

Book II

USC Cinematic Arts
The HMF Foundation Moving Image Archive

F.W. WOOLWORTH CO.
15c

Book 11

~~From~~ 2 of Found Please
mail collect to

Morton L. Heilig
128 W. Walnut St.
Long Beach, N.Y.

~~will mail person~~

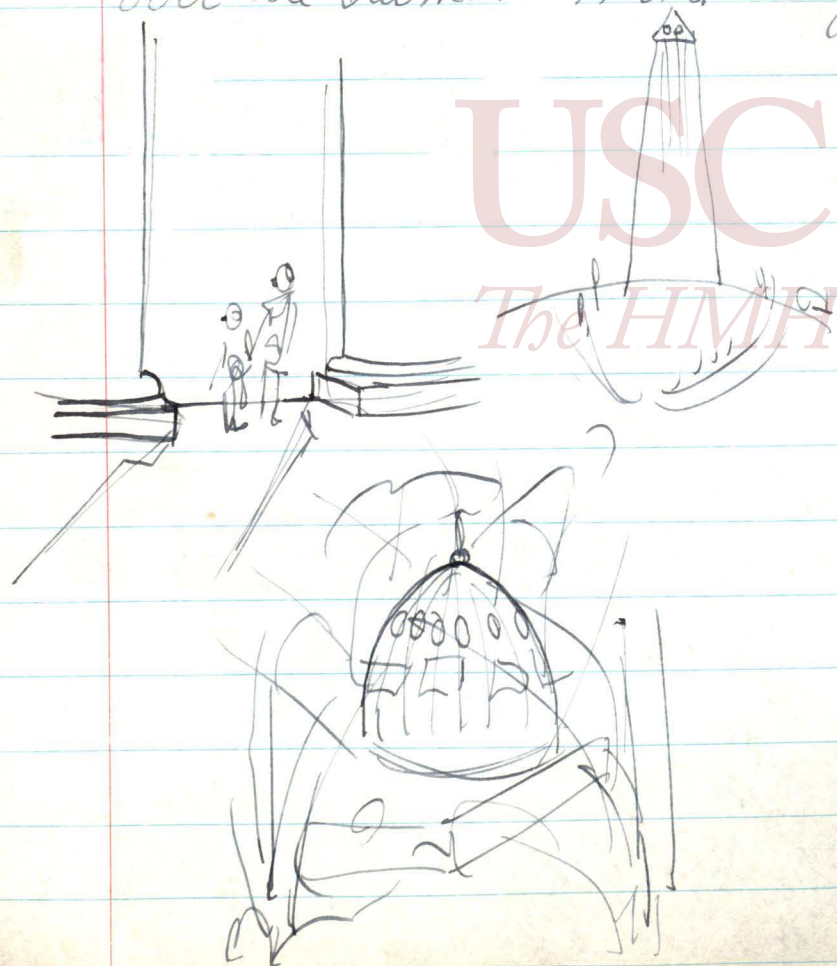
Washington was beautiful. The bright white concrete of the statues & buildings ~~staggered~~ done as white as new alabaster in the bright sun. The living forms of healthy clean entrancing young maidens added significance to the experiencing of these lifeless treasures. One pined the other. Without the living thing to inhabit or admire these great works they were senseless. In the roman garden court I became aware of the heights of serenity & beauty case & effort & taste can achieve. It was sacrifice not the

There is a law to the eternal lapping of the waves
Man too has his law
And if man chooses to violate the law of
his nature
As surely as the ^{waves} will keep on lapping
So will man perish.

Washington was beautiful. The bright white
concrete of the statues & buildings ~~shone~~
shone as white as new alabaster in the
bright sun. The living forms of healthy clean
entrancing young maidens added significance
to the experiencing of these lifeless treasures.
One pained the other. Without the living
thing to inhabit or admire these great
works they were senseless. In the roman
garden court I became aware of the heights
of serenity & beauty, care & effort & taste
can achieve. It was ~~obvious~~ not the

to stop & feel its peace and elegant
tranquillity.

