Ann Arbor; ca. 1966

Note with name of person to contact in Ann Arbor, MI, regarding the National Educational Television (NET) material.

Box C106

Folder 15: [Notes for John Brown film; MoMA correspondence]; 1988-1990

Notes John Brown film meeting, and correspondence from Bill Sloan at the Museum of Modern Art regarding their catalog and the inclusion of *Dialogue with a Woman Departed*.

Box C106

Folder 18: [New York Foundation for the Arts information; personal correspondence]; 1989

Personal and professional correspondence, including memos from the New York Foundation for the Arts regarding funding and film festivals, and a screening invitation from the New York Chapter of the National Academy of Television Arts and Sciences.

Box C106

Folder 19: [To-do lists; list of films from USSR]; 1988-1989

List of Soviet films and to-do lists.

Box C106

Folder 20: [Letter from Ima Productions]; 1989

Letter to Hurwitz from Ima Productions regarding the use of *Native Land* excerpts in the film *The Pride of Journalism*.

Box C108

Folder 5c: Visifex; 1950

Memo regarding tests of Orthicon Image, and a script for "The Dimensions in Television."

Box C108

Folder 5d: [Cover letter for Henry Schlanger]; ca. 1950

Cover letter and reference for editorial researcher Henry G. Schlanger.

Box C158

Folder 1: [Correspondence, notes, "John Brown" notes]; 1966, 1983-1986

Includes notes on the "John Brown" script; a letter from Michael Barret regarding a film about Marc Blitzstein; correspondence in Hebrew; an envelope containing scratch notes from Hurwitz's cutting room table; and a notebook with notes on distribution of *Dialogue with a Woman Departed*. In English and Hebrew.

Box C160

Folder 1: [Box labeled: Misc. Leo Stuff]; 1975, 1980-1992

Materials include three black-and-white photographs of Hurwitz; a program for the Dutch series "The American Social Documentary Film: The Thirties"; correspondence from the Institute of Contemporary Art in Boston requesting permission to reproduce Hurwitz and Paul Strand's "Tribute to President Roosevelt" mural; letter from Charles Pratt; membership cards and Hurwitz's driver's license; and a bank statement. In English and Dutch.

Box C160

Folder 4: [Box Labeled: Current -- to be filed L.H. correspondence]; 1960, 1964, 1971-1974, 1980-1991

Personal and professional correspondence regarding apartment subleasing; medical bills; poems and letters to Peggy Lawson; funding for "In Search of John Brown"; interview request; Freedom of Information Act requests; and William Alexander's book. Also includes newspaper clippings related and unrelated to Hurwitz; bank statements; stock certificates; Directors Guild of America materials; the draft of 1988 talk Hurwitz gave about the 1968 Columbia protests; drawings; questions about Jane Dudley and dance; campaign flyer for Eleanor Burlingham; certificate for Rosetta Hurwitz's cremation; film revenue reports; and festival flyers.

Box C160

Folder 5: [Blank stationery]; undated

Blank stationery with Hurwitz and Charles Pratt letterhead.

Box C160

Folder 6: NET -- *Essay on Death*, etc.; 1964-1967

Includes *Essay on Death* press release; clippings regarding *Essay on Death*, *In Search of Hart Crane*, and *The Sun and Richard Lippold*; quotes regarding Hurwitz's films; preview

announcement for *Here at the Waters' Edge*; and articles on Hurwitz from *Les Lettres Françaises*, with partial translation. In English and French.

Box C160

Folder 18: [Copies of articles, *Here at the Waters' Edge* advertisement text]; 1980-1986
Includes *Here at the Waters' Edge* ad copy; clippings regarding Hurwitz and *Dialogue with a Woman Departed*; Hurwitz's essay "The Influence of Soviet Silent Cinema"; Hurwitz's résumé; Verena Zimmerman's portrait of Hurwitz; a recollection of Peggy Lawson by Peter Gessner; and a list of exhibitions and publications by Charles Pratt.

Box C160

Folder 19: [Homeowner's policy, empty stationery envelopes]; 1988, undated
Homeowner's policy and empty Leo Hurwitz and Charles Pratt envelopes.

Box C160

Folder 21: [Personal and professional correspondence]; 1966, 1968
Includes lists of screening invitees; draft of a letter about the Columbia University protests; letter from the Internationale Leipziger Dokumentar (in German); fable about the Columbia protest by Gershon Freidlin; correspondence regarding prints of *Native Land*; lecture requests; and questionnaires regarding Jews in film and dance in film.

Box C160

Folder 23: "S.F.N.P." -- Filmtronics invoices; 1965-1967, 1976, 1983, 1990-1991
Invoices; airline tickets; cashed checks; personal correspondence; notes; and hospital bills.

Box C160

Folder 25: [Résumé, personal correspondence]; 1943, ca. 1962
Includes Hurwitz's résumé, comments about Hurwitz and his work, and personal correspondence.

Box C160

Folder 26: Misc. Leo papers; 1988-1992
Includes correspondence from Switzerland regarding an unnamed film and "Leo Hurwitz Album -- Project"; Hurwitz's notes on the effects of his chemotherapy; Folkways royalties statements; notes on trips to Helsinki and Moscow; correspondence from the Paul Strand Archive regarding stills for a book; a copy of "*Hurwitz vs. the CIA*"; and a rejection letter from *Harvard* magazine.

Box C160

Folder 29: *Dialogue with a Woman Departed*; ca. 1971, 1977, 1981, 1989
Materials related to Peggy Lawson and *Dialogue with a Woman Departed*. Includes color slides; a note from Peggy Lawson; letter from James Blue regarding his impression of *Dialogue*; projection notes for the New York Film Festival; screening schedule for the

London Film Festival; and German income report. Also includes Hurwitz's 1981 European trip itinerary and doodles.

Box C172

Folder 7: TV -- civil service exam; 1952

Includes exam session schedule and a letter from the City of New York Municipal Civil Service Commission.

Box C172

Folder 9: Speeches (come) and notes; 1949-1954

Includes notes on Vsevolod Pudovkin, film as art, *On the Waterfront*, and Chaplin, as well as notes by Paul Strand on photography. Also includes Hurwitz's lecture "A Sunday Talk to Dancers," and lectures on Sergei Eisenstein, the term "documentary," and the Photo League; pamphlets for "Talks on Films by Filmmakers" and "This Is the Photo League"; and a Photo League bulletin.

Box C172

Folder 14: Prices: Leo photos, general; 1950, 1955

Price lists for the Metropolitan Museum of Art and Leo photographic services, and rates for Reeves Sound Studios.

Box C172

Folder 21: Memoranda; 1957-1958

Includes a budget and shooting schedule for an unnamed project (possibly "Escudero"); notes on *U.S.A.* credits; notes on a conversation with Bob Graf at ABC; and forms and correspondence related to the Eighth Annual Robert Flaherty Film Award.

Box C183

Folder 1: "Scarlet Letter" work material; 1972

"Work material for final typing of proposal & budget" written on folder. Contains the estimated production budget and addendum for "The Scarlet Letter," with related notes; drafts of a National Endowment for the Humanities grant proposal; curricula vitae for Hurwitz and Jules Victor Schwerin.

Box C183

Folder 7: Mende, Richard; 1969

Memos and notes from Richard Mende (Rampart Productions) to Hurwitz regarding non-payment of \$1600. Also includes a timeline documenting harassing phone calls made by Mr. Mende and deliveries made to Hurwitz.

Box C183

Folder 16: Personal file from Grad. Inst. Film & TV (NYU); 1970-1974

Materials related to Hurwitz's position as Head of the Graduate Institute of Film & Television at New York University, including text of opening remarks, retirement

information, meeting notes, Guggenheim fellowship application, jury duty deferment requests, and correspondence. Also includes correspondence related to prints of Hurwitz's films, *This Island*, and a fire at Hurwitz's "cutting room" building.

Box C183

Folder 19: Personal file Grad. Inst. of Film & TV N.Y.U.; 1969-1973

Materials related to Hurwitz's position as Head of the Graduate Institute of Film & Television at New York University, including memos to Dean David Oppenheim; text of Hurwitz's opening remarks to students; copies of Hurwitz's curriculum vitae; a press release announcing Hurwitz's appointment as Chairman, with related press clippings and letters of congratulations; correspondence regarding a one-hour filmed interview with Hurwitz by Gordon Hitchens; a copy of letter from Hurwitz to Roberto Rossellini regarding a possible residency at Rossellini's film school in Rome; letter from New York State governor Nelson Rockefeller regarding state assistance in motion picture and television production. Correspondence includes letters from Lewis Jacobs, the Peace Council of the German Democratic Republic, the Svenska Filminstitutet, Marion Michel, and the West German Short Film Festival [in German]. Folder also includes a clipping of Hurwitz's essay "Student Films... Where Are You Going?" from the 6th Chicago Film Festival catalog; Impact Films catalog; "A Brief Summary of the Adolph Eichmann Trials" by Lawrence Hoff; Film Industry for Peace Newsletter #1; and a copy of the lecture "A Psychiatrist Looks at Television and Violence."

Box C190

Folder 24: [National Geographic Society correspondence; 1989

Request from the National Geographic Society to use footage from *People of the Cumberland* for an educational film about the Depression, with a copy of the cutting script and Hurwitz's response.

Box C201

Folder 1: Correspondence; 1977-1980

Professional correspondence. Correspondents include Third World Newsreel; Judith Raskin, regarding "Israel Hurwitz's film"; Sinking Creek Film Celebration; Peter Lilienthal; Cornelius Moore, regarding a grant application; David Shapiro, regarding a New York State Council on the Arts grant for *Dialogue with a Woman Departed*; Center for Mass Communication of Columbia University Press, regarding distribution and print material for *Haiku*; Tricontinental Film Center; and the Museum of Modern art regarding "Things that Went Wrong at MoMA." Also includes a 1980 invoice from Guffanti Film Laboratories for a reduction print of *Strange Victory*, notes, and phone numbers.

Box C201

Folder 10: Invoices sent out; 1977

Invoice for a 1977 rental of *The Museum and the Fury* and *Discovery in a Landscape* by the School of Visual Arts.

Box C201

Folder 11: Laumic transactions 1976; 1976-1977

Invoices from Laumic Co. Inc. for film equipment and equipment repair.

Box C216

Folder 6: A-Z -- Regular films; 1969-1970, 1973, undated

List of films proposed by the American Film Institute for a core study collection, with correspondence regarding Hurwitz's appraisal. Also includes photocopies of film-related newspaper and magazine clippings, and a copy of the Fall 1970 issue of Reel 4, the official publication of the Screen Actors Guild, New York Branch.

Box C216

Folder 7: American Film Institute (Washington meeting April 4 & 5); 1967, 1972-1973

Correspondence and documents related to American Film Institute's (AFI) April 1972 planning session, including session agenda, reports, committee meeting schedules, notes, and doodles. Also includes AFI Theatre calendars and programs and a 1967 report about the organization and location of the AFI.

Box C218

Folder 1: [Shoebbox labeled: Leo: Address books, passports, engagement calendars, misc. papers]; 1955, 1961, 1966, 1972, 1977-1980, undated

Address books with business cards; travelers checks wallet containing receipts from Portugal, France, Italy, Great Britain, and the United States; a 3" x 5" index card pad, with notes; Hurwitz's International Alliance of Theatrical Stage Employees (I.A.T.S.E.) honorary lifetime member card; envelope containing four 35mm transparencies of paintings from the National Gallery of Art, Washington, D.C.; Hurwitz's 1966 Czechoslovakia visa; 1972, 1977, pocket calendars; pocket notebook; Don Quixote button, "Gift of Jaroslav Film Club 1/29/89"; undated loose-leaf notebook with note to "Peg" from "Mom"; certification of birth document for Hurwitz issued 1955; smallpox vaccination certificate; five U.S. passports, issued to Hurwitz 1966, 1972, 1977, 1982, and 1987; and a gold mechanical pencil.

Box C226

Folder 12: Dance; 1944-1945

CBS office communication about possible talent for the future, program suggestions, and The Ballet Theater; dance program possibilities, contract notes, *Folksay*; notes; script for Ballet to Sound; review of *Folksay*, correspondence, press release, rehearsal schedule; WCBW television audience reactions; viewer's rating on television technical faults; lyrics for "This Land Is Made For You and Me" and "Another Man Done Gone" by Woody Guthrie; script and notes for "Dances and Songs Out of the American Grain"; copies/drafts of *Folksay* script by Sophie Maslow, graph of camera set up, music sheet, television schedule; expenses for *Folksay*; *Folksay* camera notes; correspondence about programming date; script for program featuring Pearl Primus; notes on dance programs;

black-and-white images of Folksay being filmed; stock black and white images to be used in the production (with notes).

Box C226

Folder 14: Correspondence; 1945

Notice from the Information Film Association; CBS invitation to Hurwitz for a showing of high-definition color television; thanks to Hurwitz for contributing to the a meeting of the American Television Society; correspondence to Hurwitz from William Offenhauser of SMPE; correspondence with recommendation for the Hollywood Quarterly, sent by Carl Beier, and copy of reply; correspondence from Julian Roffman from the National Film Board of Canada on the topic of UNRRA film plans; praise letter and response for television program dealing with the San Francisco World Conference; letter from Anne Saxe that accompanied her script based on Earl Robinson's *House I Live In* [script not included] and Hurwitz's response.

Box C226

Folder 20: Letters -- 1945-1946 (and a poem note re: father); 1945

Personal correspondence, including letter from Woody Guthrie. Correspondence from Faith Elliot about budgets, letter and information sheet about the UNRRA-Visual Media Branch; personal and professional notes. Handwritten poem.

Box C227

Folder 12: James Blue; 1980-1981

"Tribute to James Blue" featuring testimony about Blue from Hurwitz and related correspondence; copy of a talk given by Dr. Gerald O'Grady at SUNY Buffalo in tribute to Blue; copies of newsletters and articles about Blue and the subject of his death (one written by his ex-wife).

Box C227

Folder 21: [Envelope labeled: Lex School -- Togg]; 1975-1976

Correspondence with Togg Films Inc., Lexington Film Committee, Susan Heitler (University Network Corporation), and University Film Association about a film about HUAC and those hurt by it. Includes notes, outline, and script revisions.

Box C227

Folder 28: [*Film Comment* issues, correspondence from Gordon Hitchens]; 1965, 1968

Three copies of *Film Comment*; letter inviting Hurwitz to visit Gordon Hitchens' NYU class and handwritten list of films to show.

Box C227

Folder 35: List of work ideas from mid-60s; ca. 1965

List of productions and work, ideas.

Box C232

Folder 3: London opening and other correspondence; 1981-1982

Correspondence about retrospective at the National Film Theatre in London, including shipment and return of prints and stills; correspondence with Charles Rubinstein about distributing some of Hurwitz's films, including *Native Land*, *Strange Victory*, *Essay on Death*, and *Dialogue with a Woman Departed*.

Box C232

Folder 4: Jewish Museum: L.H. interview videotape; 1987-1988

Correspondence with the Jewish Museum about the editing of footage from the Eichmann trial into a two-hour documentary video to be used in an exhibit, along with an edited version of Susan Slymovics's interview with Hurwitz about directing the videotaping of the trial; the omission of Hurwitz's credit as director of the footage used in the exhibit and Hurwitz's demands for a proper credit on the museum's film *Witness to the Holocaust: The Trial of Adolf Eichmann*; and Hurwitz's declining to speak at screenings of the film. Includes copy of script for the film.

Box C232

Folder 7: Eichmann -- Jewish Museum; 1985-1986

Correspondence with the Jewish Museum about their omission of Hurwitz's credit from their film about the Eichmann trial, including apology, newsletter with the correction, handling of press inquiries about the situation, Hurwitz's waiver in regards to the videotaped interview; Hurwitz's notes; promotional mailer, press release, announcement, and clippings for the Eichmann exhibit.

Box C232

Folder 8: Japan Broadcasting Corp.: correspondence; 1982

Correspondence from NHK/Japan Broadcasting Corp. about the possibility of using footage from *China Strikes Back* in their documentary program *The War Was Like This*; rate list from film library.

Box C232

Folder 11: Cinemateca Portuguesa; 1981

Correspondence about a retrospective of Hurwitz's films at the Cinemateca Portuguesa in Portugal and related film inspection notes.

Box C232

Folder 12: Misc. file -- James Blue, Saul Levitt, Jack Lawson; 1977-1978

Correspondence about personal bills; request for student apprentice to work on sound research for *Dialogue with a Woman Departed*; questionnaire to retired NYU faculty (completed); copies of eulogy given for Saul Levitt; invitation to memorial for John Howard Lawson and condolence letter from Hurwitz; notes for Rosetta Hurwitz about a car accident.

Box C232

Folder 17: Correspondence 1984; 1983-1984

"In Search of John Brown" funding; film festivals; blacklisted individuals; *Native Land* stills; printing, distribution, and publicity materials for *Dialogue with a Woman Departed*.

Box C232

Folder 18: Correspondence -- mid to late 1983; 1978, 1983-1984

Personal and professional correspondence, including interview questions and instructions; inquiries into grant project funding; correspondence from the Sinking Creek Film Celebration; letter that originally accompanied a synopsis of "In Search of John Brown"; correspondence with the BBC regarding a film about the New Deal; inquiries regarding screenings and distribution of *Dialogue with a Woman Departed*; a letter regarding the Abraham Lincoln Brigade; and a request to appear on a public access show about censorship. In English and German.

Box C232

Folder 21: [Envelope labeled: Used Buffalo to NY airplane tickets (plus expense lists)]; 1979

Envelopes for airline tickets (with many notations), receipts, expense list.

Box C232

Folder 26: General correspondence -- references, foundation, including researchers; 1974-1979, 1985

Personal and professional correspondence, including letters from family members; inquiries regarding prints of Hurwitz's films, retrospectives, and screenings of *Dialogue with a Woman Departed*; professional references; and research on Paul Strand.

Box C233

Folder 6g: Consolidated Lab price list; 1959

Consolidated Film Industries price list.

Box C233

Folder 7f: [PRAXIS correspondence on *This Island* notes; New York Newsreel invitation]; ca. 1969, 1975

Invitation from New York Newsreel for a fund-raising screening; correspondence with PRAXIS (journal) about publishing Hurwitz's notes on the film *This Island*.

Box C238

Folder 15: Memoranda -- Film -- 1944-46; 1944-1945

Internal CBS memos and other documents about the use of film, including International Film Foundation press releases and brochure about production and distribution of documentary films; article "Advantages of Film Programs"; letter from Hurwitz to Gregory Irrsky about Soviet film for US audiences; proposal for a film about television.

Box C238

Folder 16: Leo Hurwitz (personal); 1944-1946

Includes correspondence related to Hurwitz's tenure at CBS letters to and from colleagues; correspondence regarding guests for CBS shows and viewer responses; memos regarding salary; and correspondence regarding Hurwitz's leaving the network. Also includes correspondence regarding a film for the United Auto Workers (UAW-CIO); inquiries regarding the use of *Native Land* footage, text, and stills; Screen Directors Guild materials; and correspondence with Woody Guthrie regarding a proposed television program.

Box OS-6

Folder 3d: [Television equipment brochure; pages of *Life* magazine]; 1949, undated Promotional brochures for television production equipment; pages from *Life* magazine with tissue paper and tracing; and the script for "The Moon is Down."

Series 3, Film/TV Projects, 1930-1991, bulk 1936-1987

Materials are in English, Dutch, French, German, Hebrew, Italian, and Russian.

Scope and Content

Series consists of materials related to Hurwitz's produced and unproduced films and television projects, including correspondence, project proposals, outlines, synopses, screenplays, script treatments, drafts, contracts, bills and invoices, expense reports, clippings, promotional materials, notes, and funding materials. The series is divided into 51 subseries according to film title or project. Titles of unproduced projects appear in quotation marks. Note on arrangement of the materials: A prior processing effort resulted in the bulk of materials related to *Strange Victory* being moved and these materials are now stored together.

Subseries 1, *Alice in Wonderland*, 1931-1951, bulk 1948-1951

Box C018

Folder 5e: [Folder labeled: *Alice in Wonderland* clippings etc.]; 1948-1953

Clippings regarding the Lou Bunin production of *Alice in Wonderland* and general film and CBS related topics.

Box C018

Folder 5g: [*Time* magazine -- article on *Alice in Wonderland*]; 1951

Time magazine with article on Lou Bunin's *Alice in Wonderland*.

Box C024

Folder 1: [Shoobox labeled: Letters to Leo (including from Jane D.) 1926-1930]; 1925-1931

Includes letters related to Hurwitz's proposed animated adaptation of *Alice in Wonderland* [not to be confused with the later Lou Bunin film which Hurwitz reedited].

Box C108

Folder 1a: *Alice* -- Souvaine Co.; 1950-1951

Materials related to *Alice in Wonderland*, including schedules, budgets, script draft, agreement between Hurwitz and Lou Bunin Productions, credits, scene lengths, and a press release with screening locations.

Subseries 2, *The Art of Seeing*, 1966-1985, bulk 1966-1969

Box C001

Folder 3: *Discovery in a Painting* (re: long version); 1984-1985

Contents include notes and correspondence regarding Hurwitz's desire to restore *Journey into a Painting* to its full length for Swedish television.

Box C004

Folder 6: [*Dialogue with a Woman Departed* press folder--The Public Theater, New York City]; 1982

Folder compiled for screenings of *Dialogue with a Woman Departed* at the Public Theater on February 19-28, 1982. Includes a response to *Discovery in a Landscape* that was handed to Hurwitz during the screenings.

Box C040

Folder 12: Film school -- University of NY at Buffalo; 1967, 1969

Correspondence from the State University of New York at Buffalo regarding a possible film school and Hurwitz's *Art of Seeing* series. Also includes an airline ticket to Buffalo and a note on the school curriculum.

Box C040

Folder 22: AFA correspondence; 1966-1971

Correspondence with the American Federation of Arts regarding the four *Art of Seeing* film, with significant correspondence related to the debate over the length of the last two films. Includes correspondence with Rudolf Arnheim.

Box C040

Folder 24: Art series based on Cézanne (long version); 1968

Notes on Meyer Schapiro's reaction to the long version of *Discovery in a Painting*, with quotes from his book. Includes Rudolf Arnheim's reaction and notes.

Box C040

Folder 25: Screenings -- *Discovery in a Landscape* and *Journey into a Painting*; 1968

Notes on screening invitees.

Box C040

Folder 26: Music -- AFA films -- contract "Color #2" -- musician's union contract; 1968 Correspondence with James P. Giuffre regarding the score for the film "Color #2" (later *Discovery in a Landscape*).

Box C040

Folder 27: Leo H. Productions, Inc. AFA contract -- work sheet; 1966-1967 Suggested changes to the 1966 American Federation of Arts (AFA) contract, and correspondence with the Detroit Institute of Arts regarding payment schedule and probable total costs.

Box C040

Folder 28: Detroit -- research material for script; 1969 Materials related to the Detroit Institute of Arts, including a museum bulletin, brochure, and gallery guide; outreach newsletter; notes taken during a visit; and a trip schedule. Also includes a page from *The Detroit Free Press*; "The Black Revolution in America" by Grace Lee Boggs; and an agenda for the Neighborhood Service Program.

Box C040

Folder 29: Filmtronics: timing of prints *Landscape* and *Painting* also Ekta master tests; 1968-1969 Film laboratory notes on *Discovery in a Landscape* and *Journey into a Painting* prints.

Box C040

Folder 30: Festival -- CINE application (*Discovery in a Landscape, Journey into a Painting*) -- also Oberhausen; 1969 Documents and correspondence regarding *Discovery in a Landscape, Journey into a Painting*, and film festivals, including CINE and the Oberhausen Film Festival.

Box C040

Folder 31: Conversation and notes (correspondence)? -- AFA films #1, 2, 3; 1967 Notes on *The Art of Seeing* and Rudolf Arnheim.

Box C040

Folder 32: AFA -- shooting outline, work sheets; ca. 1967 Shooting outline for the American Federation of the Arts series "World of Color: Color Film #1" ["World of Color" appears to have been later retitled *The Art of Seeing*].

Box C040

Folder 35: AFA -- Production letter "To whom, etc." -- copies; 1967 Letters of introduction letter for Leo Hurwitz Productions from the American Federation of the Arts (AFA). Also includes a letter for Hilary Harris for the film *Vision of a City*.

Box C040

Folder 36: Series of short films possible from footage of "Color #1"; 1968
Notes on possible short films, with references to "Country" and "City."

Box C040

Folder 37: Budgets: AFA films; 1967, 1969

Budgets for the American Federation of the Arts (AFA) funded films, including "City" and "Country" films, "Color #1," "Color #4" ("painting short version"), and "Color #2" ("landscape").

Box C040

Folder 38: Budget notes (LH); 1967

Budget notes for "Color #1" and "Color #2."

Box C040

Folder 39: Scripts -- AFA -- letter; 1967

Script and outlines for the American Federation of the Arts (AFA) film "Color," with cover letter.

Box C040

Folder 40: AFA -- notes for long memo (history) to Roy; 1968

Notes and drafts of memo to Roy Moyer of the American Federation of the Arts (AFA) regarding the short "Color" films.

Box C040

Folder 41: Leo Hurwitz Productions -- AFA -- contract and legal; 1967, 1969

Correspondence with Roy Moyer of the American Federation of the Arts (AFA) regarding payment for the "City" and "Country" films; 1969 contract signed by Moyer and Hurwitz; a 1967 contract signed by Moyer and Hurwitz covering the four films in *The Art of Seeing*, with cover letter; and a letter about the forming a corporation.

Box C068

Folder 2: [Envelope labeled: Logs -- workprint and neg.]; 1973

Six log books used for *Dialogue with a Woman Departed*, one containing logs for "World of Color."

Box C068

Folder 3a: Extras "Color #4 -- Cézanne" and "Color #2"; ca. 1968

Negative and photograph of the Cézanne print used; layouts, logo, titles, and credits.

Box C068

Folder 3b: Neg logs, shot lists: *Painting* (#4) (short version and long version); 1968

Shot lists.

Box C068

Folder 3c: *Journey into a Painting* narration drafts: "Color #4," short version; 1968
Narration and outline; correspondence from Rudolf Arnheim.

Box C068

Folder 3d: *Journey into a Painting* -- final narration, mix log, title texts; ca. 1968
Shot list for the titles; mix log; and narration

Box C068

Folder 3e: [Envelope labeled: Transparency -- Cézanne: *Still Life with Apples*]; ca. 1968
Transparency of the Cézanne painting.

Box C068

Folder 3f: *Discovery in a Painting* -- "Color #4, Cézanne," long version; 1968
Notes on the long and short versions of "Color #4," with list of cuts, narration, and other
production notes regarding titles and music.

Box C068

Folder 3g: Selected for use in Bard, Spring '85; ca. 1968
Ideas for shooting the Cézanne painting and narration [possibly used later for a 1985
lecture at Bard College].

Box C068

Folder 3h: *Journey Into/Discovery in a Painting* -- cutting notes; 1968
Notes on the cutting and assembly of the prints.

Box C068

Folder 3i: Shooting materials -- "Color #4 Cézanne" -- shooting script notes and catalog;
1968
Shooting notes, notes on slides, and sketched layouts

Box C068

Folder 3j: [File Pocket containing film strips and slides]; ca. 1968
Strips of 16mm color film, related to the Cézanne painting.

Box C068

Folder 5a: "Color #2" -- music and sound, outline of structure: notes; 1966, 1968
Notes and correspondence regarding the music, and shot list.

Box C068

Folder 5b: Wall schedule -- AFA films; ca. 1968
Shooting schedules for the American Federation of Arts (AFA) films 1, 2, and 3.

Box C068

Folder 5c: "Color #2" -- cutting notes and script ideas; 1968

Outline of the material with notes on the assembly of sections and overall thematic elements.

Box C068

Folder 5d: SFX and music logs -- "Color #2 Autumn"; ca. 1968
Sound and music notes and log.

Box C068

Folder 5e: Music notes for recording; ca. 1968
Notes on the music in the form of a log with cues marked.

Box C068

Folder 5f: Organization of material -- "Color #2"; ca. 1968
Sequence list/assembly sections, code numbers for the eight reels, and reel contents.

Box C068

Folder 5g: Words for "Color Film #2" -- draft narration -- L.H; 1966, 1968
"Autumn is a Painter" by Anthony J. Stanley; draft of the narration.

Box C068

Folder 5h: [Envelope labeled: Short clips and frames -- "Color #2"]; ca. 1968
Strips of 16mm film.

Box C068

Folder 5i: Mix: log-loops, title, narration, shot list; 1968
Mix log; shot list; narration; and titles.

Box C068

Folder 5j: [Motion picture -- television permit; filming cooperation letter]; 1967
New York City filming permit; letter from the American Federation of Arts (AFA)
requesting blanket cooperation with Hurwitz.

Box C068

Folder 5k: [Envelopes labeled: "Color #2" or "#4" film clips]; ca. 1968
Strips of 16mm film, inside an envelope and a folded piece of paper. Reel numbers
listed.

Box C068

Folder 9b: [AFA outlines -- space and distortion]; 1966
Outlines on the subjects of space and distortion, prepared by Roemer-Young Associates
for the American Federation of Arts (AFA).

Box C068

Folder 9c: [Authorization form; introductory letter]; 1967

Form authorizing children to appear in the film on color, with a letter stating that Hurwitz is working on behalf of the American Federation of Arts (AFA).

Box C068

Folder 9e: AFA budgets -- *City 1A, Country 1B*; ca. 1968

Budgets for *Light and the Country* and *Light and the City*.

Box C068

Folder 9f: AFA -- "Color" and other -- Script in outline beyond "notes" stage; 1967

Treatment script for "the first of two films on color" and outline.

Box C086

Folder 13: Lab costs: interneg, master; undated

Notes on the lab costs of printing an interneg and a master for the projects *Landscape* and *Painting*.

Box C104

Folder 17c: [Envelope labeled: Vanguard -- AFA films]; 1969

Correspondence with Maynard Solomon of the Vanguard Recording Society regarding the use of his music for the American Federation of Arts (AFA) films *Light and the Country* and *Light and the City*. Also includes a copy of the agreement between Hurwitz and Vanguard and related notes.

Box C218

Folder 1a: [AFA film scripts, shooting outline for "Color Film #1"]; 1967

Scripts for "Film #1 on Color," "Film #2 on Color," "Film #3 on Point of View," shooting outline for "Color Film #1" bound in a blue folder.

Box C218

Folder 1b: Color #1 Cutting Notes -- Neg. Log, #1, 2, 4; 1968

Cutting notes.

Box C218

Folder 1c: Address, etc. from cutting room wall; 1967-1968

Newspaper clippings on the draft screening of *In Search of Hart Crane*, Lee Harvey Oswald; notes; contact information.

Box C218

Folder 1d: Color -- notes for film; 1967

Notes prepared for the American Federation of Arts (AFA) by Roemer-Young Associates; idea summary for the "Color" script.

Box C218

Folder 1e: [Sequence notes, AFA scripts, ideas and outline for color film]; 1967

Notes on the dawn and night sequences; cover letter from AFA and scripts for "Film #1 on Color," "Film #2 on Color," "Film #3 on Point of View," and shooting outline for "Color Film #1"; location notes for "Film #3"; ideas and outline for color film.

Box C218

Folder 1f: ["Color Film #1" arrangement of sequence material]; 1968
"Color #1" arrangement of material into categories; notes from original log and screening order.

Box C221

Folder 3a: [Envelope labeled: AFA -- letters from and to Rudi, script notes, etc. on country film]; 1969
Correspondence between Hurwitz and Rudolf Arnheim on the shaping of the film *Light and the Country* and *Light and the City*; script notes.

Box C221

Folder 3b: 2nd notes -- City and Country; 1969
Logs for *Light and the City* and *Light and the Country*; shot list

Box C221

Folder 3b.1: Editing notes -- AFA Film 1 -- country and sea, morn to night; 1969
Editing notes and rental receipts.

Box C221

Folder 3c: Mix logs -- Light and the City/Country, also Discovery in a Landscape (return); 1969
Mix logs and list of mix elements, film loops for transfer; narrative script with notes.

Box C221

Folder 3d: [Letter from Rudolf Arnheim]; 1969
Letter to Hurwitz from Rudolf Arnheim confirming that the two films (*Light and the City* and *Light and the Country*) seem acceptable for the purposes of the AFA series.

Box C221

Folder 3e: Logs -- SFX -- *City and Country*; 1969
Titles for *Light and the Country* with sound effects logs; loops of sounds and sound logs.

Box C221

Folder 3f: [Light and the City -- remix log]; ca. 1969, 1975
Log for remix of music and sound effects for *Light and the City*.

Box C221

Folder 3g: [Envelope labeled: Narration -- City, Country]; 1969

Narration scripts for *Light and the City* and *Light and the Country*, draft of script titled "Light on the City"; thought script "City Light from Dusk to Dawn" by Arnheim; notes from rewrite of *Light and the City*.

Box C221

Folder 3h: Editing notes -- AFA film 1A -- city, morn to night; 1969
Notes from cutting room table during cutting of *Light and the City* and *Light and the Country*; notes about organization of film material; editing notes; notes after showing of sample material and correspondence from Rudolf Arnheim with suggestions.

Box C227

Folder 27: Music -- Cezanne, long version; 1968
List of music listened to.

Box OS-8

Folder 3: [Brown paper wrapping labeled: Title cards: *Light in the City*, *Light in the Country*]; ca. 1968 Title cards for the films *Light and the City* and *Light and the Country*: transparencies and cardboard cards.

Box OS-8

Folder 4: [Brown paper wrapping labeled: Leo Hurwitz title cards *Landscape, Painting*]; ca. 1969
Title cards for *Discovery in a Landscape*, *Journey into a Painting*, and *Discovery in a Painting*, with tissue-paper overlays.

Subseries 3, *China Strikes Back*, 1938-1982, bulk 1938-1939

Box C005

Folder 4c: *Native Land* -- misc. notes and notebooks, etc.; 1938-1939
Includes a *China Strikes Back* script.

Box C033

Folder 1: Current correspondence -- answer!; 1961-1962, undated
Correspondence related to *At the Waters' Edge*, "The Scarlet Letter," and film elements for *Native Land* and *China Strikes Back*. Correspondents include Nazli Nour, Thomas Brandon, and Judith Gold.

Box C232

Folder 8: Japan Broadcasting Corp.: correspondence; 1982
Correspondence from NHK/Japan Broadcasting Corp. about the possibility of using footage from *China Strikes Back* in their documentary program *The War Was Like This*.

Subseries 4, *Cover Girl in Paris*, 1963-1965

Box C075

Folder 3: [Envelope labeled: Material for mix -- *Cover Girl*]; 1964
Mixing log, for the long version of *Cover Girl*.

Box C227

Folder 3: Drafts -- *Cover Girl* script; 1963-1965
Draft scripts by Hurwitz for *Cover Girl in Paris*, and final version sent by Helen Nash Associates; pamphlet "Cover Girl Make-Up Tips."

Box C227

Folder 4: [Envelope labeled: "Cover Girl" scripts] 1964-1965
Correspondence between Hurwitz and Helen Nash and draft narration scripts for "A Cover Girl's Paris" [final title *Cover Girl in Paris*].

Subseries 5, *Dialogue with a Woman Departed*, 1942-1991, bulk 1971-1989

Box C001

Folder 12: *Dialogue W.A.W.D. Prints -- Made at Filmtronics Lab*; 1978, 1981, undated
Notes and correspondence with Filmtronics regarding print material of *Dialogue with a Woman Departed*.

Box C001

Folder 13: *Dialogue W.A.W.D.* Eastman Kodak -- re: soundtrack faults in early prints; 1981
Receipt, notes, and correspondence with Eastman Kodak regarding prints of *Dialogue with a Woman Departed*.

Box C001

Folder 14: Distribution -- *D.W.A.W.D.*; 1981-1983
Correspondence regarding foreign distribution of *Dialogue with a Woman Departed*. In English and French.

Box C001

Folder 15: Interested inquires -- *D.W.A.W.D.*; 1981-1983
Correspondence regarding distribution of *Dialogue with a Woman Departed*, with one letter about Native Land and Heart of Spain.

Box C001

Folder 16: Funding: *D.W.A.W.D.*; 1979
Correspondence between Nelly Burlingham and Carol Bernstein Ferry and representatives of the National Council of the Churches of Christ regarding funding *Dialogue with a Woman Departed*.

Box C001

Folder 18: *D.W.A.W.D.* New distribution thoughts; 1987
Undated prints-outs of notes and ideas regarding *Dialogue with a Woman Departed*, and the Spring-Summer 1987 issue of Monthly Review Press.

Box C001

Folder 19: Distribution of *D.W.A.W.D.*; 1982-1986, 1989
Notices, invoices, notes, and correspondence with foreign distributors, cinematheques, broadcasters, and ministries regarding *Dialogue with a Woman Departed*. In English and German.

Box C001

Folder 20: *D.W.A.W.D.* leads; 1980-1982
Notes, contact information, and correspondence with the Videofilm Centre, Netherlands Broadcasting Corporation, Cinema St. Severin, Contemporary Films, and Bauer International Pictures regarding *Dialogue with a Woman Departed*. Also includes a Bauer Films catalog.

Box C001

Folder 21: Folkets Bio -- Contract (*D.W.A.W.D.*) for distribution, etc. -- Lisskulla; 1981-1987
Materials related to a contract between Hurwitz and the Swedish distributor Folkets bio for *Dialogue with a Woman Departed*. Includes contract, correspondence, account statements, notes, contact information, promotional postcards, and a copy of an agreement between FilmCentrum and the Arts Council of Great Britain for the film *Dread, Beat an' Blood*.

Box C004

Folder 1: Press material -- copies to be distributed in these files; 1962-1963, 1975, 1981-1989
Includes reviews and background material for *Dialogue with a Woman Departed*.

Box C004

Folder 2: Misc. papers; 1942, 1979-1985, 1989
Includes "Book of Quotes -- Final Copy" for *Dialogue with a Woman Departed*.

Box C004

Folder 3: [*Dialogue with a Woman Departed* press book]; 1980-1985
Materials related to *Dialogue with a Woman Departed*, including reviews, flyers, production information, note on the presentation, and biographical information. Material is in English and French.

Box C004

Folder 4: [*Dialogue with a Woman Departed* promotional material]; 1981

Newsletter mentioning award, Third World Newsreel mailers, and a book of pull quotes praising *Dialogue with a Woman Departed*.

Box C004

Folder 5: [*Dialogue with a Woman Departed* press material and "Search (Who Was John Brown)" synopsis]; 1982-1983

Materials related to *Dialogue with a Woman Departed*, including reviews, correspondence, flyers, and a program from the National Film Theatre, London. Also includes a synopsis for Hurwitz's proposed John Brown film.

Box C004

Folder 6: [*Dialogue with a Woman Departed* press folder--The Public Theater, New York City]; 1982

Folder compiled for screenings of *Dialogue with a Woman Departed* at the Public Theater on February 19-28, 1982. Materials include review, programming announcement from WBAI-FM, flyers, schedule, press release, a recollection of Peggy Lawson, and a response to *Discovery in a Landscape* that was handed to Hurwitz during the screenings

Box C004

Folder 7: Materials for layout samples for *D.W.A.W.D.* press kit; 1981-1985

Materials related to the *Dialogue with a Woman Departed* press kit, including text, suggested poster copy, reviews, and the National Film Theatre schedule.

Box C004

Folder 9: Layout samples -- *D.W.A.W.D.* press kit -- copies -- b&w for 3rd World; 1982
Dialogue with a Woman Departed press-kit layout, including sample text, notes, reviews, covers, and images.

Box C004

Folder 10: Original press kit layouts -- color -- *D.W.A.W.D.*; 1982

Dialogue with a Woman Departed press release, reviews, press kit layout sheets, and notes.

Box C004

Folder 11a: Work material: "responses" and notes on presentation; 1981

Responses to *Dialogue with a Woman Departed* from critics and others, and a draft of the presentation of the film for distributors and exhibitors.

Box C004

Folder 11b: WBAI-FM copy for *Folio* -- letter re: contribution -- N.Y. opening; 1981-1982
Correspondence with Mary Robbins [WBAI radio], notes from a lunch with Rick Harris [WBAI radio], and copies of WBAI's *Folio* magazine; box-office summary; notes; and *Dialogue with a Woman Departed* soundtrack information.

Box C004

Folder 11c: Letters, etc. commenting on *Dialogue with a Woman Departed*; 1977-1978
Dialogue with a Woman Departed related correspondence with Gayla Jamison [IMAGE
Film & Video Center], Allen F. Davis [Temple University], Christian Lehmann, Manny
Kirchheimer, Hilary Harris, and Harry Magdoff [Monthly Review].

Box C004

Folder 11d: Portuguese -- reviews -- responses -- letters -- photos -- Sept. '81; 1981
Reviews and responses to *Dialogue with a Woman Departed* in Portuguese, with notes
in English. Also includes a photograph of Hurwitz, and correspondence with "Connie,"
with an English translation.

Box C004

Folder 12a: Dutch reviews; 1981

Dutch newspaper reviews of *Dialogue with a Woman Departed*. In Dutch, with no
translation.

Box C004

Folder 12b: Audience responses February 1982, NYC -- N.Y opening -- letters; 1982
Correspondence following the New York City screening of *Dialogue with a Woman
Departed*, including a card from the Department of Film at the Museum of Modern Art.

Box C004

Folder 12c: Responses to *D.W.A.W.D.*; 1980-1982

Reactions to *Dialogue with a Woman Departed* in the form of reviews, newspaper
clippings, and correspondence, including an English translation of a letter from Christian
Lehmann to Manny Kirchheimer. Materials are in English, Dutch, German, and Finnish.
Also includes an issue of *Andere Sinema* [in Dutch with some English translations].

Box C004

Folder 12d: "New" responses and reviews from Fall 1981; 1981

Correspondence, reviews, and notices regarding *Dialogue with a Woman Departed*.
Materials are in English, Swedish, and French.

Box C006

Folder 7: [*Dialogue with a Woman Departed* production materials]; 1980

Dialogue with a Woman Departed production notes and letters from Tom McGrath.

Box C006

Folder 14: Script -- log -- *Dialogue with a Woman Departed* as of 10/29/77; 1977

Bound script with notes.

Box C008

Folder 2: Brochure idea/*D.W.A.W.D.*/"Book of Quotes" -- layouts; ca. 1980

Drafts of brochure and "Book of Quotes" for promotion of *Dialogue with a Woman Departed*.

Box C008

Folder 3: Transcripts from tapes (by C.S.) re: *D.W.A.W.D.*; 1982

Transcripts of interviews with Hurwitz conducted by Rick Harris (WBAI) and Leslie Peters (WNYC), as well as audience responses to *Dialogue with a Woman Departed*.

Box C008

Folder 11c: N.Y. ad page; 1982

Copies of ads for *Dialogue with a Woman Departed* placed in Guardian, Village Voice, Soho News, and The New York Times.

Box C008

Folder 12d: Weinberg review (*Films in Review*); 1982

Copies of a review of *Dialogue with a Woman Departed* from Herman Weinberg's column "The Weinberg Touch" published in *Films in Review* in April 1982.

Box C008

Folder 12e: WBAI: *Folio* paragraph and announcements; *Daily News*: Note; 1982

Copies of notices about *Dialogue with a Woman Departed* from *Daily News* and WBAI-FM's *Folio*.

Box C008

Folder 12f: Letters: Remedios, Gohsman, van der Heide; Rosemary Willey: Poem; 1981, 1982, 1984

Copies of a poem by Willey about *Dialogue with a Woman Departed*, responses to Hurwitz concerning that film.

Box C008

Folder 12g: Box office statements (Public Theater); 1982

Materials related to the exhibition of *Dialogue with a Woman Departed*, including box-office reports, copies of newspaper ads from The Guardian, Soho News, Village Voice, and The New York Times.

Box C008

Folder 16a: (Leo Hurwitz) Brief background -- by Nelly Burlingham/Biographical note on Leo Hurwitz -- by Kristin; ca. 1981

Background note on Hurwitz, written by Nelly Burlingham at the time of *Dialogue with a Woman Departed*, and a biographical note written by a public relations agency from the same time period.

Box C008

Folder 16b: Two-page résumé plus biographical note; ca. 1981, 1983

Copies of Hurwitz's résumé, as well as a biographical note written by a public relations agency from the time of the release of *Dialogue with a Woman Departed*.

Box C008

Folder 16c: Critical reviews LH films; ca. 1980

Reviews of Hurwitz films, list of his principle films, gathered around the time of *Dialogue with a Woman Departed*.

Box C008

Folder 16d: International Critics Prize/*Arts Guardian* (London); 1980, 1981

Copies of *Guardian* summation of *Dialogue with a Woman Departed* and notice about the film's appearance at the London Film Festival, flyers announcing the awarding of a prize to the film at the Berlin Film Festival.

Box C008

Folder 16e: Note re: presentation; ca. 1980

Note on the presentation of *Dialogue with a Woman Departed*.

Box C008

Folder 14: Sweden reviews -- copies; 1982

Photocopies of clippings from Swedish newspaper articles regarding *Dialogue with a Woman Departed*, with English translations of full reviews.

Box C008

Folder 15: French clippings: Épernay -- copies; 1983

Copies of French newspaper articles about *Dialogue with a Woman Departed*.

Box C008

Folder 17: Recollection of Peggy; ca. 1980

Copies of "A Recollection of Peggy Lawson" by Peter Gessner, dating from the time of the production of *Dialogue with a Woman Departed*.

Box C008

Folder 18: Account of career; ca. 1980

Copies of an account of Hurwitz's career, with several copies of the last page (covering *Dialogue with a Woman Departed*).

Box C008

Folder 19: Credits: *D.W.A.W.D./Principle* films; ca. 1980

Credits for *Dialogue with a Woman Departed* and list of Hurwitz's principle films.

Box C008

Folder 21: [Envelope labeled: Derek Malcolm review -- *Guardian* -- London Film Festival]; 1980

Several copies of the Malcolm review of the London Film Festival, with reference to *Dialogue with a Woman Departed*.

Box C008

Folder 23: Copies: miscellaneous -- press clippings; 1981-1985

Copies of press clippings for *Dialogue with a Woman Departed*.

Box C008

Folder 25: [*Dialogue with a Woman Departed* promotional and background material]; 1980

Promotional flyers from Third World Newsreel and Peter Gessner's note about Peggy Lawson.

Box C009

Folder 1: [Envelope labeled: Sweden: Folkets Bio -- skimpy press material and Film Institute programs]; 1982-1985

Correspondence and press materials regarding *Dialogue with a Woman Departed* and programs for the showing of Hurwitz films in Sweden. Material is from the Swedish distribution company Folkets Bio and the Swedish Film Institute [Svenska Filminstitutet].

Box C009

Folder 2: Press clippings Köln-Bóchst of *Dialogue with a Woman Departed*; 1982

German press clippings and press release regarding the film *Dialogue with a Woman Departed*. In German.

Box C009

Folder 3: [*Dialogue with a Woman Departed* promotional material/general career material]; 1974-1985

Poster copy, clippings, and promotional materials for *Dialogue with a Woman Departed*. Additional materials include general clippings, copies of the Hurwitz articles "One Man's Voyage: Ideas and Films in the 1930s" and "The Influence of Soviet Silent Cinema," brief transcripts of interviews, film festival program, and résumé.

Box C009

Folder 4: [*Dialogue with a Woman Departed* -- distribution material]; 1981-1986

Correspondence, distribution agreements, receipts, expense reports, and other distribution materials for *Dialogue with a Woman Departed*.

Box C009

Folder 5: [*Dialogue with a Woman Departed* -- promotional material layouts]; 1981-1982

Pull-quotes and excerpts from reviews of *Dialogue with a Woman Departed*, cut and pasted into layouts for promotional materials.

Box C009

Folder 6: Press clipping and advertising -- NYC opening -- *Dialogue with a Woman Departed*; 1982

Correspondence, press clippings, broadcast transcripts, advertisements, all regarding *Dialogue with a Woman Departed*.

Box C009

Folder 7: *Dialogue with a Woman Departed* -- NYC opening press clippings; 1982
Press clippings regarding *Dialogue with a Woman Departed* from *Folio* magazine, published by WBAI.

Box C009

Folder 8: London '82 -- National Film Theatre retrospective; 1982
Materials regarding a 1982 retrospective of Hurwitz's work in London. National Film Theater programs and notes, film catalog from The Other Cinema, BFI publications, correspondence, clippings, customs documents, and signed photograph of Jane Dudley.

Box C016

Folder 2: [*Dialogue with a Woman Departed* production publication and correspondence]; 1976, undated
Dialogue with a Woman Departed investment prospectus, with biographical notes, investment terms, and a proposed budget. Correspondence lists possible distributors.

Box C016

Folder 18: Godfrey's fundraising -- our copies; 1979
Correspondence regarding filmmaker Godfrey Reggio and funding for *Dialogue with a Woman Departed*. Includes copies of cover letters that accompanied promotional material, notes, and contact list.

Box C016

Folder 19: Copies for sending L.H. promo material; ca. 1980
Promotional background material for *Dialogue with a Woman Departed*, including a production note, a brief background on Hurwitz, and a list of his principle films. Includes edits.

Box C016

Folder 20: Tour -- Europe -- Fall; 1980
Materials related to *Dialogue with a Woman Departed* and its European exhibition, including notes, receipts, correspondence, background on Hurwitz, and the film's entry into the London Film Festival.

Box C016

Folder 21: London Film Festival; 1980

Programs for the 24th London Film Festival, correspondence, and an entry form for *Dialogue with a Woman Departed*.

Box C016

Folder 22: Plus corrected older versions; ca. 1980

Promotional background material for *Dialogue with a Woman Departed*, such as a note on the production, a brief background on Hurwitz, and a list of his principle films. All copies, no originals.

Box C018

Folder 3a: Correspondence; 1975, 1977, undated

Correspondence, mostly concerning *Dialogue with a Woman Departed*. Native Land is occasionally mentioned in the context of retrospective screenings.

Box C021

Folder 9: [Folder labeled: *Dialogue with a Woman Departed* -- A Film for Peggy Lawson by Leo Hurwitz]; ca. 1981

Press kit containing promotional material for *Dialogue with a Woman Departed*.

Box C021

Folder 16: [Bag labeled: Original and copy text: *D.W.A.W.D*]; ca. 1981

Text for the film *Dialogue with a Woman Departed*, master copy with slight corrections and bound photocopy with corrected text.

Box C021

Folder 18: For Lani -- trial words -- as of 5/5/76 -- R 4, 5, 6, 7 -- "S.F.N.P."; 1976

Overview of *Dialogue with a Woman Departed* ["Shoot Film, Not People"] as a film-in-progress and partial film text ["trial words"] from reels 4-7.

Box C021

Folder 19: [*Dialogue with a Woman Departed* articles, screening promotional material]; 1981, 1982

Newspaper articles about *Dialogue with a Woman Departed* with flyers for screenings of that film and Hurwitz retrospectives.

Box C021

Folder 20: [Envelope labeled: IP. explanation of film-in-progress]; ca. 1980

Multiple copies of the overview of *Dialogue with a Woman Departed* as a film-in-progress.

Box C021

Folder 23: [Folder labeled: Peggy photos from Ann (most used in *D.W.A.W.D.*)]; ca. 1930, ca. 1940, 1947, ca. 1950, ca. 1960, 1972

Photographs of Peggy Lawson with friends and family to be used in *Dialogue with a Woman Departed*. Also includes 1972 memorial poem written by Hurwitz to Peggy Lawson.

Box C022

Folder 1a: London Film Festival (catalogue, etc.) -- Manny's notes/Paris/etc.; 1980
Materials related to the 24th London Film Festival at which *Dialogue with a Woman Departed* was screened, including correspondence, program, flyers, and ticket booking details for patrons. Also includes correspondence and a schedule for a Hurwitz retrospective at the Cinémathèque Française. In English and French.

Box C022

Folder 1b: Summarized schedule etc. -- London, Paris, Berlin, Munich, customs letters, etc.; 1980
Materials related to screenings of *Dialogue with a Woman Departed* in London, Berlin, and Munich, as well as the retrospective of Hurwitz's work at the Cinémathèque Française in Paris. Includes schedule, correspondence, and customs information. Possible screenings in Helsinki, Italy, and Brussels are mentioned. In English and French.

Box C022

Folder 3a: Berlin Film Festival 1981 and trip; 1980-1981
Correspondence regarding the 1981 Berlin Film Festival, UK distribution of *Dialogue with a Woman Departed*, and programming in Munich. Also includes inventories for the European trip; customs letter; screening schedules and programs; and bills accrued during the trip. In English and German.

Box C022

Folder 3b: Berlin Film Festival -- Feb. 1981 -- Material related to *Dialogue with a Woman Departed* and Leo Hurwitz (programs, notes, articles, prizes, etc.); 1981
Material collected at the Berlin Film Festival, including program notes, bulletins, programs, copies of German articles, and a photocopy of the FIPRESCI Prize citation granted to *Dialogue with a Woman Departed*. In German, with some English translations.

Box C022

Folder 3c: Berlin Film Festival 2/81 -- Extra material related to *Dialogue with a Woman Departed* and Leo Hurwitz; 1981
Material collected at the Berlin Film Festival, including programs, tourist publications, and lists of directors in the Forum of New Cinema and festival jurors. Also includes the French publication *Cinéma Politique*, with an article on Hurwitz. In English, French, and German.

Box C022

Folder 8: Verleih Genossenschaft (Munich distributors) -- Bergmann; 1980, undated

Material from the Munich distributors Verleih Genossenschaft, including catalogs and promotional information for Peter Krieg's film *Septemberweizen* [*September Wheat*]. In German and English.

Box C022

Folder 9a: Verleih Genossenschaft promotional material; 1981
Promotional materials for *Dialogue with a Woman Departed* created by Verleih Genossenschaft, including a folded poster for the film. In German.

Box C022

Folder 9b: Openings: German cities -- promotional material; 1981-1982
German promotional material for screenings of *Dialogue with a Woman Departed* and Hurwitz retrospectives. The folder also contains a program/calendar for the Festival Mondial du Theatre in Nancy, France, where *Dialogue with a Woman Departed* was screened. In German and French.

Box C022

Folder 9c: Clippings/reviews -- Germany; 1981
Newspaper clippings from German newspapers regarding *Dialogue with a Woman Departed*. In German.

Box C022

Folder 9d: [Copy of *Bär Fax* Magazine with Hurwitz Interview]; 1981
Issue of *Bär Fax*, "Berlin's English language magazine," with an interview with Hurwitz about *Dialogue with a Woman Departed*.

Box C022

Folder 9e: [German clipping, screening flyer -- *Dialogue with a Woman Departed* and retrospective]; 1981
Clippings from the German magazine *Zitty* regarding *Dialogue with a Woman Departed* and including a brief interview with Hurwitz. Flyer is for screening of the film and a Hurwitz retrospective. In German.

Box C022

Folder 9f: Film Verleih Genossenschaft: Swiss showings press material; 1981-1982
Promotional material for the Swiss screening of *Dialogue with a Woman Departed*, including materials produced by the film club Le Bon Film and newspaper clippings. Verleih Genossenschaft is a German company who distributed the film. In German.

Box C022

Folder 10: Grain de Sable/Benie's interview with L.H. and Yann Lemasson/"Regarde... "; 1980-1981
Copy of an interview with Hurwitz and Les Films Grain de Sable's Yann Le Masson by Benie Deswarte, with corrections. Also includes promotional materials, correspondence,

and French subtitles for Le Masson's film *Regarde elle a les yeux grand ouverts*, and correspondence regarding French exhibition of *Dialogue with a Woman Departed*. In English and French.

Box C022

Folder 12: The Hague Filmhuis; 1981

Material relating to the Hague Filmhuis, including correspondence regarding the screening of *Dialogue with a Woman Departed* and a possible retrospective of Hurwitz's work; a packet for the 1981 Hague Film Festival featuring *Dialogue with a Woman Departed*; and informational handouts from the Museum Boymans-van Beuningen [now the Museum Boijmans Van Beuningen]. In English and Dutch.

Box C022

Folder 15a: Ghent Festival: 1981; 1981

Issue of *Film en Televisie* magazine dedicated to the Filmgebeuren van Gent festival at which *Dialogue with a Woman Departed* was shown. Also includes a festival schedule and copies of a brochure about Hurwitz, with filmography. In Dutch.

Box C022

Folder 15b: Festivals: Ghent/Leipzig/Nancy correspondence -- fall '81; 1981

Correspondence related to Ghent/Leipzig/Nancy film festivals and the Belgium distributor CineDit. In French and English.

Box C028

Folder 4: Words -- "S.F.N.P." -- notes, scribbles, also seq. ideas; 1973-1975, 1986

Notes and poems related to *Dialogue with a Woman Departed* [a.k.a. "Shoot Film, Not People."].

Box C028

Folder 6: Notes and scribbles toward script -- recent and old -- typed -- "S.F.N.P."; 1975

Notes for sequences for "Shoot Film, Not People," which would become *Dialogue with a Woman Departed*.

Box C028

Folder 7: "S.F.N.P." -- notes mostly for words; 1972-1975

Notes for sequences and a 1972 budget for "Shoot Film, Not People," which would become *Dialogue with a Woman Departed*.

Box C028

Folder 8: Picture source lists *Dialogue with a Woman Departed*; 1974

Inventories of stills sources and a breakdown of shots by reel.

Box C028

Folder 9: Current notes (summer 1975) "S.F.N.P."; 1974-1975

Notes, sequence ideas, and to-do list related to *Dialogue with a Woman Departed*.

Box C028

Folder 10: Script -- "S.F.N.P." in progress; 1973-1975

Notes, sketch, and order of *Dialogue with a Woman Departed* sequences by reel. Also includes a partial script marked "words."

Box C028

Folder 11: "S.F.N.P." script notes: old and extra pages; 1976

Line-up for reels, sequence lists with music cues, and quotes and notes related *Dialogue with a Woman Departed*.

Box C028

Folder 12: Notes from cutting table back shelves, screen, etc.; 1972

General notes regarding "Shoot Film, Not People" [later retitled *Dialogue with a Woman Departed*], including sequence notes and a transcription of notes from the cutting room wall.

Box C028

Folder 13: "S.F.N.P." script: line-up; 1975

Dialogue with a Woman Departed [a.k.a. "Shoot Film, Not People"] sequence line-ups, broken down by seven reels.

Box C028

Folder 14: First script notes -- "S.F.N.P."; 1971-1972

First notes on the script for *Dialogue with a Woman Departed* [a.k.a. "Shoot Film, Not People"], with sketches of Earth Mother/Earth Wife.

Box C028

Folder 15: AFI application -- "S.F.N.P."; 1972

American Film Institute grant application seeking funds for the completion of "Shoot Film, Not People" [working title of *Dialogue with a Woman Departed*].

Box C028

Folder 16: Music list -- *D.W.A.W.D.* (complete) for WDR; undated

List of music pieces used in *Dialogue with a Woman Departed* for Westdeutscher Rundfunk (West German Broadcasting). In English in German.

Box C028

Folder 17: Notes from Kirkland cutting room table; 1975-1976

Notes and to-do list regarding building sequences in *Dialogue with a Woman Departed* some on Kirkland College Division on the Arts letterhead. Also includes a blank credit application form.

Box C028

Folder 18: Typed script and notes -- "S.F.N.P."; 1975

Dialogue with a Woman Departed [a.k.a. "Shoot Film, Not People"] script, with typed sequence lists for each reel.

Box C028

Folder 19: *Dialogue with a Woman Departed*/wall line-up: sequences from 2/27/79 -- production file; 1979

Notes regarding the sequences of *Dialogue with a Woman Departed*.

Box C028

Folder 20: [Envelope labeled: D.W.A.W.D. line-ups and notes, work on whole film from 7/76 to 2/27/79, reel to reel]; 1976-1979

Reel line-ups and notes regarding the structure of *Dialogue with a Woman Departed*.

Box C028

Folder 21: [Flyers for the Center for Media Study Summer Institute, SUNY Buffalo]; 1975

Flyers for the Center for Media Study -- 1975 Summer Institute in the Making and Understanding of Film and Media at the State University of New York at Buffalo (featuring Hurwitz), and a flyer for filmmaker-in-residence James Blue.

Box C029

Folder 4a: *Dialogue with a Woman Departed* script -- log 9/75; 1975-1976

"Shoot Film, Not People" [a.k.a. *Dialogue with a Woman Departed*] script, sequence lists and *Dialogue* broken down by reels, with added notes.

Box C029

Folder 4b: *Dialogue with a Woman Departed* -- Script log to type as of 9/76; 1975-1976

"Shoot Film, Not People" [a.k.a. *Dialogue with a Woman Departed*] script, with edits, broken down by reel. The first page has the "Shoot Film, Not People" crossed out in favor of *Dialogue with a Woman Departed*.

Box C029

Folder 4c: [Envelope Labeled: Script log -- *Dialogue with a Woman Departed* (extra)]; 1976

Dialogue with a Woman Departed script, broken down by reel.

Box C029

Folder 4d: [Envelope labeled: Original of script log *Dialogue with a Woman Departed* -- 10/29/77]; 1977

Dialogue with a Woman Departed script, broken down by reel, with some cut-and-pasted edits.

Box C029

Folder 4e: [Bound script for *Dialogue with a Woman Departed*]; 1976
Typed *Dialogue with a Woman Departed* script, broken down by reel.

Box C029

Folder 4f: [Document labeled: Log 10/29/77]; 1977
Typed *Dialogue with a Woman Departed* script, broken down by reels, with notes.

Box C029

Folder 4g: [Document labeled: Copy for 617 WE with notations]; 1976
Typed *Dialogue with a Woman Departed* script, broken down by reels, with notes.

Box C029

Folder 4h: [Document labeled: Leo Hurwitz script log 10/29/77]; 1977
Typed *Dialogue with a Woman Departed* script, broken down by reels, with notes.

Box C029

Folder 4i: [Folder Labeled: Pages -- Removed from script log 7/15/79]; 1979
Loose pages from the *Dialogue with a Woman Departed* script.

Box C036

Folder 2: Old script and seq. order -- "S.F.N.P." -- and notes re: problems of continuity structure; 1972-1975
Materials related to "Shoot Film, Not People" [later retitled *Dialogue with a Woman Departed*] including notes regarding continuity issues, revised line-ups, sequence orders, structural problems, screenings, quotes, and revised scripts.

Box C036

Folder 3: Peggy's notebook lines; 1972-1973
Typed excerpts from Peggy Lawson's notebook, written during the production of *In Search of Hart Crane*.

Box C036

Folder 4: "S.F.N.P." -- cuts -- music, words -- Peggy film; 1972-1975
Notes on music, vocal track and music cues for "Shoot Film, Not People" [later retitled *Dialogue with a Woman Departed*], including notes written on script draft.

Box C036

Folder 5: "S.F.N.P." -- words for final seq.; 1975
Portion of the script for "Shoot Film, Not People" [later retitled *Dialogue with a Woman Departed*].

Box C036

Folder 6: "S.F.N.P." -- Misc. cutting notes; 1972-1975

Notes regarding "Shoot Film, Not People" [later retitled *Dialogue with a Woman Departed*], with a summary/production budget for "The Scarlet Letter."

Box C036

Folder 7: Quotes from films and stills (notes); 1973

Notes regarding the selection and analysis of quotes from films and their possible use in *Dialogue with a Woman Departed*.

Box C036

Folder 8: "S.F.N.P." schedules; 1973, 1975

Notes regarding "Shoot Film, Not People" [later retitled *Dialogue with a Woman Departed*] production and work schedules, with a production to do list.

Box C036

Folder 9: Grant budget remainder; 1976

Accounting of money left in grant budget for *Dialogue with a Woman Departed* as of 1/26/76.

Box C036

Folder 10: Inventories -- "S.F.N.P." material to Kirkland; 1975-1976

Detailed inventories of "Shoot Film, Not People" [later retitled *Dialogue with a Woman Departed*] materials sent from New York City to Kirkland College, with delivery documentation. Also includes correspondence from Kirkland College.

Box C036

Folder 11: "S.F.N.P." budget: Stan and Leo's notes; 1976

Notes regarding the budget of "Shoot Film, Not People," including an itemized budget that gives the title as *Dialogue with a Woman Departed*.

Box C036

Folder 12: Budget -- toward a final budget; 1976

Notes on "Shoot Film, Not People" [later retitled *Dialogue with a Woman Departed*] budget discussion.

Box C036

Folder 13: New words for rewriting -- Leo, Lani; 1977-1978

New lines for first and last reels of *Dialogue with a Woman Departed*.

Box C036

Folder 14: "S.F.N.P." words for R4, 5, 6, 7; 1976

Revised words for reels 4, 5, 6, and 7 of *Dialogue with a Woman Departed*.

Box C036

Folder 15: Reel 7 (to record) plus revisions -- R4, 5, 6 (15pp); 1976

Words and notes for reel 5 of *Dialogue with a Woman Departed*

Box C036

Folder 16: "S.F.N.P.": notes on sounds; undated

Notes for sounds and sequences for *Dialogue with a Woman Departed*. Two copies.

Box C036

Folder 17: Cutting table misc. notes, words, and revisions; 1975-1975

Notes regarding *Dialogue with a Woman Departed* screenings, revisions, and quotes.

Includes a tentative schedule for Hurwitz's departure for Kirkland College.

Box C036

Folder 18: Words to be recorded: (typed) Japanese victory, Nazi victory, *Strange Victory* (I), Cold War (I) (II) (IIB) (III), Third World (I), Riots and misc.; 1976

Includes words to be recorded for several sequences in *Dialogue with a Woman Departed* including "Japanese Victory," "Nazi Victory," and "Third World."

Box C036

Folder 19: Written material for Japanese Victory, Nazi Victory, Cold War I, II, Mt. Batty, Riots; 1976-1979

Notes related to *Dialogue with a Woman Departed*, including line ideas and problems with the film.

Box C036

Folder 20: Notes for SDS -- lay-in; 1978-1979

Notes on sounds used in *Dialogue with a Woman Departed*, including effects, music, mix preparation. Includes "log for scratch mixes with historical SDS [sounds]."

Box C036

Folder 21: [Envelope labeled: Notes plucked from cutting table shelves]; 1976, 1979

General notes regarding *Dialogue with a Woman Departed*. Includes an envelope containing fragments of 16mm magnetic sound tape labeled "Leo's Lines Breaths -- 8-2-79."

Box C036

Folder 22: New lines; 1979

Notes and added lines to *Dialogue with a Woman Departed*.

Box C036

Folder 23: [Envelope labeled: Quote list, sources, footages -- original and copies]; ca. 1976

List of quotes and sources for *Dialogue with a Woman Departed* [original and copies] and lists of footage taken from other films.

Box C036

Folder 24: More recent important notes -- *Dialogue with a Woman Departed*; 1977-1978
Notes regarding *Dialogue with a Woman Departed* screenings, sequences, script changes, and to-do list.

Box C036

Folder 25: Notes from wall (R. side of L.H. cutting table); 1977, 1980
Notes regarding *Dialogue with a Woman Departed* lines, sequences, negative matching problems, sound catering, cassettes, and screenings.

Box C037

Folder 10: [*Dialogue with a Woman Departed* script logs]; 1977-1980
Three script logs dated 10/29/1977, 7/16/1979, 9/1980 (marked "Final, as regards text").

Box C038

Folder 7: [Correspondence]; 1973-1975
Includes correspondence regarding the formation of limited partnership to produce the film "Shoot Film, Not People" [original title of *Dialogue with a Woman Departed*].

Box C038

Folder 11: [Correspondence]; 1974, 1977-1978
Includes a letter from the National Endowment for the Humanities regarding funding for *Dialogue with a Woman Departed* and the New York City blackout.

Box C038

Folder 14: [Envelope labeled: Mail to reply]; 1974-1975
Personal and professional correspondence, including letters from Janet Meyers with notes on "Shoot Film, Not People" [original title of *Dialogue with a Woman Departed*].

Box C039

Folder 2: [Box labeled: Swedish seminar master -- first version]; 1986
Transcript of Hurwitz's first Seminar on Art and Film held at the Swedish Dramatic Institute, Stockholm, on 2/27/86. Includes added notes on the seminar and *Dialogue with a Woman Departed*. Original box discarded.

Box C041

Folder 16: Huemark lab; 1986-1987
Handwritten notes and correspondence with Huemark Film & Video, Inc., and International Credit Corporation regarding prints of *Dialogue with a Woman Departed* and Huemark Films, Inc., and money owed.

Box C041

Folder 16a: TWN -- Prints *Dialogue with a Woman Departed* -- 3rd World/Also FolketsBio/Huemark; 1985

Notes, purchase order, invoices, and correspondence with Huemark Film & Video, Inc., and Camera News, Inc., regarding two release prints of *Dialogue with a Woman Departed*, one for FolketsBio in Sweden.

Box C041

Folder 19: FolketsBio: *D.W.A.W.D.* print (12/84); 1984-1985

Correspondence between Hurwitz and FolketsBio in Sweden regarding a new print of *Dialogue with a Woman Departed*. Also includes an invoice from Huemark Film & Video, Inc.

Box C041

Folder 22: Mozambique -- *D.W.A.W.D.* print; 1983-1985

Correspondence, including invoices and receipts, between Hurwitz, the Instituto Nacional de Cinema in Mozambique, and Multicolor Film Labs regarding acquisition, shipping, and exhibition rights for a print of *Dialogue of a Woman Departed*. Folder also includes handwritten notes regarding timing and print quality.

Box C041

Folder 24: Nora Dvosin; 1982

Notes from "Call with Nora" dated 8/27/1982; record of money spent to date on a screening of *Dialogue with a Woman Departed*; flyer announcing a screening of the film at the American Film Institute.

Box C041

Folder 32: Filmtronics -- invoices -- *D.W.A.W.D.* interneg & prints; 1981-1982

Notes, invoices, correspondence, and balance statements from Filmtronics Lab, Inc., related to the production of a color internegative and print of *Dialogue with a Woman Departed*. Includes 11/1/1981 letter from Filmtronics announcing their closure and future arrangements made with Huemark Films & Video, Inc.

Box C041

Folder 36: Film in the Cities, Fall '84; 1983-1984

Publications, calendars, programs, and press releases from Film in the Cities arts center in St. Paul Minnesota. Materials include calendars; a schedule of events for the 1984 symposium "The Documentary Today," which included a screening of *Dialogue with a Woman Departed* and a panel discussion with Hurwitz; plane tickets from New York City to St. Paul' and copies of Film in the Cities' final grant application.

Box C041

Folder 39: NEA Catalog -- Carol Ehler; 1984

Drafts of National Endowment for the Arts catalog copy for *Dialogue with a Woman Departed*, with corrections and related correspondence.

Box C041

Folder 40: *Native Land*: re. neg. on west coast & preservation; 1989

Notes and correspondence related to the shipping and duplication of *Native Land* and *Heart of Spain*, for use by Hurwitz in *Dialogue with a Woman Departed* (see letter to Hazel Strand). Correspondents include Hazel Strand, Consolidated Laboratories, the UCLA Film Archives, and Eileen Bowser and John Gartenberg at the Museum of Modern Art.

Box C041

Folder 43: Multicolor Laboratory, prints *D.W.A.W.D.*; 1983-1984

Cover letter from Hurwitz to Multicolor accompanying the internegative picture and track of *Dialogue with a Woman Departed*, with notes regarding color grading and density of test prints.

Box C041

Folder 54: *The American Documentary Film '87*, Marc Weiss; 1987-1988

Correspondence regarding the submission of *Dialogue with a Woman Departed* as a candidate for the prime-time public television series *The American Documentary*. Includes call for entries pamphlet, submission forms and cover letters, and follow-up correspondence between Hurwitz and executive producer Marc Weiss.

Box C041

Folder 69: Stanley Faulkner; 1973, 1976-1978

Correspondence between Hurwitz and attorney Stanley Faulkner regarding screenings of Frontier Films material; number of "units" assigned to contributors to "Shoot Film Not People"; Hurwitz's claim against New York University; selling stock footage of Hurwitz's films and distribution of Frontier Films; 1973 screening of *Native Land* and the audience's negative reaction.

Box C041

Folder 71: Varna/Germany, done and to do; 1976-1977

Correspondence related to Hurwitz's participation in a symposium at the 1977 annual International Federation of Film Archives (FIAP) Congress held in Varna, Bulgaria. Also includes follow-up correspondence with attendees, including letters between Hurwitz and German broadcaster Norddeutscher Rundfunk (NDR) (in English and German) regarding potential interest in *Dialogue with a Woman Departed* and loans of Hurwitz's films; copies of cover letters sent to archives and cinematheques along with the text of the talk Hurwitz gave in Varna (included in Box C041, Folder 72); and handwritten "To Do" and "Done" lists of related tasks.

Box C049

Folder 13: Godfrey Reggio (*Koyaanisqatsi*); 1979

Notes regarding Godfrey Reggio assistance in raising funds for *Dialogue with a Woman Departed*.

Box C050

Folder 1: Originals/Xerox stuff for coast/western trip/10-76; 1976, undated *Dialogue with a Woman Departed* "Information Regarding Investment" reports; invitations to screenings of the work-in-progress in Los Angeles and San Francisco.

Box C057

Folder 1: [*Dialogue with a Woman Departed* -- script-log -- bound copies]; 1980
Bound copies of the script of *Dialogue with a Woman Departed*, with the note "final, as regards to text."

Box C057

Folder 4: [Envelope labeled: German translation *D.W.A.W.D.* for television version WDR -- 11/82]; 1982
German translation of an edited script of *Dialogue with a Woman Departed*, used for a television screening by Westdeutscher Rundfunk (WDR). In German.

Box C057

Folder 5: German subtitles for *D.W.A.W.D.* -- print #3 screened at Berlin Film Festival; ca. 1981
German subtitles for *Dialogue with a Woman Departed*. In German.

Box C057

Folder 9: [Envelope labeled: Foreign language texts -- *D.W.A.W.D.*]; ca. 1981
French and German translations of the script for *Dialogue with a Woman Departed*.

Box C061

Folder 1: Europe reviews; 1981
Copies of European Reviews for *Dialogue with a Woman Departed*, and a list of recipients of reviews.

Box C061

Folder 2: Copies: *D.W.A.W.D.* kit; 1981-1982, 1985
Copies of material for the *Dialogue with a Woman Departed* press kit, including screening for flyers and reviews.

Box C061

Folder 6: Berlin Prize (International Critics) master made from blow-up -- London retrospective; 1980-1981
Copy of the Berlin Prize (Prix de la Critique Internationale) and the entry in the London Film Festival program, both for *Dialogue with a Woman Departed*.

Box C061

Folder 7: Masters: press kit -- 4 items; 1980, 1987

Items for the *Dialogue with a Woman Departed* press kit, including film credits, clippings, and a word about the production.

Box C061

Folder 8: Swedish reviews 1982 -- Stockholm masters; 1982

Contains translations of Swedish reviews for *Dialogue with a Woman Departed*, and a collage of the original clippings. In Swedish and English.

Box C061

Folder 10: Master and original for master for quotes booklet; 1988

Copy master of the *Dialogue with a Woman Departed* quotes book and original to make master. Quotes are about the film.

Box C061

Folder 13: Master translations: Épernay articles; 1983

French articles (with English translations) regarding the 1983 film festival in Épernay, France, where *Dialogue with a Woman Departed* screened. In English and French.

Box C061

Folder 14: Master: cover/reviews from Europe; 1981-1982

Cover page with European reviews of *Dialogue with a Woman Departed*, with English translations.

Box C061

Folder 15: Master reviews from Europe with cover; 1981

Cover page with European reviews of *Dialogue with a Woman Departed*, with English translations.

Box C061

Folder 16: Master: Zimmermann pieces; 1982

Copy of the article "The Image Is on Film" by Verena Zimmermann, regarding *Dialogue with a Woman Departed* and Hurwitz in general. In German, with English translation.

Box C061

Folder 18: Original "Responses" (less full); 1981

Responses to *Dialogue with a Woman Departed*.

Box C061

Folder 19: Mabrouki -- Algiers original translation; 1985

Algerian article about Hurwitz and *Dialogue with a Woman Departed*. In French with English translation.

Box C061

Folder 20: US Film Festival; 1985

Flyer for the Sundance Institute's United States Film Festival announcing a screening of *Dialogue with a Woman Departed*. Hurwitz withdrew the film "because poor time slot."

Box C061

Folder 21: Maine: McKibben review, poster, Portland Express story, leaflet for Film Market; 1982

Clippings and flyers for the premiere of *Dialogue with a Woman Departed* in New York City and Maine.

Box C061

Folder 22: Masters re: NY opening; 1982

Flyers for the New York premiere of *Dialogue with a Woman Departed* and a retrospective of Hurwitz works.

Box C061

Folder 23: Master: a note Re: presentation; ca. 1982

A note on how *Dialogue with a Woman Departed* should be presented.

Box C061

Folder 24: Masters: press kit -- 5 items; ca. 1982

Materials for the *Dialogue with a Woman Departed* press kit, including background and Hurwitz biographical information.

Box C061

Folder 25: Masters: some individual responses; 1981-1984

Personal correspondence containing responses to the film *Dialogue with a Woman Departed*; reflection poem by Rosemary Willey

Box C061

Folder 26: [Folded box lid labeled: Xerox's to return to Leo Hurwitz]; 1981

Copy of the Berlin Prize for *Dialogue with a Woman Departed*.

Box C061

Folder 31: [Third World Newsreel *Dialogue with a Woman Departed* brochure]; ca. 1981
Brochure from the distributor Third World Newsreel.

Box C062

Folder 20: Verleih Genossenschaft (Munich) contract -- *D.W.A.W.D.* Bergmann:
Distribution -- Germany, Switz, Austria; 1981-1987

Notes and correspondence between Hurwitz and Wolfgang Bergmann, manager of Munich-based film distributor Verleih Genossenschaft der Filmemacher regarding overseas distribution of *Dialogue with a Woman Departed*; revenue and payment; and

damage and repairs to prints of *Dialogue*, as well as *Native Land*, *Strange Victory*, *The Sun and Richard Lippold*, and other Hurwitz films lent for a retrospective. Also contains a signed copy of the contract and related "work materials" granting Verleigh the rights to distribute *Dialogue* in West Germany, Switzerland, and Austria; and a 1981 issue of Verleih's publication *Filmkatalog* with information about the film. In English and German.

Box C062

Folder 22: Vermont World Peace Fest. University of Vermont; 1987

Notes and correspondence regarding the screening of *Dialogue with a Woman Departed* at the festival, and festival mailings, including a call for films and videos, calendar of events, and entry form.

Box C062

Folder 24: W.D.R. re: *D.W.A.W.D.* rights; 1981-1983

Notes, invoices, receipts, and correspondence, and contracts between Hurwitz and Westdeutscher Rundfunk regarding rights, revenues, a print, and the West German television broadcast of *Dialogue with a Woman Departed*. In English and German.

Box C062

Folder 26: Verena Zimmermann: letters; 1981-1984

Personal and professional correspondence between Hurwitz and Verena Zimmermann, some of it regarding articles about Hurwitz and *Dialogue with a Woman Departed*. Also includes photos of the National Film Theatre, London, with Hurwitz's name on the marquee.

Box C062

Folder 33: NYSCA -- Questionnaire re: *D.W.A.W.D.* 3/82; 1982

New York State Council on the Arts' Film Production Awards Follow-up Study Questionnaire for *Dialogue with a Woman Departed* and related correspondence.

Box C068

Folder 2: [Envelope labeled: Logs -- workprint and neg.]; 1973

Six log books used for *Dialogue with a Woman Departed*, one containing logs for "World of Color."

Box C088

Folder 2: NYSCA -- original application forms and copies for 1984-85 grants for "J.B." and distribution of *D.W.A.W.D.*; 1984

Undated New York State Council on the Arts (NYSCA) grant applications (originals and photocopies) for funds to produce "John Brown: Man and Myth" and distribute *Dialogue with a Woman Departed*.

Box C088

Folder 3: NYSCA 1984-85 -- work material: notes and budget; 1984 Drafts of New York State Council on the Arts (NYSCA) grant application texts for *Dialogue with a Woman Departed* and "John Brown: Man and Myth"; detailed project budget, budget forms, and notes for "John Brown: Man and Myth"; NYSCA questions for NYSCA film program director [B.] Ruby Rich; and the winter 1984 NYSCA newsletter.

Box C088

Folder 4: NYSCA 1984-1985 -- "supplementary" applications and notes; 1984 New York State Council on the Arts (NYSCA) Film Production Supplemental Application forms for "John Brown: Man and Myth" marked "original" and "worksheet." Also includes a Distribution of NYSCA-Funded Films grant form for *Dialogue with a Woman Departed* with drafts and related correspondence.

Box C088

Folder 31: West German Correspond., Christian Lehmann/Ulrich Gregor; 1980, 1981 Correspondence related to Hurwitz's 1981 presentation of *Dialogue with a Woman Departed* throughout West Germany. Correspondents include Christian Lehmann Ulrich Gergor of the Freunde der Deutschen Kinemathek; Wolf-Eckhart Buhler; and the Münchner Stadtmuseum Filmmuseum. In English and German.

Box C088

Folder 32: Correspondence 1982-83 (some older); 1973, 1981-1983 Personal and professional correspondence, invoices, and notes. Includes documents related to Hurwitz's presentation of *Strange Victory* at Stockton State College, NJ; correspondence between Hurwitz and Lakeview Press proposing a *Dialogue with a Woman Departed (D.W.A.W.D.)* book; a letter from Magnum Photos on behalf of Henri Cartier-Bresson requesting permission to strike a personal print of *Return to Life*; letters regarding European distribution of *D.W.A.W.D.*; a Workers Cinema Festival in Italy; Dr. Franklin (Hurwitz's therapist); a letter to Nora Dvosin regarding film care and proper projection of *D.W.A.W.D.*; a letter to Art Brown regarding royalties and the removal of *Native Land* from Film Images' distribution catalogue; and drafts of Hurwitz's letter to *The New York Times* regarding the "ink rub-off" issue. Other correspondents include Tom McGrath, John Walker, and Peter von Bagh. Also includes a draft of Hurwitz's last will and testament; film lab invoices for a *Strange Victory* print; passport application; a program for Thomas Brandon memorial at the Museum of Modern Art; and a typewritten letter to Hurwitz from an unnamed admirer whom Nelly Burlingham provisionally identifies as Roberta Cantow, Hurwitz's student at New York University. In English, German, and Hungarian (interview with Hurwitz in a Hungarian film journal).

Box C089

Folder 1: *D.W.A.W.D.* -- negative matching notes; 1980 Notes for *Dialogue with a Woman Departed* negative matching.

Box C089

Folder 2: Incl script logs; 1979
Script logs for *Dialogue with a Woman Departed*.

Box C089

Folder 3: Info. on Indian experience for *D.W.A.W.D.*; 1974, 1977, undated
Materials related to the American Indian experience, including papers from the International Indian Treaty Council, a program transcript from the public television series *Woman* titled "Concerns of American Indian Women," and a photocopied page from the *Indian Family Defense* bulletin.

Box C089

Folder 4: [Envelope labeled: Master for Xerox *D.W.A.W.D.* script log -- final as of 10/80; 1980
Script log for *Dialogue with a Woman Departed* dated September 1980 (though folder is labeled 10/80) and marked "Final, as regards text."

Box C089

Folder 5: Logs: scratch mixes (historical sds); 1979
Logs for "scratch" mixes of historical sounds for the *Dialogue with a Woman Departed* soundtrack.

Box C089

Folder 6: Notes re: historical sounds for building soundtrack, *D.W.A.W.D.*; 1978
Notes on recorded sounds for possible use on the soundtrack to *Dialogue with a Woman Departed*, including recordings from newsreel films, migrant songs, and Kent State.

Box C089

Folder 7: Notes re: structure of historical sounds, seq. by seq.; ca. 1978
Undated notes regarding recorded sounds to be used on the soundtrack to *Dialogue with a Woman Departed*, arranged according to reel and sequence.

Box C089

Folder 9: [Folder divider labeled: Mix logs/Script logs]; undated
Additional labeling reads: "*D.W.A.W.D.*: A - Folder w/ mix logs & relevant notes & script log (in manila folders); B -- Series of script logs in development from 1975."

Box C089

Folder 10: Current *D.W.A.W.D.* technical completion -- gathering quotes etc., *Native Land* letters: Inman, Bowser; 1980
Notes and lists related to *Dialogue with a Woman Departed*, including on-screen titles, quotes, time plans, press-packet contents, and end credits. Also includes notes on making prints of *The Museum and the Fury*, *Strange Victory*, *Native Land*, *Heart of Spain*

(possibly for use in *D.W.A.W.D.*), and *Do You Know a Man Named Goya?*, copies of letters to John E. Allen and DuArt Film Laboratory; and a 1980 DuArt price list.

Box C089

Folder 11: Letters/bills/etc.; 1977, 1980-1981

Includes letter from Gene Searchinger to Karl Katz at the Museum of Modern Art regarding Hurwitz; receipts and shipping documents; letter from Hazel Strand regarding Frontier Films and MoMA; and a list of *Dialogue with a Woman Departed* "money problems." Also includes a manila envelope containing materials from 1977, including a letter from Marie Briehl regarding investing in Hurwitz's film; doodles and a short poem; and a list of film sequences (possibly *Dialogue with a Woman Departed*).

Box C089

Folder 12: SFNP -- partnership; ca. 1980

Undated memo [two copies] regarding "Letters to Limited Partners of SFNP [Shoot Film Not People]" and investment in the production of "Shoot Film, Not People" [working title of *Dialogue with a Woman Departed*].

Box C089

Folder 13: *D.W.A.W.D.* lists -- raise \$, money -- raiser, etc.; 1977, undated *Dialogue with a Woman Departed*-related to-do lists regarding screenings, raising funds, "Barbara Koppel Suggests," and production.

Box C089

Folder 14: [Unlabeled folder containing *Dialogue with a Woman Departed* notes and narration]; 1976-1978

Production notes and voice-over narration script.

Box C089

Folder 15: Misc. *Dialogue W.A.W.D.* last stage; 1980-1981

Documents related to *Dialogue with a Woman Departed*, including to-do list for Berlin trip; a signed agreement regarding a screening of the film at the Filmmuseum München [in German]; and film lab invoices.

Box C089

Folder 16: Budget stuff *D.W.A.W.D.* 7/25/80; 1979-1980

Dialogue with a Woman Departed budget and related notes.

Box C089

Folder 17: Film Fund 1/25/78 (original) from which Xeroxes are made; 1978

Application (original and bound photocopy) for a Film Fund grant for *Dialogue with a Woman Departed*.

Box C089

Folder 18: Work materials -- Film Fund grant, *D.W.A.W.D.* -- early; 1977, undated Hurwitz's Film Fund grant application for *Dialogue with a Woman Departed* drafts and notes.

Box C089

Folder 19: Foundation grants -- *D.W.A.W.D.* & other \$ raising mail; 1977
Correspondence related to financing of *Dialogue with a Woman Departed*.
Correspondents include Norddeutscher Rundfunk (NDR); Westdeutscher Rundfunk Köln (WDR); Zweites Deutsches Fernsehen (ZDF); The Film Fund; Joint Foundation Support; the Henry Luce Foundation; the J.C. Penney Foundation; Also includes correspondence with Marie Briehl, George Stevens, and Steven Blevins on behalf of Denise Levertov, and a 3/4/1977 *New York Times* clipping about the Haymarket Peoples Fund.

Box C089

Folder 20: [Untitled folder containing *Dialogue with a Woman Departed* budget]; ca. 1977
Budget for work beginning 4/1/1977 to "reach final stage of production."

Box C089

Folder 21: William James College: Student responses, *D.W.A.W.D.*; 1981
Letters from Doug LaFrenier, Holly Schmitman, Alan Martin, and Rosemary Willey regarding their reactions to *Dialogue with a Woman Departed*.

Box C089

Folder 22: Academy Award & Filmex -- *D.W.A.W.D.*; 1980-1981
Correspondence and other material related to Hurwitz's submission of *Dialogue with a Woman Departed* to the Academy of Motion Picture Arts and Sciences for Academy Award consideration. Also includes an entry form, correspondence, and printed material related to the Los Angeles International Film Exposition.

Box C089

Folder 23: Public Theater -- correspondence, B.O. report *D.W.A.W.D.*; 1982
New York Shakespeare Festival/Public Theater box-office report for *Dialogue with a Woman Departed*. Also includes a letter from Hurwitz to Joseph Papp.

Box C089

Folder 24: Carlyn's Mass. proposal -- *D.W.A.W.D.* distrib. possibility; ca. 1982
Undated typewritten notes regarding the possible booking of *Dialogue with a Woman Departed* at the Pleasant Valley Theatre, Northampton, MA. Also includes Pleasant Valley Theatre programs from 1982.

Box C089

Folder 25: New York opening: promotional correspondence and work notes, *D.W.A.W.D.*; 1982

Notes related to publicizing *Dialogue with a Woman Departed*. Also includes correspondence with the Berkshire Forum.

Box C089

Folder 26: Music releases, *D.W.A.W.D.*; 1978

Correspondence regarding permission to use musical recordings in *Dialogue with a Woman Departed*.

Box C089

Folder 27: *D.W.A.W.D.* -- towards \$ investment; 1981

Letter from Hurwitz to Dr. Mortimer Blumenthal soliciting funds for *Dialogue with a Woman Departed*. Also includes a list of names of possible supporters.

Box C089

Folder 28: Bruce Ricker; 1980

Letters of agreement and related correspondence with attorney Bruce Ricker regarding the distribution of *Dialogue with a Woman Departed*.

Box C089

Folder 29: [Folder labeled: Shoot Film, Not People Productions]; 1977

Materials related to "An Evening with Leo Hurwitz" at the Museum of Modern Art, including invitations and clippings from the film advertisement pages of *The Village Voice* and *The Soho News*.

Box C089

Folder 30: [Envelope labeled: Film Fund 1/78]; 1979

Lists related to the production of *Dialogue with a Woman Departed*, including list of music recordings and production schedule "as of 7/20/79." Also includes a letter from Blanche Shafarman regarding the song "The Sit Down." Contrary to the label on the envelope, contents appear unrelated to the Film Fund.

Box C089

Folder 31: *D.W.A.W.D.*: misc. notes on music/sound contacts; ca. 1979

Undated handwritten notes regarding soundtrack elements for *Dialogue with a Woman Departed*.

Box C089

Folder 32: "SFNP" script copy, 9/13/75; 1975

Photocopy of "Shoot Film, Not People" [working title for *Dialogue with a Woman Departed*] script.

Box C089

Folder 33: [Untitled folder containing]; 1977-1980

To-do lists, "plan of action," notes, and correspondence related to the production of *Dialogue with a Woman Departed*. Also includes the DuArt Film Laboratories pamphlet "Shooting 16mm for Blow-up to 35mm Film: Recommended Practices and Procedures."

Box C089

Folder 34: "SFNP" 2/76; 1973, 1978

"Shoot Film, Not People" ["SFNP"; working title of *Dialogue with a Woman Departed*] to-do list and related notes. Also includes soundtrack log and a 1/3/1973 *Variety* clipping mentioning Wim Wenders' adaptation of *The Scarlet Letter*.

Box C089

Folder 35: [Loose notes re: *Dialogue with a Woman Departed*]; undated

Undated handwritten notes found loose in Box C089.

Box C089

Folder 38: Berlin(e) Academy screening of *D.W.A.W.D.*, poster; 1983

Materials related to a screening of *Dialogue with a Woman Departed* in East Berlin, including programs, press clippings, letter, and two one-sheet sized posters. In German.

Box C089

Folder 40: Swedish, Scandin. seminars; 1983, 1986

Materials related to Hurwitz's 1986 trip to Scandinavia. Includes a brochure from the Dramatiska Institutet/Swedish Dramatic Institute in Stockholm; program calendar for the Orion theater at the Finnish Film Archive; Swedish press clipping regarding *Dialogue with a Woman Departed/Samtal med Peggy* [*Conversations with Peggy*]; *Folkets Bio* film magazine, featuring an article on Hurwitz; two "Shoot Film, Not people" [working title for *Dialogue with a Woman Departed*] postcards; letters from Nelly Burlington; Hurwitz's handwritten notes; and maps of Helsinki, Copenhagen, and Danish tourism materials. In Swedish, Finnish, Danish, and English.

Box C089

Folder 47: "Shoot Film, Not People" stills: Xerox copies; 1982, undated

Folder subtitled "Material for *D.W.A.W.D.* pamphlet." Contains materials related to *Dialogue with a Woman Departed* to be used for publicity, including photocopied photographs, newspaper clippings, poetry, audience and press reactions, and flyer mockups. In English and German.

Box C089

Folder 48: "Quotes" copies *D.W.A.W.D.*; 1986, undated

Ten copies of an undated booklet of press quotes about *Dialogue with a Woman Departed* subtitled "A Book of Quotes, or 'On understanding a Movie.'" Also includes seven copies of the September 1986 Directors Guild of America newsletter containing a letter from Hurwitz regarding the loyalty oath.

Box C089

Folder 51: [Unlabeled folder with *Dialogue with a Woman Departed* material]; 1986, undated

Dialogue with a Woman Departed prospectus and letter to Third World Newsreel regarding discontinuation of a distribution-production agreement. Folder originally contained a letter from Stanley Faulkner to Paolo Cherchi-Usai regarding a discussion about depositing Hurwitz papers at Eastman House. Letter has been moved to a folder of institutional records.

Box C090

Folder 6b: [Envelope labeled: Misc. publicity material]; 1967-1976

Includes press releases for *Essay on Death*, *In Search of Hart Crane*, and *The Sun and Richard Lippold*, and retrospective screenings of Hurwitz's films; notes regarding *Dialogue with a Woman Departed*; and clippings about Hurwitz, *Strange Victory*, and *Native Land*. In English and French.

Box C092

Folder 2: Épernay: clippings etc.; 1982-1983

Materials related to the screening of *Dialogue with a Woman Departed* at the 1983 Mostra du film d'Épernay, in Épernay, France. Includes correspondence, entry forms, program, screening schedule, flyers, newspaper clippings, and Epernay tourism information.

Box C092

Folder 3: [AFI screening of *Dialogue with a Woman Departed*]; 1983

Materials related to the 5/20/1983 screening of *Dialogue with a Woman Departed* at the American Film Institute, Washington, D.C., as part of the "Screening Room" series. Includes correspondence, newspaper clippings; AFI Theater program; press release; and two issues of *American Film* magazine (5/1983 and 6/1983). Also includes Harpers Ferry tourist information.

Box C092

Folder 5: [Folder labeled: Film in the Cities '84]; 1983

Materials related to the 1984 symposium "The Documentary Today" at the Film in the Cities media arts center in St. Paul, MN, where Hurwitz presented *Dialogue with a Woman Departed*. Includes symposium program booklet and pamphlets; Hurwitz's name tag; the November-December Film in the Cities program [2 copies]; and visitor information.

