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'It Exists Forever, Only in My Mind'

When he was 10, Paul Schutzer found a broken camera in a neighbor's wastepaper basket. He taped it together and began shooting pictures all over his native Brooklyn. Years later, after studying first to be a painter, then a lawyer, Paul realized that what he really wanted to do he had been practicing all along—photography.

His very first assignment was a preview of the kind of photographer he was to become. It was the story of a professional boxer's first fight. An hour before the match the fighter lost his nerve. The fight had to be canceled. Instead of chucking the assignment Schutzer went home with the broken fighter and photographed him as he ashamedly told his family about the humiliation.

Photography of human experience became Schutzer's preoccupation. In 1956 he joined our Washington bureau. In the years that followed, his fresh, probing, artful camera followed President Eisenhower to every continent, caught Nixon being jeered and assaulted by Venezuelan students, recorded Kennedy through his frenzied campaign. In 1959 Schutzer won seven major U.S. photographic awards.

To make the portfolio of photographs on the satellite peoples of Europe in this issue (pp. 102-114) Schutzer traveled for three months through Poland, Hungary, Czechoslovakia, Bulgaria and Romania. Posing as a tourist, he tried to work as he would anywhere, taking pictures of what pleased him or disturbed him. Often, suspicious officials demanded to know why he was photographing so many faces. As time went on he began to feel he was being followed. He hid his film in his socks, among his dirty laundry in his suitcases. Whenever he approached a border, he was terrified he would be discovered and arrested. Once, in some mysterious fashion, five rolls of film got X-rayed—their images completely erased.



PAUL SCHUTZER

Schutzer had no set route to follow. "I visited the places whose names stirred me. I went to Bialystok because I used to eat rolls called 'bialystoken.' I visited Iasi because my grandparents came from that area. I visited Auschwitz for other reasons."

At the ruined barracks of the Auschwitz concentration camp in Poland, Schutzer was so moved he was unable to take a picture. "The barracks were dark and damp. On one wall, in a little place hidden to all but the prisoner who slept and suffered there, a certain man had painted a small picture. It was a mountain chalet in deep snow, flanked by two huge blue evergreens. The house had shutters. In the center of the shutters were carved hearts. When I saw it I tried to visualize a picture of the man who painted it. This photograph, which exists forever and only in my mind, had more to say about the soaring human spirit in the face of adversity than anything I've ever seen."

GEORGE P. HUNT
Managing Editor

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