"I hereby swear on the altar of God
eternal hostility to any form of tyranny
over the human mind" Jefferson - good



American farm communities, homes, & farmers
all seem so shabby, temporary & miserable.
They have none of permanent look charm & beauty
of European farms & farmers - because there
is no holiness, reverence, love, self respect
& voluntariness in their work. The farmer
is just a work unit - not a cultured
prophetic lover of the soil, children a
home & beautiful things.

With an education and taste of metropolitan
methods one can live in a state of nature
with all of civilization's advantages & none
of its disadvantage.

Physical confidence extends very much in non
physical maneuvers.

The energy involved

Each act of doing can only be
dissipated properly in good acts
of doing - receptive passive

acts such as listening to lectures
& concerts reading, looking at paintings
will not effect a cure -

Physical discipline - exercise

Most times people give you more credit
than you know is your due. Also

people see their own weaknesses &

justify themselves much more than other

people realize - thus the essence of help is

not more salt but more balm & restrained
encouragement & freedom with love & security

The psychoses you've been burking

up against with all your women

is sexual restraint, prudishness

fear & frigidity - Unless you get more

experience at heart you are prude

annoyed when other people steal your
act - aware of all its falseness.

Why in all religions the endless
concern with this life - if
it is the only the next one that
counts - Why this hysteria
over the dissolution of our bodies
if it is only our souls that are
real & count?

Write a short story about the
young music student discovering
the point of resonance
in the Grand Canyon &
Playing his Grand Canyon
concerto causing the Canyon
to crumble in upon him

Hair from beard into lead.

Temple of Man at Carlsbad
Caverns - Colored neon light
ultra violet & infra red
light + phosphorescent paint
etc - in conjunction with
proper music - Bach
figures - 5 small groups
placed ~~at the one spot~~
moved mechanically

Let us not be so naïve as to think
that the good, the just, the
right unerringly must come
- it must be worked & sweated
for & fought for.

How about a ^{sort of} hitch hikers union
to facilitate hitch hiking about
country for good boys! Hitch hiker
applies papers \$1 fee (for badge etc)
he is interviewed & appraised
if character good - takes ~~now~~
oath of hitch hikers conduct

Be Polite
Help Drive if have license
Fill with spare tires
Leave car cheerfully on request
Issue a bulletin of tips & traffic
Advantage boy with the badge
as good company & safe

Fantasy film in Carlsbad
Caverns

Male semen in incorporated
ideal types of all sorts - artificial

inspiration

How about a symphony of
touch & smell

Song lyrics -

Not in the mood -

He's not in the mood for walking

He's not in the mood for talking

He's not in the mood for a drink

He's not in the mood for me

Now I'm in the mood for walking

I'm in the mood for talking

I'm in the mood for a drink

I'm in the mood for a smoke

I'm in the mood for love

Why or why can't you be a baby

The mad hermit of Carlsbad
Caverns - get out this - no
mine - all mine

The strange violinist of the
Grand Canyon -
This beautiful weird music
is heard each night - seemingly
from the Grand Butte -
A thousand people gather on
Grand Image Arch to hear his
beautiful music float out
of the black canyon each
night -

Sudden effort to locate
him with flashlight / aub
Search parties fail -
remains a mystery

More than they realize - it is almost impossible for two people to reach a single conclusion satisfactory to each because subjectively they are two entirely different people with different chemistry, different experiences, habits & needs - for almost all questions of behavior there is no one absolute right & wrong - the only right being that it should suit each individual.

An argument between a blindfolded giant & blindfolded midget about proper diet is about as sensible

man thinks of
1 species

branch of
stroke

Super Woman Manly Woman Heraphrodite Woman
Manly man

infinite gradation more specialized
between - homosexual is almost helpless

The great art of achieving satisfaction is to desire little for ^{material} things and much for immaterial things - for ~~though~~ ~~material things~~ one can easily desire more than he can obtain - material possessions things when acquired reward in a degree that is lesser than the intensity of desire - and what little immaterial things are acquired by a magical conversion reward all out of proportion a greater satisfaction greater than the desire anticipated

One of the greatest aims of education

is to give youth the courage
to live according to its highest
robust lights, which are burn
brightly during his adolescence
and but are gradually ^{grow} dimmed
& get lost in the confusion of
constratatory adjustment ^{that is} growing
up

Only in a state of nature with
no clothes & shoes off can man
understand himself - only
when he bare toes grip the
the moist sod can he understand
the use of his toes - Man's body
has been forged on the anvil of
evolution of this earth & now
suddenly he is trying to step
out of the flux in which

he finds his only significance -
the result the confusion - aimlessness
& rootlessness of modern man
Though at times nature ^{is} can be hostile
to man it is for the main part
friendly - else man would not
be here - nature fashioned man
to live with itself harmoniously -
so back to nature - sun tan -
grass scented air - cool winds
- free and spontaneous sex -
(to be had when the feeling is ripe -
no sooner or later) - and health
and the joy thereof.