Box C092

Folder 7: [Folder labeled: Flaherty Seminar 1983]; 1983

Materials related to the 29th Robert Flaherty Film Seminar held at Camp Topridge, NY., where Hurwitz presented *Dialogue with a Woman Departed*. Includes seminar schedule, participants list, film information, and Hurwitz's name tag.

Box C092

Folder 8: U.S. Film Festival; 1985

Program guide to the 1985 United States Film Festival [officially renamed the Sundance Festival in 1991] in Park City, Utah, which included *Dialogue with a Woman Departed*.

"Film withdrawn because of bad scheduling" written on folder tab.

Box C092

Folder 11: Materials to be translated; 1981-1985

Foreign-language publications and issues featuring articles on Hurwitz, including photocopies of German newspaper and journal reviews of *Dialogue with a Woman Departed*, some with English translations; two March 1982 issues of the Finnish film journal *Filmihullu* featuring a cover story on *Dialogue with a Woman Departed*; the third Oulu [Finland] Film Center yearbook, featuring an interview with Hurwitz; Swedish film magazine and newspaper clippings; two May 1982 issues of the Italian magazine *A-Rivista Anarchica*; two programs for the December 1985 Leo T. Hurwitz retrospective at the Cinemateca Portuguesa, Lisbon; and the May 1981 German film media magazine *Medium 5*. In German, Finnish, Swedish, Italian, Portuguese, and English.

Box C092

Folder 12: [Flex folder labeled: Europe trip notes, letters, addresses, schedules, etc., 1981]; 1980-1982

Materials related to Hurwitz's 1981 trip to Europe [France, East and West Germany, Belgium, Sweden, and the Netherlands] with *Dialogue with a Woman Departed*. Includes notebooks [one from an earlier, 1980 trip to Europe]; tickets; receipts; film festival passes; map of Nancy, France; and postcards and other correspondence, including a letter from Elizabeth ["Lisa"] McClaney and Abelardo Morell. In German, Dutch, French, and English.

Box C092

Folder 13: [Folder labeled: Europe trip notes, letters, addresses, schedules, etc. 1981]; 1981

Materials related to Hurwitz's 1981 trip to Europe [France, East and West Germany, Belgium, Sweden, and the Netherlands] with *Dialogue with a Woman Departed*. Includes travel itinerary; correspondence, including letters -- some with newspaper clippings regarding Hurwitz -- from Portugal; and notes. In Portuguese, Dutch, and English.

Box C092

Folder 19: [Notebook labeled: Europe -- 1981]; 1981

Spiral-bound notebook containing materials related to Hurwitz's 1981 trip to Europe [France, East and West Germany, Belgium, Sweden, and the Netherlands] with *Dialogue with a Woman Departed*. Contains notes, schedules, correspondence, and contact information. Inscription from Nelly Burlingham on inside front cover.

Box C094

Folder 12: [Berlin Film Festival notes and film listings, film flyers, distributor promotional material]; 1973, 1979-1981

Promotional material for non-Hurwitz films screening at the Berlin Film Festival; a listing of films included in the Festival's ad hoc group AUF (Association of Unassociated Filmmakers), including *Dialogue with a Woman Departed*, and Festival program notes.

Box C094

Folder 22: [*Dialogue with a Woman Departed* -- premiere flyers]; 1982

Flyers for the premiere of *Dialogue with a Woman Departed* at the Public Theater, New York City.

Box C094

Folder 23: [Personal correspondence, speaking engagement notices, *Dialogue with a Woman Departed* promotional material]; 1970, 1982

Includes legal correspondence regarding Hurwitz's divorce from Jane Dudley; a New York University mailing; production notes and flyers for *Dialogue with a Woman Departed*; flyers for Hurwitz's speaking engagements; notes regarding This Island; and a clipping about Hurwitz.

Box C097

Folder 4c: Bills: *D.W.A.W.D.*; 1980-1981

Invoices, bills, and receipts related to the production of *Dialogue with a Woman Departed*. Also includes itemized expenses and budget notes. "Payments" listed on inside folder cover.

Box C098

Folder 13: Western screening trip -- itinerary/copies of Leo Hurwitz material/copies of programs, etc. -- letters and misc.; 1976

Materials related to the 1976 Hurwitz retrospective in San Francisco, including correspondence, lists of films and film descriptions, to-do lists, itinerary, an introduction and production notes for *Dialogue with a Woman Departed*, background material on Hurwitz and his career, screening invitations, investment prospectus material, and retrospective calendar.

Box C098

Folder 15: Artist in residence material (also for seminars); 1974-1975

Correspondence related to artist-in-residence programs, including Hurwitz's residency at the University of Iowa. Also includes correspondence with William Alexander regarding seminars, and notes on *Dialogue with a Woman Departed*.

Box C099

Folder 1: [Unlabeled folder -- European festivals and screenings]; 1980

Contains materials related to screenings of *Dialogue with a Woman Departed* at the 24th London Film Festival, Arsenal -- Institute for Film and Video Art in Berlin, the Munich Stadtmuseum/Filmmuseum, and the Cinématèque Française. Includes program notes, screening schedules, and newspaper clippings. Also includes issues of *Framework* film journal, *BFI News*, and *Cinema Politique*; *Les Films Grain de Sable* catalog; London and Paris tourist guides; and brochures from the Dachau Concentration Camp Memorial site.

Box C103

Folder 3a: [Unfolded sound-related materials]; 1977, undated
"WBAI Tapes" notecards for *Dialogue with a Woman Departed* soundtrack; National Archives Select Audiovisual Records booklets; and an empty audiotape-reel box labeled "Student Anti-war #1."

Box C103

Folder 3b: [Envelope labeled: The search for sounds: *Dialogue with a Woman Departed*, Feb. 1978-]; 1978, undated
Contains notebook labeled "WBAI" on cover and "WBAI sounds" on edge, and list of "Historical sounds needed for *Dialogue with a Woman Departed*."

Box C103

Folder 3c: [Envelope labeled: Folkways stuff]; 1972, 1978
Contains lists of historical sounds needed for *Dialogue with a Woman Departed*, motion picture sources, and permissions address. Also includes reports on audiovisual records in the National Archives according to subject.

Box C103

Folder 3d: [Envelope labeled: Folkways]; 1977-1978
Catalog of Folkways Fall/Winter 1977 releases, notes, and list of "Records Needed from Folkways for *D.W.A.W.D. [Dialogue with a Woman Departed]*."

Box C103

Folder 3e: [Unfolded *D.W.A.W.D.* soundtrack related materials]; 1977-1978
Materials related to the soundtrack of *Dialogue with a Woman Departed*. Includes audio and audiovisual recordings catalogs from Folkways, Film News Now Foundation, the National Archives and Records Service (NARS), and the Presidential Libraries; NARS reference service slips; and correspondence, lists, and notes regarding sound recordings and their sources.

Box C103

Folder 4a: [Copies of "Brief Background" and "Statement of Plans"]; undated
Photocopies of *Dialogue with a Woman Departed* production information and Hurwitz's biographical information.

Box C103

Folder 4b: *D.W.A.W.D.* -- responses/pages; ca. 1981

Pages 7 and 13 from document titled "Responses to *Dialogue with a Woman Departed*."

Box C103

Folder 4c: [Envelope labeled: *D.W.A.W.D.* Cineprobe screening, etc.]; 1976-1977

Includes a Museum of Modern Art "Cineprobe" series press release regarding a 6/20/1977 work-in-progress screening of *Dialogue with a Woman Departed*; letters from Pat Keeton and "Kathrine"; and correspondence with Tricontinental Film Center regarding a planned package release of films by Hurwitz and Frontier Films.

Box C103

Folder 4d: [Envelope labeled: *D.W.A.W.D.* materials, fundraising, James Rose]; undated
Undated photocopies of *Dialogue with a Woman Departed* prospectuses.

Box C103

Folder 8: [Envelope labeled: Misc. -- clippings & publicity material re: L.H.]; 1975, 1978, 1979

Résumé, brief personal description, and account of career documents; photocopies of newspaper clippings about Hurwitz, including a 10/10/1975 issue of Kirkland College's *The Spectator*; and a copy of the *Dialogue with a Woman Departed* work-in-progress prospectus.

Box C103

Folder 18a: For Kirkland seminar, "SFNP"; 1975-1976

Documents related to Hurwitz's artist-in-residency and seminars at Kirkland College, including notes; schedules; class lists; students' self-evaluations with Hurwitz's responses; student proposals for alternative study; course change forms; notes related to "Shoot Film, Not People" ["SFNP", working title of *Dialogue with a Woman Departed*]; and student papers.

Box C104

Folder 1: [Envelope labeled: *Dialogue with a Woman Departed* -- summary notes]; 1979
Materials related to the soundtrack of *Dialogue with a Woman Departed*, including logs and lists of original sources and sounds to be recorded.

Box C104

Folder 2: [Envelope labeled: Word quotes for quote material -- "Hidden Forces" (historical seqs.)]; 1968, 1976

Quotations to be used in the historical sequences in *Dialogue with a Woman Departed*. Also includes materials related to the 1968 Columbia University protests.

Box C104

Folder 3: [Envelope labeled: *Dialogue with a Woman Departed* -- Indian words and research]; ca. 1979

Quotations and black-and-white Polaroid photographs related to the Native American sequence of *Dialogue with a Woman Departed*.

Box C104

Folder 5: "S.F.N.P." file -- investment; 1973, 1978

Materials related to the production of "Shoot Film, Not People" [working title for *Dialogue with a Woman Departed*], including sources for the Native American sequence, correspondence with Filmtronics Lab about deferring processing costs, and a draft of a letter to investors. Also includes correspondence with Tom Hurwitz regarding a CAPS grant and the loan of images from the Southwest Museum.

Box C104

Folder 6: Music transfers -- *Dialogue with a Woman Departed*; ca. 1979

Final transfers for sound mix for *Dialogue with a Woman Departed*.

Box C104

Folder 7: [*Dialogue with a Woman Departed* -- mix to-do list, recorded lines, list of Hurwitz films quotes and clips]; 1979

To-do lists and sound and spoken-word material related to the soundtrack recording of *Dialogue with a Woman Departed*, including lines recorded by Kaiulani Lee at New York University, and a lists of quotes and clips from *Heart of Spain*, *Strange Victory*, *Native Land*, and *The Museum and the Fury*.

Box C104

Folder 8: *Dialogue with a Woman Departed* sketch mix track logs; 1978-1979

Logs for soundtrack recording of *Dialogue with a Woman Departed*, including a log for scratch mixes of historical sounds.

Box C104

Folder 9: Trudy's notes for lay-in of voice and music tracks for mix; 1977-1979

Music and voice tracks logs for *Dialogue with a Woman Departed*, with an alternative selected readings list. Also includes a notebook labeled "Important Things for the Future *D.W.A.W.D.*" containing sound notes, and professional correspondence related to workshops and other Hurwitz films.

Box C104

Folder 10: Pages from old master logs; ca. 1980

Pages from *Dialogue with a Woman Departed* sequence logs, with edits.

Box C104

Folder 13c: [Information on insurance policies; notes]; 1973, 1974

Correspondence regarding auto, life, and crime insurance. Also includes notes regarding a grant for an unnamed film (possibly *Dialogue with a Woman Departed*).

Box C104

Folder 13d: "S.F.N.P." notes for words, seq. ideas; 1974

Notes on quotations and sequences of "Shoot Film, Not People" [working title of *Dialogue with a Woman Departed*].

Box C104

Folder 13e: Notes for "S.F.N.P." film to type out and take away; 1972-1973

Notes for "Shoot Film, Not People" [working title of *Dialogue with a Woman Departed*], including the possible use of material shot for "World of Color" [later retitled *The Art of Seeing*] and notes from Peggy Lawson's notebook.

Box C104

Folder 13g: "S.F.N.P." lines; 1972-1974

Notes on "Shoot Film, Not People" [working title of *Dialogue with a Woman Departed*], including strategy, sketches of words, and lines from Peggy Lawson's notebook. Also includes a letter to Leonard Basking regarding a Guggenheim Foundation grant.

Box C104

Folder 13i: "S.F.N.P." -- misc. and quotes recording; 1973

Notes on "Shoot Film, Not People" [working title of *Dialogue with a Woman Departed*]. Subjects include budget, investors and other funding sources, screenings, and production schedule. Also includes correspondence with Tom Hurwitz about borrowing transparencies from the Southwest Museum.

Box C104

Folder 15a: [Envelope labeled: Log (workprint): *Dialogue with a Woman Departed*]; 1976
Contains a notebook titled "Log: Sketch: *Dialogue with a Woman Departed*, September 12, 1976, etc."

Box C104

Folder 15b: [*Dialogue with a Woman Departed* -- film material location lists/*Heart of Spain* -- first answer prints notes]; 1980

Includes *Dialogue with a Woman Departed* material location lists for Westdeutscher Rundfunk (WDR), and notes and timer corrections for an answer print of *Heart of Spain* from John Allen Labs.

Box C104

Folder 15c: *Dialogue with a Woman Departed* -- negative matching; 1980

Notes on film materials for *Dialogue with a Woman Departed*, including the camera original. Also includes pick up receipt from B&O Film Specialists, Inc. for *Strange Victory* and *Journey into a Painting*.

Box C104

Folder 15d: *Dialogue with a Woman Departed* quotes: R1-7 footage, and first and last scenes of each quote; 1980

List of film quotations taken from work print of *Dialogue with a Woman Departed*. Also includes a note regarding a print of *Native Land*.

Box C104

Folder 15e: *Dialogue with a Woman Departed* quotes: printing source list -- possibilities; 1980

List of location of quotes and sources for printing, with notes.

Box C104

Folder 15f: *Dialogue with a Woman Departed* -- new work, general notes: letters; 1980

Notes regarding *Dialogue with a Woman Departed* lab work and soundtrack.

Box C104

Folder 15g: *Dialogue with a Woman Departed* things to do (my notes); 1980

Dialogue with a Woman Departed to-do list.

Box C156

Folder 5: *Dialogue with a Woman Departed* -- Modernage -- bills -- photos for press kit; 1980

Invoice from Modernage for photograph printing.

Box C156

Folder 6: *Dialogue with a Woman Departed* -- promotional material -- NY opening; 1981-1982

Materials related to the promotion of *Dialogue with a Woman Departed* and an accompanying Hurwitz retrospective at the Public Theater, NYC. Includes an ad and press releases; correspondence regarding preview screenings; blank RSVP cards for the US premiere at the Public Theater, NYC; and related notes. Also includes a note about a screening at the New York Film Festival and a retrospective list from the Hague Filmhuis.

Box C156

Folder 7: PIPR -- Kristen Simone -- *Dialogue with a Woman Departed* -- promotional material -- NY opening; 1981-1982

Materials related to the promotion of *Dialogue with a Woman Departed*, including ads for the premiere at the Public Theater, NYC; memos regarding distribution of flyers and promotional contacts; notes regarding advertising budgets and ad costs; and list of expected preview attendees.

Box C156

Folder 8: Envelope labeled: Cineprobe guest responses -- 20 June 1977]; 1977

Requests from invitees to the scheduled *Dialogue with a Woman Departed* preview at the Museum of Modern Art asking to see the film at a later date after the installation of projection equipment caused the screening to be cancelled.

Box C156

Folder 9: Brochure -- originals; 1977

Layout for the *Dialogue with a Woman Departed* brochure, with an invitation to a screening of the film at the Museum of Modern Art on the cover.

Box C156

Folder 10: Comments on film -- *Dialogue with a Woman Departed*; 1977, 1982

Materials related to the promotion of *Dialogue with a Woman Departed*, including a flyer for the New York City premiere at the Public Theater; a pamphlet about Hurwitz and the film from Third World Newsreel; response notes; and a fundraising list.

Box C158

Folder 1: [Correspondence, notes, "John Brown" notes]; 1966, 1983-1986

Includes notes on the "John Brown" script; a letter from Michael Barret regarding a film about Marc Blitzstein; correspondence in Hebrew; an envelope containing scratch notes from Hurwitz's cutting room table; and a notebook with notes on distribution of *Dialogue with a Woman Departed*. In English and Hebrew.

Box C158

Folder 21: "Rough transcript" of Swedish seminar on art -- to be proofread and edited; 1986

Transcript of Hurwitz's talk at the Swedish Dramatic Institute Seminar on Art and Film in Stockholm on February 27, 1986. Longer version, with notes for editing. Also includes photocopies of charts for *Dialogue with a Woman Departed* that were passed around the audience.

Box C158

Folder 31: [Envelope labeled: Script log: *Dialogue with a Woman Departed* -- 2 copies]; 1976

Two photocopies of the *Dialogue with a Woman Departed* script log, with reel line ups for each reel.

Box C158

Folder 33: Material to Sweden -- copies/*Dialogue with a Woman Departed* work materials; 1986-1987

Dialogue with a Woman Departed materials used by Hurwitz in his 1987 Stockholm Seminar, including production notes; description of the film for an American Film Institute grant; and voiceover dialogue.

Box C160

Folder 12: *Dialogue with a Woman Departed* -- developmental skeleton; 1980, 1986
Notes on *Dialogue with a Woman Departed* used by Hurwitz for his Swedish seminar.
Includes copies of scene outlines.

Box C160

Folder 23: "S.F.N.P." -- Filmtronics invoices; 1965-1967, 1976, 1983, 1990-1991
Invoices; airline tickets; cashed checks; personal correspondence; notes; and hospital
bills.

Box C160

Folder 29: *Dialogue with a Woman Departed*; ca. 1971, 1977, 1981, 1989
Materials related to Peggy Lawson and *Dialogue with a Woman Departed*. Includes color
slides; a note from Peggy Lawson; letter from James Blue regarding his impression of
Dialogue; projection notes for the New York Film Festival; screening schedule for the
London Film Festival; and German income report. Also includes Hurwitz's 1981
European trip itinerary and doodles.

Box C165

Folder 3a: Account of Career (latest) for Xeroxing (original); ca. 1979
Nine-page typewritten account of Hurwitz's career up till circa 1979.

Box C165

Folder 3b: Drafts: invite, intro to unfinished film, 5 pp. of material for invest; 1976,
undated
Document drafts with notes, including 1976 invitation to a work-in-progress screening
of *Dialogue with a Woman Departed* and an investment prospectus for the film.

Box C165

Folder 3c: [Envelope labeled: Multiple copies of investment material]; undated
Twenty photocopies of *A Dialogue with a Woman Departed* investment prospectus.

Box C165

Folder 3d: Xeroxed material for San Francisco & L.A. screenings; 1976
Dialogue with a Woman Departed investment prospectus and copies of an invitation to
a 1976 work-in-progress screening of the film, with notes.

Box C165

Folder 3e: [Envelope labeled: Investment budget material, bound]; undated
Four photocopies of *Dialogue with a Woman Departed* investment prospectus.

Box C165

Folder 3f: Material to San Francisco [copies]; 1976, undated

Photocopies of *Dialogue with a Woman Departed* publicity materials, including "Statement of Plans," "Its Current Stage..." and invitations to a 1976 work-in-progress screening, with notes.

Box C165

Folder 3g: LH: "Account of Career" (old), "D.W.A.W.D. -- A Word about the Production," also comments; undated

Photocopies of *Dialogue with a Woman Departed* publicity materials, including "A Word about the Production" overview; Hurwitz's "Account of Career" biographical sketch; and "Some Comments on the Film-in-Progress."

Box C165

Folder 3h: "Account of Career" for Xeroxing/"Brief Background" -- out of date; undated
Pages from Hurwitz's "Account of Career" biographical sketch, including "Brief Background." With notes.

Box C165

Folder 3i: [Envelope labeled: "Brief Background" -- New 8/22/80]; 1980
Six photocopies of the "Brief Background" section of Hurwitz's biographical sketch.

Box C165

Folder 3j: [Envelope labeled: "List of Principal Films" -- New 8/22/80]; 1980
Five photocopies of the "List of Principal Films" section of Hurwitz's biographical sketch.

Box C165

Folder 3k: Investment info. new page 3 -- original; undated
Original and photocopy of page 3 ("Investment Terms") of the *Dialogue with a Woman Departed* investment prospectus.

Box C165

Folder 3l: [Envelope labeled: "Statement of Plans"]; undated
Twenty-two photocopies of the "Statement of Plans" section of the *Dialogue with a Woman Departed* investment prospectus.

Box C165

Folder 3m: [Envelope labeled: Itemized completion budget 10/6/76, *D.W.A.W.D.* including special note]; 1976
Contains folder labeled "Itemized completion budget" with typewritten budget for *Dialogue with a Woman Departed* and notes. Also includes a cover letter to Hurwitz and Nell from "Stan."

Box C165

Folder 3n: Original & copy brochure *D.W.A.W.D.*; undated
Three copies of the *Dialogue with a Woman Departed* investment prospectus.

Box C172

Folder 29: Opening -- Public Theatre New York (also London Retrospective); 1982
Materials related to the New York premiere of *Dialogue with a Woman Departed* at the Public Theater. Includes flyers, and clippings. Also includes a box office summary for a Hurwitz retrospective at the Little Theatre and brief background of Kaiulani Lee.

Box C172

Folder 30: Masters -- Leo Hurwitz; 1982
Includes clippings regarding *Dialogue with a Woman Departed* and Hurwitz; a press release for *Here at the Waters' Edge*; a program for the National Film Theatre retrospective on Hurwitz in London; and a list of principle films by Hurwitz.

Box C172

Folder 32: [Envelope labeled: International Critics Prize (2 copies) and press release]; 1982
Photocopies of the Berlin Film Festival prize for *Dialogue with a Woman Departed* with a related French-language press-release.

Box C183

Folder 4: AFI application; 1972-1974
Correspondence and grant application materials related to Hurwitz's submission of "Shoot Film, Not People" [a.k.a. *Dialogue with a Woman Departed*] to the American Film Institute's Independent Filmmaker Program.

Box C201

Folder 1: Correspondence; 1977-1980
Professional correspondence. Correspondents include Third World Newsreel; Judith Raskin, regarding "Israel Hurwitz's film"; Sinking Creek Film Celebration; Peter Lilienthal; Cornelius Moore, regarding a grant application; David Shapiro, regarding a New York State Council on the Arts grant for *Dialogue with a Woman Departed*; Center for Mass Communication of Columbia University Press, regarding distribution and print material for *Haiku*; Tricontinental Film Center; and the Museum of Modern art regarding "Things that Went Wrong at MoMA." Also includes a 1980 invoice from Guffanti Film Laboratories for a reduction print of *Strange Victory*, notes, and phone numbers.

Box C201

Folder 3: Leo's California trip "work material"; 1976
Material related to Hurwitz's 1976 trip to Los Angeles and San Francisco. Includes a list of films to be transported; drafts of investment prospectus and screening introduction for *Dialogue with a Woman Departed*; to-do list.

Box C201

Folder 5: MoMA; 1977

Material related to a planned 6/20/1977 screening of *Dialogue with a Woman Departed* at the Museum of Modern Art, including to-do lists, contact information, notes on possible funding, screening invitation, press release (multiple copies), and a letter apologizing for the cancellation of the screening (multiple copies).

Box C201

Folder 6: Godfrey's copies; 1979

Copies of cover letters regarding *Dialogue with a Woman Departed*, sent at the suggestion of filmmaker Godfrey Reggio.

Box C227

Folder 22: L.T.H. -- résumés, made-up copies -- also: budget stuff, SFNP; 1973

Application for the AFI Independent Filmmaker Program to complete *Shoot Film Not People [Dialogue with a Woman Departed]* and proposed budget for the film; copies of one page of Hurwitz's résumé.

Box C227

Folder 29: [Folder labeled: Feature film market]; 1982-1983

Correspondence and documents related to the 4th Annual American Independent Feature Film Market where *Dialogue with a Woman Departed* screened. Includes promotional information for other films, notes, newsletters, and newspaper clippings about the film, the feature film market, and Hurwitz's film entry for the market.

Box C227

Folder 30: Document Associates, Icarus Films -- Gary Crowdus; 1982

Correspondence and related documents about possible distribution of *Dialogue with a Woman Departed* by Icarus Films (along with Hurwitz's older films) and Document Associates Inc. Includes notes for a letter to Gary Crowdus (general manager Document Associates); list of possible distributors; correspondence from Crowdus about Academy Award submission, film festivals, and possible distribution of Hurwitz's earlier films by the Museum of Modern Art.

Box C227

Folder 32: Third World Newsreel -- Allen Siegel; 1983-1986

Correspondence, brochures, expenses, and contracts related to distribution of *Dialogue with a Woman Departed* by Third World Newsreel.

Box C232

Folder 6: Prices -- laboratory, sound, stills, Accutreat; 1981-1986

Price lists from film labs; *Dialogue with a Woman Departed* cassette invoice; notes on lab costs for *Dialogue with a Woman Departed*; notes about a retrospective; Eastman Kodak information on blowing up 16mm prints to 35mm.

Box C232

Folder 9: Italy: Correspondence; 1981

Correspondence about Hurwitz screening his films in the Tyrol region of Italy, the Festival dei Popoli, and getting *Dialogue with a Woman Departed* shown in Italy; telegram about the purchase of a print of *Native Land* by the Toscana regional government.

Box C232

Folder 12: Misc. file -- James Blue, Saul Levitt, Jack Lawson; 1977-1978

Correspondence about personal bills; request for student apprentice to work on sound research for *Dialogue with a Woman Departed*; questionnaire to retired NYU faculty (completed); copies of eulogy given for Saul Levitt; invitation to memorial for John Howard Lawson and condolence letter from Hurwitz; notes for Rosetta Hurwitz about a car accident.

Box C232

Folder 13: William Bischoff -- correspondence - article on Heart of Spain; 1981-1982
Correspondence from William Bischoff enclosing copy of his paper "Artistic and Political Synthesis in Frontier Films' *Heart of Spain*" and thanking him for his assistance; also correspondence from Bischoff about his reaction to *Dialogue with a Woman Departed*.

Box C232

Folder 16: AFI -- Tony Safford; 1982-1983

Correspondence with Tony Safford at the American Film Institute (AFI) about Hurwitz screening *Dialogue with a Woman Departed* in the AFI Theater in the John F. Kennedy Center for the Performing Arts.

Box C232

Folder 18: Correspondence -- mid to late 1983; 1978, 1983-1984

Includes inquiries regarding screenings and distribution of *Dialogue with a Woman Departed*.

Box C232

Folder 22: Shoot Film, Not People Productions; 1979

Correspondence and related materials about screening of *Dialogue with a Woman Departed* at the Museum of Modern Art (MoMA); invitation to benefit for the Paul Robeson archives.

Box C232

Folder 28: Grant applications 1978; 1978-1979

Application for Creative Arts Public Service Program (CAPS) grant to complete *Dialogue with a Woman Departed* and rejection letter.

Box OS-5

Folder 1: [Plaque from Festival Dei Popoli for *Dialogue with a Woman Departed*]; 1981

Metal plaque inside velvet-like presentation box. XXII Festival dei Popoli, Firenze 5-13 December 1981. In Italian.

Box OS-7

Folder 3a.1: Loops, reel footages; 1980

Lists of 35mm loops, mix inventories, and reel footages for *Dialogue with a Woman Departed*.

Box OS-7

Folder 3a.2: Notes re: mix -- script logs; ca. 1980

Inventory of bags and a script log for *Dialogue with a Woman Departed*, with notation "Script used by Trudy in laying in Leo's lines" on cover. Also includes legal-sized notepaper with sketches and doodles.

Box OS-7

Folder 3a.3: [Envelope labeled: Notes re: final mix *D.W.A.W.D.*]; 1980

Contains legal pad and pages with "Notes Re Final Mix," "Notes During Mix," and "Sound Notes Re Mix" for *Dialogue with a Woman Departed*.

Box OS-7

Folder 3a.4: [Envelope labeled: Photostats -- 5 LH doodles]; undated

"Relates to *D.W.A.W.D.*" written on original envelope. Contains five photocopies of sketches of tree trunks and a woman's profile.

Box OS-7

Folder 3a.5: [*Dialogue with a Woman Departed* sound mix logs]; undated

Mix logs for reels 1-3 and 5-7.

Box OS-8

Folder 5: [Draft posters for *Dialogue with a Woman Departed*]; ca. 1981

Drafts of *Dialogue with a Woman Departed* posters.

Subseries 6, Eichmann trial, 1948-1988, bulk 1961-1966

Box C001

Folder 22: Correspondence -- fall 1986-1987; 1986-1987

Correspondence with Daniel Selznick regarding his play about Eichmann trial.

Box C003

Folder 1: 1961 -- I.T. material; 1961-1962

Notes, expenses, and itinerary prepared by Hurwitz for his 1961 income taxes, primarily in connection with his trip to Jerusalem to direct the videotaping of the Adolf Eichmann trial (March to August 1961), but also elsewhere in Europe (Athens, Italy, Paris, and London) to conduct business in relation to *Here at the Waters' Edge*, and *The Museum*

and the Fury and to do research for future projects. Wife Jane Dudley joined him part of the time.

Box C008

Folder 22: Reviews -- miscellaneous and *Strange Victory*; 1948, 1961, 1966, 1967

Copies of reviews of various Hurwitz projects, including *Strange Victory*, *Native Land*, the television coverage of the Eichmann trial, *The Sun and Richard Lippold*, as well as a French article detailing Hurwitz's career

Box C011

Folder 9a: N.E.T. projects (possible) -- Lippold/Rep Production Group; 1952-1953, 1965, undated

Materials regarding *The Sun and Richard Lippold* and NET, as well as a project involving NET and the Eichmann film. Also includes materials on the impact of automation in the workforce.

Box C018

Folder 5a: [Newspapers-- *The Jerusalem Post* and *Les Lettres Françaises*]; 1961

Newspaper clippings concerning the Eichmann Trial, *The Museum and the Fury*, and *Here at the Waters' Edge*. In English and French.

Box C025

Folder 2: [Eichmann trial verdict -- clippings]; 1961

Newspaper clippings from New York City newspapers about the Eichmann trial verdict.

Box C025

Folder 3: [Eichmann trial clippings]; 1961-1962

Newspaper clippings regarding Eichmann's trial and execution.

Box C025

Folder 4: [Eichmann clippings -- 1961]; 1961

Newspaper clippings on the Eichmann trial from various New York City newspapers and an issue of *The ADL Bulletin* (published by the Anti-Defamation League of B'Nai B'rith) about the trial.

Box C025

Folder 5: [Eichmann trial clippings re: trial and TV 5/61 -- clippings from *The Jerusalem Post*]; 1961

Newspaper clippings about the Eichmann trial from *The Jerusalem Post*.

Box C025

Folder 6: [Eichmann trial clippings re: trial and TV -- 3/61-4/61]; 1961

Newspaper clippings about the Eichmann trial from *The Jerusalem Post*.

Box C025

Folder 7: [Eichmann trial -- clippings about Adolph Eichmann]; 1961

Newspaper clippings and magazines articles (*The Saturday Review*, *Life*) concerning the Eichmann trial.

Box C025

Folder 8: [Eichmann trial clippings]; 1961

Newspaper clippings concerning the Eichmann trial.

Box C025

Folder 9: [Eichmann trial clippings re: trial and TV 6/61]; 1961

Newspaper clippings from *The Jerusalem Post* concerning the Eichmann trial.

Box C025

Folder 10: [Eichmann trial -- 7/61-8/61 -- *The Jerusalem Post*]; 1961

Newspaper clippings from *The Jerusalem Post* concerning the Eichmann trial.

Box C025

Folder 11: [Eichmann trial -- 3/61, 7/61-8/61 -- *The New York Times* and *The Jerusalem Post*]; 1961

March clippings from *The New York Times*, and July and August clippings from *The Jerusalem Post* concerning the Eichmann trial.

Box C030

Folder 41: [NET material -- general, *The Sun* and *Richard Lippold*, personal correspondence]; 1965-1966

Includes National Educational Television memos; a press release for *The Sun* and *Richard Lippold*; an index card of program names and production numbers; a copy of "Videotaping the Eichmann Trial" by Hurwitz; personal correspondence; and a program from the 1966 Festival Interamericano de las Artes in Puerto Rico where *The Sun* and *Richard Lippold* was shown. In Spanish and English.

Box C033

Folder 53: Notebooks: Europe trip (1961) -- names & doings, *H.A.T.W.E.*, *M&F*; 1961, undated

Day planner for year 1961, with notes and Israeli business cards; undated notepad containing expenses and contact information; notebook kept during European travel, with entries dated 1961, many regarding *Here at the Waters' Edge* and *The Museum and the Fury*.

Box C036

Folder 1a: [Eichmann trial clippings]; 1958, 1961, undated

Includes clippings regarding the Adolph Eichmann trial.

Box C040

Folder 1: [Correspondence]; 1957-1962

Personal correspondence from friends and family, including Paul Strand and Tom McGrath, regarding Ben Maddow naming names. Other subjects include the placement and design of Hurwitz's mother's gravestone, educational TV, nuclear testing protesters, a series of films on Paul Strand, and *The Museum and the Fury*. Also includes the pamphlet "Toward a Science and a Program for Human Survival"; a film workshop brochure from New York University listing Hurwitz as a featured lecturer; a Screen Directors International Guild mailing announcing a screening of Eichmann trial footage and amendment to the constitution; and recommendations for studio lighting for Reeves Sound Studio.

Box C040

Folder 2: Eichmann articles (Arendt); 1963

New Yorker articles by Hannah Arendt on the Eichmann Trial. Extensive notes on the folder.

Box C040

Folder 3: Eichmann -- to file; 1956, 1960-1965

Materials related to Hurwitz's coverage of the trial of Adolph Eichmann in Jerusalem, including a diagram of the courtroom; Hurwitz's ID badge; the text of "Videotaping the Eichmann Trial," with notes; newspaper clippings regarding trial coverage and the film *La cage de verre/The Glass Cage* (1965); a copy of Hurwitz's directing contract; draft of correspondence regarding the publicity; brief biographies of the prosecution and members of the court; Screen Directors International Guild's announcement of Hurwitz and Milton Fruchtman's forum on directing and producing of the trial; forum questions; an invitation to a press conference at Yad Vashem; correspondence about the showing of the film *U.S.A.* and leaving Israel; correspondence from Fruchtman confirming their agreement for *Verdict for Tomorrow*; *Verdict for Tomorrow* expenses; articles on Eichmann and the trial from *Commentary*, *The Atlantic*, *Look*, and *Life* magazines. Also includes materials unrelated to the trial, including notes regarding *Here at the Waters' Edge*; correspondence from Paul Strand (which includes a letter to George Eastman House director Beaumont Newhall requesting a 'lavender' or interpositive of *Native Land*); and Hurwitz family correspondence. In English, French, and Hebrew.

Box C041

Folder 1: Notes on interview tape re: Eichmann; 1986, undated

Partial transcript with notations of an interview with Hurwitz conducted while viewing footage of the Eichmann trial with "Susan" (possibly Susan Slyomovics) and "Fay." Also includes production notes for an "Eichmann Five Minuter" featuring footage of Hurwitz discussing the "meaning and making of the videotaping in Jerusalem."

Box C043

Folder 5: [Portfolio labeled: Tourist material info]; ca. 1961

Materials housed in a portfolio with label "State of Israel, With the Compliments of the Government Press Office" on side flap. Portfolio contains "Facts about Israel 1961" handbook; "Israel Today: The Legal System"; touring maps; museum exhibition brochures. Also includes November 1960 Life magazine articles "Eichmann Tells His Own Damning Story" parts 1 and 2; a map of the stars; a promotional writing pad from the Israeli navigation company Zim, containing company information and seven black-and-white photographs of Adolph Eichmann in prison; an English translation of the indictment against Eichmann, with "Nazis and Nazis Collaborators (Punishment) Law, 1950"; list of background material about the State of Israel from the Israeli Government Press Office; 7/30/1961 issue of The Jerusalem Post.

Box C043

Folder 7a: [Folder labeled: Jerusalem -- misc.]; 1958, 1961-1962

Material related to the videotaping of the Eichmann trial in Jerusalem. Includes the booklet "Trial of Adolph Eichmann: Notes for Correspondents" from the Israeli Government Press Office; notebook and loose handwritten notes regarding preparations; typed memo dated 4/9/1961 with notes regarding production; schedule for opening of the trial 4/11/1961 ("The judges will then enter and the most significant trial of the 20th century will be underway"); 8/8/1961 videotape log of "Eichmann Reactions"; unsigned copy of Israeli Attorney General's decision to request the District Court of Jerusalem to permit the videotaping of the trial; correspondence between Hurwitz and Capital Cities Broadcasting; draft of "The Central Archives of Yad Washem"; program for a 6/10/1961 performance of Handel's *Belshazzar* at Abu Gosh; and Yad Vashem exhibition brochure for "Warning and Witness" (in Hebrew and English). Folder also contains materials relating to the Museum of the Holocaust and Resistance in the Ghetto Fighters' Kibbutz, including an 8-page overview of the museum; *Extermination and Resistance Vol. I*, a bound 1958 compilation of historical records; and correspondence with museum founder Miriam Novitch (one letter in French).

Box C043

Folder 7b: [Folder labeled: Eichmann trial -- publicity material & credits]; 1961
Three press photos of Hurwitz, Milton Fruchtmann, and crew in the trial production control room; 5/4/1961 *New York Times* review of the feature film *Operation Eichmann*, and copies; full-page *Variety* Capital Cities Broadcasting announcement regarding the trial; undated newspaper clipping regarding the trial broadcast. Includes a binder labeled "Credits Correspondence" containing correspondence regarding the refusal of US TV stations to credit Fruchtmann or Hurwitz; William Corrigan's "libelous" letter regarding Hurwitz's television experience; and the difficulty involving cameraman Emil Knebel receiving a permanent courtroom pass.

Box C058

Folder 21: [Envelope labeled: NET Portr. of a Nazi]; undated

Undated notes for a film about Eichmann (referred to as "Portrait of a Conformist" and "Portrait of a Nazi") including estimated costs. Also includes a 1/4/1965 letter from John

F. White of National Educational Television regarding Hurwitz's proposal for a "film or films dealing with the subject of conformity and based upon materials recorded from the Eichmann trials."

Box C061

Folder 11: Jewish Museum -- original; 1986

Correction from the Jewish Museum regarding the omission of Hurwitz's name from Eichmann trial exhibition publications.

Box C070

Folder 24: [*Strange Victory* reviews (copies)]; undated

Photocopies of *Strange Victory* reviews and ticket, and a certificate of participation from the Venice Film Festival. Also includes a press release for *The Sun and Richard Lippold*, and clippings about the Eichmann trial and *Native Land*. Originals are dated 1948, 1961, 1966, and 1967.

Box C090

Folder 6a: Envelope labeled: Publicity material, mostly in 60s -- miscellaneous]; 1959-1967

Includes press releases for *The Museum and the Fury* and *Here at the Waters' Edge* and a brochure for *Haiku*. Also includes clippings regarding "The Scarlet Letter," the *Strange Victory* rerelease, and Hurwitz and the Eichmann Trial. In English and French.

Box C103

Folder 5: [Notebook labeled: Notes for Eichmann film that was never made]; undated
Contains notes regarding estimated production costs.

Box C201

Folder 16: [Envelope labeled: Verdict for Tomorrow stuff]; 1961

Material related to the production of *Verdict for Tomorrow*, including trial transcripts; memos from Gerald Pearsen to Milton Fruchtman; production schedule; Eichmann transfer synopsis; *Verdict for Tomorrow* script; list of takes; notes.

Box C232

Folder 4: Jewish Museum: L.H. interview videotape; 1987-1988

Correspondence with the Jewish Museum about the editing of footage from the Eichmann trial into a two-hour documentary video to be used in an exhibit, along with an edited version of Susan Slymovics's interview with Hurwitz about directing the videotaping of the trial; the omission of Hurwitz's credit as director of the footage used in the exhibit and Hurwitz's demands for a proper credit on the museum's film *Witness to the Holocaust: The Trial of Adolf Eichmann*; and Hurwitz's declining to speak at screenings of the film. Includes copy of script for the film.

Box C232

Folder 5: Eichmann correspondence copies -- Jewish Museum; 1986

Correspondence with the Jewish Museum about their omission of Hurwitz's credit from their film about the Eichmann trial, including draft correction for the Museum's newsletter, Hurwitz's suggested revision, changes made to the traveling exhibition; notes by Hurwitz about the Eichmann exhibit; 1961 New York Times article about the trial.

Box C232

Folder 7: Eichmann -- Jewish Musuem; 1985-1986

Correspondence with the Jewish Museum about their omission of Hurwitz's credit from their film about the Eichmann trial, including apology, newsletter with the correction, handling of press inquiries about the situation, Hurwitz's waiver in regards to the videotaped interview; Hurwitz's notes; promotional mailer, press release, announcement, and clippings for the Eichmann exhibit.

Subseries 7, "Energy and the Man," 1956-1957

Box C104

Folder 14a: ["Energy and Man" -- notes, requirement outline, research]; 1956
Notes for "Energy and the Man," a film project sponsored by Standard Oil Co. Includes outline of basic requirements; a chapter from the 1949 book *The Science of Culture: A Study of Man and Civilization* by Leslie A. White; meeting notes; and notes on the 1955 *Atlantic* magazine article "Control of Energy" by George Russell Harrison.

Box C104

Folder 14b: ["Energy and Man" -- alternative treatment outlines, notes]; 1957
Notes on an outline and alternative treatments for "Energy and Man," and related research.

Box C104

Folder 14c: ["Energy and Man" -- notes on film structure, content outline]; ca. 1956
Notes on the structure of "Energy and Man"; a summary of energy sources; and a content outline.

Box C104

Folder 14d: Research notes; ca. 1956
Research notes for "Energy and Man."

Box C104

Folder 14e: Ideas; ca. 1956
"Energy and Man" script ideas, and notes on themes and writers.

Box C104

Folder 14f: [Notes on meeting at McCann Erickson]; 1956

Notes from a meeting with the advertising agency McCann Erickson regarding the theme and content of "Energy and Man."

Subseries 8, *Essay on Death*, 1963-1980, bulk 1964-1967

Box C018

Folder 4: Camera reports "JFK Essay" NET; 1964

Daily camera reports and folder labeled "Camera Reports" but containing script notes for retakes for *Essay on Death*.

Box C021

Folder 1: [Envelope labeled: Originals or masters of film texts]; ca. 1937, ca. 1942, 1964, 1974

Includes a script for *Essay on Death*.

Box C021

Folder 7: Budget and schedule *Essay*; 1964, undated

Budget and schedule for *Essay on Death*, and a list of passages marked in the books of Hart Crane's poetry.

Box C030

Folder 48: *Essay on Death* -- publicity; 1964

Publicity materials for *Essay on Death*, including press releases, credits, biographies of cast and crew, and black-and-white publicity photos.

Box C030

Folder 1a: Correspondence; 1965-1966

Correspondence mostly related to Hurwitz's productions for National Educational Television (NET), including *In Search of Hart Crane*, *The Sun and Richard Lippold*, and *Essay on Death*.

Box C033

Folder 26: NET National Educational TV -- film *Essay on Death*; 1964-1966

Signed agreements with National Educational Television (NET) regarding Hurwitz's services as producer-director of *Essay on Death* and producer of *Arts USA: The Sun and Richard Lippold*, with related memos. Includes draft of Hurwitz's February 1964 letter to Don Kellerman regarding his availability for employment at NET.

Box C041

Folder 26: *Essay on Death* -- Inventory Ann Arbor; 1910, 1920, 1981, 1989, undated

Correspondence, notes, and inventory of *Essay on Death* film materials stored in Ann Arbor, MI. Includes original mailing envelope.

Box C057

Folder 8: Film texts; 1964, 1966, 1980

Scripts for *Native Land*, *In Search of Hart Crane*, *The Museum and the Fury*, and *Essay on Death*.

Box C057

Folder 10: [Envelope labeled: Originals and copies]; 1964, 1966, 1980, undated
Narration for *The Sun and Richard Lippold*, *The Museum and the Fury*, *In Search of Hart Crane*, and *Essay on Death*; script for *Native Land*

Box C068

Folder 1: [Binder labeled: Peggy Lawson shooting script]; ca. 1964
Shooting script for *Essay on Death*, with notations throughout. Photograph slipped in the front, along with notes.

Box C068

Folder 6: *Essay on Death* words; 1964
Essay on Death script, with Hurwitz's résumé.

Box C068

Folder 8: [Binder labeled: Peggy's notebook]; ca. 1964
Production notebook, with director's draft, pick-up shots, and sequence list for *Essay on Death*.

Box C090

Folder 6b: [Envelope labeled: Misc. publicity material]; 1967-1976
Includes press releases for *Essay on Death*, *In Search of Hart Crane*, and *The Sun and Richard Lippold*, and retrospective screenings of Hurwitz's films; notes regarding *Dialogue with a Woman Departed*; and clippings about Hurwitz, *Strange Victory*, and *Native Land*. In English and French.

Box C096

Folder 8: [Envelope labeled: Kennedy photos -- seq.]; 1963
Black-and-white press photographs of President Kennedy, his assassination, and funeral.

Box C096

Folder 20: [Envelope labeled: Publicity pix]; ca. 1964
Two black-and-white publicity photos of Hurwitz taken during production of *Essay on Death*.

Box C156

Folder 3: Leo -- personal; 1964
Includes a letter from National Educational Television to the Supreme Court of the County of New York requesting Hurwitz to be deferred from jury duty, and

correspondence with Melvyn Douglas and his wife regarding their availability to do voice-overs for *Essay on Death*.

Box C156

Folder 11: *Essay on Death* (NET) 1964 clippings; 1964

TV listing for a broadcast of *Essay on Death*, with a clipping about the film.

Box C156

Folder 12: Art notes and seq. breakdown; 1964

Includes a credit list for *Essay on Death*, with notes; list of artworks used; and art sequence breakdown. Also includes lists of books taken from Alix Dobkin and John Hubley.

Box C156

Folder 13: [*Essay on Death* clippings]; 1964

Newspaper clippings about *Essay on Death*, and National Educational Television credits from the film.

Box C156

Folder 14: Publicity and reviews; 1964

Materials related to *Essay on Death*, including clippings; National Educational Television (NET) press releases; spot copy for the film; a letter to accompany transcripts; promotional stills; and a letter from the Museum of Modern Art regarding regulations that prevented them from screening the film.

Box C156

Folder 15: Misc. cutting notes; 1964

Essay on Death production logs, sequence list, quotes for screening, script, and notes.

Box C156

Folder 16: [Envelope labeled: *Essay on Death* -- draft shooting script]; 1964

Essay on Death shooting script by Brice Howard.

Box C156

Folder 17: [Envelope labeled: *Essay on Death* -- shooting script]; 1964

Essay on Death shooting scripts by Brice Howard.

Box C156

Folder 18: [Envelope labeled: *Essay on Death* -- copies of 3 stages of script]; 1964

Three different versions of the script "A Treatment for an Essay on the Subject of Death" by Brice Howard.

Box C156

Folder 19: [Envelope labeled: *Essay on Death* -- logs, material for mix]; 1964

Includes *Essay on Death* draft shooting script, and voice, music, and sound effects logs.

Box C156

Folder 20a: *Essay on Death* titles; 1964

Lists of *Essay on Death* titles and closing credits.

Box C156

Folder 20b: *Essay on Death* "International Script" -- latter production; 1964

Essay on Death script referred to as the "international script."

Box C156

Folder 20c: *Essay on Death* -- schedule, budget, and misc. -- cutting, etc.; 1964

Includes *Essay on Death* schedule and related notes; authorization form regarding photographs of John F. Kennedy and his funeral; correspondence with Melvyn Douglas regarding voice-over work; and a revised budget.

Box C156

Folder 20d: Music -- voice; 1964

Includes an *Essay on Death* draft shooting script; music and voice logs, with select take sheets; and a sequence list.

Box C156

Folder 21: Includes an *Essay on Death* draft shooting script; music and voice logs, with select take sheets; and a sequence list.; 1964

Includes *Essay on Death* art sequence list, description, and breakdown, and Hurwitz's work script with notes.

Box C160

Folder 6: NET -- *Essay on Death*, etc.; 1964-1967

Includes *Essay on Death* press release; clippings regarding *Essay on Death*, *In Search of Hart Crane*, and *The Sun and Richard Lippold*; quotes regarding Hurwitz's films; preview announcement for *Here at the Waters' Edge*; and articles on Hurwitz from *Les Lettres Françaises*, with partial translation. In English and French.

Box C165

Folder 1a: Crisis in Vermont; 1964

Script outlines (one marked "Brice's revision 7/3/64") and production notes.

Box C165

Folder 1c: Budgets, etc.; 1964

Budgets for "Death Essay."

Box C165

Folder 1d: Schedule to shooting date & schedules; 1964

Pre-production schedule for "Death Essay."

Box C165

Folder 2a: Notes, script, etc.; ca. 1964

Undated notes regarding *Essay on Death*.

Box C165

Folder 2b: Work scripts; ca. 1964

First draft of Brice Howard's script for *Essay on Death*, with suggested revisions.

Box C165

Folder 2b.1: [Envelope labeled: Brice's script -- L.H. work script]; 1964

Brice Howard's script for *Essay on Death*, with Hurwitz's notations.

Box C165

Folder 2b.2: Shooting script 1st draft -- pencil; ca. 1964

Undated handwritten draft of *Essay on Death* shooting script.

Box C165

Folder 2c: Shooting script -- 1st draft, typed outline; ca. 1964

Photocopy of first draft of Brice Howard's script for *Essay on Death* with suggested revisions; handwritten notes.

Box C165

Folder 2d: Shooting script -- 1st draft pages replaced; ca. 1964

Three copies of several pages from the undated first-draft shooting script of *Essay on Death*, one copy with notations labeled "Replaced in revised first draft."

Box C165

Folder 2e: Scripts: Stage one (Brice's), Stage two (LH); ca. 1964

Photocopies of two undated shooting scripts for *Essay on Death*, one marked "Stage One (Final)," the other "Stage Two."

Box C165

Folder 2f: L.H. shooting script (revised by some other after film was made without consultation); 1964

Shooting script for *Essay on Death*, with the note "This has changes made by office in my script without my approval or knowledge -- to match the original script with the finished film."

Box C165

Folder 2g: Notes for script & location thoughts; 1964

Notes regarding *Essay on Death*.

Box C165
Folder 2h: Casting; ca. 1964
Undated casting notes for "Kennedy Film" (*Essay on Death*).

Box C165
Folder 2i: Location contacts; 1964
Notes regarding Vermont locations for *Essay on Death*.

Box C165
Folder 2j: Locations shooting breakdown; 1964
Black spring binder containing breakdown of shots, sequences, and locations for *Essay on Death*.

Box C165
Folder 2k: Art -- notes, etc.; ca. 1964
Undated notes related to artwork to be used in *Essay on Death*.

Box OS-7
Folder 1: [Envelope labeled: *Essay on Death* -- photos regarding Kennedy assassination]; ca. 1963
Black-and-white photographs of John F. Kennedy, his assassination, funeral, and mourners.

Box OS-8
Folder 2: [Storyboards for *Essay on Death* art sequences]; ca. 1964
Black-and-white photographs of artworks taped to them, with margin notes. The project is not listed, but these are likely *Essay on Death* storyboards.

Subseries 9, *An Evening for Richard Rodgers, 1950-1953*

Box C018
Folder 5d: [Envelope labeled: Material for scrapbook]; 1951, 1953
Clippings and correspondence concerning *An Evening with Richard Rodgers* and *On This Day*.

Box C108
Folder 1b: Script -- schedules; 1951
Materials related to the production of *An Evening for Richard Rodgers*, including script, rehearsal schedules, tentative program for the show, commercial storyboard and text, and draft of routine.

Box C108
Folder 1c: *Evening for Richard Rodgers* -- misc. work papers; 1951

Materials related to the production of *An Evening for Richard Rodgers*, including agreement from the William Morris Agency to Hurwitz engaging his services as director; tentative program and running order; prop list; personnel request; and rehearsal schedule.

Box C108

Folder 1d: *Evening for Richard Rodgers* -- clippings; 1951

Clippings regarding the broadcast of *An Evening for Richard Rogers*, with stationery.

Box C108

Folder 1e: *Evening for Richard Rodgers* (TV) (misc.); 1950-1951

Materials related to the production of *An Evening with Richard Rogers*, including budget notes, tentative program, artwork, prop list, rehearsal schedule, request for studio space, and production credits. Also includes "The Story of Richard Rogers" from *Ladies' Home Journal*.

Box C108

Folder 1f: *Evening for Richard Rodgers* (TV) -- contract; 1951

Signed agreement with Hurwitz, with related correspondence.

Subseries 10, "Freedom Road," 1944-1958, bulk 1945-1947

Box C038

Folder 8: ["Freedom Road" screenplay]; ca. 1945

Undated screenplay in binder labeled "'Freedom Road' by Waldo Salt, with Unsuccessful Advice and Collaboration of LTH."

Box C055

Folder 1: "Freedom Road" -- early stuff; ca. 1946

Undated organizational plan outline of Freedom Road Films, Inc., and Freedom Road Corporation.

Box C055

Folder 2: Casting; 1946

Preliminary casting ideas for Hurwitz's film adaptation of Howard Fast's novel *Freedom Road*.

Box C055

Folder 3: Hollywood trip -- contacts -- names for jobs; 1946

Documents related to Hurwitz's film adaptation of Howard Fast's novel *Freedom Road*, including lists of film industry contacts; meetings schedule; notes regarding "Freedom Road" cast, crew, and financing; deadlines; and summaries of points to be included in contracts.

Box C055

Folder 4: Distribution; 1946-1947

Distribution plan for "Freedom Road," dated 2/4/1947, and facts and figures regarding the distribution of *Henry V* dated 11/18/1946.

Box C055

Folder 5: Sequence breakdown; 1947

Second draft of sequence breakdown of "Freedom Road" by Howard Fast and Hurwitz, with cover letter. Also includes notes on Waldo Salt's "Freedom Road" outline [see Box 050, Folder 9 for outline] dated 3/5/1947, and undated budget for finance promotion and advance production costs.

Box C055

Folder 7: "Freedom Road" -- production budget & sequence list -- costs -- seq. breakdown; 1946

Sequence list, production design costs, and notes.

Box C055

Folder 8: Material in work (organization, staff, budget); 1946-1947

Documents related to the production of "Freedom Road," including operating and pre-production budgets, deadlines, agenda, organizational plan outlines, and report of operations.

Box C055

Folder 9: ["Freedom Road" an Outline by Waldo Salt]; ca. 1947

Undated 75-page outline of "Freedom Road" by Waldo Salt.

Box C055

Folder 10: Production material -- script outline, memos & notes; 1946-1947, undated "Freedom Road" sequence breakdown (2nd draft) by Howard Fast and Hurwitz, with marginalia and separate notes; notations on casting; "Story Notes, Ideas, Possibilities, Problems"; research notes and bibliography.

Box C055

Folder 11: "Freedom Road" -- outline of book -- L.H.; H.F.'s draft of continuity, seq. breakdown -- 1st dr.; ca. 1946

Undated story outlines and sequence breakdowns.

Box C055

Folder 12: First seq. breakdown -- notes; 1946, undated

Undated "Freedom Road" story outline and first draft of sequence breakdown.

Box C055

Folder 13: Locations, cast etc. -- notes; ca. 1946

Undated "Freedom Road" notes regarding budget revisions, salary estimates, and locations.

Box C055

Folder 14: [Hurwitz, Leo -- correspondence, clippings, 1940s]; 1945-1946

Clippings and correspondence regarding "Freedom Road." Includes clippings from the Los Angeles *Daily News*, *The Los Angeles Times*, and *Hotel & Club Voice* regarding the upcoming film adaptation of *Freedom Road*; and letters from Film Music Associates, artist Gyula Zilzer (with exhibition brochures), Mordecai Gorelik, and Salem Ludwig, inquiring about work on the production. Also includes 10/5/1946 *New Dynamo* supplement; the 1945 Annual Meteorological Summary; and an envelope from the U.S. Department of Commerce Weather Bureau containing Monthly Meteorological Summaries from 1942-1946.

Box C055

Folder 15: Leo Hurwitz; 1946-1947

Correspondence and other documents, most related to "Freedom Road." Includes writing samples and a cover letter from Mary Mercer Wideman regarding an apprenticeship with Hurwitz; list of "People to have in mind for work"; stock certificate for one share of common stock of Freedom Road Films, Inc.; correspondence between Hurwitz and Joseph Strick regarding "Freedom Road" and "The American Crime"; letters regarding Hurwitz's change of address; Freedom Road Films, Inc., memos and financial reports; quotes from reviews of *Native Land*; and an invitation to participate in a conference at the American Academy of Arts and Sciences.

Box C073

Folder 1: Correspondence (General); 1944-1958

Includes a 1944 letter from Eric Burroughs regarding Hurwitz's planned production of *Freedom Road*; a letter to "Ben" [likely Maddow] regarding *Freedom Road*.

Box C073

Folder 22: Budget material *N.L.*, "Masters" & misc.; 1948, 1950, undated

Includes preliminary budgets for "Production #1" [the cast list indicates this is "Freedom Road," not *Native Land* as indicated by the folder label], "Masters of the Dew", and an unnamed production; an estimate of production costs at RKO Pathe, Inc.; and a comparison of production costs at different studio facilities.

Box C226

Folder 18: "Freedom Road" -- first notes; 1946

Handwritten notes; typed draft of Freedom Road Company proposal.

Box C226

Folder 19: CBS and TV -- 1945 (also "Freedom Road"); 1944-1946

Includes CBS rate card; correspondence about "Freedom Road"; letter from Woody Guthrie; program for "The Arts, Sciences, and Professions in the Post-War World"; letter sent from CBS to William Morris about salary for Hurwitz; CBS 1944 annual report (published 1945); personal correspondence; clipping "Television's Growing Pains"

Subseries 11, General, 1933-1990, bulk 1942-1986

Box C006

Folder 20: [University Network Corporation correspondence, proposal, film treatment]; 1974

Correspondence with Susan E. Heitler; "Proposal to Establish a National Consortium of Colleges and Universities to Produce Documentary Film"; correspondence with Susan E. Heitler; and *It Can't Happen Here* film treatment.

Box C006

Folder 21: [Correspondence, film proposal for "We, the People..."]; 1972, 1974
Personal correspondence and a proposal for a film about the Black Panther Party titled "We, the People..." to be produced by Awakening Productions.

Box C007

Folder 4: [Envelope labeled: Play-Script "Trial" and misc. TV scripts by others -- late '50s, early '60s]; 1948-1949, 1956, 1964, undated
Scripts for "The Trial," "The Palio of Siena" [for Pan American], "The Barton Children's TV-Playhouse," "Forty-Eight Hours," "The Big Story -- Program 93," and "Thomas Scherman and the Little Orchestra Present a Television Program of Orchestral Concerts for Children." Also includes a list of 40 Scientific American science programs for television and letters from Charles Pratt and Raymond Sacks.

Box C021

Folder 24b: China: questions regarding organization, budget, crew, etc.; 1971, undated
A list of questions and notes regarding a proposed Chinese film.

Box C021

Folder 24c: Notes -- drafts -- China; 1970-1972
Correspondence, notes, and newspaper articles related to Hurwitz's plans to film a series of documentaries in China related to the book *Fanshen* by William Hinton.

Box C021

Folder 24d: Correspondence -- China; 1971-1975
Correspondence and notes related to Hurwitz's plans to film a series of documentaries in China related to the book *Fanshen* by William Hinton.

Box C028

Folder 5: [Envelope labeled: "Odyssey" notes]; undated

Chapter breakdown and an outline for an adaptation of *The Odyssey*.

Box C033

Folder 5: Bulova film: treatment, presentation, budget; 1965, undated
Drafts and final versions of notes, treatment, and estimated budget for a revised version of the film *The Right Time and the Right Place*, sponsored by Bulova watches. Also includes draft of a cover letter to ad agency SSC & B and two technical diagrams of Bulova watch parts mounted on board.

Box C033

Folder 6: Cities idea -- "5 Cities," ideas & budget; undated
Notes regarding a film about five cities to be possibly titled "The Cities" or "5 Cities."
Includes financial estimates, lists of "Possible Savings" and "American Writers on American Cities," and typed draft of film concept and format.

Box C033

Folder 9: Contacts (jobs) & ideas (random); 1954, 1961-1965, undated
Correspondence regarding possible freelance assignments; handwritten lists of contacts and references for "immediate" and "long range work"; lists film and television project ideas, including puppet versions of *The Iliad* and *The Odyssey*. Correspondents include CBS News, National Educational Television and Educational Television for the Metropolitan Area, and the Israeli Government Tourist Corporation.

Box C033

Folder 27: NET correspondence; 1967
Letter from National Educational Television's (NET) Director of Cultural Programs Curtis W. Davis regarding Hurwitz's proposed program "History of American Art."

Box C033

Folder 29: Ideas to develop -- notes, etc.; 1961, undated
Notes for "Peace Manifesto" dated 1961, possibly later printed as open letters in *The New York Times* (see clippings in Box C033, Folder 8); undated notes regarding possible film projects, including "Odysseus with puppets in the great outdoors."

Box C033

Folder 42: Leo Hurwitz personal -- from NET; 1965-1966
Correspondence. Subjects include proposals for film schools at NYU and Lincoln Center; production of dance films; a print of *Strange Victory* in the UK; the Leipzig Documentary Film Festival; the Film-Makers' Distribution Center; screening *Native Land* and *Strange Victory* in Tehran; screening *Here at the Waters' Edge* in Boston. Correspondents include Milton Fruchtman, Gordon Hitchens, Thomas McGrath. Also includes Hurwitz's personal phone number directory; a 2/15/1966 *New York Times* clipping about National Council on the Arts grants; a brochure about Boston's Lewis Wharf.

Box C033

Folder 48: Polish film proposal; 1961-1962

Correspondence between Hurwitz, the Polish Ministry of Culture and Art, and the Polish Foreign Ministry regarding proposed films about Poland and atomic war.

Box C033

Folder 49: The July idea! (portable tape idea, RCA); 1963

Drafts, notes, memos, and correspondence between Hurwitz and RCA regarding Hurwitz's ideas for compact audiotape cassettes and portable transistor tape players.

Box C036

Folder 1: [Letter to Chaplin, 1959/*Verdict for Tomorrow*, Eichmann Peabody Award Program/clippings re: Eichmann]; 1958-1962, undated

Correspondence, including 1959 letter to Charles Chaplin; materials related to Walter McQuade's book *When Your Neighborhood Needs a School*; a script treatment titled "The Beach and the Man"; and notes for an unnamed project.

Box C037

Folder 1b.1: Fortune World Trade; 1958-1959

Materials related to the film *The New Age of World Commerce*, including script draft, shooting script, and list of "scenes to be secured from miscellaneous sources"; shot lists and lists of categories and films seen; completion schedule; drafts of related correspondence; a handwritten note.

Box C040

Folder 4: The Education Council; 1966-1967

Correspondence and other materials related to a film Hurwitz produced for the Education Council. Also includes correspondence with Standard Oil Co. agreeing to the production of a motion picture about oil exploration.

Box C040

Folder 43: Charge account -- Leo Hurwitz Productions, Inc. -- letters on possible Einstein film; 1958

Correspondence and notes regarding a proposed film on Albert Einstein.

Correspondents include Otto Nathan, the executor of the Einstein estate, and Robert Graff at NBC. Also includes "Einstein: A Pictorial Biography" by William Cahn and "The Universe and Dr. Einstein" by Lincoln Barnett.

Box C041

Folder 25: Einstein film project; 1984-1986

Notes and correspondence between Hurwitz and the American Friends of Hebrew University regarding a film about Albert Einstein. Also includes letters from Robin Briebl containing notes from a meeting related to the project, and the Motion Picture Editors Local 771 regarding their upcoming relocation.

Box C041

Folder 45: Metropolitan Museum film project; 1981-1982

Notes of meeting with Karl Katz of the Met regarding a proposed series of films about the museum's masterpieces; list of "100 Treasures of the Met" with cover letter from Katz.

Box C041

Folder 52: Miners (from Josh); 1978-1981

Material related to Hurwitz's Miners Film Project (working title), including project prospectus; a letter from Hurwitz to Moe Asch of Folkways Records confirming Asch's investment; log of film rushes; project overview with Josh Karan's contact information; letter from the Film Fund agreeing to act as fiscal agent for the film; and a program proposal submitted to the Corporation for Public Broadcasting 11/13/1980. Also includes January 1981 issue of the United Mine Workers' paper *Coal Field Defender*.

Box C043

Folder 3b: Recent correspondence; 1961-1962

Business correspondence, including a receiving notice from Bonded Storage regarding 35mm print of *The Museum and the Fury*; breakdowns of *Here at the Waters' Edge* expenses (film accounts); draft of a letter to Film Frontiers, Inc., stockholders; letter from Hurwitz to Robert Jungk about a film adaptation of his book *Brighter than a Thousand Suns*; letters regarding the distribution of *The Museum and the Fury*.

Box C043

Folder 3h: Peace thru Law; 1963

Materials from The Fund for Education Concerning World Peace through World Law, including a letter to Hurwitz regarding a documentary film project; a progress report on the "Mass Communication Project"; proposal and outline for the Mass Communication Project, which includes a documentary film. Also includes Hurwitz's notes and ideas for the film project; a "1963 Action Program of the Council for a Livable World" pamphlet; and the softbound book *Peace: The Control of National Power*.

Box C045

Folder 10b: For Detroit; 1943-1944

Material for a potential film for the United Auto Workers, including notes on expenses, correspondence, and budget.

Box C045

Folder 10c: Documents; 1942-1945

Documents related to income tax; application for federal employment; letter from the Office of War Information (OWI) confirming completion of employment; contract signed by Paul Strand and Leo Hurwitz employing the William Morris Agency as representative and advisor; copies of contract between Hurwitz and Vanguard Films; notes.

Box C045

Folder 10i: Ideas for films, etc.; 1943-1944

Notes on film ideas for Office of War Information (OWI), General Motors, and CBS (on the subject of television), as well as general ideas for films.

Box C045

Folder 10j: War Report from the People; 1944

Résumé, summary, and budget for "By the People"; correspondence with the William Morris Agency and Screen Writer's Guild; correspondence from Pendleton Dudley about newspaper ad buys; and correspondence about an idea for an anthology film originating from conversation with Paul Strand described as "War Report from the People."

Box C045

Folder 10k: Current ideas at work; 1944

Outline for a course in documentary film; notes; ideas for a film about a wounded soldier; letter from William Esty and Company

Box C045

Folder 10l: For coast -- data and to do; 1942-1943

Correspondence with 20th Century Fox regarding Hurwitz and Strand's work on a film about Dr. Norman Bethune and an adaptation of Robert Carse's *There Go the Ships*. Also includes correspondence from Joris Ivens mentioning the aborted Merchant Marine film and notes.

Box C045

Folder 10o: Misc.; 1943-1945

Correspondence with Jane Dudley regarding the meeting with Charles Chaplin; correspondence mentioning the Auto Workers Union and "By the People" projects, as well as the Selznick sequences; correspondence about using scenes from *Native Land* and its storage; memo confirming Hurwitz's hire to write a script for a film for Planned Parenthood.

Box C050

Folder 7: "Lonesome Train" prospectus; 1952-1955, undated

Prospectus (original and copies) and notes for a 30-minute telefilm adaptation of *The Lonesome Train (A Musical Legend)* to be directed by Hurwitz; prospectus for a television series based on Carter Dickson's *Department of Queer Complaints* stories; and list of potentially interested persons.

Box C050

Folder 12: Films: Dr.-patient relations; 1953

Contains correspondence and notes related to the production of medical films, including a film about doctor-patient relations. Includes contact information; budget notes; paper

on health education by George Rosen, MD; press materials, catalog, and article about public and mental health films; documents related to a 7/4/1953 screening of "the first HIP film" (most likely Hurwitz's short *On This Day*).

Box C050

Folder 17: Films: ideas & notes -- misc.; 1953-1954, undated

Ideas for films and film series, including a film about the H-bomb and scientific research. Includes a reprint of the "Scientists and Other Citizens," a talk given by Gerard Piel.

Box C050

Folder 18: Films prod. -- "Which Way Out" -- Oberndorf; 1949-1950

Documents regarding a film adaptation of C.P. Oberndorf's book of short stories *Which Way Way Out*, including letters from Oberndorf, Morris Helprin; a one-year option agreement for production rights. Includes a 2/5/1949 *Saturday Review* review of *Which Way Way Out*.

Box C050

Folder 20: Film: Rheingold; 1952

Notes, correspondence, shot lists, and schedules regarding a sponsored film about Rheingold beer.

Box C050

Folder 21: Film -- Sholom Aleichem; 1954

Correspondence and notes related to a film version of the play *The World of Sholom Aleichem*. Includes a letter from Howard Da Silva a theater program.

Box C055

Folder 18k: Misc -- schedule; budget summaries, etc.; 1959

Budgets, lists of expenditures, draft of production schedule, and list of documentary material for "Museums of the World."

Box C058

Folder 21: [Envelope labeled: NET Portr. of a Nazi]; undated

Undated notes for a film about Eichmann (referred to as "Portrait of a Conformist" and "Portrait of a Nazi") including estimated costs. Also includes a 1/4/1965 letter from John F. White of National Educational Television regarding Hurwitz's proposal for a "film or films dealing with the subject of conformity and based upon materials recorded from the Eichmann trials."

Box C068

Folder 9d: [Proposal for the use of film in dance curriculum]; 1968

Proposal for the development of multi-media materials for the use in dance curriculum.

Box C073

Folder 21: Films -- production forms, budget forms; 1946, 1950-1951, 1956
Budget notes and correspondence for film projects including "The Key"; "Ballet Ballads"; a film about rug cleaning for the Lincoln Rug Co.; "France Film" [possibly *Voice la France*]; and a "home furnishing show. Also includes blank production and requisition forms from Paramount Pictures and International Pictures; shooting schedule, production breakdown, and call sheets for *Heaven Only Knows*; and shooting schedules and call sheets for several Columbia Pictures productions. Also includes the booklet "Working Rules of the Association of Documentary and Television Film Cameramen"; a 1956 letter from Rose Hurwitz regarding the division of expenses for mother's care; and a blank employer-National Association of Broadcast Engineers and Technicians CIO contract.

Box C073

Folder 22: Budget material *N.L.*, "Masters" & misc.; 1948, 1950, undated
Includes preliminary budgets for "Production #1" [the cast list indicates this is "Freedom Road," not *Native Land* as indicated by the folder label], "Masters of the Dew", and an unnamed production; an estimate of production costs at RKO Pathe, Inc.; and a comparison of production costs at different studio facilities.

Box C073

Folder 23: Films -- doc. film scripts (others); 1944, 1956, undated
Includes scripts for the documentary film projects "Patrol Bomber," "Boy Meets Plane" [aka *Tomorrow We Fly*], *There Shall Be Freedom*, *Freedom of the American Road*, and a summary for a project titled "The Quaker."

Box C086

Folder 20: Harmonica BRDN -- budget; undated
Budget for a 16mm color sound film, "3 minutes plus titles."

Box C096

Folder 17e: Class material (recent); 1963
Shooting script for "Peace Commercial"; Peace Commercial drafts; script for two peace commercials; poem "Reflections on Memorials to the Glorious Dead"; draft of the commercial by Manfred Kirchheimer; general notes on the project.

Box C102

Folder 13: Hollywood towards job; 1942-1944
Correspondence regarding Hurwitz's efforts to find work in Hollywood. Correspondents include William Morris, Charles Boren at Paramount, William Leavitt (UAW-CIO), Paul Strand, and the Nat Goldstein Agency regarding a possible film adaptation of Woody Guthrie's book. Includes an unsigned letter from Guthrie.

Box C102

Folder 16: [Envelope labeled: Buffalo Media Study material, etc.]; 1956-1965

Contrary to the envelope label there are no materials related to the State University of New York at Buffalo's Department of Media Study. Folder contains correspondence regarding the possibility of a Screen Directors International Guild strike; *Patterns of a Profession*; screening *Here at the Waters' Edge*; *The Museum and the Fury*; puppet films; the care of Hurwitz's mother; a film about Albert Einstein; and the "New Age of World Trade" film project for *Fortune* magazine. Other correspondents include Rosetta Hurwitz; the Little Red School House; the Hollywood Museum regarding prints of *Native Land*; New York Council of the Radio and Television Director's Guild; dissolution of Lonesome Train Productions, Inc.; Charles Pratt regarding a film titled "New York Island"; Charles Chaplin (from Hurwitz); and Walt Kelly, regarding an adaptation of *Pogo*.

Box C104

Folder 14g: [Folder labeled: *Birth of World* -- Transfilm; 1955-1956

Includes materials related to Zachary Taylor's 1958 film *The Earth Is Born*, the first in a planned film series based on the Life magazine science series *The World We Live In*. Includes narration script, cover letter from Life, list of consultants, comments, and notes.

Box C104

Folder 15f: *Dialogue with a Woman Departed* -- new work, general notes: letters; 1980 Notes regarding *Dialogue with a Woman Departed* lab work and soundtrack. Also includes correspondence with the Hollywood Museum regarding *Native Land* material and Goddard College about *Do You Know a Man Named Goya?*

Box C108

Folder 2: Film: "Peace Will Win"; 1950-1951

Materials related to Joris Ivens and Jerzy Szekulski's film *Peace Will Win*, including synch and timing log, script, notes on general problems with the film, and suggestions for revisions. Also includes "A Program of New Polish Films" from the Polish Embassy, which included *Peace Will Win*, and the pamphlet "Poland in the Camp of Peace."

Box C108

Folder 3c: ["The Story Behind the Picture" -- script]; ca. 1950

Script for "The Story Behind the Picture," a planned half-hour weekly show featuring interviews conducted by Bosley Crowther. Hurwitz is not featured; the main topic seems to be *The Third Man*.

Box C108

Folder 3d: [Children's Village material; personal bill, correspondence about work]; 1950 Includes a case docket for the Children's Village children's home in Dobbs Ferry, NY. Also includes a promotional booklet, a young government constitution, a case conference study, a personal bill, and correspondence from Adams & Co. Real Estate regarding possible television work.

Box C108

Folder 3e: Short story; 1948, 1950

Material related to a proposed program titled "The Short Story Theater," including an outline for a presentation, with memo from Souvaine Co.; a breakdown of estimated costs; list of stories; and comments copied to Souvaine and Hurwitz. Also includes suggestions for players and directors available for *This Is My Best* dated 1948.

Box C108

Folder 3g: ["Ah! Sweet Mystery!" production materials]; 1950

Materials related to the radio production "Ah! Sweet Mystery!", including notes, audition script, and an itemized breakdown of costs.

Box C108

Folder 5b: "Jack Dempsey's Gym"; 1950

Materials related to the proposed television program "Jack Dempsey's Gym," including budget estimates, program outline, and lists of boxers.

Box C108

Folder 5c: Visifex; 1950

Memo regarding tests of Orthicon Image, and a script for "The Dimensions in Television."

Box C108

Folder 5f: *Telebingo* script; 1950

Script for *Telebingo* program.

Box C108

Folder 5h: Notes on shows; 1950

Materials related to television productions, including *Musical Playhouse* cast and credits; schedule for *Opera Television Theatre*; *Telebingo* budget, production notes, and reactions; "Short Story Theatre" production notes; "This is My Best" budget; and "What Do You Want?" notes.

Box C160

Folder 10: Original selected -- first 4 reels; undated

Outline of an unnamed film, with numbered reels and scenes featuring artworks.

Box C160

Folder 27: Miners film project; ca. 1980

Business card from the Freeman United Coal Mining Company, and union membership for Hurwitz in the United Mine Workers of America.

Box C172

Folder 6: TV -- live ideas; 1948-1951

Ideas for television programs. Includes a script for a program of concerts for young people, and notes on "The Yankee Doodler" and a dance program.

Box C172

Folder 8: TV scripts -- Gilford, Savo; undated

Scripts for "The Pantomime Theater" starring Jimmy Savo, and "The Jack Gilford Show" written by Mort Levin and Bob Stewart.

Box C172

Folder 13: Projects under way (Pratt); 1954-1955

Letter from Charles Pratt confirming Hurwitz's involvement in a television series about festivals, to be presented to Pan American Airways or another airline. Includes an outline of a film about the Palio di Siena.

Box C172

Folder 17: Museum film project (Ford Fund for Advancement of Education); 1956-1957
Includes correspondence between Hurwitz, Gilbert Seldes, Charles Pratt, MIT, and Smith College regarding a series educational films about the history of art. Also includes correspondence, notes, press materials, and publications related to the 3rd International Art Film Festival.

Box C172

Folder 20: Museum film project -- Metropolitan Museum; 1951-1957

Correspondence and notes related to Hurwitz's proposal for a "History of Art on Film" project. Correspondents include the Metropolitan Museum of Art; Oliver Larkin (Smith College); Helmut von Erffa; MIT; the Fogg Art Museum; the National Gallery of Art; Indiana University; and the Whitney Museum of American Art.

Box C172

Folder 21: Memoranda; 1957-1958

Includes a budget and shooting schedule for an unnamed project (possibly "Escudero"); notes on *U.S.A.* credits; notes on a conversation with Bob Graf at ABC; and forms and correspondence related to the Eighth Annual Robert Flaherty Film Award.

Box C176

Folder 4: [Film library catalogs]; 1947, undated

Includes catalogs from the PCW [Pennsylvania College for Women] Film Service (1947-1948 catalog), the Photo and Film Department of the National Audubon Society, and Heidenkamp Nature Pictures ("Birds of North America").

Box C176

Folder 5: ["Commentary for Use with Birds of North America" I]; undated

Four commentary guides for use with Heidenkamp Nature Pictures' educational film series "Birds of North America." Includes multiple photocopied pages, with alphanumeric markers.

Box C176

Folder 6: ["Commentary for Use with 'Birds of North America'" II]; undated Photocopied pages from commentary guides used with Heidenkamp Nature Pictures' educational film series "Birds of North America," with alphanumeric markers.

Box C176

Folder 7: ["Commentary for Use with 'Birds of North America'" III]; Photocopied pages from commentary guides used with Heidenkamp Nature Pictures' educational film series "Birds of North America," with alphanumeric markers.

Box C185

Folder 3: [File Pocket Labeled: Art film history project -- Hurwitz, Pratt]; 1952, ca. 1957-1959

Bound prospectus for "American Art in Films," a proposed film series on the history of American art. Also includes responses to the prospectus; questions for Professor Larkin at Smith College; price lists for film printing; budget items; production notes and schedule; blank budget form from the International Movie Producers' Service; and reports on scenes.

Box C186

Folder 5: [Envelope labeled: *Alice in Wonderland* -- cartoon feature script]; ca. 1933 Scripts for *Alice in Wonderland* and *The Heroes* by Jay Leyda and Leo Hurwitz.

Box C186

Folder 9: [Envelope labeled: Notes -- documents, production #5 -- *Native Land*]; 1936-1938

Includes *Native Land* sequence draft and storyboard sketch; notes; pamphlets and memos regarding civil liberties, anti-labor activities, industrial spies, and labor; correspondence regarding a Consumers Union film; a court document regarding the United Automobile Workers; and an International Labor Defense yearbook for 1936-1937.

Box C190

Folder 26: ["American Comrades" script]; undated Undated script for film project "American Comrades," subtitled "Script I -- The Hard Line." Richard Wormser's name and telephone number appear in red ink on the cover.

Box C192

Folder 2b: [Envelope labeled: Notes, etc. of '30s -- early Frontier]; 1937-1939

Senate Report on industrial espionage, the violations of free speech and rights of labor; Frontier Films business cards in leather envelope; drafts of sequences from *Native Land*; notes on the "SL Talk" about Frontier Films; Frontier Films by-laws; memo to John Howard Lawson and report on Frontier Films; Frontier Films statement of income and expenses; letter from the Medical Bureau to Aid Spanish Democracy, with attached cartoon drawings and outline for an anti-Fascist animated film; statement by Joris Ivens on Paul Strand; *Native Land* summary; two-ring binder embossed with "Victory" on the cover containing sequences for film labeled "Prologue -- XX -- Song of the School-Children," with notes on child labor film ("Pay Day"), brochure on Frontier Films, notes on steel workers film, sketch for unnamed scenario, notes on laissez-faire, notes on school film (all tucked into the front of the binder).

Box C201

Folder 12: [Unlabeled envelope with "Miners" grant application]; 1978
Photocopy of a National Endowment for the Arts project grant application for Hurwitz's documentary about the Gillespie, IL, miners' strike.

Box C201

Folder 17c.1: Location (S.F. shipyard) correspondence; 1944
Notes and drafts of the narration for the shipyard scenes for *Since You Went Away*; correspondence from Hurwitz to the Screen Writer's Guild about the registration of names; note on idea for film about returned soldiers; correspondence to Hurwitz from the Writers Congress about a committee meeting; telegram and memos from David Selznick about filming of the sequence; letter from Hurwitz to RKO-Pathé about his current assignment; correspondence from Vanguard Films about the shoot; and telegrams.

Box C201

Folder 17c.2: *Since You Went Away* -- Shipyard sequence work; 1944
Memos from David O. Selznick and Vanguard Films to Hurwitz regarding the shipyard sequences in *Since You Went Away* and "By the People"; letter with a list of Frank Lloyd Wright houses in Los Angeles; shipyard sequence script and notes; lists of documentary sequences of shipyards and possible shots.

Box C226

Folder 1: [Theatre Workshop journal, Oct.-Dec. 1936 issue; "Black Legion" notes]; 1936, undated
The "Art of Acting Issue," featuring articles by Lee Strassberg, I. Rapoport, V.I. Pudovkin, et. al. Fragile, cover detached. Also contains undated notes (originally found inside the magazine) for a film about the 1936 murder of Charles A. Poole by the Black Legion vigilante group.

Box C226

Folder 10: ["Panic & Promise" series proposal]; 1990

Proposal for a nine-part series titled "Panic & Proposal: America and the Great Depression" to be produced by Blackside Inc., including a cover letter and list of questions for Hurwitz.

Box C226

Folder 12: Dance; 1944-1945

CBS office communication about possible talent for the future, program suggestions, and The Ballet Theater; dance program possibilities, contract notes, *Folksay*; notes; script for Ballet to Sound; review of *Folksay*, correspondence, press release, rehearsal schedule; WCBW television audience reactions; viewer's rating on television technical faults; lyrics for "This Land Is Made For You and Me" and "Another Man Done Gone" by Woody Guthrie; script and notes for "Dances and Songs Out of the American Grain"; copies/drafts of *Folksay* script by Sophie Maslow, graph of camera set up, music sheet, television schedule; expenses for *Folksay*; *Folksay* camera notes; correspondence about programming date; script for program featuring Pearl Primus; notes on dance programs; black-and-white images of *Folksay* being filmed; stock black and white images to be used in the production (with notes).

Box C227

Folder 21: [Envelope labeled: Lex School -- Togg]; 1975-1976

Correspondence with Togg Films Inc., Lexington Film Committee, Susan Heitler (University Network Corporation), and University Film Association about a film about HUAC and those hurt by it. Includes notes, outline, and script revisions.

Box C238

Folder 3: Prelude to San Francisco 4/25/45; 1945

Script draft, production schedule, expenses, production notes, materials list, sketch of set, and art work for "Prelude to San Francisco"; memos requesting permission to transmit a cartoon as part of retrospective war program.

Box C238

Folder 4: Scripts—General; 1944-1945

Scripts and related documents for CBS projects: "Opinions on Trial," "Frontiers of Science," "Review of the Year," "Sports Night," "The World We Live In," "See What You Know," "Billiards," "Missus Goes a-Shopping," "Letter from the Teens," "Photocrime," "Gateways to Music," "Arthur Godfrey and the Blood Bank," and "Will You Remember."

Box C238

Folder 6: "They Were There"; 1944

CBS internal memos and other documents about "They Were There" and "Home Front Program interview," including scripts, illustrations, clippings, and stills.

Box C238

Folder 7: Victory broadcasts; 1945

Scripts and memos outlining CBS programming for V-J Day and V-E Day coverage.

Box C238

Folder 10: Spotlight shows; 1945-1946

Proposal, outlines, memos, notes, scripts, and set sketch for a news feature show; episode summaries; black and white photo of filming the show.

Box C238

Folder 11: Memoranda -- News -- 1944-46; 1944-1946

Internal CBS memos and other documents about structure of news department, responses to broadcasts, episode scripts, broadcast times and contents, scripts for commercials with storyboard sketches, and advertising.

Box C238

Folder 13: Mademoiselle shows; 1945

Scripts, floor plans, outlines, production notes, rehearsal schedule, schedule of operations.

Box C238

Folder 15: Memoranda -- Film -- 1944-46; 1944-1945

Internal CBS memos and other documents about the use of film, including International Film Foundation press releases and brochure about production and distribution of documentary films; article "Advantages of Film Programs"; letter from Hurwitz to Gregory Irrsky about Soviet film for US audiences; proposal for a film about television.

Box C238

Folder 17: Election shows, 1944-1945; 1944-1945

CBS internal memos, scripts, budget, and schedule election night; script for "The Man's Problems"; set diagram and black and white production stills.

Box OS-6

Folder 1: [Illustrations for CBS Television News Feature Edition Show]; 1946

Two transparencies with illustrations for the CBS Television News Feature Edition Show.

Subseries 12, *Haiku*, 1959-1985, bulk 1959-1972

Box C030

Folder 1a: Correspondence; 1965-1966

Includes correspondence regarding *Haiku*, the IV Interamerican Festival of the Arts in Puerto Rico, and Manfred Kirchheimer.

Box C041

Folder 7: *Haiku* -- Dance Films Association, Susan Braun (Distributor); 1985

Copy of letter from Jane Dudley, Manfred Kirchheimer, and Hurwitz to Braun, granting permission to distribute prints of *Haiku*, and related notes.

Box C090

Folder 6a: Envelope labeled: Publicity material, mostly in 60s -- miscellaneous]; 1959-1967

Includes press releases for *The Museum and the Fury* and *Here at the Waters' Edge* and a brochure for *Haiku*.

Box C094

Folder 11: [Professional correspondence, distribution reports, passport application]; 1970-1972

Correspondence from Gordon Hitchens at *Film Comment*; *Strange Victory* and *Haiku* distribution reports; and Hurwitz's passport application.

Box C201

Folder 1: Correspondence; 1977-1980

Includes correspondence with the Center for Mass Communication of Columbia University Press regarding distribution and print material for *Haiku*.

Subseries 13, *Heart of Spain*, 1937-1987, bulk 1937-1952 and 1981-1987

Box C005

Folder 2: *Heart of Spain* prod. file; ca. 1937

Undated *Heart of Spain* production materials, including a copy of the scenario with notes from Herbert Kline; original cutting script; musical score and sound list; first commentary by Kline; original commentary by "Wolff-Kline"; final commentary; and story by Kline.

Box C018

Folder 5c: [Envelope labeled: Material for scrapbook]; 1942-1952, undated
Clippings and promotional material related to *Native Land*, *Heart of Spain*, *Strange Victory*, and others. In English and Italian.

Box C021

Folder 1: [Envelope labeled: Originals or masters of film texts]; ca. 1937, ca. 1942, 1964, 1974

Heart of Spain and *Native Land* scripts and a published script for *Essay on Death*. Also includes a copy of *Cineaste* magazine's 1974 interview with Hurwitz conducted prior to the re-release of *Native Land*.

Box C041

Folder 15: *Heart of Spain*; 1985

Invoices and related letter regarding classroom screenings of *Heart of Spain* at New York University.

Box C057

Folder 7: *Heart of Spain* copies -- script -- text (2); undated
Script of *Heart of Spain* narration.

Box C102

Folder 4: [Correspondence, copies of Hurwitz and Rolfe correspondence, notes]; 1990 Correspondence with Professor Cary Nelson at the University of Illinois regarding Hurwitz's correspondence with Edwin Rolfe [a.k.a. Solomon Fishman], primarily on the subject of the letters' dates. Photocopies of letters from Hurwitz to Rolfe dated 1926-1930, 1932, 1947, and 1950, are included. Also includes correspondence between Hurwitz and the Veterans of the Abraham Lincoln Brigade regarding *Heart of Spain* and the use of material.

Box C185

Folder 1: *Heart of Spain* -- production file, Xerox; 1985
Heart of Spain cutting scripts with notes, outline, and music score -- original cutting script and first draft.

Box C232

Folder 13: William Bischoff -- correspondence - article on *Heart of Spain*; 1981-1982 Correspondence from William Bischoff enclosing copy of his paper "Artistic and Political Synthesis in Frontier Films' *Heart of Spain*" and thanking him for his assistance; also correspondence from Bischoff about his reaction to *Dialogue with a Woman Departed*.

Subseries 14, *Here at the Waters' Edge*, 1952-1990, bulk 1958-1965

Box C003

Folder 1: 1961 -- I.T. material; 1961-1962

Notes, expenses, and itinerary prepared by Hurwitz for his 1961 income taxes, primarily in connection with his trip to Jerusalem to direct the videotaping of the Adolf Eichmann trial (March to August 1961), but also elsewhere in Europe (Athens, Italy, Paris, and London) to conduct business in relation to *Here at the Waters' Edge*, and *The Museum and the Fury* and to do research for future projects. Wife Jane Dudley joined him part of the time.

Box C004

Folder 1: Press material -- copies to be distributed in these files; 1962-1963, 1975, 1981-1989

Includes a *Here at the Waters' Edge* press release and an account of the film's soundtrack.

Box C006

Folder 11: Misc. Correspondence, 1950s-1960s; 1968-1976

Includes work notes made during the production of *Here at the Water's Edge* titled "Working Words for a Film Without Words."

Box C008

Folder 6: *Here at the H2O Edge* note and Pratt résumé; ca. 1962, ca. 1984

Overview of *Here at the Waters' Edge* and the résumé of Charles Pratt.

Box C011

Folder 3: Leipzig travel -- material to take relating to travel and fest -- visa, currency, info; 1966

Materials related to the 9th International Festival of Short and Documentary Films in Leipzig, including publications, program, and correspondence. The folder also includes credits for *Here at the Waters' Edge* and *The Museum and the Fury*. In English and German.

Box C018

Folder 5a: [Newspapers-- *The Jerusalem Post* and *Les Lettres Françaises*]; 1961

Newspaper clippings concerning the Eichmann Trial, *The Museum and the Fury*, and *Here at the Waters' Edge*. In English and French.

Box C024

Folder 1: [Notes]; 1963

Notes include to-do list regarding "The Scarlet Letter," job calls, and invite lists for *Here at the Waters' Edge* screenings.

Box C033

Folder 1: Current correspondence -- answer!; 1961-1962, undated

Correspondence related to *At the Waters' Edge*, *The Scarlet Letter*, and film elements for *Native Land* and *China Strikes Back*. Correspondents include Nazli Nour, Thomas Brandon, and Judith Gold.

Box C033

Folder 10: Cooper -- contemporary films -- *H.A.T.W.E.*, M&F and others; 1959-1962

Correspondence with Charles Cooper of UK distributor Contemporary Films regarding *Here at the Waters' Edge* and *The Museum and the Fury*. Also includes correspondence from Radiotelevisione Italiana (RAI) regarding broadcast of *Here at the Waters' Edge* on Italian TV.

Box C033

Folder 38: *Here at the H2O Edge* -- correspondence and misc. -- also *Harbor Anthology*; 1961-1964

Documents related to *Here at the Waters's Edge*, including arrival notice from SAS (Scandinavian Airlines) regarding the shipment of a print; itemized "Film Account" (disbursements); film summary statement; and correspondence, including draft of letter to Henri Langlois and letters of congratulations (and critique).

Box C033

Folder 40: *H.A.T.W.E.* screening lists & notes; ca. 1962

Handwritten notes related to *Here at the Waters' Edge*, including task lists, contact information, and lists of screening invitees and attendees.

Box C033

Folder 41: *H.A.T.W.E.* -- Folkways contract -- recordings; 1962

Signed August 1962 contract between Folkways Records & Service Corp. and Hurwitz and Charles Pratt, agreeing to the production of two phonograph records from the soundtrack of *Here at the Waters' Edge*; related handwritten notes.

Box C033

Folder 43: *Here at the Waters' Edge 2 -- A Harbor Anthology* -- Casting and Summary of Idea; 1963

Typed summary of a second soundtrack recording featuring harbor sounds and spoken-word; lists of "possible readers."

Box C033

Folder 47: Poetry & Sound Foundation idea -- recording (Capitol); 1963

Correspondence between Hurwitz, the Broadcasting Foundation, and Columbia and Capitol Records regarding *Here at the Waters' Edge/The Harbor Anthology* tape and Hurwitz's proposal for a series of similar recordings matching recorded sounds with spoken-word poetry. Includes handwritten notes and estimated budgets.

Box C033

Folder 53: Notebooks: Europe trip (1961) -- names & doings, *H.A.T.W.E.*, *M&F*; 1961, undated

Day planner for year 1961, with notes and Israeli business cards; undated notepad containing expenses and contact information; notebook kept during European travel, with entries dated 1961, many regarding *Here at the Waters' Edge* and *The Museum and the Fury*.

Box C036

Folder 1c: [Soviet art and education clippings, personal correspondence]; 1958-1961

Includes clippings about Soviet art and education, as well as correspondence regarding producing a film in Poland; travel arrangements; Filmfest Edinburgh's refusal to screen *Here at the Waters' Edge* because of its running time; and a program for the 22nd Annual Peabody Awards.

Box C040

Folder 3: Eichmann -- to file; 1956, 1960-1965

Includes notes regarding *Here at the Waters' Edge* unrelated to the Eichmann trial.

Box C041

Folder 31: Folkways -- *H.A.T.W.E.*; 1982, 1987

Correspondence between Hurwitz and attorney regarding the sale of Folkways Records to the Smithsonian Institution and royalties from the *Here at the Waters' Edge* recording. Folder includes the January 1 and Spring 1982 Folkways catalogs.

Box C043

Folder 3a: Several current things -- Screenings; 1963

Notes regarding "The Scarlet Letter," *Here at the Waters' Edge*, The Harbor Anthology recording; Folkways Records "to-do" lists; recording invoices sent to Folkways; letter from Boston University School of Public Relations and Communications regarding position vacancy.

Box C043

Folder 3b: Recent correspondence; 1961-1962

Business correspondence, including breakdowns of *Here at the Waters' Edge* expenses (film accounts).

Box C043

Folder 3f: Current to-do: *N.L.*, "S.L.," *H.A.T.W.E.*, *M&F*, misc., people to invite; 1962-1963

Includes notes and "to-do" lists regarding *Museum and the Fury*, *Here at the Waters' Edge*, *Native Land*, and films about Greece.

Box C043

Folder 3i: Folder 3i: *H.A.T.W.E.* Copies *Les Lettres'* review, Paris, 9/21/61, undated; undated

Undated translations of *Here at the Waters' Edge* review from *Les Lettres Française*, and an undated letter from Faubion Bowers to Mrs. Gorham Munson regarding the film.

Box C043

Folder 4: [Envelope labeled: Italy (Venice), Paris (retrosp.), London]; 1961

Includes telegrams between Hurwitz and Filmfest Edinburgh regarding the cancellation of *Here at the Waters' Edge* due to length (see also Box 36, Folder 1c); notes for an introduction to a screening of *The Museum and the Fury* and *Here at the Waters' Edge* at the Cinématèque Française dated 9/16/1961; programs for the Venice International Film Festival, with a press release announcing a special screening of *Here at the Waters' Edge*.

Box C058

Folder 15: *Here at the H2O's Edge*, Capdenac piece & translations, also reviews: *Lippold*, *Hart Crane*; 1966, undated

Undated *Les Lettres Françaises* clipping (original and multiple photocopies) featuring Michel Capdenac's article about *Here at the Waters' Edge* (in French, with separate typed English translation).

Box C058

Folder 20: German & Hungary D.R. -- distribution & production; 1967-1968

Correspondence regarding possible distribution of *Here at the Waters' Edge*, *The Museum and the Fury*, and *The Sun and Richard Lippold* in East Germany; possible distribution of *Here at the Waters' Edge* in Hungary; the shipment of a print of *Here at the Waters' Edge* from Budapest to Leipzig; a possible film about socialism in East German (with Rolf Schnabel); and the release of *The Laughing Man/Der lachender mann* in the United States. Correspondents include DEFA, Rolf Schnabel, Magyar Filmhíradó, and National Educational Television. Contains note "Letters extracted to take to Berlin."

Box C090

Folder 6a: Envelope labeled: Publicity material, mostly in 60s -- miscellaneous]; 1959-1967

Includes press releases for *The Museum and the Fury* and *Here at the Waters' Edge* and a brochure for *Haiku*. Also includes clippings regarding "The Scarlet Letter," the *Strange Victory* rerelease, and Hurwitz and the Eichmann Trial. In English and French.

Box C092

Folder 9: *Here at the Waters' Edge* (Staten Island Inst. Arts & Sci.); 1985

Materials related to the screening of *Here at the Waters' Edge* as part of "Film Series '85: The Artist Celebrates New York on Film" at the Staten Island Institute of Arts and Sciences. Includes correspondence, series calendar, press release, newspaper clippings, museum brochures, and series poster.

Box C096

Folder 2: [Bonded Film Storage, receiving notice]; 1970

Bonded Film Storage receiving notice/warehouse receipt for *Here at the Waters' Edge* material.

Box C096

Folder 13: [Envelope labeled: L.T. material]; 1952, 1961-1962

Hurwitz's Radio and Television Director's Guild; pocket notebooks; blank employment reports for the Screen Directors International Guild; correspondence regarding *Here at the Waters' Edge*; general notes/actress list; invoice for photographic supplies; letters from other filmmakers regarding their projects; an envelope containing stamps for Manfred Kirchheimer; and Israel Airlines tickets for Hurwitz.

Box C096

Folder 17: [*Harbor Anthology* -- logs and notes, peace commercial -- drafts]; 1963
Notes regarding *A Harbor Anthology*/*"Here at the Waters' Edge 2."*

Box C096

Folder 17a: [Recording notes, general notes, letter about audio]; 1963
Notes regarding the recording of *A Harbor Anthology*/*"Here at the Waters' Edge 2,"* with a letter enclosed with the audio track by Melvyn Douglas.

Box C096

Folder 17b: [Folder labeled: *Harbor Anthology* -- summary logs]; 1963
Summary log for reels 1-5 of *Harbor Anthology*.

Box C096

Folder 17c: Recording logs; 1960, 1963
Here at the Waters' Edge recording log and "Notes for a hypothesis regarding the music required for *Here at the Waters' Edge*."

Box C096

Folder 17f: [Envelope labeled: *Harbor Anthology* logs and texts]; 1963
Script broken down by reels with sound and footage notes, and recording logs.

Box C096

Folder 18: [File Pocket labeled: Hollywood -- *Here at the Waters' Edge* and "The Scarlet Letter"]; 1962-1963
Letter sent to Marie Briehl (wrong address); correspondence from Jane Dudley and Thomas Hurwitz; correspondence from Charles Pratt about screening *Here at the Waters' Edge*.

Box C096

Folder 18d: List: my invites -- Hollywood screening of *Here at the Waters' Edge*; 1963
Materials related to the screening of *Here at the Waters' Edge* at the Lytton Center for the Visual Arts, Los Angeles, including correspondence, a list of invitees, Hurwitz's screening introduction, and a facility brochure.

Box C096

Folder 18e: Misc. -- Hollywood; 1963
A response to *Here at the Waters' Edge*; notes titled "Science and Superstition"; business cards; and personal correspondence from Peggy Lawson in a manila envelope.

Box C096

Folder 18f: "Scarlet Letter" and other things (USA); 1963
Includes a *Here at the Waters' Edge* preview screening flyer.

Box C096

Folder 19: [Note on *Here at the Waters' Edge* record material, papers]; undated Note states "Second record material and papers to go back to *H.A.W.T.W.E.* film file when film shot."

Box C102

Folder 10: *Here at the Waters' Edge* -- material for distribution of film and record; 1962 Materials related to the *Here at the Waters' Edge* and the related sound recording *Harbor Anthology*, including written copy for the album booklet; an essay by Sidney Fintelstein; correspondence; and notes made during the production of the film.

Box C102

Folder 11: Material for record (poetry, praise); 1963 Materials related the sound recording *Harbor Anthology*, including excerpts from writings by Herman Melville, Edwin Rolfe, and Hurwitz; and notes on how the readings should be spoken and incorporated into the soundtrack.

Box C102

Folder 12: [Clippings, film festival correspondence, SDIG correspondence]; 1960-1965 Includes correspondence with Amos Vogel regarding *The Museum and the Fury* and problems screening *Here at the Waters' Edge* at the New York Film Festival, and notes about to whom complimentary copies of *Harbor Anthology* should be sent.

Box C106

Folder 9: [Personal correspondence, doodle]; 1988-1990 Personal correspondence, including an invitation to a screening of *Here at the Waters' Edge* to benefit the Federation to Preserve the Greenwich Village Waterfront and Great Port. Also includes a doodle of Hurwitz and Robert L. Carringer's résumé.

Box C106

Folder 11: [*Here at the Waters' Edge* tickets]; 1989 Tickets to the screening of *Here at the Waters' Edge* benefitting the Federation to Preserve the Greenwich Village Waterfront & Great Port.

Box C172

Folder 30: Masters -- Leo Hurwitz; 1982 Includes a press release for *Here at the Waters' Edge*.

Box C176

Folder 1: [Envelope labeled: Harbor Anth. -- scripts]; 1963, undated Scripts, notes, poems, prose, and other material related to the recording "*Here at the Waters' Edge* 2: A Harbor Anthology of Poetry, Prose, and Sounds," aka "The Harbor Anthology."

Box C176

Folder 2: [Envelope labeled: Harbor Poetry Anthology scripts]; 1966, undated
Two scripts for "*Here at the Waters' Edge* 2: A Harbor Anthology of Poetry, Prose, and Sounds," aka "The Harbor Anthology," both in spring binders, with notes.

Box C176

Folder 3: [Envelope labeled: Edge # log -- *Here at the Waters' Edge*]; 1961
Edge number logs for *Here at the Waters' Edge*.

Box C185

Folder 4: Prints -- M series, *Here at the Waters' Edge*; 1962-1965
Includes notes on prints of *Here at the Waters' Edge* M series; correspondence from the USIA Motion Picture Service who reviewed the film for possible acquisition; shipment order; and a screening invitation and information.

Box C185

Folder 5: Notes: reediting *Here at the Waters' Edge* sound track for record; 1962
Notes on negative cutting and sound effects.

Box C185

Folder 6: [File pocket labeled: *Here at the Waters' Edge* script and production notes]; 1958, 1962-1963
Includes information about *Here at the Waters' Edge*; comments on the score; photocopy of "opening poem" (unused); script and production notes; to-do list; New York Public Library book slips; and a notebook.

Box C185

Folder 7a: Shooting locations and notes; 1958-1959
Documents related to the production of *Here at the Waters' Edge*, including location shooting consents, permits and releases; related notes; list of permissions, land locations, and pick-up shots; and notebook with notes about sequence 2.

Box C185

Folder 7b: Editing notes -- overall structure; ca. 1959
Notes on editing *Here at the Waters' Edge*

Box C185

Folder 7c: First assembly order -- editing notes; ca. 1959
Notecards with notes for the first assembly order of *Here at the Waters' Edge*, with screening order notes.

Box C185

Folder 7d: Second assembly order, etc. (editing notes); 1959
Includes notes on *Here at the Waters' Edge* broken down by sequence; notes on source material outs; and related correspondence from Charles Pratt.

Box C185

Folder 7e: Cutting notes; ca. 1959

Cutting notes for *Here at the Waters' Edge*, with a note to Hurwitz and a newspaper cartoon.

Box C185

Folder 7f: Cutting notes (some) rough cut; 1959

Notes on *Here at the Waters' Edge* sequences for rough cut, with notes for semi-final and final cuts.

Box C185

Folder 7g: Sound effects; ca. 1960

Includes sources for *Here at the Waters' Edge* sound effects; schedule; notes on sound; and sound effects catalogs.

Box C185

Folder 7h: Camera log, lab notes, coding notes; 1959

Envelope labeled "*Here at the Waters' Edge* Camera Log and Lab Notes," containing a composition book labeled "Camera Log for 'NY Island'" (working title of *Here at the Waters' Edge*).

Box C185

Folder 7j: Original script and drafts of words; 1958, 1960

Shooting outline for *New York Island* (working title of *Here at the Waters' Edge*) and notes. Includes parts of the script in draft form; drafts of voice tracks; notes; and earlier drafts.

Box C185

Folder 8: [Binder labeled: Art history project]; ca. 1957

The prospectus for a film series about the history of American art, with black-and-white photographs.

Box C233

Folder 6a: Notes -- *Here at the Waters' Edge*; 1958

Forward and sequence descriptions for the film.

Box C233

Folder 6b: [Envelope labeled: *At H2O Edge* -- sound effects, notes for bldg track, recording lists and logs]; ca. 1958

Notepad with notes about sound effects.

Box C233

Folder 6c: SFX editing notes; 1960

Notes labeled "At H2O's Edge 35mm Tape," notes about sounds needed, sound score, to do lists, SFX notes for mix.

Box C233

Folder 6d: SFX editing notes (book has pic-editing notes too); 1960
Spiral-bound notebook for *Here at the Waters' Edge*, notes for SFX and picture editing; typed SFX notes and development notes.

Box C233

Folder 6e: Music notes; 1960
Typewritten "Notes for a hypothesis regarding the music required for *Here at the Waters' Edge*"; handwritten notes of music ideas.

Box C233

Folder 6f: [Envelope labeled: Correspondence -- carbons and copies of letters, personal biography, some budget stuff]; 1956-1961
Personal and professional correspondence. Includes documents related to *Here at the Waters' Edge*, including budget, letters from Bob Barrows giving his impressions of the film, letters from Henry Cowell about writing music for the film. Small spiral-bound notebook with notes about *Moby Dick*. Letter from Broderick about selling of comestible human organs. Letter to Joris Ivens about "Voyage to an Island" and wanting to contact Charlie Chaplin about an idea for a film. Letter from Marie Briehl about Hurwitz wanting to separate from Jane. Letter from Charles Pratt about New York Documentation Project.

Box C233

Folder 6h: Inventory book, contract (*HATWE*); 1959
Spiral-bound notebook containing notes on negative, inventory of cutting room material, sound tapes and tracks, and workprint for *Here at the Waters' Edge*. Letter agreement from Charles Pratt supplanting their previous agreement as co-producers on "New York Island," also signed by Hurwitz.

Box C233

Folder 6i: Edge number and scene log -- *Here at the Waters' Edge*; 1961
Handwritten lists of edge numbers for each scene, grouped by reels.

Box C233

Folder 6j: Variation on ideas for titles -- forward -- body -- end; 1961-1962
Possible titles, forward, and afterword to use for *Here at the Waters' Edge* (to appear on screen); final list of superimposed titles; notes for an introductory idea to *Here at the Waters' Edge*.

Box C233

Folder 6k: Recording and mix material (Reeves); 1961-1962

Notes and logs for sound recording and mixing for *Here at the Waters' Edge*.

Box OS-5

Tube 4: [Tube labeled: Venice Fest diploma: *H.A.T.W.E.*]; 1961

Tube containing the Venice Film Festival Diploma for *Here at the Waters' Edge*.

Box OS-7

Folder 2: [File pocket labeled: H. Cowell music for *Here at the Waters' Edge* -- Hurwitz & Pratt -- Folio 3]; 1960

Sheet music for Henry Cowell's and Robert Cobert's scores for *Here at the Waters' Edge*, with a forward by William M. Backer.

Box OS-8

Folder 1a: [Envelope labeled: Title material]; ca. 1961

Illustrations and transparencies used for *Here at the Waters' Edge* credits.

Box OS-8

Folder 1b: [Artwork]; ca. 1961

Here at the Waters' Edge title cards and transparencies, some with quotes.

Subseries 15, *In Search of Hart Crane*, 1961-1987, bulk 1964-1966

Box C011

Folder 5: To Europe -- projects/DGA/reviews -- Lippold, Crane/résumés; 1961, 1966
Newspaper clippings and copies of articles regarding the DGA loyalty oath, *In Search of Hart Crane*, and *The Sun and Richard Lippold*. Also includes a copy of Hurwitz's résumé and a cost estimate for 35mm prints.

Box C021

Folder 7: Budget and schedule *Essay*; 1964, undated

Includes a list of passages marked in the books of Hart Crane's poetry.

Box C021

Folder 14: [*In Search of Hart Crane* production notebooks]; 1966

Editing log and notebook containing information about shots, kept during the production of *In Search of Hart Crane*.

Box C026

Folder 1b: [Correspondence, clippings, and receipts]; 1965-1968

Correspondence, both professional and personal. Professional correspondence mainly concerns National Educational Television (NET) and screenings of *In Search of Hart Crane*.

Box C030

Folder 1a: Correspondence; 1965-1966

Correspondence mostly related to Hurwitz's productions for National Educational Television (NET), including *In Search of Hart Crane*, *The Sun and Richard Lippold*, and *Essay on Death*.

Box C030

Folder 2: *Hart Crane*: memos; 1966

NET inter-office memos on the topic of *In Search of Hart Crane* and other NET programming ideas.

Box C030

Folder 3: Résumés; 1965

Excerpts from reviews about organist Edwin Flath and Flath's résumé; résumé with cover letter (sent to Hurwitz at NET) from Gary Flaum, script and film researcher.

Box C030

Folder 4: *Hart Crane* -- notes; ca. 1965

Names, addresses, and schedule of those to be interviewed for *In Search of Hart Crane*, a form letter to be sent to the interviewees, and a list of composers.

Box C030

Folder 6: Mailing list for screenings; ca. 1966

List of persons who would be sent *In Search of Hart Crane* screening invitations, with their phone numbers.

Box C030

Folder 7: Crane: marked passages in his books; ca. 1965

Passages copied from books by other writers that had been marked as significant by Hart Crane.

Box C030

Folder 8: Crane: photo box inventory; ca. 1965

Photocopy of a list of photographs related to Hart Crane.

Box C030

Folder 9: Production orders; ca. 1965

NET purchase orders for *In Search of Hart Crane*.

Box C030

Folder 10: Telegrams; 1961

One telegram from Anita King to Bess Hize regarding a possible program about Hart Crane.

Box C030

Folder 11: Release forms -- *Hart Crane*; 1966

Release forms for *In Search of Hart Crane* interviewees, both signed and blank.

Box C030

Folder 12: Hart Crane -- music interest; ca. 1965

List of pieces of music mentioned by Hart Crane in his letters and journals, with dates.

Box C030

Folder 14: John Unterecker -- transcript; ca. 1965

Transcript of interview with Hart Crane biographer John Unterecker.

Box C030

Folder 15: *Hart Crane* -- budget; 1966

In Search of Hart Crane production budget and notes.

Box C030

Folder 16: Hart Crane photographs/C.U.; ca. 1965

Reproductions of Hart Crane photographs (black-and-white).

Box C030

Folder 17: Marsden Hartley -- Eight Bells' Folly; 1966

Black-and-white photographic reproduction of Marsden Hartley's painting *Eight Bells Folly: Memorial for Hart Crane*, with a cover letter from the University of Minnesota art gallery.

Box C030

Folder 18: *Hart Crane* -- correspondence 2/23/66; 1966

Correspondence between Manfred Kirchheimer [bulk] and contributors to *In Search of Hart Crane*. Subjects include organizing interviews, renting equipment, allowing the broadcast of artworks, and general employee issues.

Box C030

Folder 19: *Hart Crane* (bills); 1965-1966

Invoices related to *In Search of Hart Crane*; correspondence regarding a contract for John Unterecker and employing an assistant editor; and a note labeled "Lachaise Gulls" with a list of objects, dates, and locations.

Box C030

Folder 20: [Interview transcripts II]; 1966

Transcripts of interviews with Charmion Von Wiegand, Solomon Gruenberg, Slater Brown, and Gorham Munson, conducted by John Unterecker. Interviews were originally given for a program about Hart Crane titled "This Fabulous Shadow...."

Box C030

Folder 21: [Interview transcripts III]; 1966

Transcripts of interviews with Lisa Munson, Gorham Munson, Waldo Frank, and Samuel Loveman, conducted by John Unterecker. Interviews were originally conducted for a program about Hart Crane titled "This Fabulous Shadow...."

Box C030

Folder 22: [Interview transcripts I]; 1966

Transcripts of interviews with Sue Brown, Malcolm Cowley, Peggy Babcock, William Lescaze, Peggy Baird, Isidor Schneider, and Richard Rychtarik, conducted by John Unterecker. Interviews were originally conducted for a program about Hart Crane titled "This Fabulous Shadow...."

Box C030

Folder 23: *Hart Crane* (exp.); 1966

In Search of Hart Crane related expense vouchers for Anita King and Manfred Kirchheimer.

Box C030

Folder 24: Bills CA203; 1965

Bills related to the production of *In Search of Hart Crane*.

Box C030

Folder 25: Correspondence CA204; 1965

General National Educational Television correspondence, most concerning John Steinbeck's novel *The Grapes of Wrath* and the production of the NET series "Portrait of America -- Through the Eyes of Its Authors."

Box C030

Folder 37: *Hart Crane*; 1966

In Search of Hart Crane related notes, including the names of interviewees.

Box C030

Folder 38: Leo Hurwitz -- to do; 1965-1966

Newspaper clipping regarding Vietnam, television at Lincoln Center, and New York University's School of the Arts. Also includes memos and notes regarding the National Educational Television series "Portrait of America," *In Search of Hart Crane*, and *The Sun and Richard Lippold*.

Box C030

Folder 42: [*In Search of Hart Crane* -- interview transcripts]; 1966

Copies of interview transcripts with Sue Brown, Malcolm Cowley, Peggy Babcock, William Lescaze, Peggy Baird, Isidor Schenider, Charmion von Wiegand, Gorham Munson, Lisa Munson, Waldo Frank, and Richard Rychtarik for *In Search of Hart Crane*.

Box C030

Folder 43a: Interoffice memo -- Lippold; 1965-1966

National Educational Television (NET) memos concerning *The Sun & Richard Lippold, In Search of Hart Crane*, "Portrait of America Through the Eyes of its Authors," and general NET business. Also includes material on the Institute for Cultural Exchange through Photography, a related memo from Hurwitz, and a memo from Walter Hess regarding a program related to the Genesee Valley region.

Box C030

Folder 47: Kirchheimer; 1965-1966

Expense vouchers for Manfred Kirchheimer related to *The Sun and Richard Lippold and In Search of Hart Crane*.

Box C030

Folder 62: [Hart Crane -- excerpts from his letters]; 1966

Three bound folders containing excerpts from the letters of Hart Crane.

Box C036

Folder 3: Peggy's notebook lines; 1972-1973

Typed excerpts from Peggy Lawson's notebook, written during the production of *In Search of Hart Crane*.

Box C057

Folder 6a: Copies of scripts from production files; 1964, 1966

Scripts for *Essay on Death* and *In Search of Hart Crane* (two copies), and introduction text to *The Sun and Richard Lippold*.

Box C057

Folder 8: Film texts; 1964, 1966, 1980

Scripts for *Native Land*, *In Search of Hart Crane*, *The Museum and the Fury*, and *Essay on Death*.

Box C057

Folder 10: [Envelope labeled: Originals and copies]; 1964, 1966, 1980, undated

Narration for *The Sun and Richard Lippold*, *The Museum and the Fury*, *In Search of Hart Crane*, and *Essay on Death*; script for *Native Land*

Box C058

Folder 11: *In Search of Hart Crane* budget memo & misc., 10/21/66; 1966

Memo regarding the budget overage on *In Search of Hart Crane*; engineering evaluation of the quality of the film; related notes.

Box C058

Folder 12: *In Search of Hart Crane* publicity materials & reviews & letters re: film; 1967, 1969

Materials related to *In Search of Hart Crane*, including letters praising or inquiring about the film; clippings from *The New York Times*, *Publisher's Weekly*, *The Poetry Society of America Bulletin*, and *The Houston Chronicle*; handwritten notes regarding screening invitees, interview questions, and studio lighting; and National Educational Television press releases.

Box C058

Folder 13: [Two binders containing "Letters of Hart Crane"]; undated "Letters of Hart Crane (Excerpted and Arranged by L.H.)" and "Letters of Hart Crane (Excerpts)," comprising excerpts from Crane's correspondence arranged into nine numbered sections.

Box C058

Folder 16: Crane play; 1967

Notes and correspondence between Hurwitz and NET Director of Cultural Programs Curtis W. Davis regarding a dramatization of the life of Hart Crane.

Box C090

Folder 6b: [Envelope labeled: Misc. publicity material]; 1967-1976

Includes press releases for *Essay on Death*, *In Search of Hart Crane*, and *The Sun and Richard Lippold*, and retrospective screenings of Hurwitz's films; notes regarding *Dialogue with a Woman Departed*; and clippings about Hurwitz, *Strange Victory*, and *Native Land*. In English and French.

Box C102

Folder 9: [*In Search of Hart Crane* -- production materials]; 1965-1966

Materials related to the production of *In Search of Hart Crane* for National Educational Television (NET), including a list of contacts; a press release form; timing log; an equipment inventory; an interview schedule; a complaint about the building maintenance signed by Hurwitz and others at NET; and an equipment repair invoice sent to Manfred Kirchheimer at NET.

Box C105

Folder 1a: [Folder Labeled: Shooting outlines, etc. -- *Hart Crane*]; 1966

Shooting outline for *In Search of Hart Crane*, with production notes and suggestions for budget cuts.

Box C105

Folder 1b: *Hart Crane* -- notes toward script, etc. (budget materials); 1966

Materials related to the production of *In Search of Hart Crane*, including budget, memos, script outline, and schedule of interviewees. Also includes a photocopy of John Unterecker's essay "The Architecture of *The Bridge*."

Box C105

Folder 1c: [Letters of Hart Crane -- excerpts]; 1966

"Letters of Hart Crane -- Excerpted and Arranged by Leo Hurwitz," with notes.

Box C105

Folder 1d: Copies, final narration -- *Hart Crane*; 1966

Narration for *In Search of Hart Crane*, broken-down by sequence.

Box C105

Folder 1e: *Hart Crane* outline material, also original memo -- for interviews; 1966

In Search of Hart Crane content outline, with to-do list, notes about interviewees, and a memo to Curt Davis.

Box C105

Folder 1f: Latest stuff; 1966

Materials related to *In Search of Hart Crane* screenings, including screening schedule; press releases; and an inventory of film materials shipped to Ann Arbor, with shipping schedule and contact information.

Box C105

Folder 1i: NET *Hart Crane* title stuff; 1966

Notes regarding the length, timing, and text of *In Search of Hart Crane* titles and subtitles.

Box C105

Folder 1j: SFX logs -- *Hart Crane*; ca. 1966

Logs for *In Search of Hart Crane* sound effects.

Box C105

Folder 1k: Doodles -- *Hart Crane*; ca. 1966

Doodles by Hurwitz and Manfred Kirchheimer.

Box C105

Folder 1l: Mix logs -- *Hart Crane*; ca. 1966

Mix logs for *In Search of Hart Crane*.

Box C105

Folder 1m: Narration, work scripts -- *Hart Crane*; ca. 1966

In Search of Hart Crane narration drafts.

Box C105

Folder 1n: Narration and poems -- recording copies -- *Hart Crane*; 1966

In Search of Hart Crane narration draft, poems, and times for poetry in the film.

Box C105

Folder 1o: Contracts -- *Hart Crane*; 1966

Signed copy of Hurwitz's agreement with National Educational Television (NET) to serve as producer-director of *In Search of Hart Crane*, with an unsigned copy of the contract.

Box C105

Folder 1p: Notes re: schedule and budget -- *Hart Crane*; 1966

In Search of Hart Crane production and post-production schedules, with budget.

Box C105

Folder 1q: Casting (narrations) -- *Hart Crane*; ca. 1966

Notes on possible narrators for *In Search of Hart Crane*.

Box C105

Folder 1r: Memos and correspondence during production -- *Hart Crane*; 1966

Notes and correspondence related to the production of *In Search of Hart Crane*, including notes National Educational Network (NET) memos regarding Screen Actors Guild contracts, film narrators, budget, and bookkeeping. Also includes a letter from Hurwitz to Bertrand Russell regarding the formation of an international tribunal to try American war criminals.

Box C105

Folder 1s: [Kirchheimer's notes for Hurwitz]; 1966

Document titled "Manny's Notes for Leo," with *In Search of Hart Crane* production notes on items, interviewees, budget, and schedule.

Box C105

Folder 1t: Budget stuff -- *Hart Crane*; 1966

In Search of Hart Crane budget and notes.

Box C105

Folder 1u: From the wall; 1966

Includes notes on reel lineup, a newspaper clipping about the Vietnam War, an insurance list, order list of persons interviewed, and to-do lists.

Box C105

Folder 1v: Sequence line-up, cutting -- *Hart Crane*; 1966

Line-Up and cutting notes for *In Search of Hart Crane*.

Box C105

Folder 1w: Assembly and line-up notes -- *Hart Crane*; ca. 1966

Notes on cutting and assembly for *In Search of Hart Crane*.

Box C105

Folder 1x: [Research notes]; ca. 1966

Document titled "Hart Crane (A Few of the Marked Passages in his Books)," comprising passages written by others but highlighted by Crane.

Box C105

Folder 1y: Source reels, interviews -- *Hart Crane*; ca. 1966

Content outline of interviews for *In Search of Hart Crane*, with source reels listed and notes.

Box C105

Folder 1z: Notes re: poems and narration -- *Hart Crane*; 1966

Includes notes on Crane's poetry and quotes from his letters; lists of source reels and poems to use; first sequence structure; and voice-over narration ideas.

Box C105

Folder 2: [File pocket labeled: *In Search of Hart Crane* --edited letters, interview transcripts]; 1966

Four transcripts of interviews with *In Search of Hart Crane* commentators, including John Unterecker.

Subseries 16, "In Search of John Brown," 1961-1990, bulk 1982-1988

Box C001

Folder 23: [Envelope containing letter from Peter von Bagh]; 1984

Letter from Peter von Bagh mentioning "In Search of John Brown" and forwarding a questionnaire by Matti Solo, of the Finnish Film Archive, who was writing a book about the end of the blacklist titled *The Silent Heroes (The Brave Ones)*. Attached is "A Questionnaire on the Political Blacklist and Its Victims in the American Cinema and Television from the Late Forties until Well into the Sixties."

Box C004

Folder 5: [*Dialogue with a Woman Departed* press material and "Search (Who Was John Brown)" synopsis]; 1982-1983

Materials related to *Dialogue with a Woman Departed*, including reviews, correspondence, flyers, and a program from the National Film Theatre, London. Also includes a synopsis for Hurwitz's proposed John Brown film.

Box C008

Folder 24: [Copies of grant application for "In Search of John Brown"]; 1984

Various copies of the National Endowment for the Humanities (NEH) grant application for the proposed film.

Box C041

Folder 8: Hansen, Linda -- N.Y.F.A. (NYCH Challenge grant); 1984-1987
Correspondence, memos, and other documents from the New York Foundation for the Arts (NYFA), including grant application information; requests for status/final reports and report guidelines; and a signed letter of agreement between the NYFA and Hurwitz regarding "In Search of John Brown." Also includes "Summary of Total Monies Raised" for an NYCH grant; a card acknowledging the receipt of the NEH grant performance reports; and three issues of the Center for Arts Information newsletter *FYI*.

Box C041

Folder 9: N.Y.F.A -- correspondence, NEH reports; 1985-1986
Correspondence between Hurwitz and the New York Foundation for the Arts (NYFA) regarding the progress of "In Search of John Brown," disbursements, and matching funds. Also includes NYFA payment vouchers. "NYFA (Fiscal Sponsor) NEH Reports" written on reverse side of folder tab.

Box C061

Folder 28: [Envelope labeled: Nelly -- "In Search of John Brown" seq. 23-26]; ca. 1987
Sequences 23 through 26 of the "In Search of John Brown" script draft.

Box C061

Folder 29: "John Brown" -- seq. 22A-23; ca. 1987
Draft, with corrections, of sequences 22A and 23 of the "In Search of John Brown" script.

Box C061

Folder 30: ["In Search of John Brown" -- seq. 22 draft]; ca. 1987
"In Search of John Brown" script draft for sequence 22 and short notes.

Box C062

Folder 27: Information for fundraising, list of addresses & report re: result; 1984, undated
Contains notes, potential donor lists and correspondence regarding funding of the "In Search of John Brown" film project. Correspondents include Carol Bernstein Ferry; Sylvia Crane; Edward Eliscu; and Gail Bates, assistant to David Rockefeller Jr.

Box C062

Folder 28: Match -- to do; 1985
Material related to the funding of the "In Search of John Brown" film project. Includes notes on matching funds to be raised; lists of potential donors and fundraising contacts; project synopsis and proposal; notes and correspondence; and an October 1985 issue of *Folio* with an article on corporate matches.

Box C062

Folder 29: ["In Search of John Brown" sketch draft]; 1985
Sketch/draft of a script for the John Brown film project.

Box C062

Folder 30: Lists from Marie Briehl for fund raising; 1984

List of names of potential donors to the "In Search of John Brown" film project, with correspondence between Hurwitz, Marie Briehl, and Hurwitz's assistant Rosemary Willey.

Box C062

Folder 31: Correspondence -- A.C.; 1985

Memos and correspondence regarding private donations for Hurwitz's "In Search of John Brown" film project. Correspondents include Hurwitz, his assistant Amy Chen, Daniel Mayer Selznick, Marjorie Benton, and the Sundance Institute.

Box C062

Folder 34: NEA -- Final copies, 85-86 grant applications; 1985-1987

Hurwitz's National Endowment of the Arts grant application for the production of "In Search of John Brown" dated 9/12/1984, and related correspondence.

Box C062

Folder 35: NEA -- Work material, grant proposal, 85-86; 1985

Draft of Hurwitz's National Endowment of the Arts grant application for the production of "In Search of John Brown" and a copy of the "NEA's grant application guidelines.

Box C062

Folder 36: NEH text: cut-up copy, applic. 85-86; 1985

Cut-and-pasted copy of the text for Hurwitz's National Endowment of the Arts grant application for the production of "In Search of John Brown."

Box C062

Folder 37: NEH: Complete original grant application, 85-86; 1983-1985

Copy of Hurwitz's completed National Endowment of the Arts grant application for the production of "In Search of John Brown," with related notes and correspondence. Also includes the NEA applications guidelines for 1983. Folder marked "Granted 2/20/85" on cover.

Box C062

Folder 38: NEH: re-writes -- Lisa & cut-up copy, grant applic. 85-86; 1984

Drafts of the text for Hurwitz's National Endowment of the Arts (NEA) grant application for the production of "In Search of John Brown." Also includes notes from meetings with James Shenton, Eric Foner, and Jim Dougherty.

Box C088

Folder 1: WGBH -- Peter Cook (interest in "In Search of John Brown"); 1984

Notes of a conversation between Hurwitz and Peter Cook at WGBH regarding "In Search of John Brown." Also includes a letter from Cook and a 5/6/1984 *New York Times* article about *Concealed Enemies*, a made-for-TV film about the Alger Hiss case.

Box C088

Folder 2: NYSCA -- original application forms and copies for 1984-85 grants for "J.B." and distribution of *D.W.A.W.D.*; 1984
Undated New York State Council on the Arts (NYSCA) grant applications (originals and photocopies) for funds to produce "John Brown: Man and Myth" and distribute *Dialogue with a Woman Departed*.

Box C088

Folder 3: NYSCA 1984-85 -- work material: notes and budget; 1984
Drafts of New York State Council on the Arts (NYSCA) grant application texts for *Dialogue with a Woman Departed* and "John Brown: Man and Myth"; detailed project budget, budget forms, and notes for "John Brown: Man and Myth"; NYSCA questions for NYSCA film program director [B.] Ruby Rich; and the winter 1984 NYSCA newsletter.

Box C158

Folder 3a: Seq. 15/draft; 1984
"In Search of John Brown" script drafts of sequences 1 and 13, with a page from sequence 2.

Box C158

Folder 3b: Extra copy seq. 13-16 (new); ca. 1984
Photocopies of "In Search of John Brown" sequences 13-16.

Box C088

Folder 4: NYSCA 1984-1985 -- "supplementary" applications and notes; 1984
New York State Council on the Arts (NYSCA) Film Production Supplemental Application forms for "John Brown: Man and Myth" marked "original" and "worksheet." Also includes a Distribution of NYSCA-Funded Films grant form for *Dialogue with a Woman Departed* with drafts and related correspondence.

Box C088

Folder 5: NYSCA '84-'85 -- grant contract material, award ("J.B."); 1984
New York State Council on the Arts grant forms, including a Final Report for "John Brown: Man and Myth" production and *Dialogue with a Woman Departed* distribution, a Cultural Services Contract, and a photocopy of an Artists' Sponsorship Program Letter of Agreement between Hurwitz and Kineholistics Foundation. Also includes notes and related correspondence.

Box C088

Folder 6: NYCH 1984-85 -- application copies ("J.B."); 1984

Photocopies of Hurwitz's New York Council for the Humanities (NYCH) grant application for "In Search of John Brown," with related correspondence.

Box C088

Folder 7: NYCH '84-'85 -- application: narrative copies (drafts); 1984
Drafts of detailed narrative for Hurwitz's New York Council for the Humanities (NYCH) grant application for "In Search of John Brown."

Box C088

Folder 8: Contract and info re: grant: \$10,000 -- matching -- awarded ("J.B."); 1984-1986
Grant agreement (photocopy) for the New York Council for the Humanities (NYCH) award to Hurwitz for "In Search of John Brown." Also includes notes and related correspondence and NYCH forms.

Box C088

Folder 9: NYCH '84-'85 -- application materials, notes ("J.B."); 1983-1984
Draft of the New York Council for the Humanities (NYCH) grant application for "In Search of John Brown" and related correspondence.

Box C088

Folder 10: NEH -- completing procedures to get grant; 1985-1986
Correspondence, forms, and notes related to the grant-funding of "In Search of John Brown" by the National Endowment for the Humanities (NEH) through the New York Foundation of the Arts. Also includes a photocopy of the NEH grant application and director Michael Roemer's résumé.

Box C088

Folder 11: NEH '85-'86 -- work material re: application & budget; 1984
Cover sheet and project budget drafts for the National Endowment for the Humanities (NEH) grant application for "In Search of John Brown."

Box C088

Folder 12: NEH '85-'86 -- application copies (incomplete); 1984
National Endowment for the Humanities (NEH) grant application for "In Search of John Brown" (photocopies).

Box C088

Folder 13a: Ripe notes for "J.B." application (NEH); 1983-1984
Notes, revisions, and drafts of Hurwitz's National Endowment for the Humanities (NEH) grant application for "In Search of John Brown," with comments and suggestions.

Box C088

Folder 13b: Funding notes -- NEH denial of '84-'85 grant; 1984

Correspondence between Hurwitz, the National Endowment for the Humanities (NEH), and the Center for the Social Sciences at Columbia University regarding the denial of funding for "In Search of John Brown." Also includes notes regarding Hurwitz's "new" NEH application, and a sketch draft of the script with comments by Lisa [no last name given].

Box C088

Folder 13c: Folder 1 -- "John Brown" application; 1983

Revision of "In Search of John Brown" grant proposal "incorporating criticism," with partial bibliography.

Box C088

Folder 14: Correspondence with Shenton/Pnina re: budget alterations; 1983

Memos and correspondence with James Shenton and Pnina Grinberg regarding the National Endowment for the Humanities (NEH) grant budget for "In Search of John Brown."

Box C088

Folder 15: "John Brown" -- Original material for Columbia, some left at Columbia; ca. 1983

Undated supporting materials for "In Search of John Brown" grant application, including flyers for Hurwitz's films and his résumé.

Box C088

Folder 16: NEH grant -- work materials; 1981, 1983

National Endowment for the Humanities (NEH) grant application instructions, with marginalia.

Box C088

Folder 17: Budget notes -- NEH "J.B." proposal '83-'84; 1983

Drafts of "Items for Budget" for the National Endowment for the Humanities (NEH) grant application for "In Search of John Brown," with related notes and application cover sheet.

Box C088

Folder 18: NEH '84-'85 -- copy of "J.B." proposal; 1983

Photocopy of Hurwitz's National Endowment for the Humanities (NEH) grant proposal for "In Search of John Brown."

Box C088

Folder 19: Letters/résumés: scholar/consultants; 1983-1984

Consultant résumés and letters of support for "In Search of John Brown." Includes résumés for Hurwitz, James Shenton, Eric Foner, Ernest Allen Jr., and Michael F. Holt.

Box C088

Folder 20: NEH '84-'85 -- Completed "J.B." grant; 1983

Completed National Endowment for the Humanities (NEH) grant proposal for "In Search of John Brown" and related correspondence.

Box C088

Folder 21: NEA file for final report, "John Brown"/NEA application 8/31/82; 1982-1983

Application materials for a grant from the National Endowment for the Arts (NEA) for "In Search of John Brown. Includes related correspondence, including a letter of congratulations from New York senator Alfonse D'Amato; NEA grant application guidelines [booklets]; drafts of the film script; and NEA forms for the financial status report and requests for advance or reimbursement.

Box C088

Folder 22: NEA -- Final report copy; 1983-1984

Photocopy of Hurwitz's final report for the National Endowment for the Arts (NEA) grant for "In Search of John Brown." Also includes the original 6/8/1983 letter from the NEA informing Hurwitz of the award.

Box C088

Folder 23: Media Study/Buffalo -- application copy; 1984

Photocopy of Hurwitz's application for a Media Study/Buffalo grant for "John Brown: Man and Myth."

Box C088

Folder 24: Media Study/Buffalo notes & budget copies; 1984

Notes, budget and narrative drafts for the "John Brown: Man and Myth" Media Study/Buffalo grant application. Also includes the January-May 1984 Media Study/Buffalo publication/calendar.

Box C088

Folder 25: Annenberg -- final draft, narrative outline; 1983

Preliminary application for a Corporation for Public Broadcasting/Annenberg School for Communications Project (CPB/ASC) grant to support "In Search of John Brown," with notes. Also includes proposal narrative outline and related correspondence.

Box C088

Folder 26: Annenberg -- Drafts & notes; 1983

Draft of Hurwitz's preliminary application for a Corporation for Public Broadcasting/Annenberg School for Communications Project (CPB/ASC) grant to support "In Search of John Brown," with copies of the proposal narrative drafts and a CPB/ASC brochure. Also includes a CPB/ASC envelope labeled "1st draft mat." containing a first draft of the narrative with comments and notes.

Box C088

Folder 27: The Film Fund; 1983-1984

Application for a Film Fund Media Project grant for "In Search of John Brown," related correspondence, and Film Fund Grants Program guidelines.

Box C088

Folder 28: AFI application & synopsis -- copies; 1983

Application for an American Film Institute (AFI) Independent Filmmaker Program grant for "Search (Who Was John Brown)"/"In Search of John Brown" with abridged and extended synopses.

Box C088

Folder 29: AFI application; 1983-1984

American Film Institute (AFI) Independent Filmmaker Program grant application for "Search (Who Was John Brown)"/"In Search of John Brown" and related correspondence; program overview and application instructions; extended synopsis.

Box C094

Folder 5: [Personal correspondence and documents, clippings, notes]; 1968-1976, 1982-1983, 1989, undated

Includes personal correspondence, photocopies of Walter Briehl's obituary, an apartment rental order, and notes regarding John Brown.

Box C098

Folder 3c: [Correspondence on John Brown project, Rolfe letters]; 1989

Correspondence regarding John Brown project and Edwin Rolfe letters. Also includes a copy of a 1947 letter Joe Freeman wrote to his psychiatrist about his relationship with Jay Leyda.

Box C106

Folder 15: [Notes for John Brown film; MoMA correspondence]; 1988-1990

Notes John Brown film meeting, and correspondence from Bill Sloan at the Museum of Modern Art regarding their catalog and the inclusion of *Dialogue with a Woman Departed*.

Box C106

Folder 16: From Robin -- re: printing "J.B."; 1988

Correspondence from Robin Briehl regarding computers and a print-out of Hurwitz's "John Brown" manuscript; original and print-out of a draft of "In Search of John Brown, or The White and the Black"; and a flyer for Heuston Copy, Inc.

Box C158

Folder 1: [Correspondence, notes, "John Brown" notes]; 1966, 1983-1986

Includes notes on the "John Brown" script; a letter from Michael Barret regarding a film about Marc Blitzstein; correspondence in Hebrew; an envelope containing scratch notes from Hurwitz's cutting room table; and a notebook with notes on distribution of *Dialogue with a Woman Departed*. In English and Hebrew.

Box C158

Folder 2: ["In Search of John Brown" -- sequence 26]; undated
Second try of sequence 26 of "In Search of John Brown."

Box C158

Folder 4: ["In Search of John Brown" -- notes]; ca. 1984
Materials related to "In Search of John Brown," including Henry Highland Garnet's speech to the National Negro Convention, with notes; and notes on an interview regarding "The American Shepherd" and several "John Brown" sequences.

Box C158

Folder 5: "J.B." -- sequence 25; ca. 1984
Notes and first try draft of "In Search of John Brown," sequence 25.

Box C158

Folder 6: "J.B." -- Douglass meet -- early notes, drafts; ca. 1984
First and second tries of "In Search of John Brown" sequence 26, with dialogue. Also includes notes regarding the beginning of sequence 23.

Box C158

Folder 7: "J.B." plot summary; 1986
Summary of script to date, with notes.

Box C158

Folder 8: ["In Search of John Brown" -- Draft of first sequence]; 1985
Draft of first sequence of "In Search of John Brown" as a work-in-progress, with synopsis.

Box C158

Folder 9: "In Search of John Brown" -- sequence notes, drafts, to-do lists]; 1985-1986, 1989
Draft of "In Search of John Brown" sequence 16, with notes. Also includes notes regarding Frederick Brown and a letter to Russell Baker; a business memo to Tom Hurwitz, and a poem by Leo Hurwitz.

Box C158

Folder 10: Copy -- LH typescript sequence 11; ca. 1984
Drafts of "In Search of John Brown" sequence 11 [a.k.a. sequence 10a].

Box C158

Folder 11: [General notes, "In Search of John Brown" notes, list of films for Europe trips]; 1986-1989

Includes general notes about the "John Brown" script; lists of films for Leningrad and a trip to Finland; and notes regarding an untitled project. Also includes a general to-do list and notes on taxes.

Box C158

Folder 18: "Journal" 1987-89 approx.; 1988-1990

Includes "In Search of John Brown" outline and notes; personal papers, with poems; a letter draft regarding possible screenings of Hurwitz's films for a series on documentaries; and a hospital receipt.

Box C158

Folder 30: [Envelope labeled: Original seq. 22 -- "J.B."]; 1988

Draft of sequence 22 from "In Search of John Brown."

Box C177

Folder 1: "J.B." script in progress; ca. 1986

Undated sketch drafts of sequences 1-22 (minus sequences 18a and 21) from "In Search of John Brown."

Box C177

Folder 2: ["In Search of John Brown" sequences]; ca. 1986

Undated sketch drafts of sequences 1-22 from "In Search of John Brown," originally housed in a spring binder labeled "Original from word processor."

Box C177

Folder 3: Sequence 20, work paper; 1986

Sketch draft of sequence 20 from "In Search of John Brown," with notes.

Box C177

Folder 4: "J.B." -- Seq. 20 -- in process; 1987

"Further" draft of sequence 20 from "In Search of John Brown," with notes.

Box C177

Folder 5: Seq. 20 draft, etc.; 1987

Early and revised drafts of sequence 20 from "In Search of John Brown," with notes.

Box C177

Folder 6: Work materials (notes) for Seth seqs. 18a & 21; 1987-1988

Notes regarding sequences 18a and 21 from "In Search of John Brown."

Box C177

Folder 7: Seq. 18a & 21; 1988

Sketch drafts of sequences 18a and 21 from "In Search of John Brown," with notes.

Box C177

Folder 8: Seq. 22 -- Early sketch draft; 1988

Sketch draft of sequence 22 from "In Search of John Brown," with notes.

Box C177

Folder 9: "J.B." seq. 22 -- L.H. typescript sk.-dr.; ca. 1988

Undated sketch draft of sequence 22 from "In Search of John Brown."

Box C177

Folder 10: Toward seq. 25 & (26) notes, etc.; ca. 1988

Undated notes regarding sequences 25 and 26 from "In Search of John Brown."

Box C177

Folder 11: Hand notes -- sequences leading up to trip to Kansas; ca. 1988

Undated notes regarding sequences from "In Search of John Brown."

Box C177

Folder 12: Seq. 27a "Sambo," J.B.-Lawrence notes; ca. 1988

Undated revised sketch draft of sequence 27a from "In Search of John Brown," and notes regarding the John Brown-Sam Lawrence battle over wool price.

Box C177

Folder 13: "Ladder" after seq. 22; 1983, 1987

"Ladder" outline of events in the life of John Brown, and notes regarding "Oviatt centered sequences" (sequence 23) from "In Search of John Brown."

Box C177

Folder 14: Work material -- Seq. 23 (Oviatt) & transition (22a); ca. 1988

Undated sketch drafts of sequence 23 from "In Search of John Brown," with notes and drafts for sequence 22a.

Box C177

Folder 16: Shenton/Gilcher Scholars, "J.B.," NEH; 1984, 1986

Correspondence related to newly written sequences from "In Search of John Brown," including letters to Jim Shenton, Eric Foner, and William Gilcher. Also includes notes from meetings with Shenton, Gilcher, and Eric Foner, and an unsigned 1984 letter from "RW" to Hurwitz (possibly Rosemary Willey).

Box C177

Folder 17: Research assistants; 1985

Résumés, cover letters, and writing samples from potential research assistants to Hurwitz.

Box C177

Folder 18: Amy re: ending; 1986

Letters from Hurwitz's assistant Amy Chen terminating their working relationship.

Box C177

Folder 19: A.G.; 1986

Correspondence between Hurwitz and assistant Alison Guss regarding her salary and income tax.

Box C177

Folder 20: Live notes: Mostly re: biography -- "J.B."; 1983

Hurwitz's notes regarding biographical sequences from his John Brown film.

Box C177

Folder 21: Notes: After seq. 13; ca. 1983

Hurwitz's notes on sequences 14 and 15 from his John Brown film.

Box C177

Folder 22a: 11/83 Current script notes "J.B."; 1983

"Notes regarding script following seq. 13 (Mary Day proposal & night) -- "Taking Hold" written on folder. Contains notes regarding "the future of the script" and "J.B. taking hold."

Box C177

Folder 22b: "John Brown" -- notes toward script; 1983

Hurwitz's notes regarding a short, 20 film about John Brown.

Box C177

Folder 25: Script draft current -- seq. 17; 1986

Sketch drafts for sequence 17 from "In Search of John Brown," including revision.

Box C177

Folder 26: Script drafts & notes -- seqs. 16 & 17; 1984-1985

Sketch drafts and notes for sequences 16 and 17 from "In Search of John Brown."

Box C177

Folder 27: "J.B." -- Work phases seq. 18 & 19; 1987

Undated sketch drafts and notes for sequences 18 and 19 from "In Search of John Brown."

Box C177

Folder 28: Sequence 18a -- almost ready to type; 1987
Notes and drafts of sequence 18a from "In Search of John Brown."

Box C190

Folder 11: Research material re: "J.B." -- from Susan Bridgers; 1971-1973, 1977, 1980-1982, undated

Records catalogs, inventories, listings, and brochures from the U.S. National Archives and Records Service, mostly related to African-American history.

Box C211

Folder 1: Notes from J.B.'s farm -- LK. Placid, Ed Cotter; ca. 1983

Brochure for the John Brown Farm State Historical Site at Lake Placid, New York; copy of article "John Brown in the Adirondacks" by Edwin N. Cotter, Jr., published in 1972.

Box C211

Folder 2: Info re: Senate hearings on Harpers Ferry 1859; 1982

Pamphlet "Records of the U.S. Senate Select Committee That Investigated John Brown's Raid at Harpers Ferry, Va. 1859" published by the National Archives of the United States.

Box C211

Folder 3: Assorted info on Library of Congress from S.B.; 1983

Pamphlets, guides, and other information about using the resources at the Library of Congress.

Box C211

Folder 4: Washington D.C. and other research sources -- Gridgers; 1983

Correspondence between Susan Gridgers and Hurwitz with the results of her research at the National Archives and the Library of Congress, including a Description of the Afro-American Communities Project and lists of other archival resources.

Box C211

Folder 5: Outline of historical events, figures/JB; ca. 1983

Outline of historical events and figures influential to John Brown's life; notes.

Box C211

Folder 6: Research memos -- R.W., J.P. -- J.B. chronology; 1983

Questions for research; outline/summary of John Brown's life; chronology of slavery; article on slavery in the U.S.; essay "The Irrepressible Conflict" by Judy Pomer.

Box C211

Folder 7: Kaplan, Sidney; 1984

Notes from dinner with Sidney Kaplan; list of dramatic works on Brown; copied of John Brown's provisional constitution, choral drama "John Brown" by Frank L. Moore, and letter from John Brown.

Box C211

Folder 8: Thoreau speech on JB; ca. 1982

Copy of 1859 lecture by Henry David Thoreau on John Brown.

Box C211

Folder 9: JB in Kansas (Jewish soldiers); ca. 1982

Copy of "John Brown's Jewish Soldiers (1856)" taken from a book.

Box C211

Folder 10: J.B. and Du Bois -- plus; ca. 1982

Material on the Niagara Movement at Harpers Ferry; copies of portraits of John Brown and others; copies of chapters and articles about John Brown, William Monroe Trotter, W.E.B. Du Bois; newspaper headlines about the Atlanta riot.

Box C211

Folder 11: Summary JB script -- original and copies (thru seq. 16); 1986

Summary of script to date for "In Search of John Brown" (original and three copies).

Box C211

Folder 12: Drafts seq. 4A and 5, John Brown script; ca. 1983

"In Search of John Brown" Sequence 4A (draft/sketch) and draft/sketch seq. 5.

Box C211

Folder 13: Sequence drafts #13; 1983

Sequence 13 and revisions for "In Search of John Brown."

Box C211

Folder 14: John Brown script draft to Seq. 14; 1982-1983

Drafts of sequences for "In Search of John Brown" (through sequence 15).

Box C211

Folder 15: Locations of Stutler/Slaughter collections; 1982-1983

Information about the Stutler and Slaughter collections (contact information and where they are located).

Box C211

Folder 16: Stutler (Xeroxes) documents; ca. 1982

Copies of materials from the Stutler collection, including a book *A History of Oberlin College* and articles "John Brown and Oberlin," "John Brown and the Oberlin Lands," and "John Brown Postmaster."

Box C211

Folder 17: Research re: Elijah P. Lovejoy; 1986

Notes and references gathered about Elijah P. Loyejoy and Hudson, Ohio.

Box C211

Folder 18: J.B. business life -- summaries; 1986

Research for "In Search of John Brown" including Brown's business life; Brown and the bank in Franklin, Ohio; thoughts on Thompson-Brown letters; relationship to other events; and Brown's financial demise.

Box C211

Folder 19: Research -- correspondence; 1985-1986

Correspondence and research by Hurwitz's researchers Alison Guss and Amy Chen for "In Search of John Brown," including possible contacts, archive and special collection information; information on the Stutler and Slaughter collections; list of books, articles, and pamphlets.

Box C211

Folder 20: Research files: folder contents holder; ca. 1986

Lists of research files and contents: What's in wire holder. Inventories of research files on John Brown [which correspond to other files in the same box].

Box C211

Folder 21: J.B./Amy's research notes -- recent 2/86; 1986

Notes gathered by Amy Chen about John Brown and religion and business, Panic of 1837, and population of blacks.

Box C211

Folder 22: John Brown "idea" -- first notes towards film -- 1971; 1971

"First Notes Toward John Brown Film" dated 3/26/71; handwritten summary of Brown's life.

Box C211

Folder 23: J.B. table notes -- Leo's/miscel.; ca. 1986

Hurwitz's notes for the John Brown film.

Box C211

Folder 24: "SEARCH: Who Was John Brown?" synopsis -- based on JB's words, documents; ca. 1984

"Extended Synopsis of SEARCH (Who Was John Brown?)," a 30 minute documentary film on John Brown. Two copies.

Box C211

Folder 25: Paragraphs from Du Bois "John Brown" -- point of view; ca. 1982

"A selection of paragraphs from W.E.B. Du Bois' book *John Brown*, indicating the biographer's point of view, questions wrestled with, and questions underlying the biographer's attitudes."

Box C211

Folder 26: Archival -- indexes; 1985

Information and inquiries about archives and special collections with holdings on John Brown.

Box C211

Folder 28: Stutler Collection -- index; 1984

"Index for the Boyd B. Stutler Collection of books, manuscripts, and other historical materials relating to the life of John Brown" held in the Department of Culture and History, State of West Virginia.

Box C211

Folder 29: ["Mary Brown: From Harpers Ferry to California" paper]; 1980

Copy of "Mary Brown: From Harpers Ferry to California" by Daniel Rosenberg, published by the American Institute for Marxist Studies (second printing).

Box C211

Folder 30: [Clippings, play program, article on John Brown]; 1986-1987

Newspaper clippings about John Brown and Harpers Ferry, including a reproduction of a newspaper from 1859; program for the play *John Brown*; copy of article from *American History Illustrated* titled "God's Angry Man."

Box C211

Folder 31: After Douglass meet -- chronology and notes; ca. 1985

Notes on the going-to-Kansas sequence; quotations from John Brown's letters; outline of sequences 23 through 26 (following Lovejoy); scraps for sequences following JB-FD sequence; thoughts about completing sketch/draft of Douglass-Brown sequence; chronology of JB--Perkins partnership to mid-Kansas; notes re: line of work after Douglass sequence.

Box C211

Folder 32: [In Search of John Brown -- draft/sketch of sequence 20]; ca. 1985

"In Search of John Brown" sequence 20 (draft). Inside black folder.

Box C211

Folder 33: Panic '37; 1986

Outline of events leading to panic (May, 1837) and research notes.

Box C211

Folder 34: [Folder labeled: L.H. script notes]; 1984-1986

Summary of the script, notes, chronology, outline and notes toward sequences 16-20, script notes after sequence 15.

Box C211

Folder 35: [Folder labeled: miscellaneous research]; 1984-1985
John Brown notes; list of material to come from Sweden; list of John Brown recommended books; outline on Owen Brown, father of John Brown.

Box C211

Folder 36: Research items (Amy); 1985
Research lines for "In Search of John Brown"; excerpts from notes on the Stutler Collection; copy of chapter by Edward C. Reilley on slavery; copy of chapter by Mary Land on John Brown in Ohio; copy of interview with Charles S.S. Griffing on John Brown in Ohio.

Box C211

Folder 37: JB and business, mostly with Thompson; 1986
Fifth draft of preparatory memo for a full account of John Brown's business life; summary material; Hurwitz's copies of the Brown-Thompson letters; research about unauthorized banking in Ohio.

Box C211

Folder 38: Re: Lovejoy, before his murder; 1986, 1990
Research materials used in finding information about Lovejoy, compiled by Alison Guss; excerpts from newspapers about Lovejoy; accounts of John Brown's pronouncements of hostility to slavery; notes.

Box C211

Folder 39: Draft/sketch -- "In Search of John Brown" -- The White and the Black; ca. 1985
Front of folder is a list of sequences with dates. Inside the folder is an outline of sequences 8 through 12 and notes.

Box C211

Folder 40: [Folder labeled: Amy's drafts for fundraising letter]; 1985
"In Search of John Brown" synopsis, film proposal, sample fundraising letter, notes.

Box C211

Folder 41: Amy -- handwritten copy; 1986
Amy Chen's notes from archives, list of research materials used for "In Search of John Brown."

Box C211

Folder 42: J.B. research -- miscellaneous; ca. 1986

Copy of newspaper article about John Brown's death; book chapter "The Madness of John Brown"; copies of Brown letters and material from collections; notes by Amy Chen.

Box C211

Folder 43: J.B.'s religion (scrappy notes—Amy); 1986

List of verses quoted by John Brown, religious interpretations of slavery, notes on Brown's religious feelings and ideas.

Box C211

Folder 44: JB -- blacks -- population in Ohio towns, etc.; 1986

Notes on black population.

Box C211

Folder 45: J.B. in Pennsylvania (1825—May 1835); ca. 1986

Copies of pamphlet, book chapter, newspaper article, and archival materials about John Brown in Pennsylvania; review of the pamphlet by Boyd Stutler and copies of related correspondence.

Box C211

Folder 27a: JB/biblio -- Stutler; ca. 1985

Copy of Boyd Stutler's bibliography of John Brown, originally published in 1927.

Box C211

Folder 27b: Stutler Collection -- library cards at Ohio Historical Society; 1984

Letter from the Ohio Historical Society to Rosemary Willey enclosing listing of John Brown items in their manuscript catalogue.

Box C211

Folder 27c: Boyer/Stutler correspondence; 1985

Letter from Department of Culture and History, State of West Virginia, to Amy Chen enclosing copy of the Richard Boyer research file from the Boyd Stutler Collection (correspondence between Boyd Stutler and Richard O. Boyer from 1955 and 1966 about book and research on John Brown).

Box C211

Folder 27d: Stutler -- notes, research 11/1/85; 1985

Typed notes about the Stutler Collection.

Box C227

Folder 17: W-P material; ca. 1987

Biography of Hurwitz by Kristin Simone, itemized budget for "*In Search of John Brown*," and brief plans for exhibiting, broadcasting, and distributing the film.

Box C232

Folder 17: Correspondence 1984; 1983-1984

"In Search of John Brown" funding; film festivals; blacklisted individuals; *Native Land* stills; printing, distribution, and publicity materials for *Dialogue with a Woman Departed*.

Box C234

Folder 1: [Envelope from New York Public Library containing copies of newspaper articles on 1906 Atlanta race riots and Du Bois correspondence]; 1983

Microfilm copies of newspaper articles about the Atlanta race riots of 1906; microfilm copies of W.E.B. Du Bois correspondence about the riots, John Brown, personal correspondence.

Box C234

Folder 2: Research files; ca. 1986

Lists of research files and contents: What's in wire holder. Inventories of research files on John Brown [which correspond to other files in the same box].

Box C234

Folder 3: A.G.'s notes for orientation; 1986-1987

Research file of Alison Guss for John Brown film. Includes list of books from Columbia University checked out to Hurwitz; places to do research; list of research questions.

Box C234

Folder 4: Specie Circular info and Panic '37 (1837), microfilm copies and A.G. notes; 1986

Research file of Alison Guss for John Brown film. Includes outline of events leading to panic (May 1837); experiential data on the panic of 1837; microfilm copies of newspaper articles about the panic.

Box C234

Folder 5: JB -- family; 1986

Research and information compiled about John Brown's family.

Box C234

Folder 6: John Brown children -- year, ages; ca. 1986

List of the Brown children with ages from 1834-1845.

Box C234

Folder 7: Owen Brown; 1985-1986

Chronology of Owen Brown (John Brown's father), list of his children, and notes.

Box C234

Folder 8: Frederick Brown (brother of J.B.); 1985

Research, notes, and biographical information on Frederick Brown (John Brown's brother).

Box C234

Folder 9: Books re John Brown and related historical subjects; 1985-1986
Research file of Alison Guss on books available or sought on John Brown.

Box C234

Folder 10: Pre-Civil War: Illustrated material (books, pamphlets, posters) re slavery;
undated
Photocopies of images of slavery and John Brown from books, posters, and pamphlets.

Box C234

Folder 11: Pictures of Harpers Ferry (Xerox) -- 1859 and earlier; undated
Photocopies of images of Harpers Ferry from the National Archives.

Box C234

Folder 12: Xeroxes of congregational churches circa 1850 -- illustrations; 1986
Photocopies of images of congregational churches, with notes by Alison Guss.

Box C234

Folder 13: Hudson, Ohio: An Architectural and Historical Study by Mayor and Council of
Hudson, w/illustrations; undated
Photocopies of pages from Hudson, Ohio -- An Architectural and Historical Study,
Authorized by Mayor and Council of Hudson, 1973; Rebecca Rogers, Consultant.

Box C234

Folder 14: [Envelope Labeled: John Brown work materials -- Xeroxed info regarding
canals and tanning]; undated
Photocopies of book chapters about tanning, the Ohio canals, and Colonial life.

Box C234

Folder 15: Ohio houses -- pix; undated
Photocopies of photos of houses of John Brown and family in Hudson, Ohio.

Box C234

Folder 16: JB as Mason; undated
Research file of Amy Chen containing copies of articles about John Brown and the
Masonic Order, obtained from the John Brown Collection and the Stutler Collection.

Box C234

Folder 17: [Binder labeled: JB script, vol. 3]; 1986
Script of "In Search of John Brown," sequences 23-26. In black binder.

Box C234

Folder 18: [Bound copy of script "In Search of John Brown" -- Part 1 of 2]; ca. 1986

"In Search of John Brown, or The White and the Black," first sequences of a work in progress, draft of a script for a film by Leo Hurwitz.

Box C234

Folder 19: [Bound copy of script "In Search of John Brown" -- Part 2 of 2]; ca. 1986
"In Search of John Brown" script, second part, begins with sequence 12. Hurwitz notes that the second volume is in a rougher state than the first.

Box C234

Folder 20: Thompson - Brown correspondence (1826-1849); undated
Photocopies of letters from the John Brown Collection at Atlanta University, with researcher notes. Some are transcribed.

Box C234

Folder 21: Material from C.U.—Villard Collection -- itemized list; 1984-1986
Research file on John Brown, including inventory of John Brown material used by Oswald Garrison Villard in the preparation of his book *John Brown, a Biography Fifty Years Later*; brochure "Records of the U.S. Senate Select Committee That Investigated John Brown's Raid at Harpers Ferry, VA 1859" published by the National Archives; information about Columbia University libraries informational materials.

Box C234

Folder 22: J.B. anecdotes; ca. 1985
Photocopies from the John Brown collection at Columbia University from folders titled "J.B. Anecdotes" and "Letters through 1854."

Box C234

Folder 23: Early statement regarding John Brown script (1980); 1980
Hurwitz's statement of his plans for the John Brown film and notes toward "J.B." script.

Box C234

Folder 24: JB and business -- documents and summaries (Amy's); 1986
Copies of archival documents regarding John Brown (some from the John Brown Collection at Columbia University); notes and summaries by Amy Chen.

Box C234

Folder 25: Quotes: Lovejoy; undated
Quotes by and about Elijah Lovejoy, murdered abolitionist.

Box C234

Folder 26: Copies of Lovejoy selections from *The Liberator*; undated
Negative photocopies from microfilm of anti-slavery newspaper with references to Lovejoy.

Box C234

Folder 27: J.B. in Hudson -- documents; undated

Photocopies from the John Brown collection at Columbia University from folders titled "J.B. in Hudson, Franklin, Akron, Kent."

Box C234

Folder 28: Miscellaneous research; 1986

Research notes on John Brown by Alison Guss, copies of bibliography, book recommendations.

Box C234

Folder 29: In the works -- J.B.; 1961, undated

Folkways Records published transcription of "W.E.B. Du Bois -- A Recorded Autobiography," interviewed by Moses Asch (published 1961); notes by Hurwitz about Du Bois.

Box C234

Folder 30: J.B. -- Accounts of Lovejoy, church meeting, etc.; undated

Copy of pioneer reminiscences published in *The Northwestern Congregationalist*, 1892; copy of article extract "Lovejoy's Influence on John Brown."

Subseries 17, "In Search of Robert Oppenheimer," 1966-1968

Box C016

Folder 17: "In Search of Robert Oppenheimer"; 1966-1968

Proposals, notes, and correspondence Hurwitz's proposed film "In Search of Robert Oppenheimer."

Box C068

Folder 9a: L.H. personal -- go over; 1967-1968

Correspondence regarding a possible Oppenheimer film, the production of dance films for curriculum use, shipments, and editing room rental.

Box C183

Folder 5: "In Search of Robert Oppenheimer"; undated

Two copies of Hurwitz's proposal for a motion picture based on the life of Robert Oppenheimer.

Subseries 18, "King Boor," 1957-1958

Box C012

Folder 4a: Work sheets/budget, letters, etc.; 1957-1958, undated

Production schedules, film lab cost lists, budgets, timing drafts, correspondence, and other pre-production materials related to the unproduced film project "King Boor".

Box C012

Folder 4c: ["King Boor" script]; 1958

Fifth draft of the pre-final shooting script for the unproduced film "King Boor."

Box C012

Folder 4d: ["King Boor" script and notes]; 1958

Fifth draft of the pre-final shooting script for the unproduced film "King Boor," with notes.

Box C012

Folder 4e: Location trips: Borrego and Palm Springs Road; 1957, undated

Sequence and locations lists, information for permit form, and other materials gathered from trips, including tourist information and maps.

Box C012

Folder 4f: ["King Boor" notebook]; 1957

Spiral-bound notebook containing notes on puppet photo tests for the unproduced film "King Boor."

Box C012

Folder 4g: Schedules, etc.; 1957

Production schedules for the unproduced film "King Boor" and information on the Kilfitt Makro-Kilar lens.

Box C012

Folder 4h: [Folder labeled: Production notes (puppet constr., ptg, movement, etc.)]; 1957, undated

Production notes for the unproduced film "King Boor" and correspondence with Israel Office of Information.

Box C012

Folder 4i: Equipment; ca. 1958

Sketches and notes regarding equipment. Lyrics for "Water Song for the Children" and general notes regarding the unproduced film "King Boor."

Box C012

Folder 4j: Hollywood; 1958, undated

Pre-production notes for the unproduced film "King Boor," preparation for work in California, correspondence, and an equipment rental contract.

Box C012

Folder 4k: ["King Boor" -- correspondence and pamphlet]; 1958, undated

Correspondence with Charles Pratt, and a pamphlet for Bob Baker Marionette Productions.

Box C012

Folder 4l: [Folder labeled: Script -- past]; 1957-1958

Script drafts and revisions for the unproduced film "King Boor," with correspondence.

Box C012

Folder 4m: [Folder Labeled: Script notes]; circa 1958

Notes on the script for the unproduced film "King Boor."

Box C012

Folder 4n: Draft of preliminary shooting script; 1957-1958

Two drafts of the preliminary shooting script for the unproduced film "King Boor."

Box C012

Folder 4o: ["King Boor" -- correspondence, notes, and script drafts]; 1958, undated
Correspondence, both personal and related to the unproduced film "King Boor"; "King Boor" script drafts; and a tourist guide to Massai Point Trail, Arizona.

Box C012

Folder 4p: ["King Boor" -- script sent to Samuel Elfert]; 1958

Copy of the fifth draft of the pre-final shooting script for the unproduced film "King Boor."

Box C012

Folder 4q: ["King Boor" -- hardback bound script]; 1958

Bound copy of the pre-final shooting script for the unproduced film "King Boor," with notes, promotional material sent by Dover Publications, Inc., and list of puppet changes.

Box C233

Folder 2c: *King Boor*; 1958

Fifth draft of pre-final shooting script for "King Boor," written by Norman Rosten and Hurwitz.

Subseries 19, "Lonesome Train," 1944-1956, bulk 1952-1956

Box C050

Folder 7: "Lonesome Train" prospectus; 1952-1955, undated

Prospectus (original and copies) and notes for a 30-minute telefilm adaptation of *The Lonesome Train (A Musical Legend)* to be directed by Hurwitz; prospectus for a television series based on Carter Dickson's *Department of Queer Complaints* stories; and list of potentially interested persons.

Box C050

Folder 8: "Lonesome Train" (legal); 1955

Attorney invoices and correspondence related to the incorporation of Lonesome Train Productions, notes, and a form letter acknowledging investment.

Box C050

Folder 9: Film: "Lonesome Train" correspondence; 1952-1956

Correspondence regarding Lonesome Train Productions, Inc., and a film version of *The Lonesome Train (A Musical Legend)*; a copy of a fundraising agreement with Muriel Campbell; a résumé of services offered by Francis Lee Studios.

Box C050

Folder 10: "Lonesome Train" script, etc.; 1944, ca. 1952

Bound score for *The Lonesome Train (A Musical Legend)*, with notations; prospectus for Hurwitz's planned 30-minute film adaptation; related notes and lists of potentially interested persons.

Box C050

Folder 11: "Lonesome Train" prospectus; ca. 1952

Five copies of a prospectus for a 30-minute telefilm adaptation of *The Lonesome Train (A Musical Legend)* to be directed by Hurwitz.

Box C201

Folder 7: [Envelope labeled: "Lonesome Train" stuff from Mrs. J.C. Douglass]; 1956

Lists of potential investors ("angel lists"), correspondence, and notes related to Hurwitz's proposed adaptation of "Lonesome Train." Also includes catalogs of long-playing records from Schwann, RCA, Mercury, Angel, and others, and lists of vocalists and their record companies.

Subseries 20, "Masters of the Dew," 1942-1963, bulk 1948-1951

Box C050

Folder 13: Film prod.: Haiti "Masters"; 1949-1951

Documents related to Hurwitz's proposed film adaptation of Haitian writer Jacques Roumain's 1944 novel *Masters of the Dew*, including correspondence, budget estimates, and a summary of the novel. Also includes unsigned copy of 3/29/1949 letter from Hurwitz to Arthur Miller regarding his reaction to *The Death of a Salesman*.

Box C050

Folder 14: "*Masters of the Dew*" in Haiti, budget material;

Documents related to a film adaptation of Jacques Roumain's novel *Masters of the Dew*, including a telegram from Hurwitz to Ben Maddow regarding the screenplay; correspondence with Madame Roumain (in English and French); a letter to Paul Strand

asking his help with Madame Roumain; sequence breakdown sheets for film; a handwritten and signed letter from Clifford Odets.

Box C073

Folder 22: Budget material *N.L.*, "Masters" & misc.; 1948, 1950, undated
Includes preliminary budgets for "Production #1" [the cast list indicates this is "Freedom Road," not *Native Land* as indicated by the folder label], "Masters of the Dew", and an unnamed production; an estimate of production costs at RKO Pathe, Inc.; and a comparison of production costs at different studio facilities.

Box C190

Folder 14: Letters to Leo; 1942-1943, 1951, 1963
Personal correspondence, including letters from Paul Strand regarding *Tomorrow We Fly*, *Native Land* and a planned adaptation of Jacques Roumain's *Masters of the Dew*. Other correspondents include Marc Blitzstein, Charles Cooper, and Gorham Munson.

Subseries 21, Movietel Camera, 1948-1950

Box C034

Folder 3a: [Television publications]; 1949, undated
New Year, 1949, issue of *Television and the Viewer*; two brochures for the Vericon Television System.

Box C034

Folder 3b: Movietel; 1948-1950, undated
Movietel Camera prospectus drafts and notes; papers for "System for Supervising the taking of Moving Pictures" U.S. patent granted to A.H. Rosenthal on 5/6/47; correspondence between Hurwitz, the William Morris Agency, Rosenthal, Ansco (General Aniline & Film Corporation), and Jack Shallitt; and a document comparing television, film, and Movietel budgets. Includes a subfolder of *Variety* labeled "Clippings Related to Movietel & Prospectus."

Box C034

Folder 3c: Budgets -- Movietel cf. to film television; 1948, undated
Budgets reflecting the cost-effectiveness of the Movietel Camera. Includes "Estimated Market for Movietel" document, estimated cost for camera productions, and notes for prospectus.

Box C034

Folder 3d: Patents; 1948-1949, undated
Notes and correspondence between Hurwitz, the William Morris Agency, A.H. Rosenthal, the BBC, and attorneys regarding the Movietel Camera and Dr. Rosenthal's patents. Also includes papers for "Improvements in or relating to the taking of Moving Pictures" British patent granted to Dr. Rosenthal on 5/1/1939; and papers for "System

for Supervising the taking of Moving Pictures" U.S. patent granted to A.H. Rosenthal on 5/6/47.

Box C034

Folder 3e: Current Movietel; 1948-1949, undated

Correspondence, notes, meeting notes, memos, invoices, check receipts, document drafts, and prospectus outline regarding Movietel, Inc., the Movietel Camera, and the possible sale of cameras or the patent to 20th-Century Fox.

Box C034

Folder 3f: Drafts & worksheets -- Movietel; 1948-1949, undated

Drawings, handwritten notes, and document drafts explaining the Movietel Camera and demonstrating its operation, benefits, and cost-effectiveness; correspondence (between Hurwitz, A.H. Rosenthal, the William Morris Agency, and A.H. Rosenthal), agreement documents, drafts, and amendments regarding Movietel Techniques, Inc.; Jan.-Feb. 1948 issue of *The Cine Technician* journal

Box C034

Folder 3g: Movietel Camera correspondence]; 1948-1950, undated

Correspondence between Hurwitz, Bell & Howell, public relations firm of Earl Ferris Company, the William Morris Agency (with *Variety* clipping about use of TV cameras and monitors in motion-picture production), and attorneys regarding the Movietel Camera; Movietel Camera prospectus; papers for "System for Supervising the taking of Moving Pictures" U.S. patent granted to A.H. Rosenthal on 5/6/47; 3/3/1950 resignation letter of Adolph H. Rosenthal as director of Movietel Techniques, Inc.

Subseries 22, *The Museum and the Fury*, 1956-1987, bulk 1956-1968

Box C001

Folder 9: Polfilm -- Ulf Berggren and Ingela Romare -- *The M and the F*; 1986-1987

Correspondence with Ulf Berggren (Polfilm) and John E. Allen film lab regarding a subtitled print of *The Museum and the Fury* for broadcast on Swedish television.

Box C003

Folder 1: 1961 -- I.T. material; 1961-1962

Notes, expenses, and itinerary prepared by Hurwitz for his 1961 income taxes, primarily in connection with his trip to Jerusalem to direct the videotaping of the Adolf Eichmann trial (March to August 1961), but also elsewhere in Europe (Athens, Italy, Paris, and London) to conduct business in relation to *Here at the Waters' Edge*, and *The Museum and the Fury* and to do research for future projects. Wife Jane Dudley joined him part of the time.

Box C011

Folder 1: *The Museum and the Fury*: narration script, *The Sun and Richard Lippold*: narration script; ca. 1956, ca. 1966, 1967
Narration scripts for *The Museum and the Fury* and *The Sun and Richard Lippold*. The latter includes a cover letter with suggestions for foreign broadcast.

Box C011

Folder 3: Leipzig travel -- material to take relating to travel and fest -- visa, currency, info; 1966

Materials related to the 9th International Festival of Short and Documentary Films in Leipzig, including publications, program, and correspondence. The folder also includes credits for *Here at the Waters' Edge* and *The Museum and the Fury*. In English and German.

Box C012

Folder 4b: [Letter to Hurwitz regarding church screening of *The Museum and the Fury*]; 1958

Letter to Hurwitz about a possible screening of *The Museum and the Fury* at a Los Angeles church.

Box C018

Folder 5a: [Newspapers-- *The Jerusalem Post* and *Les Lettres Françaises*]; 1961
Newspaper clippings concerning the Eichmann Trial, *The Museum and the Fury*, and *Here at the Waters' Edge*. In English and French.

Box C028

Folder 22: *The Museum and the Fury* -- copies: first notes and script; 1956
Materials related to *The Museum and the Fury*, including copies of notes, script segments, and a chart of the film's structure.

Box C030

Folder 40: [NET project memos, NYU Theatre Program material]; 1965-1966
Memos and a press release related to National Educational Television projects; correspondence about screening *The Museum and the Fury*; and promotional material for the New York University Theatre program.

Box C033

Folder 10: Cooper -- contemporary films -- *H.A.T.W.E.*, M&F and others; 1959-1962
Correspondence with Charles Cooper of UK distributor Contemporary Films regarding *Here at the Waters' Edge* and *The Museum and the Fury*. Also includes correspondence from Radiotelevisione Italiana (RAI) regarding broadcast of *Here at the Waters' Edge* on Italian TV.

Box C033

Folder 53: Notebooks: Europe trip (1961) -- names & doings, *H.A.T.W.E.*, *M&F*; 1961, undated

Day planner for year 1961, with notes and Israeli business cards; undated notepad containing expenses and contact information; notebook kept during European travel, with entries dated 1961, many regarding *Here at the Waters' Edge* and *The Museum and the Fury*.

Box C036

Folder 1b: Current projects -- travel idea, art, *M and F*; 1958, undated

Includes notes for "E. Film"; blank forms for submission of program material to CBS; ideas for TV projects, including a film series on TV, "a new kind of travelogue," and "Love or Perish"; a list of grant making foundations in the New York area inscribed with "*The Museum and the Fury*"; and general notes.

Box C037

Folder 1b.2: [Envelope labeled: *The Museum & the Fury*: people -- lists, screenings etc.]; 1957-1960

Includes correspondence and handwritten notes related to *The Museum and the Fury* and Hurwitz's attempt to secure the rights; to-do lists; and lists of screening invitees, potential financiers, promotional ideas, and film distributors.

Box C040

Folder 19: File -- desk stuff -- approx. 1959; 1957-1962

Includes notes and correspondence regarding *The Museum and the Fury*, and "New York Film -- Screenplay (Partial First Draft)."

Box C043

Folder 3b: Recent correspondence; 1961-1962

Business correspondence, including a receiving notice from Bonded Storage regarding 35mm print of *The Museum and the Fury*; breakdowns of *Here at the Waters' Edge* expenses (film accounts); draft of a letter to Film Frontiers, Inc., stockholders; letter from Hurwitz to Robert Jungk about a film adaptation of his book *Brighter than a Thousand Suns*; letters regarding the distribution of *The Museum and the Fury*.

Box C043

Folder 3f: Current to-do: N.L., "S.L.," *H.A.T.W.E.*, *M&F*, misc., people to invite; 1962-1963

Includes notes and "to-do" lists regarding *Museum and the Fury*, *Here at the Waters' Edge*, *Native Land*, and films about Greece.

Box C043

Folder 4: [Envelope labeled: Italy (Venice), Paris (retrosp.), London]; 1961

Materials collected by Hurwitz during a 1961 trip to London, Paris, and Italy (Florence, Venice). Includes notes for an introduction to a screening of *The Museum and the Fury* and *Here at the Waters' Edge* at the Cinématèque Française dated 9/16/1961.

Box C055

Folder 17: [Envelope labeled: Return to file -- *M&F* material]; undated

Envelope contains numbered black-and-white Polaroids of artworks taken from books, and possibly used for *The Museum and the Fury*. These photographs are housed in smaller envelopes labeled "Faces," "Extra Faces," "Museums," "Extras -- Museums, etc.," "Spectrum," "Extra Spectrum," "Evil & the Struggle," "Masks," and "Life Potential."

Box C055

Folder 18a: Letters of reaction to *M&F*; 1956-1957

Correspondence regarding screenings of *The Museum and the Fury*, including reactions from John Howard Lawson, Edward Eliscu, Miriam Grossman, Marie Briehl, Ettore Rella, Louis Harap. Includes notes regarding the negative of *The Museum and the Fury* and doodles.

Box C055

Folder 18b: [*The Museum and the Fury* preview reaction cards]; undated

Viewer reactions to a preview screening of *The Museum and the Fury* held at the 55th Street Playhouse, New York City.

Box C055

Folder 18c: Brussels Exp. Film competition; 1958

Correspondence regarding the submission of *The Museum and the Fury* to the International Competition of Experimental Films at La Cinémathèque de Belgique. Also contains a festival questionnaire regarding *Dancing James Berry* and a preview reaction cards with total results

Box C055

Folder 18d: Concentration camp: documentary -- A. Polonsky & L.H.; undated

Undated early outlines and related writings by Abraham Polonsky, Sidney Meyers, and Hurwitz for a documentary tentatively titled "Memory at Oswiecim" (*The Museum and the Fury*).

Box C055

Folder 18e: Polish corresp.; 1956-1958

Correspondence regarding *The Museum and the Fury*, including letters between Hurwitz, Film Polski, and the Polish minister of foreign affairs regarding planned cuts, and a draft of a letter regarding the delay in the film's release. Also includes a page of quotes from Nazi leaders in response to the charges at the "Big Trial" (Nuremberg).

Box C055

Folder 18f: Art material notes (opticals too); 1956, undated
Undated logs and lists regarding works of art featured in *The Museum and the Fury*.

Box C055

Folder 18g: Music file; 1956, undated

Mostly undated documents regarding music used in *The Museum and the Fury*, including soundtrack notes; a typed list of song titles and lyrics from compilation albums of Polish music; and camera reports with music titles.

Box C055

Folder 18h: Pd bills -- LTH -- *Museum & Fury & USA*; 1956-1957

Invoices and statements related to lab and sound work for *The Museum and the Fury* and U.S.A.

Box C055

Folder 18h: Pd bills -- LTH -- *Museum & Fury & USA*; 1956-1957

Invoices and statements related to lab and sound work for *The Museum and the Fury* and U.S.A.

Box C055

Folder 18h: Pd bills -- LTH -- *Museum & Fury & USA*; 1956-1957

Invoices and statements related to lab and sound work for *The Museum and the Fury* and U.S.A.

Box C055

Folder 18i: Xerox prod/script notes; undated

Page 4 of typed notes, apparently from *The Museum and the Fury*, and a photocopy of page 1 the handwritten poem "You Are Kin to All" [see Box C055, Folder 18j for original].

Box C055

Folder 18j: *The Museum & the Fury*: progress of outline, scenario -- cutting and narr. notes; 1956, undated

Notes and outlines regarding *The Museum & the Fury*'s structure; voiceover narration; use of actuality material and art works; and voiceover narration. Includes the handwritten poem "You Are Kin to All" and Abraham Polonsky's original outline.

Box C055

Folder 18l: *The Museum and the Fury* -- Budget for dupe neg etc. (Quality Lab), Sherman contract; 1958, 1964

Letter of agreement engaging Al Sherman to serve as producer's representative for *The Museum and the Fury*. Also includes notes regarding the cost of a duplicate negative for *The Museum and the Fury*, and a 1958 letter for Jacques Ledoux regarding the experimental nature of the film (perhaps on the occasion of its submission to the International Competition of Experimental Films at La Cinémathèque de Belgique).

Box C055

Folder 18m: Mix logs; undated

Undated sound mix logs and related notes for *The Museum and the Fury*. Also includes drafts of text for the main titles, with footage count.

Box C055

Folder 18n: [*The Museum and the Fury* narration script]; 1956

Narration script written by Thomas McGrath, with appended note to Hurwitz.

Box C055

Folder 18o: Narration -- notes file -- hand notes; undated

Drafts and notes regarding the voiceover narration for *The Museum and the Fury*. Also includes list of "WNYC Poetry Program" contacts.

Box C055

Folder 18p: Final narration script & copies; 1963, undated

Undated third draft of *The Museum and the Fury* voiceover narration script, marked "Final," with two copies. Also includes telegram dated 9/27/1963 from the Gros Filmwoche Mannheim regarding the inclusion of *Native Land* and *The Museum and the Fury*.

Box C055

Folder 18q: *The Museum and the Fury*; 1956

Third draft of *The Museum and the Fury* voiceover narration script dated 7/9/1956.

Box C055

Folder 18r: Drafts -- narration (1,2,3,4 -- final) & titles; 1956, undated

First, second, and third drafts of *The Museum and the Fury* voiceover narration script. Also includes list of alternate titles.

Box C057

Folder 6a: Copies of scripts from production files; 1964, 1966

Scripts for *Essay on Death* and *In Search of Hart Crane* (two copies), and introduction text to *The Sun and Richard Lippold*.

Box C057

Folder 10: [Envelope labeled: Originals and copies]; 1964, 1966, 1980, undated

Narration for *The Sun and Richard Lippold*, *The Museum and the Fury*, *In Search of Hart Crane*, and *Essay on Death*; script for *Native Land*

Box C058

Folder 20: German & Hungary D.R. -- distribution & production; 1967-1968

Correspondence regarding possible distribution of *Here at the Waters' Edge*, *The Museum and the Fury*, and *The Sun and Richard Lippold* in East Germany.

Box C090

Folder 6a: Envelope labeled: Publicity material, mostly in 60s -- miscellaneous]; 1959-1967

Includes press releases for *The Museum and the Fury* and *Here at the Waters' Edge* and a brochure for *Haiku*. Also includes clippings regarding "The Scarlet Letter," the *Strange Victory* rerelease, and Hurwitz and the Eichmann Trial. In English and French.

Box C096

Folder 10: [Envelope labeled: Jane's letters from Israel]; 1965-1968

Includes correspondence regarding a special screening of *Native Land* for Paul Robeson's birthday and a television broadcast of *The Museum and the Fury*.

Box C102

Folder 12: [Clippings, film festival correspondence, SDIG correspondence]; 1960-1965

Includes correspondence with Amos Vogel, regarding *The Museum and the Fury* and problems screening *Here at the Waters' Edge* at the New York Film Festival.

Box C102

Folder 16: [Envelope labeled: Buffalo Media Study material, etc.]; 1956-1965

Includes correspondence regarding *The Museum and the Fury*.

Subseries 23, *Native Land*, 1930-1989, bulk 1936-1951

Box C005

Folder 1: Original *N.L.* script -- to Xerox again; ca. 1939

Undated, annotated *Native Land* script with storyboard sketches.

Box C005

Folder 4a: *Native Land* copy #2 -- for script; 1939, 1941, 1945

Portion of revised *Native Land* script. Includes a letter "From Staff in Office to Staff in Field" from Frontier Films, addressed to Hurwitz and Paul Strand; a "Brief Synopsis of Frontier Films Civil Liberties Production"; correspondence; and revised commentary for last reel.

Box C005

Folder 4b: [Frontier Films Operational and *Native Land* Production Material];

Frontier Films materials, including the April-July 1940 budget; to-do list and meeting notes; budget for a proposed civil liberties film; list of *Native Land* characters, locations, and props; a *Native Land* budget and program; "Outline for Spy Sequence"; and notebook containing upcoming project ideas.

Box C005

Folder 4c: *Native Land* -- misc. notes and notebooks, etc.; 1938-1939

Includes *Native Land* production material, including schedule, locations, cost sheet, and suggested sequences. Also includes a *China Strikes Back* script, a Report of the Committee on Education and Labor; and "Milestones in Documentary Development" from the Association of Documentary Film Producers.

Box C005

Folder 4d: Commentary -- *Native Land*; ca. 1939

Commentary with sequence list and dialogue.

Box C008

Folder 22: Reviews -- miscellaneous and *Strange Victory*; 1948, 1961, 1966, 1967

Copies of reviews of various Hurwitz projects, including *Strange Victory*, *Native Land*, the television coverage of the Eichmann trial, *The Sun and Richard Lippold*, as well as a French article detailing Hurwitz's career

Box C016

Folder 30: [Envelope labeled: Leo Hurwitz letters etc. to file as of 1/28/76]; 1975-1976, 1982-1983

General correspondence. Includes a letter of recommendation from Hurwitz to Philip Oliver-Smith (Rice University) on behalf of James Blue, and a "reading script" of *Native Land* with a letter to (?) Lewis Jacobs. Also includes a list of "Film Material at Peter's in Yonkers" and a copy of the film program at the Festival dei Popoli.

Box C018

Folder 3: *Native Land* '75; 1974-1975

Correspondence and promotional material for retrospective screenings of *Native Land*; programs for "A Symposium on The Socialist Alternative" at the University of Massachusetts (UMASS); and a clipping from their college newspaper.

Box C018

Folder 3a: Correspondence; 1975, 1977, undated

Correspondence, mostly concerning *Dialogue with a Woman Departed*. *Native Land* is occasionally mentioned in the context of retrospective screenings.

Box C018

Folder 5c: [Envelope labeled: Material for scrapbook]; 1942-1952, undated

Clippings and promotional material related to *Native Land*, *Heart of Spain*, *Strange Victory*, and others. In English and Italian.

Box C021

Folder 1: [Envelope labeled: Originals or masters of film texts]; ca. 1937, ca. 1942, 1964, 1974

Heart of Spain and *Native Land* scripts and a published script for *Essay on Death*. Also includes a copy of *Cineaste* magazine's 1974 interview with Hurwitz conducted prior to the re-release of *Native Land*.

Box C029

Folder 1: [Unlabeled binder containing *Native Land* material]; 1938-1940

Zippered binder containing material related to the production of *Native Land*, including a notebook labeled "N.L. Notes" with notes on camera shots and a cost sheet for 1938-1939; two copies of a "reading script" by Hurwitz, Paul Strand, and David Wolff [Ben Maddow] titled "The Story of Production #5"; a folder titled "L.H. Notes and Outlines in Front Pocket of Script," containing notes, a draft outline of *Native Land*, and a commentary by Hurwitz written during the production of the film; an unlabeled manila envelope containing additional notes, outline draft, and storyboards; and graph paper with reel sequences, commentary, and soundtrack log.

Box C029

Folder 2: [Folder labeled: *Native Land* log]; ca. 1940

Log for the final cut of *Native Land*, consisting of sequence lists with shot number, footage, description, shot length, sound, and notes.

Box C029

Folder 3: Dialogue sheets -- *Native Land*; ca. 1940

Contains two copies of the *Native Land* dialogue sheets.

Box C029

Folder 1: [Shoebbox labeled: Letters 1940s]; 1941-1955

Contains business correspondence regarding *Native Land*, and personal correspondence from Jane Dudley and other family members. Also includes correspondence from Paul Strand.

Box C033

Folder 1: Current correspondence -- answer!; 1961-1962, undated

Correspondence related to *At the Waters' Edge*, *The Scarlet Letter*, and film elements for *Native Land* and *China Strikes Back*. Correspondents include Nazli Nour, Thomas Brandon, and Judith Gold.

Box C033

Folder 4: L.H. Bonded Film Storage; 1966, 1973

Cover letters and inventory records regarding stored nitrate prints, including *Native Land* and *Passaic Textile Strike*.

Box C033

Folder 24: *Native Land*; 1973

Correspondence and contract regarding Radim Films, Inc.'s rerelease of *Native Land*; letter from Richard Roud telling Hurwitz that the rerelease would not be included in 11th New York Film Festival.

Box C033

Folder 25: *Native Land* -- distribution & screening again; 1972-1973

1973 letter from attorney Stanley Faulkner regarding payment for a screening of *Native Land*; copy of payment check; 1972 letter from the Student Assembly of Columbia University regarding screenings of *Native Land*.

Box C034

Folder 1d: *Native Land* -- New School -- seminar in F. techniques; 1948

Materials related to Hurwitz's "Seminar in Film Techniques," taught at the New School of Social Research in spring 1948. Includes Film Department course description brochure, "Outline of Basic-Need Themes in the Film *Native Land*," and handwritten notes on Frontier Films, Inc., letterhead.

Box C038

Folder 7: [Correspondence]; 1973-1975

Correspondence regarding screenings and symposia at Rhode Island School of Design, John Jay College (where *Native Land* received a negative response), New York Film Council, Antioch College, Museum of Modern Art, University of Massachusetts Amherst; new prints of *Native Land* and *Return to Life* (a 6/24/1974 letter from Thomas Brandon mentions a 35mm print due to arrive at George Eastman House from Henri Langlois); a theatrical re-release of *Native Land* and recent negative reactions to the film; and the formation of limited partnership to produce the film "Shoot Film, Not People."

Box C039

Folder 1: [Bag labeled: Bank statements and insurance policies, etc.]; 1975-1980

Personal correspondence, including a letter from Hazel Strand regarding the rights to Paul Strand's work, and letters from Gordon Hitchens with comments from his students about Hurwitz and *Native Land*. Other subjects include distribution payments for *Native Land*.

Box C041

Folder 40: *Native Land*: re. neg. on west coast & preservation; 1989

Notes and correspondence related to the shipping and duplication of *Native Land* and *Heart of Spain* for use by Hurwitz in *Dialogue with a Woman Departed* (see letter to Hazel Strand). Correspondents include Hazel Strand, Consolidated Laboratories, the UCLA Film Archives, and Eileen Bowser and John Gartenberg at the Museum of Modern Art.

Box C041

Folder 41: *Native Land* -- 1989 Letters with UCLA Archive, LA Dept. of Rec. and Parks; 1983, 1989

Correspondence related to Hurwitz's attempt to locate and ship *Native Land* materials from Los Angeles to New York City. Correspondents include the UCLA Film and Television Archive, the City of Los Angeles Department of Recreation and Parks, and attorney Stanley Faulkner. Includes photocopies of 1983 correspondence between Hurwitz and the UCLA Film Archives.

Box C041

Folder 69: Stanley Faulkner; 1973, 1976-1978

Correspondence between Hurwitz and attorney Stanley Faulkner regarding screenings of Frontier Films material; number of "units" assigned to contributors to "Shoot Film Not People"; Hurwitz's claim against New York University; selling stock footage of Hurwitz's films and distribution of Frontier Films; 1973 screening of *Native Land* and the audience's negative reaction.

Box C043

Folder 3d: [*Native Land* stills]; undated

Six black-and-white stills from *Native Land*.

Box C043

Folder 3f: Current to-do: *N.L.*, "S.L.," *H.A.T.W.E.*, *M&F*, misc., people to invite; 1962-1963

Includes notes and "to-do" lists regarding *Museum and the Fury*, *Here at the Waters' Edge*, *Native Land*, and films about Greece; screening invitees; correspondence with Marie Briehl, a London exhibitor, the Polish Ministry of Culture (in Polish with English translation), and Paul Strand. Also includes a list of available films by Hurwitz.

Box C055

Folder 6: Personal; 1947

Letter from Hurwitz asking to apply for an apartment in Peter Cooper Houses. Also includes advertising flyer for *Native Land* distributed by Brandon Film.

Box C057

Folder 6: Copies: film texts (not *D.W.A.W.D.*); 1980

Native Land script, typed by Nelly Burlingham in 1980.