Poor posture is essentially a problem
of fatigue. When the back muscles
holding the skeletal framework erect
are tired they must relax thus

allowing the shoulders to slump.
Weak muscles are easily
fatigued even ~~with~~ though ^{having} being
well rested. Strong muscles
are not easily fatigued but can become
so fatigued without sufficient
rest. Thus the ~~the~~ ^{the} ~~solution~~
way to acquire good posture
is to strengthen & build up weak
back muscles by exercise
good food & rest - & then
to ~~keep~~ ^{keep} strong muscles ~~to~~ below
the point of fatigue by giving
them plenty of good rest & sleep.

People of good character - internal
matter of good quality can risk
silly little acts & being laughed
only the internally rotten are

so precariously virtuous that any
slight insult will tip them over
into a state of rage & embarrassment.
Beware of the man who is
overly ^{of} ~~of~~ ^{excessively} polite & proper ~~without~~
~~things~~ Beware the heart & soul
of man whose shoes are always
~~perfectly~~ brightly polished and clothes
perfectly pressed.

These superficial exterior
perfections are nothing more
than a simple act of compensation
for the imperfection of the inner
- made ^{both} consciously & unconsciously.

Be neither the optimistic ~~nor~~ nor
pessimistic view of life can
be the right one for ~~the~~ ~~the~~
neither all black ~~nor~~ white ^{life} but an

infinitely complex ^{& delicate} arrangement
of intermediate tones of grey
Of course the problem still
remains of whose view is
optimistic, whose true & whose
is pessimistic.

Contrary to the fashion of designing
plates, cups, jars etc. to look
larger like they contain more than
they do (i.e. false bottoms, etc.)
Why don't you turn a line of dishes
that look like they contain less
than they actually do - thus
instead of disappointing the
customer - affording him the continually
delightful pleasure of discovering
there is more food contained than
he thought - Hard -

Introduce as if getting smaller - then surprise
by reversal of policy - enlarge



Write the stories of:

"An anti-social Benny Cardero
excess of energy - no proper outlet
The story of the Workingman in America
- His income - his job - what he's up
against - his thoughts - his
a night of confusion

An music play piano & one portable
instrument - harmonica guitar
concertina, violin

It seems there are two types of Jews
either in the minds of the people -
in reality or ~~with~~ within the
one person as component parts

Rothchilds
Serge Rubinstein

Weak - Avaricious - International Bankers
One is the short fat suspicious, greedy - money
mad ~~the~~ ~~the~~ unscrupulous being - who
is cheap shallow and untuned to the
give & take that makes for a higher life
of friendship between men.

Jesus Christ
Einstein
Spinoza
Methen
Karl Marx
Freud
Lilienthal
Rebecca
Isrtandstein
Rubinstein
Scholym ash
Oppenheimer
Joseph
Goebb
Moro

Then the other the wise calm
generous, warm hearted, sentimental
emotional, ever forgiving soul - that
has a greatness for humane feeling -
They are gypsy - like in their colorfulness
sensuality & beauty and ^{incomparable} skill
Above all they are refined - ~~not~~ ^{incomparable} harshness
society & basely physicality
& strong

- Which bloods course through
my veins?