Box C057

Folder 8: Film texts; 1964, 1966, 1980

Scripts for *Native Land*, *In Search of Hart Crane*, *The Museum and the Fury*, and *Essay on Death*.

Box C057

Folder 10: [Envelope labeled: Originals and copies]; 1964, 1966, 1980, undated

Narration for *The Sun and Richard Lippold*, *The Museum and the Fury*, *In Search of Hart Crane*, and *Essay on Death*; script for *Native Land*

Box C069

Folder 4: [*Strange Victory* film materials, lab work]; 1977

Invoices for lab work done on *Strange Victory* and *Native Land* and related correspondence.

Box C073

Folder 1: Correspondence (General); 1944-1958

Includes correspondence regarding Columbia Studios' purchase of footage from *Native Land*, and a letter to the Signal Corps Photo Center regarding use of *Native Land* footage in their film "Your Army Today."

Box C073

Folder 12: Correspondence from drawer (old); 1942-1943

Includes correspondence between Hurwitz and Pvt. Leon Levy of the Army Service Forces regarding "Colonel [Frank] Capra"'s request to use *Native Land* footage.

Box C073

Folder 16: Correspondence (*Native Land* -- 1950); 1942, 1945, 1949-1950, 1957

Correspondence and notes concerning the distribution of *Native Land*, particularly the question of whether or not the film should be distributed abroad and risk "misinterpretation" or "suppressed." Correspondents include Hurwitz, Paul Strand, trustee Bernard Reis and other *Native Land* lenders. Included are letters regarding a lenders' meeting to decide the issue, and an exchange between Hurwitz, Strand, Reis, and Henri Langlois regarding the fate of a 16mm print of *Native Land* then in possession of the Cinématèque Française. Also includes a 5/17/1950 *Variety* clipping regarding a suit filed by Brandon Films and Bernard Reis against Film Program Services charging the wrongful distribution of *Native Land*; correspondence regarding the storage of Frontier Films film materials; and a to-do list for a 1942 trip to Washington D.C. In English, French, and Russian.

Box C096

Folder 10: [Envelope labeled: Jane's letters from Israel]; 1965-1968

Letters from Jane Dudley and others. Also includes correspondence regarding a special screening of *Native Land* for Paul Robeson's birthday.

Box C096

Folder 18b: L.H. miscellaneous; 1963

Includes Hurwitz's résumé; a clipping from *Les Lettres Française* with English translation; promotional flyers for *Native Land* with press clippings; notes and correspondence related to *Native Land*; quotes from reviews of *Strange Victory*.

Box C102

Folder 14: Rathner and *Native Land* and other correspondence; 1943-1949
Correspondence regarding *Native Land*, including Harry Rathner's reedit and wartime distribution. Correspondents include Joris Ivens, Thomas Brandon, Jay Leyda, John Howard Lawson, George Marshall, and Ben [no last name given]. Also includes correspondence related to distribution of other Frontier Films productions.

Box C103

Folder 2a: [Envelope labeled: Rollins material re: *S.V.*, *N.L.*, & misc.]; 1975
Several cinema-studies essays written by Prof. Peter C. Rollins and a letter to Hurwitz from Rollins regarding the screening *Native Land* at the 1975 American Studies Association convention.

Box C104

Folder 13a: [Envelope labeled: Leo Hurwitz contract]; 1973
Native Land distribution agreement with Impact Films. Includes related correspondence.

Box C104

Folder 13b: [Envelope labeled: Brandon stuff]; 1974
Photocopies of the press release for "A Missing Chapter in the History of U.S. Document Films" arranged and presented by Thomas Brandon.

Box C186

Folder 8: [Envelope labeled: *Native Land* -- work stuff for spy sequence]; ca. 1938
Notes, synopsis, and script for the sequence.

Box C186

Folder 9: [Envelope labeled: Notes -- documents, production #5 -- *Native Land*]; 1936-1938
Includes *Native Land* sequence draft and storyboard sketch; notes; pamphlets and memos regarding civil liberties, anti-labor activities, industrial spies, and labor; correspondence regarding a Consumers Union film; a court document regarding the United Automobile Workers; and an International Labor Defense yearbook for 1936-1937.

Box C190

Folder 1: [*The Labor Spy Racket* book]; 1937
By Leo Huberman. 1937 Gold Seal paperback edition.

Box C190

Folder 2: [*The Labor Spy* book]; 1934
By Sidney Howard. 1934 Republic Publishing Company paperback edition. Fragile, back cover detached.

Box C190

Folder 3: [La Follette Civil Liberties Committee hearings book]; 1938

Published book titled *Violations of Free Speech and Rights of Labor -- Hearings before a Subcommittee of the Committee of Education and Labor United States Senate, Seventy-fifth Congress, Second Session, Pursuant to S. Res. 266 (74th Congress); A Resolution to Investigate violations of the Right of Free Speech and Assembly and Interference with the Right of Labor to Organize and Bargain Collectively, Part 15-A, November 18, 1937.*

Box C190

Folder 14: Letters to Leo; 1942-1943, 1951, 1963

Personal correspondence, including letters from Paul Strand regarding *Tomorrow We Fly*, *Native Land* and a planned adaptation of Jacques Roumain's *Masters of the Dew*. Other correspondents include Marc Blitzstein, Charles Cooper, and Gorham Munson.

Box C190

Folder 25: [Leslie Fishbein -- *Native Land* paper]; 1977

Copy of Leslie Fishbein's paper "*Native Land: Document and Documentary*," with cover letter and Hurwitz's response and notes.

Box C192

Folder 2b: [Envelope labeled: Notes, etc. of '30s -- early Frontier]; 1937-1939

Senate Report on industrial espionage, the violations of free speech and rights of labor; Frontier Films business cards in leather envelope; drafts of sequences from *Native Land*; notes on the "SL Talk" about Frontier Films; Frontier Films by-laws; memo to John Howard Lawson and report on Frontier Films; Frontier Films statement of income and expenses; letter from the Medical Bureau to Aid Spanish Democracy, with attached cartoon drawings and outline for an anti-Fascist animated film; statement by Joris Ivens on Paul Strand; *Native Land* summary; two-ring binder embossed with "Victory" on the cover containing sequences for film labeled "Prologue -- XX -- Song of the School-Children," with notes on child labor film ("Pay Day"), brochure on Frontier Films, notes on steel workers film, sketch for unnamed scenario, notes on laissez-faire, notes on school film (all tucked into the front of the binder).

Box C192

Folder 3a: [Frontier Films notebooks]; ca. 1931

Five notebooks containing notes on *Native Land*, unnamed film projects, stock shots, dialogue schedule, sound-effects schedule, and outline of a talk.

Box C192

Folder 3b: [*Native Land* publicity materials]; ca. 1942

Press book and press releases for *Native Land*. Museum of Modern Art Film Library film notes for series on the Russian film.

Box C192

Folder 3e: [Envelope labeled: Duplicate clippings (*Native Land*)]; 1942
Newspaper clippings, copy of the *National Board of Review Magazine* and *The Commonweal* (articles and reviews of *Native Land*).

Box C192

Folder 3f: [Folder labeled: Farm film]; 1936, 1942
Includes *Native Land* flyers.

Box C192

Folder 3h: [Envelope labeled: Programs and photostats of reviews of *Native Land*]; ca. 1942
Programs for *Native Land* at the World Theatre in New York City (multiple copies) and press packet of articles, reviews, and testimonials.

Box C192

Folder 3i: [Envelope labeled: LTH desk stuff (\$)]; 1940-1942
Two small spiral bound notebooks, including notes on "labor morale" film, photo lecture, civil liberties film, and Paul Robeson's thoughts on *Native Land*; correspondence from Paul Strand regarding *Native Land*; pamphlets and booklets for the Congress of Industrial Organizations (CIO: What It Is... and How It Came to Be, "Unite for Victory," "The Church Speaks Out", "The CIO and Labor Unity," "Your Civil Liberties and How to Protect Them," "Taxes for Victory"); program for the Artists' Front to Win the War at Carnegie Hall, October 16, 1942 (with flyer for *Native Land* inside); pamphlet "Democracy will live or die" from July 22, 1942, rally at Madison Square Park for a Second Front, including the address given by Charlie Chaplin; draft review by Hurwitz of Eisenstein's book *The Film Sense*; MoMA program: "The Museum of Modern Art Film Library Repeats a Cycle of 300 Films"; three "Bulletins from Britain" and other pamphlets published by the British Library of Information.

Box C192

Folder 4: [File pocket labeled: NYKino and Frontier Films -- work sheets and notes -- *Native Land*]; 1936-1939
Synopsis and treatment for "Civil Liberties Film" (which was developed into *Native Land*); notes, drafts, and revisions for *Native Land* sequences; location schedule and lists of props for spy sequence; newspaper articles about production of the film and labor and union issues; shooting script for sequence N (Frontier Films, Production #5); notes and data on Shoemaker sequence; shooting schedules for *You and Me* (directed by Fritz Lang); farm sequence shooting schedule; synopsis and shooting script for "Listen America!" (which became *Native Land*); outline for editing.

Box C226

Folder 4: [One Act Play Magazine, January 1939 issue]; 1939
Includes a portion of the shooting script for Frontier Films' "Production No. 5," later retitled *Native Land*.

Box C227

Folder 2: [*Native Land* retrospective clippings, *A Harbor Anthology Outline*, personal material]; ca. 1930, ca. 1941, ca. 1962, 1975

Photograph of Edwin Rolfe; correspondence, articles, and notes about retrospective screenings of *Native Land*; paper "Cultural Images in Documentaries of the New Deal Era: A Rhetorical Analysis" by Peter C. Rollins; notes labeled "Word and Sound - A Harbor Anthology."

Box C227

Folder 5: Material for scrapbook; 1942-1951

Includes promotional flyers, letters, union testimonials, newspaper clippings, and reviews for *Native Land*; newspaper clippings about Paul Strand; a brochure from Brandon Films promoting *Native Land*, *People of the Cumberland*, and other films; promotional program for a performance of the score of *Native Land*; and an invitation from the Hollywood Writers Mobilization for a presentation by Joris Ivens and screening of films including *Native Land*.

Box C227

Folder 7: [Bag labeled: Xeroxes "Scrap Book" -- *Native Land* and *Strange Victory*]; ca. 1942

Copies of newspaper articles, reviews, program, invitation, and quotes from reviews about *Native Land* [none are about *Strange Victory*].

Box C227

Folder 20: [Correspondence, film festival applications]; 1973

Includes a letter from the University of California, Berkeley, thanking Hurwitz for permission to show *Native Land*, with articles and a program flyer.

Box OS-5

Tube 2: [Tube labeled: Karlovy Vary prize for *Native Land*]; 1949

Tube containing the Karlovy Vary prize for *Native Land*.

Box OS-6

Folder 2: [*Native Land* and *Strange Victory* scrapbook]; 1941-1942, 1948

Bound scrapbook, very fragile. Contains programs, clippings (English and Hebrew, one with translation), screening notices and invitations, reviews, black and white production photograph, quotes from reviews, tickets, and audience responses for *Native Land* and *Strange Victory*. Copy of certificate of participation for *Strange Victory* in the Venice Film Festival. Copy of W.E.B Du Bois letter about *Strange Victory*.

Box OS-6

Folder 2a: [Hurwitz, Leo -- Scrapbook materials for *Strange Victory* and *Native Land*]; 1948, 1961, 1966, 1975

Notes regarding the scrapbook, clippings about *Strange Victory*, *Native Land*, the Eichmann trial, and Hurwitz as artist-in-residence at Hamilton/Kirkland Colleges; a press release for *The Sun and Richard Lippold*; order form for theater parties for *Strange Victory*.

Subseries 24, *On This Day*, 1951-1953

Box C003

Folder 4: H.I.P. Film – 1952-1953 –*On This Day*; 1952-1953

Correspondence, notes, publicity, and production materials for the short film *On This Day*, produced for H.I.P. (Health Insurance Plan of Greater New York). Includes shooting script, narration script, shooting schedule, recording papers, and logs. Also includes drafts of the shooting script under its original title ("The Fifth Freedom"), written by Ben Kerner.

Box C018

Folder 5d: [Envelope labeled: Material for scrapbook]; 1951, 1953

Clippings and correspondence concerning *An Evening with Richard Rodgers* and *On This Day*.

Box C050

Folder 12: Films: Dr.-patient relations; 1953

Contains correspondence and notes related to the production of medical films, including a film about doctor-patient relations. Includes contact information; budget notes; paper on health education by George Rosen, MD; press materials, catalog, and article about public and mental health films; documents related to a 7/4/1953 screening of "the first HIP film" (most likely Hurwitz's short *On This Day*).

Box C233

Folder 2d: *On This Day*; 1952

Shooting script labeled "Producer's Copy Script" and 7/29/52 Draft Treatment -- Revision of H.I.P. Film.

Subseries 25, *Opera Television Theatre*, 1948-1950

Box C108

Folder 3h: Current programming; 1950

Materials related to possible operas adapted television by Souvaine, Co., including lists of suggested operas and singers, and memos regarding production issues. Also includes a list of television properties owned by Souvaine and an outline of special television events produced by the Theatre Guild.

Box C108

Folder 3i: [*Carmen* libretto and clippings]; 1950

Carmen libretto, and clippings regarding Souvaine Co.'s adaptation for *Opera Television Theatre*.

Box C108

Folder 5e: *Variety* ad; 1950

Variety ad copy and press notices for *Carmen* broadcast.

Box C108

Folder 5g: Memoranda; 1948, 1950

Materials related to the television broadcast of *La Traviata*, including rehearsal schedule and libretto. Also includes Souvaine memos regarding "The Forgotten Years" and contracts.

Box C108

Folder 5j: *La Traviata*; ca. 1950

Staging outline for the television broadcast of *La Traviata*.

Subseries 26, *Pattern of a Profession*, 1943-1961, bulk 1953-1959

Box C028

Folder 1: [Bound dental film scripts]; 1959

Three bound scripts for "A Motion Picture Prepared for the American Dental Association by Dynamic Films, Inc.," later titled *Pattern of a Profession*.

Box C028

Folder 3a: Post-script dentistry; 1959

Correspondence regarding *Pattern of a Profession*, with notes. Correspondents include the Harvard School of Dental Medicine, the Lancaster Cleft Palate Clinic, and Lee Bobker.

Box C028

Folder 3b: Script draft; 1959

Revised draft of the *Pattern of a Profession* script.

Box C028

Folder 3c: Notes -- dentistry and outlines; 1958

"Design of Subject Matter" diagram for *Pattern of a Profession*.

Box C028

Folder 3d: Starts -- dental; 1958-1959

Research topics related to *Pattern of a Profession*, including notes on the cleft palate and the public health dentist. Also includes a partial script outline.

Box C028

Folder 3e: [Film notebooks]; 1958

Notebooks related to the production of *Pattern of a Profession*.

Box C028

Folder 3f: Trip notes; 1955-1959

Materials related to the production of *Pattern of a Profession*, including notes; issue of the New York University (NYU) College of Dentistry Bulletin; a Veterans Administration Dental Internship and Residency Program booklet; a pamphlet entitled "Should You Be a Dentist?"; and a catalog listing of postgraduate and graduate courses in dentistry at NYU.

Box C028

Folder 3g: "Research's" notes; 1943, 1955-1958

Research material related to the production of *Pattern of a Profession*, including reprinted articles from *Scientific American*; *The Journal of Dental Research*; *Oral Surgery, Oral Medicine, and Oral Pathology*; and *The Journal of the American Dental Association*.

Box C028

Folder 3h: [Envelope labeled: Public health notes]; 1954-1959

Publications related to dental health, including American Dental Association pamphlets; dental flyers and handouts distributed by the city of Hartford; a public affairs pamphlet about adding fluoride to the water; a list of basic recommendations of the Connecticut Advisory School Health Council toward achieving an ideal school dental program; and reprints of journal articles by Dr. Menczer.

Box C028

Folder 3i: Chicago "reading" material; 1953-1959

Material related to dental health, including an issue of *Today's Health*, published by the American Medical Association; a history of the American Dental Association; a schedule for the 1958 Greater New York Dental Meeting; and reprinted articles on dentistry and children's dental care.

Box C028

Folder 3j: [Envelope labeled: ADA trip]; 1958

Hurwitz's schedule for the American Dental Association meetings he would attend regarding *Pattern of a Profession*, with letters of confirmation from secretary Helen R. Kristt.

Box C028

Folder 3k: [*Pattern of a Profession* – script drafts, notes, correspondence]; 1959

Drafts of scripts for *Pattern of a Profession* dated 2/11/1959 and 3/12/1959, with notes and related correspondence.

Box C037

Folder 1a: *Pattern of a Profession* (dental film); 1959

Two scripts titled "A Motion Picture prepared for The American Dental Association by Dynamic Films, Inc.," written by Hurwitz and dated 2/11/1959. One script contains a production note initialed by Hurwitz.

Box C040

Folder 21: Film facilities -- also "general" -- misc. letters; 1956-1961

Personal and professional materials, including correspondence from the Lancaster Cleft Palate Clinic, and the American Dental Association regarding the success of *The Pattern of a Profession* and the possibility of a second dental film.

Box C055

Folder 16: [Flex folder labeled: *Pattern of a Profession* copies of scripts]; 1959

Seven copies of the script for "A Motion Picture prepared for The American Dental Association by Dynamic Films, Inc.," written by Hurwitz and dated 2/11/1950. Three copies have a "production note" insert, and one copy is marked "With ADA revisions & with /Bob Ker's[?] deletions in cleft-palate seq."

Subseries 27, "Pay Day," 1937-1939

Box C192

Folder 2b: [Envelope labeled: Notes, etc. of '30s -- early Frontier]; 1937-1939

Includes a two-ring binder with "Victory" embossed on the cover containing sequences for film labeled "Prologue -- XX -- Song of the School-Children," with notes on child labor film ("Pay Day").

Box C192

Folder 3c: [Envelope labeled: "Pay Day" -- child labor script]; ca. 1938

Bound copy of the script for "Pay Day: A Story of Child Labor" by Vera Caspary and George Sklar (with notes throughout), outline of the film, and shooting script.

Subseries 28, "Peter Pan," 1950-1951

Box C024

Folder 2: [*Peter Pan* script]; 1950

Script for the 1950 stage version of *Peter Pan*, with notes in Hurwitz's hand.

Box C034

Folder 2a: ["Peter Pan" plot and music outlines]; 1951, undated

"Peter Pan" plot outline; list of music tracks, with side (scene) numbers and times.

Box C034

Folder 2b: [Sc]ript "Peter Pan"; 1951

Television script for "Peter Pan" by Hurwitz, dated 12/14/1951, with explanation of the show's cancellations written on cover page.

Box C034

Folder 2c: TV Script (work) "Peter Pan"; undated

Two undated script drafts of "Peter Pan," with notations.

Box C049

Folder 14: Peter Pan" original play script; ca. 1950

Plastic bag labeled "*Peter Pan* -- Original play-script," containing bound copy of the script used in the 1950-1951 Broadway production of *Peter Pan*, produced by Peter Lawrence, with music by Leonard Bernstein, and starring Jean Arthur and Boris Karloff.

Subseries 29, *The Plow that Broke the Plains*, 1931-1937

Box C192

Folder 2c: [Bound folder labeled: *Plow that Broke the Plains*]; 1935

Bound pages in folder labeled "General Statements: Spoliation of the Land" with clippings about the dust bowl pasted on the pages. Tucked inside are: shooting script for Resettlement Film #1 by Ralph Steiner, Hurwitz, and Paul Strand, submitted to Pare Lorentz (with handwritten draft); "Dust Blowing" article from *Harper's Monthly Magazine*; article on Lorentz from *Scribner's* magazine.

Box C192

Folder 2d.2: [Folder labeled: Misc. stuff of the thirties]; 1931-1937

U.S. Government Transportation card for Hurwitz, identifying him as an employee of the Resettlement Administration; notes on Paul Strand's work; black and white photograph with text on the back in unidentifiable language; small spiral notebook with notes and drawings; copy of article "A Portfolio of Mexican Photographs by Paul Strand"; letter from Mary Rolfe; copy of the story of "The Heroes" by Hurwitz and Jay Leyda; "narrative for harbor scene"; synopsis for cartoon "Alex in Hungerland"; letter to Paul Strand from Ted [last name illegible] and untitled script on farmers; draft of letter to the editors of the *Partisan Review* about the play *Paradise Lost*; correspondence with Harvard University protesting against the invitation of Ernst Hanfstaengl, alumnus of the class of 1909, from attending the reunion due to his connections to the Nazi party.

Subseries 30, Port of New York Film, 1963-1969, bulk 1963-1964

Box C033

Folder 18: Marine & Aviation contract; 1963-1964

Drafts of a contract between the Department of Marine and Aviation of the City of New York and Hurwitz for a shooting script for a 30-minute documentary about the Port of New York. Also includes related correspondence; estimated budget notes; notes recounting telephone conversations with producer Richard Mende; drafts of letter to Mende announcing Hurwitz's withdrawal from the project; and a 1964 Rosh Hashanah card from Mende.

Box C043

Folder 3k: [NYC Dept. of Marine & Aviation correspondence]; 1963-1964
Letters from the City of New York Department of Marine and Aviation regarding a commissioned film about the Port of New York.

Box C102

Folder 17: [File pocket labeled: Marine and Aviation]; 1963-1964
Materials related to Hurwitz's film project for the New York Department of Marine and Aviation, including contract elements; script drafts and outlines; related newspaper clippings; and notes.

Box C165

Folder 1e: [Envelope labeled: Marine and Aviation script]; ca. 1964
Undated first draft of Hurwitz's Port of New York film, here titled "Of the Port."

Box C183

Folder 7: Mende, Richard; 1969
Memos and notes from Richard Mende (Rampart Productions) to Hurwitz regarding non-payment of \$1600. Also includes a timeline documenting harassing phone calls made by Mr. Mende and deliveries made to Hurwitz.

Subseries 31, "Power in the Seed," 1946-1954

Box C003

Folder 5: Corn script and research material -- 1954, Feb., March; 1946-1947, 1953-1954
Notes, correspondence, research, and pre-production materials for a proposed film on the corn refining industry (working title "Power in the Seed"), sponsored by the Corn Industries Research Foundation and written by Leo Hurwitz and Sidney Meyers. Note on folder states: "Because of blacklist, used Sidney M.'s name on script instead of his and mine." Research includes two issues of Southwest Museum Leaflets from 1946 and 1947 about American Indians and corn crops, map of Native American tribes of North America, call slips for books from the New York Public Library. Pre-production materials include folder of notes, outlines, and drafts; composition book of notes; and four bound copies of the draft outline by Sidney Meyers.

Box C073

Folder 1: Correspondence (General); 1944-1958
Includes correspondence, memos, and notes about Hurwitz's work as a consultant to the Corn Industries Research Foundation and a related film.

Box C233

Folder 2e: [Secrets of the Seed]; ca. 1953

Draft outline for film for the corn refining industry, written by Sidney Meyers and Hurwitz (later titled "Power in the Seed").

Subseries 32, *Preparation for Retirement: Gift of Years, 1954-1960*

Box C037

Folder 9: [*Gift of Years* script], undated; undated
Undated *Gift of Years* script in binder.

Box C037

Folder 2a: *Gift of Years*: copy -- script 2/17/60; 1959-1960
Dated *Gift of Years* script and copy. Includes correspondence with Dynamic Films, Inc., including signed agreement with Hurwitz. Note from Irving Gitlin originally clipped to folder front cover.

Box C037

Folder 2b: *Gift of Years*: shooting script (carbon) & conf notes, contract; 1960
Gift of Years script dated 2/17/1960 and conference notes, including Hurwitz's account of his leaving the project. Envelope from Dynamic Films, Inc., marked "Contract -- 'Old Age' Film," but no paperwork. (The contract may be the signed agreement found in Box C037, Folder 2a).

Box C037

Folder 2c: Script draft (1st); 1959-1960
Gift of Years script -- here titled "Report from a Frontier" -- dated 2/5/1960, with notations. Includes meeting notes and script outline dated 2/9/1959.

Box C037

Folder 2d: Script outline & ideas; 1959, undated
Gift of Years (a.k.a. "Report from a Frontier" and "Old Age") script outline dated 10/24/1959; handwritten outlines and notes; memo from Dynamic Films, Inc.

Box C037

Folder 2e: ["The Later Years" series outline and prospectus]; 1959, undated
Outline of the five film series (later retitled *Preparation for Retirement*), with notations; undated series prospectus from Dynamic Films, Inc.

Box C037

Folder 2f: Notes -- preceding draft; 1959
Notebook dated 11/17/1959 with notes regarding aging and retirement; list of agencies assisting the aged, meeting schedule, and notes clipped to inside cover. Notes for a rough draft of *Gift of Years* with marginalia.

Box C037

Folder 2g: Prelim. notes for script; 1960, undated
Statistics, summaries, ideas, and other preparatory notes for "Report from a Frontier,"
a.k.a. *Gift of Years*.

Box C037

Folder 2h: Research and ideas; 1954, 1959, undated
Statistical reports and factsheets regarding older persons, primarily in Cleveland, OH,
with notations; research and conference notes; a 1954 pamphlet "Adventures in Living
after 60."

Box C037

Folder 2i: Trip mail; 1959
Correspondence with Dynamic Films, Inc., regarding travel related to *Gift of Years*
research. Includes maps and travel brochures.

Box C233

Folder 8a: [Cleveland Public Library Club program]; 1960
Cleveland Public Library Club program for Winter 1960, with list of adult education
classes for people over 60.

Box C233

Folder 8b: Benj. Rose Inst. (Wagner); 1955-1958, undated
Brochures for the Benjamin Rose Institute (which provides assistance to the elderly) and
Margaret Wagner House (nursing home in Cleveland); article by Margaret W. Wagner,
"Meet Yourself at Sixty-Five"; annual report for 1955.

Box C233

Folder 8c: ["Labor and the Golden Years" pamphlet]; 1958
Pamphlet "Labor and the Golden Years" written by Leo Perlis, Director of AFL-CIO
Community Service Activities.

Box C233

Folder 8d: Golden Age; 1959
Booklet titled "Cedar Apartments and the Golden Age Center," published by Cleveland
Metropolitan Housing Authority; "The Golden Age Center News," newsletters for
September and November 1959.

Box C233

Folder 8e: [Newspaper clippings and case studies about old age and retirement]; 1959-
1960
Newspaper clippings about old age and retirement. Case studies from social services at
the Highland View Cuyahoga County Hospital (Ohio) on elderly patients.

Box C233

Folder 8f: [Family Service Association of Cleveland; The Lansing Story]; 1954; 1958-1959
Brochure from the Family Service Association of Cleveland (materials for Homemaker Services for older persons tucked inside); case study "The Lansing Story: An Experiment in Working with Older Citizens" conducted by AFL-CIO Community Services Activities.

Box C233

Folder 8g: Montefiore Home; 1958-1959
Promotional brochures and publications for the Montefiore Home in Cleveland, Ohio.
Copy of article "Psychiatric Orientation in a Home for the Aged" by Helen K. Weil.

Box C233

Folder 8h: [Materials about older workers and issues of the elderly]; 1957-1959
Brochures, information, and newspaper articles about older workers, job opportunities for the elderly, and government assistance.

Box C233

Folder 8i: [Cleveland Senior Council]; 1958-1959
Information about the Cleveland Senior Council, including its constitution, objectives, talents available, activities, and membership roster.

Box C233

Folder 8j: Aid for A. reports; 1957-1959
Materials about aid for the aged in Ohio, including several case studies.

Box C233

Folder 8k: [Envelope labeled: Homemaker service]; ca. 1955-1957
Two cases studies by Family Service Association of Cleveland, sent to Hurwitz by Mildred Barry, Welfare Federation.

Box C233

Folder 8l: [Pamphlet "When Our Parents Get Old"]; 1959
Pamphlet "When Our Parents Get Old" published by the Metropolitan Life Insurance Company; notes with contact information.

Box C233

Folder 8m: [Envelope labeled: Union -- retirement -- I.A.M.]; 1958-1959
Brochures and publications about unions and retirement, including: "Retirement and Leisure in Industrial Society"; "Union Goals in the Area of Retirement"; proceedings of a conference "Unions and the Problems of Retirement"; discussion guides "You and Your Retirement."

Subseries 33, *Salt of the Earth*, 1952-1981, bulk 1952-1955

Box C003

Folder 6: *Salt of the Earth*; 1952-1955

Correspondence, notes, financial documents, photos, and shooting script for *Salt of the Earth*. Includes correspondence with Jane Dudley and Tom Hurwitz (with drawings by Tom), sent to Hurwitz while in Los Angeles working on *Salt of the Earth* (sent care of his sister Marie Briehl).

Box C011

Folder 8: [Envelope labeled: Misc. letters and notes]; 1964, 1965, undated

Correspondence, notes, a proposed affidavit for the IATSE *Salt of the Earth* issue, receipts, plane ticket, and a list of music pieces. Correspondents include Jane Dudley regarding the end of her marriage to Hurwitz; Thomas Brandon; Marie Briehl; and Donald French.

Box C021

Folder 15: [Envelope labeled: Letter regarding H.A. Potamkin and *Salt of the Earth* material]; 1977, 1981

Envelope contains book and script for *Salt of the Earth* (in German); promotional material from publisher Das Arsenal (in German); and a cover letter (in English).

Subseries 34, "The Scarlet Letter," 1957-1981, bulk 1957-1975

Box C016

Folder 5: [Envelope Labeled: *Scarlet Letter* script and end of humanities proposal]; 1972
Proposal to the National Endowment for the Humanities for a film version of *The Scarlet Letter*. Proposal and budget are bound inside a black folder.

Box C021

Folder 5: "Scarlet Letter" grant proposal; 1972

Proposal drafts, notes, and correspondence regarding a potential motion picture adaptation of *The Scarlet Letter*.

Box C021

Folder 12: [Bound script for "The Scarlet Letter"]; ca. 1981

Bound copy of the script for the unproduced film adaption of *The Scarlet Letter*.

Box C024

Folder 1: [Notes]; 1963

Notes include to-do list regarding "The Scarlet Letter," job calls, and invite lists for *Here at the Waters' Edge* screenings.

Box C033

Folder 1: Current correspondence -- answer!; 1961-1962, undated

Correspondence related to *Here at the Waters' Edge*, "The Scarlet Letter," and film elements for *Native Land* and *China Strikes Back*. Correspondents include Nazli Nour, Thomas Brandon, and Judith Gold.

Box C036

Folder 6: "S.F.N.P." -- Misc. cutting notes; 1972-1975

Notes regarding "Shoot Film, Not People" [later retitled *Dialogue with a Woman Departed*], with a summary/production budget for "The Scarlet Letter."

Box C037

Folder 3a: N.E. trip material; 1957-1962, undated

New England historical societies brochures, booklets, and catalogs about early American life in New England; tourist maps and brochures of historic Salem, Plymouth, and Old Sturbridge Village, MA; black-and-white photograph and a fold-out poster featuring 17th- and 18th-century American furniture and interiors.

Box C037

Folder 3b: ["Scarlet Letter" notebooks and call slips]; 1962, undated

Two spiral bound notebooks containing "Scarlet Letter" notes; list of books about colonial New England; New York Public Library call slips.

Box C037

Folder 5: ["Scarlet Letter" script draft]; 1962

"Scarlet Letter" script draft dated 6/10/1962, in binder with notes for changes.

Box C037

Folder 6: ["Scarlet Letter" screenplay]; undated

Undated "Scarlet Letter" script in black binder with title stamped on cover in gold.

Box C037

Folder 7: ["Scarlet Letter" budgets]; 1962-1963

"Scarlet Letter" proposal budget in black binder; budget breakdowns in folder marked "'Scarlet Letter' Budget."

Box C037

Folder 8: "Scarlet Letter" towards production; 1957, 1962-1969, undated

Contact information and correspondence regarding the "Scarlet Letter" script; notes about readers' reactions; correspondence between Hurwitz and Marie Briehl regarding "Scarlet Letter"; letter to Christopher Plummer regarding *Essay on Death* and the possibility of playing the part of Dimmesdale. Also includes related clipping and a 1957 document produced of the Central Office of Information titled "The Cinema in Britain."

Box C043

Folder 3g: Harold Cohen (agent); 1963

Notes regarding sending out the "The Scarlet Letter" script, and a list of British film producers, with notations.

Box C058

Folder 6: "Beyond the Wall" & other Berlin material, extracts for file incl. Leipzig invites, "Scarlet Letter"; 1967

Includes letters between Hurwitz and DEFA regarding Hurwitz's "The Scarlet Letter."

Box C062

Folder 4b.1-2: [Correspondence]; 1972-1975

Primarily business related correspondence, including casting agents' responses regarding "The Scarlet Letter."

Box C073

Folder 5: "Scarlet Letter" -- Registration, copyright, contract with CP; 1962

Hurwitz's Registration of a Claim to Copyright certificate for "The Scarlet Letter -- A Screenplay Based on the Novel by Nathaniel Hawthorne," application forms, and related correspondence, including a letter of agreement from Charles Pratt commissioning Hurwitz to write the screenplay.

Box C075

Folder 4: Re: London contacts; ca. 1962, undated

Notes, some regarding "The Scarlet Letter." Also includes a list of contact in the U.S. and England, and publicity photographs from a production of Romeo and Juliet at the Old Vic Company, starring Joanna Dunham and John Stride.

Box C075

Folder 5a: III "ITPON"; 1962

"The Scarlet Letter" screenplay, provisionally titled "ITPON" ("In the Path of the Novel").

Box C075

Folder 5b: ["The Scarlet Letter" -- script draft]; ca. 1962

Handwritten draft of "The Scarlet Letter" script, with notes.

Box C075

Folder 6: New "Scarlet Letter" proposal -- budget; 1972

Correspondence and documents related to Hurwitz's adaptation of *The Scarlet Letter*, including production proposal and budget, a copy of a National Endowment for the Humanities grant application, and Hurwitz's résumé.

Box C075

Folder 7: [Bag labeled: "The Scarlet Letter" screenplay, carbon #6]; undated

Carbon copy of "The Scarlet Letter" script, with first page missing.

Box C075

Folder 8: [Folder labeled: Draft -- June 10, 1962 screenplay of "The Scarlet Letter" by Leo Hurwitz]; 1962

Draft copy of "The Scarlet Letter" script, with the working title "ITPOTN" ("In the Path of the Novel") appearing on some pages.

Box C075

Folder 9: [Envelope labeled: Copy -- "The Scarlet Letter" screenplay]; undated

Undated copy of the "Scarlet Letter" screenplay.

Box C075

Folder 10: [Envelope labeled: "The Scarlet Letter" screenplay—June 10, 1962 -- draft original typescript]; 1962

Bound copy of the script.

Box C075

Folder 11: [Envelope labeled: "Scarlet Letter" -- original transcript]; 1962

Draft of "The Scarlet Letter" screenplay.

Box C090

Folder 6a: Envelope labeled: Publicity material, mostly in 60s -- miscellaneous]; 1959-1967

Includes press releases for *The Museum and the Fury* and *Here at the Waters' Edge* and a brochure for *Haiku*. Also includes clippings regarding "The Scarlet Letter," the *Strange Victory* rerelease, and Hurwitz and the Eichmann Trial. In English and French.

Box C094

Folder 21: ["The Scarlet Letter" -- script]; undated

Bound copy of "The Scarlet Letter" script.

Box C096

Folder 18a: "Scarlet Letter"; 1962-1963

Correspondence regarding "The Scarlet Letter" script, including a letter from Joanna Dunham; draft of replies and notes; casting ideas; a clipping; list of persons to see in London; and promotional shots of Dunham.

Box C096

Folder 18f: "Scarlet Letter" and other things (USA); 1963

Materials related to "The Scarlet Letter," including notes from a meeting with Joanna Dunham and letter, and a draft of a letter to Mr. Douglas [no first name given]. Also includes a to-do list; invitees list; and a *Here at the Waters' Edge* preview screening flyer.

Box C105

Folder 1g: Memo -- White, re: "*Scarlet Letter*"/letter re: *Sun and Richard Lippold*; 1966 Memo from John F. White at National Educational Television regarding Hurwitz's script for "*The Scarlet Letter*." Also includes a letter from Sophia Delza regarding *The Sun and Richard Lippold*.

Box C183

Folder 1: "*Scarlet Letter*" work material; 1972

"Work material for final typing of proposal & budget" written on folder. Contains the estimated production budget and addendum for "*The Scarlet Letter*," with related notes; drafts of a National Endowment for the Humanities grant proposal; curricula vitae for Hurwitz and Jules Victor Schwerin.

Box C216

Folder 1: National Endowment for the Humanities; 1972-1973

National Endowment for the Humanities (NEH) grant applications and correspondence related to funding for Hurwitz's film adaptation of "*The Scarlet Letter*" via New York University's Office of Sponsored Programs. Also includes proposal draft, notes, and estimated budget.

Box C216

Folder 1a: "*Scarlet Letter*"; 1972-1973

Estimated production budget for Hurwitz's film adaptation of "*The Scarlet Letter*" and related correspondence, including letters to Gary Merrill and to the International Famous Agency regarding Jane Fonda starring as Hester Prynne.

Box C227

Folder 23: ["*The Scarlet Letter*" -- proposal, budget]; 1972

Bound proposal and budget for "*The Scarlet Letter*."

Subseries 35, *Since You Went Away*, 1944

Box C201

Folder 17c.1: Location (S.F. shipyard) correspondence; 1944

Notes and drafts of the narration for the shipyard scenes for *Since You Went Away*; correspondence from Hurwitz to the Screen Writer's Guild about the registration of names; note on idea for film about returned soldiers; correspondence to Hurwitz from the Writers Congress about a committee meeting; telegram and memos from David Selznick about filming of the sequence; letter from Hurwitz to RKO-Pathé about his current assignment; correspondence from Vanguard Films about the shoot; and telegrams.

Box C201

Folder 17c.2: *Since You Went Away* -- Shipyard sequence work; 1944

Memos from David O. Selznick and Vanguard Films to Hurwitz regarding the shipyard sequences in *Since You Went Away* and "By the People"; letter with a list of Frank Lloyd Wright houses in Los Angeles; shipyard sequence script and notes; lists of documentary sequences of shipyards and possible shots.

Subseries 36, *Strange Victory*, 1939-1988, bulk 1944-1973

Box C006

Folder 13: [Correspondence]; 1969-1973

Includes an early 1969 distribution report for *Strange Victory*.

Box C008

Folder 22: Reviews -- miscellaneous and *Strange Victory*; 1948, 1961, 1966, 1967

Copies of reviews of various Hurwitz projects, including *Strange Victory*, *Native Land*, the television coverage of the Eichmann trial, *The Sun and Richard Lippold*, as well as a French article detailing Hurwitz's career

Box C018

Folder 5c: [Envelope labeled: Material for scrapbook]; 1942-1952, undated

Clippings and promotional material related to *Native Land*, *Heart of Spain*, *Strange Victory*, and others. In English and Italian.

Box C038

Folder 9: Re: Brandon; 1973, 1976

Includes a 1976 Victory Films Report regarding *Strange Victory*.

Box C069

Folder 1: [*Strange Victory* articles]; 1950, 1958, 1972

Clippings regarding *Strange Victory* with related correspondence, including a letter from one article's author, Peter Rollins. In English and Italian.

Box C069

Folder 2: [*Strange Victory* budget materials, budget estimate]; 1947

Budget estimate for the production of *Strange Victory*.

Box C069

Folder 4: [*Strange Victory* film materials, lab work]; 1977

Invoices for lab work done on *Strange Victory* and *Native Land* and related correspondence.

Box C069

Folder 5: [*Strange Victory* film materials, original papers from film cans]; 1963-1964, 1984-1986

Information on shipping, can contents, and overall condition of *Strange Victory* materials.

Box C069

Folder 6: [*Strange Victory* film materials, timing notes, Allen lab (print for MoMA)]; 1988 Receipt, notes, and correspondence regarding *Strange Victory*, from the Museum of Modern Art (MoMA) and the Allen Lab.

Box C069

Folder 7: [*Strange Victory* budget materials, laboratory rates]; 1962, undated Budget notes concerning printing of *Stange Victory*; lab rates.

Box C069

Folder 8: [*Strange Victory* contract, target films]; 1947-1948 Contract between Hurwitz and Target Films for *Strange Victory*; unsigned contract for the script for the film *Candle in the Wind*, which became *Strange Victory*.

Box C069

Folder 9: [*Strange Victory* correspondence]; 1948-1951 Correspondence on the topics of reactions to *Strange Victory*, acceptance to a film festival in Czechoslovakia, arranged screening of the film and guest list, and distribution.

Box C069

Folder 10: [*Strange Victory* distribution]; ca. 1948, 1963-1968, 1976 Distribution plan for *Strange Victory* and 1968 distribution reports, with related correspondence. 1976 correspondence authorizing Hurwitz to distribute the film himself.

Box C069

Folder 11: [*Strange Victory* production materials, notes, general]; 1948 General notes regarding the production of *Strange Victory*.

Box C069

Folder 12: [*Strange Victory* production materials, notes, script notes]; 1946-1947 Material on "Candle in the Wind," which was retitled *Strange Victory*. Includes correspondence with Antioch College, narration script and outline, notes, and clippings.

Box C069

Folder 13: [Folder labeled: *Strange Victory* -- schedule]; 1943, 1948 *Strange Victory* production and cutting room schedule, clippings, music log, credit titles, research, and optics list.

Box C069

Folder 14: [*Strange Victory* production materials, notes, cutting notes]; 1947

Notes regarding cutting *Strange Victory* and lists of still material.

Box C069

Folder 15: [*Strange Victory* production materials, script (original)]; ca. 1948
Bound script of the film by Hurwitz, in Target Films Folder.

Box C069

Folder 16: [*Strange Victory* production materials, sequence order log (original)]; 1948
Bound sequence order log. Proposed arrangement of reels, log with the sequence order (shot number, length, and description).

Box C069

Folder 17: [*Strange Victory* production materials, script, April 15, 1947 (original)]; 1947
Strange Victory script, with edits.

Box C069

Folder 18: [*Strange Victory* production materials, script, outline and drafts (original)]; ca. 1947
Strange Victory script outline and drafts.

Box C069

Folder 19: [*Strange Victory* production materials, sound recording log]; ca. 1948
Strange Victory sound recording logs for reels 1 and 3-8.

Box C069

Folder 20: [*Strange Victory* production materials, stock footage list (original)]; 1947
List of *Strange Victory* film sources, with outline.

Box C069

Folder 21: [*Strange Victory* production materials, shot list]; undated
Strange Victory sequence order log.

Box C069

Folder 22: [*Strange Victory* production materials, sequence order and notes]; undated
Lists of still material, with notes on "Candle in the Wind" [original title of *Strange Victory*], with production notes and sequence list.

Box C069

Folder 23: [*Strange Victory* production materials, script, April 14, 1947 (copy)]; undated
Undated copy of *Strange Victory* script. Original script dated 1947.

Box C069

Folder 24: [*Strange Victory* production materials, script, outline and drafts (copy)];
undated

Undated copy of the *Strange Victory* outline and draft.

Box C069

Folder 25: [*Strange Victory* production materials, stock footage list (copy)]; undated Photocopy of the list of stock footage used in *Strange Victory*. Original is dated 1947.

Box C069

Folder 26: [Envelope labeled: *Strange Victory* film materials, strip of nitrate film of Tom Hurwitz]; ca. 1947

Strip of nitrate film (seven frames with one splice). Enclosed in a negative sleeve labeled "envelope from top of dresser—in wallet." Relocated to the Nitrate Film Clippings Collection in the film vaults.

Box C070

Folder 1: [*Strange Victory* production materials, voice-over narration, transcript (original)]; 1948

Voice-over narration for the *Strange Victory*, with edits.

Box C070

Folder 2: [*Strange Victory* production materials, voice-over narration, transcript (recording copy)]; 1948, 1964, 1980

Strange Victory voice-over narration script, with edits. Also includes the voice-over narration for the 1964 epilogue, with a photocopy made in 1980.

Box C070

Folder 3: [*Strange Victory* production materials, voice-over narration, drafts]; 1948
Various drafts of the *Strange Victory* voice-over narration.

Box C070

Folder 4: [*Strange Victory* research materials, general (1)]; 1944-1947

Research materials on race discrimination, the Fair Employment Practice Committee (FEPC), and the Nazis compiled after the war.

Box C070

Folder 5: [*Strange Victory* research materials, general (2)]; 1944-1946

Publications regarding the Fair Employment Practice Committee (FEPC) and race relations.

Box C070

Folder 6: [*Strange Victory* research materials, FEPC clippings]; 1944-1947

Clippings on the subject of job discrimination, civil rights, the United Nations Atomic Energy Commission, and aid to Europe; and publications regarding the Fair Employment Practice Committee (FEPC) and a list of related films. Includes clippings from *The Daily Worker* and *The Anti-Nazi Bulletin*.

Box C070

Folder 7: [Envelope labeled: *Strange Victory* reviews]; 1948-1949

Reviews of *Strange Victory* and *Native Land*, with quotes highlighted. In English and Russian.

Box C070

Folder 8: [*Strange Victory* screenings, classroom screenings]; 1983-1984

Correspondence regarding a retrospective screening of *Strange Victory* at Lake Michigan College, and correspondence and an invoice from Cornell University for a print for classroom use.

Box C070

Folder 9: [*Strange Victory* screening, NYU screening]; 1977, 1979, undated

Flyer for the "Film Form/Social Content" program, which included *Strange Victory*. Also includes clippings about the Iranian Revolution and Zahir al-Umar by Miriam Rosen, with Rosen's course proposals and syllabus.

Box C070

Folder 10: [*Strange Victory* screenings and promotional materials]; 1948-1949, 1963-1965

Materials include *Strange Victory* flyers, lists of screening invitees, notes, discount tickets for the film, newspaper advertisements, a thank you letter, and a window card for a specific screening.

Box C070

Folder 11: [*Strange Victory* 1964 reissue, research materials, stills]; ca. 1964

Notes regarding the reissue of *Strange Victory*, with a list of related images from UPI.

Box C070

Folder 12: [*Strange Victory* 1964 reissue, budget materials, bills]; 1963-1964

Strange Victory budget statements and bills, total list of costs for the epilogue, research costs, and a note on the title card.

Box C070

Folder 13: [*Strange Victory* 1964 reissue, contract, David Fine/Victory Films, 1964]; 1963, 1967

Materials related to the 1964 reissue of *Strange Victory*, including correspondence between David Fine of Victory Films and Brandon Films; an invoice for the title design. Also includes correspondence with the New York State Department of Education asking if Hurwitz can borrow the narration script for the film.

Box C070

Folder 14: [*Strange Victory* 1964 reissue, film materials, duplicate negative notes]; 1948, 1963

Notes regarding *Strange Victory* edits (dated 1948) and negatives (dated 1963).

Box C070

Folder 15: [*Strange Victory* 1964 reissue, film materials, strips of film (numbered by frame)]; ca. 1964

Strips of black-and-white safety film in two envelopes.

Box C070

Folder 16: [*Strange Victory* 1964 reissue, production materials, notes, general]; 1963-1964

Includes materials related to the 1964 reissue of *Strange Victory*, including end title/epilogue ideas, a list of footage to use, and a note on why the film is being rereleased. Also includes clippings and flyer on racial issues and civil rights.

Box C070

Folder 17: [*Strange Victory* 1964 reissue, production materials, notes, script notes]; 1963-1964

Materials include notes regarding *Strange Victory reissue* title copy, ideas for the beginning of the film, sound, additional lines needed, and a 16mm transfer.

Box C070

Folder 18: [*Strange Victory* 1964 reissue, production materials, sound recording log]; 1964

Sound log for the *Strange Victory* reissue epilogue.

Box C070

Folder 19: [*Strange Victory* 1964 reissue, reviews]; 1964
Clippings of reviews of the 1964 *Strange Victory* reissue.

Box C070

Folder 20: [*Strange Victory* 1964 reissue, screening]; 1964
Screening flyer and newspaper ads regarding the 1964 *Strange Victory* reissue.

Box C070

Folder 21: [*Strange Victory* and *Native Land* scrapbook (copy)]; undated
Photocopy of the scrapbook, which includes correspondence from W.E.B. DuBois on *Strange Victory*. Original materials all date from the 1940s.

Box C070

Folder 22: [*Strange Victory* and *Native Land* screenings, Columbia University, 1972]; 1972

Clipping and flyers advertising a screening of the 1964 *Strange Victory* reissue at Columbia University, with an introduction to Hurwitz and films. Also includes two issues of the student assembly bulletin, which focus on anti-Vietnam War issues.

Box C070

Folder 23: [*Strange Victory* production materials, voice-over narration, transcripts (copies)]; undated

Photocopy of the *Strange Victory* voice-over narration script. Original circa 1948.

Box C070

Folder 24: [*Strange Victory* reviews (copies)]; undated

Photocopies of *Strange Victory* reviews and ticket, and a certificate of participation from the Venice Film Festival. Also includes a press release for *The Sun and Richard Lippold*, and clippings about the Eichmann trial and *Native Land*. Originals are dated 1948, 1961, 1966, and 1967.

Box C071

Folder 1: [Envelope labeled: AL prints]; 1963

Photographs of integration protests, school integration, and civil rights protests

Box C071

Folder 2: [Envelope labeled: *Strange Victory* stills (II)]; ca. 1963

Photographs of civil rights protests, including the March on Washington, some with tissue paper overlays indicating framing for shots.

Box C071

Folder 3: [Envelope labeled: *Strange Victory* 23]; ca. 1963

Photograph of deceased Julius Streicher, Nazi propagandist who was executed in 1946 after the Nuremberg trial.

Box C071

Folder 4: [Envelope labeled: Rejects and extras]; ca. 1964

Photographs of civil rights and desegregation protests, the Ku Klux Klan, and violence.

Box C071

Folder 1: [Box Labeled: *Strange Victory* stills for epilogue (I)]; ca. 1963

Stills of civil rights protests, the Ku Klux Klan, and violence, some with tissue paper overlays indicating framing for shots.

Box C073

Folder 15: Contracts (old, also other docs); 1939-1942, 1948-1957

Contracts and related correspondence, including Hurwitz's contract with the William Morris Agency, and agreements and letters regarding the film projects *Voici la France*; "The Fifth Freedom" (tentative title?); *Strange Victory*; "a picture based on the need for

FEPC law" [possibly "Candle in the Wind"/*Strange Victory*; and a motion picture tentatively titled "Production #12" [probably *Tomorrow We Fly*]. Also includes correspondence related to the sale of a 35mm print of *Strange Victory*, and Hurwitz's Motion Picture Laboratory Technician's Membership card, Selective Service cards, and New York City Police Department identification card.

Box C090

Folder 6a: Envelope labeled: Publicity material, mostly in 60s -- miscellaneous]; 1959-1967

Includes press releases for *The Museum and the Fury* and *Here at the Waters' Edge* and a brochure for *Haiku*. Also includes clippings regarding "The Scarlet Letter," the *Strange Victory* rerelease, and Hurwitz and the Eichmann Trial. In English and French.

Box C094

Folder 11: [Professional correspondence, distribution reports, passport application]; 1970-1972

Correspondence from Gordon Hitchens at *Film Comment*; *Strange Victory* and *Haiku* distribution reports; and Hurwitz's passport application.

Box C096

Folder 18b: L.H. miscellaneous; 1963

Includes Hurwitz's résumé; a clipping from *Les Lettres Française* with English translation; promotional flyers for *Native Land* with press clippings; notes and correspondence related to *Native Land*; quotes from reviews of *Strange Victory*.

Box C172

Folder 33: [Bag labeled: "Original" scripts for Xeroxing]; 1980

Photocopy of the *Strange Victory* script with a note on it indicating the copy was made in 1980 and should be returned to the *Strange Victory* file.

Box OS-5

Tube 3: [Tube labeled: Karlovy Vary prize for *Strange Victory*, also leaflet]; 1950

Diploma for *Strange Victory* at the Karlovy Vary International Film Festival, with a leaflet for the film.

Box OS-6

Folder 2: [*Native Land* and *Strange Victory* scrapbook]; 1941-1942, 1948

Bound scrapbook, very fragile. Contains programs, clippings (English and Hebrew, one with translation), screening notices and invitations, reviews, black and white production photograph, quotes from reviews, tickets, and audience responses for *Native Land* and *Strange Victory*. Copy of certificate of participation for *Strange Victory* in the Venice Film Festival. Copy of W.E.B Du Bois letter about *Strange Victory*.

Box OS-6

Folder 2a: [Hurwitz, Leo -- Scrapbook materials for *Strange Victory* and *Native Land*]; 1948, 1961, 1966, 1975

Notes regarding the scrapbook, clippings about *Strange Victory*, *Native Land*, the Eichmann trial, and Hurwitz as artist-in-residence at Hamilton/Kirkland Colleges; a press release for *The Sun and Richard Lippold*; order form for theater parties for *Strange Victory*.

Subseries 37, *The Sun and Richard Lippold*, 1948-1976, bulk 1965-1968

Box C008

Folder 22: Reviews -- miscellaneous and *Strange Victory*; 1948, 1961, 1966, 1967
Copies of reviews of various Hurwitz projects, including *Strange Victory*, *Native Land*, the television coverage of the Eichmann trial, *The Sun and Richard Lippold*, as well as a French article detailing Hurwitz's career

Box C011

Folder 1: *The Museum and the Fury*: narration script, *The Sun and Richard Lippold*: narration script; ca. 1956, ca. 1966, 1967
Narration scripts for *The Museum and the Fury* and *The Sun and Richard Lippold*. The latter includes a cover letter with suggestions for foreign broadcast.

Box C011

Folder 5: To Europe -- projects/DGA/reviews -- Lippold, Crane/résumés; 1961, 1966
Newspaper clippings and copies of articles regarding the DGA loyalty oath, *In Search of Hart Crane*, and *The Sun and Richard Lippold*. Also includes a copy of Hurwitz's résumé and a cost estimate for 35mm prints.

Box C011

Folder 10: Research for *Sun and Richard Lippold*; 1956, 1960, 1963
Research materials for *The Sun and Richard Lippold*, including a copy of "Views on Art and Architecture: A Conversation" (with Lippold), and issues of *Art News* and *The New Yorker*.

Box C011

Folder 9a: N.E.T. projects (possible) -- Lippold/Rep Production Group; 1952-1953, 1965, undated
Materials regarding *The Sun and Richard Lippold* and NET, as well as a project involving NET and the Eichmann film. Also includes materials on the impact of automation in the workforce.

Box C030

Folder 1: Production orders; 1965
Production orders for National Educational Television's (NET) *The Sun and Richard Lippold*.

Box C030

Folder 5: NET info. services; 1965-1966

Programming lists, descriptions, and press releases for National Educational Television (NET) for March 1966 and October 1965; programming previews sent in August 1965 for the remainder of the year, with mention of the *Arts: USA* series; a program list for 08/30/1965; and a clipping from *Life* magazine about NET.

Box C030

Folder 38: Leo Hurwitz -- to do; 1965-1966

Newspaper clipping regarding Vietnam, television at Lincoln Center, and New York University's School of the Arts. Also includes memos and notes regarding the National Educational Television series "Portrait of America," *In Search of Hart Crane*, and *The Sun and Richard Lippold*.

Box C030

Folder 39: Caldwell material; 1966

Correspondence between Hurwitz, Manfred Kirchheimer, Jack Caldwell, and Howard Towne regarding a print of *The Sun and Richard Lippold*.

Box C030

Folder 41: [NET material -- general, *The Sun and Richard Lippold*, personal correspondence]; 1965-1966

Includes National Educational Television memos; a press release for *The Sun and Richard Lippold*; an index card of program names and production numbers; a copy of "Videotaping the Eichmann Trial" by Hurwitz; personal correspondence; and a program from the 1966 Festival Interamericano de las Artes in Puerto Rico where *The Sun and Richard Lippold* was shown. In Spanish and English.

Box C030

Folder 43: [*The Sun and Richard Lippold* -- production materials]; 1965

Materials related to the production of *The Sun and Richard Lippold*, including outline, transcript of interview with Richard Lippold, shooting script, narration script, and a collection of poems about the sun.

Box C030

Folder 44: King; 1965-1966

Expense vouchers for Anita King.

Box C030

Folder 45: Hurwitz; 1965

Expense vouchers for Hurwitz and apprentice Peter Eliscu.

Box C030

Folder 46: Hess; 1966
Expense vouchers for Peter Eliscu.

Box C030
Folder 47: Kirchheimer; 1965-1966
Expense vouchers for Manfred Kirchheimer related to *The Sun and Richard Lippold* and *In Search of Hart Crane*.

Box C030
Folder 49: Lippold -- publicity; 1966
Material from the 1966 Festival Interamericano de las Artes in Puerto Rico, where *The Sun and Richard Lippold* was shown. Includes press releases and black and white publicity photos for the film. Material is in Spanish and English.

Box C030
Folder 50: [*The Sun and Richard Lippold* -- sequence list]; 1965
Sequence list with notes (two copies).

Box C030
Folder 51: Filming arrangements; undated
Documents related to the production of *The Sun and Richard Lippold*, including lists of locations and contacts, and permit information.

Box C030
Folder 52: Lippold film -- voice scripts (alternatives); 1965
Alternative versions of the *The Sun and Richard Lippold* narration, with notes.

Box C030
Folder 53: Lippold program -- music; 1965
Notes on music needed and music used in *The Sun and Richard Lippold*.

Box C030
Folder 54: Contents of materials sent to Ann Arbor; ca. 1965
List of shots used in an unnamed project, and a list of *The Sun and Richard Lippold* film cans and their contents.

Box C030
Folder 55: Bibliography -- Lippold; ca. 1965
Richard Lippold bibliography.

Box C030
Folder 56: Books; ca. 1965
List of returned library books used for *The Sun and Richard Lippold* research.

Box C030

Folder 57: David Diamond -- contract; 1965

Contract for David Diamond to compose and arrange the program music for *The Sun and Richard Lippold*.

Box C030

Folder 58: Shooting schedule -- Lippold; ca. 1965

The Sun and Richard Lippold shooting schedule.

Box C030

Folder 59: Bills -- September, October, November, December, January, etc. -- CA61; 1965-1966

Bills related to *The Sun and Richard Lippold* for September -- December 1965 and January -- March 1966.

Box C030

Folder 60: Press clippings -- Lippold; 1966

Congratulatory correspondence, press clippings, and a National Educational Television memo regarding *The Sun and Richard Lippold*.

Box C030

Folder 61: Log -- Lippold; 1965

Copy of *The Sun and Richard Lippold* picture log, with columns for scene description, code number, footage (16mm, 35mm, time), and notes.

Box C030

Folder 1a: Correspondence; 1965-1966

Correspondence mostly related to Hurwitz's productions for National Educational Television (NET), including *In Search of Hart Crane*, *The Sun and Richard Lippold*, and *Essay on Death*. Also includes correspondence regarding Haiku, the IV Interamerican Festival of the Arts in Puerto Rico, and Manfred Kirchheimer.

Box C030

Folder 43a: Interoffice memo -- Lippold; 1965-1966

National Educational Television (NET) memos concerning *The Sun & Richard Lippold*, *In Search of Hart Crane*, "Portrait of America Through the Eyes of its Authors," and general NET business. Also includes material on the Institute for Cultural Exchange through Photography, a related memo from Hurwitz, and a memo from Walter Hess regarding a program related to the Genesee Valley region.

Box C033

Folder 26: NET National Educational TV -- film *Essay on Death*; 1964-1966

Signed agreements with National Educational Television (NET) regarding Hurwitz's services as producer-director of *Essay on Death* and producer of *Arts USA: The Sun and*

Richard Lippold, with related memos. Includes draft of Hurwitz's February 1964 letter to Don Kellerman regarding his availability for employment at NET.

Box C049

Folder 2: [*The Sun and Richard Lippold* credits]; 1966
Production credits lists. Original folder label missing.

Box C049

Folder 3: [Clipping re: NET's *U.S.A.* series]; 1966
4/10/1966 clipping from the *New York Herald Tribune* regarding the *U.S.A.: Artists* series, with several photocopies.

Box C049

Folder 4: [Source list: *Lippold* material]; ca. 1966
Undated list of film cans and the *Sun and Richard Lippold* material each contains. Original folder label missing.

Box C049

Folder 5: [Folder labeled: Correspondence CA61]; 1965-1966
Correspondence related to *The Sun and Richard Lippold*, including letters between Hurwitz and Willard Van Dyke at the Museum of Modern Art regarding the acquisition of a print, and correspondence from Manfred Kirchheimer about prop rentals and location shooting in New York City, Long Island, and New Jersey.

Box C049

Folder 6: [Unlabeled notebook containing log of *Lippold* footage]; 1965
Spiral-bound notebook containing *The Sun and Richard Lippold* footage log, with notes taped to cover.

Box C049

Folder 6a: [Envelope labeled: Source Can #1]; ca. 1965
Contains lists of film can contents and "1st trims & outs," most likely from *The Sun and Richard Lippold*.

Box C057

Folder 6a: Copies of scripts from production files; 1964, 1966
Scripts for *Essay on Death* and *In Search of Hart Crane* (two copies), and introduction text to *The Sun and Richard Lippold*.

Box C058

Folder 14: *The Sun and Richard Lippold* reviews; 1966
Clippings from *The New York Herald Tribune*. Also contains letters from composer David Diamond and Bennington College.

Box C058

Folder 20: German & Hungary D.R. -- distribution & production; 1967-1968
Includes correspondence regarding possible distribution of *Here at the Waters' Edge*, *The Museum and the Fury*, and *The Sun and Richard Lippold* in East Germany.

Box C070

Folder 24: [*Strange Victory* reviews (copies)]; undated
Includes a press release for *The Sun and Richard Lippold*.

Box C090

Folder 6b: [Envelope labeled: Misc. publicity material]; 1967-1976
Includes press releases for *Essay on Death*, *In Search of Hart Crane*, and *The Sun and Richard Lippold*, and retrospective screenings of Hurwitz's films.

Box C105

Folder 1g: Memo -- White, re: "*Scarlet Letter*"/letter re: *Sun and Richard Lippold*; 1966
Memo from John F. White at National Educational Television regarding Hurwitz's script for "The Scarlet Letter." Also includes a letter from Sophia Delza regarding *The Sun and Richard Lippold*.

Box C105

Folder 3a: *Lippold* film voice texts; 1965
Narration for *The Sun and Richard Lippold* versions B and C, with notes.

Box C105

Folder 3b: *Lippold* film -- cutting notes from wall; 1965
Notes regarding *The Sun and Richard Lippold*. Subjects include film structure; origin of source materials; sequences; and order of rushes. Also includes cutting script outline.

Box C105

Folder 3c: [*Lippold* film -- shooting outline and script, notes, 1967 screening notes]; 1965-1967, 1972
Binder includes materials related to *The Sun and Richard Lippold*, including story notes; outlines; shooting script; schedule; sequence list; and a memo from Curt Davis. Also includes notes from a 1967 screening and talk in Buffalo, and a 1972 clipping from *The New York Times*.

Box C105

Folder 3d: *Sun* -- production stuff -- misc.; 1965
The Sun and Richard Lippold production notes regarding locations and music.

Box C105

Folder 3e: *Lippold* for pre-mix interlocks; 1966

The Sun and Richard Lippold notes regarding music track, sound, loops, and mix. Also includes an FX log.

Box C105

Folder 3f: *Lippold* film -- logs for mix; 1966

Notes on *The Sun and Richard Lippold* optical tracks, loops, and music. Also includes mix logs.

Box C105

Folder 3g: *Lippold* film schedules; 1965

The Sun and Richard Lippold shooting and post-production schedules, with to-do list.

Box C105

Folder 3h: Words -- work stuff; ca. 1965

Drafts of *The Sun and Richard Lippold* text, with a set of interview quotes.

Box C105

Folder 3i: Review letter -- *Sun and Richard Lippold*; 1966, 1967

Correspondence regarding *The Sun and Richard Lippold*, with press release and a clipping about the film.

Box C105

Folder 3j: *Lippold* film -- credits, titles; 1965

Correspondence regarding *The Sun and Richard Lippold* copyright notice, credits, and titles.

Box C105

Folder 3k: *Lippold* transcript; ca. 1965

Transcript for a *Sun and Richard Lippold* interview, Roll #2, with sections marked.

Box C105

Folder 3l: [Seminar notes]; 1969

Notes for an unnamed seminar class (possibly at New York University) in which Hurwitz screened *The Sun and Richard Lippold*.

Box C105

Folder 3m: *Lippold* film -- script -- hand notes and other first drafts; ca. 1965

The Sun and Richard Lippold shooting script, summary and list of sequences, outline of film, notes on material to shoot.

Box C105

Folder 3n: [Envelope labeled: *Sun and Richard Lippold* -- source can #2, can #3]; ca. 1965

Lists of cans from which original footage was taken, with a list of trims and outs in cans #1 and #2.

Box C105

Folder 3a: *Lippold* film picture logs; 1965

Photocopies of the picture log and a memo from Curt Davis authorizing the *Sun and Richard Lippold* filming extension.

Box OS-6

Folder 2a: [Hurwitz, Leo -- Scrapbook materials for *Strange Victory* and *Native Land*]; 1948, 1961, 1966, 1975

Includes a press release for *The Sun and Richard Lippold*.

Subseries 38, *This Island*, 1963-1987, bulk 1966-1971

Box C018

Folder 2: [Envelope labeled: For *This Island* production file]; 1967, 1969, undated
Background and production materials for the film *This Island*.

Box C021

Folder 17: For *This Island* production file; 1969, 1970

A production file for the film *This Island* including notes, budget, information on the Detroit Institute of Arts, and a report to the National Endowment for the Arts.

Box C040

Folder 28: Detroit -- research material for script; 1969

Materials related to the Detroit Institute of Arts, including a museum bulletin, brochure, and gallery guide; outreach newsletter; notes taken during a visit; and a trip schedule. Also includes a page from *The Detroit Free Press*; "The Black Revolution in America" by Grace Lee Boggs; and an agenda for the Neighborhood Service Program.

Box C049

Folder 8: *This Island* notes, script elements -- copies; 1986

Copies of documents (originals ca. 1968) related to the preparation of *This Island* with notes, selected for Hurwitz's seminars on art and film held in Sweden and Berlin.

Box C049

Folder 9: *This Island* notes toward script & script; 1987

Copies of documents (originals dated 1968-1969) related to art and the preparation of *This Island* with notes, selected for Hurwitz's seminars on art and film held in Sweden and Berlin. Documents include a letter with "film concept," "Notes -- ideas re: Detroit Art Inst. Film," and "An Approach to Film: Artists' Words."

Box C086

Folder 14: Detroit Institute of Arts; 1967-1971

Materials related to *This Island*, including screening reactions and correspondence between Hurwitz and the Detroit Institute of Arts.

Box C086

Folder 15: Music -- *Island*, Detroit Institute of Arts; 1970

Materials related to the production of *This Island*, including correspondence with composer Charles Musselwhite,

Box C086

Folder 16: Detroit -- contract, signed -- final; 1968-1970

Correspondence related to the production on *This Island*, including letters regarding payments; titles and credits; the progress of the film; and the expected completion date. Also includes signed contract with Milton Stern at the University Center for Adult Education.

Box C086

Folder 17: Detroit -- drafts and carbons -- film treatment, ideal structure, and objective; 1970

Materials related to *This Island*, including letters regarding viewer responses; film treatment; and an outline of the script elements (idea structure, objective, etc.).

Box C086

Folder 19: Job possibility; 1967

Outline of possible job sponsored by the Detroit Institute of Art (*This Island*).

Box C094

Folder 23: [Personal correspondence, speaking engagement notices, *Dialogue with a Woman Departed* promotional material]; 1970, 1982

Includes legal correspondence regarding Hurwitz's divorce from Jane Dudley; a New York University mailing; production notes and flyers for *Dialogue with a Woman Departed*; flyers for Hurwitz's speaking engagements; notes regarding *This Island*; and a clipping about Hurwitz.

Box C096

Folder 4: [*The Growth of a Great Museum: An Informal History of the Detroit Institute of Arts*]; 1966

Book by Wallace E. Clayton.

Box C096

Folder 7: [Professional correspondence, Detroit Institute of Arts calendar]; 1969-1970

Detroit Institute of the Arts calendar and envelope with notes. Also includes a production service statement and letter, and a Directors Guild of America newsletter.

Box C096

Folder 14: [Articles not By Hurwitz]; 1963, 1969
Clippings about Detroit, art galleries, and culture; and an article sent to Hurwitz in reference to a collaboration.

Box C096

Folder 16: [Clippings, film storage notes, professional correspondence, *This Island* notes]; 1970

Issue of the *Black Panther Party Black Community News Service*; clippings on television and war; correspondence and notes regarding film storage; brief note on *This Island*; and Motion Picture Film Editors correspondence.

Box C104

Folder 16: [Envelope labeled: *This Island* mix log, music notes, title layout]; 1970
This Island recording notes, packing list, mix notes, instrumentation notes, title copy, and related correspondence from the Detroit Institute of Arts.

Box C104

Folder 17b: [Envelope labeled: Film treatment -- *Island*]; 1971
Script treatment for *This Island*, with notes.

Box C104

Folder 17h: Artists' words; 1969

Artists' quotes regarding the question "What is painting?" Also includes correspondence from the Detroit Institute of Arts regarding *This Island*; the production budget; and highlights of the Museum's print and drawing collection.

Box C176

Folder 8a: *This Island* -- table notes: title ideas, "Earth Mother," schedules, etc.; 1969-1971

Sketches of nude female figure, *This Island* production schedule, title ideas, and to-do list.

Box C176

Folder 8b: D.I.A. cutting notes; 1970

Notes regarding editing *This Island*.

Box C176

Folder 8c: *This Island* prod. notes; 1970

Polaroids and reproductions of artworks clipped from the *Detroit Institute of Arts* catalog; correspondence with the Detroit Institute of Arts, including a list of film credits for *This Island*.

Box C176

Folder 8c.1: [Considered but not shot]; ca. 1970

Polaroids and reproductions of artworks clipped from the Detroit Institute of Arts catalog labeled "Considered but not shot."

Box C176

Folder 8d: *This Island* old prod. notes; ca. 1970

Recording order, shot list, edge numbers, sound effects list, sketches, and other production notes.

Box C176

Folder 8e: [*This Island* log books]; ca. 1970

Composition notebook and spiral-bound notebook containing the shot log for *This Island*.

Box C176

Folder 8f: *This Island* organization of footage; ca. 1970

Lists of selects, non-selects, and trims from *This Island*.

Box C176

Folder 8g: *This Island* storyboards from walls; ca. 1970

Notes, Polaroids, and reproductions of artworks clipped from the Detroit Institute of Arts catalog.

Box C176

Folder 8h: *This Island* cutting notes from table & screen; 1970

Notes regarding the editing of *This Island*.

Box C183

Folder 16: Personal file from Grad. Inst. Film & TV (NYU); 1970-1974

Materials related to Hurwitz's position as Head of the Graduate Institute of Film & Television at New York University, including text of opening remarks, retirement information, meeting notes, Guggenheim fellowship application, jury duty deferment requests, and correspondence. Also includes correspondence related to prints of Hurwitz's films, *This Island*, and a fire at Hurwitz's "cutting room" building.

Box C221

Folder 1a: Book: *Treasures from the Detroit Institute of Art*; 1966

Book *Treasures from the Detroit Institute of Arts*. Tucked inside are newspaper clippings and notes.

Box C221

Folder 1b: [Envelope labeled: Title cards: *This Island*]; ca. 1970

Title cards and drawings for title cards for *This Island*

Box C233

Folder 7a: Detroit film: 1st notes (notes re film and script); 1968-1969
Concept and ideas for the Detroit Institute of Art film; random sequence ideas; multiple copies of film treatment and script elements not including film treatment by Hurwitz for "Project Outreach" film for Detroit Institute of Arts.

Box C233

Folder 7b: Towards a script (Detroit); 1969-1970
Notes and outlines for a structure for *This Island*. Includes a structure for the composer.

Box C233

Folder 7c: Script -- outline -- "structure" designs; ca. 1970
Outline of themes for *This Island*; simplified outline of the sound, titles, and music; copy of the film treatment.

Box C233

Folder 7d: D.I.A. sound notes and lists -- mix logs; ca. 1970
Mix logs and notes for sound effects.

Box C233

Folder 7e: L.H. notes -- words -- D.I.A. -- *This Island* (music too); 1969-1970
Notes of ideas, sequences, and words for *This Island*; list of possible pieces of art; preliminary music placement.

Box C233

Folder 7f: [PRAXIS correspondence on *This Island* notes; New York Newsreel invitation]; ca. 1969, 1975
Invitation from New York Newsreel for a fund-raising screening; correspondence with PRAXIS (journal) about publishing Hurwitz's notes on the film *This Island*.

Box C233

Folder 7g: Leo's class -- *This Island* notes, copies (poor); ca. 1970
"Some notes and mullings in the making of a film" (copies of notes and outlines for *This Island*); copy of "Script elements not including film treatment -- idea structure -- objective for Project Outreach film, Detroit Institute of Arts"; sequence and phrase structure (taped together, perhaps as a visual aid for class).

Box C233

Folder 7h: [Calendar pages]; 1970
Pages for April-September taken from wall calendar, with entries referring to the Detroit Institute of Arts film (*This Island*).

Subseries 39, *Tomorrow We Fly*, 1939-1963, bulk 1942-1944

Box C073

Folder 15: Contracts (old, also other docs); 1939-1942, 1948-1957
Contracts and related correspondence regarding film projects, including a motion picture tentatively titled "Production #12" [probably *Tomorrow We Fly*].

Box C073

Folder 23: Films -- doc. film scripts (others); 1944, 1956, undated
Includes scripts for the documentary film projects "Patrol Bomber," "Boy Meets Plane" [aka *Tomorrow We Fly*], *There Shall Be Freedom*, *Freedom of the American Road*, and a summary for a project titled "The Quaker."

Box C190

Folder 14: Letters to Leo; 1942-1943, 1951, 1963
Personal correspondence, including letters from Paul Strand regarding *Tomorrow We Fly*, *Native Land* and a planned adaptation of Jacques Roumain's *Masters of the Dew*. Other correspondents include Marc Blitzstein, Charles Cooper, and Gorham Munson.

Subseries 40, United Nations films, 1949-1951

Box C108

Folder 4a: [United Nations film series pamphlet; memo on *There Shall Be Peace*]; 1950
Materials related to United Nations films, including pamphlets about the United Nations Department of Public Information series of motion pictures; a flyer regarding a film series for United Nations Month; and a memo regarding the production of *There Shall Be Peace*.

Box C108

Folder 4b: [*There Shall Be Peace* production materials]; 1950
United Nations films materials, including the draft of pamphlet and a memo about films for United Nations Day; background paper for *There Shall Be Peace*; notes on reactions to *There Shall Be Peace*; an outline for UN Day cartoon sequence; film logs and script drafts; and a final script.

Box C108

Folder 4c: UN Day -- selected rewrites; 1950
Includes a film script draft; a United Nations pamphlet; a cartoon sequence outline; draft of a United Nations Day pamphlet; a copy of United Nations *World* magazine; part of a speech on bacterial warfare; and a letter from the UN Secretary General to members regarding peace.

Box C108

Folder 4d: [*There Shall Be Peace* script drafts and notes; UN day drafts]; 1950
Includes the cover page of the *There Shall Be Peace* script, with outline, and drafts; notes on sound; a draft of United Nations Day pamphlet; and a statement from the UN Secretary General.

Box C172

Folder 2: United Nations -- Narr. #1 and 2 contracts; 1949-1950

Temporary Special Service Agreement contacts between the United Nations and George J. Janecek for the continued direction and production of two United Nations *Screen Magazines*. Also includes *Screen Magazines 1* and *2* cost analysis; scripts for *Screen Magazines 1* and *2*; and a memo concerning film operations for 1950.

Box C172

Folder 3: Hurwitz, Leo -- personal -- UN 1950; 1949-1950

Materials related to Hurwitz's work for the United Nations, including memos regarding *Screen Magazines*, request for 16mm prints, preview screenings, petty cash, and program schedule. Also includes a copy of George J. Janecek's 1949 contract; correspondence with Carl Lerner regarding employment in the UN Film Section; confirmation between Hurwitz and Souvaine Co. regarding employment; and a copy of an agreement to option Dr. C.P. Oberndorf's book *Which Way Out*.

Box C172

Folder 4: This is the United Nations -- narrations *Screen Magazines 1, 2, 3, 4, 5*; 1950-1951

Includes narration scripts for *Screen Magazine 1-5*, an animation outline for *Screen Magazine 1* and *2*, newspaper clippings, and a draft of a letter to George J. Janecek.

Box C227

Folder 6: U.N. peace film; 1950

Newspaper clippings about *There Shall Be Peace* and its lack of release. Multiple copies.

Subseries 41, U.S.A. [NET], 1965-1966

Box C030

Folder 27: Bills CA204; 1965

Documents related to National Educational Television's series "Portrait of America (Authors)," including bills, invoices, and production company statements for Manfred Kirchheimer.

Box C030

Folder 28: Petty cash expenses CA204; 1965

Documents related to National Educational Television's series "Portrait of America," including an expense voucher made out to Walter Hess for research expenses and invoices made out to NET.

Box C030

Folder 29: [*Travels with Charley* (excerpts)]; ca. 1965

Excerpts from John Steinbeck's book *Travels with Charley*, for National Educational Television's series "Portrait of America."

Box C030

Folder 34: [*Grapes of Wrath* material]; ca. 1965

Passages from John Steinbeck's novel *The Grapes of Wrath*, excerpted for possible use in National Educational Television's series *Portrait of America*.

Box C030

Folder 36: Manny's architecture; ca. 1965

Document titled "Notes to Myself" by Manfred Kirchheimer, and marked "Portrait of America CA204 -- Chicago Architect Authors."

Box C030

Folder 37: *Hart Crane*; 1966

In Search of Hart Crane related notes, including the names of interviewees.

Box C030

Folder 38: Leo Hurwitz -- to do; 1965-1966

Newspaper clipping regarding Vietnam, television at Lincoln Center, and New York University's School of the Arts. Also includes memos and notes regarding the National Educational Television series "Portrait of America," *In Search of Hart Crane*, and *The Sun and Richard Lippold*.

Box C030

Folder 43a: Interoffice memo -- Lippold; 1965-1966

National Educational Television (NET) memos concerning *The Sun & Richard Lippold*, *In Search of Hart Crane*, "Portrait of America Through the Eyes of its Authors," and general NET business. Also includes material on the Institute for Cultural Exchange through Photography, a related memo from Hurwitz, and a memo from Walter Hess regarding a program related to the Genesee Valley region.

Box C049

Folder 3: [Clipping re: NET's *U.S.A.* series]; 1966

4/10/1966 clipping from the *New York Herald Tribune* regarding the *U.S.A.: Artists* series, with several photocopies.

Subseries 42, *U.S.A.* [Pan Am], 1954-1965, bulk 1954-1957

Box C034

Folder 4a: Notes & draft material -- *U.S.A.* film; 1955

Undated log for *U.S.A.*; handwritten production notes for vignettes, music cue sheet; American history bibliographies with page references for illustrations.

Box C034

Folder 4b: [Envelope labeled: Notes & draft material -- *U.S.A.* film]; 1955
Script drafts for *U.S.A.* film for Pan American World Airways, with edits, suggested changes, and notes. Also includes a Henry Strauss Productions, Inc., expense report from Hurwitz.

Box C034

Folder 4b.1: General movie & tel. clippings; 1955
Script revisions for *U.S.A.* film, with notes. Folder title is unrelated to contents.

Box C034

Folder 4c: [*U.S.A.* film editing notes]; ca. 1955
Undated notepad containing notes on *U.S.A.* shots and corresponding footage lengths.

Box C034

Folder 5a: [*U.S.A.* -- awards, festivals]; 1956-1957
Communication regarding the awarding of the George Washington Honor medal to *U.S.A.*; brochure for the 1957 Festival for the Arts at the First Unitarian Church; clipping from *Rushes* newspaper regarding the 10th International Edinburgh Film Festival; issue of Pan American World Airways' *System Sales Clipper* in-house newsletter with an article regarding *U.S.A.*

Box C034

Folder 5b: [Envelope labeled: Narrations, pre-final]; 1955, undated
Two drafts of *U.S.A.* narration script with notations with notes.

Box C034

Folder 5c: [Envelope labeled: Final narration]; 1955
Drafts of *U.S.A.* narration script with notations

Box C034

Folder 5d: [*U.S.A.* script draft, logs]; 1954, undated
U.S.A. narration draft, with film music code-number and rerecording logs.

Box C034

Folder 5e: Stages of scenario outline & narration; 1955
Letter regarding *U.S.A.* credits; handwritten music, footage, sound effects log notes; sequence outlines; stock material notes; narration script revisions; and vignette notes.

Box C040

Folder 3: Eichmann -- to file; 1956, 1960-1965
Materials related to Hurwitz's coverage of the trial of Adolph Eichmann in Jerusalem. Includes correspondence about screening the film *U.S.A.* in Israel.

Box C185

Folder 2: [Envelope labeled: *U.S.A.* -- work stuff for art sequences]; ca. 1956
Shot lists with an envelope of papers labeled "Old Vignette Records and Old Log [illegible]."

Box C233

Folder 2b: *U.S.A.*; 1955

Script for the *U.S.A.* film for Pan American World Airways.

Subseries 43, *Verdict for Tomorrow*, 1956-1965, bulk 1961-1963

Box C033

Folder 35: Résumés (others) -- people for work; 1961-1963, undated
Cover letters and résumés; undated product sell sheet and price list from Micro-Time Services, specialists in cine-micrography and time-lapse filming; letter from film editor Hsin Ch'en regarding *Verdict for Tomorrow*.

Box C040

Folder 3: Eichmann -- to file; 1956, 1960-1965

Materials related to Hurwitz's coverage of the trial of Adolph Eichmann in Jerusalem, including correspondence from producer Martin Fruchtmann confirming their agreement for *Verdict for Tomorrow* and a list of *Verdict for Tomorrow* expenses.

Box C068

Folder 7: Publicity clippings -- *Verdict for Tomorrow* -- Eichmann -- for trial scrapbook; 1961-1962

Clippings on *Verdict for Tomorrow*; announcement and program for the Peabody Awards.

Box C201

Folder 16: [Envelope labeled: *Verdict for Tomorrow* stuff]; 1961

Material related to the production of *Verdict for Tomorrow*, including trial transcripts; memos from Gerald Pearsen to Milton Fruchtmann; production schedule; Eichmann transfer synopsis; *Verdict for Tomorrow* script; list of takes; notes.

Subseries 44, *Voici la France*, 1956-1957

Box C073

Folder 15: Contracts (old, also other docs); 1939-1942, 1948-1957

Contracts and related correspondence, including agreements and letters regarding the film project *Voici la France*.

Box C073

Folder 21: Films -- production forms, budget forms; 1946, 1950-1951, 1956

Budget notes and correspondence for film projects including "France Film" [possibly *Voici la France*].

Subseries 45, *The World Today*, 1935-1936

Box C186

Folder 4f: [Folder labeled: Film and scrapbook stuff]; 1936-1938, undated
Includes materials related to NYKino, Frontier Films, and Pare Lorentz productions, including outlines for *The World Today* films *Sunnyside* and *The Black Legion*. Also includes newspaper and magazine clippings about *The World Today*.

Box C192

Folder 2d.2: [Folder labeled: Misc. stuff of the thirties]; 1931-1937
U.S. Government Transportation card for Hurwitz, identifying him as an employee of the Resettlement Administration; notes on Paul Strand's work; black and white photograph with text on the back in unidentifiable language; small spiral notebook with notes and drawings; copy of article "A Portfolio of Mexican Photographs by Paul Strand"; letter from Mary Rolfe; copy of the story of "The Heroes" by Hurwitz and Jay Leyda; "narrative for harbor scene"; synopsis for cartoon "Alex in Hungerland"; letter to Paul Strand from Ted [last name illegible] and untitled script on farmers; draft of letter to the editors of the *Partisan Review* about the play *Paradise Lost*; correspondence with Harvard University protesting against the invitation of Ernst Hanfstaengl, alumnus of the class of 1909, from attending the reunion due to his connections to the Nazi party.

Box C226

Folder 1: [Theatre Workshop journal, Oct.-Dec. 1936 issue; "Black Legion" notes]; 1936, undated
The "Art of Acting Issue," featuring articles by Lee Strassberg, I. Rapoport, V.I. Pudovkin, et. al. Fragile, cover detached. Also contains undated notes (originally found inside the magazine) for a film about the 1936 murder of Charles A. Poole by the Black Legion vigilante group.

Subseries 46, *The Young Fighter*, 1953

Box C034

Folder 6a: Film Scope -- Contract, papers etc.; 1953, undated
Small spiral-bound notebook with contact information for social organizations and agencies and notes about the Dust Bowl; handwritten notes, drafts, and signed contract between Hurwitz and Fons Iannelli, president of Filmscope Inc., regarding the production of films for the Ford Foundation; minutes of meeting with Filmscope principals regarding pseudonymous credits on *The Young Fighter* and suspension of operations.

Box C034

Folder 6b: Filmscope-*Omnibus* film ideas etc.; 1953, undated
Notes for *Omnibus* films handwritten on reverse of press releases for Fons Iannelli's "Reality Process," i.e. the 16mm camera and recording unit; *Omnibus* films and series proposals, including "The Deaf Child Story" and "The 'Dust Bowl' Story"; pages from a 1953 issue of *The Saturday Review*.

Box C034

Folder 6c: *Fighter* -- mix & narration; 1953

Press release (marked "Fon's [sic] publicity idea) regarding Fons Iannelli's sound camera and *The Young Fighter*; shot list; narration script drafts and log; soundtrack log.

Box C037

Folder 1b.4: [*The Young Fighter* story outline]; undated

Breakdown of story and corresponding "needs aroused during its progression."

Series 4, Film and Photo League, 1932-1991, bulk 1932-1954

Materials are in English.

Scope and Content

Series consists of correspondence, notes, press releases, flyers, newspaper clippings, film proposals, and other contemporary documentation of the films and activities of the Film and Photo League of New York. Also includes Hurwitz's later writings and lectures about the Film and Photo League.

Box C041

Folder 34: Film & Photo League talk -- MoMA 2/1/90; 1990

Program for Museum of Modern Art's six-film "Tribute to the Film and Photo League" featuring Hurwitz and David Platt; text of Hurwitz's talk.

Box C050

Folder 24: General -- Blk list; 1949-1955

Includes a statement regarding the end of the Photo League.

Box C062

Folder 5: Pomer, Judy; 1986-1987

Correspondence between Hurwitz and Judy Pomer regarding her documentary about the Film and Photo League, NYKino, and Frontier Films (tentatively titled "While Hollywood Danced"). Also includes the transcript of Pomer's interview with Hurwitz.

Box C089

Folder 8: [Netherlands Filmmuseum booklet]; 1985

Includes the essays "Film and the American Labor Movement" by Bert Hogenkamp and "The Film and Photo League" by Russell Campbell. In Dutch. With note to Hurwitz from Hogenkamp.

Box C094

Folder 13: [Film magazines, articles]; 1980-1981

Includes a Dutch article about the Film and Photo League.

Box C099

Folder 2a: [Correspondence]; 1976-1980, 1989

Includes correspondence from Thomas Brandon to former members of the Film and Photo League regarding Bill Nichols' and Russell Campbell's "libelous" assertion that the League was Soviet funded.

Box C158

Folder 26: [Envelope labeled: Campbell interview]; 1977

Transcript of an interview with Hurwitz by Russell Campbell on Frontier Films and the Film and Photo League.

Box C172

Folder 9: Speeches (come) and notes; 1949-1954

Includes notes on Vsevolod Pudovkin, film as art, *On the Waterfront*, and Chaplin, as well as notes by Paul Strand on photography. Also includes Hurwitz's lecture "A Sunday Talk to Dancers," and lectures on Sergei Eisenstein, the term "documentary," and the Photo League; pamphlets for "Talks on Films by Filmmakers" and "This Is the Photo League"; and a Photo League bulletin.

Box C186

Folder 4a: [Folder labeled: Old miscellaneous 1932]; 1931-1934

Includes theater and film programs; notes and correspondence on an animated feature film project; correspondence from Edwin Rolfe; poems by Hurwitz; invoices; an advertisement for *Creative Art*; flyer for a performance by Sophia Delza; a letter applying for work in printing; book review; and Workers Film-Photo League prints.

Box C190

Folder 7: [Photography publications]; 1948, 1949, 1969, 1974, 1989, 1991, undated
Photography magazines, booklets, and brochures, including a Spring 1949 issue of *Photo Notes*; *Vision Is My Dwelling Place*, a memoir of Sidney Meyers written by Jay Leyda; and two copies of *This Is the Photo League*. Also includes a Lionel Berman memorial booklet.

Box C192

Folder 2d.1: [Folder Labeled: Clippings -- programs, etc. regarding movies]; 1932-1935
Score for "Golden Mountains"; notes on several films of New York; film notes for NYKino program; copies of articles by Béla Balázs (German and English); Film and Photo League

press releases; Elizabeth Delza dance flyer; programs for the Film Forum at the New School for Social Research; notes on the worker and the movies; clippings; outline of cinema by Harry Alan Potamkin; general definition of film problem of Film and Photo League ["F and F League"]; list of *The March of Time* newsreels; flyer to boycott *No Greater Glory* as a propaganda film; correspondence from Seymour Stern about Thunder Over Mexico; introduction and scenario about a proposed film on waste and want in New York City; article and news bulletin, and Film and Photo League protest flyer about Nazi film S.A. Mann-Brand; correspondence from Fox Film Corporation to the Film and Photo League denying Nazi propaganda is in a Fox newsreel; flyers for "The History of the Russian Film" presented by the Film and Photo League. In English and German.

Box C227

Folder 36: Anne Tucker on the Photo League; 1978

Letter from Anne Tucker (Museum of Fine Arts, Houston) to Hurwitz enclosing copy of essay she wrote for the museum's Photo League exhibition, with Hurwitz's comments.

Box C218

Folder 3: [Film journals]; 1975-1980

Includes the Vol. 13, Number 1 1980 issue of *Film Library Quarterly* featuring articles on the Film and Photo League.

Series 5, NYKino, 1931-1939

Materials are in English.

Scope and Content

Series consists of materials related to films produced by NYKino, the precursor to Frontier Films, including early drafts of *Native Land*, which began as a NYKino project. Materials include notes, film outlines, clippings, and researcher correspondence.

See also the following series:

Film/TV Projects: *The World Today*

Paul Strand

Box C062

Folder 5: Pomer, Judy; 1986-1987

Correspondence between Hurwitz and Judy Pomer regarding her documentary about the Film and Photo League, NYKino, and Frontier Films (tentatively titled "While Hollywood Danced"). Also includes the transcript of Pomer's interview with Hurwitz.

Box C186

Folder 4f: [Folder labeled: Film and scrapbook stuff]; 1936-1938, undated

Includes materials related to NYKino films, including notes; outlines; newspaper and magazine clippings regarding *The World Today* films *Sunnyside* and *The Black Legion*; notes for a program of films (including *Pie in the Sky* and *Granite*) presented by *New Theatre* and NYKino.

Box C192

Folder 4: [File pocket labeled: NYKino and Frontier Films -- work sheets and notes -- Native Land]; 1936-1939

Synopsis and treatment for "Civil Liberties Film" (which was developed into *Native Land*); notes, drafts, and revisions for *Native Land* sequences; location schedule and lists of props for spy sequence; newspaper articles about production of the film and labor and union issues; shooting script for sequence N (Frontier Films, Production #5); notes and data on shoemaker sequence; shooting schedules for *You and Me* (directed by Fritz Lang); farm sequence shooting schedule; synopsis and shooting script for "Listen America!" (which became *Native Land*); outline for editing.

Box C192

Folder 2d.1: [Folder Labeled: Clippings -- programs, etc. regarding movies]; 1932-1935 Score for "Golden Mountains"; notes on several films of New York; film notes for NYKino program; copies of articles by Béla Balázs (German and English); Film and Photo League press releases; Elizabeth Delza dance flyer; programs for the Film Forum at the New School for Social Research; notes on the worker and the movies; clippings; outline of cinema by Harry Alan Potamkin; general definition of film problem of Film and Photo League ["F and F League"]; list of *The March of Time* newsreels; flyer to boycott *No Greater Glory* as a propaganda film; correspondence from Seymour Stern about Thunder Over Mexico; introduction and scenario about a proposed film on waste and want in New York City; article and news bulletin, and Film and Photo League protest flyer about Nazi film S.A. Mann-Brand; correspondence from Fox Film Corporation to the Film and Photo League denying Nazi propaganda is in a Fox newsreel; flyers for "The History of the Russian Film" presented by the Film and Photo League. In English and German.

Box C192

Folder 2d.2: [Folder labeled: Misc. stuff of the thirties]; 1931-1937

U.S. Government Transportation card for Hurwitz, identifying him as an employee of the Resettlement Administration; notes on Paul Strand's work; black and white photograph with text on the back in unidentifiable language; small spiral notebook with notes and drawings; copy of article "A Portfolio of Mexican Photographs by Paul Strand"; letter from Mary Rolfe; copy of the story of "The Heroes" by Hurwitz and Jay Leyda; "narrative for harbor scene"; synopsis for cartoon "Alex in Hungerland"; letter to Paul Strand from Ted [last name illegible] and untitled script on farmers; draft of letter to the editors of the *Partisan Review* about the play *Paradise Lost*; correspondence with Harvard University protesting against the invitation of Ernst Hanfstaengl, alumnus of the class of 1909, from attending the reunion due to his connections to the Nazi party.

Series 6, Frontier Films, 1936-1989, bulk 1936-1949

Materials are in English.

Scope and Content

Series consists of Frontier Films general business documents such as correspondence, by-laws, budgets, income and expenses, reports, notes, brochures, project ideas and proposals, newspaper clippings about current events and civil rights issues, and background research for film projects. Also includes later materials for retrospective screenings and exhibitions.

See also the following series:

Film/TV Projects: *Native Land*

Film/TV Projects: *Heart of Spain*

Film/TV Projects: *China Strikes Back*

Film/TV Projects: "Pay Day"

Paul Strand

Box C005

Folder 1: Original *N.L.* script -- to Xerox again; ca. 1939

Undated, annotated *Native Land* script with storyboard sketches.

Box C005

Folder 2: *Heart of Spain* prod. file; ca. 1937

Undated *Heart of Spain* production materials, including a copy of the scenario with notes from Herbert Kline; original cutting script; musical score and sound list; first commentary by Kline; original commentary by "Wolff-Kline"; final commentary; and story by Kline.

Box C005

Folder 5: [Letters to Edwin Rolfe]; 1926-1930, 1937, 1943-1947, 1989

Hurwitz's letters to Edwin Rolfe [a.k.a. Solomon Fishman], returned to Hurwitz in 1989 by Cary Nelson [Department of English, University of Illinois at Urbana-Champaign] with material about the Helen Van Dongen film *Russians at War*, for which Rolfe wrote the commentary.

Box C005

Folder 4a: *Native Land* copy #2 -- for script; 1939, 1941, 1945

Portion of revised *Native Land* script. Includes a letter "From Staff in Office to Staff in Field" from Frontier Films, addressed to Hurwitz and Paul Strand; a "Brief Synopsis of Frontier Films Civil Liberties Production"; correspondence; and revised commentary for last reel.

Box C005

Folder 4b: [Frontier Films Operational and *Native Land* Production Material]; 1938-1941

Frontier Films materials, including the April-July 1940 budget; to-do list and meeting notes; budget for a proposed civil liberties film; list of *Native Land* characters, locations, and props; a *Native Land* budget and program; "Outline for Spy Sequence"; and notebook containing upcoming project ideas.

Box C005

Folder 4c: *Native Land* -- misc. notes and notebooks, etc.; 1938-1939

Includes *Native Land* production material, including schedule, locations, cost sheet, and suggested sequences. Also includes a *China Strikes Back* script, a Report of the Committee on Education and Labor; and "Milestones in Documentary Development" from the Association of Documentary Film Producers.

Box C005

Folder 4d: Commentary -- *Native Land*; ca. 1939

Commentary with sequence list and Dialogue.

Box C038

Folder 7: [Correspondence]; 1973-1975

Correspondence regarding screenings and symposia at Rhode Island School of Design, John Jay College (where *Native Land* received a negative response), New York Film Council, Antioch College, Museum of Modern Art, University of Massachusetts Amherst; new prints of *Native Land* and *Return to Life* (a 6/24/1974 letter from Thomas Brandon mentions a 35mm print due to arrive at George Eastman House from Henri Langlois); a theatrical re-release of *Native Land* and recent negative reactions to the film; and the formation of limited partnership to produce the film "Shoot Film, Not People."

Box C041

Folder 4: Frontier Films; 1985

Inventory of file box held by Paul Strand Archive and Library in Lakeville, CT, with cover letter from Naomi Rosenblum.

Box C041

Folder 28: Faulkner (L'y'r); 1981-1982, 1987-1988

Includes a 1981 letter from the Museum of Modern Art (MoMA) Department of Film curator Eileen Bowser regarding the exhibition of Frontier Films as part of MoMA's "American Social Documentary" retrospective.

Box C041

Folder 29: Faulkner letter to MoMA Re: F.F. ownership and notes on *Native Land* and *H[ear]t of Sp[ain]* prints (at MoMA); 1980

"Letters re: ownership of Frontier Films films" written on folder front. Contains correspondence between attorney Stanley Faulkner and Museum of Modern Art (MoMA) Department of Film curator Eileen Bowser regarding exhibition and ownership of *China Strikes Back*, *People of the Cumberland*, *The White Flood*, *Native Land*, and *Heart of Spain*.

Box C041

Folder 69: Stanley Faulkner; 1973, 1976-1978

Correspondence between Hurwitz and attorney Stanley Faulkner regarding screenings of Frontier Films material; number of "units" assigned to contributors to "Shoot Film Not People"; Hurwitz's claim against New York University; selling stock footage of Hurwitz's films and distribution of Frontier Films; 1973 screening of *Native Land* and the audience's negative reaction.

Box C094

Folder 1: [Photographic Exposure Calculator Handbook and diary -- Frontier Films]; 1938 Notebook with exposure calculator and handbook, and a blank 1938 diary marked as property of Frontier Films.

Box C102

Folder 14: Rathner and *Native Land* and other correspondence; 1943-1949

Correspondence regarding *Native Land*, including Harry Rathner's reedit and wartime distribution. Correspondents include Joris Ivens, Thomas Brandon, Jay Leyda, John Howard Lawson, George Marshall, and Ben [no last name given]. Also includes correspondence related to distribution of other Frontier Films productions.

Box C158

Folder 26: [Envelope labeled: Campbell interview]; 1977

Transcript of an interview with Hurwitz by Russell Campbell on Frontier Films and the Film and Photo League.

Box C186

Folder 4d: [MoMA film series pamphlet, Frontier Films flyer, *Home Fires* sketch]; ca. 1937 Museum of Modern Art Film Library pamphlet on Post-War American films, written by Jay Leyda; a *China Strikes Back* promotional flyer; and a story sketch titled "Home Fires."

Box C186

Folder 4f: [Folder labeled: Film and scrapbook stuff]; 1936-1938, undated

Includes materials related to NYKino, Frontier Films, and Pare Lorentz productions, including publicity brochures for *The River*, *The Plow that Broke the Plains*, and Frontier Films; two programs for a screening of Jean Renoir's *The Lower Depths* and *Heart of Spain*; newspaper and magazine clippings about *The World Today*, *The Plow that Broke the Plains*, *China Strikes Back*, and *Heart of Spain*; a letter regarding the return of a *Heart of Spain* print from Clinton Prison; a *Playbill* for the Group Theatre's production of *Paradise Lost*; notes on NYKino; outlines for *The World Today* films *Sunnyside* and *The Black Legion*; notes for a program of films (including *Pie in the Sky* and *Granite*) presented by *New Theatre* and NYKino; and an invitation to an evening of documentary films presented by Joris Ivens and Frontier Films. Also includes notes on *New Theatre* magazine; a WQXR radio transcript of a broadcast by Paul Strand regarding Frontier Films; a program for the premiere of Strand's

Redes/The Wave; Museum of Modern Art program notes on Russian films by Jay Leyda; a handout by Ralph Steiner on how films can be used by trade unions; a scenario for Sergei Eisenstein, G.V. Alexandrov, and Ivor Montagu's adaptation of *An American Tragedy*; a 1936 "The Living Newspaper" program (designed to resemble a newspaper); and a list of Hollywood film titles under the heading "Hollywood Slickness and Structure."

Box C190

Folder 18: [Envelope labeled: Raina Sachs -- thesis on Frontier Films]; 1976
Thesis title "Independent and Political Filmmaking of the 1930's: The Rise and Fall of Frontier Films 1937-1942," by Raina Sacks, Harvard College.

Box C192

Folder 2b: [Envelope labeled: Notes, etc. of '30s -- early Frontier]; 1937-1939
Senate Report on industrial espionage, the violations of free speech and rights of labor; Frontier Films business cards in leather envelope; drafts of sequences from *Native Land*; notes on the "SL Talk" about Frontier Films; Frontier Films by-laws; memo to John Howard Lawson and report on Frontier Films; Frontier Films statement of income and expenses; letter from the Medical Bureau to Aid Spanish Democracy, with attached cartoon drawings and outline for an anti-Fascist animated film; statement by Joris Ivens on Paul Strand; *Native Land* summary; two-ring binder embossed with "Victory" on the cover containing sequences for film labeled "Prologue -- XX -- Song of the School-Children," with notes on child labor film ("Pay Day"), brochure on Frontier Films, notes on steel workers film, sketch for unnamed scenario, notes on laissez-faire, notes on school film (all tucked into the front of the binder).

Box C192

Folder 3a: [Frontier Films notebooks]; ca. 1931
Five notebooks containing notes on *Native Land*, unnamed film projects, stock shots, dialogue schedule, sound-effects schedule, and outline of a talk.

Box C192

Folder 3d: [Frontier Films treasurer's report]; 1942
Frontier Films Treasurer's Report, from inception to March 31, 1942.

Box C192

Folder 3f: [Folder labeled: Farm film]; 1936, 1942
Concert program for *Music at Work*; *Native Land* flyers and comments on the film by New York Trade Union members; Hurwitz's résumé; letter from Paul Strand from Florida; photograph inside Frontier Films envelope marked "picture for office" (unidentified portrait, possibly of one of the principals of Frontier Films); notes about future film jobs; letter from Fred [no last name given] about farm script; newspaper clippings on morale films, farm workers, repatriated Americans, film business in general, labor and war production, juvenile delinquency.

Box C192

Folder 4: [File pocket labeled: NYKino and Frontier Films -- work sheets and notes -- *Native Land*]; 1936-1939

Synopsis and treatment for "Civil Liberties Film" (which was developed into *Native Land*); notes, drafts, and revisions for *Native Land* sequences; location schedule and lists of props for spy sequence; newspaper articles about production of the film and labor and union issues; shooting script for sequence N (Frontier Films, Production #5); notes and data on Shoemaker sequence; shooting schedules for *You and Me* (directed by Fritz Lang); farm sequence shooting schedule; synopsis and shooting script for "Listen America!" (later retitled *Native Land*); and an outline for editing.

Box C226

Folder 1: [Theatre Workshop journal, Oct.-Dec. 1936 issue; "Black Legion" notes]; 1936, undated

The "Art of Acting Issue," featuring articles by Lee Strassberg, I. Rapoport, V.I. Pudovkin, et. al. Fragile, cover detached. Also contains undated notes (originally found inside the magazine) for a film about the 1936 murder of Charles A. Poole by the Black Legion vigilante group.

Series 7, Employers, 1942-1982, bulk 1942-1966

Materials are in English and Spanish.

Scope and Content

Series consists of materials related to companies, government agencies, and organizations for which Hurwitz worked on film or television projects not otherwise covered by the Film/TV Projects series. The series arranged in six subseries by employer: Columbia Broadcasting System (CBS), Coordinator of Inter-American Affairs, National Education Television (NET), Office of War Information, Souvaine Co., and United Auto Workers. Materials include scripts, contracts, correspondence, internal memos, bills and invoices, television program schedules, television series proposals, budgets, reports, production documents, television audience research reports, newspaper clippings, reviews, notes, promotional material, résumés, storyboards, and research materials.

Subseries 1, CBS [Columbia Broadcasting System], 1944-1958, bulk 1944-1946

Box C018

Folder 1: [Envelope Labeled: Clippings -- CBS]; 1944-1946

Newspaper clippings, copies of reviews, and press releases from Hurwitz's time at CBS.

Box C034

Folder 1c: News lectures; 1946, undated

Handwritten notes and documents for lectures about television news, including "Structure of CBS News Department," "The News Day," job descriptions, and CBS news department organizational chart. Includes CBS News scripts for 6/2, 7/11, and 7/18/1946 broadcasts, and an undated draft of essay "Visualization of News for Television."

Box C034

Folder 6b: Filmscope-Omnibus film ideas etc.; 1953, undated

Notes for *Omnibus* films handwritten on reverse of press releases for Fons Iannelli's "Reality Process," i.e. the 16mm camera and recording unit; *Omnibus* films and series proposals, including "The Deaf Child Story" and "The 'Dust Bowl' Story"; pages from a 1953 issue of *The Saturday Review*.

Box C036

Folder 1b: Current projects -- travel idea, art, M and F; 1958, undated

Includes notes for "E. Film"; blank forms for submission of program material to CBS; ideas for TV projects, including a film series on TV, "a new kind of travelogue," and "Love or Perish"; a list of grant making foundations in the New York area headed "*The Museum and the Fury*"; and general notes.

Box C050

Folder 27: Identification documents: S.S., unions, etc.; 1944-1947, 1956

Contains identification cards in Hurwitz's name, including a United Nations Security Council radio pass; membership cards from the Associated Hospital Service of New York and the Motion Picture Film Editor's Local Union No. 771; and a Columbia Broadcasting Service (CBS) picture ID. Also includes New York State unemployment insurance claimant's record, a correspondence postal card, and combination instructions for a safe. Housed in an envelope labeled "Various Cards: Soc. Sec., Draft Board, unemph. insurance, etc. [no Social Security card found]."

Box C226

Folder 12: Dance; 1944-1945

CBS office communication about possible talent for the future, program suggestions, and The Ballet Theater; dance program possibilities, contract notes, *Folksay*; notes; script for Ballet to Sound; review of *Folksay*, correspondence, press release, rehearsal schedule; WCBW television audience reactions; viewer's rating on television technical faults; lyrics for "This Land Is Made For You and Me" and "Another Man Done Gone" by Woody Guthrie; script and notes for "Dances and Songs Out of the American Grain"; copies/drafts of *Folksay* script by Sophie Maslow, graph of camera set up, music sheet, television schedule; expenses for *Folksay*; *Folksay* camera notes; correspondence about programming date; script for program featuring Pearl Primus; notes on dance programs; black-and-white images of *Folksay* being filmed; stock black and white images to be used in the production (with notes).

Box C226

Folder 13: Costs; 1945-1946

Costs for "Feature Edition," "News," "Spotlight,"; memos, costs, budget, graphs, and list of art material for news programs; list of talent costs and rehearsal time (labeled "Choreatone").

Box C226

Folder 14: Correspondence; 1945

Notice from the Information Film Association; CBS invitation to Hurwitz for a showing of high-definition color television; thanks to Hurwitz for contributing to the a meeting of the American Television Society; correspondence to Hurwitz from William Offenhauser of SMPE; correspondence with recommendation for the Hollywood Quarterly, sent by Carl Beier, and copy of reply; correspondence from Julian Roffman from the National Film Board of Canada on the topic of UNRRA film plans; praise letter and response for television program dealing with the San Francisco World Conference; letter from Anne Saxe that accompanied her script based on Earl Robinson's *House I Live In* [script not included] and Hurwitz's response.

Box C226

Folder 15: Business forms, CBS; 1946

Film schedule; blank forms for: CBS employment application, 16mm film activity report, new program form, production chart, time record, expense report, and submission of a television technique, program, or method.

Box C226

Folder 16: Assignments -- schedules, 1944-1945; 1944-1945

Program schedule, schedule of operations, and production chart for January-December 1945. Schedule of operations, camera assignments, and program schedule for April-December 1944.

Box C226

Folder 19: CBS and TV -- 1945 (also "Freedom Road"); 1944-1946

Includes CBS rate card; correspondence about "Freedom Road"; letter from Woody Guthrie; program for "The Arts, Sciences, and Professions in the Post-War World"; letter sent from CBS to William Morris about salary for Hurwitz; CBS 1944 annual report (published 1945); personal correspondence; clipping "Television's Growing Pains"

Box C226

Folder 21: [Envelope labeled: Sample news programs, WCBW/CBS-TV -- 1945-1946 and Earlier]; 1944-1946

Scripts for news programs, some with art material to be used in programs.

Box C226

Folder 22: [Television Audience Research Institute Reports I]; 1945-1946

Three-ring binder titled "Research Report -- CBS Television Audience Research Institute" containing reports from the Television Audience Research Institute (TARI) of panel audience reactions from April - November 1945. Also inside are: pamphlet titled "A Study of Public Reaction to Color Television"; "The Impact of Television on Post-War Advertising"; memos; booklet titled "Television Audience Reaction."

Box C226

Folder 23: [Television Audience Research Institute Reports II]; 1946

Three-ring binder titled "Research Reports -- CBS Television Audience Research Institute" containing reports from the Television Audience Research Institute (TARI) of panel audience reactions from November 1945 - February 1946 and June 1946.

Box C238

Folder 1: Speeches 1945; 1944-1945

Correspondence regarding a promotional program for the Television Institute; notes and outline for speeches on the director's job in television; copies of Hurwitz's speech "The Director's Job" given to the Television Institute; questions to consider for forum on television; ideas for a television article.

Box C238

Folder 2: Radio Directors Guild; 1946

Correspondence and related documents about CBS and the Radio Directors Guild, including deposition by Hurwitz, proposed contract for television directors, Guild newsletters, telegram signed by Hurwitz and others at CBS expressing dissatisfaction at the counting of ballots of the Television Director's Unit.

Box C238

Folder 3: Prelude to San Francisco 4/25/45; 1945

Script draft, production schedule, expenses, production notes, materials list, sketch of set, and art work for "Prelude to San Francisco"; memos requesting permission to transmit a cartoon as part of retrospective war program.

Box C238

Folder 4: Scripts—General; 1944-1945

Scripts and related documents for CBS projects: "Opinions on Trial," "Frontiers of Science," "Review of the Year," "Sports Night," "The World We Live In," "See What You Know," "Billiards," "Missus Goes a-Shopping," "Letter from the Teens," "Photocrime," "Gateways to Music," "Arthur Godfrey and the Blood Bank," and "Will You Remember."

Box C238

Folder 5: Schedule of operations 1946; 1946

Weekly schedules of operations for January-July 1946.

Box C238

Folder 6: "They Were There"; 1944

CBS internal memos and other documents about "They Were There" and about the "Home Front Program interview," including scripts, illustrations, clippings, and stills.

Box C238

Folder 7: Victory broadcasts; 1945

Scripts and memos outlining CBS programming for V-J Day and V-E Day coverage.

Box C238

Folder 8: Last days -- memos and misc; 1944-1946

Internal CBS memos and related documents about Hurwitz's departure from the station, audience research group, use of television techniques in movies, lighting for television, news department personnel, and television assignments.

Box C238

Folder 9: Television seminar; 1944

Correspondence and transcripts of the Radio Executives Club of New York television seminars; booklet published by Paramount Pictures "Some International Aspects of Television"; oversized illustration about picture quality of television, published by DuMont Television Studios.

Box C238

Folder 10: Spotlight shows; 1945-1946

Proposal, outlines, memos, notes, scripts, and set sketch for a news feature show; episode summaries; black and white photo of filming the show.

Box C238

Folder 11: Memoranda -- News -- 1944-46; 1944-1946

Internal CBS memos and other documents about structure of news department, responses to broadcasts, episode scripts, broadcast times and contents, scripts for commercials with storyboard sketches, and advertising.

Box C238

Folder 12: Memoranda -- General -- 1944-46; 1944-1946

Internal CBS memos and related documents about programming, Hurwitz's resignation, press information, personnel, sponsors, schedules of operations, and general CBS employee issues and policies.

Box C238

Folder 13: Mademoiselle shows; 1945

Scripts, floor plans, outlines, production notes, rehearsal schedule, schedule of operations.

Box C238

Folder 14: Organization; 1946

CBS personnel list and personnel memos, directory, revised organization plan.

Box C238

Folder 15: Memoranda -- Film -- 1944-46; 1944-1945

Internal CBS memos and other documents about the use of film, including International Film Foundation press releases and brochure about production and distribution of documentary films; article "Advantages of Film Programs"; letter from Hurwitz to Gregory Irrsky about Soviet film for US audiences; proposal for a film about television.

Box C238

Folder 16: Leo Hurwitz (personal); 1944-1946

Includes correspondence related to Hurwitz's tenure at CBS letters to and from colleagues; correspondence regarding guests for CBS shows and viewer responses; memos regarding salary; and correspondence regarding Hurwitz's leaving the network. Also includes correspondence regarding a film for the United Auto Workers (UAW-CIO); inquiries regarding the use of Native Land footage, text, and stills; Screen Directors Guild materials; and correspondence with Woody Guthrie regarding a proposed television program.

Box C238

Folder 17: Election shows, 1944-1945; 1944-1945

CBS internal memos, scripts, budget, and schedule election night; script for "The Man's Problems"; set diagram and black and white production stills.

Box C238

Folder 18: Dramatic shows; 1944-1946

CBS internal memos, notes, and reports about dramatic programs and the Neighborhood Playhouse Improvisation Group.

Box OS-6

Folder 1: [Illustrations for CBS Television News Feature Edition Show]; 1946

Two transparencies with illustrations for the CBS Television News Feature Edition Show.

Subseries 2, Coordinator of Inter-American Affairs, 1942-1943

Box C045

Folder 9: *Song of Freedom* for Coordinator of Inter-American Affairs (1942); 1942-1943

Outline, filming plan, treatment with picture and commentary, notes and sequence breakdown, approval of payment and authorization for *The Song of Freedom*; request to Hurwitz and Strand to proceed on a film on the subject of "The Merchant Marine" and confirmation of payment for research.

Box C073

Folder 12: Correspondence from drawer (old); 1942-1943

Includes a letter from Philip Dunne of the Motion Picture Division of the Office of Coordinator of Inter-American Affairs inquiring about "the Merchant Marine story."

Box C073

Folder 23: Films -- doc. film scripts (others); 1944, 1956, undated

Includes script for *There Shall Be Freedom*.

Subseries 3, NET [National Education Television], 1952-1982, bulk 1964-1966

Box C001

Folder 4: Distribution rights: film and TV -- re: *Essay on Death, Sun and Richard Lippold, In Search of Hart Crane*; 1982

National Educational Television (NET) correspondence regarding distribution rights to three Hurwitz films.

Box C011

Folder 9a: N.E.T. projects (possible) -- *Lippold/Rep Production Group*; 1952-1953, 1965, undated

Materials regarding *The Sun and Richard Lippold* and NET, as well as a project involving NET and the Eichmann film. Also includes materials on the impact of automation in the workforce.

Box C026

Folder 1b: [Correspondence, clippings, and receipts]; 1965-1968

Correspondence, both professional and personal. Professional correspondence mainly concerns National Educational Television (NET) and screenings of *In Search of Hart Crane*. Personal correspondence includes letters from Paul Strand. Also includes customs reports, notes, lab invoices, newspaper clippings, and personal documents, such as insurance papers. In English, French, Polish, and Hebrew.

Box C030

Folder 1: Production orders; 1965

Production orders for National Educational Television's (NET) *The Sun and Richard Lippold*.

Box C030

Folder 1a: Correspondence; 1965-1966

Correspondence mostly related to Hurwitz's productions for National Educational Television (NET), including *In Search of Hart Crane*, *The Sun and Richard Lippold*, and *Essay on Death*. Also includes correspondence regarding Haiku, the IV Interamerican Festival of the Arts in Puerto Rico, and Manfred Kirchheimer.

Box C030

Folder 2: *Hart Crane: memos*; 1966

NET inter-office memos on the topic of *In Search of Hart Crane* and other NET programming ideas.

Box C030

Folder 3: Résumés; 1965

Excerpts from reviews about organist Edwin Flath and Flath's résumé; résumé with cover letter (sent to Hurwitz at NET) from Gary Flaum, script and film researcher.

Box C030

Folder 5: NET info. services; 1965-1966

Programming lists, descriptions, and press releases for National Educational Television (NET) for March 1966 and October 1965; programming previews sent in August 1965 for the remainder of the year, with mention of the *Arts: USA* series; a program list for 08/30/1965; and a clipping from *Life* magazine about NET.

Box C030

Folder 9: Production orders; ca. 1965

NET purchase orders for *In Search of Hart Crane*.

Box C030

Folder 25: Correspondence CA204; 1965

General National Educational Television correspondence, most concerning John Steinbeck's novel *The Grapes of Wrath* and the production of the NET series "Portrait of America -- Through the Eyes of Its Authors."

Box C030

Folder 26: Petty cash expenses CA203; undated

Empty folder.

Box C030

Folder 27: Bills CA204; 1965

Documents related to National Educational Television's series "Portrait of America (Authors)," including bills, invoices, and production company statements for Manfred Kirchheimer.

Box C030

Folder 28: Petty cash expenses CA204; 1965

Documents related to National Educational Television's series "Portrait of America," including an expense voucher made out to Walter Hess for research expenses and invoices made out to NET.

Box C030

Folder 29: [Travels with Charley (excerpts)]; ca. 1965

Excerpts from John Steinbeck's book *Travels with Charley*, for National Educational Television's series "Portrait of America."

Box C030

Folder 30: [Cashbook]; 1965

Cashbook with receipts and invoices, possibly for National Educational Television's series "Portrait of America."

Box C030

Folder 31: Art show -- Channel 13; Undated

Untitled script and sketch for an unnamed National Educational Television art program.

Box C030

Folder 32: [Blank inter-office requests for messenger service]; Undated

Blank inter-office messenger service request slips from National Educational Television.

Box C030

Folder 33: Film shipping orders; 1964

Film shipping order form for *Pathfinders*, with additional blank forms.

Box C030

Folder 34: [*Grapes of Wrath* material]; ca. 1965

Passages from John Steinbeck's novel *The Grapes of Wrath*, excerpted for possible use in National Educational Television's series *Portrait of America*.

Box C030

Folder 35: [Envelope labeled: Krebs Music (Reid)]; 1965

Materials related to a television program about music to be sponsored by H. & A. Selmer, Inc. Includes correspondence and materials related to previous projects sponsored by Selmer.

Box C030

Folder 36: Manny's architecture; ca. 1965

Document titled "Notes to Myself" by Manfred Kirchheimer, and marked "Portrait of America CA204 -- Chicago Architect Authors."

Box C030

Folder 38: Leo Hurwitz -- to do; 1965-1966

Newspaper clipping regarding Vietnam, television at Lincoln Center, and New York University's School of the Arts. Also includes memos and notes regarding the National Educational Television series "Portrait of America," *In Search of Hart Crane*, and *The Sun and Richard Lippold*.

Box C030

Folder 40: [NET project memos, NYU Theatre Program material]; 1965-1966
Memos and a press release related to National Educational Television projects;
correspondence about screening *The Museum and the Fury*; and promotional material
for the New York University Theatre program.

Box C030

Folder 41: [NET material -- general, *The Sun and Richard Lippold*, personal
correspondence]; 1965-1966

Includes National Educational Television memos; a press release for *The Sun and Richard
Lippold*; an index card of program names and production numbers; a copy of
"Videotaping the Eichmann Trial" by Hurwitz; personal correspondence; and a program
from the 1966 Festival Interamericano de las Artes in Puerto Rico where *The Sun and
Richard Lippold* was shown. In Spanish and English.

Box C030

Folder 43a: Interoffice memo -- Lippold; 1965-1966

National Educational Television (NET) memos concerning *The Sun & Richard Lippold, In
Search of Hart Crane*, "Portrait of America Through the Eyes of its Authors," and general
NET business. Also includes material on the Institute for Cultural Exchange through
Photography, a related memo from Hurwitz, and a memo from Walter Hess regarding a
program related to the Genesee Valley region.

Box C030

Folder 44: King; 1965-1966

Expense vouchers for Anita King.

Box C030

Folder 45: Hurwitz; 1965

Expense vouchers for Hurwitz and apprentice Peter Eliscu.

Box C030

Folder 46: Hess; 1966

Expense vouchers for Peter Eliscu.

Box C030

Folder 47: Kirchheimer; 1965-1966

Expense vouchers for Manfred Kirchheimer related to *The Sun and Richard Lippold* and
In Search of Hart Crane.

Box C033

Folder 26: NET National Educational TV -- film *Essay on Death*; 1964-1966

Signed agreements with National Educational Television (NET) (regarding Hurwitz's
services as producer-director of *Essay on Death* and producer of *Arts USA: The Sun and*

Richard Lippold, with related memos. Includes draft of Hurwitz's February 1964 letter to Don Kellerman regarding his availability for employment at NET.

Box C033

Folder 27: NET correspondence; 1967

Letter from National Educational Television's (NET) Director of Cultural Programs Curtis W. Davis regarding Hurwitz's proposed program "History of American Art."

Box C040

Folder 7: Film school -- notes and drafts; undated

Notes and proposal drafts regarding the establishment of film schools, including one at Lincoln Center for the Performing Arts. Also includes notes on NET productions.

Box C040

Folder 18: Correspondence -- miscellaneous; 1958-1969

Includes correspondence with Paul Strand; Henri Langlois, regarding *Here at the Waters' Edge*; the University of Wyoming regarding acquiring Hurwitz's personal papers; Elizabeth Dalman; Louis van Gasteren regarding *There Is No Plane for Zagreb*; Manfred Kirchheimer; Gene Searchinger; Walter Rosenblum; the Cinémathèque Française; the State University of New York at Buffalo and New York University regarding Hurwitz's upcoming talks and seminars; Dixon Donnelley at the U.S. State Department regarding Hurwitz's letter to the White House concerning Vietnam; NET; and John Howard Lawson regarding pictures of *Native Land* that he used for a book and Hurwitz's script for "The Scarlet Letter." Also includes Museum of Modern Art petitions to reinstate Henri Langlois as the director of the Cinémathèque Française. Material is in English and French.

Box C102

Folder 9: [In Search of Hart Crane -- production materials]; 1965-1966

Materials related to the production of *In Search of Hart Crane* for National Educational Television (NET), including a list of contacts; a press release form; timing log; an equipment inventory; an interview schedule; a complaint about the building maintenance signed by Hurwitz and others at NET; and an equipment repair invoice sent to Manfred Kirchheimer at NET.

Box C165

Folder 1b: Leo Hurwitz Production misc.; 1964

Memo from the National Educational Television and Radio Center (NET) regarding production preparation requirements, with two copies of NET's motion picture requirements.

Subseries 4, Office of War Information, 1942-1958, bulk 1942-1945

Box C045

Folder 1: "Bridge of Men" (OWI) 1943 -- memoranda, etc.; 1943
Memos and notes on the subject of the script for the "Merchant Marine Production" and Hurwitz's desire to work for the OWI.

Box C045

Folder 2: Sports film (OWI) -- 1943 -- progressive stages of production; 1943-1944
Memo, notes, sequence list, information about stock material, commentary for "The Playing Fields of America," and notes about why the film was not produced.

Box C045

Folder 3: British Office of Information; 1942
Correspondence and notes related to Hurwitz's work as a consultant for completed British Office of Information films, recommending which could be recut for American audiences.

Box C045

Folder 4: "Bridge of Men" (OWI) 1943 -- stages of script; 1943
Work Schedule, notes, outline, and final treatment for the Office of War Information (OWI) film "Bridge of Men."

Box C045

Folder 5: "Bridge of Men" -- (treatment -- shooting scripts) -- copies; 1943
Copies of shooting script for the Office of War Information (OWI) film "Bridge of Men."

Box C045

Folder 6: Sports film (OWI) -- 1943 -- stock material, sources, etc. and other notes and stages; 1943
Notes related to the use of stock footage for "The Playing Fields of America" and sources for that footage; draft of the commentary

Box C045

Folder 7: "Bridge of Men" (OWI) 1943 -- notes and material; 1943
Notes on conversations and shipboard visits (with crew station cards), general research notes and notes on production sequences as well as general ideas, all related to "Bridge of Men."

Box C045

Folder 8: "Bridge of Men" (OWI) 1943 -- research; 1942-1943
Newspaper clippings and reports about the War Shipping Administration and the lend-lease act, among other related topics; questions for OWI Research.

Box C045

Folder 10c: Documents; 1942-1945

Includes a letter from the Office of War Information (OWI) confirming completion of employment; contract signed by Paul Strand and Leo Hurwitz employing the William Morris Agency as representative and advisor; copies of contract between Hurwitz and Vanguard Films; notes.

Box C045

Folder 10d: [Notebooks]; 1942

Two notebooks covering the topics of shipbuilding, merchant marines, a breakdown of filmmaking, ideas for *Song of Freedom*, and general notes.

Box C045

Folder 10h: Correspondence and receipts -- OWI; 1943

Correspondence confirming payment for the script for *The Song of Freedom* and agreeing to complete a script on the subject of "the merchant marine"; Soundfilm Transcriptions Inc. contract to complete a film script for the Office of War Information (OWI) and confirmations of payment; and a Hurwitz identification letter from the OWI.

Box C045

Folder 10i: Ideas for films, etc.; 1943-1944

Notes on film ideas for Office of War Information (OWI), General Motors, and CBS (on the subject of television), as well as general ideas for films.

Box C233

Folder 2a: "Bridge of Men"; 1943, 1952-1958

Second draft shooting script, written by Hurwitz for O.W.I. Overseas Film Unit.

Subseries 5, Souvaine Co., 1948-1950

Box C108

Folder 3a: [Personal car receipt and budget]; 1950

Car receipt, budget, and financing information.

Box C108

Folder 3b: [Letter from Souvaine to Hurwitz]; 1950

Letter from the Henry Souvaine of the Souvaine Company regarding Hurwitz's departure from the company.

Box C108

Folder 3d: [Children's Village material; personal bill, correspondence about work]; 1950
Includes a case docket for the Children's Village children's home in Dobbs Ferry, NY. Also includes a promotional booklet, a young government constitution, a case conference study, a personal bill, and correspondence from Adams & Co. Real Estate regarding possible television work.

Box C108

Folder 3e: Short story; 1948, 1950

Material related to a proposed program titled "The Short Story Theater," including an outline for a presentation, with memo from Souvaine Co.; a breakdown of estimated costs; list of stories; and comments copied to Souvaine and Hurwitz. Also includes suggestions for players and directors available for *This Is My Best* dated 1948.

Box C108

Folder 3f: Program meeting notes; 1950

Notes, memos and meeting minutes related to current and proposed projects for Souvaine, Co., including "Ah! Sweet Mystery!"; "The American Music Theatre"; "Jack Dempsey's Television Gym"; an American Theatre Wing program; *Telebingo*; and "Short Story Theatre."

Box C108

Folder 3g: ["Ah! Sweet Mystery!" production materials]; 1950

Materials related to the radio production "Ah! Sweet Mystery!", including notes, audition script, and an itemized breakdown of costs.

Box C108

Folder 5a: Personal; 1950

Materials related to Hurwitz's employment by the Souvaine, Co., including a letter of agreement between engaging Hurwitz as Director of Production; correspondence regarding salary; and an agreement that Hurwitz will assist in determining policy and management. Also includes a biography of Hurwitz and a letter regarding shipping *Native Land* to Bonded Storage.

Box C108

Folder 5g: Memoranda; 1948, 1950

Materials related to the television broadcast of *La Traviata*, including rehearsal schedule and libretto. Also includes Souvaine memos regarding "The Forgotten Years" and contracts.

Box C172

Folder 3: Hurwitz, Leo -- personal -- UN 1950; 1949-1950

Includes confirmation between Hurwitz and Souvaine Co. regarding employment; and a copy of an agreement to option Dr. C.P. Oberndorf's book *Which Way Out*.

Subseries 6, United Auto Workers, 1942-1946

Box C102

Folder 13: Hollywood towards job; 1942-1944

Includes correspondence with William Leavitt (UAW-CIO).

Box C201

Folder 17b: [Envelope labeled: UAW film stuff]; 1943-1944

Materials related to Hurwitz's film sponsored by the United Auto Workers (UAW), including *Victory Through Unionism* booklet; UAW-CIO booklets and pamphlet; budget; studio rates; notes Hurwitz and Joris Ivens for an unnamed film (probably the UAW project); newspaper clipping on the UAW; memo; and handwritten notes on film footage of the 1942 Chicago convention, building industrial unionism, and Ford.

Box C238

Folder 16: Leo Hurwitz (personal); 1944-1946

Includes correspondence regarding a film for the United Auto Workers (UAW-CIO).

Series 8, Teaching, 1943-1990

Materials are in English.

Scope and Content

Series contains material related to Hurwitz's role teaching courses and seminars at various institutions. The series is divided into ten subseries, primarily according to institution: The American Theatre Wing, Bard College, Columbia University, University of Iowa, Kirkland College, New School, New York University, and the State University of New York at Buffalo. Two additional broader subseries (General and Seminars) include materials related to teaching jobs and speaking engagements of shorter duration and/or with less documentation. Materials include notes for classes, syllabi, schedules, attendance sheets, student feedback, course catalogs, promotional materials, correspondence, clippings, student papers, inventories of film elements, and seminar transcripts. Of particular note are materials from Hurwitz's tenure as Professor of Film and Chairman of the Graduate Program in the Institute of Film and Television at New York University.

Subseries 1, American Theatre Wing, 1949-1957

Box C034

Folder 1a: American Theatre Wing -- tel. course; 1949-1950

Session notes for classes in television production and direction taught by Hurwitz at the American Theatre Wing, New York City. Also includes attendance sheets for class titled "T.V. Prod. & Dir. I," taught at 432 West 44th Street, NYC (The Actor's Studio).

Box C034

Folder 1h: Theatre Wing; 1949

Annotated script for *Actor's Studio* episode "The Lady on 142," aired on ABC 1/23/1949; set blueprint for "The Lady on 142," with schedule on reverse.

Box C034

Folder 1i: [Teaching materials, *Opportunity Unlimited* script]; 1949-1952
Handwritten notes, some headed "Wing"; attendance sheets for class titled "Television Producing & Directing" (9/17-11/24, 1951) taught at 432 West 44th Street, NYC (The Actor's Studio) [see Box C034, Folders 1a, 1c, and 1f for similar sheets]. Script for *Opportunity Unlimited* by Basil Beyea." Includes page from 8/1/1949 issue of *Life* magazine featuring photographs of Roman monks playing basketball and a Roman street scene.

Box C034

Folder 1j: [Teaching materials, "Wing -- Advanced Prod & Direction"]; 1951-1952
Handwritten class notes headed "Wing"; script for *Jim Pemberton and His Boy Trigger*, with notations; letter-sized manila folder labeled "Wing -- Advanced Prod & Direction" containing student reactions to *Jim Pemberton*; letter sized envelope addressed to Hurwitz with notations on front and back; folder materials originally housed inside this envelope.

Box C073

Folder 10: American Theatre Wing; 1949-1950, 1956
Correspondence, notes, and other materials related to Hurwitz's Television Production and Direction class for the American Theatre Wing's Professional Training Program. Materials include signed letter of agreement and contract; a Training Program outline, curricula, and course descriptions; faculty newsletter; meeting minutes; and a letter from actress Marian Carr. Also includes a Brandon Films invoice; a letter from Mediagraphics regarding Hurwitz's possible employment; a copy of a U.S. House of Representatives Concurrent Resolution regarding the "Tunisian Issue"; and a 2/3/1949 *New York Times* clipping about the expansion of the Dramatic Workshop Film Department of the New School of Social Research to include television production. Hurwitz is mentioned as returning from a leave-of-absence.

Box C201

Folder 14b: [Legal pad with seminar notes]; 1957
Notes for "Seminar in the Creative Film, some labeled "Wing" (possibly the American Theatre Wing) and "SRT-TV" (School of Radio Technique), and dated Summer 1957; student writing exercises. Materials originally gathered together inside the pages of a yellow legal pad.

Box C201

Folder 14d: [Unlabeled folder with seminar notes]; 1949-1950
List of lectures and lecture notes headed "SRT" (School of Radio Technique); seminar session notes labeled "Theatre Wing"; diagrams; and clippings from newspapers and *Life* magazines.

Box C201

Folder 14e: Wing -- Fall 1952; 1952
Empty folder. May have originally housed one of the legal pads.

Box OS-6

Folder 3a: [American Theatre Wing course in television notes and outlines]; 1950-1952 Outline of "Course in Television: Production and Direction"; notes on the fall 1950 Wing session #1; studio and control room diagram; notes on "Fall 1952 -- Wing"; letter from the American Theatre Wing Professional Training Program about future production direction course plans.

Box OS-6

Folder 3b: Wing -- Dec. 4, 1950 term; 1952-1954
Photocopies of "The Director's Job" by Hurwitz (1945); blank achievement reports for students; course notes; photocopy of "Television Speech at Talent Panel"; blank TV production facilities report from NBC; NBC set diagram; classwork by student from American Theatre Wing; and magazine clippings.

Box OS-6

Folder 3c: [American Theatre Wing TV courses -- notes and classwork]; 1955-1956
Notes on film, editing, and TV direction courses; classwork by American Theatre Wing students.

Subseries 2, Bard College, 1984-1986

Box C176

Folder 9: [Flex folder labeled: Bard College notes & papers, 2 seminars, spring 1985]; 1985

Materials related to Hurwitz's term at Bard College, including notes, film screening schedules, student assignments, and class lists with grades. Also includes a copy of the May 1985 "Film Folio" schedule from the New Community Cinema, Huntington, NY.

Box C176

Folder 9a: To Bard; 1985

Correspondence, notes, film screening schedules, and student assignments.

Box C176

Folder 9b: [Envelope labeled: Moderation papers]; 1985

Two papers from Bard College students William J. Zide and Marc Adams.

Box C176

Folder 9c: Mid-term Papers, also final (2); 1985

Bard College student papers, with grades and comments.

Box C232

Folder 14: [First drafts of material used in preparing Bard case and procedure booklet from Ct. of Redhook]; 1986

Materials related to Hurwitz's case against Bard College, including summary of the case and Small Claims Guide for Town and Village Court.

Box C232

Folder 15: Bard College -- correspondence; 1984-1986

Correspondence and related materials about Hurwitz joining the Bard fellows program and Hurwitz's small claims court case against Bard for film rental fees. Includes list of films to be screened, publicity, and overview of class.

Subseries 3, Columbia University, 1946-1986

Box C041

Folder 67: Columbia Univ. -- visiting scholars; 1983-1986

Memo to visiting scholars at Columbia University, campus map, Columbia libraries hours, and the *1983-1984 Columbia University Fact Book*; letters designating Hurwitz as a visiting scholar and, one year later, reluctantly granting him an extension of privileges Hurwitz's request.

Box C050

Folder 15: Film-TV school catalogues; 1946-1949, 1956

Motion-picture and television course catalogues from Columbia University, Institut des Hautes Études Cinématographiques (in French with English translation insert), SRT Television Studios/The School of Radio Technique, the New School for Social Research, and the Television Workshop of New York.

Subseries 4, General, 1930-1989, bulk 1943-1989

Box C011

Folder 12: Film school and "The Fine Art of Film"; 1965, undated

Copies of Hurwitz's essays "To the Lincoln Center: Thoughts on the Need for a School of Film" and "The Fine Art of Film," with notes.

Box C011

Folder 9b: Misc. -- Strand (FF); 1962-1965, undated

Material concerning a monograph on the work of Paul Strand, including correspondence from Strand. Also includes correspondence from Gilbert Seldes and Sigmund Koch; a film school proposal submitted to the Ford Foundation; and general Ford Foundation materials.

Box C016

Folder 4: [Correspondence from Stanley E. Salfas]; 1976

Correspondence from Hurwitz assistant Stanley E. Salfas about the possibility of arranging film screenings/seminars.

Box C016

Folder 29: Film school -- curr. -- New School, etc.; 1962, 1966-1967

Material dating from the proposal for a school of film at the New School of Social Research and New York University. Includes correspondence, newspaper clippings, and journals relating to the structure of the curriculum.

Box C033

Folder 7: Class seminar; 1963-1965, undated

Handwritten notes marked "Class"; short synopsis of a film project titled "Dream of a City."

Box C033

Folder 42: Leo Hurwitz personal -- from NET; 1965-1966

Correspondence. Subjects include proposals for film schools at NYU and Lincoln Center.

Box C034

Folder 1c: News lectures; 1946, undated

Handwritten notes and documents for lectures about television news, including "Structure of CBS News Department," "The News Day," job descriptions, and CBS news department organizational chart. Includes CBS News scripts for 6/2, 7/11, and 7/18/1946 broadcasts, and an undated draft of essay "Visualization of News for Television."

Box C034

Folder 1e: SRT-TV; 1949

SRT [School of Radio Technique] Television staging plan diagram; syllabus for "Films for Television" course; scripts for *Call It a Day*, *The Monkey's Paw*, and *Casablanca*; handwritten lecture notes. Also includes attendance sheets for class titled "T.V. Prod. & Dir. I - B," taught at 432 West 44th Street, NYC (The Actor's Studio).

Box C038

Folder 7: [Correspondence]; 1973-1975

Includes correspondence regarding screenings and symposia at Rhode Island School of Design, John Jay College (where *Native Land* received a negative response), New York Film Council, Antioch College, Museum of Modern Art, University of Massachusetts Amherst.

Box C040

Folder 7: Film school -- notes and drafts; undated

Notes and proposal drafts regarding the establishment of film schools, including one at Lincoln Center for the Performing Arts. Also includes notes on NET productions.

Box C040

Folder 8: Film school idea -- final draft -- correspondence -- Lincoln Center, Buffalo, Rockefeller; 1965-1969

Correspondence, proposal and article drafts, and clippings regarding the establishment of film school at Lincoln Center and elsewhere. Correspondents include the Rockefeller Foundation; State University of New York at Buffalo; California Institute of the Arts; the Lincoln Center Fund; and Lincoln Center for the Performing Arts.

Box C040

Folder 9: Film school plans (work sheets); undated

Proposed film school budgets, including budgets for editing, sound, camera, and projection equipment, and first year expenses.

Box C040

Folder 10: ["Thoughts on the Need for a School of Film"]; undated

Three copies of Hurwitz's essay, with notes.

Box C040

Folder 11: Film school -- New School, Buffalo, Cali. Institute of the Arts, etc.; 1965-1968

Correspondence, clippings, and other materials related to the film schools at the California Institute of the Arts, Columbia University, Yale, the New School for Social Research, the Babelsberg School, the State University of New York at Buffalo, and European institutions. Includes the winter 1965 issue of *The Educational Record* with article about the study of motion pictures in colleges and universities

Box C040

Folder 12: Film school -- University of NY at Buffalo; 1967, 1969

Correspondence from the State University of New York at Buffalo regarding a possible film school and Hurwitz's *Art of Seeing* series. Also includes an airline ticket to Buffalo and a note on the school curriculum.

Box C040

Folder 13: State University of New York Purchase -- (Houghton); 1967

Correspondence with Norris Houghton, Dean of Theatre Arts at the State University of New York at Purchase, regarding Hurwitz's advice on developing a stage, film, and television at the school.

Box C040

Folder 18: Correspondence -- miscellaneous; 1958-1969

Includes correspondence with the State University of New York at Buffalo and New York University regarding Hurwitz's upcoming talks and seminars.

Box C040

Folder 21: Film facilities -- also "general" -- misc. letters; 1956-1961
Personal and professional materials, including notes on film seminars and NYU workshops, and an American Theatre Wing Professional Training Program Catalog, with an envelope containing a copy of Hurwitz's birth certificate and headshots.

Box C043

Folder 3a: Several current things -- Screenings; 1963
Includes a letter from Boston University School of Public Relations and Communications regarding position vacancy.

Box C045

Folder 10f: Ideas for articles and book; 1943
Notecards for a talk on the art of documentary; outline of Sarah Lawrence talk; idea for a book on the theory and technique of the art of the motion picture; blank Guggenheim fellowship form; and personal correspondence to Jane Dudley.

Box C045

Folder 10k: Current ideas at work; 1944
Outline for a course in documentary film; notes; ideas for a film about a wounded soldier; letter from William Esty and Company

Box C050

Folder 15: Film-TV school catalogues; 1946-1949, 1956
Motion-picture and television course catalogues from Columbia University, Institut des Hautes Études Cinématographiques (in French with English translation insert), SRT Television Studios/The School of Radio Technique, The New School for Social Research, and the Television Workshop of New York.

Box C089

Folder 49: Helsinki seminars etc. 3/31-4/9/89; 1988-1989
Materials related to Hurwitz's 1989 participation in the Documentary Project of the Finnish Film Foundation. Includes Finnish newspaper articles about Hurwitz, with English translations; project program; program calendars for the Orion Theater at the Finnish Film Archive; business cards and contact information; hand-written notes; correspondence; and black-and-white photographs, including several of Hurwitz. In Finnish and English.

Box C105

Folder 3l: [Seminar notes]; 1969
Notes for an unnamed seminar class (possibly at New York University) in which Hurwitz screened *The Sun and Richard Lippold*.

Box C106

Folder 21: Europe trip -- Rome, Berlin; 1988

Notes and correspondence from Berlin regarding an additional seminar.

Box C172

Folder 18: New Institute for Film; 1951

Correspondence and memos regarding payment and policies of the New Institute for Film and Television. Also includes a school catalog and course outlines and related notes.

Box C183

Folder 15: AFI interview transcript to be reworked; 1973

Transcript of a 1972 seminar held by Hurwitz with the Fellows of the Center for Advanced Film Studies at the American Film Institute (AFI), with related correspondence.

Box C186

Folder 2: [File pocket labeled: Notebook -- Sarah Lawrence -- small negs. -- misc.]; ca. 1930

Leather notebook containing notes related to Hurwitz's class at Sarah Lawrence, including a list of appointments; notes on sessions and schedule; and introductory questions.

Box C192

Folder 2d.3: History of movies; 1934

Notes for a series of lectures on the history of the movies, including technological development, "the hypnotic effect of the movies," nature of propaganda, class origin of movies, film as a weapon of the capitalists, and Terry Ramsaye.

Box C201

Folder 14d: [Unlabeled folder with seminar notes]; 1949-1950

List of lectures and lecture notes headed "SRT" (School of Radio Technique); seminar session notes labeled "Theatre Wing"; diagrams; and clippings from newspapers and Life magazines.

Box C201

Folder 14f: Class; 1957, undated

Class notes, outlines, and shooting scripts.

Box C227

Folder 34: Films sent to William James College; 1979-1981

List of Hurwitz films taken to William James College (1979); invitation to appear at the William James College 10th Anniversary Synoptic Lecture (1981).

Subseries 5, Kirkland College, 1972-1977

Box C016

Folder 7: [Postcard from Mike Krawitz]; 1977

Postcard to Hurwitz from Mike Krawitz regarding Hampshire College.

Box C036

Folder 10: Inventories -- "S.F.N.P." material to Kirkland; 1975-1976

Detailed inventories of "Shoot Film, Not People" [later retitled *Dialogue with a Woman Departed*] materials sent from New York City to Kirkland College, with delivery documentation. Also includes correspondence from Kirkland College.

Box C103

Folder 14: [Folder labeled: Kirkland]; 1976

Materials related to Hurwitz's residency at Kirkland College, including student evaluations. Also includes the Spring 1976 issue of the Kirkland literary magazine *Dessert at the Plaza*, and two Spring Term 1976 event schedules for the Sherman Society of Utica College.

Box C103

Folder 19: [Paper bag labeled: Kirkland clippings]; 1975-1976

Clippings from the Hamilton College-Kirkland College newspaper *The Spectator*. Also includes a poem by Ilene Moskin featuring a quote by Hurwitz, and a copy of Hurwitz's "Account of Career."

Box C103

Folder 18a: For Kirkland seminar, "SFNP"; 1975-1976

Documents related to Hurwitz's artist-in-residency and seminars at Kirkland College, including notes; schedules; class lists; students' self-evaluations with Hurwitz's responses; student proposals for alternative study; course change forms; notes related to "Shoot Film, Not People" ["SFNP", working title of *Dialogue with a Woman Departed*]; and student papers.

Box C103

Folder 18b: [Envelope labeled: Kirkland seminar folders]; 1975-1976

Additional documents related to Hurwitz's artist-in-residency and seminars at Kirkland College.

Box C103

Folder 1b: [Pd. bills Kirkland 9/75-1/76]; 1975

Bills, receipts, and other personal and business records, including phone and utility bills, real-estate rental receipts, chemists' invoices, and insurance policy amendments.

Box C103

Folder 1c: [File letters to 1/76]; 1975

Personal and professional correspondence addressed to Hurwitz at Kirkland College. Correspondents include Nina Bogin; Marcus Schatner, MD; Janet Brof; Samuel Traum, CPA; Lewis Jacobs; Thomas Brandon, regarding his search for *The World Today*, *Scottsboro*, and the "ILD film" (most likely *Sweet Land of Liberty*); Bonded Services, regarding a decomposition inspection of Hurwitz's nitrate material; Rosetta Hurwitz; and George Stoney.

Box C103

Folder 2d: [Envelope labeled: Rollins/L.H. tape & 3 docs. of New Deal & letter]; 1975-1976

Includes a copy of the essay "Ideology and Film Rhetoric: Three Documentaries of the New Deal Era" by Prof. Peter C. Rollins, with cover letter. Also includes a copy of "Public Fantasies," a Hamilton College poetry journal, and a 12/15/1975 Statement to the Faculty of Kirkland College. Envelope originally included an audiocassette tape recording of an interview with Hurwitz conducted over the phone by Rollins. This tape has been relocated to the box Hurwitz audio materials in the Stills, Posters, and Paper Collection.

Box C103

Folder 2e: [Envelope labeled: Blue's list of doc. films]; 1975

Syllabus for James Blue's course "History and Problems in the Documentary Film" at the State University of New York at Buffalo.

Box C103

Folder 2f: Kirkland College; 1974-1975

Correspondence and grant-application documents related to Hurwitz's residency at Kirkland College. Also includes Stanley Salfas's résumé.

Box C103

Folder 2g: Résumés etc. LTH; 1972-1975

Includes a 10/10/1975 clipping from the Hamilton/Kirkland College newspaper *The Spectator* regarding Hurwitz; a poster for a screening of *Native Land*; *Cineaste* magazine vol. IV, no. 3 featuring an interview with Hurwitz; text of talk "Films of the 30's: A Socio-political Aesthetic" given by Hurwitz at a 2/19/1972 symposium at Brandeis University; and "Account of [Hurwitz's] Career."

Box C227

Folder 16: L.H. film lists; 1973

To-Do list for Iowa with list of films, list of persons at Kirkland College, tentative program, itinerary, and checklist of films for visit to Kirkland College.

Subseries 6, New School, 1946-1957, bulk 1946-1950

Box C034

Folder 1b: Sharaf's Notes -- 1st seminar in film tech.; 1948

Typed class notes from Hurwitz's Seminar in Film Techniques taught at the New School of Social Research, dated February through May 1948.

Box C034

Folder 1d: *Native Land* -- New School -- seminar in F. techniques; 1948

Materials related to Hurwitz's "Seminar in Film Techniques," taught at the New School of Social Research in spring 1948. Includes Film Department course description brochure, "Outline of Basic-Need Themes in the Film *Native Land*," and handwritten notes on Frontier Films, Inc., letterhead.

Box C034

Folder 1f: *Best Years* -- analysis of structure -- notes & questions; undated

"*The Best Years* -- Beat breakdown -- outline story in terms of needs" and handwritten notes on Frontier Films, Inc., letterhead. Probably materials for Hurwitz's "Seminar in Film Techniques" taught at the New School in spring 1948.

Box C034

Folder 1g: Seminars in film tech -- New School; 1947-1950

"Dramatic Workshop of the News School for Social Research" course description booklets for school years 1947-1948 and 1949; attendance sheets for classes "T.V. Prod. & Dir. 'C'" (no year given) and "TV Production I" (dated March 13 to May 20, 1950), taught at 432 West 44th Street, NYC (The Actor's Studio); handwritten lecture notes and memos, some on Freedom Road Films, Inc., letterhead.

Box C050

Folder 15: Film-TV school catalogues; 1946-1949, 1956

Motion-picture and television course catalogues from Columbia University, Institut des Hautes Études Cinématographiques (in French with English translation insert), SRT Television Studios/The School of Radio Technique, The New School for Social Research, and the Television Workshop of New York.

Box C073

Folder 18: Dramatic Workshop; 1949, undated

Correspondence and curriculum notes regarding Hurwitz's appointment as head of the Film, Radio, and Television Department of the Dramatic Workshop & Technical Institute (formerly the Dramatic Workshop of the New School for Social Research). Also includes a Spring/Fall 1949 department brochure.

Box C201

Folder 14a: [Envelope labeled: Class]; 1957

Class notes, shooting scripts. Materials originally housed in a New School for Social Research envelope addressed to Manfred Kirchheimer.

Subseries 7, New York University, 1958-1990, bulk 1959-1984

Box C006

Folder 4: Copies of a *NY Times* article about NYU Film School; 1969

Photocopies of a 1969 *New York Times* clipping about the *Institute of Film and Television at New York University*.

Box C006

Folder 11: Misc. Correspondence, 1950s-1960s; 1968-1976

Includes a memo to New York University students.

Box C006

Folder 22: [Correspondence, publications, and personal papers]; 1949, 1965-1979 [bulk]

Includes correspondence from New York University dean David Oppenheim.

Box C016

Folder 29: Film school -- curr. -- New School, etc.; 1962, 1966-1967

Material dating from the proposal for a school of film at the New School of Social Research and New York University. Includes correspondence, newspaper clippings, and journals relating to the structure of the curriculum.

Box C021

Folder 4: [Envelope labeled: NYU to file -- AFI]; 1971-1972, undated

Material concerning the American Film Institute Center for Advanced Film Studies' University Advisory Committee Conference, which Hurwitz sat on. Also included was an untitled script by Vincent Petrillo with a New York University note attached to it.

Box C030

Folder 40: [NET project memos, NYU Theatre Program material]; 1965-1966

Memos and a press release related to National Educational Television projects; correspondence about screening *The Museum and the Fury*; and promotional material for the New York University Theatre program.

Box C037

Folder 1b.3: [Envelope labeled: New York University workshop course]; 1959-1960

New York University Department of Television, Motion Pictures, and Radio brochure for the Second Annual Summer [1959] Motion Picture Workshop and workshop schedule, with accompanying letter from department chairman Richard Goggin welcoming Hurwitz to the Summer 1960 workshop.

Box C037

Folder 4: [Flex folder labeled: N.Y.U. film workshop course, summer 1960]; 1959-1960

Workshop schedule; related correspondence between Haig Manoogian, Hurwitz, and workshop students; student bios, essays, and scripts. Also includes short story clipped from May 1959 *Esquire* magazine, and prose and poetry by Tom Hurwitz.

Box C038

Folder 13: [Envelope labeled: N.Y.U. -- Struggle vs. dean 1973, plus misc.]; 1973
Issues of New York University (NYU) newspaper *Washington Square Daily News* dated 11/17-19/1973, 11/22-25/1973 and featuring articles about the proposed merger of the undergraduate and graduate departments of the NYU Film Institute. Includes letter from the National Endowment for the Arts inviting Hurwitz to participate in a pilot fellowship program in film and television, and Alan Jones's résumé with cover letter.

Box C039

Folder 1: [Bag labeled: Bank statements and insurance policies, etc.]; 1975-1980
Includes correspondence regarding Hurwitz's forced retirement from New York University due to age.

Box C040

Folder 14: NYU film school brochures; ca. 1967
The Institute of Film and Television at New York University (NYU) brochure; program, degree, and admission requirements, and curriculum. Cover letter from "Jeff."

Box C040

Folder 18: Correspondence -- miscellaneous; 1958-1969
Includes correspondence with the State University of New York at Buffalo and New York University regarding Hurwitz's upcoming talks and seminars.

Box C041

Folder 69: Stanley Faulkner; 1973, 1976-1978
Includes correspondence regarding Hurwitz's claim against New York University.

Box C050

Folder 4: N.Y.U. retirement; 1974
Correspondence regarding Hurwitz's Special Retirement Program and the reduction of retirement age at New York University, and photocopies of pages from a guide to academia and income tax.

Box C050

Folder 5: Retirement suit; 1974
New York Times and *Time Magazine* clippings about age discrimination in the workplace; letter from American Civil Liberties Lawyer to Hurwitz's attorney Stanley Faulkner regarding Hurwitz's case against New York University; and a draft of "Memo to D.O." [likely David Oppenheim, Dean, School of the Arts, NYU].

Box C050

Folder 6: Retirement (N.Y.U.); 1973-1974

Life insurance policy change of beneficiary request form, 5/3/1974 letter from David Oppenheim, Dean, School of the Arts, NYU, announcing Hurwitz's retirement at the end of the semester; letter regarding Hurwitz's retirement benefits program; copies of overview of NYU's special retirement program.

Box C057

Folder 3: Miscellaneous LTH papers for archive; 1973-1974, 1980
Includes an agenda for a New York University faculty meeting.

Box C062

Folder 39a: [Envelope labeled: Names and addresses -- miscellaneous]; 1971-1974, undated
Contact information, including lists of students New York University's Institute of Film and Television, and Spanish names and addresses; business cards; postcards messages; and notes. Also includes an undated clipping about the Carabanchel Ten and doodle.

Box C086

Folder 5: NYU Film Institute letter of appointment; 1969-1973
Correspondence about Hurwitz's hiring by New York University (NYU), including letters regarding salary, Hurwitz's terms and conditions, and the proposal to combine the undergraduate and graduate film and television schools. Also includes a clipping from *Variety* and NYU newsletters with articles regarding Hurwitz.

Box C094

Folder 7: [General -- Paul Strand exhibit, NYU Draft, Sophia Delza article, film catalog]; 1970-1972, 1983-1984, ca. 1990
Includes a draft of a 1970-1971 New York University report.

Box C094

Folder 8: [General -- retrospective schedule, NYU material, research]; 1971, 1983
Includes a *Courage to Live* press kit; schedule for a Hurwitz retrospective at Melkweg Cinema in Amsterdam and Haags Filmhuis in The Hague; New York University-related notes and inter-office communication; and an issue of *Filmmakers Newsletter* on anthropology and film.

Box C094

Folder 24: Dean's report 1970-71; 1969-1973
Material related to the New York University's (NYU) Dean's Report, including thoughts about the school and a letter from Hurwitz to NYU students. Also includes material related to a car crash; jury duty; Hurwitz's divorce from Jane Dudley; AFI publications; seminar ideas; and outline for a film not by Hurwitz.

Box C103

Folder 1e: L.H. mail to deal with (N.Y.U. medical ins.); 1975

Personal and professional correspondence. Correspondents include Jane Dudley; Filmtronics Labs; Macmillan Films, regarding Victory Films revenue; New York University, regarding medical benefits; and the University Network Corporation.

Box C183

Folder 2: Production file; 1969-1974

Class schedules, lists of faculty and students, and school budgets for New York University's Institute of Film and Television, Graduate Division.

Box C183

Folder 3: [Hurwitz portraits]; 1969

Five black-and-white photographs of Hurwitz, with memo from the New York University News Bureau.

Box C183

Folder 6: Mandatory retirement; 1973-1974

Correspondence, notes, and materials related to Hurwitz's mandatory retirement from New York University's (NYU) Department of Film and Television. Also includes a copy of the 12/13/1973 issue of the *Washington Square Daily News* with a back-page notice regarding compulsory retirement and photocopies of pages from the NYU faculty handbook.

Box C183

Folder 8: Seminar; 1970-1972

Notes for an unnamed seminar. Also includes a student contact list from New York University's Department of Film and Television Graduate Division, storyboards for a sequence from *The Battle of Algiers* 5/7/1971, correspondence, and a *New York Times* review of a Cézanne exhibition by Hilton Kramer.

Box C183

Folder 9: 1972-1973 budget; 1972

Budget estimates, with notes on New York University message sheets.

Box C183

Folder 10: D.O. (1970 budget), also (1971); 1970

New York University's Institute of Film & Television, Graduate Department, line budgets ("D.O." [David Oppenheim] approved), related memos, and notes.

Box C183

Folder 11: 1968-1969 budget; 1968

New York University's Institute of Film & Television proposed operational budget for 1968 and memos.

Box C183

Folder 12: Faculty 1/12/73; 1969-1974

Notes on New York University's Institute of Film & Television faculty meetings and related memos. Also includes a 1969-1970 class list with comments (Martha Coolidge: "Peculiar case.... Sleeps in class") and an undated position paper regarding a "joint committee to investigate the feasibility of consolidation of Graduate and Undergraduate programs in film production."

Box C183

Folder 13: Papers (seminar) L.H.; 1971

Written-assignment for Hurwitz's New York University's Institute of Film & Television seminar.

Box C183

Folder 13a: Seminar: student grades & papers; 1971

Memo from New York University's School of the Arts dean David Oppenheim to Hurwitz regarding student papers.

Box C183

Folder 13a.1: Lemesch, Nick, for Leo; 1971

New York University's Institute of Film & Television student papers.

Box C183

Folder 14: Leo Hurwitz (personal) pending file; 1974

Professional correspondence, including letters regarding the presentation of New York University's Institute of Film & Television student films at the 1974 Mannheim film festival and a possible documentary about the blacklist.

Box C183

Folder 16: Personal file from Grad. Inst. Film & TV (NYU); 1970-1974

Materials related to Hurwitz's position as Head of the Graduate Institute of Film & Television at New York University, including text of opening remarks, retirement information, meeting notes, Guggenheim fellowship application, jury duty deferment requests, and correspondence. Also includes correspondence related to prints of Hurwitz's films, *This Island*, and a fire at Hurwitz's "cutting room" building.

Box C183

Folder 17: [Envelope labeled: Saudek's material]; undated

Student program assignments for Robert Saudek's "Nature and Uses of Television."

Box C183

Folder 18: [Envelope labeled: 1971-72 opening remarks]; 1971

Text of Hurwitz's opening remarks to students of New York University's Institute of Film & Television, with cover letter.

Box C183

Folder 19: Personal file Grad. Inst. of Film & TV N.Y.U.; 1969-1973

Materials related to Hurwitz's position as Head of the Graduate Institute of Film & Television at New York University, including memos to Dean David Oppenheim; text of Hurwitz's opening remarks to students; copies of Hurwitz's curriculum vitae; a press release announcing Hurwitz's appointment as Chairman, with related press clippings and letters of congratulations; correspondence regarding a one-hour filmed interview with Hurwitz by Gordon Hitchens; a copy of letter from Hurwitz to Roberto Rossellini regarding a possible residency at Rossellini's film school in Rome; letter from New York State governor Nelson Rockefeller regarding state assistance in motion picture and television production. Correspondence includes letters from Lewis Jacobs, the Peace Council of the German Democratic Republic, the Svenska Filminstitutet, Marion Michel, and the West German Short Film Festival [in German]. Folder also includes a clipping of Hurwitz's essay "Student Films... Where Are You Going?" from the 6th Chicago Film Festival catalog; Impact Films catalog; "A Brief Summary of the Adolph Eichmann Trials" by Lawrence Hoff; Film Industry for Peace Newsletter #1; and a copy of the lecture "A Psychiatrist Looks at Television and Violence."

Box C183

Folder 22: ["Help: A Summary Guide to Film Equipment at the Graduate Institute of Film and Television"]; undated

Two bound copies of New York University's film equipment guide.

Box C183

Folder 24: [Unfolded materials]; 1969, 1980, undated

Materials found loose in Box C183, primarily related to New York University's (NYU) Institute of Film and Television. Materials include correspondence; undergraduate program guide (1969-1970); to-do lists; memos; syllabi; a pencil sketch [dated 1980]; a treatment for a short film by Janet Meyers; NYU's "Statement of Policy on Student Conduct"; notes on equipment, budget, and curricula; résumés; Institute admissions criteria; and a film equipment rental catalog.

Box C183

Folder 25: Memos: D.O.; 1969

Memos to Hurwitz from dean of New York University's School of the Arts David Oppenheim regarding the Graduate Program in the Institute of Film and Television.

Box C183

Folder 26: [Memos to Hurwitz from dean of New York University's School of the Arts David Oppenheim regarding the Graduate Program in the Institute of Film and Television]; 1968-1969

Memos regarding New York University's Institute of Film and Television, with student critiques of the program.

Box C183

Folder 27: Film/TV -- Material from before 1968-69 season; 1966-1967, undated Material related to New York University's Institute of Film and Television, including list of "faculty prospects," courses, and expenses; graduate study program curriculum; patronage proposal to Darryl F. Zanuck and related correspondence; and correspondence related to the donation of a Viscomat film printer.

Box C183

Folder 28: [Unlabeled folder containing NYU course information]; 1969 New York University's Institute of Film and Television course information and class schedules.

Box C183

Folder 31: [MGM production costs/revenues ledger]; 1926-1930 Ledger recording the production costs and revenues of several Cosmopolitan/M-G-M productions, including *The Temptress*, *Becky*, *The Torrent*, *The Understanding Heart*, *Captain Salvation*, *The Flaming Forest*, *The Lovelorn*, *White Shadows of the South Seas*, *Diamond Handcuffs*, *Caught Short*, and *The Big House*. Also includes weekly M-G-M distribution reports for *The Love Piker*, *Enemies of Women*, *Little Old New York*, *Unseeing Eyes*, *Under the Red Robe*, *The Great White Way*, *Through the Dark*, *Yolanda*, *Janice Meredith*, *Zander the Great*, and *Never the Twain Shall Meet*, for the week ending 6/15/1929.

Box C216

Folder 2: Strike; 1969-1970 Materials related to the 1970 national student strike in the aftermath of the U.S. invasion of Cambodia. Includes resolution drafts and statements from New York University; first-aid instructions for tear gas; events schedule; meeting agendas; and a School of the Arts emergency phone tree.

Box C216

Folder 3: Budget -- 69-70; 1969-1970 New York University's Institute for Film and Television line budgets for 1968-1969, 1969-1970, and 1970-1971, with annotations and related notes.

Box C216

Folder 4: [Unlabeled folder with NYU materials]; 1969-1974 Correspondence and documents related to Hurwitz's chairmanship of New York University's Institute of Film and Television, including Department of Cinema Studies course list; film-production workshop organizational chart and schedule; screening schedules; a letter from Roger Greenspun regarding his 10/16/1969 New York Times article on Hurwitz and the NYU film program; letter from Hurwitz regarding funding for an NYU student film on the Vietnam Moratorium in New York City. Also includes a

5/10/1973 Village Voice clipping about Roberto Rossellini; brochures for Moviola and Redacto editing benches; and a brochure for a Lionel Rogosin retrospective.

Box C216

Folder 5: Brandeis Symposium; 1969-1974

Text of Hurwitz's talk given on 2/19/1972 at the Symposium on Documentary Film at Brandeis University (5 copies). Also includes documents related to New York University's Institute of Film and Television; correspondence [photocopies] between Hurwitz and Federico Fellini regarding a possible lecture at NYU; lists and overviews of film schools; correspondence about ownership of student films made at NYU; report on a provisional third year for the Graduate Institute of Film; letter [photocopy] from Hurwitz to Jiri Weiss refusing to provide him with an affidavit attesting to Weiss's anti-communism.

Box C216

Folder 8: Teacher -- student; 1970

Correspondence regarding Manfred Kirchheimer's resignation from New York University's Institute of Film and Television. Includes a letter to Kirchheimer from the Institute faculty and students asking him to resign, Kirchheimer's resignation letter, notes, and a log of Kirchheimer's editing class.

Box C216

Folder 9: 1971 -- Restructure of schools; 1971

Materials related to the reorganization of the Graduate division and the consolidation of the Undergraduate and Graduate divisions of New York University's Department of Film and Television, including memos and meeting agendas, transcripts, and minutes. Also includes letters and résumés from former students, including Martha Coolidge.

Box C216

Folder 10: Merger committee 1973-1974; 1974

Materials related the consolidation of the Undergraduate and Graduate divisions of New York University's Department of Film and Television, including memos, meeting minutes, reports and position papers, and letters from students. Also includes correspondence regarding Hurwitz's involuntary retirement.

Box C216

Folder 11: Student ideas & lists, 1969-70; 1968-1970

Materials related to New York University's Institute of Film and Television, including notes on students; student evaluation sheet; student lists; curriculum notes; a letter from the first year students to Albert Gregory declaring their intention to boycott a final assignment; report from a student meeting regarding curriculum recommendations; and a demand for an active student voice in administrative decisions.

Box C216

Folder 12: "Reconstruction" events; 1971

Materials related the consolidation of the Undergraduate and Graduate divisions of New York University's Department of Film and Television, including memos, budget drafts and notes, and an undergraduate course list.

Box C216

Folder 13: [New York University Bulletins]; 1970-1974

Three copies of *New York University Bulletin 1970-1971*, and one copy of *New York University Bulletin 1971-1974*.

Box C216

Folder 14: [New York University Faculty Handbooks]; 1961, 1972

One copy each of the 1961 and 1972 *New York University Faculty Handbook*.

Box C216

Folder 15: [New York University books]; 1968, 1973, 1974

1968 New York University Charter and Bylaws, *New York University Official Directory 1974*, and *Sponsored Research and Training at New York University 1971-1973*.

Box C227

Folder 28: [*Film Comment* issues, correspondence from Gordon Hitchens]; 1965, 1968

Three copies of *Film Comment*; letter inviting Hurwitz to visit Gordon Hitchens' New York University class and handwritten list of films to show.

Box C227

Folder 38: NYU newspapers and bulletins; 1968-1974

New York University School of the Arts bulletins and copies of the *Washington Square Daily News* about the attempt to merge graduate and undergraduate schools.

Box C227

Folder 39: NYU retirement: Sawhill; 1976

Correspondence between Hurwitz and John Sawhill, president of New York University, about Hurwitz's mandatory retirement.

Subseries 8, Seminars, 1943-1990, bulk 1969-1990

Box C039

Folder 2: [Box labeled: Swedish seminar master -- first version]; 1986

Transcript of Hurwitz's first Seminar on Art and Film held at the Swedish Dramatic Institute, Stockholm, on 2/27/86. Includes added notes on the seminar and *Dialogue with a Woman Departed*. Original box discarded.

Box C039

Folder 3: [Envelope labeled: Primary edited copy of transcript of Swedish seminar]; 1986

Edited transcript of Hurwitz's first Seminar on Art and Film held at the Swedish Dramatic Institute, Stockholm, on 2/27/86.

Box C039

Folder 4: [Bound copy of first Swedish seminar transcript -- "Leo Hurwitz on Film and Art"]; 1986

Transcript from Hurwitz's first seminar to be held at the Swedish Dramatic Institute, Stockholm, dated 2/27/86.

Box C039

Folder 5: [Transcript of Swedish Film Seminar of June 3-5, 1987]; 1987

Transcript of Hurwitz's second film seminar held at the Swedish Dramatic Institute, Stockholm, June 3-5 1987, with notes.

Box C039

Folder 6: [Box labeled: Original 2nd (edited) version of Swedish seminar]; 1988

Edited transcript from Hurwitz's first film seminar held at the Swedish Dramatic Institute, Stockholm, on 2/27/1986. Original box discarded.

Box C049

Folder 8: *This Island* notes, script elements -- copies; 1986

Copies of documents (originals ca. 1968) related to the preparation of *This Island* with notes, selected for Hurwitz's seminars on art and film held in Sweden and Berlin.

Box C049

Folder 9: *This Island* notes toward script & script; 1987

Copies of documents (originals dated 1968-1969) related to art and the preparation of *This Island* with notes, selected for Hurwitz's seminars on art and film held in Sweden and Berlin. Documents include a letter with "film concept," "Notes -- ideas re: Detroit Art Inst. Film," and "An Approach to Film: Artists' Words."

Box C049

Folder 10: *This Island*: material for composer -- also mix log; 1987

Copies of documents (originals dated 1970) related to the production of *This Island*, including "Film Structure" (marked "important for Berlin"), "Film Treatment," sound and music outline, "Sequence and 'Phrase' Structure," and mix log. Mostly likely compiled for use in Hurwitz's seminars on art and film held in Sweden and Berlin.

Box C049

Folder 10: *This Island*: material for composer -- also mix log; 1987

Copies of documents (originals dated 1970) related to the production of *This Island*, including "Film Structure" (marked "important for Berlin"), "Film Treatment," sound and music outline, "Sequence and 'Phrase' Structure," and mix log. Mostly likely compiled for use in Hurwitz's seminars on art and film held in Sweden and Berlin.

Box C058

Folder 8: [Pocket folder labeled: Conference -- Wm James College, 4/9-10/79]; 1979
Packet of materials for the "Education and Vocation Conference" held at William James
College/Grand Valley State Colleges, April 9-10, 1979.

Box C058

Folder 9: [Unlabeled envelope containing William James College material]; 1978-1979
Materials related to Hurwitz's role as "synoptic speaker" William James College/Grand
Valley State Colleges in January 1979. Includes correspondence; notes; calendar of
scheduled events; black-and-white photos of Hurwitz with students; William James
College brochure; WGVC-TV release agreement signed by Hurwitz and correspondence
regarding a videotaped interview; plane ticket; a typed poem titled "Self-Portrait" by
Raymond Stock; list of expenses (clipped to original envelope).

Box C058

Folder 10: [Letter to Rocky Mountain Film Center]; 1976
Letter sent on behalf of Hurwitz inquiring about interest in a series of benefit screenings
and/or seminars.

Box C062

Folder 19: Sweden: Ingele Romare seminar; 1985
Correspondence between Hurwitz and Ingele Romare concern Hurwitz' 1986 seminar on
art and film at the Swedish Dramatic Institute.

Box C089

Folder 21: William James College: Student responses, *D.W.A.W.D.*; 1981
Letters from Doug LaFrenier, Holly Schmitman, Alan Martin, and Rosemary Willey
regarding their reactions to *Dialogue with a Woman Departed*.

Box C089

Folder 40: Swedish, Scandian. seminars; 1983, 1986
Materials related to Hurwitz's 1986 trip to Scandinavia. Includes a brochure from the
Dramatiska Institutet/Swedish Dramatic Institute in Stockholm; program calendar for
the Orion theater at the Finnish Film Archive; Swedish press clipping regarding *Dialogue
with a Woman Departed/Samtal med Peggy* [*Conversations with Peggy*]; *Folkets Bio* film
magazine, featuring an article on Hurwitz; two "Shoot Film, Not people" [working title
for *Dialogue with a Woman Departed*] postcards; letters from Nelly Burlington;
Hurwitz's handwritten notes; and maps of Helsinki, Copenhagen, and Danish tourism
materials. In Swedish, Finnish, Danish, and English.

Box C092

Folder 6: Stockton College; 1983

Materials related to Hurwitz's 1983 visit to Stockton State College, Pamona, NJ. Includes correspondence, flyers, area maps, and a note found in Hurwitz's blue jacket pocket, "placed there, no doubt, by one of the students in the 'fascist corner' during the discussion of *Verdict for Tomorrow*."

Box C092

Folder 16: [Envelope labeled: Wm James Synoptic Lecture 1979]; 1975, 1977, 1979
Materials related to Hurwitz's 1979 Synoptic seminar series at William James College, including correspondence; student papers [photocopies]; and 10 copies of the February 1979 issue of *The Paper*, the Grand Valley State Colleges newspaper, featuring Hurwitz. Also includes a copies of Hurwitz's essays "One Man's Journey" (from the Fall 1975 issue of *Cinema Journal*), "Influence of Soviet Silent Cinema"; "Native Land: An Interview with Leo Hurwitz" from *Cinéaste* vol. VI, no. 3; and final evaluation reports on "Infusing Career and Liberal Arts Education at William James College."

Box C094

Folder 24: Dean's report 1970-71; 1969-1973
Material related to the New York University's (NYU) Dean's Report, including thoughts about the school and a letter from Hurwitz to NYU students. Also includes material related to a car crash; jury duty; Hurwitz's divorce from Jane Dudley; AFI publications; seminar ideas; and outline for a film not by Hurwitz.

Box C098

Folder 4: Swedish seminars 1987; 1986
Notes and correspondence related to Hurwitz's seminar on Art and Film held at the Swedish Dramatic Institute, Stockholm.

Box C098

Folder 5: [Swedish Seminar -- preparatory material, clippings, notes]; 1987
Materials related to preparations for Hurwitz's seminar on Art and Film held at the Swedish Dramatic Institute, Stockholm, including notes on films to take; list of participants; program; copies of 1974 and 1975 notes on *Dialogue with a Woman Departed*; and correspondence. Also includes Swedish newspaper clippings; personal correspondence; and bars of music titled "'Leo's Spine' (Peggy's Theme)." In Swedish and English.

Box C098

Folder 6: Swedish Seminars 1986; 1985-1986
Correspondence related to Hurwitz's seminar on Art and Film held at the Swedish Dramatic Institute, Stockholm; to-do lists; receipts; hotel information; and a tax document.

Box C098

Folder 4a: Swedish seminar '87 -- 1987 correspondence -- Swedish seminar (Ingela Romare); 1987

Correspondence with Ingela Romare regarding Hurwitz's seminar on Art and Film held at the Swedish Dramatic Institute, Stockholm.

Box C099

Folder 3: [Envelope labeled: Floppy discs (Alyson) Swedish Seminar; ca. 1986
Envelope contains two 5 1/4-inch floppy disks containing 4 files Microsoft Word files.

Box C099

Folder 4: [Swedish seminar transcript]; ca. 1986
Transcript of "Leo Hurwitz on the Film and Art" given at the Swedish Dramatic Institute on February 27, 1986.

Box C099

Folder 5: [Swedish seminar transcript]; ca. 1986
Transcript of "Leo Hurwitz on the Film and Art" given at the Swedish Dramatic Institute on February 27, 1986.

Box C099

Folder 6: [Swedish seminar transcript]; ca. 1986
Transcript of "Leo Hurwitz on the Film and Art" given at the Swedish Dramatic Institute on February 27, 1986.

Box C099

Folder 7: [Swedish seminar transcript]; ca. 1986
Transcript of "Leo Hurwitz on the Film and Art" given at the Swedish Dramatic Institute on February 27, 1986.

Box C099

Folder 8: [Swedish seminar transcript]; ca. 1986
Transcript of "Leo Hurwitz on the Film and Art" given at the Swedish Dramatic Institute on February 27, 1986.

Box C102

Folder 1: Seminar class '62; 1962
Includes notes and student script drafts.

Box C102

Folder 2: Seminar class '62; 1962
Student scripts and correspondence regarding the class.

Box C158

Folder 19: Swedish seminar; 1986

Transcript of Hurwitz's talk at the Swedish Dramatic Institute Seminar on Art and Film in Stockholm on February 27, 1986.

Box C158

Folder 20: Swedish film seminars; 1986

Transcript of Hurwitz's appearance at the Swedish Dramatic Institute Seminar on Art and Film in Stockholm on February 27, 1986. Longer than the version in Box 20, Folder 19, with edits.

Box C158

Folder 21: "Rough transcript" of Swedish seminar on art -- to be proofread and edited; 1986

Transcript of Hurwitz's talk at the Swedish Dramatic Institute Seminar on Art and Film in Stockholm on February 27, 1986. Longer version, with notes for editing. Also includes photocopies of charts for *Dialogue with a Woman Departed* that were passed around the audience.

Box C158

Folder 22: [Personal and health-related notes, list of films for Finland trip]; 1987-1990
Notes regarding Hurwitz's health issues. Also includes notes on a series of New York films from the 1920s and 30s, and a list of films for Hurwitz's trip to Finland.

Box C158

Folder 23: [Bag labeled: '87 Swedish seminar—MSs in works]; 1987

Transcript from the Swedish Dramatic Institute three-day seminar on film and art with Leo Hurwitz, held June 3-5, 1987, with edits.

Box C158

Folder 24: Berlin seminars; 1987

Materials related to Hurwitz's seminar in Berlin, including Berlin contacts information; list of items to review; schedule for Berlin's Arsenal cinema, including screenings of *Native Land*, *Heart of Spain*, *This Island*, and *Dialogue with a Woman Departed*; and notes. Also includes notes for Hurwitz's seminar in Stockholm.

Box C158

Folder 25: Berlin seminar -- letters, Arsenal program; 1987

Notes and correspondence regarding Hurwitz's seminar in Berlin. Includes an invitation to the seminar and Hurwitz's response; a list of participants; and correspondence arranging a meeting with Gunther Jordan in East Berlin.

Box C158

Folder 27: [Envelope labeled: Campbell -- look at and file]; 1978

Correspondence between Hurwitz and Russell Campbell, with pages from Campbell's dissertation quoting his interview with Hurwitz.

Box C158

Folder 28: [Envelope labeled: Old pages (144 -- end) -- Swedish seminar -- two sets]; ca. 1986

Photocopies of the transcript of Hurwitz's talk at the Swedish seminar in Stockholm (undated, but probably from 1986) ranging from page 144 to the end.

Box C158

Folder 31: [Envelope labeled: Script log: *Dialogue with a Woman Departed* -- 2 copies]; 1976

Two photocopies of the *Dialogue with a Woman Departed* script log, with reel line ups for each reel.

Box C158

Folder 32: Berlin re: art in German -- 1987; 1979, 1986-1987

Materials related to Hurwitz's "Art and Film" seminar in Berlin, including seminar outline; questions for seminar participants; notes regarding the Swedish seminar in Stockholm; and a German-language article on Hurwitz and documentary film. In English and German.

Box C158

Folder 33: Material to Sweden -- copies/*Dialogue with a Woman Departed* work materials; 1986-1987

Dialogue with a Woman Departed materials used by Hurwitz in his 1987 Stockholm Seminar, including production notes; description of the film for an American Film Institute grant; and voiceover dialogue.

Box C160

Folder 12: *Dialogue with a Woman Departed* -- developmental skeleton; 1980, 1986
Notes on *Dialogue with a Woman Departed* used by Hurwitz for his Swedish seminar. Includes copies of scene outlines.

Box C201

Folder 14b: [Legal pad with seminar notes]; 1957

Notes for "Seminar in the Creative Film, some labeled "Wing" (possibly the American Theatre Wing) and "SRT-TV" (School of Radio Technique), and dated Summer 1957; student writing exercises. Materials originally gathered together inside the pages of a yellow legal pad.

Box C201

Folder 14c: [Legal pad with editing seminar notes]; 1954

Notes on a seminar in editing, with session outlines and written student exercises.

Box C201

Folder 17a: [Envelope labeled: Congress stuff]; 1943-1944

Includes draft of a letter to Fred [no last name given] and a folder labeled "Selznick [illegible]" and "Hollywood Writers Congress, etc." containing seminar meeting agenda; "The Craft Problems of the Realistic Film Seminar" meeting minutes; report of resolution committee; "An American Writer's Credo" pamphlet; Resolution on International Cultural Cooperation; blank Screen Writers Guild application; form to publish papers written for the Writer's Conference and letter about omission; schedule from the People's Education Center; Writers Congress seminar list and questionnaire; copy of Hurwitz's "Introduction to Seminar on Documentary Films" (with edits); notes; program for the 1943 Writers Congress; Hurwitz's admission card.

Box C226

Folder 9: [A Conversation with Leo Hurwitz screening flyer]; 1979

Flyer announcing the 3/31/1979 screening of *A Conversation with Leo Hurwitz*, an interview videotaped at the Channel 35 studio during Hurwitz's visit to Grand Valley State Colleges' William James College.

Box C232

Folder 23: [Grand Valley State College visiting professor]; 1979

Correspondence with Grand Valley State College about grant for Hurwitz as visiting professor for in-residence workshop project.

Subseries 9, SUNY Buffalo, 1975-1983

Box C028

Folder 21: [Flyers for the Center for Media Study Summer Institute, SUNY Buffalo]; 1975

Flyers for the Center for Media Study -- 1975 Summer Institute in the Making and Understanding of Film and Media at the State University of New York at Buffalo (featuring Hurwitz), and a flyer for filmmaker-in-residence James Blue.

Box C040

Folder 18: Correspondence -- miscellaneous; 1958-1969

Includes correspondence with the State University of New York at Buffalo and New York University regarding Hurwitz's upcoming talks and seminars.

Box C097

Folder 2: [Unlabeled envelope containing Molly Howard letters]; 1979

Letters from Molly Howard at the State University of New York at Buffalo. Also includes a grade collection form for a filmmaking course taught by Hurwitz. Originally housed in a plain manila envelope [discarded].

Box C097

Folder 3: [Unlabeled manila envelope containing SUNY Buffalo material]; 1979-1980

Materials related to Hurwitz's tenure at the State University of New York at Buffalo's Center for Media Study, including the class list for his Special Topics Filmmaker class; spring 1980 course listing; letters from Molly Howard and student David Thom; student assignments; mimeographed booklet of poems; photocopy of Hurwitz's essay "The Influence of Soviet Silent Cinema"; notes.

Box C098

Folder 1: [Unfolded materials]; 1979, 1982-1983

Includes an envelope containing information for a trip to Buffalo.

Box C099

Folder 2b: L.H. to Gerry O'Grady 7/10/80; 1980

Drafts and copy of letter sent to Gerald O'Grady, Director, Instructional Communications Center at the State University of New York at Buffalo regarding payment.

Box C227

Folder 12: James Blue; 1980-1981

"Tribute to James Blue" featuring testimony about Blue from Hurwitz and related correspondence; copy of a talk given by Dr. Gerald O'Grady at SUNY Buffalo in tribute to Blue; copies of newsletters and articles about Blue and the subject of his death (one written by his ex-wife).

Box C227

Folder 24: [Envelope labeled: Kirkland and Buffalo]; 1975

Invitation to participate in the program "The Oral History of the Independent American Cinema" at SUNY Buffalo; notes and list of films for Buffalo; calendar featuring Hurwitz's appearance at the SUNY Buffalo Center for Media Study.

Box C232

Folder 12a: A word about James Blue; 1980

"A Word for James Blue" written by Hurwitz (multiple copies).

Box C232

Folder 19: Screenings of films and clippings; 1977-1979

Clippings, flyers, and calendars for Hurwitz's appearances at SUNY Buffalo, the New School, and the Museum of Modern Art (MoMA), and for screenings of films at the MoMA (*People of the Cumberland* and *Native Land*), Entermedia Theater (*Native Land*), and Film Forum (*Pie in the Sky*, *The City*, and *The River*).

Subseries 10, University of Iowa, 1973-1975

Box C038

Folder 12: [Paper bag labeled: Iowa mail]; 1975

Personal correspondence, most addressed to Hurwitz while at Iowa House, Iowa Memorial Union (IMU), University of Iowa. Correspondents include Wendy Loveless, Stan Salfas, William "Buzz" Alexander, Michael Rabiger, and Janet Brof. Also includes listing of films available on the IMU campus; Social Security and NYU retirement fund statements; clipping of a profile of Henri Langlois from an undated issue of *The New Yorker* (included in a letter from Janet Brof); a 3/20/1975 insurance statement for Leo Hurwitz Productions; 1/1/1975 Directors Guild of America directory of Members in Good Standing.

Box C050

Folder 3: Iowa correspondence, etc; 1974-1975

Correspondence, drafts, and notes regarding Hurwitz's residency at the University of Iowa (U of I). Also includes envelope labeled "Iowa Student Paper: Plans" containing copies of student papers; class outline for "American Film and American Culture"; "Refocus 75" festival schedule of events; U of I events calendars; notebook with sketch and notes; a 4/2/1975 news release from the University of Iowa News Service about Hurwitz's seminar in films of the 1930s; flyer and newspaper clipping regarding a screening of *In Search of Hart Crane* and *The Sun and Richard Lippold* at the U of I.

Box C098

Folder 15: Artist in residence material (also for seminars); 1974-1975

Correspondence related to artist-in-residence programs, including Hurwitz's residency at the University of Iowa. Also includes correspondence with William Alexander regarding seminars, and notes on *Dialogue with a Woman Departed*.

Box C103

Folder 2b: [Envelope labeled: Iowa stories, copies]; 1975

Five photocopies of a 5/11/1975 clipping from the *Quad-City Times* regarding Hurwitz's participation in the University of Iowa seminar in the films of the 1930s.

Box C227

Folder 16: L.H. film lists; 1973

To-Do list for Iowa with list of films, list of persons at Kirkland College, tentative program, itinerary, and checklist of films for visit to Kirkland College.

Series 9, Interviews, 1937-1990

Materials are in English, Bulgarian, German, Hungarian, and Italian.

Scope and Content

Series includes printed transcripts of audio interviews, copies of interviews published in magazines and journals, correspondence, and, in the case of Hurwitz, documents referencing

his interviews. The series is divided into two subseries, one for interviews with Hurwitz and one for interviews with other people.

See also the following series:
Audio and Video Tapes

Subseries 1, Hurwitz, 1937-1990, bulk 1966-1987

Box C002

Folder 1: [Box labeled: Copy -- oral history (with L.H. Corrections) -- original to Barbara H. - 11/25/86]; 1980-1982, 1986

Copy of oral history of Hurwitz conducted by Barbara Hogenson, Columbia University June 1980 – May 1982, sent to Hurwitz for his review and corrections. This is a copy of the corrected version Hurwitz returned to Hogenson. NB: For on-site review only. Do not reproduce any portion of this document. This oral history is owned by Columbia University. Please contact Columbia University for permission to copy or cite from the document.

Box C002

Folder 11: "*Hurwitz vs. the CIA*" -- op ed piece, copies, letter; 1958, 1963, ca. 1967, 1987-1990

Includes a draft transcript of an audio interview with Hurwitz [inside a CBS envelope re-addressed to Hurwitz from Gordon Hitchens, ca. 1967].

Box C006

Folder 18: [1977 Interview Transcript, Account of Career]; 1977, undated

Transcript of Hurwitz interview labeled "Hurwitz tape," in English and German. Also includes an account of Hurwitz's career, with notes.

Box C006

Folder 19: [Magazines/newsletters]; 1971-1980

Includes the 1974 issue of *Cineaste* magazine with an interview with Hurwitz.

Box C008

Folder 3: Transcripts from tapes (by C.S.) re: *D.W.A.W.D.*; 1982

Transcripts of interviews with Hurwitz conducted by Rick Harris (WBAI) and Leslie Peters (WNYC), as well as audience responses to *Dialogue with a Woman Dearted*.

Box C008

Folder 16f: ["Native Land: An Interview with Leo Hurwitz" from *Cineaste*]; 1974

Photocopy of magazine interview.

Box C009

Folder 3: [*Dialogue with a Woman Departed* promotional material/general career material]; 1974-1985

Poster copy, clippings, and promotional materials for *Dialogue with a Woman Departed*. Additional materials include general clippings, copies of the Hurwitz articles "One Man's Voyage: Ideas and Films in the 1930s" and "The Influence of Soviet Silent Cinema," brief transcripts of interviews, film festival program, and résumé.

Box C021

Folder 1: [Envelope labeled: Originals or masters of film texts]; ca. 1937, ca. 1942, 1964, 1974

Heart of Spain and *Native Land* scripts and a published script for *Essay on Death*. Also includes a copy of *Cineaste* magazine's 1974 interview with Hurwitz conducted prior to the re-release of *Native Land*.

Box C022

Folder 10: Grain de Sable/Benie's interview with L.H. and Yann Lemasson/"Regarde... "; 1980-1981

Copy of an interview with Hurwitz and Les Films Grain de Sable's Yann Le Masson by Benie Deswarte, with corrections. Also includes promotional materials, correspondence, and French subtitles for Le Masson's film *Regarde elle a les yeux grand ouverts*, and correspondence regarding French exhibition of *Dialogue with a Woman Departed*. In English and French.

Box C022

Folder 9d: [Copy of *Bär Fax* Magazine with Hurwitz Interview]; 1981

Issue of *Bär Fax*, "Berlin's English language magazine," with an interview with Hurwitz about *Dialogue with a Woman Departed*.

Box C022

Folder 9e: [German clipping, screening flyer -- *Dialogue with a Woman Departed* and retrospective]; 1981

Clippings from the German magazine *Zitty* regarding *Dialogue with a Woman Departed* and including a brief interview with Hurwitz. Flyer is for screening of the film and a Hurwitz retrospective. In German.

Box C024

Box 3: [Box labeled: Leo Hurwitz oral history]; 1983

Copy of Barbara Hogenson's oral history, with Hogenson's corrections but not Hurwitz's. NB: For on-site review only. Do not reproduce any portion of this document. This oral history is owned by Columbia University. Please contact Columbia University for permission to copy or cite from the document.

Box C038

Folder 10: [[Envelope labeled: *Cinéaste* magazine interview]; 1974

Correspondence regarding *Cinéaste* magazine interview with Hurwitz; typed and handwritten transcriptions of questions and answers with notes, corrections; final version of interview.

Box C043

Folder 6e: [Loose correspondence]; 1980

Correspondence found loose in "Milan festival schedules" file pocket. Includes 9/24/1980 letter from Hurwitz to US Customs regarding the return of *Strange Victory* and *People of the Cumberland* prints; letter from Robert Sklar with enclosed clipping from *Il Manifesto* featuring a Hurwitz interview (in Italian); two blank certificates of registration for exported items.

Box C058

Folder 4: [Clippings and publications]; 1966-1970, 1977, 1980

Clippings and publications found loose in Box C058, including a 1977 Bulgarian magazine with an article on the FIAF XXXIII Congress in Varna, Bulgaria, and an interview with Hurwitz (in Bulgarian).

Box C061

Folder 5: Washington -- AFI Masters -- including International Herald Tribune; 1983 Clippings from the *International Herald Tribune*, *The Washington Post*, and *The Washington Times* about Hurwitz. The *Times* piece takes the form of a Q&A.

Box C061

Folder 17: Masters: press kit -- 3 items; 1974, 1977

FIAF publication on Soviet Cinema with Hurwitz's "The Influence of Soviet Cinema," and a copy of *Cineaste* with interview with Hurwitz.

Box C062

Folder 3: Bill Nichols; 1982-1984

"Interview with Leo Hurwitz by Bill Nichols 4/28/83, Part I & II" transcript with corrections by Hurwitz. Also includes cover letter and related correspondence from Nichols and Queen's University, Kingston, Canada.

Box C062

Folder 5: Pomer, Judy; 1986-1987

Correspondence between Hurwitz and Judy Pomer regarding her documentary about the Film and Photo League, NYKino, and Frontier Films (tentatively titled "While Hollywood Danced"). Also includes the transcript of Pomer's interview with Hurwitz.

Box C088

Folder 32: Correspondence 1982-83 (some older); 1973, 1981-1983

Includes an interview with Hurwitz from a Hungarian film journal. In Hungarian.

Box C092

Folder 4: [Envelope labeled: Transcript of interview -- Washington Times]; 1983
Transcript of a 5/18/1983 interview with Hurwitz by *The Washington Times*. Printed on one continuous sheet of dot-matrix computer printer paper.

Box C103

Folder 6: [Envelope labeled: Transcript -- interview with L.H. (E.K. Bühler film)]; undated
Photocopy of undated interview transcript with Hurwitz.

Box C103

Folder 7: [Envelope labeled: Brandon -- interview transcript]; 1975
Transcript of interview with Hurwitz by Thomas Brandon dated 11/8/1975, with cover note.

Box C103

Folder 16: [Envelope labeled: Clippings, etc. L.H.]; 1966-1967, 1975, undated
Includes a partial undated transcript of Hurwitz discussing his films.

Box C103

Folder 2g: Résumés etc. LTH; 1972-1975
Includes a 10/10/1975 clipping from the Hamilton/Kirkland College newspaper *The Spectator* regarding Hurwitz; a poster for a screening of *Native Land*; *Cineaste* magazine vol. IV, no. 3 featuring an interview with Hurwitz; text of talk "Films of the 30's: A Socio-political Aesthetic" given by Hurwitz at a 2/19/1972 symposium at Brandeis University; and "Account of [Hurwitz's] Career."

Box C158

Folder 26: [Envelope labeled: Campbell interview]; 1977
Transcript of an interview with Hurwitz by Russell Campbell on Frontier Films and the Film and Photo League.

Box C177

Folder 15: Interview transcript to correct & retype (w/ L. Peters); 1982
Transcript of a WNYC-FM "Senior Edition" radio interview with Hurwitz conducted by Leslie Peters on 1/8/1982.

Box C177

Folder 23: [Unlabeled envelope containing interview transcript]; 1986
Transcript of Hurwitz's interview with Amy Chen dated 1/6/1986, with text of the interview article and a cover letter.

Box C218

Folder 4: [Cineaste magazines]; 1974

Five copies of Vol. VI, No. 3 issue of Cineaste magazine featuring an interview with Hurwitz.

Box C226

Folder 9: [A Conversation with Leo Hurwitz screening flyer]; 1979

Flyer announcing the 3/31/1979 screening of *A Conversation with Leo Hurwitz*, an interview videotaped at the Channel 35 studio during Hurwitz's visit to Grand Valley State Colleges' William James College.

Box C227

Folder 1: [Letter from Shelley Bogen]; 1986

Letter from Shelley Bogen thanking Hurwitz for his time to be interviewed and explains that the tapes will be used for discussion in her history seminar.

Box C227

Folder 31: TWN: Amy's selection for monograph; ca. 1985

Monograph outline, copies of "One Man's Voyage: Ideas and Films in the 1930s" and "The Influence of Soviet Cinema" by Hurwitz, copy of "Native Land: An Interview with Leo Hurwitz" published in Cineaste, copy of Verena Zimmerman's profile of Hurwitz.

Box C232

Folder 4: Jewish Museum: L.H. interview videotape; 1987-1988

Correspondence with the Jewish Museum about the editing of footage from the Eichmann trial into a two-hour documentary video to be used in an exhibit, along with an edited version of Susan Slymovics's interview with Hurwitz about directing the videotaping of the trial; the omission of Hurwitz's credit as director of the footage used in the exhibit and Hurwitz's demands for a proper credit on the museum's film *Witness to the Holocaust: The Trial of Adolf Eichmann*; and Hurwitz's declining to speak at screenings of the film. Includes copy of script for the film.

Box C233

Folder 1: [*Cineaste* issue]; 1974

Copy of *Cineaste* Vol. VI, No. 3 with article "Native Land: An Interview with Leo Hurwitz." The copy has been water-damaged.

Subseries 2, Others, 1961-1985

Box C003

Folder 3: [Envelope labeled: Story left in Kitchen... re: Jay Leyda -- ? interview w/Alexeieff]; ca. 1985

Interview with Alexander Alexeieff and Claire Parker by Jay Leyda entitled "And Would Anyone Sing a Tango?" regarding their set of illustrations for an edition of *Anna Karenina*. Undated, but the interview occurred one week after a retrospective of their films at the Museum of Modern Art.

Box C030

Folder 20: [Interview transcripts II]; 1966

Transcripts of interviews with Charmion Von Wiegand, Solomon Gruenberg, Slater Brown, and Gorham Munson, conducted by John Unterecker. Interviews were originally given for a program about Hart Crane titled "This Fabulous Shadow...."

Box C030

Folder 21: [Interview transcripts III]; 1966

Transcripts of interviews with Lisa Munson, Gorham Munson, Waldo Frank, and Samuel Loveman, conducted by John Unterecker. Interviews were originally conducted for a program about Hart Crane titled "This Fabulous Shadow...."

Box C030

Folder 22: [Interview transcripts I]; 1966

Transcripts of interviews with Sue Brown, Malcolm Cowley, Peggy Babcock, William Lescaze, Peggy Baird, Isidor Schneider, and Richard Rychtarik, conducted by John Unterecker. Interviews were originally conducted for a program about Hart Crane titled "This Fabulous Shadow...."

Box C211

Folder 36: Research items (Amy); 1985

Research lines for "In Search of John Brown"; excerpts from notes on the Stutler Collection; copy of chapter by Edward C. Reilley on slavery; copy of chapter by Mary Land on John Brown in Ohio; copy of interview with Charles S.S. Griffing on John Brown in Ohio.

Box C227

Folder 13: Rosetta; 1982-1986

Includes a transcript of an interview with Rosetta Hurwitz.

Box C232

Folder 10: A conversation with Willard van Dyke; 1970, 1981

Transcript of interview with Willard van Dyke from 1970; materials from the Whitney Museum of American Art New American Filmmakers Series related to presentation of Willard van Dyke.

Box C234

Folder 29: In the works -- J.B.; 1961, undated

Folkways Records published transcription of "W.E.B. Du Bois -- A Recorded Autobiography," interviewed by Moses Asch (published 1961); notes by Hurwitz about Du Bois.

Series 10, Political Activities, 1936-1991

Materials are in English.

Scope and Content

Series consists of materials related to Hurwitz's involvement in political activities and civil rights issues. It is divided into six subseries: Blacklist, FBI, Freedom of Information Act, General, *Hurwitz vs. USA and CIA*, and Protest Movements. Materials include correspondence, Hurwitz's redacted FBI files, legal documents, newspaper clippings, pamphlets, brochures, newsletters, notes, and inquiries from persons doing research about the blacklist. Of particular note is Hurwitz's correspondence related to his efforts to obtain copies of his files from the FBI and other government agencies.

Subseries 1, Blacklist, 1942-1990, bulk 1942-1962

Box C001

Folder 23: [Envelope containing letter from Peter von Bagh]; 1984

Letter from Peter von Bagh mentioning "In Search of John Brown" and forwarding a questionnaire by Matti Solo, of the Finnish Film Archive, who was writing a book about the end of the blacklist titled *The Silent Heroes (The Brave Ones)*. Attached is "A Questionnaire on the Political Blacklist and Its Victims in the American Cinema and Television from the Late Forties until Well into the Sixties."

Box C002

Folder 6: [Directors Guild of America Newsletter -- 1988]; 1988

The Newsletter, May 1988, of the Directors Guild of America, with item marked "Blacklist is subject at May symposium."

Box C002

Folder 10: [Envelope labeled: Letter to Tom]; 1990

Correspondence between Hurwitz and his son Tom regarding religion. Poem by Hurwitz written in response to Ben Maddow's article about Paul Strand ("View from Below").

Box C002

Folder 11: "*Hurwitz vs. the CIA*" -- op ed piece, copies, letter; 1958, 1963, ca. 1967, 1987-1990

Includes a note from Hurwitz to Ben Maddow regarding his response to Maddow's article on Paul Strand.

Box C003

Folder 5: Corn script and research material -- 1954, Feb., March; 1946-1947, 1953-1954

Notes, correspondence, research, and pre-production materials for a proposed film on the corn refining industry (working title "Power in the Seed"), sponsored by the Corn

Industries Research Foundation and written by Leo Hurwitz and Sidney Meyers. Note on folder states: "Because of blacklist, used Sidney M.'s name on script instead of his and mine."

Box C024

Box 2: [Shoebbox labeled: Strand letters]; 1942-1943, 1951-1964

Personal and professional correspondence regarding CBS, NBC, and the blacklist. Correspondents include Paul Strand, Hazel Strand, Jane Dudley, Marie Briehl, Ben Maddow, Marc Blitzstein [?], Tom McGrath, Sarah Karl Pollack, and Hurwitz's family members, including his father, Solomon. Also includes a 1942 Defense Stamp Album "For the Purchase of United States Defense Savings Bonds" in a Frontier Films envelope.

Box C033

Folder 8: Clippings -- news & general; 1957-1962

Clippings, pamphlets and typed text about the blacklist; the loyalty oath; nuclear arms; the American Communist Party; barring passports for Communists; Claude R. Eatherly; psychiatric patients; Carl Sandburg; John F. Kennedy; and tourists at Dachau.

Box C040

Folder 1: [Correspondence]; 1957-1962

Personal correspondence from friends and family, including Paul Strand and Tom McGrath, regarding Ben Maddow naming names.

Box C050

Folder 24: General -- Blk list; 1949-1955

Materials related to the blacklist and efforts made against anti-communist activities, including "The Jefferson School of Social Science vs. The Attorney General of the United States and the Subversive Activities Control Board" brochure, with cover letter requesting a statement of support; letter from P. Kramer apologizing for reporting Hurwitz to the FBI after seeing *Native Land* in 1955, with draft of Hurwitz's reply on the envelope; "A Statement of Principles for the Defense of Democracy" and list of supporting signatures; "Statement of Grounds" and "Interrogatories" requesting information about the political affiliations of the members of the National Council of the Arts, and reply from Robert Morss Lovett declaring the Interrogatories unconstitutional; "Fact Sheet" from the Committee to Defend V.J. Jerome; "Mr. Isserman's Argument in the United States v. Dennis et al"; carbon of a 10/24/1951 letter to President Harry S. Truman about the persecution of W.E.B. Du Bois; form letter of thanks for supporting Du Bois during his 1951 trial; "A Fact Sheet Prepared by the Provisional Committee to Restore Paul Robeson's Passport"; letter from Hurwitz in support of V.J. Jerome ("To Dashiell Hammett... 4/24/52" written in upper left corner); 10/18/1951 letter from Howard Fast asking Hurwitz to contribute \$5 towards the publication his novel *Spartacus*; clipping 4/9/1952 *National Guardian* clipping about the deportation of Communists; statement regarding the end of the Photo League; letter announcing a meeting of the "Committee Against the Blacklist in the Arts" and related flyers. Also

includes jury duty notes; 2/16/1955 *New York Times* clipping regarding the effects of H-bomb explosions; "Statement of Policy" from the National Committee for Peaceful Alternatives; statement from the American Peace Crusade regarding the resolution to end the war in Korea introduced by Senator Edwin C. Johnson (D-CO); and materials related to congresses for world peace.

Box C073

Folder 1: Correspondence (General); 1944-1958

Contains correspondence related to the blacklist, including an exchange between Hurwitz and Elia Kazan regarding Kazan's testimony before the House Un-American Activities Committee, Kazan's paid notice in the 4/12/1952 *New York Times*, and a 4/16/1952 *Variety* clipping about Kazan's testimony; Hurwitz's letter to CBS Director of Public Affairs Irving Gitlin regarding his inability to find employment at CBS; letters from the American Civil Liberties Union regarding Merle Miller's report on *Red Channels*; and Hurwitz's response to questions from "Mr. Goldstein" about the effect of *Red Channels*.

Box C227

Folder 21: [Envelope labeled: Lex School -- Togg]; 1975-1976

Correspondence with Togg Films Inc., Lexington Film Committee, Susan Heitler (University Network Corporation), and University Film Association about a film about HUAC and those hurt by it. Includes notes, outline, and script revisions.

Subseries 2, FBI, 1947-1990

Box C002

Folder 4: [Correspondence with FBI]; 1988

Correspondence between Hurwitz and the FBI regarding Hurwitz's attempt to obtain copy of his FBI file under the Freedom of Information Act. Includes annotated set of same correspondence with Hurwitz's explanation of each letter.

Box C002

Folder 5: [Envelope containing FOIA, Inc. newsletters]; 1986-1988

Letter from Ann Schneider of FOIA, Inc. (Fund for Open Information and Accountability) making recommendations for attorneys and enclosing four issues of their newsletter *Our Right to Know*.

Box C002

Folder 12: [Envelope labeled: FBI clippings]; 1988-1990

Newspaper clippings from *The New York Times* (one with a note from Jane) and multiple copies of article from *The National Law Journal* regarding FBI surveillance.

Box C002

Folder 13: [Envelope containing FBI letter releasing documents to Hurwitz]; 1953, 1957, 1988

Letter from FBI to Hurwitz releasing two documents (heavily redacted).

Box C002

Folder 14: [Envelope containing FBI letter releasing supplemental documents]; 1947, 1949, 1953, 1988

Letter from the FBI to Hurwitz releasing supplemental documents (heavily redacted).

Box C004

Folder 1: Press material -- copies to be distributed in these files; 1962-1963, 1975, 1981-1989

Contains correspondence and other materials related to the FBI and the Freedom of Information Act, including the "Corresponding with the FBI, or How to Say No to Freedom of Information."

Subseries 3, Freedom of Information Act, 1979-1989, bulk 1987-1989

Box C101

Folder 1: [Freedom of Information Act related correspondence]; 1988

Correspondence related to Hurwitz's effort to access his FBI file through the Freedom of Information Act. Correspondents include FBI director William Sessions, Congressman Ted Weiss, Senator Daniel Patrick Moynihan, Stanley Faulkner, and the CIA.

Box C101

Folder 2: [Freedom of Information Act related correspondence II]; 1988

Correspondence related to Hurwitz's effort to access his FBI file through the Freedom of Information Act. Correspondents include FBI director William Sessions, Congressman Ted Weiss, and Senator Daniel Patrick Moynihan.

Box C101

Folder 3: [Freedom of Information Act related correspondence III]; 1988

Correspondence from Hurwitz to FBI director William Sessions regarding Hurwitz's efforts to access his FBI file through the Freedom of Information Act.

Box C101

Folder 4: [Freedom of Information Act correspondence and FBI records]; 1987

Correspondence from the FBI to Hurwitz, accompanied with censored records pertaining to Hurwitz and Frontier Films, requested through the Freedom of Information Act.

Box C101

Folder 5: 2nd letter to Director Sessions (FBI) 9/5/88 -- original and copies; 1988

Draft of Hurwitz's letter with edits and copies, and a photocopy of the letter published in *Fund for Open Information Accountability -- Our Right to Know* newsletter.

Box C101

Folder 6: [Envelope labeled: Original and copy -- appeal to FBI Sept. 5, 1988]; 1988
Letter from Hurwitz to the Assistant Attorney General on the subject of Hurwitz's appeal
to have all of the information collected on him released uncensored.

Box C101

Folder 7: Re: appeal to FBI for release of withheld info (1st batch -- 90 pp); 1987-1988
Materials related to Hurwitz's appeal to the FBI and a request to the New York City
Police Department, both regarding the release of information each has collected on him.

Box C101

Folder 8: [Publication -- *Our Right to Know*, correspondence]; 1988
Photocopies of Hurwitz's letter published in *Fund for Open Information Accountability --
Our Right to Know newsletter*, with several copies of the issue. Also includes
correspondence with Congressman Ted Weiss and a copy of a letter sent by Hurwitz to
FBI director William Sessions.

Box C101

Folder 9: [Freedom of Information material -- Navy-originated documents]; 1988
Material sent to Hurwitz from the Department of the Navy after his Freedom of
Information request. The FBI forwarded two Navy-originated documents back to the
Navy for approval before they were sent to Hurwitz.

Box C101

Folder 10: [Freedom of Information material -- Army-originated documents,
correspondence]; 1988
Photocopies of Army-originated files sent to Hurwitz under the Freedom of Information
Act, with cover letter; letter from the FBI confirming that Hurwitz's appeal has been
received; and notes and other contact information, including the Attorney General's
address.

Box C101

Folder 11: [Newspaper clippings, mailings]; 1986-1988
Includes newspaper clippings regarding the FBI and surveillance activities, the Freedom
of Information Act, and the blacklist; a letter sent to Hurwitz from the Center for
Constitutional Rights about the FBI spying on individuals and organizations opposing
Central American Policy; and a mailing from the Political Rights Defense Fund.

Box C101

Folder 12: [Freedom of Information Act -- correspondence]; 1987-1988
Includes letters from the FBI and the New York Police Department confirming Hurwitz's
Freedom of Information requests have been accepted; a letter from the FBI confirming
the receipt of a referral of documents from the CIA; correspondence about the status of

the release of his files by the FBI; letter from the Fund for Open Information and Accountability about the Freedom of Information Act; and notes.

Box C101

Folder 13: To do: for IA stuff; 1987

Correspondence from the Department of State asking for more information regarding Hurwitz's request for materials pertaining to Frontier Films; a letter from the New York Police Department stating that Hurwitz must submit his request in person; a response from the US Army on the lack of an Army intelligence investigation dossier on Hurwitz; and Fund for Open Information and Accountability information and letter to Hurwitz.

Box C101

Folder 15: Freedom of Information and NYC Police Department; 1987

Correspondence regarding Hurwitz's attempts to access his files from the FBI and the New York City Police Department. Correspondents include FBI, the CIA, the Department of State, the Department of Defense/Army, and the Fund for Open Information and Accountability.

Box C101

Folder 16: Correspondence regarding Hurwitz's attempts to access his files from the FBI and the New York City Police Department. Correspondents include FBI, the CIA, the Department of State, the Department of Defense/Army, and the Fund for Open Information and Accountability.; 1989

Documents sent to Hurwitz from the Office of Passport Services as part of his Freedom of Information Request, with cover letter.

Box C101

Folder 17: [Envelope labeled: 1/4" cassettes -- LH talks and interviews]; 1979, 1988-1989

It includes a photocopy of Hurwitz's letter published in the Fund for Open Information and Accountability's newsletter *Our Right to Know*, and newspaper clipping regarding the Attorney General and the FBI. Audio cassettes have been removed and are stored separately. Please contact archivist for access.

Box C101

Folder 18: [Unsorted correspondence]; 1988, undated

Includes notes, a letter confirming that Hurwitz's letter has been received by Senator Daniel Patrick Moynihan's office, and empty envelopes from the Department of the Army and the FBI.

Box C101

Folder 19: [Box labeled: FBI -- copy of LH file]; 1988-1989

FBI records regarding Hurwitz and Frontier films, with cover letters. Also includes an explanation of exemptions and a letter to Hurwitz.

Subseries 4, General, 1936-1990

Box C002

Folder 8: [Envelope containing correspondence from R.M. Schneer -- 1990]; 1990 Note from Richard M. Schneer to Hurwitz enclosing copy of 20-page letter to "Jon," marked Hancock 2/3/90, regarding the continuation of the Cold War and the state of socialism.

Box C002

Folder 9: [Envelope containing letter to the editor of *Pravda* magazine]; 1990 Letter from Hurwitz to the editor of *Pravda* magazine (original and two copies) re the free market system, unemployment, and homelessness.

Box C033

Folder 29: Ideas to develop -- notes, etc.; 1961, undated Notes for "Peace Manifesto" dated 1961, possibly later printed as open letters in *The New York Times* (see clippings in Box C033, Folder 8); undated notes regarding possible film projects, including "Odysseus with puppets in the great outdoors."

Box C033

Folder 52: Negro restitution idea correspondence; 1963 Correspondence regarding Hurwitz's proposal for a financial restitution fund for African Americans.

Box C062

Folder 8: Refuse & Resist; 1987 Informational materials related to the "Refuse & Resist!" resistance movement and its national founding conference held at City College of New York, 6/6-7/1987.

Box C062

Folder 39: Names of good people -- lists; 1984, undated Pamphlets, flyers, and brochures from the U.S. Committee in Solidarity with the People of El Salvador (CISPES), Political Rights Defense Fund, the Berkshire Forum, the Ruth Mott Fund, the Hugo Gellert Memoria Committee, and the Ploughshares Fund, with listings of sponsors, patrons, panelists, board members, and others. Also includes handwritten list of contacts; programs and playbills for revivals of Marc Blitzstein's *The Cradle Will Rock* and *Regina* (with names of sponsors and donors checked off); "WBAI Has Been Silenced" flyer.

Box C101

Folder 11: [Newspaper clippings, mailings]; 1986-1988 Includes newspaper clippings regarding the FBI and surveillance activities, the Freedom of Information Act, and the blacklist; a letter sent to Hurwitz from the Center for

Constitutional Rights about the FBI spying on individuals and organizations opposing Central American Policy; and a mailing from the Political Rights Defense Fund.

Box C104

Folder 17e: Misc. Vietnam material; 1967, 1970

Includes a mailing from the Committee to Defend the Panthers, anti-Vietnam War pamphlets and clippings, and a flyer for the week of the Angry Arts.

Box C172

Folder 15: People -- lists; 1948-1956

List of *Strange Victory* screening invitees. Also includes a list of artworks in the Little Red School House exhibition of contemporary American paintings; endorsers of House Resolution 211 regarding the Tunisian question; a letter regarding the McCarran-Wood bills; and a list of contributing artists on the Negro Institute of the Arts committee.

Box C187

Folder 4g: [*The Fight Against War and Fascism* broadsheet]; 1938

Section 2 of the August 1937 issue of *The Fight*.

Box C192

Folder 1: [File pocket labeled: *Volunteer for Liberty*]; 1936-1938

The Volunteer for Liberty newsletters and pamphlet (targeted to anti-Fascists during the Spanish Civil War); correspondence to Rosetta Hurwitz from Edwin Rolfe; newsletters from the Communist Party of Spain; Antonio Machado pamphlet; poster for learning Chinese songs. In English, Spanish, and Chinese.

Subseries 5, *Hurwitz v. USA and CIA*, 1958-1992, bulk 1987-1990

Box C002

Folder 2: [Envelope labeled: CIA Appeal -- file]; 1988

Correspondence between Hurwitz and his attorney Stanley Falkner regarding an appeal in *Leo Hurwitz v. USA and CIA*, with legal briefs for Hurwitz's review.

Box C002

Folder 3: [Envelope labeled: Reply brief re: CIO lawyers]; 1989-1990

Letter from Stanley Falkner to Hurwitz enclosing Supreme Court brief in *Hurwitz v. USA and CIA*

Box C002

Folder 7: [Envelope Labeled: Copies of Supreme Court CIA case]; 1989

Reply Brief for Petitioner (10 stapled copies) and one bound copy of Petition for Writ of Certiorari in Supreme Court case *Hurwitz v. USA and CIA*.

Box C002

Folder 11: "*Hurwitz vs. the CIA*" – op ed piece, copies, letter; 1958, 1963, ca. 1967, 1987-1990

Correspondence and documents related to *Hurwitz v. USA and CIA*, and the interception and copying of a letter Hurwitz wrote to John Howard Lawson in 1963 about the history of Frontier Films. Also includes an op-ed piece written by Hurwitz, "*Hurwitz vs. the CIA – Verdict First, Trial Never!*" (draft and multiple final copies); note from Hurwitz to Ben Maddow enclosing his response to Maddow's article on Paul Strand; draft transcript of an audio interview with Hurwitz [inside a CBS envelope re-addressed to Hurwitz from Gordon Hitchens, ca. 1967].

Box C101

Folder 14: [Todd Patterson v. FBI -- copy of plaintiff's brief, note on damaged mail]; 1989
Photocopy of the plaintiff's brief in the case of Todd Patterson v. FBI involving the FBI opening Patterson's mail. Also includes a note Hurwitz left for the United States Post Office stating that his mail from East Germany is always damaged in handling.

Box C160

Folder 26: Misc. Leo papers; 1988-1992

Includes correspondence from Switzerland regarding an unnamed film and "Leo Hurwitz Album -- Project"; Hurwitz's notes on the effects of his chemotherapy; Folkways royalties statements; notes on trips to Helsinki and Moscow; correspondence from the Paul Strand Archive regarding stills for a book; a copy of "*Hurwitz vs. the CIA*"; and a rejection letter from *Harvard* magazine.

Box C160

Folder 31: [Court documents, *Hurwitz vs. CIA*]; 1989

Court documents related to *Leo Hurwitz vs. The United States of America and The Central Intelligence Agency*.

Subseries 6, Protest Movements, 1957-1991, bulk 1967-1976

Box C011

Folder 11: [Columbia University students strike and other material]; 1967-1970
Materials related to the 1968 Columbia student strike, in which Tom Hurwitz was involved. Additional materials include a Museum of Modern Art invitation for an evening with Fritz Lang.

Box C040

Folder 42: Columbia: memo to Cordier; 1968

Correspondence related to the Columbia University student protests, including Hurwitz's memo to Columbia University's acting president Andrew Cordier, a postcard from the Columbia Concerned Parents, and a memo from Robert D. Field.

Box C049

Folder 12: Misc. papers -- various eras; 1957, 1969-1970, 1976, 1980-1982, undated
Includes a Students for a Democratic Society (SDS) leaflet; note to Harvard president Nathan Pusey regarding his "violent use of police against students"; and a message from the "Columbia Eight" to the SDS National Convention, dated 6/18/1969.

Box C086

Folder 6: Open letter to dean and memo to Cordier; 1968

Multiple copies of an open letter to the dean of Columbia University from the Columbia Concerned Parents Committee (in reference to the Columbia University student protests), and a copy of a telegram sent by the committee to New York City mayor John Lindsay about the use of guns by police in Columbia dormitories.

Box C086

Folder 8: Columbia: Platt episode, other interviews; 1968-1969

Materials related to the Columbia Concerned Parents Committee, including meeting minutes; copies of an open letter to the dean of Columbia University regarding student protests); a letter to the New York Civil Liberties Union about the treatment of students; correspondence between Hurwitz and Jane Jacobs on the protests and the dean's reaction; notes on the testimony of Dean Platt; transcripts of meetings between Hurwitz, Dean Platt, and Dean Coleman; and a statement to the *New York Times*.

Box C086

Folder 9: Conference, Columbia Concerned Parents; 1968

Materials related to a 1968 conference held by the Columbia Concerned Parents Committee, including a conference agenda; Hurwitz's opening remarks; letters; flyers; statements; and an account of the involvement of Professor Robert Cover.

Box C086

Folder 10: Columbia -- court -- 2nd Hamilton bust; 1969

Note from Dr. George A. Hyman excusing Hurwitz from court; and a note about the National Lawyers Guild.

Box C086

Folder 11: Columbia Concerned Parents Steering Committee crisis and resignation; 1968

Correspondence related to Hurwitz's resignation as chairman on the Steering Committee of the Columbia Concerned Parents. Also includes more general correspondence regarding the committee and its 1968 conference.

Box C096

Folder 3: Envelope labeled: Columbia Concerned Parents stuff]; 1968

Materials related to the Columbia Concerned Parents Committee, including a strikers and pickets information list; correspondence regarding the strike fund; a letter sent to the group from the Steering Committee; press releases; meeting notes; correspondence

regarding desegregation; a clipping from *The Nation*; *Who Rules Columbia?*; and correspondence regarding Hurwitz's resignation from the Steering Committee.

Box C097

Folder 5: [Bundle of letters labeled: Desk 11/73]; 1968-1972

Personal, family, and professional correspondence, including undated draft of letter to be sent on behalf of Columbia Concerned Parents regarding the 1968 student protests at Columbia University.

Box C098

Folder 1: [Envelope labeled: Columbia]; 1968

Two copies of letter to Columbia University's acting president Andre Cordier from the Columbia Concerned Parents Committee after their 1968 conference "The Crisis at Columbia."

Box C104

Folder 2: [Envelope labeled: Word quotes for quote material -- "Hidden Forces" (historical seqs.)]; 1968, 1976

Quotations to be used in the historical sequences in *Dialogue with a Woman Departed*. Also includes materials related to the 1968 Columbia University protests.

Box C160

Folder 4: [Box Labeled: Current -- to be filed L.H. correspondence]; 1960, 1964, 1971-1974, 1980-1991

Includes the draft of 1988 talk Hurwitz gave about the 1968 Columbia protests.

Box C216

Folder 2: Strike; 1969-1970

Materials related to the 1970 national student strike in the aftermath of the U.S. invasion of Cambodia. Includes resolution drafts and statements from New York University; first-aid instructions for tear gas; events schedule; meeting agendas; and a School of the Arts emergency phone tree.

Series 11, Unions, 1932-1989, bulk 1959-1988

Materials are in English.

Scope and Content

Series consists of materials related to Hurwitz's career-long involvement with trade unions. The series is separated into two subseries: the Directors Guild of America (DGA) and General. Included in the DGA subseries are materials related to the Screen Directors International Guild, which merged with the DGA in 1965. The General subseries covers other unions to which

Hurwitz belong or which figured in his films, such as the Screen Writer's Guild, the International Alliance of Theatrical Stage Employees (IATSE), Radio Director's Guild, and the Congress of Industrial Organizations (CIO). Materials include correspondence, newsletters, mailings, directories, legal documents, clippings, booklets, pamphlets, pension information, insurance information, agendas, election materials, constitution and by-laws, and membership cards. Of particular note are materials regarding Hurwitz's opposition to the DGA's mandatory non-Communist loyalty oath.

Subseries 1, Directors Guild of America, 1948-1989, bulk 1959-1988

Box C001

Folder 2: Copies -- DGA letters (loyalty oath); 1950, 1966-1967, 1985-1986

Materials related to the Directors Guild of America's loyalty oath, including correspondence with Fred Zinnemann, Gene Searchinger, George Schaefer, Lee R. Bobker, Darrell Random, Robin W. Briehl, M.D., George L. George, George Stevens, and Albert Rogell. Also includes related notes, newsletters, and clippings.

Box C001

Folder 5: DGA Newsletter -- Directors Guild of America; 1982-1988

Directors Guild of America correspondence, notices, and newsletters, mostly concerning the 1987 strike and contract negotiations.

Box C001

Folder 8: Directors Guild of America -- rates, pension stuff, etc.; 1977-1988

Correspondence regarding the Directors Guild of America. Includes confirmations of employment, memos, benefit plans, rates information, and annual statements. Also includes a photocopy of Hurwitz's passport, social security information, and correspondence with Barney Rosset.

Box C002

Folder 6: [Directors Guild of America Newsletter -- 1988]; 1988

The Newsletter, May 1988, of the Directors Guild of America, with item marked "Blacklist is subject at May symposium."

Box C011

Folder 5: To Europe -- projects/DGA/reviews -- Lippold, Crane/résumés; 1961, 1966

Newspaper clippings and copies of articles regarding the DGA loyalty oath, *In Search of Hart Crane*, and *The Sun and Richard Lippold*. Also includes a copy of Hurwitz's résumé and a cost estimate for 35mm prints.

Box C018

Folder 5b: [Screen Directors Guild -- New York-- 1948 Annual]; 1948

Annual publication from the Screen Directors Guild (New York), convention program, and information about the Guild.

Box C018

Folder 5f: [Radio Directors Guild yearbook]; 1948
1948 Radio Directors Guild yearbook featuring Hurwitz.

Box C026

Folder 3a: [Envelope labeled: SDIG/DGA/ACLU stuff]; 1964-1966
Material related to the merger between the Screen Directors International Guild (SDIG) and the Directors Guild of America (DGA), and the court case that arose as a result of opposition to the anti-Communist loyalty oath DGA members were required to sign.

Box C026

Folder 3b: [DGA loyalty oath case -- copies of the brief for appellants]; 1966
Copies of the Brief for Appellants for the Directors Guild of America (DGA) loyalty oath case.

Box C033

Folder 8: Clippings -- news & general; 1957-1962
Clippings, pamphlets and typed text about the blacklist; the Directors Guild of America's loyalty oath; nuclear arms; the American Communist Party; barring passports for Communists; Claude R. Eatherly; psychiatric patients; Carl Sandburg; John F. Kennedy; and tourists at Dachau.

Box C033

Folder 36: Read -- DGA -- pre file; 1967
Letter regarding the Directors Guild of America [DGA]-Producers Pension Plan; meeting minutes, agendas, and correspondence related to Eastern Directors' and Special Directors' Council meetings.

Box C033

Folder 37: DGA convention; 1967
6/25/1967 Directors Guild of America [DGA] National Convention packet, including agenda; lists of delegates, council election nominees and winners; and pamphlet dated 4/1/1967 listing DGA members in good standing.

Box C033

Folder 39: DGA suit; 1966
8/16/1966 *New York Times* column reporting the United States Court of Appeals voiding the Directors Guild of America's [DGA] loyalty oath; pamphlet dated 7/1/1966 listing DGA members in good standing.

Box C038

Folder 11: [Correspondence]; 1974, 1977-1978

Correspondence includes a Directors Guild of America newsletter and meeting announcement.

Box C038

Folder 19: [Envelope labeled: A Xmas file]; 1967, 1970-1972, undated

Correspondence includes Directors Guild of America screening invitations, and mailings from the Motion Picture Film Editors Local 771, the United States Serviceman's Fund, and the ACLU and Film Industry for Peace (both addressed to Peggy Lawson).

Box C040

Folder 21: Film facilities -- also "general" -- misc. letters; 1956-1961

Includes a letter (draft) regarding the Directors Guild of America merger.

Box C043

Folder 2a: [Unlabeled envelope containing SDIG-DGA merger materials]; 1963-1964

Materials related to the merger of the Screen Directors International Guild (SDIG) with the Directors Guild of America (DGA), including SDIG-DGA Merger Negotiations proposal; correspondence and SDIG finances; list of SDIG executive board nominees and later letter announcing the election results; and pro- and anti-merger statements.

Box C043

Folder 2b: [Loose Committee for a Fair Merger materials]; 1964

Mailings from the Committee for a Fair Merger, including favored candidate list (includes Hurwitz), and letters from Screen Directors International Guild (SDIG) members.

Box C043

Folder 2c: [Unlabeled envelope containing SDIG-DGA merger materials];

Materials related to the merger of the Screen Directors International Guild (SDIG) with the Directors Guild of America (DGA), including correspondence from the SDIG Council for Merger/SDIG Merger Committee; SDIG referendum ballot; "End Clique Rule" flyer and anti-merger mailing; merger proposal and opinion reports.

Box C043

Folder 2d.1: [SDIG Membership Information Group mailings]; 1964

Materials related to the merger of the Screen Directors International Guild (SDIG) with the Directors Guild of America (DGA), including clippings packet containing Variety articles related to the merger and an analysis of the DGA merger proposal, both from the SDIG Membership Information Group.

Box C043

Folder 2d.2: [Union Local 771 correspondence]; 1965

Includes a Motion Picture Film Editors Union Local 771 poll, meeting reminder, and letter from the IATSE East Coast Council regarding decreasing production in New York.

Box C043

Folder 2d.3: [Unlabeled envelope containing SDIG-DGA merger materials]; 1959-1963 Draft of DGA Merger Committee position paper, with notes; merger proposals and negotiation meeting notes, revisions, suggestions, and new proposals; "Constitution and By-laws of Directors Guild of America, 1961"; 1959 memo proposing the SDIG become a branch office of the SDGA.

Box C043

Folder 2d.4: [Unlabeled envelope containing SDIG-DGA merger materials]; 1964 Screen Directors International Guild (SDIG) correspondence regarding the merger with the Directors Guild of America (DGA).

Box C073

Folder 3: D.G.A. -- membership, insurance, pension plan, constitution; 1963-1974 Correspondence and paper materials from the Directors Guild of America regarding pension benefits; account statements; negotiations with television networks, the Association of Motion Picture and TV Producers, the Film Producers Association, and the Commercial Film Producers Association; the DGA director of the year award; Hurwitz's membership cards; Directors Council minutes; the Film Artist-in-Residence program; and the DGA constitution and by-laws. Also includes Hurwitz's Motion Picture Film Editors Local Union Local 771 membership card and a 8/23/1967 *New York Post* clipping about the barring of loyalty oaths in New York State by the constitutional convention.

Box C073

Folder 6: SDIG -- work contracts; 1959-1965 Documents and correspondence related to the Screen Directors International Guild (SDIG) and the Directors Guild of America (DGA), pension plans, work rules, SDIG demands in negotiating with the Film Producers Association, employment reports, and contracts covering directorial assignments, Also includes correspondence with the American Civil Liberties Union regarding the proposed merger of the SDIG and the DGA.

Box C089

Folder 48: "Quotes" copies *D.W.A.W.D.*; 1986, undated
Also includes seven copies of the September 1986 Directors Guild of America newsletter containing a letter from Hurwitz regarding the loyalty oath.

Box C094

Folder 9: [Correspondence -- personal and professional/notes, living expenses]; 1968, 1969
Personal correspondence from Jane Dudley and Marie Briehl, professional correspondence from Gordon Hitchens and the Directors Guild of America, living expenses/budget, and notes on location of film elements and storage invoice.

Box C096

Folder 1: [Correspondence, photograph negative]; 1963-1964

Includes correspondence from the Screen Directors International Guild, a *Film Comment* survey, personal bills, National Educational Television (NET) tax and reimbursement information, and a photographic negative sent by Charles Pratt.

Box C096

Folder 5: DGA suit -- brief and comment; 1965-1967

Materials related to the Directors Guild of America's loyalty oath, including legal documents; a draft of Hurwitz's affidavit; correspondence from Darrell Random and the American Civil Liberties Union (ACLU); an ACLU annual report mentioning the case; and related clippings.

Box C096

Folder 7: [Professional correspondence, Detroit Institute of Arts calendar]; 1969-1970

Detroit Institute of the Arts calendar and envelope with notes. Also includes a production service statement and letter, and a Directors Guild of America newsletter.

Box C096

Folder 13: [Envelope labeled: L.T. material]; 1952, 1961-1962

Includes Hurwitz's Radio and Television Director's Guild card and blank Screen Directors International Guild employment reports.

Box C102

Folder 7: [Copy of DGA-SDIG merger proposal and informational documents]; 1963

Photocopy of the proposal to merge the Screen Directors International Guild (SDIG) with the Directors Guild of America (DGA), with an agreement on procedural terms and SDIG non-resident membership classification.

Box C160

Folder 3: [Framed Letter from SDIG]; 1963

Framed letter from the President of the Screen Directors International Guild (SDIG) thanking Hurwitz for his service on the Executive Board.

Box C160

Folder 15: [Personal and professional correspondence, clippings]; 1970, 1982, 1987, 1989

Includes a draft of a letter written after Joris Ivens' death; newspaper clippings about the death of Sam Brody and Wall Street; proposed amendments to the Directors Guild of America constitution and bylaws; and a personal letter with a color photograph.

Box C172

Folder 10: Screen Directors Organizing Committee -- NYFDOC; 1957-1958

Materials related to the Screen Directors International Guild (SDIG) and the Screen Directors Guild of America (SDG), including proposal drafts; union guidelines; and Hurwitz's letter of acceptance as a senior member of the SDIG.

Box C227

Folder 20: [Correspondence, film festival applications]; 1973

Includes a letter from the Directors Guild of America regarding supplemental material.

Subseries 2, General, 1932-1986

Box C041

Folder 25: Einstein film project; 1984-1986

Includes correspondence from the Motion Picture Editors Local 771 regarding their upcoming relocation.

Box C045

Folder 10j: War Report from the People; 1944

Includes correspondence with the Screen Writer's Guild.

Box C050

Folder 26: IATSE Local 771; 1952-1955

Union related materials, including the 41st edition of the Constitution and By-Laws of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada (IATSE); proposed amendments; IATSE Motion Picture Film Editors Local 771 Constitution and By-Laws and 12/31/1955 balance sheet; outline of union pension proposal; membership cards; and related correspondence.

Box C050

Folder 27: Identification documents: S.S., unions, etc.; 1944-1947, 1956

Contains identification cards in Hurwitz's name, including a membership card from the Motion Picture Film Editor's Local Union No. 771.

Box C073

Folder 21: Films -- production forms, budget forms; 1946, 1950-1951, 1956

Also includes the booklet "Working Rules of the Association of Documentary and Television Film Cameramen" and a blank employer-National Association of Broadcast Engineers and Technicians CIO contract.

Box C096

Folder 16: [Clippings, film storage notes, professional correspondence, *This Island* notes]; 1970

Includes Motion Picture Film Editors' correspondence.

Box C172

Folder 11: RDTG; 1947, 1950-1952, 1959

Materials related to the Radio and Television Directors Guild, including news and notes; Hurwitz's membership card; certificate of dues payment; the 1950 National Constitution; a ratified freelance contract; a collective bargaining agreement with CBS; and correspondence regarding Hurwitz's withdrawal from the union.

Box C192

Folder 3i: [Envelope labeled: LTH desk stuff (\$)]; 1940-1942

Includes pamphlets and booklets for the Congress of Industrial Organizations (CIO: What It Is... and How It Came to Be," "Unite for Victory," "The Church Speaks Out", "The CIO and Labor Unity," "Your Civil Liberties and How to Protect Them," "Taxes for Victory").

Box C197

Folder 2: [*The International Theatre* journal]; 1932-1935

Publications of the International Workers' Theatrical Olympiad. Includes Bulletin Nos. 1 (titled *International Workers Dramatic Union Bulletin No. 1*), 2, 3, and 5 (1932-1933); and October 1934 (No. 2) and August 1935.

Box C201

Folder 17a: [Envelope labeled: Congress stuff]; 1943-1944

Includes draft of a letter to Fred [no last name given] and a folder labeled "Selznick [illegible]" and "Hollywood Writers Congress, etc." containing seminar meeting agenda; "The Craft Problems of the Realistic Film Seminar" meeting minutes; report of resolution committee; "An American Writer's Credo" pamphlet; resolution on International Cultural Cooperation; blank Screen Writers Guild application; form to publish papers written for the Writer's Conference and letter about omission; schedule from the People's Education Center; Writers Congress seminar list and questionnaire; copy of Hurwitz's "Introduction to Seminar on Documentary Films" (with edits); notes; program for the 1943 Writers Congress; Hurwitz's admission card.

Box C201

Folder 17c.1: Location (S.F. shipyard) correspondence; 1944

Includes correspondence from the Screen Writer's Guild and the Writers Congress.

Box C218

Folder 1: [Shoebox labeled: Leo: Address books, passports, engagement calendars, misc. papers]; 1955, 1961, 1966, 1972, 1977-1980, undated

Includes Hurwitz's International Alliance of Theatrical Stage Employees (I.A.T.S.E.) honorary lifetime member card.

Box C238

Folder 2: Radio Directors Guild; 1946

Correspondence and related documents about CBS and the Radio Directors Guild, including deposition by Hurwitz, proposed contract for television directors, Guild newsletters, telegram signed by Hurwitz and others at CBS expressing dissatisfaction at the counting of ballots of the Television Director's Unit.

Series 12, Writings, 1925-1991

Materials are in English, Dutch, Finnish, German, and Italian.

Scope and Content

Series is divided into two subseries, one for materials written by Hurwitz, and one for materials written by others. Writings by Hurwitz include articles, essays, film and book reviews, transcripts of speeches and lectures, poems, eulogies, notes for proposed books, his college dissertation, and a book of drawings of trees. Writings by others include articles, essays, books, manuscripts, student theses and dissertations, scripts, film proposals and outlines, and eulogies.

Subseries 1, Hurwitz, 1925-1991

Box C002

Folder 10: [Envelope labeled: Letter to Tom]; 1990

Correspondence between Hurwitz and his son Tom regarding religion. Poem by Hurwitz written in response to Ben Maddow's article about Paul Strand ("View from Below").

Box C004

Folder 1: Press material -- copies to be distributed in these files; 1962-1963, 1975, 1981-1989

Biographical information about Hurwitz, including copies of Hurwitz's essay "One Man's Voyage: Ideas and Films in the 1930s" and a written account of his career.

Box C006

Folder 17: Interview -- *Cineaste* re: *N.L.* -- Varna piece on Soviet Film;

Contains an article by Leo Hurwitz entitled "The Influence of Soviet Silent Cinema."

Folder does not contain Hurwitz's *Cineaste* interview.

Box C008

Folder 16g: "One Man's Voyage"; 1975

Copies of Hurwitz's article for *Cinema Journal* titled "One Man's Voyage: Ideas and Films in the 1930s."

Box C009

Folder 3: [*Dialogue with a Woman Departed* promotional material/general career material]; 1974-1985

Includes photocopies of the Hurwitz articles "One Man's Voyage: Ideas and Films in the 1930s" and "The Influence of Soviet Silent Cinema."

Box C011

Folder 12: Film school and "The Fine Art of Film"; 1965, undated

Copies of Hurwitz's essays "To the Lincoln Center: Thoughts on the Need for a School of Film" and "The Fine Art of Film," with notes.

Box C021

Folder 23: [Folder labeled: Peggy photos from Ann (most used in *D.W.A.W.D.*)]; ca. 1930, ca. 1940, 1947, ca. 1950, ca. 1960, 1972

Includes 1972 memorial poem written by Hurwitz to Peggy Lawson.

Box C028

Folder 4: Words -- "S.F.N.P." -- notes, scribbles, also seq. ideas; 1973-1975, 1986

Notes and poems related to *Dialogue with a Woman Departed* [a.k.a. "Shoot Film, Not People."].

Box C030

Folder 41: [NET material -- general, The Sun and Richard Lippold, personal correspondence]; 1965-1966

Includes a photocopy of "Videotaping the Eichmann Trial" by Hurwitz.

Box C038

Folder 16: [Envelope labeled: Transcript -- Brandeis]; 1972

Transcript of Hurwitz's talk at "The American Documentary" symposium at Brandeis University, with corrections by Hurwitz and a cover letter from Stephen Ujlaki.

Box C038

Folder 17: [Envelope labeled: Brandeis symposium speech]; 1972

Notes and drafts of Hurwitz's talk at "The American Documentary" symposium at Brandeis University, with related correspondence and critique.

Box C040

Folder 10: ["Thoughts on the Need for a School of Film"]; undated

Three copies of Hurwitz's essay, with notes.

Box C040

Folder 16: "FAOF" Notes; 1965

Notes and ideas for Hurwitz's proposed book "The Fine Art of Film."

Box C040

Folder 17: "The FAOF" (intro and contents); 1965
Introduction and list of contents of Hurwitz's proposed book "The Fine Art of Film."

Box C041

Folder 72: Varna talk -- (revised) original; Varna talk -- (revised) original
Text and photocopy of "Influence of Soviet Cinema," talk presented by Hurwitz at the FIAF International Federation of Film Archives (FIAF) Congress, Varna, Bulgaria, on 5/31/1977.

Box C055

Folder 18i: Xerox prod/script notes; undated
Page 4 of typed notes, apparently from *The Museum and the Fury*, and a photocopy of page 1 the handwritten poem "You Are Kin to All" [see Box C055, Folder 18j for original].

Box C055

Folder 18j: *The Museum & the Fury*: progress of outline, scenario -- cutting and narr. notes; 1956, undated
Includes the handwritten poem "You Are Kin to All."

Box C061

Folder 17: Masters: press kit -- 3 items; 1974, 1977
FIAF publication on Soviet Cinema with Hurwitz's "The Influence of Soviet Cinema," and a copy of *Cineaste* with interview with Hurwitz.

Box C062

Folder 13: Scribbles; 1986
Short poems by Hurwitz.

Box C062

Folder 25: Monette Weinstone; 1986
"A note about Monette," a remembrance of a cousin, by Hurwitz. Original typescript and photocopy.

Box C073

Folder 9: Writings & notes: *Ivan* review, Helen Levitt; 1963, undated
Clipping of Hurwitz's 10/24/1963 *National Guardian* review of the published *Ivan the Terrible* screenplay, with draft. Also includes notes on Helen Levitt, her photography, and the art museum.

Box C097

Folder 3: [Unlabeled manila envelope containing SUNY Buffalo material]; 1979-1980
Includes a photocopy of Hurwitz's essay "The Influence of Soviet Silent Cinema."

Box C103

Folder 2g: Résumés etc. LTH; 1972-1975

Includes the text of the talk "Films of the 30's: A Socio-political Aesthetic" given by Hurwitz at a 2/19/1972 symposium at Brandeis University; and "Account of [Hurwitz's] Career."

Box C103

Folder 17: [Envelope labeled: Brandeis speech w/ letter]; 1972, 1975

Copy of the paper titled "A Socio-Political Aesthetic: Films of the 1930's and 40's" given by Hurwitz at the Symposium on the American Documentary, Brandeis University, February 1972, with a cover letter from Kirkland College dated 1/7/1975.

Box C106

Folder 3: [*A Book of Trees*]; undated

A Book of Trees, "a tract against straight-line pollution by your neighborhood (West 90th Street) tree-worshiper Leo T. Hurwitz." Includes collections of drawings of trees in three clear-plastic binders.

Box C106

Folder 4: Trees (drawings) -- originals; undated

Sketches of trees by Hurwitz.

Box C106

Folder 5: Covers -- text -- originals; undated

A Book of Trees covers.

Box C106

Folder 6: [Tree sketchbook]; undated

Sketchbook with tree drawings by Hurwitz. Note states it is from "NY Riverside."

Box C106

Folder 7: Suffern trees -- copies and originals; undated

Sketches of trees.

Box C106

Folder 8: LH trees -- extras from book; undated

List of tree book recipients, and extra sketches.

Box C106

Folder 23: ["An Incomplete Report on Age" by Hurwitz]; ca. 1988

"An Incomplete Report on Age in Twelve Word-Things (Poems?)" by Hurwitz.

Box C106

Folder 24: [Folder labeled: Copies -- poems -- LTH]; 1988

"An Incomplete Report on Age" by Hurwitz with notes and photocopied pages, and the poem "Spring Sprung."

Box C158

Folder 9: "In Search of John Brown" -- sequence notes, drafts, to-do lists]; 1985-1986, 1989

Includes a poem by Hurwitz.

Box C158

Folder 12: Copies of Leo's poems, 1986-1989; 1989, undated
Photocopies of Hurwitz's poems.

Box C158

Folder 13: Copies; 1986-1989

Photocopies of Hurwitz's poems.

Box C158

Folder 14: Originals: "Spring Sprung"/"To the Young"; 1988

Photocopies of Hurwitz's poetry, including "Spring Sprung."

Box C158

Folder 16: Cheltenham Arts Festival Competition/letters Marguerite Piatti; 1988
Cheltenham Literature Festival Poetry Competition entry form with photocopies of Hurwitz's poems.

Box C158

Folder 17: Poems -- fall '87 and copies; 1987-1988

Photocopies of Hurwitz's poems.

Box C160

Folder 4: [Box Labeled: Current -- to be filed L.H. correspondence]; 1960, 1964, 1971-1974, 1980-1991

Includes poems and letters to Peggy Lawson, the draft of a 1988 talk Hurwitz gave about the 1968 Columbia protests, and drawings.

Box C160

Folder 11: "The Film and Art" -- correspondence; 1987

Correspondence regarding publishing Hurwitz's writings and interviews. Publications include *Film Culture*, *Cineaste*, *October*, and David Platt's anthology of sociological film criticism.

Box C160

Folder 18: [Copies of articles, *Here at the Waters' Edge* advertisement text]; 1980-1986

Includes Hurwitz's essay "The Influence of Soviet Silent Cinema."

Box C160

Folder 30: Scribbles; 1961-1968

Hurwitz's poems and writings, and a rejection letter from *The Nation*.

Box C172

Folder 16: Personal biography -- "quotes" -- *Native Land* and *Strange Victory*; ca. 1942, ca. 1949-1956

Includes Hurwitz's essay "Notes on 25 Years."

Box C172

Folder 34: [*Cinema Journal*]; 1975

Issue of *Cinema Journal* containing Hurwitz's article "One Man's Voyage: Ideas and Films in the 1930s."

Box C177

Folder 24: Versions on poems/CR table; 1989-1990

Drafts of poems by Hurwitz, with notes.

Box C183

Folder 20: [6th Annual Chicago International Film Festival catalog]; 1970

Includes Hurwitz's essay "Student Films... Where Are You Going?"

Box C186

Folder 1: [File pocket labeled: College papers and notes, school poems]; 1926-1931

Materials dating from Hurwitz's time at Harvard College, including college essays and a photocopy of his dissertation; fine-arts syllabi and notes; class of 1930 personal profile; *World Telegraph* clippings of reviews written by Hurwitz; and photocopies of Hurwitz's poems and published letters.

Box C186

Folder 3a: [File pocket labeled: Letters 2 -- college and earlier -- group one]; 1925-1931

Includes notes and poems by Hurwitz.

Box C186

Folder 3b: [File pocket labeled: Letters 2 -- college and earlier -- group two]; 1925-1931

Includes notes and poems by Hurwitz.

Box C186

Folder 4a: [Folder labeled: Old miscellaneous 1932]; 1931-1934

Includes poems by Hurwitz.

Box C192

Folder 3i: [Envelope labeled: LTH desk stuff (\$)]; 1940-1942

Includes a draft review by Hurwitz of Eisenstein's book *The Film Sense*.

Box C197

Folder 8: L.H. reviews; 1931-1932

Hurwitz's film, poetry, book reviews clipped from *Daily Worker* and *The New York Telegram/World Telegram* newspapers.

Box C216

Folder 5: Brandeis Symposium; 1969-1974

Includes the text of Hurwitz's talk given on 2/19/1972 at the Symposium on Documentary Film at Brandeis University (5 copies).

Box C218

Folder 3: [Film journals]; 1975-1980

Includes the fall 1975 issue of *Cinema Journal* featuring Hurwitz's essay "One Man's Voyage."

Box C226

Folder 2: [The New Review journal, April 1932 issue]; 1932

Includes Hurwitz's essay "A Note on Charles Fort," p. 76. Fragile, with cover detached.

Box C226

Folder 3: [Soviet Russia Today magazine]; 1946-1947

Three issues [February 1946, February 1947, May 1947] featuring reviews of Soviet films by Hurwitz.

Box C226

Folder 5: [Procession, A Quarterly, February 1932 issue]; 1932

Includes Hurwitz's poem "Ascension."

Box C226

Folder 6: [The Hound & Horn: A Harvard Miscellany, advance issue]; 1927

Number 59 of 100 printed advanced issues. Includes Hurwitz's poem "He Who Gathers Song."

Box C226

Folder 20: Letters -- 1945-1946 (and a poem note re: father); 1945

Includes a handwritten poem by Hurwitz.

Box C227

Folder 31: TWN: Amy's selection for monograph; ca. 1985

Includes photocopies of "One Man's Voyage: Ideas and Films in the 1930s" and "The Influence of Soviet Cinema" by Hurwitz.

Box C232

Folder 12a: A word about James Blue; 1980

"A Word for James Blue" written by Hurwitz (multiple copies).

Box C232

Folder 12b: Saul -- Notes and scraps for memorial, 11/9/77; 1977

Copies and drafts of eulogy for Saul Levitt; Hurwitz's notes about Levitt.

Box C232

Folder 20: Latce 1/81; 1981

Copies of poem "Notes for Latce" (appears to be a eulogy).

Box C232

Folder 12a: A word about James Blue; 1980

"A Word for James Blue" written by Hurwitz (multiple copies).

Box C232

Folder 12b: Saul -- Notes and scraps for memorial, 11/9/77; 1977

Copies and drafts of eulogy for Saul Levitt; Hurwitz's notes about Levitt.

Box C233

Folder 4: [*New Theatre and Film: 1934-1937*]; 1985

Book by Herbert Kline, *New Theatre and Film: 1934-1937*, inscribed to Leo. Tucked into the book is an article by Kline, "Conversations in the Trenches."

Box C238

Folder 1: Speeches 1945; 1944-1945

Includes photocopies of Hurwitz's speech "The Director's Job" given at the Television Institute.

Box OS-6

Folder 3b: Wing -- Dec. 4, 1950 term; 1952-1954

Includes photocopies of "The Director's Job" by Hurwitz (1945).

Subseries 2, Others, 1930-1991

Box C003

Folder 2: 89 -- Correspondence: Europe/family/etc.; 1986-1991

Includes poems by authors other than Hurwitz.

Box C006

Folder 3: Richard Platkin's thesis; 1968

Senior history thesis titled "The American Documentary Film: Its Origin and Early Development" by Richard H. Platkin, University of Michigan.

Box C006

Folder 13: [Correspondence]; 1969-1973

Includes an outline of a proposed film titled "Stream Film" by Deborah D. Macagno and notes by Mitchell Block.

Box C021

Folder 13: ["Truth Without Vérité: A Filmmaker's View" by Manfred Kirchheimer]; 1981

Paper delivered by Kirchheimer at the Conference on Culture and Communication at Temple University, April 10, 1981.

Box C041

Folder 48: Kirchheimer, Manny; 1979, 1981, 1985-1988

Materials related to Manfred Kirchheimer, including the papers "Is There Life after Cinema Vérité?" presented to the U.S. Conference for an Alternative Media on 6/14/1979, and "Beyond the Clichés of the Holocaust: A Filmmaker's View," presented at the University of Notre Dame on 4/21/1988. Also includes flyers and a *New York Times* review of Kirchheimer's documentary *We Were So Beloved*; an envelope containing press materials for Kirchheimer's film *Stations of the Elevated*; and the eulogy "On the Occasion of Papa's Funeral."

Box C050

Folder 16: Film -- items of interest; 1947, 1952, 1958, undated

Includes a typed manuscript of Jay Leyda's "A Soviet Film in the Making."

Box C061

Folder 27: [Box labeled: J.H. Lawson's typescript]; ca. 1964

Typescript for *The Language and Structure of Film* by John Howard Lawson.

Box C089

Folder 8: [Netherlands Filmmuseum booklet]; 1985

Includes the essays "Film and the American Labor Movement" by Bert Hogenkamp and "The Film and Photo League" by Russell Campbell. In Dutch. With note to Hurwitz from Hogenkamp.

Box C098

Folder 2: [Personal correspondence and notes, mailings, distribution report]; 1965-1973

Includes a prospectus for "Vision of a City" by Hilary Harris.

Box C099

Folder 2a: [Correspondence]; 1976-1980, 1989

Includes a letter from Cook Glassgold with a sketch for a TV short titled "The Renoir Snatch."

Box C102

Folder 5: [Envelope labeled: Louis San Andres]; undated
Photocopy of Louis J. San Andres' essay "What Do We Really Know?"

Box C103

Folder 2a: [Envelope labeled: Rollins material re: *S.V., N.L.*, & misc.]; 1975
Several cinema-studies essays written by Prof. Peter C. Rollins and a letter to Hurwitz from Rollins regarding the screening *Native Land* at the 1975 American Studies Association convention.

Box C103

Folder 2d: [Envelope labeled: Rollins/L.H. tape & 3 docs. of New Deal & letter]; 1975-1976
Includes a copy of the essay "Ideology and Film Rhetoric: Three Documentaries of the New Deal Era" by Prof. Peter C. Rollins, with cover letter. Also includes a copy of "Public Fantasies," a Hamilton College poetry journal.

Box C103

Folder 12: [Envelope labeled: Article by Manny]; 1979
Photocopy of "Is There Life After Cinema Verite?," a paper by Manfred Kirchheimer delivered to the U.S. Conference for an Alternative Cinema on 6/14/1979.

Box C103

Folder 15: [Envelope labeled: Article on *N.L.*]; 1977
Ph.D. dissertation prospectus titled "In Whose Behalf? Work, Workers, and Social Change in American Documentary Films of the Thirties and Forties" by Robert L. Pest, with cover letter from Pest to Hurwitz.

Box C105

Folder 1b: *Hart Crane* -- notes toward script, etc. (budget materials); 1966
Includes a photocopy of John Unterecker's essay "The Architecture of *The Bridge*."

Box C160

Folder 18: [Copies of articles, *Here at the Waters' Edge* advertisement text]; 1980-1986
Includes Verena Zimmerman's portrait of Hurwitz and a recollection of Peggy Lawson by Peter Gessner.

Box C172

Folder 5: TV -- Lomax scripts; ca. 1949
Includes the script for Alan Lomax and Yola Miller's *The Big Rock Candy Mountain*, and script outlines for Lomax's *Blue Mountain* and *Grass Roots Theatre of the Air*.

Box C183

Folder 19: Personal file Grad. Inst. of Film & TV N.Y.U.; 1969-1973

Includes "A Brief Summary of the Adolph Eichmann Trials" by Lawrence Hoff and a copy of the lecture "A Psychiatrist Looks at Television and Violence."

Box C183

Folder 23: ["Charlene" screenplay]; 1974

Bound draft of "Charlene," a screenplay by Dudley Cowles.

Box C186

Folder 6: [Envelope labeled: Harry Alan Potamkin]; 1931, 1935

Includes articles written by Harry Alan Potamkin; letters to Potamkin at the New School for Social Research and Washington and Lee University; journal entries; and a pamphlet titled "The Motion Picture and the Daughters of the American Revolution."

Box C186

Folder 7: [Envelope labeled: Béla Balázs Mss]; 1935

Béla Balázs' essay "Der Geist des Films" ("The Spirit of the Films"), in German.

Box C186

Folder 4f: [Folder labeled: Film and scrapbook stuff]; 1936-1938, undated

Includes Museum of Modern Art program notes on Russian films by Jay Leyda; a handout by Ralph Steiner on how films can be used by trade unions; and a scenario for Sergei Eisenstein, G.V. Alexandrov, and Ivor Montagu's adaptation of *An American Tragedy*.

Box C190

Folder 1: [*The Labor Spy Racket* book]; 1937

By Leo Huberman. 1937 Gold Seal paperback edition.

Box C190

Folder 2: [*The Labor Spy* book]; 1934

By Sidney Howard. 1934 Republic Publishing Company paperback edition. Fragile, back cover detached.

Box C190

Folder 7: [Photography publications]; 1948, 1949, 1969, 1974, 1989, 1991, undated

Includes *Vision Is My Dwelling Place*, a memoir of Sidney Meyers written by Jay Leyda; and two copies of *This Is the Photo League*. Also includes a Lionel Berman memorial booklet.

Box C190

Folder 13: ["My Good Secret" draft]; 1988

Draft of the essay "My Good Secret: The Influence of Horace on James Wright" by Rosemary Willey.

Box C190

Folder 16: ["A Salute to John Howard Lawson" booklet]; 1955

Booklet containing testimonials celebrating John Howard Lawson, on the occasion of a dinner in his honor.

Box C190

Folder 17: Student essay: Sara Forden re: L.T.H.; 1982

Essay titled "Crafting the Language of Experience: Leo Hurwitz and the Worker's Film and Photo League" by student Sara G. Forden, Mount Holyoke College.

Box C190

Folder 18: [Envelope labeled: Raina Sachs -- thesis on Frontier Films]; 1976

Thesis title "Independent and Political Filmmaking of the 1930's: The Rise and Fall of Frontier Films 1937-1942," by Raina Sacks, Harvard College.

Box C190

Folder 19: [*Thunder Morning* script]; 1955

Script of *Thunder Morning*, a play by John Howard Lawson.

Box C190

Folder 20: [Unlabeled envelope with "Working Hard" grant application]; 1987

Contains a National Endowment for the Humanities grant application and script draft for the film project "Working Hard: A History of American Kids at Work" with cover letter to Hurwitz from project director Mary Lampson.

Box C190

Folder 21: [Unlabeled envelope with "Edwin Rolfe" manuscript]; 1990

Book manuscript of "Edwin Rolfe" by Cary Nelson and Jefferson Hendricks, with note from Nelson to Hurwitz.

Box C190

Folder 22: ["Pride of Journalism" series treatment]; 1988

Treatment for a four-part French television series titled "Pride of Journalism, or Great Reporters of All Times," with cover letter.

Box C190

Folder 23: ["Pride of Journalism" series summary and treatment]; 1988

Treatment for a four-part French television series titled "Pride of Journalism, or Great Reportages [sic] of All Times," with letter from Hurwitz.

Box C190

Folder 25: [Leslie Fishbein -- *Native Land* paper]; 1977

Copy of Leslie Fishbein's paper "*Native Land: Document and Documentary*," with cover letter and Hurwitz's response and notes.

Box C192

Folder 2d.2: [Folder labeled: Misc. stuff of the thirties]; 1931-1937

Includes a photocopy of the article "A Portfolio of Mexican Photographs by Paul Strand"; a photocopy of the story of "The Heroes" by Hurwitz and Jay Leyda.

Box C201

Folder 2: ["The Renoir Snatch" outline]; undated

Undated outline for a TV short titled "The Renoir Snatch" by Cook Glassgold. Also includes a mailing for the film *We the People*.

Box C201

Folder 15: Mother; 1957

Copy of outline and shooting script by Ben [illegible] dated 11/27/1957.

Box C226

Folder 11: [Envelope labeled: Maddow on Strand]; 1990

Text of Ben Maddow's article "A View from Below" about Paul Strand, with a letter of response from Walter Rosenblum to *Aperture* magazine editor Steve Dietz. Also includes newspaper reviews of Nina Rosenblum's documentary *Through the Wire*.

Box C227

Folder 2: [*Native Land* retrospective clippings, *A Harbor Anthology Outline*, personal material]; ca. 1930, ca. 1941, ca. 1962, 1975

Includes the paper "Cultural Images in Documentaries of the New Deal Era: A Rhetorical Analysis" by Peter C. Rollins.

Box C227

Folder 19: [Article from Peter Rollins]; 1973

Letter from Peter Rollins at Oklahoma State University enclosing a copy of his article "Will Rogers: Symbolic Man, Journalist, and Film Image."

Box C227

Folder 36: Anne Tucker on the Photo League; 1978

Letter from Anne Tucker (Museum of Fine Arts, Houston) to Hurwitz enclosing copy of the essay she wrote for the museum's Photo League exhibition, with Hurwitz's comments.

Box C227

Folder 40: Cornelius Moore: Paul Robeson International Film Festival; ca. 1977

Schedule for the Paul Robeson Intentional Film Festival; copy of talk by Cornelius Moore about social documentary film with references to Hurwitz.

Box C232

Folder 13: William Bischoff -- correspondence - article on Heart of Spain; 1981-1982
Correspondence from William Bischoff enclosing copy of his paper "Artistic and Political Synthesis in Frontier Films' *Heart of Spain*" and thanking Hurwitz for his assistance; also correspondence from Bischoff about his reaction to *Dialogue with a Woman Departed*.

Box C233

Folder 3: [Envelope labeled: From Herb Kline]; ca. 1974
Paper: "Return to Spain: Salvador Dali, 1937 and 1973" by Herbert Kline.

Box C233

Folder 4: [*New Theatre and Film: 1934-1937*]; 1985
Book by Herbert Kline, *New Theatre and Film: 1934-1937*, inscribed to Leo. Tucked into the book is an article by Kline, "Conversations in the Trenches."

Box OS-6

Folder 3d: [Television equipment brochure; pages of *Life* magazine]; 1949, undated
Promotional brochures for television production equipment; pages from *Life* magazine with tissue paper and tracing; and the script for "The Moon is Down."

Series 13, Publications/Clippings, 1926-1992

Materials are in English, Dutch, Finnish, French, German, Hebrew, Italian, and Russian.

Scope and Content

Series is comprised primarily of articles and clippings from magazines and newspapers, as well as full issues, either about Hurwitz and his films or having to do with topical events of interest (often to use as research for film and television projects). Also included are other printed materials and publications such as books, booklets, catalogs, newsletters, brochures, flyers, and maps. The series is divided into two subseries, one for items directly related to or mentioning Hurwitz and his work, and one for items of a more general nature.

Subseries 1, Hurwitz, 1926-1992

Box C001

Folder 18: *D.W.A.W.D.* New distribution thoughts; 1987
Undated prints-outs of notes and ideas regarding *Dialogue with a Woman Departed*, and the Spring-Summer 1987 issue of *Monthly Review Press*.

Box C004

Folder 2: Misc. papers; 1942, 1979-1985, 1989
Includes notes from Hurwitz's January 1989 trip to Moscow; Europe Notebook; program list for Hurwitz retrospectives in Amsterdam and the Hague; itineraries; promotional

material for Folies 1945 retrospective; "Book of Quotes -- Final Copy" for *Dialogue with a Woman Departed*; correspondence; "Grand Valley -- Conversations with L.H." (Update magazine); and newspaper clippings. In English, German, and Italian.

Box C004

Folder 11d: Portuguese -- reviews -- responses -- letters -- photos -- Sept. '81; 1981
Reviews and responses to *Dialogue with a Woman Departed* in Portuguese, with notes in English. Also includes a photograph of Hurwitz, and correspondence with "Connie," with an English translation.

Box C004

Folder 12a: Dutch reviews; 1981

Dutch newspaper reviews of *Dialogue with a Woman Departed*. In Dutch, with no translation.

Box C004

Folder 12c: Responses to *D.W.A.W.D.*; 1980-1982

Reactions to *Dialogue with a Woman Departed* in the form of reviews, newspaper clippings, and correspondence, including an English translation of a letter from Christian Lehmann to Manny Kirchheimer. Materials are in English, Dutch, German, and Finnish. Also includes an issue of *Andere Sinema* [in Dutch with some English translations].

Box C004

Folder 12d: "New" responses and reviews from Fall 1981; 1981

Correspondence, reviews, and notices regarding *Dialogue with a Woman Departed*. Materials are in English, Swedish, and French.

Box C006

Folder 4: Copies of a *NY Times* article about NYU Film School; 1969

Photocopies of a 1969 *New York Times* clipping about the Institute of Film and Television at New York University.

Box C008

Folder 4: Derek Malcom review: London FF -- original and master; 1980

Clipping and copy of Derek Malcolm review of the London Film Festival.

Box C008

Folder 13: *Who's Who in the East*; undated

Copies of Hurwitz's *Who's Who in the East* entry.

Box C008

Folder 14: Sweden reviews -- copies; 1982

Photocopies of clippings from Swedish newspaper articles regarding *Dialogue with a Woman Departed*, with English translations of full reviews.

Box C008

Folder 15: French clippings: Épernay -- copies; 1983

Copies of French newspaper articles about *Dialogue with a Woman Departed*.

Box C008

Folder 17: Recollection of Peggy; ca. 1980

Copies of "A Recollection of Peggy Lawson" by Peter Gessner, dating from the time of the production of *Dialogue with a Woman Departed*.

Box C008

Folder 20: [*Montage and Modern Life: 1919-1942*]; 1992

Catalog from an exhibition mounted by the Institute of Contemporary Art, Boston, with cover letter from curator Matthew Teitelbaum to Nelly Burlingham. Catalog contains a reproduction of a detail from a mural designed by Hurwitz and Paul Strand.

Box C008

Folder 21: [Envelope labeled: Derek Malcolm review -- Guardian -- London Film Festival]; 1980

Several copies of the Malcolm review of the London Film Festival, with reference to *Dialogue with a Woman Departed*.

Box C008

Folder 22: Reviews -- miscellaneous and *Strange Victory*; 1948, 1961, 1966, 1967

Copies of reviews of various Hurwitz projects, including *Strange Victory*, *Native Land*, the television coverage of the Eichmann trial, *The Sun and Richard Lippold*, as well as a French article detailing Hurwitz's career

Box C008

Folder 23: Copies: miscellaneous -- press clippings; 1981-1985

Copies of press clippings for *Dialogue with a Woman Departed*.

Box C008

Folder 11a: AIVF -- *Independent*; 1982

Two copies of the May 1982 issue of Association of Independent Video and Filmmakers' [AIVF] magazine *The Independent Film & Video Monthly*.

Box C008

Folder 11b: Jewish Museum; 1986

Copies of the Jewish Museum [New York City] bulletin with article on Hurwitz.

Box C008

Folder 11c: N.Y. ad page; 1982

Copies of ads for *Dialogue with a Woman Departed* placed in *Guardian*, *Village Voice*, *Soho News*, and *The New York Times*.

Box C008

Folder 12b: [*Dialogue with a Woman Departed* -- NYC screening flyers]; 1982
Screening flyers for the premiere of *Dialogue with a Woman Departed* at the Public Theater, New York City. Several of the flyers also have dates for a Hurwitz retrospective.

Box C008

Folder 12c: Review: *Daily World* and *NY Times*; 1982
Copies of reviews of *Dialogue with a Woman Departed* from *The New York Times*.

Box C008

Folder 12d: Weinberg review (*Films in Review*); 1982
Copies of a review of *Dialogue with a Woman Departed* from Herman Weinberg's column "The Weinberg Touch" published in *Films in Review* in April 1982.

Box C008

Folder 12e: WBAI: *Folio* paragraph and announcements; *Daily News*: Note; 1982
Copies of notices about *Dialogue with a Woman Departed* from *Daily News* and WBAI-FM's *Folio*.

Box C008

Folder 16c: Critical reviews LH films; ca. 1980
Reviews of Hurwitz films, list of his principle films, gathered around the time of *Dialogue with a Woman Departed*.

Box C008

Folder 16d: International Critics Prize/*Arts Guardian* (London); 1980, 1981
Copies of *Guardian* summation of *Dialogue with a Woman Departed* and notice about the film's appearance at the London Film Festival, flyers announcing the awarding of a prize to the film at the Berlin Film Festival.

Box C008

Folder 16e: Note re: presentation; ca. 1980
Note on the presentation of *Dialogue with a Woman Departed*.

Box C008

Folder 16f: ["Native Land: An Interview with Leo Hurwitz" from *Cineaste*]; 1974
Photocopy of magazine interview.

Box C008

Folder 16g: "One Man's Voyage"; 1975

Copies of Hurwitz's article for *Cinema Journal* titled "One Man's Voyage: Ideas and Films in the 1930s"

Box C009

Folder 3: [*Dialogue with a Woman Departed* promotional material/general career material]; 1974-1985

Poster copy, clippings, and promotional materials for *Dialogue with a Woman Departed*. Additional materials include general clippings, copies of the Hurwitz articles "One Man's Voyage: Ideas and Films in the 1930s" and "The Influence of Soviet Silent Cinema," brief transcripts of interviews, film festival program, and résumé.

Box C009

Folder 6: Press clipping and advertising -- NYC opening -- *Dialogue with a Woman Departed*; 1982

Correspondence, press clippings, broadcast transcripts, advertisements, all regarding *Dialogue with a Woman Departed*.

Box C009

Folder 7: *Dialogue with a Woman Departed* -- NYC opening press clippings; 1982
Press clippings regarding *Dialogue with a Woman Departed* from *Folio* magazine, published by WBAI.

Box C009

Folder 8: London '82 -- National Film Theatre retrospective; 1982

Materials regarding a 1982 retrospective of Hurwitz's work in London. National Film Theater programs and notes, film catalog from *The Other Cinema*, BFI publications, correspondence, clippings, customs documents, and signed photograph of Jane Dudley.

Box C009

Folder 9: Cincinnati -- "Hard Times" -- Film Society screenings: *D.W.A.W.D.* etc. 5/82; 1982

Flyers and mailings for "Hard Times: Social Documentaries of the 1930s," a series sponsored by the Cincinnati Film Society featuring Hurwitz. The folder also contains newsletters, press releases, and clippings.

Box C009

Folder 10: Sweden/Fall 1982 -- Swedish Film Institute/Folkets Bio; 1981-1982

Programs from the Swedish Film Institute; a write up on Hurwitz and his films for program notes for retrospectives; and reviews and articles from Swedish newspapers. Also includes a poem by Hart Crane. In Swedish and English.

Box C009

Folder 11: Swedish reviews -- 1982, clippings/translations (rough); 1982-1983

Articles and translations from Swedish newspapers and magazines. In Swedish and English.

Box C009

Folder 12: Maine 8/82 -- festival, Portland Theatre; 1982

Copies of articles about *Dialogue with a Woman Departed* from Maine [for the Main Festival] and promotional material sent to Hurwitz from the festival.

Box C009

Folder 13: Leipzig 1982; 1982

Materials and publications from the 25th International Leipzig Documentary and Short Film Festival for Cinema and Television. In German and English.

Box C009

Folder 15: Lisbon; 1982

Articles about a Hurwitz's retrospective in Lisbon and the Figuera Da Foz film festival, which featured *Dialogue with a Woman Departed*. In Portuguese.

Box C011

Folder 2: [European trip]; 1966

Materials from the 1966 European trip, including correspondence, Cinémathèque Française schedule, a publication from the 9th International Festival of Short and Documentary Films in Leipzig, notes, and tourist items.

Box C011

Folder 4: [Envelope labeled: Notes -- 1966 Europe trip]; 1966

Notes made by Hurwitz, including a draft of a Cinémathèque Française talk.

Box C011

Folder 1: [Letters to Peggy Lawson]; 1958-1966, undated

Also contains newspaper clippings and correspondence related to Hurwitz's film projects, including *In Search of Hart Crane*, *The Museum and the Fury*, and work for National Educational Television; and an English translation of "A Cosmic Poet of the Image: Leo Hurwitz" from *Les Lettres Française*.

Box C016

Folder 15: L.H. material for screening info; ca. 1975

Copies of flyers and newspaper clippings about Hurwitz to be used as promotional material for screenings.

Box C016

Folder 29: Film school -- curr. -- New School, etc.; 1962, 1966-1967

Material dating from the proposal for a school of film at the New School of Social Research and New York University. Includes correspondence, newspaper clippings, and journals relating to the structure of the curriculum.

Box C018

Folder 5: [Box labeled: Scrapbook material]; 1942-1953, 1961, undated
Newspaper articles, press releases, publications from throughout Hurwitz's career to be used in a scrapbook. Materials were originally housed in a black drop-front box.

Box C018

Folder 5a: [Newspapers-- *The Jerusalem Post* and *Les Lettres Françaises*]; 1961
Newspaper clippings concerning the Eichmann Trial, *The Museum and the Fury*, and *Here at the Waters' Edge*. In English and French.

Box C018

Folder 5e: [Folder labeled: *Alice in Wonderland* clippings etc.]; 1948-1953
Clippings regarding the Lou Bunin production of *Alice in Wonderland* and general film and CBS related topics.

Box C018

Folder 5g: [*Time* magazine -- article on *Alice in Wonderland*]; 1951
Time magazine with article on Lou Bunin's *Alice in Wonderland*.

Box C021

Folder 3: [Correspondence and newspaper clippings -- Oulu, Finland]; 1980
Correspondence and Finnish newspaper articles. In English and Finnish.

Box C021

Folder 11: [Copy of *Filmihullu*]; 1975
Issue of Finnish film magazine *Filmihullu* [1975]. In Finnish.

Box C021

Folder 15: [Envelope labeled: Letter regarding H.A. Potamkin and *Salt of the Earth* material]; 1977, 1981
Envelope contains book and script for *Salt of the Earth* (in German); promotional material from publisher Das Arsenal (in German); and a cover letter (in English).

Box C022

Folder 2a: *Filme* -- Verena Zimmermann translation; 1981
Profile of Hurwitz for the Sept./Oct. 1981 issue of the German publication *Filme: Neues and Altes vom Kino* (includes photocopies of both the profile and the entire issue), with English translations and corrections. In English and German.

Box C022

Folder 2b: [Copy of *Filme* profile on Hurwitz]; ca. 1981

Early photocopy of the profile of Hurwitz to be featured in the Sept./Oct. 1981 issue of the German publication *Filme: Neues and Altes vom Kino*. In German.

Box C022

Folder 3b: Berlin Film Festival -- Feb. 1981 -- Material related to *Dialogue with a Woman Departed* and Leo Hurwitz (programs, notes, articles, prizes, etc.); 1981

Material collected at the Berlin Film Festival, including program notes, bulletins, programs, copies of German articles, and a photocopy of the FIPRESCI Prize citation granted to *Dialogue with a Woman Departed*. In German, with some English translations.

Box C022

Folder 3c: Berlin Film Festival 2/81 -- Extra material related to *Dialogue with a Woman Departed* and Leo Hurwitz; 1981

Material collected at the Berlin Film Festival, including programs, tourist publications, and lists of directors in the Forum of New Cinema and festival jurors. Also includes the French publication *Cinéma Politique*, with an article on Hurwitz. In English, French, and German.

Box C022

Folder 6: Finland; 1979-1981

Three issues of the Finnish magazine *Filmihullu* and an issue of the Finnish newspaper *Helsingin Sanomat* with article about Hurwitz. In Finnish.

Box C022

Folder 7b: [Festival Internacional de Cinema da Figueira da Foz -- catalog]; 1981
1981 festival catalog. In Portuguese.

Box C022

Folder 7c: [Festival Internacional de Cinema da Figueira da Foz -- festival material]; 1981

Folder containing festival material, including a festival pass, correspondence, maps, color screenshots, and various publications and tourist guides. In Portuguese and English.

Box C022

Folder 7d: [Festival Internacional de Cinema da Figueira da Foz -- programs of festival/pages on films]; 1981

Schedules, daily programs, copies of Hurwitz information from catalog, and notes. In Portuguese and English.

Box C022

Folder 9a: Verleih Genossenschaft promotional material; 1981

Promotional materials for *Dialogue with a Woman Departed* created by Verleih Genossenschaft, including a folded poster for the film. In German.

Box C022

Folder 9b: Openings: German cities -- promotional material; 1981-1982

German promotional material for screenings of *Dialogue with a Woman Departed* and Hurwitz retrospectives. The folder also contains a program/calendar for the Festival Mondial du Theatre in Nancy, France, where *Dialogue with a Woman Departed* was screened. In German and French.

Box C022

Folder 9c: Clippings/reviews -- Germany; 1981

Newspaper clippings from German newspapers regarding *Dialogue with a Woman Departed*. In German.

Box C022

Folder 9d: [Copy of *Bär Fax* Magazine with Hurwitz Interview]; 1981

Issue of *Bär Fax*, "Berlin's English language magazine," with an interview with Hurwitz about *Dialogue with a Woman Departed*.

Box C022

Folder 9f: Film Verleih Genossenschaft: Swiss showings press material; 1981-1982

Promotional material for the Swiss screening of *Dialogue with a Woman Departed*, including materials produced by the film club Le Bon Film and newspaper clippings. Verleih Genossenschaft is a German company who distributed the film. In German.

Box C022

Folder 15a: Ghent Festival: 1981; 1981

Issue of *Film en Televisie* magazine dedicated to the Filmgebeuren van Gent festival at which *Dialogue with a Woman Departed* was shown. Also includes a festival schedule and copies of a brochure about Hurwitz, with filmography. In Dutch.

Box C022

Folder 16a: Leipzig Festival '81; 1981

Issue of *Film Spiegel* magazine with an article about the Leipzig festival, and publications from the State Film Archive of the GDR regarding the program "American Social Documentary Retrospective -- USA Documentaries 1930-1945," which featured several of Hurwitz's films. In German.

Box C022

Folder 16b: Festival dei Popoli: Florence -- 1981; 1981-1982

Materials related to the 1981 Festival dei Popoli, Florence, Italy, including correspondence, newspaper clippings, a festival catalog, and bulletins. In English and Italian.

Box C026

Folder 3c: [Brandon International Film Rental catalog]; 1966
1966 film rental catalog for English language feature films. *Strange Victory* is listed.

Box C030

Folder 60: Press clippings -- Lippold; 1966
Congratulatory correspondence, press clippings, and a National Educational Television memo regarding *The Sun and Richard Lippold*.

Box C034

Folder 5a: [U.S.A. -- awards, festivals]; 1956-1957
Communication regarding the awarding of the George Washington Honor medal to U.S.A.; brochure for the 1957 Festival for the Arts at the First Unitarian Church; clipping from *Rushes* newspaper regarding the 10th International Edinburgh Film Festival; issue of Pan American World Airways' *System Sales Clipper* in-house newsletter with an article regarding U.S.A.

Box C038

Folder 10: [[Envelope labeled: *Cinéaste* magazine interview]; 1974
Correspondence regarding *Cinéaste* magazine interview with Hurwitz; typed and handwritten transcriptions of questions and answers with notes, corrections; final version of interview.

Box C038

Folder 13: [Envelope labeled: N.Y.U. -- Struggle vs. dean 1973, plus misc.]; 1973
Issues of New York University (NYU) newspaper *Washington Square Daily News* dated 11/17-19/1973, 11/22-25/1973 and featuring articles about the proposed merger of the undergraduate and graduate departments of the NYU Film Institute. Includes letter from the National Endowment for the Arts inviting Hurwitz to participate in a pilot fellowship program in film and television, and Alan Jones's résumé with cover letter.

Box C040

Folder 8: Film school idea -- final draft -- correspondence -- Lincoln Center, Buffalo, Rockefeller; 1965-1969
Correspondence, proposal and article drafts, and clippings regarding the establishment of film school at Lincoln Center and elsewhere. Correspondents include the Rockefeller Foundation; State University of New York at Buffalo; California Institute of the Arts; the Lincoln Center Fund; and Lincoln Center for the Performing Arts.

Box C041

Folder 30: L.H. film descriptions, also L.H. film lists; 1976, 1981, undated
Contains synopses and filmographic information about Hurwitz's films drawn from retrospective program notes, calendars, and catalogs. Venues include the Pacific Film

Archive, the Hague Filmhuis, San Francisco State University Cinémathèque, Festival Internacional de Cinema, and Figueira da Foz.

Box C041

Folder 51: L.H. film "mentions" (misc. leaflets, programs, schedules, clippings etc.); 1976, 1983-1986

Pamphlets, clippings, calendars, flyers, and other publications mentioning Hurwitz and/or his films.

Box C043

Folder 3i: Folder 3i: *H.A.T.W.E. Copies Les Lettres'* review, Paris, 9/21/61, undated; undated

Undated translations of *Here at the Waters' Edge* review from *Les Lettres Française*, and an undated letter from Faubion Bowers to Mrs. Gorham Munson regarding the film.

Box C043

Folder 6d: [Envelope labeled: Clippings -- Milan 4/80]; 1980

Clippings and photocopies of Italian newspaper articles covering the program "La classe operaia nel cinema Americano (1930-1980)"/"The Working Class in American Cinema (1930-1980)" held in Milan, April 1980. In Italian.

Box C043

Folder 6e: [Loose correspondence]; 1980

Correspondence found loose in "Milan festival schedules" file pocket. Includes 9/24/1980 letter from Hurwitz to US Customs regarding the return of *Strange Victory* and *People of the Cumberland* prints; letter from Robert Sklar with enclosed clipping from *Il Manifesto* featuring a Hurwitz interview (in Italian); two blank certificates of registration for exported items.

Box C049

Folder 1: *Les Lettres Françaises* 9/27/61 review; 1961

Seven photocopies of an article about Hurwitz titled "Un poète cosmique de l'image: Léo Hurwitz" (in French).

Box C050

Folder 3: Iowa correspondence, etc; 1974-1975

Correspondence, drafts, and notes regarding Hurwitz's residency at the University of Iowa (U of I). Also includes envelope labeled "Iowa Student Paper: Plans" containing copies of student papers; class outline for "American Film and American Culture"; "Refocus 75" festival schedule of events; U of I events calendars; notebook with sketch and notes; a 4/2/1975 news release from the University of Iowa News Service about Hurwitz's seminar in films of the 1930s; flyer and newspaper clipping regarding a screening of *In Search of Hart Crane* and *The Sun and Richard Lippold* at the U of I.

Box C055

Folder 14: [Hurwitz, Leo -- correspondence, clippings, 1940s]; 1945-1946

Clippings and correspondence regarding "Freedom Road." Includes clippings from the Los Angeles *Daily News*, *The Los Angeles Times*, and *Hotel & Club Voice* regarding the upcoming film adaptation of *Freedom Road*; and letters from Film Music Associates, artist Gyula Zilzer (with exhibition brochures), Mordecai Gorelik, and Salem Ludwig, inquiring about work on the production. Also includes 10/5/1946 *New Dynamo* supplement; the 1945 Annual Meteorological Summary; and an envelope from the U.S. Department of Commerce Weather Bureau containing Monthly Meteorological Summaries from 1942-1946.

Box C058

Folder 4: [Clippings and publications]; 1966-1970, 1977, 1980

Clippings and publications found loose in Box C058, including a 1977 Bulgarian magazine with an article on the FIAF XXXIII Congress in Varna, Bulgaria, and an interview with Hurwitz (in Bulgarian); a 2/14/1977 issue of *International Bulletin*; clippings from *The New York Review* and *The New York Times*; a 1970 Brandon Films, Inc., catalog; a 12/1966 issue of *Ramparts* magazine; and a 1980 issue of *The Independent*, featuring an interview with Manny Kirchheimer. Also includes three invitations to the 1976 commencement ceremony at Kirkland College, homeowner's insurance document, and Hurwitz's recommendation for a student's NEH Youthgrant.

Box C058

Folder 5: *In Search of Hart Crane*; 1964, 1971

Clippings and correspondence related to Hurwitz's film, including two photocopies of the *New York Times* review; a letter from a professor at Reed College; and a carbon of a letter from "Laurie Liberty" [Hurwitz?] to the William Morris Agency inquiring after a Hart Crane biopic referenced by actress Carrie Snodgrass in an attached 1971 *Christian Science Monitor* interview. Also includes a photocopy of a 11/27/1964 *Time* magazine article mentioning *Essay on Death*.

Box C058

Folder 12: *In Search of Hart Crane* publicity materials & reviews & letters re: film; 1967, 1969

Materials related to *In Search of Hart Crane*, including letters praising or inquiring about the film; clippings from *The New York Times*, *Publisher's Weekly*, *The Poetry Society of America Bulletin*, and *The Houston Chronicle*; handwritten notes regarding screening invitees, interview questions, and studio lighting; and National Educational Television press releases.

Box C058

Folder 14: *The Sun and Richard Lippold* reviews; 1966

Clippings from *The New York Herald Tribune*. Also contains letters from composer David Diamond and Bennington College.

Box C058

Folder 15: *Here at the H2O's Edge*, Capdenac piece & translations, also reviews: *Lippold, Hart Crane*; 1966, undated

Undated *Les Lettres Françaises* clipping (original and multiple photocopies) featuring Michel Capdenac's article about *Here at the Waters' Edge* (in French, with separate typed English translation). Includes photocopies of the 1966 *The New York Times* review of *In Search of Hart Crane* and *The New York Herald Tribune* review of *The Sun and Richard Lippold*.

Box C061

Folder 1: Europe reviews; 1981

Copies of European Reviews for *Dialogue with a Woman Departed*, and a list of recipients of reviews.

Box C061

Folder 5: Washington -- AFI Masters -- including International Herald Tribune; 1983

Clippings from the *International Herald Tribune*, *The Washington Post*, and *The Washington Times* about Hurwitz. The *Times* piece takes the form of a Q&A.

Box C061

Folder 8: Swedish reviews 1982 -- Stockholm masters; 1982

Contains translations of Swedish reviews for *Dialogue with a Woman Departed*, and a collage of the original clippings. In Swedish and English.

Box C061

Folder 9: [Boston articles]; 1992

Copies of articles from *The Boston Phoenix* on the Institute of Contemporary Art's series "Montage and Modern Life: 1919-1942." Film and Photo League films made up part of the screening program.

Box C061

Folder 13: Master translations: Épernay articles; 1983

French articles (with English translations) regarding the 1983 film festival in Épernay, France, where *Dialogue with a Woman Departed* screened. In English and French.

Box C061

Folder 14: Master: cover/reviews from Europe; 1981-1982

Cover page with European reviews of *Dialogue with a Woman Departed*, with English translations.

Box C061

Folder 15: Master reviews from Europe with cover; 1981

Cover page with European reviews of *Dialogue with a Woman Departed*, with English translations.

Box C061

Folder 16: Master: Zimmermann pieces; 1982

Copy of the article "The Image Is on Film" by Verena Zimmermann, regarding *Dialogue with a Woman Departed* and Hurwitz in general. In German, with English translation.

Box C061

Folder 18: Original "Responses" (less full); 1981

Responses to *Dialogue with a Woman Departed*.

Box C061

Folder 19: Mabrouki -- Algiers original translation; 1985

Algerian article about Hurwitz and *Dialogue with a Woman Departed*. In French with English translation.

Box C061

Folder 21: Maine: McKibben review, poster, Portland Express story, leaflet for Film Market; 1982

Clippings and flyers for the premiere of *Dialogue with a Woman Departed* in New York City and Maine.

Box C062

Folder 21: Vermont Peace Festival; 1987

Materials related to Hurwitz's appearance at the 2nd Vermont World Peace Film Festival, University of Vermont 6/28-7/2/1987, including programs; nametag; business cards and notes; hotel and travel receipts; and a syllabus from a class with Michael Selig. Also includes issues of *The Gadfly* and *Vanguard Press* with articles on the festival, and a related clipping from the *Burlington Free Press*.

Box C068

Folder 7: Publicity clippings -- *Verdict for Tomorrow* -- Eichmann -- for trial scrapbook; 1961-1962

Clippings on *Verdict for Tomorrow*; announcement and program for the Peabody Awards.

Box C069

Folder 1: [*Strange Victory* articles]; 1950, 1958, 1972

Clippings regarding *Strange Victory* with related correspondence, including a letter from one article's author, Peter Rollins. In English and Italian.

Box C070

Folder 19: [*Strange Victory* 1964 reissue, reviews]; 1964

Clippings of reviews of the 1964 *Strange Victory* reissue.

Box C070

Folder 22: [*Strange Victory* and *Native Land* screenings, Columbia University, 1972]; 1972

Clipping and flyers advertising a screening of the 1964 *Strange Victory* reissue at Columbia University, with an introduction to Hurwitz and films. Also includes two issues of the student assembly bulletin, which focus on anti-Vietnam War issues.

Box C070

Folder 24: [*Strange Victory* reviews (copies)]; undated

Photocopies of *Strange Victory* reviews and ticket, and a certificate of participation from the Venice Film Festival. Also includes a press release for *The Sun and Richard Lippold*, and clippings about the Eichmann trial and *Native Land*. Originals are dated 1948, 1961, 1966, and 1967.

Box C073

Folder 10: American Theatre Wing; 1950 1956

Includes a 2/3/1949 *New York Times* clipping about the expansion of the Dramatic Workshop Film Department of the New School of Social Research to include television production. Hurwitz is mentioned as returning from a leave-of-absence.

Box C089

Folder 37: Zurich/Basel; 1983

Materials related to a 1983 Leo Hurwitz film retrospectives at the Stadtkino Basel, Basel, and Filmpodium Kino, Zurich, Switzerland. Includes booklets, calendars, and related magazine and newspaper articles.

Box C089

Folder 38: Berlin(e) Academy screening of *D.W.A.W.D.*, poster; 1983

Materials related to a screening of *Dialogue with a Woman Departed* in East Berlin, including programs, press clippings, letter, and two one-sheet sized posters. In German.

Box C089

Folder 39: Finnish articles; 1977, 1979, 1984

Three issues of the Finnish film magazine *Filmihullu*; the January 1979 issue featuring an article on Hurwitz. Also includes a January 1984 *Esquire* magazine article on Larry Gross's collection of photographs featuring African Americans.

Box C089

Folder 40: Swedish, Scandin. seminars; 1983, 1986

Materials related to Hurwitz's 1986 trip to Scandinavia. Includes a brochure from the Dramatiska Institutet/Swedish Dramatic Institute in Stockholm; program calendar for the Orion theater at the Finnish Film Archive; Swedish press clipping regarding *Dialogue*

with a Woman Departed/Samtal med Peggy [Conversations with Peggy]; *Folkets Bio* film magazine, featuring an article on Hurwitz; two "Shoot Film, Not people" [working title for *Dialogue with a Woman Departed*] postcards; letters from Nelly Burlington; Hurwitz's handwritten notes; and maps of Helsinki, Copenhagen, and Danish tourism materials. In Swedish, Finnish, Danish, and English.

Box C089

Folder 41: Rome 1988; 1988-1989

Materials related to Hurwitz's 1988 trip to Rome and his participation in the conference "From the Lumières to Our Times: Heading towards Cinema's Centenary" at the Università degli studi di Roma "La Spaienza" [now the Spapienza University of Rome], including Italian newspaper clippings about Hurwitz and conference notes. In Italian and English.

Box C089

Folder 49: Helsinki seminars etc. 3/31-4/9/89; 1988-1989

Materials related to Hurwitz's 1989 participation in the Documentary Project of the Finnish Film Foundation. Includes Finnish newspaper articles about Hurwitz, with English translations; project program; program calendars for the Orion Theater at the Finnish Film Archive; business cards and contact information; hand-written notes; correspondence; and black-and-white photographs, including several of Hurwitz. In Finnish and English.

Box C090

Folder 4: [Bag labeled: Clippings, etc. -- Sinking Creek (Nashville)]; 1978

Material related to Hurwitz's visit to Vanderbilt University as part of the 1978 Sinking Creek Film Celebration. Includes conference materials, newspaper clippings, and promotional items. In English and French.

Box C090

Folder 6a: Envelope labeled: Publicity material, mostly in 60s -- miscellaneous]; 1959-1967

Includes press releases for *The Museum and the Fury* and *Here at the Waters' Edge* and a brochure for *Haiku*. Also includes clippings regarding "The Scarlet Letter," the *Strange Victory* rerelease, and Hurwitz and the Eichmann Trial. In English and French.

Box C090

Folder 6b: [Envelope labeled: Misc. publicity material]; 1967-1976

Includes press releases for *Essay on Death*, *In Search of Hart Crane*, and *The Sun and Richard Lippold*, and retrospective screenings of Hurwitz's films; notes regarding *Dialogue with a Woman Departed*; and clippings about Hurwitz, *Strange Victory*, and *Native Land*. In English and French.

Box C092

Folder 11: Materials to be translated; 1981-1985

Foreign-language publications and issues featuring articles on Hurwitz, including photocopies of German newspaper and journal reviews of *Dialogue with a Woman Departed*, some with English translations; two March 1982 issues of the Finnish film journal *Filmihullu* featuring a cover story on *Dialogue with a Woman Departed*; the third Oulu [Finland] Film Center yearbook, featuring an interview with Hurwitz; Swedish film magazine and newspaper clippings; two May 1982 issues of the Italian magazine *A-Rivista Anarchica*; two programs for the December 1985 Leo T. Hurwitz retrospective at the Cinemateca Portuguesa, Lisbon; and the May 1981 German film media magazine *Medium 5*. In German, Finnish, Swedish, Italian, Portuguese, and English.

Box C092

Folder 13: [Folder labeled: Europe trip notes, letters, addresses, schedules, etc. 1981]; 1981

Materials related to Hurwitz's 1981 trip to Europe [France, East and West Germany, Belgium, Sweden, and the Netherlands] with *Dialogue with a Woman Departed*. Includes travel itinerary; correspondence, including letters -- some with newspaper clippings regarding Hurwitz -- from Portugal; and notes. In Portuguese, Dutch, and English.

Box C094

Folder 23: [Personal correspondence, speaking engagement notices, *Dialogue with a Woman Departed* promotional material]; 1970, 1982

Includes legal correspondence regarding Hurwitz's divorce from Jane Dudley; a New York University mailing; production notes and flyers for *Dialogue with a Woman Departed*; flyers for Hurwitz's speaking engagements; notes regarding *This Island*; and a clipping about Hurwitz.

Box C096

Folder 18b: L.H. miscellaneous; 1963

Includes Hurwitz's résumé; a clipping from *Les Lettres Française* with English translation; promotional flyers for *Native Land* with press clippings; notes and correspondence related to *Native Land*; quotes from reviews of *Strange Victory*.

Box C098

Folder 8: [Publications referencing Hurwitz's death]; 1991

Issue of *The Independent* newspaper featuring Hurwitz's obituary, with correspondence and a film catalog dedicated to Hurwitz after his passing.

Box C099

Folder 2a: [Correspondence]; 1976-1980, 1989

Includes an issue of Grand Valley State Colleges' newspaper *The Paper* devoted to Hurwitz.

Box C101

Folder 17: [Envelope labeled: 1/4" cassettes -- LH talks and interviews]; 1979, 1988-1989
It includes a photocopy of Hurwitz's letter published in the Fund for Open Information and Accountability's newsletter *Our Right to Know*, and newspaper clipping regarding the Attorney General and the FBI. Audio cassettes have been removed and are stored separately. Please contact archivist for access.

Box C102

Folder 12: [Clippings, film festival correspondence, SDIG correspondence]; 1960-1965
Includes clippings, correspondence, and notes. Clippings include the *Les Lettres Française* article about Hurwitz, and articles regarding loyalty oaths, civil rights, the Cold War, and Israel.

Box C103

Folder 2b: [Envelope labeled: Iowa stories, copies]; 1975
Five photocopies of a 5/11/1975 clipping from the *Quad-City Times* regarding Hurwitz's participation in the University of Iowa seminar in the films of the 1930s.

Box C103

Folder 2g: Résumés etc. LTH; 1972-1975
Includes a 10/10/1975 clipping from the Hamilton/Kirkland College newspaper *The Spectator* regarding Hurwitz; a poster for a screening of *Native Land*; *Cineaste* magazine vol. IV, no. 3 featuring an interview with Hurwitz; text of talk "Films of the 30's: A Socio-political Aesthetic" given by Hurwitz at a 2/19/1972 symposium at Brandeis University; and "Account of [Hurwitz's] Career."

Box C103

Folder 8: [Envelope labeled: Misc. -- clippings & publicity material re: L.H.]; 1975, 1978, 1979
Résumé, brief personal description, and account of career documents; photocopies of newspaper clippings about Hurwitz, including a 10/10/1975 issue of Kirkland College's *The Spectator*; and a copy of the *Dialogue with a Woman Departed* work-in-progress prospectus.

Box C103

Folder 13: [Envelope labeled: Florence Festival dei Popoli catalog 1976 inc. N.L.]; 1979
Catalog for the 1976 Festival de Popoli, XVII Rassegna Internazionale del Film di Documentazione Sociale in Florence Italy, featuring a screening of *Native Land*. In Italian. Also includes cover note from Gordon Hitchens (in English).

Box C103

Folder 16: [Envelope labeled: Clippings, etc. L.H.]; 1966-1967, 1975, undated
Includes photocopies of newspaper reviews of *The Sun and Richard Lippold* from *The New York Times* and the *New York-Herald Tribune*; letter from DEFA Studios regarding a

television interview with Hurwitz; a Winter 1975/1975 screening calendar for the New American Filmmakers Series at the Whitney Museum of American Art featuring *Native Land*; and a partial undated transcript of Hurwitz discussing his films.

Box C104

Folder 13b: [Envelope labeled: Brandon stuff]; 1974

Photocopies of the press release for "A Missing Chapter in the History of U.S. Document Films" arranged and presented by Thomas Brandon.

Box C104

Folder 17d: Reviews; 1966-1967

Reviews of *The Sun and Richard Lippold* [1966] and *In Search of Hart Crane* [1966]. Also includes the *Les Lettres Françaises* article about Hurwitz, with English translation.

Box C156

Folder 4: *Dialogue with a Woman Departed* -- Europe reviews -- with Xeroxes and rough transla; 1981

Foreign-language reviews of *Dialogue with a Woman Departed*, with English translations. In Portuguese, Dutch, Swedish, German, and English.

Box C156

Folder 13: [Essay on Death clippings]; 1964

Newspaper clippings about *Essay on Death*, and National Educational Television credits from the film.

Box C158

Folder 15: Clippings re: "Scarlet Letter"; 1962

Newspaper clippings regarding Hurwitz's planned adaptation of *The Scarlet Letter*.

Box C160

Folder 6: NET -- *Essay on Death*, etc.; 1964-1967

Includes *Essay on Death* press release; clippings regarding *Essay on Death*, *In Search of Hart Crane*, and *The Sun and Richard Lippold*; quotes regarding Hurwitz's films; preview announcement for *Here at the Waters' Edge*; and articles on Hurwitz from *Les Lettres Françaises*, with partial translation. In English and French.

Box C160

Folder 18: [Copies of articles, *Here at the Waters' Edge* advertisement text]; 1980-1986

Includes *Here at the Waters' Edge* ad copy; clippings regarding Hurwitz and *Dialogue with a Woman Departed*; Hurwitz's essay "The Influence of Soviet Silent Cinema"; Hurwitz's résumé; Verena Zimmerman's portrait of Hurwitz; a recollection of Peggy Lawson by Peter Gessner; and a list of exhibitions and publications by Charles Pratt.

Box C160

Folder 28: Leo: Obituary, condolences; 1991

Includes a clipping Hurwitz's *New York Times* obituary, and condolence letters to Nell Burlingham and Tom Hurwitz.

Box C172

Folder 16: Personal biography -- "quotes" -- *Native Land* and *Strange Victory*; ca. 1942, ca. 1949-1956

Copies of Hurwitz's résumé, related notes, and a partial listing of film/TV projects. Also includes Hurwitz's essay "Notes on 25 Years"; quotes from reviews of *Strange Victory*, *Native Land*, and *An Evening for Richard Rodgers*; a Film News clipping regarding *On This Day*; suggested film programs, symposia, and Cine club conferences; and correspondence from Robert D. Field and Gilbert Seldes.

Box C172

Folder 30: Masters -- Leo Hurwitz; 1982

Includes clippings regarding *Dialogue with a Woman Departed* and Hurwitz; a press release for *Here at the Waters' Edge*; a program for the National Film Theatre retrospective on Hurwitz in London; and a list of principle films by Hurwitz.

Box C172

Folder 31: [Bag labeled: Masters, *Who's Who in the East*]; undated
Photocopies of Hurwitz's entry in *Who's Who in the East*.

Box C172

Folder 34: [*Cinema Journal*]; 1975

Issue of *Cinema Journal* containing Hurwitz's article "One Man's Voyage: Ideas and Films in the 1930s."

Box C183

Folder 6: Mandatory retirement; 1973-1974

Correspondence, notes, and materials related to Hurwitz's mandatory retirement from New York University's (NYU) Department of Film and Television. Also includes a copy of the 12/13/1973 issue of the *Washington Square Daily News* with a back-page notice regarding compulsory retirement and photocopies of pages from the NYU faculty handbook.

Box C186

Folder 1: [File pocket labeled: College papers and notes, school poems]; 1926-1931

Materials dating from Hurwitz's time at Harvard College, including college essays and a photocopy of his dissertation; fine-arts syllabi and notes; class of 1930 personal profile; *World Telegraph* clippings of reviews written by Hurwitz; photocopies of Hurwitz's poems and published letters; notes on a proposed animated film; and clippings from *The New Republic* and *The Dial*.

Box C186

Folder 4f: [Folder labeled: Film and scrapbook stuff]; 1936-1938, undated
Includes materials related to NYKino, Frontier Films, and Pare Lorentz productions, including publicity brochures for *The River*, *The Plow that Broke the Plains*, and Frontier Films; two programs for a screening of Jean Renoir's *The Lower Depths* and *Heart of Spain*; newspaper and magazine clippings about *The World Today*, *The Plow that Broke the Plains*, *China Strikes Back*, and *Heart of Spain*; a letter regarding the return of a *Heart of Spain* print from Clinton Prison; a *Playbill* for the Group Theatre's production of *Paradise Lost*; notes on NYKino; outlines for *The World Today* films *Sunnyside* and *The Black Legion*; notes for a program of films (including *Pie in the Sky* and *Granite*) presented by *New Theatre* and NYKino; and an invitation to an evening of documentary films presented by Joris Ivens and Frontier Films. Also includes notes on *New Theatre* magazine; a WQXR radio transcript of a broadcast by Paul Strand regarding Frontier Films; a program for the premiere of Strand's *Redes/The Wave*; Museum of Modern Art program notes on Russian films by Jay Leyda; a handout by Ralph Steiner on how films can be used by trade unions; a scenario for Sergei Eisenstein, G.V. Alexandrov, and Ivor Montagu's adaptation of *An American Tragedy*; a 1936 "The Living Newspaper" program (designed to resemble a newspaper); and a list of Hollywood film titles under the heading "Hollywood Slickness and Structure."

Box C190

Folder 5: [Unlabeled envelope with German film magazine *Zoom*]; 1990
October 1990 issue of *Zoom: Film und Medien*, featuring a short piece on *Native Land* [In German]. Also includes a schedule for the 22e Festival International du Film Documentaire Nyon [in French] and a cover letter from Gordon Hitchens.

Box C190

Folder 6: Letters to Peggy from J.H. Lawson; 1962-1963, 1968, 1971, 1977, 1979, 1990
Letters to Peggy Lawson from her father-in-law John Howard "Jack" Lawson and his wife Susan ("Mom"), most sent while they were visiting the U.S.S.R. Also includes several newspaper obituaries of Hurwitz, enclosed letters to Nell Burlingham from Jane Dudley; and letters to Hurwitz from Larry S. Ceplair, Bill Nichols, Susan Lawson, Grand Valley State Colleges, and the British Film Institute's National Film Archive.

Box C190

Folder 7: [Photography publications]; 1948, 1949, 1969, 1974, 1989, 1991, undated
Photography magazines, booklets, and brochures, including a Spring 1949 issue of *Photo Notes*; *Vision Is My Dwelling Place*, a memoir of Sidney Meyers written by Jay Leyda; and two copies of *This Is the Photo League*. Also includes a Lionel Berman memorial booklet; a cover letter from the Leo Dratfield Endowment which originally accompanied Hurwitz's Leo Award certificate; a holiday card from J. Winiewicz, Polish Ministry of Foreign Affairs; an April 1991 Museum of Modern Art calendar, featuring a memorial screening of *Native Land*; and a brochure for an Ursula Suess exhibition in Munich, with a letter and artwork from Suess.

Box C190

Folder 8: [*Harvard Magazine*, Sinking Creek Film Scrapbook]; 1981, 1991

The May-June 1991 issue of *Harvard Magazine* featuring Hurwitz's obituary, and a copy of the Sinking Creek Film Celebration's anthology *Scrapbook*, featuring an article on Hurwitz.

Box C190

Folder 12: [*Sightlines* journal]; 1989

Summer 1989 issue of *Sightlines: The Journal of the American Film & Video Association*, featuring an article on Hurwitz and the Leo Dratfield award. Includes a written response from Hurwitz to the editor.

Box C192

Folder 3h: [Envelope labeled: Programs and photostats of reviews of *Native Land*]; ca. 1942

Programs for *Native Land* at the World Theatre in New York City (multiple copies) and press packet of articles, reviews, and testimonials.

Box C218

Folder 1c: Address, etc. from cutting room wall; 1967-1968

Newspaper clippings on the draft screening of *In Search of Hart Crane*, Lee Harvey Oswald; notes; contact information.

Box C218

Folder 3: [Film journals]; 1975-1980

Fall 1975 issue of *Cinema Journal* featuring Hurwitz's essay "One Man's Voyage"; July/August 1978 issue of *Cinema Nuovo* featuring an article on Hurwitz [in Italian]; two copies of the 2/79 issue of *Filmkritik* devoted to Hurwitz [in German]; Vol. 13, Number 1 1980 issue of *Film Library Quarterly* featuring articles on the Film and Photo League; and 1977 issue of *Filmihullu* featuring an interview with Hurwitz [in Finnish].

Box C221

Folder 5: [Hurwitz obituaries]; 1991

Newspapers and magazines containing Hurwitz's obituary, including *The Independent*, *Chicago Tribune*, *The Nation*, *The Guardian*, and *The New York Times* [four full issues].

Box C226

Folder 8: [Hurwitz memorial gathering flyers]; 1991

Copies of flyers announcing a 3/30/1991 memorial gathering for Hurwitz.

Box C227

Folder 5: Material for scrapbook; 1942-1951

Promotional flyers, letters, union testimonials, newspaper clippings, and reviews for *Native Land*; newspaper clippings about Paul Strand, the signing to Vanguard Films, Hurwitz joining CBS, "Freedom Road," *Folksay*, the dramatic workshop film department where Hurwitz did a seminar on film techniques, the United Nations films, and *Strange Victory*; brochure from Brandon Films promoting *Native Land*, *People of the Cumberland*, and other films; promotional program for a performance of the score of *Native Land*; catalog for The Writers School by the League of American Writers where Hurwitz taught a workshop in documentary film writing; invitation from the Hollywood Writers Mobilization for a presentation by Joris Ivens and screening of films including *Native Land*; program for the 1943 Writer's Congress; program for tribute to President Roosevelt exhibition, featuring Hurwitz on the committee of photography; reviews of CBS programs; review of *They Were There* (1944), interview of Woody Guthrie produced and directed by Hurwitz.

Box C227

Folder 6: U.N. peace film; 1950

Newspaper clippings about *There Shall Be Peace* and its lack of release. Multiple copies.

Box C227

Folder 7: [Bag labeled: Xeroxes "Scrap Book" -- *Native Land* and *Strange Victory*]; ca. 1942

Copies of newspaper articles, reviews, program, invitation, and quotes from reviews about *Native Land* [none are about *Strange Victory*].

Box C227

Folder 25: [Article on Hurwitz at University of Iowa; commencement address by Robin Felid]; 1965, 1975

Copy of newspaper article on Hurwitz as artist in residence at the University of Iowa; 1965 commencement address delivered by Robin Felid titled "Creative Sensibility."

Box C227

Folder 26: Cinémathèque "homage"; 1966-1967

Documents related to the Cinémathèque Française's homage to Hurwitz, including draft introduction titled "Leo H. and the Documentary in the U.S.A.," newspaper clipping with list of screenings, and flyer/schedule.

Box C227

Folder 38: NYU newspapers and bulletins; 1968-1974

New York University School of the Arts bulletins and copies of the *Washington Square Daily News* about the attempt to merge graduate and undergraduate schools.

Box C232

Folder 7: Eichmann -- Jewish Museum; 1985-1986

Correspondence with the Jewish Museum about their omission of Hurwitz's credit from their film about the Eichmann trial, including apology, newsletter with the correction, handling of press inquiries about the situation, Hurwitz's waiver in regards to the videotaped interview; Hurwitz's notes; promotional mailer, press release, announcement, and clippings for the Eichmann exhibit.

Box C233

Folder 1: [*Cineaste* issue]; 1974

Copy of *Cineaste* Vol. VI, No. 3 with article "Native Land: An Interview with Leo Hurwitz." The copy has been water-damaged.

Box C233

Folder 5: [Press coverage of the London Film Festival]; 1980

Bound volume of press coverage of the 24th London Film Festival, held November 13-30, 1980.

Box OS-6

Folder 2: [*Native Land* and *Strange Victory* scrapbook]; 1941-1942, 1948

Bound scrapbook, very fragile. Contains programs, clippings (English and Hebrew, one with translation), screening notices and invitations, reviews, black and white production photograph, quotes from reviews, tickets, and audience responses for *Native Land* and *Strange Victory*. Copy of certificate of participation for *Strange Victory* in the Venice Film Festival. Copy of W.E.B Du Bois letter about *Strange Victory*.

Box OS-6

Folder 2a: [Hurwitz, Leo -- Scrapbook materials for *Strange Victory* and *Native Land*]; 1948, 1961, 1966, 1975

Notes regarding the scrapbook, clippings about *Strange Victory*, *Native Land*, the Eichmann trial, and Hurwitz as artist-in-residence at Hamilton/Kirkland Colleges; a press release for *The Sun and Richard Lippold*; order form for theater parties for *Strange Victory*.

Subseries 2, General, 1926-1990

Box C001

Folder 20: *D.W.A.W.D.* leads; 1980-1982

Includes a Bauer Films catalog.

Box C001

Folder 22: Correspondence -- Fall 1986-1987; 1986-1987

Includes pamphlets, programs, publicity materials, newspaper clippings, and curricula vitae. In English, Swedish, and German.

Box C002

Folder 5: [Envelope containing FOIA, Inc. newsletters]; 1986-1988
Letter from Ann Schneider of FOIA, Inc. (Fund for Open Information and Accountability) making recommendations for attorneys and enclosing four issues of their newsletter *Our Right to Know*.

Box C002

Folder 12: [Envelope labeled: FBI clippings]; 1988-1990
Newspaper clippings from *The New York Times* (one with a note from Jane) and multiple copies of article from *The National Law Journal* regarding FBI surveillance.

Box C004

Folder 11b: WBAI-FM copy for *Folio* -- letter re: contribution -- N.Y. opening; 1981-1982
Correspondence with Mary Robbins [WBAI radio], notes from a lunch with Rick Harris [WBAI radio], and copies of WBAI's *Folio* magazine.

Box C006

Folder 1: [Issues of *Attitude Check*]; 1969, 1970
Issues of the underground anti-Vietnam War newspaper *Attitude Check*, "written by and for Marines at Campen."

Box C006

Folder 10: [Envelopes containing John B. Rohrbach correspondence and articles]; 1990
Contains an abstract and prospectus of John B. Rohrbach's dissertation "Paul Strand: American Photographer"; a draft of his article "Time in New England: Creating a Useable Past"; a photocopy of his article "Visions of an Engaged Artist"; and related correspondence.

Box C006

Folder 12: *Film Comment* correspondence; 1969-1970
Correspondence from *Film Comment* editor Gordon Hitchens and assistant Jonathan Hoops, including a copy of a letter written by Hitchens to Jack Valenti. Also includes a flyer for film festival with Hitchens on the jury, a conference notice, and an issue of *Film Comment* [Volume 5, Number 2, "Film in Asia"].

Box C006

Folder 19: [Magazines/newsletters]; 1971-1980
Magazines and newsletters, mostly about film. Includes Media Study/Buffalo, A.I.D. News, Cineaste [with an interview with Hurwitz], Film & History, FOIA Inc. [Fund for Open Information and Accountability], and University Film Study Center. In English and French.

Box C006

Folder 22: [Correspondence, publications, and personal papers]; 1949, 1965-1979 [bulk]

Contains newsletters, correspondence, an *Essay on Death* script, a Museum of Modern Art Cineprobe series screening flyer, film festival information, newspaper clippings, an invitation to a Paul Strand exhibition at the Philadelphia Museum of Art, and Hurwitz's international driving permit. Also includes a 1949 issue the Columbia University literary magazine *Quarto*. Materials are in English and German.

Box C006

Folder 24: [*Tute e Technicolor: Operai e Cinema in America* book]; 1980
Paperback book by Bruno Cartosio. In Italian.

Box C007

Folder 1: [Plastic bag labeled: Film catalogs 50s]; 1941-1955, undated
Teachers' guides, film catalogs, and film festival programs. Previously housed in a plastic bag.

Box C007

Folder 2: [Plastic bag labeled: Film catalogues 50s etc.]; 1942-1962
Film catalogs

Box C007

Box 1: Letters Jerusalem; 1961, 1967
Box contains correspondence, newspaper clippings, photographs, Screen Directors Guild materials, event invitations, and notes. In English, German, French, Hebrew, and Dutch.

Box C008

Folder 1: Algerian piece *D.W.A.W.D.* 1985; 1985
Three copies of the article "A Taste of History" from *El Moudjahid*, Alger (Algeria).

Box C008

Folder 8: Clippings Europe articles [not translated]: copies; 1981
Photocopies of foreign-language newspaper articles, untranslated.

Box C008

Folder 9: [Translated articles]; 1981
Translations of foreign-language newspaper articles.

Box C008

Folder 12a: Leaflets issued by Public Theater; 1982
Leaflets from the Public Theater in New York (New York Shakespeare Festival).

Box C009

Folder 14: Köln/1982 *Dialogue with a Woman Departed* TV; circa 1982
Tourist brochure/map of Cologne, Germany. No material related to *Dialogue with a Woman Departed* and German television.

Box C011

Folder 6: [*Les Lettres Françaises* issue]; 1966

December 1966 issue of the French literary publication *Les Lettres Françaises*. In French.

Box C011

Folder 9: [Envelope labeled: From portfolio]; 1965

Newspaper clippings related to CBS and various social and political issues, and notes.

Box C011

Folder 10: Research for *Sun and Richard Lippold*; 1956, 1960, 1963

Research materials for *The Sun and Richard Lippold*, including a copy of "Views on Art and Architecture: A Conversation" (with Lippold), and issues of *Art News* and *The New Yorker*.

Box C012

Folder 2: [*Film Study in Higher Education* book]; 1966

Book by David C. Stewart with note to Hurwitz inside.

Box C012

Folder 4e: Location trips: Borrego and Palm Springs Road; 1957, undated

Sequence and locations lists, information for permit form, and other materials gathered from trips, including tourist information and maps.

Box C012

Folder 4k: ["King Boor" -- correspondence and pamphlet]; 1958, undated

Correspondence with Charles Pratt, and a pamphlet for Bob Baker Marionette Productions.

Box C012

Folder 4o: ["King Boor" -- correspondence, notes, and script drafts]; 1958, undated

Correspondence, both personal and related to the unproduced film "King Boor"; "King Boor" script drafts; and a tourist guide to Massai Point Trail, Arizona.

Box C016

Folder 1: [Copy of *Image Newsletter*]; 1979

June 1979 issue of *Image Newsletter* (Volume 11, Number 12), a monthly publication of Independent Media Artists of Georgia, Inc.

Box C016

Folder 3: [Correspondence, appointment calendar, newsletter]; 1966, 1967

Correspondence from Marie H. Briehl, appointment calendar, and an issue of *The Southern Patriot* newsletter from August 1967.

Box C018

Folder 1: [Envelope Labeled: Clippings -- CBS]; 1944-1946

Newspaper clippings, copies of reviews, and press releases from Hurwitz's time at CBS.

Box C018

Folder 5a: [Newspapers-- *The Jerusalem Post* and *Les Lettres Françaises*]; 1961

Newspaper clippings concerning the Eichmann Trial, *The Museum and the Fury*, and *Here at the Waters' Edge*. In English and French.

Box C018

Folder 5e: [Folder labeled: *Alice in Wonderland* clippings etc.]; 1948-1953

Clippings regarding the Lou Bunin production of *Alice in Wonderland* and general film and CBS related topics.

Box C019

Folder 1: [Box labeled: Duplicates]; 1964-1968

Contains photographs and pictures clipped from books and magazines, with notes.

Subjects include Third World struggles, laborers, racism, and 20th-century events.

Box C021

Folder 1: [Envelope labeled: Originals or masters of film texts]; ca. 1937, ca. 1942, 1964, 1974

Heart of Spain and *Native Land* scripts and a published script for *Essay on Death*. Also includes a copy of *Cineaste* magazine's 1974 interview with Hurwitz conducted prior to the re-release of *Native Land*.

Box C021

Folder 10: [Xeroxed newspaper articles and notes]; 1980, undated

Photocopies of a 1909 *New York Times* front page and copies of Italian newspaper articles from 1980. In English and Italian.

Box C021

Folder 24a: [Copy of *New China* magazine]; 1974

1974 "preliminary concept issue" of *New China* magazine.

Box C022

Folder 8: Verleih Genossenschaft (Munich distributors) -- Bergmann; 1980, undated

Material from the Munich distributors Verleih Genossenschaft, including catalogs and promotional information for Peter Krieg's film *Septemberweizen* [*September Wheat*]. In German and English.

Box C025

Folder 2: [Eichmann trial verdict -- clippings]; 1961

Newspaper clippings from New York City newspapers about the Eichmann trial verdict.

Box C025

Folder 3: [Eichmann trial clippings]; 1961-1962

Newspaper clippings regarding Eichmann's trial and execution.

Box C025

Folder 4: [Eichmann clippings -- 1961]; 1961

Newspaper clippings on the Eichmann trial from various New York City newspapers and an issue of *The ADL Bulletin* (published by the Anti-Defamation League of B'Nai B'rith) about the trial.

Box C025

Folder 5: [Eichmann trial clippings re: trial and TV 5/61 -- clippings from *The Jerusalem Post*]; 1961

Newspaper clippings about the Eichmann trial from *The Jerusalem Post*.

Box C025

Folder 6: [Eichmann trial clippings re: trial and TV -- 3/61-4/61]; 1961

Newspaper clippings about the Eichmann trial from *The Jerusalem Post*.

Box C025

Folder 7: [Eichmann trial -- clippings about Adolph Eichmann]; 1961

Newspaper clippings and magazines articles (*The Saturday Review, Life*) concerning the Eichmann trial.

Box C025

Folder 8: [Eichmann trial clippings]; 1961

Newspaper clippings concerning the Eichmann trial.

Box C025

Folder 9: [Eichmann trial clippings re: trial and TV 6/61]; 1961

Newspaper clippings from *The Jerusalem Post* concerning the Eichmann trial.

Box C025

Folder 10: [Eichmann trial -- 7/61-8/61 -- *The Jerusalem Post*]; 1961

Newspaper clippings from *The Jerusalem Post* concerning the Eichmann trial.

Box C025

Folder 11: [Eichmann trial -- 3/61, 7/61-8/61 -- *The New York Times* and *The Jerusalem Post*]; 1961

March clippings from *The New York Times*, and July and August clippings from *The Jerusalem Post* concerning the Eichmann trial.

Box C026

Folder 1a: [Correspondence, notes, and clippings]; 1966-1968

Personal and professional correspondence, notes, and other documents. Professional correspondence and notes largely concern proposed television projects. Also includes newspaper clippings regarding current events, including the Vietnam War, the dismissal of Henri Langlois from the Cinémathèque Française, and the 1968 Democratic primary. In English, French, and German.

Box C026

Folder 1b: [Correspondence, clippings, and receipts]; 1965-1968

Correspondence, both professional and personal. Professional correspondence mainly concerns National Educational Television (NET) and screenings of *In Search of Hart Crane*. Personal correspondence includes letters from Paul Strand. Also includes customs reports, notes, lab invoices, newspaper clippings, and personal documents, such as insurance papers. In English, French, Polish, and Hebrew.

Box C026

Folder 2: [Correspondence and publications]; 1953, 1967-1970, undated

Professional correspondence, including mailings from Harvard College and the New York Civil Liberties Union, and the University of Saskatchewan; and personal correspondence from friends. Publications consists of a copy of Régis Debray's "Declaration at the Court Martial"; material about film schools and employment; science and dance brochures; an issue of King's Crown Essays; and syllabus for Manfred Kirchheimer at New York University. In English and French.

Box C028

Folder 3f: Trip notes; 1955-1959

Materials related to the production of *Pattern of a Profession*, including notes; an issue of the New York University (NYU) College of Dentistry Bulletin; a Veterans Administration Dental Internship and Residency Program booklet; a pamphlet entitled "Should You Be a Dentist?"; and a catalog listing of postgraduate and graduate courses in dentistry at NYU.

Box C028

Folder 3g: "Research's" notes; 1943, 1955-1958

Research material related to the production of *Pattern of a Profession*, including reprinted articles from *Scientific American*; *The Journal of Dental Research*; *Oral Surgery*, *Oral Medicine*, and *Oral Pathology*; and *The Journal of the American Dental Association*.

Box C028

Folder 3h: [Envelope labeled: Public health notes]; 1954-1959

Publications related to dental health, including American Dental Association pamphlets; dental flyers and handouts distributed by the city of Hartford; a public affairs pamphlet about adding fluoride to the water; a list of basic recommendations of the Connecticut

Advisory School Health Council toward achieving an ideal school dental program; and reprints of journal articles by Dr. Menczer.

Box C028

Folder 3i: Chicago "reading" material; 1953-1959

Material related to dental health, including an issue of *Today's Health*, published by the American Medical Association; a history of the American Dental Association; a schedule for the 1958 Greater New York Dental Meeting; and reprinted articles on dentistry and children's dental care.

Box C028

Folder 3j: [Envelope labeled: ADA trip]; 1958

Hurwitz's schedule for the American Dental Association meetings he would attend regarding *Pattern of a Profession*, with letters of confirmation from secretary Helen R. Kristt.

Box C033

Folder 8: Clippings -- news & general; 1957-1962

Clippings, pamphlets and typed text about the blacklist; the loyalty oath; nuclear arms; the American Communist Party; barring passports for Communists; Claude R. Eatherly; psychiatric patients; Carl Sandburg; John F. Kennedy; and tourists at Dachau.

Box C033

Folder 14: P. Lawson -- clippings; 1963

6/30/1963 *New York Times* review of Gene Searchinger and Scudder Boyd's Standard Oil-sponsored documentary *The Human Element*, edited by Peggy Lawson.

Box C033

Folder 15: *Last Summer Won't Happen* (Peter & Tom) -- Lincoln Film Fest.; 1968

Flyers, program notes, and press screening schedule for the 6th New York Film Festival (9/18-9/28/1968), which included Thomas Hurwitz and Peter Gessner's film *Last Summer Won't Happen*. Also includes a flyer for a November 1968 screening of *Last Summer Won't Happen* and Gessner's *Time of the Locust* at Columbia University.

Box C033

Folder 34: *Resist*, 1968; 1968

August 27, 1968 issue of *Resist* newsletter with articles on draft resistance; undated *Resist/Support in Action* flyer with information about induction refusals, draft resistance actions, and an accompanying listing of the names, addresses, and telephone numbers of draft board members.

Box C033

Folder 51: New America Cinema Group -- Filmmakers Coop; 1962, undated

Photocopy of reviews of Ron Rice's *The Flower Thief*; press release announcing Stan Brakhage's East Coast lecture tour; "The Second Report of the N.A.C. Group" dated 6/1/1962; undated Film-Maker's Cooperative catalog.

Box C034

Folder 1i: [Teaching materials, *Opportunity Unlimited* script]; 1949-1952
Includes page from 8/1/1949 issue of *Life* magazine featuring photographs of Roman monks playing basketball and a Roman street scene.

Box C034

Folder 3f: Drafts & worksheets -- Movietel; 1948-1949, undated
Includes the Jan.-Feb. 1948 issue of *The Cine Technician* journal

Box C034

Folder 5a: [U.S.A. -- awards, festivals]; 1956-1957
Communication regarding the awarding of the George Washington Honor medal to U.S.A.; brochure for the 1957 Festival for the Arts at the First Unitarian Church; clipping from *Rushes* newspaper regarding the 10th International Edinburgh Film Festival; issue of Pan American World Airways' *System Sales Clipper* in-house newsletter with an article regarding U.S.A.

Box C036

Folder 1: [Letter to Chaplin, 1959/*Verdict for Tomorrow*, Eichmann Peabody Award Program/clippings re: Eichmann]; 1958-1962, undated
Correspondence, including 1959 letter to Charles Chaplin; materials related to Walter McQuade's book *When Your Neighborhood Needs a School*; a script treatment titled "The Beach and the Man"; and notes for an unnamed project.

Box C036

Folder 1c: [Soviet art and education clippings, personal correspondence]; 1958-1961
Includes clippings about Soviet art and education, as well as correspondence regarding producing a film in Poland; travel arrangements; Filmfest Edinburgh's refusal to screen *Here at the Waters' Edge* because of its running time; and a program for the 22nd Annual Peabody Awards.

Box C037

Folder 4: [Flex folder labeled: N.Y.U. film workshop course, summer 1960]; 1959-1960
Includes a short story clipped from May 1959 *Esquire* magazine.

Box C038

Folder 1: [*Guardian* newspaper]; 1969, 1972
Two issues, dated 5/17/1969 and 9/13/1972.

Box C038

Folder 2: [*Ramparts* magazine]; 1968-1970

Six issues, dated 6/27 and 12/17/1968; 11/1969 and 12/1969; and 1/1970 and 7/1970.

Box C038

Folder 3: [*Viet-Report* magazine]; 1965-1967

Seven issues: Aug.-Sept./1965, Oct./1965, June-July/1966, Nov.-Dec./1966, Jan.-Feb./1967, June/July/1967, and Sept./Oct./1967.

Box C038

Folder 4: [Misc. magazines]; 1959, 1965-1971

American Artist, 11/1965; *Onyx*, 1967; *Peking Review*, 4/30/1969; *Film Comment*, Winter/1965; *Film Journal*, 2/1959; *Forum* [The University of Houston], Summer/1967; *Liberation*, 1969; *The New Army*, 1971; *Newsweek*, 7/23/1969; *Notes from the Second Year: Women's Liberation*, 1970.

Box C038

Folder 5: [Misc. booklets, theater programs]; 1951, 1963-1967, undated

Ancient Mexico in Miniature, 1964; *The Discontent of the Intellectuals: A Problem of the Twenties*, 1963; *Drums in the Night*, theater program; *The Haggadah of Passover*, 1951; *MacBird!* theater program, 1967; "Programme for Teaching the Theory and Practice of Film Direction" by Sergei M. Eisenstein, undated.

Box C038

Folder 6: [Envelope labeled: Spain 8 & 9/74 -- maps, tourist material etc.]; 1974, undated

Maps of Spain, Madrid, San Sebastian, Mallorca, Plano de Palma; travel brochures, travelers' information, travel itinerary, bank receipts, car rental information and receipts, tickets.

Box C038

Folder 12: [Paper bag labeled: Iowa mail]; 1975

Includes a profile of Henri Langlois from an undated issue of *The New Yorker* (included in a letter from Janet Brof) and a 1/1/1975 Directors Guild of America directory of Members in Good Standing.

Box C038

Folder 14: [Envelope labeled: Mail to reply]; 1974-1975

Includes the 1/1975 issue of *Bulletin of the Southern California Psychoanalytic Institute and Society* with profile of Marie Briehl.

Box C038

Folder 15: [Envelope labeled: Brandeis conference]; 1972

Schedule of events for "The American Documentary" symposium at Brandeis University, Feb. 19-21, 1972. Hurwitz introduced *Native Land*, *Strange Victory*, and *The Sun and*

Richard Lippold. Also includes a February 1972 issue of the Brandeis University Film Study Center newsletter.

Box C038

Folder 19: [Envelope labeled: A Xmas file]; 1967, 1970-1972, undated

Includes "King Lear and Macbeth in Relation to Shakespeare" journal reprint; 2/2/1971 op-ed page from *The New York Times* featuring an editorial by W.H. Auden; felt-tip pen doodles; pamphlet for the film *Which Side Are You On*; undated newspaper clipping regarding GIs facing court-martial; insurance policy and hospital bills; and a vinyl 1971 calendar.

Box C038

Folder 20: Watergate; 1972-1973

Newspaper clippings from *The New York Times* reporting on the Watergate affair. Also includes a 9/1/1973 *New York Times* clipping excerpting Premier Chou En-lai's 8/24/1973 report to the 10th Congress of the Communist Party and a 1/27/1972 *Los Angeles Times* clipping regarding camera inventor George A. Mitchell.

Box C038

Folder 21: [Programs, correspondence, notes]; 1972-1975, undated

Theater and film programs; "Film and Video Makers Travel Sheet," listing exhibition and lecture tours by film and video makers; personal correspondence, including greeting cards and postcards; photocopy of insurance document itemizing coverage for camera and equipment; handwritten notes and income tax information.

Box C040

Folder 1: [Correspondence]; 1957-1962

Includes the pamphlet "Toward a Science and a Program for Human Survival"; a film workshop brochure from New York University listing Hurwitz as a featured lecturer; a Screen Directors International Guild mailing announcing a screening of Eichmann trial footage and amendment to the constitution; and recommendations for studio lighting for Reeves Sound Studio.

Box C040

Folder 2: Eichmann articles (Arendt); 1963

New Yorker articles by Hannah Arendt on the Eichmann Trial. Extensive notes on the folder.

Box C040

Folder 15: Bramwell Fletcher -- *Parnassus '63*; 1962

Materials related to Bramwell Fletcher's solo prose/poetry performance titled *Parnassus '63*, including programs, promotional material, newspaper clippings, and critics quotes.

Box C040

Folder 21: Film facilities -- also "general" -- misc. letters; 1956-1961
Personal and professional materials, including an American Theatre Wing Professional Training Program Catalog.

Box C041

Folder 48: Kirchheimer, Manny; 1979, 1981, 1985-1988

Materials related to Manfred Kirchheimer, including the papers "Is There Life after Cinema Vérité?" presented to the U.S. Conference for an Alternative Media on 6/14/1979, and "Beyond the Clichés of the Holocaust: A Filmmaker's View," presented at the University of Notre Dame on 4/21/1988. Also includes flyers and a *New York Times* review of Kirchheimer's documentary *We Were So Beloved*; an envelope containing press materials for Kirchheimer's film *Stations of the Elevated*; and the eulogy "On the Occasion of Papa's Funeral."

Box C041

Folder 52: Miners (from Josh); 1978-1981

Material related to Hurwitz's Miners Film Project (working title), including the January 1981 issue of the United Mine Workers' paper *Coal Field Defender*.

Box C041

Folder 56: Re: Alexander, *Film on the Left*; 1978, 1981

Correspondence between Hurwitz and film scholar William "Buzz" Alexander regarding Alexander's book *Film on the Left*; photocopies of book reviews and an article about Harvard University.

Box C041

Folder 62: Robin Briehl, July 1985; 1985-1986, 1989

Materials related to the Valerie Anne Briehl Foundation, established by Robin Briehl in honor of his 4-year-old daughter who was murdered along with her older half-brother by their mother, Theresa Briehl, who then committed suicide. Materials include newspaper clippings about the crime.

Box C041

Folder 63: V.A. Briehl Fnd. -- Robin; 1989 1990

Includes letter from Robin Briehl to Hurwitz with *New York Times* clippings about the East German economy and Nathaniel Hawthorne.

Box C041

Folder 73: Old friends; 1976-1985

Obituaries, eulogies, clippings, correspondence, and other material related to Hurwitz's friends and acquaintances, including an obituaries for Paul Strand, Mura Dehn, Rosetta Hurwitz, John Howard Lawson, Charles Pratt, Herbert Gutman, and Joris Ivens; reminiscences about Cook Glassgold; eulogy for James Blue; Paul Strand exhibition brochures; a "catch-up letter" from Herbert Kline; Nathan Zahm memorial booklet; 1979

Village Voice article about acting teacher Paul Mann facing charges of sexual abuse; November-December 1979 issue of *China and Us*, featuring an article on Ivens by Robert Sklar; essay remembering "Chava Riva" (possibly Hurwitz's mother Eva) by her grandchild; 1984 Louisiana State University Press catalog.

Box C043

Folder 1: [Envelope labeled: Interesting articles & booklets, misc.]; 1954-1956, 1962, 1964

Cargo plans for the ships M.S. Prinses Margriet and the M.V. Korendyk; typed manuscript of the poem "Waterlily Fire" by Muriel Rukeyser, signed "To Jane and Leo, with love, Muriel" and dated 2/1962; reprints of scholarly essays by Charles Trinkaus, including "Petrarch's Views on the Individual and His Society," "Renaissance Problems in Calvin's Theology," "The Religious Foundations of Luther's Social Views," "Toynbee against History," and a book review; "The Classic Chinese Theater" by Sophia Delza; and 12/29/1956 issue of *The Nation* containing the text of J. Bronowski's "Science and Human Values."

Box C043

Folder 3e: [The Fund for Education Concerning World Peace through World Law materials]; 1963

Pamphlet and brochure from the Fund, and a Fund folder containing two copies of Leonard Stadd's proposal for a film titled "Gulliver's Last Voyage."

Box C043

Folder 3h: Peace thru Law; 1963

Materials from The Fund for Education Concerning World Peace through World Law, including a letter to Hurwitz regarding a documentary film project; a progress report on the "Mass Communication Project"; proposal and outline for the Mass Communication Project, which includes a documentary film. Also includes Hurwitz's notes and ideas for the film project; a "1963 Action Program of the Council for a Livable World" pamphlet; and the softbound book *Peace: The Control of National Power*.

Box C043

Folder 4: [Envelope labeled: Italy (Venice), Paris (retrosp.), London]; 1961

Materials collected by Hurwitz during a 1961 trip to London, Paris, and Italy (Florence, Venice). Includes two September 1961 issues of *Une Semaine de Paris/This Week Paris* weekly entertainment guide; a reprint of Gideon Bachmann's 4/26/1961 *Variety* article "Rise of Cheap 'Significant' Film in US"; and programs for the Venice International Film Festival, with a press release announcing a special screening of *Here at the Waters' Edge*.

Box C043

Folder 5: [Portfolio labeled: Tourist material info]; ca. 1961

Materials housed in a portfolio with label "State of Israel, With the Compliments of the Government Press Office" on side flap. Portfolio contains "Facts about Israel 1961" handbook; "Israel Today: The Legal System"; touring maps; museum exhibition brochures. Also includes November 1960 Life magazine articles "Eichmann Tells His Own Damning Story" parts 1 and 2; a map of the stars; a promotional writing pad from the Israeli navigation company Zim, containing company information and seven black-and-white photographs of Adolph Eichmann in prison; an English translation of the indictment against Eichmann, with "Nazis and Nazis Collaborators (Punishment) Law, 1950"; list of background material about the State of Israel from the Israeli Government Press Office; 7/30/1961 issue of The Jerusalem Post.

Box C043

Folder 6a: [Envelope labeled: Milan -- maps, tourist stuff]; undated Milan guidebook, maps, list of museums and galleries.

Box C043

Folder 6b: [Books and program]; 1979-1980
May 1979 issue of the Italian journal *Metropolis*; *Lista Nera a Hollywood/The Hollywood Blacklist* book; program for the 1980 film festival in Salsomaggiore Terme. In Italian.

Box C043

Folder 7a: [Folder labeled: Jerusalem -- misc.]; 1958, 1961-1962
Material related to the videotaping of the Eichmann trial in Jerusalem. Includes the booklet "Trial of Adolph Eichmann: Notes for Correspondents" from the Israeli Government Press Office. Folder also contains materials relating to the Museum of the Holocaust and Resistance in the Ghetto Fighters' Kibbutz, including an 8-page overview of the museum; *Extermination and Resistance Vol. I*, a bound 1958 compilation of historical records; correspondence with museum founder Miriam Novitch (one letter in French); a program for a 6/10/1961 performance of Handel's *Belshazzar* at Abu Gosh; and Yad Vashem exhibition brochure for "Warning and Witness" (in Hebrew and English).

Box C043

Folder 7b: [Folder labeled: Eichmann trial -- publicity material & credits]; 1961
Includes a 5/4/1961 *New York Times* review of the feature film *Operation Eichmann*, and copies; a full-page *Variety* Capital Cities Broadcasting announcement regarding the trial; and an undated newspaper clipping regarding the trial broadcast.

Box C045

Folder 10g: Clippings; 1943
Newspaper clippings regarding crime, Nazis, World War II, and Edward Dmytryk. Also includes programs for a series of Army Orientation Films and Museum of Modern Art film screenings, and a list of books about Latin America.

Box C050

Folder 16: Film -- items of interest; 1947, 1952, 1958, undated

Film-related documents, including schedules and programs for a private screening of "Free Cinema from Great Britain" at the Museum of Modern Art, the 2nd International Art Film Festival at Hunter College, and the 1958 International Experimental Film Competition in Brussels. Also includes "Sources of Information on Training Films" and "Films for Negro Film Festival."

Box C050

Folder 17: Films: ideas & notes -- misc.; 1953-1954, undated

Ideas for films and film series, including a film about the H-bomb and scientific research. Includes a reprint of the "Scientists and Other Citizens," a talk given by Gerard Piel.

Box C050

Folder 18: Films prod. -- "Which Way Out" -- Oberndorf; 1949-1950

Documents regarding a film adaptation of C.P. Oberndorf's book of short stories *Which Way Way Out*, including letters from Oberndorf, Morris Helprin; a one-year option agreement for production rights. Includes a 2/5/1949 *Saturday Review* review of *Which Way Way Out*.

Box C050

Folder 24: General -- Blk list; 1949-1955

Materials related to the blacklist and efforts made against anti-communist activities. Clippings and publications include "The Jefferson School of Social Science vs. The Attorney General of the United States and the Subversive Activities Control Board" brochure, with cover letter requesting a statement of support; a; 2/16/1955 *New York Times* clipping regarding the effects of H-bomb explosions; "Statement of Policy" from the National Committee for Peaceful Alternatives; and materials related to congresses for world peace.

Box C055

Folder 14: [Hurwitz, Leo -- correspondence, clippings, 1940s]; 1945-1946

Clippings and correspondence regarding "Freedom Road." Includes clippings from the Los Angeles *Daily News*, *The Los Angeles Times*, and *Hotel & Club Voice* regarding the upcoming film adaptation of *Freedom Road*; and letters from Film Music Associates, artist Gyula Zilzer (with exhibition brochures), Mordecai Gorelik, and Salem Ludwig, inquiring about work on the production. Also includes 10/5/1946 *New Dynamo* supplement; the 1945 Annual Meteorological Summary; and an envelope from the U.S. Department of Commerce Weather Bureau containing Monthly Meteorological Summaries from 1942-1946.

Box C058

Folder 3: [Unlabeled envelope containing three Bulgarian publications]; 1974, 1976, 1977

Three oversized color brochures, possibly about Bulgarian history. Address clipped to one cover and a card inside identifies the sender as the Bulgarska Nacionalna Filmoteka (Bulgarian National Film Archive). In Bulgarian.

Box C058

Folder 4: [Clippings and publications]; 1966-1970, 1977, 1980

Clippings and publications found loose in Box C058, including a 1977 Bulgarian magazine with an article on the FIAF XXXIII Congress in Varna, Bulgaria, and an interview with Hurwitz (in Bulgarian); a 2/14/1977 issue of *International Bulletin*; clippings from *The New York Review* and *The New York Times*; a 1970 Brandon Films, Inc., catalog; a 12/1966 issue of *Ramparts* magazine; and a 1980 issue of *The Independent*, featuring an interview with Manny Kirchheimer. Also includes three invitations to the 1976 commencement ceremony at Kirkland College, homeowner's insurance document, and Hurwitz's recommendation for a student's NEH Youthgrant.

Box C058

Folder 7: [Envelope from Anne Rogovin]; 1982

Envelope from Anne and Milton Rogovin containing a 2/27/1982 letter; a copy of Anne Rogovin's book *Dear Parents: Letters to Parents of Young Children*, inscribed to Hurwitz; pages from *Photography Annual* featuring Milton Rogovin's photographs; a flier for the Peace Museum.

Box C062

Folder 1: News clippings 85-86; 1985-1986

Articles from *The New York Times* including a 4/24/1985 clipping about West German TV programs concerning the Nazi era; undated clipping about Ring Lardner Jr.'s trip to Moscow; and 7/28/1986 clipping about the painter Jacob Lawrence.

Box C062

Folder 8: Refuse & Resist; 1987

Informational materials related to the "Refuse & Resist!" resistance movement and its national founding conference held at City College of New York, 6/6-7/1987.

Box C062

Folder 11: Saltman, Carlyn; 1985

Letter from Carlyn Saltman, with her résumé and a Fanlight Productions catalog.

Box C062

Folder 39: Names of good people -- lists; 1984, undated

Pamphlets, flyers, and brochures from the U.S. Committee in Solidarity with the People of El Salvador (CISPES), Political Rights Defense Fund, the Berkshire Forum, the Ruth Mott Fund, the Hugo Gellert Memoria Committee, and the Ploughshares Fund, with listings of sponsors, patrons, panelists, board members, and others. Also includes handwritten list of contacts; programs and playbills for revivals of Marc Blitzstein's *The*

Cradle Will Rock and *Regina* (with names of sponsors and donors checked off); "WBAI Has Been Silenced" flyer.

Box C062

Folder 39a: [Envelope labeled: Names and addresses -- miscellaneous]; 1971-1974, undated

Includes an undated clipping about the Carabanchel Ten.

Box C070

Folder 4: [*Strange Victory* research materials, general (1)]; 1944-1947

Research materials on race discrimination, the Fair Employment Practice Committee (FEPC), and the Nazis compiled after the war.

Box C070

Folder 5: [*Strange Victory* research materials, general (2)]; 1944-1946

Publications regarding the Fair Employment Practice Committee (FEPC) and race relations.

Box C070

Folder 6: [*Strange Victory* research materials, FEPC clippings]; 1944-1947

Clippings on the subject of job discrimination, civil rights, the United Nations Atomic Energy Commission, and aid to Europe; and publications regarding the Fair Employment Practice Committee (FEPC) and a list of related films. Includes clippings from *The Daily Worker* and *The Anti-Nazi Bulletin*.

Box C070

Folder 7: [Envelope labeled: *Strange Victory* reviews]; 1948-1949

Reviews of *Strange Victory* and *Native Land*, with quotes highlighted. In English and Russian.

Box C070

Folder 9: [*Strange Victory* screening, NYU screening]; 1977, 1979, undated

Flyer for the "Film Form/Social Content" program, which included *Strange Victory*. Also includes clippings about the Iranian Revolution and Zahir al-Umar by Miriam Rosen, with Rosen's course proposals and syllabus.

Box C070

Folder 16: [*Strange Victory* 1964 reissue, production materials, notes, general]; 1963-1964

Also includes clippings and flyer on racial issues and civil rights.

Box C070

Folder 22: [*Strange Victory* and *Native Land* screenings, Columbia University, 1972]; 1972

Clipping and flyers advertising a screening of the 1964 *Strange Victory* reissue at Columbia University, with an introduction to Hurwitz and films. Also includes two issues of the student assembly bulletin, which focus on anti-Vietnam War issues.

Box C073

Folder 7: *Vision* magazine (HUAC film); 1961-1963

Correspondence and clippings related to Gordon Hitchens, then editor of the *Film Comment* precursor magazine, *Vision*. Includes Hitchens' letter to Harvey V. Fondiller regarding an upcoming interview with Hurwitz for *Vision*; Hitchens' résumé and letter to Hurwitz; reviews of Hitchens' film *Sunday on the River*; clippings of articles and reviews written by Hitchens; and correspondence between Hitchens, Sylvia Crane, and Edward Crawford regarding a short film about the anti-House Un-American Activities Committee (HUAC) movement.

Box C088

Folder 3: NYSCA 1984-85 -- work material: notes and budget; 1984

Includes the winter 1984 New York State Council on the Arts (NYSCA) newsletter.

Box C089

Folder 36: Retro: Amsterdam etc.; 1983-1984

Materials related to a 1983 Leo Hurwitz film retrospective in the Netherlands and Hurwitz winning the 1983 Milky Way Cinema Award for Reality Research. Includes programs; calendars; magazine and newspaper interviews with Hurwitz. In Dutch. Also includes English-language *Herald-Tribune* clippings regarding arms control, J. Edgar Hoover, and hunger.

Box C089

Folder 39: Finnish articles; 1977, 1979, 1984

Three issues of the Finnish film magazine *Filmihullu*; the January 1979 issue featuring an article on Hurwitz. Also includes a January 1984 *Esquire* magazine article on Larry Gross's collection of photographs featuring African Americans.

Box C089

Folder 40: Swedish, Scandin. seminars; 1983, 1986

Materials related to Hurwitz's 1986 trip to Scandinavia. Includes a brochure from the Dramatiska Institutet/Swedish Dramatic Institute in Stockholm; program calendar for the Orion theater at the Finnish Film Archive; Swedish press clipping regarding *Dialogue with a Woman Departed/Samtal med Peggy* [*Conversations with Peggy*]; *Folkets Bio* film magazine, featuring an article on Hurwitz; two "Shoot Film, Not people" [working title for *Dialogue with a Woman Departed*] postcards; letters from Nelly Burlington; Hurwitz's handwritten notes; and maps of Helsinki, Copenhagen, and Danish tourism materials. In Swedish, Finnish, Danish, and English.

Box C089

Folder 44: ["From the Lumières to Our Times" conference packets]; 1988
Two folders from the 1988 conference "From the Lumières to Our Times: Heading towards Cinema's Centenary" at the Università degli studi di Roma "La Spaienza" [now the Spapienza University of Rome]. Includes conference information, correspondence, Guido Aristarco's essay "The Film Age," a pamphlet on the history of the Chinese film industry, business cards, and a poster from Patrick Lowie's 1987 film *Cercasi Produttore Disperatamente/Desperately Seeking Producer*.

Box C089

Folder 46: Grass Roots Media correspondence; 1989
Materials related to the 1989 annual Grassroots Communications conference held at Hunter and Marymount Colleges, New York City. Includes correspondence, a preliminary program, conference information, and an issue of *MediActive* magazine.

Box C089

Folder 50: [Two "Folies 1945" catalogs]; 1985
Two catalogues from the 1985 film series "Folies 1945: I Film de 1945 dall'Occupazione alla Liberazione"/"Follies of 1945: Films of 1945 from Occupation to Liberation" commemorating the 40th anniversary of the liberation from the Nazis. Program includes *Strange Victory*. In Italian.

Box C094

Folder 6: [Robert W. Wagner -- correspondence with Hurwitz, exhibit catalog]; 1990
"Ben Shahn in Ohio: The Summer of 1938" exhibition catalog, edited by Robert W. Wagner. Also includes a letter from Wagner explaining the cutting of images from *The People of the Cumberland* from *Images of the Depression*.

Box C094

Folder 7: [General -- Paul Strand exhibit, NYU Draft, Sophia Delza article, film catalog]; 1970-1972, 1983-1984, ca. 1990
Includes a "Films by Paul Strand" handout from an exhibition and film program sponsored by Southwestern Bell Foundation; draft of a 1970-1971 New York University report; photocopy of the article "T'ai Chi Ch'Uan" by Sophia Delza; and a Filmmakers Library: Award Winning Films 1983/1984 catalog of educational films.

Box C094

Folder 8: [General -- retrospective schedule, NYU material, research]; 1971, 1983
Includes a *Courage to Live* press kit; schedule for a Hurwitz retrospective at Melkweg Cinema in Amsterdam and Haags Filmhuis in The Hague; New York University-related notes and inter-office communication; and an issue of *Filmmakers Newsletter* on anthropology and film.

Box C094

Folder 13: [Film magazines, articles]; 1980-1981

Issues of *Cinema Politique* (in French) and *Andere Sinema* (in Dutch), with an interview with Leo Seltzer. Folder also includes a Dutch article about the Film and Photo League.

Box C094

Folder 16: [Berlin Film Festival -- program, index, newspaper]; 1981
Index for the Internationales Forum des Jungen Films at the Berlin Film Festival, 1971-1980; program of new German films at the festival; an *International Herald Tribune* published during the festival. Material is in German.

Box C096

Folder 3: Envelope labeled: Columbia Concerned Parents stuff]; 1968
Materials related to the Columbia Concerned Parents Committee, including a strikers and pickets information list; correspondence regarding the strike fund; a letter sent to the group from the Steering Committee; press releases; meeting notes; correspondence regarding desegregation; a clipping from *The Nation*; *Who Rules Columbia?*; and correspondence regarding Hurwitz's resignation from the Steering Committee.

Box C096

Folder 4: [*The Growth of a Great Museum: An Informal History of the Detroit Institute of Arts*]; 1966
Book by Wallace E. Clayton.

Box C096

Folder 12: [Publications -- book, *Life* magazine]; 1970
Art: The Visual Experience book and an issue of *Life* magazine covering the Kent State shootings.

Box C096

Folder 14: [Articles not By Hurwitz]; 1963, 1969
Clippings about Detroit, art galleries, and culture; and an article sent to Hurwitz in reference to a collaboration.

Box C096

Folder 15: [Publications -- IMAX, American Association of University Professors]; 1969-1970
Policy documents and reports of the American Association of University Professors; IMAX promotional material; and the American Association of University Professors bulletins.

Box C096

Folder 16: [Clippings, film storage notes, professional correspondence, *This Island* notes]; 1970

Issue of the *Black Panther Party Black Community News Service*; clippings on television and war; correspondence and notes regarding film storage; brief note on *This Island*; and Motion Picture Film Editors correspondence.

Box C098

Folder 1: [Unfolded materials]; 1979, 1982-1983

Materials found loose in Box C097. Includes a booklet and flyer from the 1983 Leo Hurwitz film retrospectives at the Stadtkino Basel, Basel, and Filmpodium Kino, Zurich, Switzerland; an envelope containing information for a trip to Buffalo; letters from Molly Howard; pages from a text about whales, dolphins, and porpoises [photocopies]; and a copy of *Cinéaste* magazine, vol. XII, no. 1.

Box C098

Folder 2: [Personal correspondence and notes, mailings, distribution report]; 1965-1973

Includes issues of *Art Now: New York* magazine with a cover letter from the editor; prospectus for "Vision of a City" by Hilary Harris; correspondence from Jane Dudley; a clipping regarding National Educational Television; research notes on divorce; a Strange Victory distribution report; and professional correspondence.

Box C098

Folder 7: Misc. clippings -- Leo Hurwitz; 1987-1989

Clippings on current events and political issues.

Box C098

Folder 9: [Copy of "Marxism and Modern Art"]; 1945

Booklet by F. J. Klingender.

Box C098

Folder 11: [Non-Hurwitz -- retrospective catalog, Independent Feature Film Market List; 1973, 1984

Program for a Roman Karmen retrospective at the Museum of Modern Art, and the Sixth Annual American Independent Feature Film Market listing of films.

Box C099

Folder 1: [Unlabeled folder -- European festivals and screenings]; 1980

Contains materials related to screenings of *Dialogue with a Woman Departed* at the 24th London Film Festival, Arsenal -- Institute for Film and Video Art in Berlin, the Munich Stadtmuseum/Filmmuseum, and the Cinématèque Française. Includes program notes, screening schedules, and newspaper clippings. Also includes issues of *Framework* film journal, *BFI News*, and *Cinema Politique*; *Les Films Grain de Sable* catalog; London and Paris tourist guides; and brochures from the Dachau Concentration Camp Memorial site.

Box C099

Folder 2a: [Correspondence]; 1976-1980, 1989

Includes correspondence from Manfred Kirchheimer, with a *New York Times* clipping about CBS News collaborating with the C.I.A.; Grand Valley State Colleges, with an issue of *The Paper* devoted to Hurwitz; and Vivienne Silver, with a copy of her paper on Paul Strand in Mexico. Also contains a March 1978 Film and Video Makers Travel Sheet; Magic Lantern Cinema calendar and *Native Land* program notes; and a Christian Association and International House International Cinema Series 4 calendar and program notes.

Box C099

Folder 2c: Articles re: technology; 1979

New York Times clippings about agricultural experimentation, OPEC, nuclear waste, labor unions, and hazardous chemicals.

Box C101

Folder 17: [Envelope labeled: 1/4" cassettes -- LH talks and interviews]; 1979, 1988-1989

It includes a photocopy of Hurwitz's letter published in the Fund for Open Information and Accountability's newsletter *Our Right to Know*, and newspaper clipping regarding the Attorney General and the FBI. Audio cassettes have been removed and are stored separately. Please contact archivist for access.

Box C102

Folder 12: [Clippings, film festival correspondence, SDIG correspondence]; 1960-1965

Clippings include the *Les Lettres Française* article about Hurwitz, and articles regarding loyalty oaths, civil rights, the Cold War, and Israel.

Box C103

Folder 1i: Notes; 1975-1976

September, October, and November issues of the monthly *Upstate Film Newsletter*; handwritten notes; and a calendar for the Sherman Society of Utica College's film program for the Spring 1976 term, which included Hurwitz's presentations of *Strange Victory* and *The Young Fighter*.

Box C103

Folder 2d: [Envelope labeled: Rollins/L.H. tape & 3 docs. of New Deal & letter]; 1975-1976

Includes a copy of the essay "Ideology and Film Rhetoric: Three Documentaries of the New Deal Era" by Prof. Peter C. Rollins, with cover letter. Also includes a copy of "Public Fantasies," a Hamilton College poetry journal, and a 12/15/1975 Statement to the Faculty of Kirkland College. Envelope originally included an audiocassette tape recording of an interview with Hurwitz conducted over the phone by Rollins. This tape has been relocated to the box Hurwitz audio materials in the Stills, Posters, and Paper Collection.

Box C103

Folder 14: [Folder labeled: Kirkland]; 1976

Materials related to Hurwitz's residency at Kirkland College, including student evaluations. Also includes the Spring 1976 issue of the Kirkland literary magazine *Dessert at the Plaza*, and two Spring Term 1976 event schedules for the Sherman Society of Utica College.

Box C103

Folder 19: [Paper bag labeled: Kirkland clippings]; 1975-1976

Clippings from the Hamilton College-Kirkland College newspaper *The Spectator*. Also includes a poem by Ilene Moskin featuring a quote by Hurwitz, and a copy of Hurwitz's "Account of Career."

Box C104

Folder 12: [Copy of *Life* magazine]; 1969

October 1969 issue of *Life* magazine, with a cover story on the Vietnam War protests.

Box C106

Folder 13: [Program for Annual Socialist Scholars Conference; Soviet-American Documentary Film Council information]; 1988

Program for the 6th Annual Socialist Scholars Conference; an invitation to a gala to benefit international film seminars; and information about the Soviet-American Documentary Film Council.

Box C156

Folder 12: Art notes and seq. breakdown; 1964

Includes a credit list for *Essay on Death*, with notes; list of artworks used; and art sequence breakdown. Also includes lists of books taken from Alix Dobkin and John Hubley.

Box C158

Folder 34: [Envelope labeled: Miners -- *N.Y. Times* clippings Mar '78]; 1978

Includes newspapers clippings regarding the 1977-1978 coal miners' contract dispute and strike. Also includes an April 1978 issue of *Mountain Journal* newspaper and a copy of the pamphlet "Miners Struggle at a Crossroads" by the Revolutionary Communist Party, USA.

Box C160

Folder 15: [Personal and professional correspondence, clippings]; 1970, 1982, 1987, 1989

Includes newspaper clippings about the death of Sam Brody and Wall Street.

Box C172

Folder 1: Clippings -- 20th congress; 1956

Newspaper clippings regarding the 20th Congress of the Communist Party of the Soviet Union.

Box C183

Folder 8: Seminar; 1970-1972

Notes for an unnamed seminar. Also includes a *New York Times* review of a Cézanne exhibition by Hilton Kramer.

Box C183

Folder 19: Personal file Grad. Inst. of Film & TV N.Y.U.; 1969-1973

Materials related to Hurwitz's position as Head of the Graduate Institute of Film and Television at New York University, with related press clippings. Folder also includes a clipping of Hurwitz's essay "Student Films... Where Are You Going?" from the 6th Chicago Film Festival catalog; Impact Films catalog; "A Brief Summary of the Adolph Eichmann Trials" by Lawrence Hoff; Film Industry for Peace Newsletter #1; and a copy of the lecture "A Psychiatrist Looks at Television and Violence."

Box C183

Folder 21: [*Red Cartoons from The Daily Worker* book]; 1926

Published collection of political cartoons.

Box C183

Folder 29: *1929 Red Cartoons Reprinted from the Daily Worker* book]; 1929

Published collection of political cartoons.

Box C183

Folder 30: [*Red Cartoons from the Daily Worker 1928* book]; 1928

Published collection of political cartoons.

Box C186

Folder 1: [File pocket labeled: College papers and notes, school poems]; 1926-1931

Includes *World Telegraph* clippings of reviews written by Hurwitz; photocopies of Hurwitz's poems and published letters; and clippings from *The New Republic* and *The Dial*.

Box C186

Folder 4a: [Folder labeled: Old miscellaneous 1932]; 1931-1934

Includes theater and film programs; an advertisement for *Creative Art* magazine; flyer for a performance by Sophia Delza; book review; and Workers Film-Photo League prints.

Box C186

Folder 4b: [Folder labeled: Photos, etc.]; 1937

Clippings of photographs printed in *The New York Times*.

Box C186

Folder 4c: [Folder labeled: Photographs -- miscellaneous]; 1933-1939

Clippings of photographs published in newspapers. Subjects include J.P. Morgan, the Spanish Civil War, and World War II. Also includes clippings from *The Daily Worker* featuring stills from *Return to Life* and *People of the Cumberland*, and a theater program.

Box C186

Folder 4d: [MoMA film series pamphlet, Frontier Films flyer, *Home Fires* sketch]; ca. 1937

Museum of Modern Art Film Library pamphlet on Post-War American films, written by Jay Leyda; a *China Strikes Back* promotional flyer; and a story sketch titled "Home Fires."

Box C186

Folder 4f: [Folder labeled: Film and scrapbook stuff]; 1936-1938, undated

Includes materials related to NYKino, Frontier Films, and Pare Lorentz productions, including publicity brochures for *The River*, *The Plow that Broke the Plains*, and Frontier Films; two programs for a screening of Jean Renoir's *The Lower Depths* and *Heart of Spain*; newspaper and magazine clippings about *The World Today*, *The Plow that Broke the Plains*, *China Strikes Back*, and *Heart of Spain*; and a *Playbill* for the Group Theatre's production of *Paradise Lost*. Also includes a program for the premiere of Paul Strand's *Redes/The Wave*; Museum of Modern Art program notes on Russian films by Jay Leyda; a handout by Ralph Steiner on how films can be used by trade unions; and a 1936 "The Living Newspaper" program (designed to resemble a newspaper).

Box C186

Folder 4g: [The Fight Against War and Fascism broadsheet]; 1937

Section 2 of the August 1937 issue of *The Fight*.

Box C186

Folder 6: [Envelope labeled: Harry Alan Potamkin]; 1931, 1935

Includes articles written by Harry Alan Potamkin; letters to Potamkin at the New School for Social Research and Washington and Lee University; journal entries; and a pamphlet titled "The Motion Picture and the Daughters of the American Revolution."

Box C186

Folder 9: [Envelope labeled: Notes -- documents, production #5 -- *Native Land*]; 1936-1938

Includes pamphlets regarding civil liberties, anti-labor activities, industrial spies, and labor; and an International Labor Defense yearbook for 1936-1937.

Box C190

Folder 1: [*The Labor Spy Racket* book]; 1937

By Leo Huberman. 1937 Gold Seal paperback edition.

Box C190

Folder 2: [*The Labor Spy* book]; 1934

By Sidney Howard. 1934 Republic Publishing Company paperback edition. Fragile, back cover detached.

Box C190

Folder 3: [La Follette Civil Liberties Committee hearings book]; 1938

Published book titled *Violations of Free Speech and Rights of Labor -- Hearings before a Subcommittee of the Committee of Education and Labor United States Senate, Seventy-fifth Congress, Second Session, Pursuant to S. Res. 266 (74th Congress); A Resolution to Investigate violations of the Right of Free Speech and Assembly and Interference with the Right of Labor to Organize and Bargain Collectively, Part 15-A, November 18, 1937.*

Box C190

Folder 4: [Envelope labeled: Robeson clipping]; 1976

1/24/1975 *New York Times* obituary of Paul Robeson.

Box C190

Folder 7: [Photography publications]; 1948, 1949, 1969, 1974, 1989, 1991, undated
Photography magazines, booklets, and brochures, including a Spring 1949 issue of *Photo Notes*; *Vision Is My Dwelling Place*, a memoir of Sidney Meyers written by Jay Leyda; and two copies of *This Is the Photo League*. Also includes a Lionel Berman memorial booklet and a brochure for an Ursula Suess exhibition in Munich, with a letter and artwork from Suess.

Box C190

Folder 10: [*Kashima Paradise* booklet]; ca. 1973

Undated promotional booklet for Yann Le Masson and Bénie Deswarte's 1973 film *Kashima Paradise*.

Box C190

Folder 11: Research material re: "J.B." -- from Susan Bridgers; 1971-1973, 1977, 1980-1982, undated

Records catalogs, inventories, listings, and brochures from the U.S. National Archives and Records Service, mostly related to African-American history.

Box C190

Folder 15: [*American Visions* magazine]; 1986

January/February 1986 issue of *American Visions: The Magazine of Afro-American Culture*.

Box C190

Folder 16: ["A Salute to John Howard Lawson" booklet]; 1955

Booklet containing testimonials celebrating John Howard Lawson, on the occasion of a dinner in his honor.

Box C192

Folder 1: [File pocket labeled: *Volunteer for Liberty*]; 1936-1938

The Volunteer for Liberty newsletters and pamphlet (targeted to anti-Fascists during the Spanish Civil War); correspondence to Rosetta Hurwitz from Edwin Rolfe; newsletters from the Communist Party of Spain; Antonio Machado pamphlet; poster for learning Chinese songs. In English, Spanish, and Chinese.

Box C192

Folder 2b: [Envelope labeled: Notes, etc. of '30s -- early Frontier]; 1937-1939

Senate Report on industrial espionage, the violations of free speech and rights of labor; Frontier Films business cards in leather envelope; drafts of sequences from *Native Land*; notes on the "SL Talk" about Frontier Films; Frontier Films by-laws; memo to John Howard Lawson and report on Frontier Films; Frontier Films statement of income and expenses; letter from the Medical Bureau to Aid Spanish Democracy, with attached cartoon drawings and outline for an anti-Fascist animated film; statement by Joris Ivens on Paul Strand; *Native Land* summary; two-ring binder embossed with "Victory" on the cover containing sequences for film labeled "Prologue -- XX -- Song of the School-Children," with notes on child labor film ("Pay Day"), brochure on Frontier Films, notes on steel workers film, sketch for unnamed scenario, notes on laissez-faire, notes on school film (all tucked into the front of the binder).

Box C192

Folder 2c: [Bound folder labeled: *Plow that Broke the Plains*]; 1935

Bound pages in folder labeled "General Statements: Spoliation of the Land" with clippings about the dust bowl pasted on the pages. Tucked inside are "Dust Blowing" article from *Harper's Monthly Magazine* and an article on Pare Lorentz from *Scribner's* magazine.

Box C192

Folder 2d.1: [Folder Labeled: Clippings -- programs, etc. regarding movies]; 1932-1935

Includes copies of articles by Béla Balázs (German and English); Elizabeth Delza dance flyer; programs for the Film Forum at the New School for Social Research; clippings; outline of cinema by Harry Alan Potamkin; flyer to boycott *No Greater Glory* as a propaganda film; article and news bulletin, and Film and Photo League protest flyer about Nazi film *S.A. Mann-Brand*; and flyers for "The History of the Russian Film" presented by the Film and Photo League. In English and German.

Box C192

Folder 3b: [*Native Land* publicity materials]; ca. 1942

Press book and press releases for *Native Land*. Museum of Modern Art Film Library film notes for series on the Russian film.

Box C192

Folder 3e: [Envelope labeled: Duplicate clippings (*Native Land*)]; 1942
Newspaper clippings, copy of the *National Board of Review Magazine* and *The Commonweal* (articles and reviews of *Native Land*).

Box C192

Folder 3f: [Folder labeled: Farm film]; 1936, 1942
Concert program for *Music at Work*, and newspaper clippings on morale films, farm workers, repatriated Americans, film business in general, labor and war production, and juvenile delinquency.

Box C192

Folder 3g: [Clippings -- war production and general]; 1942
Newspaper and magazine clippings about war production, war films, music, and the war in general. Copy of *The New Masses* magazine special issue "The Negro and Victory."

Box C192

Folder 3i: [Envelope labeled: LTH desk stuff (\$)]; 1940-1942
Includes pamphlets and booklets for the Congress of Industrial Organizations (CIO: What It Is... and How It Came to Be," "Unite for Victory," "The Church Speaks Out", "The CIO and Labor Unity," "Your Civil Liberties and How to Protect Them," "Taxes for Victory"); program for the Artists' Front to Win the War at Carnegie Hall, October 16, 1942 (with flyer for *Native Land* inside); pamphlet "Democracy will live or die" from July 22, 1942, rally at Madison Square Park for a Second Front, including the address given by Charlie Chaplin; draft review by Hurwitz of Eisenstein's book *The Film Sense*; MoMA program: "The Museum of Modern Art Film Library Repeats a Cycle of 300 Films"; three "Bulletins from Britain" and other pamphlets published by the British Library of Information.

Box C197

Folder 1: [*Hunger and Revolt: Cartoons by Burck* book]; 1935
Hardcover collection of political cartoons by Jacob Burck, inscribed to Hurwitz by Burck.

Box C197

Folder 2: [*The International Theatre* journal]; 1932-1935
Publications of the International Workers' Theatrical Olympiad. Includes Bulletin Nos. 1 (titled *International Workers Dramatic Union Bulletin No. 1*), 2, 3, and 5 (1932-1933); and October 1934 (No. 2) and August 1935.

Box C197

Folder 3: [*The Left* journal]; 1931
Summer & Autumn 1931 (Vol. 1, No. 2) issue of *The Left: A Quarterly Review of Radical & Experimental Art*.

Box C197

Folder 4: [Partisan Review journal]; 1934-1935

Three issues of the *The Partisan Review*: April-May 1934 (Vol. 2, No. 2); Nov.-Dec. 1934 (Vol. 1, No. 5); Oct.-Nov. 1935 (Vol. 2, No 9).

Box C197

Folder 5: [Whitney Museum First Biennial Exhibition catalog]; 1932

Catalog from the First Biennial Exhibition of Contemporary American Painting, November 22, 1932, through January 5, 1933, Whitney Museum of American Art.

Box C197

Folder 6: [Garrison Film Distributors film catalog]; 1933

Catalog for 16mm and 35mm Soviet film rentals.

Box C197

Folder 7: [*New Theatre* magazine]; 1935

Eleven issues of *New Theatre* magazine: January, February, April (two copies, different covers), May-August, October-December 1935 issues.

Box C197

Folder 9: [*Workers Theatre* magazine]; 1933

Four issues of *Workers Theatre* magazine: Jan.-Feb., March, April, May-June, July-August 1933.

Box C197

Folder 10: [*New Theatre* magazine]; 1934

Nine issues of *New Theatre* magazine: May, June, July-August (two copies), October, November (2 copies), and December (2 copies) 1934.

Box C197

Folder 11: [*Workers Theatre* magazine]; 1932

Six issues of *Workers Theatre* magazine: January, March, April, May, June-July, and September-October 1932.

Box C197

Folder 12: [*Workers Theatre* magazine]; 1931

Two issues of *Workers Theatre* magazine: October and December 1931.

Box C197

Folder 13: [*The Case of Sacco and Vanzetti in Cartoons* booklets]; 1927

Two copies of *The Case of Sacco and Vanzetti in Cartoons from the Daily Worker* booklets.

Box C197

Folder 14: [*Der Arbeiter-Fotograf* magazine]; 1932
November 1932 issue of *Der Arbeiter-Fotograf* ("Workers Photography") German photography magazine [in German].

Box C197

Folder 15: [*Filmliga* magazine]; 1934
Three issues of the Dutch film magazine *Filmlinga*: February, March, and April 1934.

Box C197

Folder 16: [*New Theatre & Film* magazine]; 1937
Two issues of *New Theatre & Film* magazine: March and April 1937.

Box C197

Folder 17: [*New Theatre* magazine]; 1936
Issues of *New Theatre* magazine: January-April (two copies), May-September, and November (two copies).

Box C197

Folder 18: [*Red Cartoons from the Daily Worker* book]; 1926
Bound collection of political cartoons.

Box C197

Folder 19: [*Red Cartoons from the Daily Worker* book]; 1937
Bound collection of political cartoons.

Box C197

Folder 20: [*The Merchandise Manager* magazine]; 1932
Three issues of *The Merchandise Manager* magazine: May, June, and October 1932.

Box C197

Folder 21: [*Film Produktion der USSR 1931/1932* catalog]; 1931
Partial catalog of films to be released in the U.S. by the Amkino Corporation in 1932.

Box C197

Folder 22: [*Creative Art* magazine]; 1929, 1930-1933
Eighteen issues of *Creative Art* magazine: February 1929; March-May (3 copies), July (2 copies), and August-December (2 copies) 1931; January -March 1932; and March 1933.

Box C201

Folder 14d: [Unlabeled folder with seminar notes]; 1949-1950
Includes clippings from newspapers and *Life* magazine.

Box C201

Folder 17b: [Envelope labeled: UAW film stuff]; 1943-1944

Materials related to Hurwitz's film sponsored by the United Auto Workers (UAW), including *Victory Through Unionism* booklet; UAW-CIO booklets and pamphlet; and a newspaper clipping on the UAW.

Box C211

Folder 1: Notes from J.B.'s farm -- LK. Placid, Ed Cotter; ca. 1983
Brochure for the John Brown Farm State Historical Site at Lake Placid, New York; copy of article "John Brown in the Adirondacks" by Edwin N. Cotter, Jr., published in 1972.

Box C211

Folder 3: Assorted info on Library of Congress from S.B.; 1983
Pamphlets, guides, and other information about using the resources at the Library of Congress.

Box C211

Folder 29: ["Mary Brown: From Harpers Ferry to California" paper]; 1980
Copy of "Mary Brown: From Harpers Ferry to California" by Daniel Rosenberg, published by the American Institute for Marxist Studies (second printing).

Box C211

Folder 30: [Clippings, play program, article on John Brown]; 1986-1987
Newspaper clippings about John Brown and Harpers Ferry, including a reproduction of a newspaper from 1859; program for the play *John Brown*; copy of article from *American History Illustrated* titled "God's Angry Man."

Box C211

Folder 45: J.B. in Pennsylvania (1825—May 1835); ca. 1986
Copies of pamphlet, book chapter, newspaper article, and archival materials about John Brown in Pennsylvania; review of the pamphlet by Boyd Stutler and copies of related correspondence.

Box C216

Folder 4: [Unlabeled folder with NYU materials]; 1969-1974
Correspondence and documents related to Hurwitz's chairmanship of New York University's Institute of Film and Television. Also includes a 5/10/1973 *Village Voice* clipping about Roberto Rossellini; brochures for Moviola and Redacto editing benches; and a brochure for a Lionel Rogosin retrospective.

Box C216

Folder 6: A-Z -- Regular films; 1969-1970, 1973, undated
List of films proposed by the American Film Institute for a core study collection, with correspondence regarding Hurwitz's appraisal. Also includes photocopies of film-related newspaper and magazine clippings, and a copy of the Fall 1970 issue of Reel 4, the official publication of the Screen Actors Guild, New York Branch.

Box C216

Folder 7: American Film Institute (Washington meeting April 4 & 5); 1967, 1972-1973 Correspondence and documents related to American Film Institute's (AFI) April 1972 planning session, including session agenda, reports, committee meeting schedules, notes, and doodles. Also includes AFI Theatre calendars and programs and a 1967 report about the organization and location of the AFI.

Box C221

Folder 1a: Book: *Treasures from the Detroit Institute of Art*; 1966
Book *Treasures from the Detroit Institute of Arts*. Tucked inside are newspaper clippings and notes.

Box C221

Folder 4: [*New Films Production of the USSR* catalog]; 1933
1933 *New Films Production of the USSR* catalog and 1933-1934 supplementary catalog.

Box C221

Folder 6: [*Life* and *Look* magazines]; 1968-1969
Two issues of *Life*, dated 12/6/1968 and 1/20/1969, and one issue of *Look*, dated 12/10/1968. Originally housed in a Brooks Brothers paper shopping bag labeled "60s Magazines" and "Magazines from the '60s -- Very Interesting."

Box C226

Folder 1: [Theatre Workshop journal, Oct.-Dec. 1936 issue; "Black Legion" notes]; 1936, undated
The "Art of Acting Issue," featuring articles by Lee Strassberg, I. Rapoport, V.I. Pudovkin, et. al. Fragile, cover detached. Also contains undated notes (originally found inside the magazine) for a film about the 1936 murder of Charles A. Poole by the Black Legion vigilante group.

Box C226

Folder 7: [Envelope labeled: Anthology Films]; ca. 1985
Anthology Film Archives publicity brochures.

Box C226

Folder 11: [Envelope labeled: Maddow on Strand]; 1990
Text of Ben Maddow's article "A View from Below" about Paul Strand, with a letter of response from Walter Rosenblum to *Aperture* magazine editor Steve Dietz. Also includes newspaper reviews of Nina Rosenblum's documentary *Through the Wire*.

Box C226

Folder 17: [Marxist publications]; undated

Manifesto of the Communist Party by Karl Marx and Friedrich Engels, with notes inside and Jane Dudley's name in front; *Outline on Fundamentals of Marxism for Class Use or Self Study*, booklet published by the National Educational Commission Communist Party, with notes.

Box C227

Folder 5: Material for scrapbook; 1942-1951

Promotional flyers, letters, union testimonials, newspaper clippings, and reviews for *Native Land*; newspaper clippings about Paul Strand, the signing to Vanguard Films, Hurwitz joining CBS, "Freedom Road," *Folksay*, the dramatic workshop film department where Hurwitz did a seminar on film techniques, the United Nations films, and *Strange Victory*; brochure from Brandon Films promoting *Native Land*, *People of the Cumberland*, and other films; promotional program for a performance of the score of *Native Land*; catalog for The Writers School by the League of American Writers where Hurwitz taught a workshop in documentary film writing; invitation from the Hollywood Writers Mobilization for a presentation by Joris Ivens and screening of films including *Native Land*; program for the 1943 Writer's Congress; program for tribute to President Roosevelt exhibition, featuring Hurwitz on the committee of photography; reviews of CBS programs; review of *They Were There* (1944), interview of Woody Guthrie produced and directed by Hurwitz.

Box C227

Folder 12: James Blue; 1980-1981

"Tribute to James Blue" featuring testimony about Blue from Hurwitz and related correspondence; copy of a talk given by Dr. Gerald O'Grady at SUNY Buffalo in tribute to Blue; copies of newsletters and articles about Blue and the subject of his death (one written by his ex-wife).

Box C227

Folder 14: Schneer; 1977, 1981

Personal correspondence from Richard M. Schneer, D.D.S., clipping about Soviet cinema, and correspondence about a dental procedure.

Box C227

Folder 28: [*Film Comment* issues, correspondence from Gordon Hitchens]; 1965, 1968
Three copies of *Film Comment*; letter inviting Hurwitz to visit Gordon Hitchens' NYU class and handwritten list of films to show.

Box C227

Folder 29: [Folder labeled: Feature film market]; 1982-1983

Correspondence and documents related to the 4th Annual American Independent Feature Film Market where *Dialogue with a Woman Departed* screened. Includes promotional information for other films, notes, newsletters, and newspaper clippings about the film, the feature film market, and Hurwitz's film entry for the market.

Box C227

Folder 38: NYU newspapers and bulletins; 1968-1974

New York University School of the Arts bulletins and copies of the *Washington Square Daily News* about the attempt to merge graduate and undergraduate schools.

Box C232

Folder 1: Sidney Meyers Production Awards; 1977

Letter from The City College (New York) enclosing an issue of Focus: *The City College Film Program Magazine* announcing the winners of the Sidney Meyers Production Awards.

Box C232

Folder 2: News clippings (general) 80-82; 1980-1984

Newspaper clippings about tenant farmers union, the Reagan administration, Israel, gentrification, public television, MacArthur grants, theaters, America overseas and global conflict.

Box C232

Folder 5: Eichmann correspondence copies -- Jewish Museum; 1986

Includes a 1961 New York Times article about the Eichmann trial.

Box C232

Folder 6: Prices -- laboratory, sound, stills, Accutreat; 1981-1986

Includes Eastman Kodak printed material regarding blowing up 16mm prints to 35mm.

Box C232

Folder 10: A conversation with Willard van Dyke; 1970, 1981

Transcript of interview with Willard van Dyke from 1970; materials from the Whitney Museum of American Art New American Filmmakers Series related to presentation of Willard van Dyke.

Box C233

Folder 8a: [Cleveland Public Library Club program]; 1960

Cleveland Public Library Club program for winter 1960, with list of adult education classes for people over 60.

Box C233

Folder 8b: Benj. Rose Inst. (Wagner); 1955-1958, undated

Brochures for the Benjamin Rose Institute (which provides assistance to the elderly) and Margaret Wagner House (nursing home in Cleveland); article by Margaret W. Wagner, "Meet Yourself at Sixty-Five"; annual report for 1955.

Box C233

Folder 8c: ["Labor and the Golden Years" pamphlet]; 1958
Pamphlet "Labor and the Golden Years" written by Leo Perlis, Director of AFL-CIO
Community Service Activities.

Box C233

Folder 8d: Golden Age; 1959

Booklet titled "Cedar Apartments and the Golden Age Center," published by Cleveland
Metropolitan Housing Authority; "The Golden Age Center News," newsletters for
September and November 1959.

Box C233

Folder 8e: [Newspaper clippings and case studies about old age and retirement]; 1959-
1960

Newspaper clippings about old age and retirement. Case studies from social services at
the Highland View Cuyahoga County Hospital (Ohio) on elderly patients.

Box C233

Folder 8f: [Family Service Association of Cleveland; The Lansing Story]; 1954; 1958-1959

Brochure from the Family Service Association of Cleveland (materials for Homemaker
Services for older persons tucked inside); case study "The Lansing Story: An Experiment
in Working with Older Citizens" conducted by AFL-CIO Community Services Activities.

Box C233

Folder 8g: Montefiore Home; 1958-1959

Promotional brochures and publications for the Montefiore Home in Cleveland, Ohio.
Copy of article "Psychiatric Orientation in a Home for the Aged" by Helen K. Weil.

Box C233

Folder 8h: [Materials about older workers and issues of the elderly]; 1957-1959

Brochures, information, and newspaper articles about older workers, job opportunities
for the elderly, and government assistance.

Box C233

Folder 8i: [Cleveland Senior Council]; 1958-1959

Information about the Cleveland Senior Council, including its constitution, objectives,
talents available, activities, and membership roster.

Box C233

Folder 8j: Aid for A. reports; 1957-1959

Materials about aid for the aged in Ohio, including several case studies.

Box C233

Folder 8k: [Envelope labeled: Homemaker service]; ca. 1955-1957

Two cases studies by Family Service Association of Cleveland, sent to Hurwitz by Mildred Barry, Welfare Federation.

Box C233

Folder 8l: [Pamphlet "When Our Parents Get Old"]; 1959

Pamphlet "When Our Parents Get Old" published by the Metropolitan Life Insurance Company; notes with contact information.

Box C233

Folder 8m: [Envelope labeled: Union -- retirement -- I.A.M.]; 1958-1959

Brochures and publications about unions and retirement, including: "Retirement and Leisure in Industrial Society"; "Union Goals in the Area of Retirement"; proceedings of a conference "Unions and the Problems of Retirement"; discussion guides "You and Your Retirement."

Box C234

Folder 1: [Envelope from New York Public Library containing copies of newspaper articles on 1906 Atlanta race riots and Du Bois correspondence]; 1983

Microfilm copies of newspaper articles about the Atlanta race riots of 1906; microfilm copies of W.E.B. Du Bois correspondence about the riots, John Brown, personal correspondence.

Box C234

Folder 13: Hudson, Ohio: An Architectural and Historical Study by Mayor and Council of Hudson, w/illustrations; undated

Photocopies of pages from Hudson, Ohio -- An Architectural and Historical Study, Authorized by Mayor and Council of Hudson, 1973; Rebecca Rogers, Consultant.

Box C234

Folder 21: Material from C.U.—Villard Collection -- itemized list; 1984-1986

Research file on John Brown, including inventory of John Brown material used by Oswald Garrison Villard in the preparation of his book *John Brown, a Biography Fifty Years Later*; brochure "Records of the U.S. Senate Select Committee That Investigated John Brown's Raid at Harpers Ferry, VA 1859" published by the National Archives; information about Columbia University libraries informational materials.

Box C234

Folder 26: Copies of Lovejoy selections from *The Liberator*; undated

Negative photocopies from microfilm of anti-slavery newspaper with references to Lovejoy.

Box C234

Folder 30: J.B. -- Accounts of Lovejoy, church meeting, etc.; undated

Copy of pioneer reminiscences published in *The Northwestern Congregationalist*, 1892; copy of article extract "Lovejoy's Influence on John Brown."

Box C238

Folder 9: Television seminar; 1944

Correspondence and transcripts of the Radio Executives Club of New York television seminars; booklet published by Paramount Pictures "Some International Aspects of Television"; oversized illustration about picture quality of television, published by DuMont Television Studios.

Box C238

Folder 15: Memoranda -- Film -- 1944-46; 1944-1945

Internal CBS memos and other documents about the use of film, including International Film Foundation press releases and brochure about production and distribution of documentary films; article "Advantages of Film Programs"; letter from Hurwitz to Gregory Irrsky about Soviet film for US audiences; proposal for a film about television.

Box OS-6

Folder 3b: Wing -- Dec. 4, 1950 term; 1952-1954

Photocopies of "The Director's Job" by Hurwitz (1945); blank achievement reports for students; course notes; photocopy of "Television Speech at Talent Panel"; blank TV production facilities report from NBC; NBC set diagram; classwork by student from American Theatre Wing; and magazine clippings.

Series 14, Festivals/Retrospectives/Conferences/Awards, 1941-1993, bulk 1956-1990

Materials are in English, Dutch, Finnish, French, German, Italian, Portuguese, Russian, Spanish, and Swedish.

Scope and Content

Series contains material related to film festivals, retrospectives, and conferences to which Hurwitz was invited -- often on the occasion of a program of his films -- or which he helped organize. These materials consist of correspondence, programs, festival awards, film schedules, festival catalogs, newspaper clippings, promotional materials, planning and travel information, travel expenses, certificates, and plaques. There is a large volume of materials about screenings of *Dialogue with a Woman Departed* at several international festivals. Of particular note are materials dedicated to retrospectives of Hurwitz's work held toward the end of his career.

Box C004

Folder 2: Misc. papers; 1942, 1979-1985, 1989

Includes notes from Hurwitz's January 1989 trip to Moscow; Europe Notebook; program list for Hurwitz retrospectives in Amsterdam and the Hague; itineraries; promotional material

for Folies 1945 retrospective; "Book of Quotes -- Final Copy" for *Dialogue with a Woman Departed*; correspondence; "Grand Valley -- Conversations with L.H." (Update magazine); and newspaper clippings. In English, German, and Italian.

Box C004

Folder 5: [*Dialogue with a Woman Departed* press material and "Search (Who Was John Brown)" synopsis]; 1982-1983

Materials related to *Dialogue with a Woman Departed*, including reviews, correspondence, flyers, and a program from the National Film Theatre, London. Also includes a synopsis for Hurwitz's proposed John Brown film.

Box C004

Folder 7: Materials for layout samples for *D.W.A.W.D.* press kit; 1981-1985

Materials related to the *Dialogue with a Woman Departed* press kit, including text, suggested poster copy, reviews, and the National Film Theatre schedule.

Box C004

Folder 8: Native Land -- Doc. Film Week; 1985

Materials related to Documentary Film Week, presented by Valley Filmworks on November 6-13, 1985. Includes correspondence, calendar, and a spiral bound festival prospectus.

Box C006

Folder 22: [Correspondence, publications, and personal papers]; 1949, 1965-1979 [bulk]

Includes a Museum of Modern Art Cineprobe series screening flyer, film festival information, newspaper clippings, an invitation to a Paul Strand exhibition at the Philadelphia Museum of Art, and Hurwitz's international driving permit. Correspondents include Wolfgang Harkenthal [International Leipzig Documentary and Short Film Week for Cinema and Television. Materials are in English and German.

Box C007

Folder 1: [Plastic bag labeled: Film catalogs 50s]; 1941-1955, undated

Teachers' guides, film catalogs, and film festival programs. Previously housed in a plastic bag.

Box C008

Folder 4: Derek Malcom review: London FF -- original and master; 1980

Clipping and copy of Derek Malcolm review of the London Film Festival.

Box C008

Folder 10: London retrospective; 1982

Copies of schedule for Leo Hurwitz retrospective at the National Film Theatre, London.

Box C008

Folder 12b: [*Dialogue with a Woman Departed* -- NYC screening flyers]; 1982

Screening flyers for the premiere of *Dialogue with a Woman Departed* at the Public Theater, New York City. Several of the flyers also have dates for a Hurwitz retrospective.

Box C008

Folder 22: Reviews -- miscellaneous and *Strange Victory*; 1948, 1961, 1966, 1967

Copies of reviews of various Hurwitz projects, including *Strange Victory*, *Native Land*, the television coverage of the Eichmann trial, *The Sun and Richard Lippold*, as well as a French article detailing Hurwitz's career.

Box C009

Folder 9: Cincinnati -- "Hard Times" -- Film Society screenings: *D.W.A.W.D.* etc. 5/82; 1982
Flyers and mailings for "Hard Times: Social Documentaries of the 1930s," a series sponsored by the Cincinnati Film Society featuring Hurwitz. The folder also contains newsletters, press releases, and clippings.

Box C009

Folder 10: Sweden/Fall 1982 -- Swedish Film Institute/Folkets Bio; 1981-1982

Programs from the Swedish Film Institute; a write up on Hurwitz and his films for program notes for retrospectives; and reviews and articles from Swedish newspapers. Also includes a poem by Hart Crane. In Swedish and English.

Box C009

Folder 11: Swedish reviews -- 1982, clippings/translations (rough); 1982-1983

Articles and translations from Swedish newspapers and magazines. In Swedish and English.

Box C009

Folder 12: Maine 8/82 -- festival, Portland Theatre; 1982

Copies of articles about *Dialogue with a Woman Departed* from Maine [for the Main Festival] and promotional material sent to Hurwitz from the festival.

Box C009

Folder 13: Leipzig 1982; 1982

Materials and publications from the 25th International Leipzig Documentary and Short Film Festival for Cinema and Television. In German and English.

Box C009

Folder 15: Lisbon; 1982

Articles about a Hurwitz's retrospective in Lisbon and the Figuera Da Foz film festival, which featured *Dialogue with a Woman Departed*. In Portuguese.

Box C011

Folder 2: [European trip]; 1966

Materials from the 1966 European trip, including correspondence, Cinémathèque Française schedule, a publication from the 9th International Festival of Short and Documentary Films in Leipzig, notes, and tourist items.

Box C011

Folder 4: [Envelope labeled: Notes -- 1966 Europe trip]; 1966
Notes made by Hurwitz, including a draft of a Cinémathèque Française talk.

Box C011

Folder 7: Letters re: Leipzig, Europe; 1966, undated
Correspondence, contact information, notes, and an account of the trip to East Germany. In English, French, and German.

Box C016

Folder 4: [Correspondence from Stanley E. Salfas]; 1976
Correspondence from Hurwitz assistant Stanley E. Salfas about the possibility of arranging film screenings/seminars.

Box C016

Folder 6: Pittsburgh -- Midwest/screenings -- seminars; 1976
Correspondence from Hurwitz assistant Stanley E. Salfas about the possibility of arranging film screenings/seminars, focused on Pittsburgh and the Midwest.

Box C016

Folder 8: Correspondence: seminars/screenings -- original letters; 1976
Correspondence from Hurwitz assistant Stanley E. Salfas about the possibility of arranging film screenings/seminars, including an institution contact list.

Box C016

Folder 9: California correspondence/screenings -- seminars; 1976
Correspondence from Hurwitz assistant Stanley E. Salfas about the possibility of arranging film screenings/seminars in California. Also includes notes on travel to San Francisco.

Box C016

Folder 10: Northwest correspondence/screenings -- seminars; 1976
Correspondence from Hurwitz assistant Stanley E. Salfas about the possibility of arranging film screenings/seminars in the Northwest.

Box C016

Folder 11: Correspondence New York/screenings -- seminars; 1976
Correspondence from Hurwitz assistant Stanley E. Salfas about the possibility of arranging film screenings/seminars in New York, Connecticut, Massachusetts, and Pennsylvania.

Box C016

Folder 12: Tom Luddy/John Webber correspondence for screenings, week of October 10, 1976; 1976

Correspondence with San Francisco State University Cinematheque and Pacific Film Archive regarding screenings. The correspondence predates and postdates the screenings.

Box C016

Folder 14: New York Metropolitan area correspondence, screenings/seminars; 1976
Correspondence from Hurwitz assistant Stanley E. Salfas about the possibility of arranging film screenings/seminars in the New York metropolitan area. Correspondents include Donald Spoto (The New School for Social Research), Karen Cooper (Film Forum), Jonas Mekas (Anthology Film Archives), Howard Guttenplan (Millennium Film Workshop), and Gordon Hitchens.

Box C016

Folder 20: Tour -- Europe -- Fall; 1980

Materials related to *Dialogue with a Woman Departed* and its European exhibition, including notes, receipts, correspondence, background on Hurwitz, and the film's entry into the London Film Festival.

Box C016

Folder 21: London Film Festival; 1980

Programs for the 24th London Film Festival, correspondence, and an entry form for *Dialogue with a Woman Departed*.

Box C018

Folder 3: *Native Land '75*; 1974-1975

Correspondence and promotional material for retrospective screenings of *Native Land*; programs for "A Symposium on The Socialist Alternative" at the University of Massachusetts (UMASS); and a clipping from their college newspaper.

Box C021

Folder 2: [Cinema Award 1983 for Reality Research, Melkweg Cinema]; 1983

Melkweg Cinema, Cinema Award 1983 for Reality Research awarded to Hurwitz in recognition of his filmmaking career.

Box C021

Folder 4: [Envelope labeled: NYU to file -- AFI]; 1971-1972, undated

Material concerning the American Film Institute Center for Advanced Film Studies' University Advisory Committee Conference, which Hurwitz sat on. Also included was an untitled script by Vincent Petrillo with a New York University note attached to it.

Box C022

Folder 1a: London Film Festival (catalogue, etc.) -- Manny's notes/Paris/etc.; 1980

Materials related to the 24th London Film Festival at which *Dialogue with a Woman Departed* was screened, including correspondence, program, flyers, and ticket booking details for patrons. Also includes correspondence and a schedule for a Hurwitz retrospective at the Cinémathèque Française. In English and French.

Box C022

Folder 1b: Summarized schedule etc. -- London, Paris, Berlin, Munich, customs letters, etc.; 1980

Materials related to screenings of *Dialogue with a Woman Departed* in London, Berlin, and Munich, as well as the retrospective of Hurwitz's work at the Cinémathèque Française in Paris. Includes schedule, correspondence, and customs information. Possible screenings in Helsinki, Italy, and Brussels are mentioned. In English and French.

Box C022

Folder 1c: Old notes re: Europe trip 11/80; 1980

Notes regarding the trip to Europe and correspondence about shipping Hurwitz's films to the Cinémathèque Française.

Box C022

Folder 3a: Berlin Film Festival 1981 and trip; 1980-1981

Correspondence regarding the 1981 Berlin Film Festival, UK distribution of *Dialogue with a Woman Departed*, and programming in Munich. Also includes inventories for the European trip; customs letter; screening schedules and programs; and bills accrued during the trip. In English and German.

Box C022

Folder 3c: Berlin Film Festival 2/81 --extra material related to *Dialogue with a Woman Departed* and Leo Hurwitz; 1981

Material collected at the Berlin Film Festival, including programs, tourist publications, and lists of directors in the Forum of New Cinema and festival jurors. Also includes the French publication *Cinéma Politique*, with an article on Hurwitz. In English, French, and German.

Box C022

Folder 3d: Plans for 2nd Europe trip plus folders re: 1st Europe trip; 1981

General notes and rough schedule for 1981 Europe trip, and correspondence and notes regarding later screenings in Munich and Vienna.

Box C022

Folder 7a: Portuguese Festival Internacional de Cinema (Figueira da Foz); 1981

Materials related to the 1981 Portuguese Festival Internacional de Cinema (Figueira da Foz), including correspondence, application forms, and a note that Hurwitz won prizes at the festival. In English and Portuguese.

Box C022

Folder 7b: [Festival Internacional de Cinema da Figueira da Foz -- catalog]; 1981
1981 festival catalog. In Portuguese.

Box C022

Folder 7c: [Festival Internacional de Cinema da Figueira da Foz -- festival material]; 1981
Folder containing festival material, including a festival pass, correspondence, maps, color screenshots, and various publications and tourist guides. In Portuguese and English.

Box C022

Folder 7d: [Festival Internacional de Cinema da Figueira da Foz -- programs of festival/pages on films]; 1981
Schedules, daily programs, copies of Hurwitz information from catalog, and notes. In Portuguese and English.

Box C022

Folder 4: Berlin Film Festival -- file: Berlinale trip and misc. program notes; 1981
Includes official bulletins from the Berlin Film Festival, various programs from films screened (including *Killer of Sheep*, *Lightning over Water*, and the early films of Joris Ivens), and schedule. Also includes regulations for the 10th International Short and Documentary Film Festival in Lille, France. In English, German, and French (with English translations).

Box C022

Folder 5: Archives: DDR -- Lichtenstein; 1980-1981
Correspondence and notes related to a Hurwitz retrospective at the Staatliches Filmarchiv der DDR (State Film Archive of the GDR). Also includes correspondence from Hurwitz agreeing to attend the Filmgebeuren van Gent in Belgium. In English and German.

Box C022

Folder 11: Travel -- packing fall '81 -- hotels --Europe; 1981
Schedules and packing lists for Hurwitz's 1981 European trip, including information about the prints to be carried/shipped to Europe.

Box C022

Folder 12: The Hague Filmhuis; 1981
Material relating to the Hague Filmhuis, including correspondence regarding the screening of *Dialogue with a Woman Departed* and a possible retrospective of Hurwitz's work; a packet for the 1981 Hague Film Festival featuring *Dialogue with a Woman Departed*; and informational handouts from the Museum Boymans-van Beuningen [now the Museum Boijmans Van Beuningen]. In English and Dutch.

Box C022

Folder 13: Nancy Festival -- 1981; 1981
Two versions of the Nancy program and the festival schedule.

Box C022

Folder 14: Leipzig Film Festival (jury) -- 1981; 1980-1981

Material from the International Leipzig Documentary and Short Film Festival of 1981, at which Hurwitz was on the jury. In German and English.

Box C022

Folder 15a: Ghent Festival: 1981; 1981

Copy of *Film en Televisie* magazine dedicated to the Filmgebeuren van Gent festival at which *Dialogue with a Woman Departed* was shown. Also includes a festival schedule and copies of a brochure about Hurwitz, with filmography. In Dutch.

Box C022

Folder 15b: Festivals: Ghent/Leipzig/Nancy correspondence -- fall '81; 1981

Correspondence related to Ghent/Leipzig/Nancy film festivals and the Belgium distributor CineDit. In French and English.

Box C022

Folder 16a: Leipzig Festival '81; 1981

Copy of *Filmspiegel* magazine with an article about the Leipzig festival, and publications from the State Film Archive of the GDR regarding the program "American Social Documentary Retrospective -- USA Documentaries 1930-1945," which featured several of Hurwitz's films. In German.

Box C022

Folder 16b: Festival dei Popoli: Florence -- 1981; 1981-1982

Materials related to the 1981 Festival dei Popoli, Florence, Italy, including correspondence, newspaper clippings, a festival catalog, and bulletins. In English and Italian.

Box C030

Folder 41: [NET material -- general, *The Sun and Richard Lippold*, personal correspondence]; 1965-1966

Includes National Educational Television memos; a press release for *The Sun and Richard Lippold*; an index card of program names and production numbers; a copy of "Videotaping the Eichmann Trial" by Hurwitz; personal correspondence; and a program from the 1966 Festival Interamericano de las Artes in Puerto Rico where *The Sun and Richard Lippold* was shown. In Spanish and English.

Box C033

Folder 46: Oberlin screenings, talks; 1963

Clippings, notes, and correspondence related to screenings of *Native Land*, *Heart of Spain*, *The Museum and the Fury*, *The Young Fighter*, and *Here at the Waters' Edge* at Oberlin College's Allen Art Museum.

Box C033

Folder 53: Notebooks: Europe trip (1961) -- names & doings, H.A.T.W.E., M&F; 1961, undated

Day planner for year 1961, with notes and Israeli business cards; undated notepad containing expenses and contact information; notebook kept during European travel, with entries dated 1961, many regarding *Here at the Waters' Edge* and *The Museum and the Fury*.

Box C034

Folder 5a: [U.S.A. -- awards, festivals]; 1956-1957

Communication regarding the awarding of the George Washington Honor medal to U.S.A.; brochure for the 1957 Festival for the Arts at the First Unitarian Church; clipping from *Rushes* newspaper regarding the 10th International Edinburgh Film Festival; issue of Pan American World Airways' *System Sales Clipper* in-house newsletter with an article regarding U.S.A.

Box C036

Folder 1c: [Soviet art and education clippings, personal correspondence]; 1958-1961

Includes clippings about Soviet art and education, as well as correspondence regarding producing a film in Poland; travel arrangements; Filmfest Edinburgh's refusal to screen *Here at the Waters' Edge* because of its running time; and a program for the 22nd Annual Peabody Awards.

Box C038

Folder 9: Re: Brandon; 1973, 1976

Correspondence regarding film programs presented by Tom Brandon, including "The Missing Chapter in American Cinema: Independent Social and Political Documentaries of the Thirties" at UC Berkeley and a similar program at the Museum of Modern Art. Correspondents include Brandon, Willard Van Dyke, and Peter Gessner. Also includes notes about prints and negatives, and a 1976 Victory Films Report regarding *Strange Victory* activity.

Box C038

Folder 15: [Envelope labeled: Brandeis conference]; 1972

Schedule of events for "The American Documentary" symposium at Brandeis University, Feb. 19-21, 1972. Hurwitz introduced *Native Land*, *Strange Victory*, and *The Sun and Richard Lippold*. Also includes a February 1972 issue of the Brandeis University Film Study Center newsletter.

Box C038

Folder 16: [Envelope labeled: Transcript -- Brandeis]; 1972

Transcript of Hurwitz's talk at "The American Documentary" symposium at Brandeis University, with corrections by Hurwitz and a cover letter from Stephen Ujlaki.

Box C038

Folder 17: [Envelope labeled: Brandeis symposium speech]; 1972
Notes and drafts of Hurwitz's talk at "The American Documentary" symposium at Brandeis University, with related correspondence and critique.

Box C040

Folder 6: Film festivals -- Boston, Uruguay, Prax Italia, Mannheim -- *Here at the Waters' Edge* and general; 1962-1968

Correspondence and other materials related to international film festivals where Hurwitz's films were screened. Films include *Here at the Waters' Edge*, *The Museum and the Fury*, and the Frontier Films titles *Native Land*, *Heart of Spain*, and *People of the Cumberland*).

Box C040

Folder 30: Festival -- CINE application (*Discovery in a Landscape, Journey into a Painting*) -- also Oberhausen; 1969

Documents and correspondence regarding *Discovery in a Landscape, Journey into a Painting*, and film festivals, including CINE and the Oberhausen Film Festival.

Box C041

Folder 18: L. Hurwitz Tennessee photos; 1978

Correspondence between Hurwitz's assistant Alison Guss and Tom Rogers of *The Tennessean* newspaper regarding a request for prints of photos taken of Hurwitz while visiting the Sinking Creek Film Celebration.

Box C041

Folder 30: L.H. film descriptions, also L.H. film lists; 1976, 1981, undated

Contains synopses and filmographic information about Hurwitz's films drawn from retrospective program notes, calendars, and catalogs. Venues include the Pacific Film Archive, the Hague Filmhuis, San Francisco State University Cinémathèque, Festival Internacional de Cinema, and Figueira da Foz.

Box C041

Folder 34: Film & Photo League talk -- MoMA 2/1/90; 1990

Program for Museum of Modern Art's six-film "Tribute to the Film and Photo League" featuring Hurwitz and David Platt; text of Hurwitz's talk.

Box C041

Folder 36: Film in the Cities, Fall '84; 1983-1984

Publications, calendars, programs, and press releases from Film in the Cities arts center in St. Paul Minnesota. Materials include calendars; a schedule of events for the 1984 symposium "The Documentary Today," which included a screening of *Dialogue with a Woman Departed* and a panel discussion with Hurwitz; plane tickets from New York City to St. Paul' and copies of Film in the Cities' final grant application.

Box C041

Folder 42: Museum of Modern Art Archive & Preservation (Bowser); 1981-1985, 1989
Correspondence between Hurwitz and the Museum of Modern Art, including a 1981 letter from curator Eileen Bowser to Hurwitz requesting permission to exhibit *Heart of Spain*, *China Strikes Back*, *People of the Cumberland*, *Return to Life*, and *Native Land* at the Deutsches Institute für Filmkunde in Frankfurt as part of MoMA's "American Social Documentary" series [see letters from Bowser in Box C041, Folders 28 and 29, for earlier correspondence]; a 1983 letter from Bowser requesting permission to program new prints of these films as part of an extended tour of the same series.

Box C041

Folder 70: Sinking Creek; 1978

Materials related to Hurwitz's participation in the Ninth Annual Sinking Creek Film Celebration Film Study Conference. Includes correspondence, travel and lodging expenses; Nelly Burlingham's name tag attached to a napkin with doodle (of Hurwitz?); conference program; tourist brochures; and a 1983 letter regarding an uncashed check.

Box C041

Folder 71: Varna/Germany, done and to do; 1976-1977

Correspondence related to Hurwitz's participation in a symposium at the 1977 annual International Federation of Film Archives (FIAP) Congress held in Varna, Bulgaria. Also includes follow-up correspondence with attendees, including letters between Hurwitz and German broadcaster Norddeutscher Rundfunk (NDR) (in English and German) regarding potential interest in *Dialogue with a Woman Departed* and loans of Hurwitz's films; copies of cover letters sent to archives and cinematheques along with the text of the talk Hurwitz gave in Varna (included in Box C041, Folder 72); and handwritten "To Do" and "Done" lists of related tasks.

Box C041

Folder 72: Varna talk -- (revised) original; Varna talk -- (revised) original

Text and photocopy of "Influence of Soviet Cinema," talk presented by Hurwitz at the FIAP International Federation of Film Archives (FIAP) Congress, Varna, Bulgaria, on 5/31/1977.

Box C043

Folder 4: [Envelope labeled: Italy (Venice), Paris (retrosp.), London]; 1961

Materials collected by Hurwitz during a 1961 trip to London, Paris, and Italy (Florence, Venice). Includes letters and telegrams, including cables between Hurwitz and Filmfest Edinburgh regarding the cancellation of *Here at the Waters' Edge* due to length (see also Box 36, 1c) and related correspondence from Charles Pratt, and a draft of a letter to Charles Chaplin written in London while en route to Jerusalem for the Eichmann trial. Also includes a screening invitation and program for the documentary *All'armi siam fascisti!* (in Italian); two September 1961 issues of *Une Semaine de Paris/This Week Paris* weekly entertainment guide; to-do lists; notes for an introduction to a screening of *The Museum and the Fury* and *Here at the Waters' Edge* at the Cinématèque Française dated 9/16/1961; reprint of Gideon Bachmann's 4/26/1961 *Variety* article "Rise of Cheap 'Significant' Film in US"; programs for

the Venice International Film Festival, with a press release announcing a special screening of *Here at the Waters' Edge*.

Box C043

Folder 6b: [Books and program]; 1979-1980

May 1979 issue of the Italian journal *Metropolis*; *Lista Nera a Hollywood/The Hollywood Blacklist* book; program for the 1980 film festival in Salsomaggiore Terme. In Italian.

Box C043

Folder 6c: [Envelope labeled: Milan festival schedules, 4/80]; 1980

Schedule for the program "La classe operaia nel cinema americano (1930-1980)"/"The Working Class in American Cinema (1930-1980)" (including *Native Land*, *Strange Victory*, *People of the Cumberland*, and *Salt of the Earth*) screened in Milan, April, 1980, and Obraz Cinestudio calendars (in Italian). Includes handwritten notes (in English).

Box C043

Folder 6e: [Loose correspondence]; 1980

Correspondence found loose in "Milan festival schedules" file pocket. Includes 9/24/1980 letter from Hurwitz to US Customs regarding the return of *Strange Victory* and *People of the Cumberland* prints; letter from Robert Sklar with enclosed clipping from *Il Manifesto* featuring a Hurwitz interview (in Italian); two blank certificates of registration for exported items.

Box C050

Folder 16: Film -- items of interest; 1947, 1952, 1958, undated

Film-related documents, including schedules and programs for a private screening of "Free Cinema from Great Britain" at the Museum of Modern Art, the 2nd International Art Film Festival at Hunter College, and the 1958 International Experimental Film Competition in Brussels; "Sources of Information on Training Films"; "Films for Negro Film Festival"; proposal for a film studio in Puerto Rico; signed letter from Henri Langlois inviting Hurwitz to become a founding member of l'Association des Amis du Film Experimental et d'Avant-Garde; the association's statutes (in French); letter inviting Hurwitz to Paris for a reunion of l'Association des Amis du Documentaire, signed by Joris Ivens, Paul Rotha, Jean Painlevé, and Jean Gremillon (in French); a typed manuscript of Jay Leyda's "A Soviet Film in the Making."

Box C055

Folder 18c: Brussels Exp. Film competition; 1958

Correspondence regarding the submission of *The Museum and the Fury* to the International Competition of Experimental Films at La Cinémathèque de Belgique. Also contains a festival questionnaire regarding *Dancing James Berry* and a preview reaction cards with total results

Box C058

Folder 2: [Folder labeled: Tapere, Finland, 2/80]; 1976, 1980

Materials related to the Tampere X International Film Festival, held in Tampere, Finland, 2/13-2/17/1980, including programs, festival information, tourist brochures, tickets, and nametag. Also includes a Finnish newspaper clipping about Hurwitz. In Finnish and English.

Box C058

Folder 6: "Beyond the Wall" & other Berlin material, extracts for file incl. Leipzig invites, "Scarlet Letter"; 1967

Mainly correspondence between Hurwitz and East German filmmaker Rolf Schnabel regarding a possible film about socialism in the DDR tentatively title "Beyond the Wall." Also includes letters between Hurwitz and DEFA regarding Hurwitz's "The Scarlet Letter"; correspondence, notes, invitations, press release, notebooks, programs, itinerary, and pass for the X Internationale Leipziger Dokumentar- und Kurzfilmwoche/Tenth International Documentary and Short Film Week, November 19-25, 1967; a letter from Gordon Hitchens regarding a filmed interview with Hurwitz for a series of half-hour films on the American documentary; and a schedule from the Cinémathèque Française featuring "Hommage à Leo Hurwitz" with notes on reverse. In German and English.

Box C058

Folder 17: Document 68 (Czechosl...); 1968

Correspondence from the Union of Czechoslovak Film and Television Artists inviting Hurwitz to the "Document 68" symposium at the "Days of Short Films" festival in Karlovy Vary, Czechoslovakia (in French and English). Includes a draft of Hurwitz's telegram declining the invitation.

Box C058

Folder 18: Leipzig -- 1967, Material removed for taking with; 1967

Materials related to the X and XI International Leipzig Documentary and Short Film Festival for Cinema and Television, including festival regulations documents; press information; and correspondence. In German and English. Also includes Hurwitz's letter to the Union of Czechoslovak Film and Television Artists declining their invitation to "Document 68."

Box C058

Folder 19: Leipzig Festival -- 1966, correspondence, etc.; 1966-1967

Materials related to the 1966 International Leipzig Documentary and Short Film Festival for Cinema and Television, including airline documents; shipping invoices for *Here at the Waters' Edge*; and related correspondence. In German and English.

Box C058

Folder 1a: [Loose FIAF XXXIII materials]; 1977

Contains materials related to the XXXIII Congress and Hurwitz's trip to Varna, Bulgaria, found loose inside the FIAF envelope. Includes Congress bulletins, programs, and program supplements; an undated blue vinyl-covered FIAF notebook containing notes, names and addresses, and Hurwitz's Congress nametag; four black-and-white photographs featuring Hurwitz at the Congress; invitation to lunch with the Bulgarian Union of Filmmakers; a

6/2/1977 English-language issue of Sofia News; (in Bulgarian and English). Also includes an entry form for the X International Leipzig Documentary and Short Film Festival for Cinema and Television (in German and English).

Box C058

Folder 1b: Varna; 1977

Correspondence, documents, and notes related to the FIAF Congress in Varna, including an invitation to the symposium and questionnaire; an early Congress program draft; Hurwitz's flight information; entry visa application; and two children's felt-tip pen drawings. Also correspondence between Hurwitz and Peter von Bagh, with a list of requested photos and captions from Hurwitz's films.

Box C058

Folder 1c: To Varna: Notes for paper -- Soviet cinema; 1977

Text of Hurwitz's talk "Influence of Soviet Silent Cinema," presented at the XXXIII FIAF Congress in Varna, Bulgaria, on 5/31/1977 (includes original and photocopy with marginalia).

Box C058

Folder 1d: Copies: Varna talk; 1977

Two photocopies of Hurwitz's talk "Influence of Soviet Silent Cinema," presented at the XXXIII FIAF Congress in Varna, Bulgaria, on 5/31/1977.

Box C058

Folder 1e: [Loose note cards]; undated

Three undated notecards found loose in the FIAF XXXIII Congress envelope, containing phone numbers, doodles, and notes about a program of Hurwitz's films, projectors, lenses, and screening rooms.

Box C058

Folder 1f: Varna (notes); ca. 1977

Undated handwritten draft of Hurwitz's talk "Influence of Soviet Silent Cinema," presented at the XXXIII FIAF Congress in Varna, Bulgaria, on 5/31/1977, with notes.

Box C061

Folder 4: [Box labeled: Copy Swedish seminar (1986) for editing]; 1988

Notes, copy receipt, letter from the Visual Artists and Galleries Association, and a transcript of Hurwitz's talk at The Swedish Dramatic Institute Seminar on Art and Film in 1986, with edits.

Box C061

Folder 6: Berlin Prize (International Critics) master made from blow-up -- London retrospective; 1980-1981

Copy of the Berlin Prize (Prix de la Critique Internationale) and the entry in the London Film Festival program, both for *Dialogue with a Woman Departed*.

Box C061

Folder 26: [Folded box lid labeled: Xerox's to return to Leo Hurwitz]; 1981

Copy of the Berlin Prize for *Dialogue with a Woman Departed*.

Box C062

Folder 14: Shipping -- Invoices, receipts, lists; 1980-1984

Documents and correspondence related to the shipping of films to and from New York, Amsterdam, Switzerland, Portugal, Sweden, France, England, West and East Germany, and Cornell University.

Box C062

Folder 15: Socialism & Activism: conference -- names; 1985

Pamphlet, calendar, and flyer for the Conference on Socialism and Activism, 12/6-8/1985, Columbia University.

Box C062

Folder 20: Verleih Genossenschaft (Munich) contract -- *D.W.A.W.D.* Bergmann: Distribution -- Germany, Switz, Austria; 1981-1987

Notes and correspondence between Hurwitz and Wolfgang Bergmann, manager of Munich-based film distributor Verleih Genossenschaft der Filmemacher regarding overseas distribution of *Dialogue with a Woman Departed*; revenue and payment; and damage and repairs to prints of *Dialogue*, as well as *Native Land*, *Strange Victory*, *The Sun and Richard Lippold*, and other Hurwitz films lent for a retrospective. Also contains a signed copy of the contract and related "work materials" granting Verleigh the rights to distribute *Dialogue* in West Germany, Switzerland, and Austria; and a 1981 issue of Verlieh's publication *Filmkatalog* with information about the film. In English and German.

Box C062

Folder 21: Vermont Peace Festival; 1987

Materials related to Hurwitz's appearance at the 2nd Vermont World Peace Film Festival, University of Vermont 6/28-7/2/1987, including programs; nametag; business cards and notes; hotel and travel receipts; and a syllabus from a class with Michael Selig. Also includes issues of *The Gadfly* and *Vanguard Press* with articles on the festival, and a related clipping from the *Burlington Free Press*.

Box C062

Folder 22: Vermont World Peace Fest. University of Vermont; 1987

Notes and correspondence regarding the screening of *Dialogue with a Woman Departed* at the festival, and festival mailings, including a call for films and videos, calendar of events, and entry form.

Box C062

Folder 26: Verena Zimmermann: letters; 1981-1984

Includes photos of the National Film Theatre, London, with Hurwitz's name on the marquee.

Box C070

Folder 24: [*Strange Victory* reviews (copies)]; undated

Photocopies of *Strange Victory* reviews and ticket, and a certificate of participation from the Venice Film Festival. Also includes a press release for *The Sun and Richard Lippold*, and clippings about the Eichmann trial and *Native Land*. Originals are dated 1948, 1961, 1966, and 1967.

Box C073

Folder 14: Conference of Children's TV Programs; 1951

Materials related to the Du Mont Conference on Children's Television Programs, sponsored by the University of Chicago Board of Radio. Includes list of participants (including Hurwitz), check voucher for expenses, and notes and doodles by Hurwitz.

Box C089

Folder 22: Academy Award & Filmex -- *D.W.A.W.D.*; 1980-1981

Correspondence and other material related to Hurwitz's submission of *Dialogue with a Woman Departed* to the Academy of Motion Picture Arts and Sciences for Academy Award consideration. Also includes an entry form, correspondence, and printed material related to the Los Angeles International Film Exposition.

Box C089

Folder 25: New York opening: promotional correspondence and work notes, *D.W.A.W.D.*; 1982

Notes related to publicizing *Dialogue with a Woman Departed*. Also includes correspondence with the Berkshire Forum.

Box C089

Folder 29: [Folder labeled: Shoot Film, Not People Productions]; 1977

Materials related to "An Evening with Leo Hurwitz" at the Museum of Modern Art, including invitations and clippings from the film advertisement pages of *The Village Voice* and *The Soho News*.

Box C089

Folder 36: Retro: Amsterdam etc.; 1983-1984

Materials related to a 1983 Leo Hurwitz film retrospective in the Netherlands and Hurwitz winning the 1983 Milky Way Cinema Award for Reality Research. Includes programs; calendars; magazine and newspaper interviews with Hurwitz. In Dutch. Also includes English-language *Herald-Tribune* clippings regarding arms control, J. Edgar Hoover, and hunger.

Box C089

Folder 37: Zurich/Basel; 1983

Materials related to a 1983 Leo Hurwitz film retrospectives at the Stadtkino Basel, Basel, and Filmpodium Kino, Zurich, Switzerland. Includes booklets, calendars, and related magazine and newspaper articles.

Box C089

Folder 41: Rome 1988; 1988-1989

Materials related to Hurwitz's 1988 trip to Rome and his participation in the conference "From the Lumières to Our Times: Heading towards Cinema's Centenary" at the Università degli studi di Roma "La Spaienza" [now the Spapienza University of Rome], including Italian newspaper clippings about Hurwitz and conference notes. In Italian and English.

Box C089

Folder 42: Rome correspondence; 1988

Correspondence related to Hurwitz's 1988 trip to Rome and his participation in the conference "From the Lumières to Our Times: Heading towards Cinema's Centenary" at the Università degli studi di Roma "La Spaienza" [now the Spapienza University of Rome]. Also includes Hurwitz's bill from the Hotel Quirinale. In English and Italian.

Box C089

Folder 43: L.H. talks: 1 -- Medium, nearly 100 years old; 2 -- Independent in America; 1988
Notes on Hurwitz's talk at the 1988 conference "From the Lumières to Our Times: Heading towards Cinema's Centenary" at the Università degli studi di Roma "La Spaienza" [now the Spapienza University of Rome].

Box C089

Folder 44: ["From the Lumières to Our Times" conference packets]; 1988

Two folders from the 1988 conference "From the Lumières to Our Times: Heading towards Cinema's Centenary" at the Università degli studi di Roma "La Spaienza" [now the Spapienza University of Rome]. Includes conference information, correspondence, Guido Aristarco's essay "The Film Age," a pamphlet on the history of the Chinese film industry, business cards, and a poster from Patrick Lowie's 1987 film *Cercasi Produttore Disperatamente/Desperately Seeking Producer*.

Box C089

Folder 45: American Film & Video Festival; 1989

Publications/Clippings: General

Box C089

Folder 46: Grass Roots Media correspondence; 1989

Materials related to the 1989 annual Grassroots Communications conference held at Hunter and Marymount Colleges, New York City. Includes correspondence, a preliminary program, conference information, and an issue of *MediActive* magazine.

Box C090

Folder 4: [Bag labeled: Clippings, etc. -- Sinking Creek (Nashville)]; 1978

Material related to Hurwitz's visit to Vanderbilt University as part of the 1978 Sinking Creek Film Celebration. Includes conference materials, newspaper clippings, and promotional items. In English and French.

Box C092

Folder 1: Lisbon retrospective; 1982

Eight copies of the large-format program for the December 1985 Leo T. Hurwitz retrospective at the Cinemateca Portuguesa, Lisbon. In Portuguese.

Box C092

Folder 2: Épernay: clippings etc.; 1982-1983

Materials related to the screening of *Dialogue with a Woman Departed* at the 1983 Mostra du film d'Épernay, in Épernay, France. Includes correspondence, entry forms, program, screening schedule, flyers, newspaper clippings, and Epernay tourism information.

Box C092

Folder 3: [AFI screening of *Dialogue with a Woman Departed*]; 1983

Materials related to the 5/20/1983 screening of *Dialogue with a Woman Departed* at the American Film Institute, Washington, D.C., as part of the "Screening Room" series. Includes correspondence, newspaper clippings; AFI Theater program; press release; and two issues of *American Film* magazine (5/1983 and 6/1983). Also includes Harpers Ferry tourist information.

Box C092

Folder 5: [Folder labeled: Film in the Cities '84]; 1983

Materials related to the 1984 symposium "The Documentary Today" at the Film in the Cities media arts center in St. Paul, MN, where Hurwitz presented *Dialogue with a Woman Departed*. Includes symposium program booklet and pamphlets; Hurwitz's name tag; the November-December Film in the Cities program [2 copies]; and visitor information.

Box C092

Folder 7: [Folder labeled: Flaherty Seminar 1983]; 1983

Materials related to the 29th Robert Flaherty Film Seminar held at Camp Topridge, NY., where Hurwitz presented *Dialogue with a Woman Departed*. Includes seminar schedule, participants list, film information, and Hurwitz's name tag.

Box C092

Folder 8: U.S. Film Festival; 1985

Program guide to the 1985 United States Film Festival [officially renamed the Sundance Festival in 1991] in Park City, Utah, which included *Dialogue with a Woman Departed*. "Film withdrawn because of bad scheduling" written on folder tab.

Box C092

Folder 9: *Here at the Waters' Edge* (Staten Island Inst. Arts & Sci.); 1985

Materials related to the screening of *Here at the Waters' Edge* as part of "Film Series '85: The Artist Celebrates New York on Film" at the Staten Island Institute of Arts and Sciences. Includes correspondence, series calendar, press release, newspaper clippings, museum brochures, and series poster.

Box C092

Folder 12: [Flex folder labeled: Europe trip notes, letters, addresses, schedules, etc., 1981]; 1980-1982

Materials related to Hurwitz's 1981 trip to Europe [France, East and West Germany, Belgium, Sweden, and the Netherlands] with *Dialogue with a Woman Departed*. Includes notebooks [one from an earlier, 1980 trip to Europe]; tickets; receipts; film festival passes; map of Nancy, France; and postcards and other correspondence, including a letter from Elizabeth ["Lisa"] McClaney and Abelardo Morell. In German, Dutch, French, and English.

Box C092

Folder 13: [Folder labeled: Europe trip notes, letters, addresses, schedules, etc. 1981]; 1981

Materials related to Hurwitz's 1981 trip to Europe [France, East and West Germany, Belgium, Sweden, and the Netherlands] with *Dialogue with a Woman Departed*. Includes travel itinerary; correspondence, including letters -- some with newspaper clippings regarding Hurwitz -- from Portugal; and notes. In Portuguese, Dutch, and English.

Box C092

Folder 14: [1982 German calendar]; 1982

Photo-calendar marked "German trip" on reverse.

Box C092

Folder 17a: Fall tour: Valladolid; 1982-1983

Correspondence and documents related to Hurwitz's invitation to serve as a jurist at the Semana Internacional de Cine film festival in Valladolid, Spain.

Box C092

Folder 17b: Tour/trip -- fall '82, Sweden, Algiers, Lisbon, WDR; 1982

Materials related to Hurwitz's 1982 trip to Europe. Includes correspondence; travel itinerary; films shipment documentation; Cinemateca Portuguesa retrospective screening schedule; handwritten notes and to-do lists; film festival information; and a letter of cancellation from the Centre Algerien de la Cinematographie on account of the unavailability of French subtitled film prints. In Portuguese, German, French, and English.

Box C092

Folder 18: Holland trip, '83; 1983

List of films screened at the Hurwitz retrospective in Amsterdam and The Hague, with a letter for customs from Eileen Bowser at the Museum of Modern Art.

Box C094

Folder 4: [Airline tickets, hotel and customs information -- various trips]; 1980-1982, 1986
Includes airline tickets; hotel information; business cards; maps; and a customs note for prints of *Dialogue with a Woman Departed*, *Heart of Spain*, *The Sun and Richard Lippold*, and *This Island*. Also includes an invitation to the Festival dei Popoli. Material is in English, German, Finnish, and French.

Box C094

Folder 8: [General -- retrospective schedule, NYU material, research]; 1971, 1983
Includes a *Courage to Live* press kit; schedule for a Hurwitz retrospective at Melkweg Cinema in Amsterdam and Haags Filmhuis in The Hague; New York University-related notes and inter-office communication; and an issue of *Filmmakers Newsletter* on anthropology and film.

Box C094

Folder 12: [Berlin Film Festival notes and film listings, film flyers, distributor promotional material]; 1973, 1979-1981
Promotional material for non-Hurwitz films screening at the Berlin Film Festival; a listing of films included in the Festival's ad hoc group AUF (Association of Unassociated Filmmakers), including *Dialogue with a Woman Departed*, and Festival program notes.

Box C094

Folder 14: [Envelope labeled: Berlin Film Festival, other people's films]; 1981
Berlin Film Festival materials related to filmmakers other than Hurwitz.

Box C094

Folder 16: [Berlin Film Festival -- program, index, newspaper]; 1981
Index for the Internationales Forum des Jungen Films at the Berlin Film Festival, 1971-1980; program of new German films at the festival; an *International Herald Tribune* published during the festival. Material is in German.

Box C096

Folder 11: [Political mailings, professional correspondence]; 1970
Correspondence includes political-themed mailings; a distribution report for *Strange Victory*; insurance mailing; and a festival mailing for the FICN 1970. In English and French.

Box C097

Folder 5: [Bundle of letters labeled: Desk 11/73]; 1968-1972
Includes correspondence regarding the American Documentary Symposium held at Brandeis University.

Box C098

Folder 1: [Unfolded materials]; 1979, 1982-1983

Materials found loose in Box C097. Includes a booklet and flyer from the 1983 Leo Hurwitz film retrospectives at the Stadtkino Basel, Basel, and Filmpodium Kino, Zurich, Switzerland.

Box C098

Folder 3a: Russian correspondence; 1975, 1981, 1986, 1990

Correspondence from the First Leningrad International Film Festival of Non-Feature Films colleagues. In Russian, with some English translations.

Box C098

Folder 3b: Toward retrospective and work papers; 1988-1989

Correspondence and notes regarding the delay in returning films from the Soviet Union, and their poor condition upon return. Also includes the calendar for the National Film Theatre in London retrospective, schedules for the Leningrad Festival, and related notes.

Box C098

Folder 3d: Leningrad Festival File letters/regulations/Here at the Waters' Edge notes/quotes]; 1988-1989

Documents, correspondence, and notes related to Hurwitz's trip to Leningrad, including notes from his interpreter regarding the retrospective schedule; list of films for shipment and revised schedule; correspondence with the festival directors, Hurwitz's badge, and a brochure containing the First Leningrad International Film Festival of Non-Feature Films rules and regulations. In Russian and English.

Box C098

Folder 3e: [Information folder]; 1988-1989

Materials related to the First Leningrad International Film Festival of Non-Feature Films, including a festival catalog; a program of competition and screenings; tickets; Hurwitz's schedule; and Leningrad tourism information. In Russian and English.

Box C098

Folder 3f: Soviet film festival; 1989

Materials related to the First Leningrad International Film Festival of Non-Feature Films, including a program and a list of films to ship; shipping procedures; correspondence with festival directors; and meeting notes.

Box C098

Folder 3g: [Folder labeled: Programs of days]; 1989

Leningrad festival programs for January 28-30.

Box C098

Folder 3h: [Folder labeled: Note, semi-absurd on Leo Hurwitz]; 1989

Blank post-card from the Leningrad festival; note on Hurwitz "This is my 'Message to Man'"; and other short pieces taken from the program.

Box C098

Folder 3i: [Folder labeled: Press clippings and notes from audience]; 1989

Materials related to the First Leningrad International Film Festival of Non-Feature Films, including Russian newspaper clippings, with English translation; note on Hurwitz "This is my 'Message to Man'"; and notes from audience members. In English and Russian.

Box C098

Folder 12: Western screening trip -- film lists and shipping stuff; 1976

Materials related to Hurwitz retrospectives in San Francisco and Los Angeles, including lists of films to be shipped, correspondence, and receipts.

Box C098

Folder 13: Western screening trip -- itinerary/copies of Leo Hurwitz material/copies of programs, etc. -- letters and misc.; 1976

Materials related to the 1976 Hurwitz retrospective in San Francisco, including correspondence, lists of films and film descriptions, to-do lists, itinerary, an introduction and production notes for *Dialogue with a Woman Departed*, background material on Hurwitz and his career, screening invitations, investment prospectus material, and retrospective calendar.

Box C098

Folder 14: Western trip/S.F. Cinémathèque, Pacific Archives -- extra copies; 1976

Materials related to the Hurwitz retrospective in San Francisco, including screening calendars, flyers, and program notes.

Box C099

Folder 1: [Unlabeled folder -- European festivals and screenings]; 1980

Contains materials related to screenings of *Dialogue with a Woman Departed* at the 24th London Film Festival, Arsenal -- Institute for Film and Video Art in Berlin, the Munich Stadtmuseum/Filmmuseum, and the Cinémathèque Française. Includes program notes, screening schedules, and newspaper clippings. Also includes issues of *Framework* film journal, *BFI News*, and *Cinema Politique*; *Les Films Grain de Sable* catalog; London and Paris tourist guides; and brochures from the Dachau Concentration Camp Memorial site.

Box C103

Folder 11: [Envelope labeled: Fall 1976 San Francisco screenings material]; 1976

Programs, calendars, and newspaper clippings regarding screenings of *Native Land* at the Pacific Film Archive and the San Francisco State University Cinémathèque. Also includes a questionnaire from a "Revolutionary Films/Chicago '76" panel discussion in Chicago that does not appear to have included Hurwitz.

Box C103

Folder 13: [Envelope labeled: Florence Festival dei Popoli catalog 1976 inc. N.L.]; 1979 Catalog for the 1976 Festival de Popoli, XVII Rassegna Internazionale del Film di Documentazione Sociale in Florence Italy, featuring a screening of *Native Land*. In Italian. Also includes cover note from Gordon Hitchens (in English).

Box C103

Folder 16: [Envelope labeled: Clippings, etc. L.H.]; 1966-1967, 1975, undated Includes photocopies of newspaper reviews of *The Sun and Richard Lippold* from *The New York Times* and the *New York-Herald Tribune*; letter from DEFA Studios regarding a television interview with Hurwitz; a Winter 1975/1975 screening calendar for the New American Filmmakers Series at the Whitney Museum of American Art featuring *Native Land*; and a partial undated transcript of Hurwitz discussing his films.

Box C103

Folder 17: [Envelope labeled: Brandeis speech w/ letter]; 1972, 1975 Copy of the paper titled "A Socio-Political Aesthetic: Films of the 1930's and 40's" given by Hurwitz at the Symposium on the American Documentary, Brandeis University, February 1972, with a cover letter from Kirkland College dated 1/7/1975.

Box C103

Folder 1i: Notes; 1975-1976 September, October, and November issues of the monthly *Upstate Film Newsletter*; handwritten notes; and a calendar for the Sherman Society of Utica College's film program for the Spring 1976 term, which included Hurwitz's presentations of *Strange Victory* and *The Young Fighter*.

Box C104

Folder 17a: [Europe trip notebook, personal correspondence, general notes]; 1966 Personal correspondence; notebooks from Europe trip; and to-do lists.

Box C106

Folder 14: [MoMA Film & Photo League tribute]; 1990 Press release and a list invitees to the Museum of Modern Art's (MoMA) Film & Photo League Tribute at which Hurwitz spoke. Includes correspondence with Bill Sloan at MoMA Circulating Film Library.

Box C106

Folder 22: Films to Finland (lists); 1989 Notes and correspondence regarding shipment of films to and from Finland.

Box C156

Folder 6: *Dialogue with a Woman Departed* -- promotional material -- NY opening; 1981-1982

Materials related to the promotion of *Dialogue with a Woman Departed* and an accompanying Hurwitz retrospective at the Public Theater, NYC. Includes an ad and press releases; correspondence regarding preview screenings; blank RSVP cards for the US premiere at the Public Theater, NYC; and related notes. Also includes a note about a screening at the New York Film Festival and a retrospective list from the Hague Filmhuis.

Box C158

Folder 22: [Personal and health-related notes, list of films for Finland trip]; 1987-1990
Notes regarding Hurwitz's health issues. Also includes notes on a series of New York films from the 1920s and 30s, and a list of films for Hurwitz's trip to Finland.

Box C160

Folder 7: [Festival program for Cinéma du Réel]; 1993
Program for 1993 Cinéma du Réel festival, which included screenings of *The Plow that Broke the Plains* and *Native Land*.

Box C172

Folder 17: Museum film project (Ford Fund for Advancement of Education); 1956-1957
Includes correspondence between Hurwitz, Gilbert Seldes, Charles Pratt, MIT, and Smith College regarding a series educational films about the history of art. Also includes correspondence, notes, press materials, and publications related to the 3rd International Art Film Festival.

Box C172

Folder 21: Memoranda; 1957-1958
Includes a budget and shooting schedule for an unnamed project (possibly "Escudero"); notes on *U.S.A.* credits; notes on a conversation with Bob Graf at ABC; and forms and correspondence related to the Eighth Annual Robert Flaherty Film Award.

Box C172

Folder 29: Opening -- Public Theatre New York (also London Retrospective); 1982
Materials related to the New York premiere of *Dialogue with a Woman Departed* at the Public Theater. Includes flyers, and clippings. Also includes a box office summary for a Hurwitz retrospective at the Little Theatre and brief background of Kaiulani Lee.

Box C172

Folder 32: [Envelope labeled: International Critics Prize (2 copies) and press release]; 1982
Photocopies of the Berlin Film Festival prize for *Dialogue with a Woman Departed* with a related French-language press-release.

Box C190

Folder 5: [Unlabeled envelope with German film magazine Zoom]; 1990

October 1990 issue of *Zoom: Film und Medien*, featuring a short piece on *Native Land* [In German]. Also includes a schedule for the 22e Festival International du Film Documentaire Nyon [in French] and a cover letter from Gordon Hitchens.

Box C201

Folder 1: Correspondence; 1977-1980

Professional correspondence. Correspondents include Third World Newsreel; Judith Raskin, regarding "Israel Hurwitz's film"; Sinking Creek Film Celebration; Peter Lilienthal; Cornelius Moore, regarding a grant application; David Shapiro, regarding a New York State Council on the Arts grant for *Dialogue with a Woman Departed*; Center for Mass Communication of Columbia University Press, regarding distribution and print material for *Haiku*; Tricontinental Film Center; and the Museum of Modern art regarding "Things that Went Wrong at MoMA." Also includes a 1980 invoice from Guffanti Film Laboratories for a reduction print of *Strange Victory*, notes, and phone numbers.

Box C216

Folder 5: Brandeis Symposium; 1969-1974

Text of Hurwitz's talk given on 2/19/1972 at the Symposium on Documentary Film at Brandeis University (5 copies). Also includes documents related to New York University's Institute of Film and Television; correspondence [photocopies] between Hurwitz and Federico Fellini regarding a possible lecture at NYU; lists and overviews of film schools; correspondence about ownership of student films made at NYU; report on a provisional third year for the Graduate Institute of Film; letter [photocopy] from Hurwitz to Jiri Weiss refusing to provide him with an affidavit attesting to Weiss's anti-communism.

Box C216

Folder 7: American Film Institute (Washington meeting April 4 & 5); 1967, 1972-1973

Correspondence and documents related to American Film Institute's (AFI) April 1972 planning session, including session agenda, reports, committee meeting schedules, notes, and doodles. Also includes AFI Theatre calendars and programs and a 1967 report about the organization and location of the AFI.

Box C221

Folder 2: [Plaque from the American Film/Video Festival]; 1989

"Leo Award" (plaque mounted on wood) from the American Film/Video Festival, to Leo Hurwitz "in recognition of faithful and caring service to the film/video community."

Box C227

Folder 10: Correspondence File / Finland Tampere Festival; 1979-1980

Travel and tourist information for trip to Finland for the Finland Tampere Festival; signed contract for transmission rights for *Native Land*, *Strange Victory*, *Heart of Spain*, and *The Sun and Richard Lippold* for use in a Finnish television program; itinerary for Hurwitz's visit to the Oulu Film Center; correspondence from Peter von Bagh about the festival's homage

to progressive U.S. film; other correspondence and documents about the films to be screened and Hurwitz's travel to the festival. In English and Finnish.

Box C227

Folder 11: [Finland Tampere Festival Programs]; 1980

Program for the Tampere Festival in Finland, featuring an article on Hurwitz. Multiple copies. In English and Finnish.

Box C227

Folder 20: [Correspondence, film festival applications]; 1973

Correspondence with invitation to the International Leipzig Documentary and Short Film Week; University of California, Berkeley letter thanking Hurwitz for permission to show *Native Land*, with articles and flyer they did for the program; application materials for the Festival dei Popoli, the International Program for Films on Leisure, the International Film Festival of Locarno, and the Festival International de Cinema Nyon; Directors Guild of America letter on supplemental materials; personal correspondence from Peter Werner. In English and German.

Box C227

Folder 24: [Envelope labeled: Kirkland and Buffalo]; 1975

Invitation to participate in the program "The Oral History of the Independent American Cinema" at SUNY Buffalo; notes and list of films for Buffalo; calendar featuring Hurwitz's appearance at the SUNY Buffalo Center for Media Study.

Box C227

Folder 26: Cinémathèque "homage"; 1966-1967

Documents related to the Cinémathèque Française's homage to Hurwitz, including draft introduction titled "Leo H. and the Documentary in the U.S.A.," newspaper clipping with list of screenings, and flyer/schedule.

Box C227

Folder 36: Anne Tucker on the Photo League; 1978

Letter from Anne Tucker (Museum of Fine Arts, Houston) to Hurwitz enclosing copy of essay she wrote for the museum's Photo League exhibition, with Hurwitz's comments.

Box C227

Folder 37: Short film showcase -- Jan. 1983; 1983

Correspondence and promotional material for the Short Film Showcase, including screening panel participants (with Hurwitz listed) and Hurwitz's rating sheet.

Box C227

Folder 40: Cornelius Moore: Paul Robeson International Film Festival; ca. 1977

Schedule for the Paul Robeson Intentional Film Festival; copy of talk by Cornelius Moore about social documentary film with references to Hurwitz.

Box C232

Folder 3: London opening and other correspondence; 1981-1982

Correspondence about retrospective at the National Film Theatre in London, including shipment and return of prints and stills; correspondence with Charles Rubinstein about distributing some of Hurwitz's films, including *Native Land*, *Strange Victory*, *Essay on Death*, and *Dialogue with a Woman Departed*.

Box C232

Folder 9: Italy: Correspondence; 1981

Correspondence about Hurwitz screening his films in the Tyrol region of Italy, the Festival dei Popoli, and getting *Dialogue with a Woman Departed* shown in Italy; telegram about the purchase of a print of *Native Land* by the Toscana regional government.

Box C232

Folder 11: Cinemateca Portuguesa; 1981

Correspondence about a retrospective of Hurwitz's films at the Cinemateca Portuguesa in Portugal and related film inspection notes.

Box C232

Folder 18: Correspondence -- mid to late 1983; 1978, 1983-1984

Includes correspondence from the Sinking Creek Film Celebration.

Box C232

Folder 19: Screenings of films and clippings; 1977-1979

Clippings, flyers, and calendars for Hurwitz's appearances at SUNY Buffalo, the New School, and the Museum of Modern Art (MoMA), and for screenings of films at the MoMA (*People of the Cumberland* and *Native Land*), Entermedia Theater (*Native Land*), and Film Forum (*Pie in the Sky*, *The City*, and *The River*).

Box C233

Folder 5: [Press coverage of the London Film Festival]; 1980

Bound volume of press coverage of the 24th London Film Festival, held November 13-30, 1980.

Box OS-5

Folder 1: [Plaque from Festival Dei Popoli for *Dialogue with a Woman Departed*]; 1981

Metal plaque inside velvet-like presentation box. XXII Festival dei Popoli, Firenze 5-13 December 1981. In Italian.

Box OS-5

Tube 2: [Tube labeled: Karlovy Vary prize for *Native Land*]; 1949

Tube containing the Karlovy Vary prize for *Native Land*.

Box OS-5

Tube 3: [Tube labeled: Karlovy Vary prize for *Strange Victory*, also leaflet]; 1950
Diploma for *Strange Victory* at the Karlovy Vary International Film Festival, with a leaflet for the film.

Box OS-5

Tube 4: [Tube labeled: Venice Fest diploma: H.A.T.W.E.]; 1961
Tube containing the Venice Film Festival Diploma for *Here at the Waters' Edge*.

Series 15, Financial, 1942-1991

Materials are in English.

Scope and Content

Series consists of personal and professional financial documents. Personal documents, which make up the bulk of the materials in the series, include personal income tax returns and other tax forms, bank statements, insurance policies, Social Security information, medical bills, retirement documents, stock certificates, and related correspondence. Some personal documents also include those of Jane Dudley and Peggy Lawson. Professional documents include Directors Guild of America pension information and U.S. corporation tax returns for Leo Hurwitz Productions, Inc.

Box C001

Folder 8: Directors Guild of America -- rates, pension stuff, etc.; 1977-1988
Correspondence regarding the Directors Guild of America. Includes confirmations of employment, memos, benefit plans, rates information, and annual statements. Also includes a photocopy of Hurwitz's passport, social security information, and correspondence with Barney Rosset.

Box C003

Folder 6: *Salt of the Earth*; 1952-1955
Correspondence, notes, financial documents, photos, and shooting script for *Salt of the Earth*. Includes correspondence with Jane Dudley and Tom Hurwitz (with drawings by Tom), sent to Hurwitz while in Los Angeles working on *Salt of the Earth* (sent care of his sister Marie Briehl).

Box C003

Folder 8: Corporation income tax; 1967-1971
U.S. Corporation Income Tax Returns for Leo Hurwitz Productions, Inc., for the tax years 1967-1970. Includes related correspondence.

Box C003

Folder 9: Leo Hurwitz Prod. tax and misc.: 1971, 1972; 1971-1973
U.S. Corporation Income Tax Returns for Leo Hurwitz Productions, Inc., for the tax years 1971-1972.

Box C006

Folder 11: Misc. Correspondence, 1950s-1960s; 1968-1976
Includes Brandon Films distribution reports for *Strange Victory*; automobile insurance document; medical bills and disability benefits claim for Peggy Lawson; homeowners policy for camera and equipment; clippings; and notes.

Box C007

Folder 3: [Envelope labeled: I.T. 1963]; 1962-1964
Bank statements and checks signed by Jane Dudley and Leo Hurwitz

Box C016

Folder 24: [Envelope labeled: 1980 income tax (Leo Hurwitz) -- plus social security stuff and questionnaire]; 1980-1983
Material gathered for a 1983 visit to the Social Security Office. This includes a copy of the 1980 individual tax return and a 1982 Annual Report of Earnings.

Box C016

Folder 25: [Envelope labeled: income tax -- 1981]; 1980-1983
Financial information from 1980 and 1981, and a prepared 1981 individual tax return.

Box C016

Folder 26: [Envelope labeled: Leo Hurwitz income tax 1982]; 1983
Copy of Hurwitz's 1982 income tax form.

Box C016

Folder 28: [Envelope labeled: Income tax 1983 Leo T. Hurwitz]; 1983, 1984
Forms and taxpayer identification information for the 1983 tax year.

Box C021

Folder 6: Look at: Misc -- 1972/Marie - budget - to do; 1972
Personal budget and to-do list; notes; and personal correspondence from Marie H. Briebl and unknown person.

Box C021

Folder 8: Correspondence; 1955, 1960-1970, undated
Personal and professional materials regarding Peggy Lawson. The professional material mostly concerns financial dealings related to her work as a film editor.

Box C033

Folder 11: Income tax -- 1970-71; 1971-1973

Correspondence regarding preparation of income tax returns; duplicates of income tax return forms for 1970.

Box C033

Folder 12: [Income Tax Returns -- 1971-1974, 1976]; 1972-1977

Income tax return forms with accountant correspondence.

Box C033

Folder 13: Insurance -- car, fire insurance, floater data; 1961-1970

Correspondence, documents, and handwritten notes regarding car, household/personal property, medical, and floater insurance policies. Also includes 1969 letter from attorney Stanley Faulkner regarding Hurwitz's will.

Box C033

Folder 16: Limited partner prospectus form (theatre); 1965

Offering circular for investment in an off-Broadway production of *Billy Liar*.

Box C033

Folder 17: CSS application -- scholarship for Tom, Columbia U. loan appl.; 1965-1967

Financial information compiled for a College Scholarship Service (CSS) student loan application on behalf of Thomas Hurwitz. Includes notes and breakdowns of Leo Hurwitz's and Jane Dudley's incomes and expenses for the years 1961-1967; a CSS application worksheet; letter from the Educational Testing Service regarding Leo Hurwitz's income; and the brochure "A Letter to Parents: Financial Aid for College."

Box C033

Folder 30: Income tax returns -- 1961, 1962, 1963; 1962-1965

Folder subtitled "Tuition Allowance Material -- E.I.H.S. -- 1964 & 1962 I.T. Data." Income tax returns and related documents, correspondence, and notes for the years 1961-1963.

Box C033

Folder 31: 1964 -- income tax data -- LTH & JDH -- income tax (64); 1965-1966, undated

Note on folder tab: "1965 -- (See scholarship loan file)." Notes regarding Hurwitz's and Jane Dudley's incomes and expenses for the years 1964 and 1965.

Box C033

Folder 32: Copies -- income tax returns -- 1961-65; 1962-1966

Income tax documents for Hurwitz and Jane Dudley for the years 1961-1965.

Box C033

Folder 33: 1966, 1968 & 1967 income tax LTH & JDH; 1967-1970

Income tax documents and related notes and memos for Hurwitz and Jane Dudley for the years 1966-1969.

Box C033

Folder 45: P.L.H. insurance; 1968-1969

Documents, correspondence, certificates, and identifications cards related to Peggy Lawson's health insurance. Includes uncashed check made out to General Health Insurance.

Box C038

Folder 14: [Envelope labeled: Mail to reply]; 1974-1975

Includes a request from Social Security Administration for an annual report, with notes on Hurwitz's income and expenses for 1974.

Box C038

Folder 21: [Programs, correspondence, notes]; 1972-1975, undated

Theater and film programs; "Film and Video Makers Travel Sheet," listing exhibition and lecture tours by film and video makers; personal correspondence, including greeting cards and postcards; photocopy of insurance document itemizing coverage for camera and equipment; handwritten notes and income tax information.

Box C040

Folder 20: Tax materials, Leo and Jane, 1959; 1959-1960

1959 income tax returns, with instructions for filing.

Box C041

Folder 46: Motion Picture & Video Editors Local 771; 1987-1989

Letters and documents regarding the Union Retirement/Pension Fund, the employee eligibility verification law, striking screenwriters, and Hurwitz's honorary lifetime membership.

Box C041

Folder 53: Insurance; 1982, 1989-1990

Insurance documents, including policies, cancellation notices, and agency correspondence.

Box C041

Folder 58: Bonded & at Peter's in Yonkers; 1980-1986

Inventories of Hurwitz's film material stored at Bonded Services and "Peter's in Yonkers." Also includes related correspondence and State of New Jersey Division of Taxation documents.

Box C045

Folder 10c: Documents; 1942-1945

Documents related to income tax; application for federal employment; letter from the Office of War Information (OWI) confirming completion of employment; contract signed by Paul Strand and Leo Hurwitz employing the William Morris Agency as representative and advisor; copies of contract between Hurwitz and Vanguard Films; notes.

Box C045

Folder 10m: Money -- bills, etc. (Hollywood); 1943

Notes and correspondence with Pendleton Dudley and banks on the subject of money and budgets.

Box C050

Folder 6: Retirement (N.Y.U.); 1973-1974

Life insurance policy change of beneficiary request form, 5/3/1974 letter from David Oppenheim, Dean, School of the Arts, NYU, announcing Hurwitz's retirement at the end of the semester; letter regarding Hurwitz's retirement benefits program; copies of overview of NYU's special retirement program.

Box C050

Folder 28: Income tax -- 1941-1944; 1942-1945

Income tax forms, schedules, related correspondence, receipts, and notes regarding the earnings and expenses of Hurwitz and Jane Dudley.

Box C050

Folder 29: Income tax -- 1945-1946-1947; 1945-1949

Income tax forms, schedules, related correspondence, receipts, cancelled checks, doctor's bills, and notes regarding the earnings and expenses of Hurwitz and Jane Dudley for the years 1944-1948.

Box C050

Folder 30: Income tax data -- 1948-1949; 1949-1950

Income tax forms, schedules, related correspondence, receipts, and notes regarding the earnings and expenses of Hurwitz and Jane Dudley for the years 1948-1950.

Box C050

Folder 31: 1950 tax matters; 1951

Income tax forms and notes regarding the earnings and expenses of Hurwitz and Jane Dudley.

Box C050

Folder 32: 1951 tax stuff -- 1952 income tax; 1952-1954

Income tax forms and notes regarding 1952-1954 the earnings and expenses of Hurwitz and Jane Dudley for the years 1951-1952.

Box C050

Folder 33: Jane's tax stuff '55; ca. 1956

Notes regarding income tax and 1955 expenses for Hurwitz and Jane Dudley.

Box C050

Folder 34: Tax stuff -- '53 & '54, '55 income tax; 1954-1956

Income tax forms, related correspondence, and notes regarding the earnings and expenses of Hurwitz and Jane Dudley for the years 1953-1955. Also includes a record of employer for Hurwitz by Screen Gems, Inc.

Box C050

Folder 35: Tax 1955; 1955

Copy of declaration of estimated tax for 1955, for Hurwitz and Jane Dudley.

Box C050

Folder 36: Income tax -- 1956; 1957-1958

Notes and correspondence regarding earnings and expenses for Hurwitz and Jane Dudley for 1956.

Box C062

Folder 9: Resale certificates; undated

Multiple copies of resale certificates from the New York State Department of Taxation and Finance. Most are blank, two have "Leo Hurwitz Productions" entered as name of purchaser.

Box C073

Folder 17: Debts; 1950, undated

Handwritten records of debts to family members and the bank.

Box C086

Folder 12: Correspondence misc. -- résumés -- composer list; 1967-1968, undated

Includes a list of composers for unknown project; bank documents related to the *Haiku* account; correspondence from Peggy Lawson to Eastman Kodak regarding raw stock and a resale certificate; and résumés, cover letters, and recommendations.

Box C086

Folder 18: Stock certificates -- L.H. Productions, Inc.; 1967

Stock certificates made out to Hurwitz, Peggy Lawson, and Tom Hurwitz.

Box C090

Folder 2: [Bag labeled: Phone bills and other bills -- 70s-80s]; 1976-1981

Primarily phone bills, with some invoices related to film lab work.

Box C094

Folder 19: [Envelope labeled: 1985 -- income tax returns]; 1986

Income tax returns and forms for the year 1985.

Box C094

Folder 20: [Envelope labeled: 1986 income tax]; 1987

Income tax return and related forms for the year 1986. Includes breakdown of income and expenses.

Box C096

Folder 6: [Envelope labeled: Current and immediate 12/31/65]; 1965
Correspondence from Gordon Hitchens regarding Hurwitz writing an essay/review; bank statements with paid checks enclosed; and personal insurance documents.

Box C098

Folder 10: [Peggy Lawson tax forms]; 1957-1969
Peggy Lawson's tax returns for years 1957-1969.

Box C103

Folder 1a: [Insurance correspondence]; 1975
Statements and other correspondence from Donald Schaffer General Insurance.

Box C103

Folder 1d: [Bank deposit slips]; undated
Chemical Bank deposit slips for Hurwitz's account.

Box C103

Folder 1f: Checkbook (N.Y.); 1975
Hurwitz's bank statements and cancelled checks.

Box C103

Folder 1h: [Envelope labeled: L.H. Prod. Corp. taxes 1975]; 1974
September, October, and November issues of the monthly *Upstate Film Newsletter*; handwritten notes; and a calendar for the Sherman Society of Utica College's film program for the Spring 1976 term, which included Hurwitz's presentations of *Strange Victory* and *The Young Fighter*.

Box C104

Folder 13c: [Information on insurance policies; notes]; 1973, 1974
Correspondence regarding auto, life, and crime insurance. Also includes notes regarding a grant for an unnamed film (possibly *Dialogue with a Woman Departed*).

Box C160

Folder 8: [Envelope labeled: 1989 income tax]; 1990
Materials for 1989 income tax return, including bills and a copy of tax return.

Box C160

Folder 9: Landlord -- senior citizen exemption application (w/ documents); 1988-1989
Department of Housing Senior Citizen Rent Increase Exemption application and related documents and notes.

Box C160

Folder 16: [Envelope labeled: 1983/1984 income tax]; 1984

Tax documents for years 1983 and 1984, with notes on expenses and accountant's bill.

Box C160

Folder 24: IRS -- notice of increased tax 1986 -- also Traum letter; 1989-1991

Correspondence and forms from the Internal Revenue Service and the Directors Guild of America Pension Department. Also includes Hurwitz's 1990 tax return and Hurwitz's data from a sleep disorders clinic.

Box C172

Folder 22: Current insurance policies; 1951, 1959-1962

Includes personal insurance documents.

Box C172

Folder 24: Loans and borrowings; 1956

Correspondence from Charles Pratt confirming a loan to Hurwitz, and a letter from the American Theatre Wing thanking Hurwitz for his financial assistance.

Box C172

Folder 25: Income tax -- 1957 -- LTH; 1957-1958

Tax return for year 1957. Also includes lists of Hurwitz and Jane Dudley's income and expenses, and correspondence regarding personal finances.

Box C172

Folder 26: Income Tax 1958 and 1959; 1958-1959

Tax return for year 1958. Also includes Jane Dudley's 1958 income and expenses.

Box C172

Folder 27: Income tax 1959; 1959

Instructions for filing a NY State tax form for the year 1959.

Box C172

Folder 28: Insurance -- auto; 1950-1959

Auto insurance policies and a property inventory for home insurance.

Box C201

Folder 8: [Envelope labeled: Copy of 1961 income tax report]; 1961

Copy of Hurwitz and Jane Dudley's 1960 income tax return.

Box C201

Folder 9: [Envelope labeled: Tax stuff -- 1959]; 1959, 1962

Materials related to a 1962 Internal Revenue Service audit of Hurwitz and Jane Dudley's income for 1959. Includes correspondence, tax documents, notes, checkbooks, and airline tickets.

Box C201

Folder 13: [File pocket labeled: 1959 -- tax stuff]; 1959-1960
Hurwitz and Jane Dudley's financial records, including receipts, bank statements, cancelled checks, bills, and invoices (inside manila envelope labeled: Hurwitz: 1. Bank statements -- J.D.H., L.H.; 2. Misc. bills; 3. Work papers. 1959.)

Box C227

Folder 9: [Envelope labeled: Income tax 1978]; 1979
Copy of Hurwitz's 1978 tax return and income and expenses.

Box C232

Folder 24: L.H. income tax work stuff -- 1976; 1976
Booklet for the 1976 Social Security Annual Report of Earnings; tax forms for 1976; reports of TIAA and CREF income payments.

Box C232

Folder 25: [Envelope labeled: copies -- 1979 income tax, L.H.]; 1979-1980
Income tax forms; reports of TIAA and CREF income payments; copy of 1979 tax return (filed in 1980).

Box C232

Folder 27: [1977 income tax form]; 1978
1977 Income Tax Return (filed in 1978).

Series 16, Calendars/Address Books, 1935-1991, bulk 1961-1991

Materials are in English.

Scope and Content

Series includes desk calendars, pocket notebooks, address books, and card files. Some contain notes and business cards.

Box C006

Folder 23a: [1974 desk and pocket calendars, 1975 desk calendar]; 1974, 1975
1974 desk calendar starts in June.

Box C006

Folder 23b: [1980 daily desk diary]; 1980

Bound calendar

Box C006

Folder 23c: [Desk calendars for 1985, 1988, and 1989]; 1985, 1988, 1989
Desk calendars for 1985, 1988 [including part of 1987], and 1989 [including part of 1988].

Box C061

Folder 3: [Bag labeled: Calendars 1976-1983]; 1976-1983
Personal engagement calendars, with entries and notes inside.

Box C068

Folder 4: [1967 appointment calendar]; 1967
Calendar with personal entries and notes.

Box C075

Folder 1: [Bag labeled: Calendar '87]; 1987
Desk calendar from 1987, with entries and notes.

Box C075

Folder 2: [Envelope labeled: 1986 calendar]; 1986
Desk calendar from 1986, with entries and notes.

Box C086

Folder 4: [Envelope labeled: Old address books]; undated
Six address books.

Box C086

Folder 7: [Autodex]; undated
Autodex address finder with completed cards inside.

Box C092

Folder 14: [1982 German calendar]; 1982
Photo-calendar marked "German trip" on reverse.

Box C094

Folder 2: [Address books -- Hurwitz and Nelly Burlingham]; undated
Three filled-in address books, two for Hurwitz (one marked "Europe" on the inside cover) and one for Nelly Burlingham. Notes and business cards included inside.

Box C094

Folder 3: [Engagement calendars]; 1964-1973, 1986
Hurwitz's engagement calendars for years 1964, 1965, 1967, 1968, 1969, 1973, and 1986, with entries, notes, and business cards.

Box C096

Folder 7: [Professional correspondence, Detroit Institute of Arts calendar]; 1969-1970 Detroit Institute of the Arts calendar and envelope with notes. Also includes a production service statement and letter, and a Directors Guild of America newsletter.

Box C097

Folder 4d: [1978 and 1980 desk calendar pages]; ca. 1963
Desk calendar pages for the years 1978 and 1980, housed in labeled paper bags.

Box C097

Folder 4e: [1981 and 1982 desk calendar pages]; 1981-1982
Desk calendar pages for the years 1981 [originally found loose] and 1982 [housed in a labeled envelope].

Box C097

Box 1: [Rolodex]; undated
Desktop card index containing names, addresses, and telephone numbers.

Box C104

Folder 4: [1966 engagement calendar]; 1966
Calendar, with entries.

Box C106

Folder 1: [Bag labeled: 1983 calendar]; 1983
1983 desk calendar, with entries.

Box C106

Folder 2: [1961 desk diary]; 1961
1961 personal calendar, with entries.

Box C186

Folder 4e: [Pocket notebook]; ca. 1935
Contains notes, contact information, and budget.

Box C218

Folder 2: [1984 engagement calendar]; 1984
Spiral-bound calendar with attached notes.

Box C218

Box 1: [Shoebox labeled: Leo: Address books, passports, engagement calendars, misc. papers]; 1955, 1961, 1966, 1972, 1977-1980, undated
Address books with business cards; travelers checks wallet containing receipts from Portugal, France, Italy, Great Britain, and the United States; a 3" x 5" index card pad, with notes; Hurwitz's International Alliance of Theatrical Stage Employees (I.A.T.S.E.) honorary

lifetime member card; envelope containing four 35mm transparencies of paintings from the National Gallery of Art, Washington, D.C.; Hurwitz's 1966 Czechoslovakia visa; 1972, 1977, pocket calendars; pocket notebook; Don Quixote button, "Gift of Jaroslav Film Club 1/29/89"; undated loose-leaf notebook with note to "Peg" from "Mom"; certification of birth document for Hurwitz issued 1955; smallpox vaccination certificate; five U.S. passports, issued to Hurwitz 1966, 1972, 1977, 1982, and 1987; and a gold mechanical pencil.

Series 17, Paul Strand, 1936-1990

Materials are in English.

Scope and Content

Series consists of materials related to the photographer and filmmaker Paul Strand and his widow, Hazel Strand. Materials related to the films Hurwitz and Strand made during their years with Frontier Films include correspondence, notes, internal company communications, project proposals and research, outlines, production documents, programs, flyers, and newspaper and magazine clippings. Later materials are related to exhibitions, retrospectives, and documentaries about Strand and his work, including interviews with Hurwitz, correspondence regarding film prints, and an academic dissertation. Note on arrangement of the materials: Strand's correspondence is not collated together into any one location but is scattered throughout the collection in different folders.

Box C003

Folder 7: [Envelope labeled: Tapes & correspondence re: Strand book (and film?) -- Rosenblum]; 1990

Correspondence from Walter Rosenblum regarding a book on Paul Strand. Audio tapes have been relocated. Please contact archivist for access.

Box C005

Folder 4a: *Native Land* copy #2 -- for script; 1939, 1941, 1945

Portion of revised *Native Land* script. Includes a letter "From Staff in Office to Staff in Field" from Frontier Films, addressed to Hurwitz and Paul Strand; a "Brief Synopsis of Frontier Films Civil Liberties Production"; correspondence; and revised commentary for last reel.

Box C006

Folder 5: [Correspondence]; 1970-1971

Correspondents include Paul Strand.

Box C006

Folder 10: [Envelopes containing John B. Rohrbach correspondence and articles]; 1990

Contains an abstract and prospectus of John B. Rohrbach's dissertation "Paul Strand: American Photographer"; a draft of his article "Time in New England: Creating a Useable Past"; a photocopy copy of his article "Visions of an Engaged Artist"; and related correspondence.

Box C006

Folder 11: Misc. Correspondence, 1950s-1960s; 1968-1976

Personal, professional, and financial correspondence, including letters from Paul Strand.

Box C006

Folder 13: [Correspondence]; 1969-1973

Correspondence includes letters from Sidney Meyers' widow Edna Meyers, with a copy of a letter to Paul Strand.

Box C006

Folder 15: [Correspondence]; 1931, 1966-1968 [bulk]

Correspondents include Paul Strand.

Box C008

Folder 20: [*Montage and Modern Life: 1919-1942*]; 1992

Catalog from an exhibition mounted by the Institute of Contemporary Art, Boston, with cover letter from curator Matthew Teitelbaum to Nelly Burlingham. Catalog contains a reproduction of a detail from a mural designed by Hurwitz and Paul Strand.

Box C011

Folder 9b: Misc. -- Strand (FF); 1962-1965, undated

Material concerning a monograph on the work of Paul Strand, including correspondence from Strand.

Box C024

Box 2: [Shoebox labeled: Strand letters]; 1942-1943, 1951-1964

Correspondents include Paul Strand and Hazel Strand.

Box C026

Folder 1b: [Correspondence, clippings, and receipts]; 1965-1968

Personal correspondence includes letters from Paul Strand.

Box C029

Box 1: [Shoebox labeled: Letters 1940s]; 1941-1955

Includes correspondence from Paul Strand.

Box C039

Folder 1: [Bag labeled: Bank statements and insurance policies, etc.]; 1975-1980

Personal correspondence, including a letter from Hazel Strand regarding the rights to Paul Strand's work.

Box C040

Folder 1: [Correspondence]; 1957-1962

Personal correspondence from family members and friends, including Paul Strand. Subjects include a series of films on Strand.

Box C040

Folder 3: Eichmann -- to file; 1956, 1960-1965

Includes correspondence from Paul Strand (which includes a letter to George Eastman House director Beaumont Newhall requesting a 'lavender' or interpositive of *Native Land*).

Box C040

Folder 18: Correspondence -- miscellaneous; 1958-1969

Includes correspondence with Paul Strand.

Box C040

Folder 19: File -- desk stuff -- approx. 1959; 1957-1962

Personal and professional correspondence, including letters from Paul Strand.

Box C043

Folder 3f: Current to-do: N.L., "S.L.," H.A.T.W.E., M&F, misc., people to invite; 1962-1963

Includes correspondence with Paul Strand.

Box C062

Folder 23: Walker, John; 1986-1988

Correspondence between Hurwitz and John Walker regarding Walker's film *Paul Strand--Under the Dark Cloth*.

Box C073

Folder 1: Correspondence (General); 1944-1958

Includes a letter from Paul Strand mentioning the duplicate negative of *Redes/The Wave* conserved at George Eastman House, "so at least the film won't be lost"; letters between Hurwitz, Catherine Duncan, Strand, and Henri Langlois regarding Langlois' request for paper material on "Strand's films" for a 60th anniversary of cinema; and correspondence with Strand and Michelle about submitting *The Museum* and *The Fury* at the Cannes Film Festival.

Box C073

Folder 16: Correspondence (*Native Land* -- 1950); 1942, 1945, 1949-1950, 1957

Correspondence and notes concerning the distribution of *Native Land*, particularly the question of whether or not the film should be distributed abroad and risk "misinterpretation" or "supressed." Correspondents include Hurwitz, Paul Strand, trustee

Bernard Reis and other *Native Land* lenders. Included are letters regarding a lenders' meeting to decide the issue, and an exchange between Hurwitz, Strand, Reis, and Henri Langlois regarding the fate of a 16mm print of *Native Land* then in possession of the Cinématèque Française. Also includes a 5/17/1950 *Variety* clipping regarding a suit filed by Brandon Films and Bernard Reis against Film Program Services charging the wrongful distribution of *Native Land*; correspondence regarding the storage of Frontier Films film materials; and a to-do list for a 1942 trip to Washington D.C. In English, French, and Russian.

Box C088

Folder 34: Correspondence 1985-86, current; 1984-1986

Includes correspondence with Naomi Rosenblum regarding the Paul Strand Archive.

Box C094

Folder 7: [General -- Paul Strand exhibit, NYU Draft, Sophia Delza article, film catalog]; 1970-1972, 1983-1984, ca. 1990

Includes a "Films by Paul Strand" handout from an exhibition and film program sponsored by Southwestern Bell Foundation.

Box C102

Folder 13: Hollywood towards job; 1942-1944

Correspondence regarding Hurwitz's efforts to find work in Hollywood. Correspondents include Paul Strand.

Box C103

Folder 9: [Envelope labeled: Evaluation -- mail 1975 to be combed]; 1975-1976

Cards, memos, invitations, and other personal correspondence, most addressed to Hurwitz at Kirkland College. Correspondents include Hazel Strand and Paul Strand [photocopy].

Box C103

Folder 10: [Envelope labeled: L.H. mail to deal with on Calif. trip]; 1976

Includes an invitation to the Paul Strand memorial service, with a draft of Hurwitz's response to Hazel Strand.

Box C106

Folder 17: Walker, John; 1988-1989

Correspondence with John Walker of John Walker Productions, Inc., regarding his film *Strand: Under the Dark Cloth*. Includes photocopies of Walker's letter to the John Allen Lab and arrangements with the Museum of Modern Art regarding the availability of *Native Land* and *Heart of Spain*.

Box C172

Folder 9: Speeches (come) and notes; 1949-1954

Includes notes by Paul Strand on photography.

Box C186

Folder 4f: [Folder labeled: Film and scrapbook stuff]; 1936-1938, undated

Includes a WQXR radio transcript of a broadcast by Paul Strand regarding Frontier Films, and a program for the premiere of Strand's *Redes/The Wave*.

Box C190

Folder 14: Letters to Leo; 1942-1943, 1951, 1963

Personal correspondence, including letters from Paul Strand regarding *Tomorrow We Fly*, *Native Land* and a planned adaptation of Jacques Roumain's *Masters of the Dew*. Other correspondents include Marc Blitzstein, Charles Cooper, and Gorham Munson.

Box C192

Folder 2d.2: [Folder labeled: Misc. stuff of the thirties]; 1931-1937

Includes notes on Paul Strand's work and copy of the article "A Portfolio of Mexican Photographs by Paul Strand."

Box C192

Folder 3f: [Folder labeled: Farm film]; 1936, 1942

Includes *Native Land* flyers and comments on the film by New York Trade Union members, and a letter from Paul Strand from Florida.

Box C226

Folder 11: [Envelope labeled: Maddow on Strand]; 1990

Text of Ben Maddow's article "A View from Below" about Paul Strand, with a letter of response from Walter Rosenblum to *Aperture* magazine editor Steve Dietz. Also includes newspaper reviews of Nina Rosenblum's documentary *Through the Wire*.

Box C232

Folder 17: Correspondence 1984; 1983-1984

Includes correspondence regarding a film about Paul Strand.

Box C232

Folder 26: General correspondence -- references, foundation, including researchers; 1974-1979, 1985

Subjects include research on Paul Strand.

Series 18, Photographs, 1926-1992

Materials are in English.

Scope and Content

Series consists primarily of photographs used in the production of films such as *Strange Victory*, *Essay on Death*, *In Search of Hart Crane*, *The Sun and Richard Lippold*, *Dialogue with a Woman Departed*, *The Museum and the Fury*, and the Eichmann trial (including publicity stills for some). Some photographs may have been used for research purposes. Includes photographs of civil rights protests, the Ku Klux Klan, the Kennedy assassination and funeral, artwork, Hart Crane, and childhood photographs of Peggy Lawson. Also includes a small number of portraits of Hurwitz and production shots of him at work. There are very few personal photographs (these are presumed to have been kept by Hurwitz's family), but some are present, including ones of Tom Hurwitz, Edwin Rolfe, Jane Dudley, and others that are unidentified.

Box C003

Folder 2: 89 -- Correspondence: Europe/family/etc.; 1986-1991

Includes photographs related to the Leningrad Film Festival.

Box C005

Folder 3: Ed R.'s Letters -- 40s to early 50s; 1943-1951

Includes correspondence from Edwin Rolfe, with newspaper clippings and photographs of Rolfe.

Box C006

Folder 16: [Envelope labeled: 14 UPI Photos of Civil Rights Struggle of 1960s]; 1953-1963

Black-and-white United Press International photographs taken during the Civil Rights Movement. Some captioned on reverse.

Box C007

Box 1: Letters Jerusalem; 1961, 1967

Box includes photographs.

Box C009

Folder 8: London '82 -- National Film Theatre retrospective; 1982

Includes a signed photograph of Jane Dudley.

Box C012

Folder 1: [Envelope labeled: Photographs]; undated

Landscape photographs from the Israel Office of Information (New York).

Box C012

Folder 3: [Slide box labeled: Red Rock]; 1958

Small box of photographic slides of landscapes from Red Rock [most likely Red Rock Canyon].

Box C019

Box 1: [Box labeled: Duplicates]; 1964-1968

Contains photographs and pictures clipped from books and magazines, with notes. Subjects include Third World struggles, laborers, racism, and 20th-century events.

Box C021

Folder 22: [Folder labeled: From P's album]; ca. 1945

Photographs of Peggy Lawson with friends and family, possibly removed from her photo album to be used in *Dialogue with a Woman Departed*.

Box C021

Folder 23: [Folder labeled: Peggy photos from Ann (most used in *D.W.A.W.D.*)]; ca. 1930, ca. 1940, 1947, ca. 1950, ca. 1960, 1972

Photographs of Peggy Lawson with friends and family to be used in *Dialogue with a Woman Departed*. Also includes 1972 memorial poem written by Hurwitz to Peggy Lawson.

Box C021

Folder 23a: Jim Jarmusch photos of Leo; ca. 1983

Photocopies of photographs of Hurwitz with Jim Jarmusch, with a *Stranger than Paradise* press release.

Box C030

Folder 16: Hart Crane photographs/C.U.; ca. 1965

Reproductions of Hart Crane photographs (black-and-white).

Box C030

Folder 17: Marsden Hartley -- Eight Bells' Folly; 1966

Black-and-white photographic reproduction of Marsden Hartley's painting *Eight Bells Folly: Memorial for Hart Crane*, with a cover letter from the University of Minnesota art gallery.

Box C030

Folder 48: *Essay on Death* -- publicity; 1964

Publicity materials for *Essay on Death*, including press releases, credits, biographies of cast and crew, and black-and-white publicity photos.

Box C030

Folder 49: Lippold -- publicity; 1966

Material from the 1966 Festival Interamericano de las Artes in Puerto Rico, where *The Sun and Richard Lippold* was shown. Includes press releases and black and white publicity photos for the film. Material is in Spanish and English.

Box C038

Folder 19: [Envelope labeled: A Xmas file]; 1967, 1970-1972, undated

Includes a 10/21/1967 photo of Tom Hurwitz at the March on the Pentagon with Abbie Hoffman, Peter Gessner, and Susan Steinberg, and undated photos of a black Scottish Terrier (Tammy?).

Box C039

Folder 1: [Bag labeled: Bank statements and insurance policies, etc.]; 1975-1980
Includes postcards and slides from the Acropolis Museum, Athens.

Box C040

Folder 21: Film facilities -- also "general" -- misc. letters; 1956-1961
Includes an American Theatre Wing Professional Training Program Catalog, with an envelope containing a copy of Hurwitz's birth certificate and headshots.

Box C043

Folder 3c: [Unlabeled envelope containing photo of Leo Hurwitz]; undated
8" x 10" black-and-white photograph of Hurwitz on the telephone.

Box C043

Folder 3d: [*Native Land* stills]; undated
Six black-and-white stills from *Native Land*.

Box C043

Folder 7b: [Folder labeled: Eichmann trial -- publicity material & credits]; 1961
Three press photos of Hurwitz, Milton Fruchtman, and crew in the Eichmann trial production control room.

Box C055

Folder 17: [Envelope labeled: Return to file -- M&F material]; undated
Envelope contains numbered black-and-white Polaroids of artworks taken from books, and possibly used for *The Museum and the Fury*. These photographs are housed in smaller envelopes labeled "Faces," "Extra Faces," "Museums," "Extras -- Museums, etc.," "Spectrum," "Extra Spectrum," "Evil & the Struggle," "Masks," and "Life Potential."

Box C071

Folder 1: [Envelope labeled: AL prints]; 1963
Photographs of integration protests, school integration, and civil rights protests

Box C071

Folder 2: [Envelope labeled: *Strange Victory* stills (II)]; ca. 1963
Photographs of civil rights protests, including the March on Washington, some with tissue paper overlays indicating framing for shots.

Box C071

Folder 3: [Envelope labeled: *Strange Victory* 23]; ca. 1963
Photograph of deceased Julius Streicher, Nazi propagandist who was executed in 1946 after the Nuremberg trial.

Box C071

Folder 4: [Envelope labeled: Rejects and extras]; ca. 1964

Photographs of civil rights and desegregation protests, the Ku Klux Klan, and violence.

Box C071

Box 1: [Box Labeled: *Strange Victory* stills for epilogue (I)]; ca. 1963

Stills of civil rights protests, the Ku Klux Klan, and violence, some with tissue paper overlays indicating framing for shots.

Box C075

Folder 4: Re: London contacts; ca. 1962, undated

Includes publicity photographs from a production of *Romeo and Juliet* at the Old Vic Company, starring Joanna Dunham and John Stride.

Box C089

Folder 49: Helsinki seminars etc. 3/31-4/9/89; 1988-1989

Materials related to Hurwitz's 1989 participation in the Documentary Project of the Finnish Film Foundation, including black-and-white photographs featuring Hurwitz. In Finnish and English.

Box C090

Folder 1: [Childhood photographs of Tom Hurwitz]; ca. 1955

Five undated black-and-white photographs.

Box C090

Folder 7: [Bag Labeled: Misc. incl: Portugal trip '82, Eleuthera '84, mail]; 1980-1984

Materials related to Hurwitz's trips to Portugal and the Bahamas, including color photographs. In English and Portuguese.

Box C096

Folder 1: [Correspondence, photograph negative]; 1963-1964

Includes a photographic negative sent by Charles Pratt.

Box C096

Folder 8: [Envelope labeled: Kennedy photos -- seq.]; 1963

Black-and-white press photographs of President Kennedy, his assassination, and funeral.

Box C096

Folder 9: [Envelope labeled: Extra Polaroids]; undated

Black-and-white Polaroids of artwork, in a National Educational Television envelope.

Box C096

Folder 20: [Envelope labeled: Publicity pix]; ca. 1964

Two black-and-white publicity photos of Hurwitz taken during production of *Essay on Death*.

Box C102

Folder 19: [File pocket labeled: Port. #2 letters ER -- LH]; 1926-1949

Correspondence between Hurwitz and Edwin Rolfe [a.k.a. Solomon Fishman]. Also includes a black-and-white photograph of a room from Edwin and Mary Rolfe.

Box C104

Folder 3: [Envelope labeled: *Dialogue with a Woman Departed* -- Indian words and research]; ca. 1979

Quotations and black-and-white Polaroid photographs related to the Native American sequence of *Dialogue with a Woman Departed*.

Box C104

Folder 11: [Slides of paintings]; undated

Three 35mm photographic slides of paintings, with locations indicated.

Box C160

Folder 1: [Box labeled: Misc. Leo Stuff]; 1975, 1980-1992

Materials include three black-and-white photographs of Hurwitz.

Box C160

Folder 15: [Personal and professional correspondence, clippings]; 1970, 1982, 1987, 1989

Includes a personal letter with a color photograph.

Box C183

Folder 3: [Hurwitz portraits]; 1969

Five black-and-white photographs of Hurwitz, with memo from the New York University News Bureau.

Box C185

Folder 7i: Miscel. from walls; ca. 1959

Notes, jokes, and a 35mm slide.

Box C192

Folder 5: [Envelope Labeled: Early Leo Hurwitz Depression photos (slop prints)]; ca. 1935

Seven black and white Depression-era photos (approximately 4" x 6").

Box C192

Folder 2d.2: [Folder labeled: Misc. stuff of the thirties]; 1931-1937

Includes black and white photograph with text on the back in unidentifiable language.

Box C192

Folder 3f: [Folder labeled: Farm film]; 1936, 1942
Includes a photograph inside Frontier Films envelope marked "picture for office"
(unidentified portrait, possibly of one of the principals of Frontier Films).

Box C226

Folder 12: Dance; 1944-1945

Includes black-and-white images of Folksay being filmed, and stock black and white images to be used in the production (with notes).

Box C227

Folder 2: [*Native Land* retrospective clippings, *A Harbor Anthology Outline*, personal material]; ca. 1930, ca. 1941, ca. 1962, 1975

Includes a photograph of Edwin Rolfe.

Box C227

Folder 18: Francesca Piatti; 1981, 1984

Includes photograph of a tree with note by Piatti on the back.

Box C238

Folder 6: "They Were There"; 1944

CBS internal memos and other documents about "They Were There" and about the "Home Front Program interview," including scripts, illustrations, clippings, and stills.

Box C238

Folder 10: Spotlight shows; 1945-1946

Proposal, outlines, memos, notes, scripts, and set sketch for a news feature show; episode summaries; black-and-white photo of filming the show.

Box OS-6

Folder 2: [*Native Land* and *Strange Victory* scrapbook]; 1941-1942, 1948

Bound scrapbook, very fragile. Contains black-and-white photograph of Hurwitz on the set of *Strange Victory*.

Box OS-7

Folder 1: [Envelope labeled: *Essay on Death* -- photos regarding Kennedy assassination]; ca. 1963

Black-and-white photographs of John F. Kennedy, his assassination, funeral, and mourners.

Series 19, Films, 1937-1981

Scope and Content

Films are located in the safety vaults of the Moving Image Department at George Eastman Museum. A list of the films donated by the Hurwitz Estate is forthcoming and will be added to this finding aid when completed.

These materials require inspection and/or a preservation assessment prior to obtaining access. For inquiries regarding access to these materials, please contact the Film Study Center at filmstudycenter@eastman.org

Series 20, Audio and Video Tapes, 1962-1988

Materials are in English (and possibly Swedish).

Scope and Content

Series includes 1/4" reel-to-reel audio tapes (65), 1/8" audio cassette tapes (50), and VHS tapes (2) comprised of sounds and sound effects, narration and readings, and music for *In Search of Hart Crane*, *The Sun and Richard Lippold*, *Here at the Waters' Edge*, *Discovery in a Painting*, and *Dialogue with a Woman Departed*; interviews of Hurwitz; recordings of Hurwitz at the 1987 seminar in Stockholm; poems of Tom Hurwitz; and John Walker's documentary on Paul Strand.

These materials may require inspection and/or a preservation assessment prior to obtaining access. For inquiries regarding access to the materials in this series, please contact the archivist at stills@eastman.org.

Series includes:

1/4" Reel-to-Reel Tapes, 1962-1981

Audio Cassettes, 1975-1988

VHS Video Tapes, 1988