Oh God, why we condemn the
luxure hours of our youth

to the ^{atmosphere of the} ~~garish~~ ^{artificial} hell that is the American
drugstore - With its hard crowded
bells, jangling jukeboxes - patchwork
of loud signs and nauseating syrups
and banana splits. Why not
for them gardens outdoors & not
of grass and soft clean paths -
wooden & stone tables soft chairs
- ~~the~~ fresh fruit drinks, paintings
good music water lily pools -
filled with ^{with} gliding golden
fish - fresh fruit drinks - fresh
vegetables and ^{subtle} wines - let them
grow up as finely tempered young
Gods - not ~~just~~ slouching,
gum chewing weed cracking ^{inhabits}

The greatest
achievement of mankind

Simplicity - nature - calm maturity
(Freedom) through nature

A sonnet to outdoor work

I stand amidst my hay piles
 a field of green before me,
 and a cool breeze caressing
 my naked shoulders

I lean with heavy relaxation
 upon my tools -

My hands swollen and warm
 with ~~moist~~ with blood filling
 out my ~~own~~ ^{the} moist softness
 of my ~~so~~ well loved working gloves.

My trousers hang low beneath
 my sweating belly dinging with
~~them~~ lumpy upon my ^{hips}

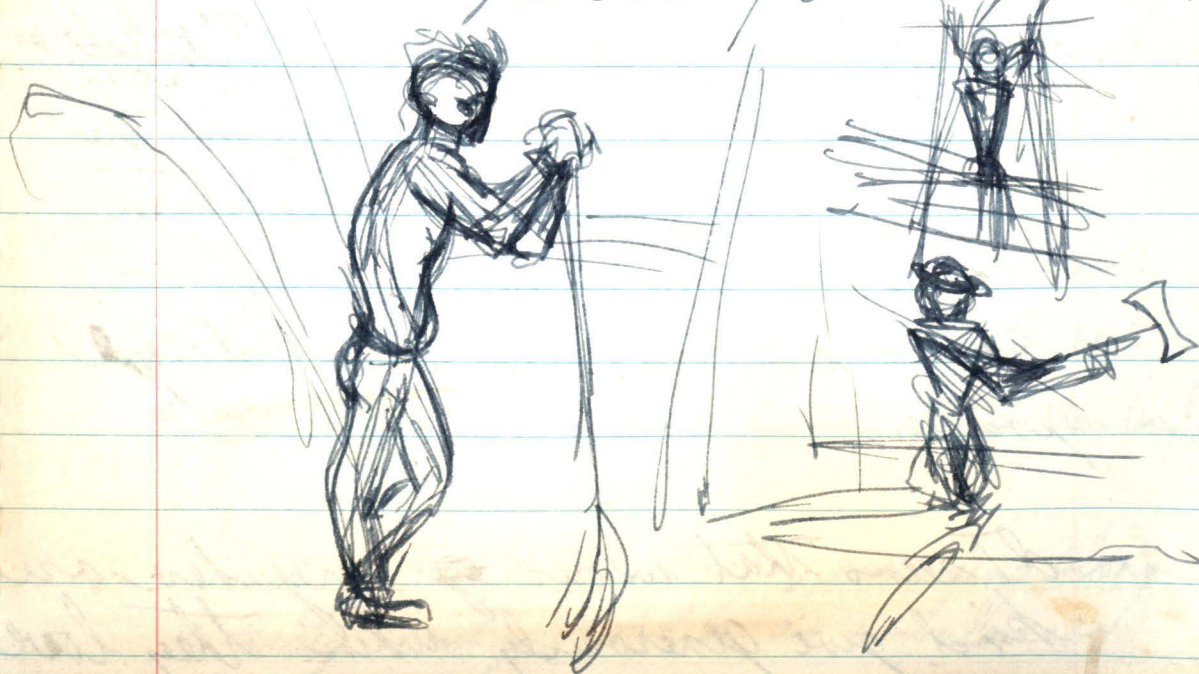
My head ^{upon my solid neck} is calm - my mind
 at rest with satisfaction & understanding

The breeze ~~patting~~ with little
 puffs lifting my hair & cooling my
 scalp beneath

Study - Art
 Motion Pictures
 (Reading & Writing - Philosophy - Etc)

I feel there is grace in lines
 of my body as I stand here
 I feel ~~there is~~ ^{the tone} power ~~now~~ ~~flow~~ ~~flowing~~
 through living in my limbs, my shoulders
 my chest & belly & neck ~~is~~
 I feel a harmony within & without
 that I have ^{as long} yearned to feel but never

I feel like a fine human animal
~~one~~ ^{great} ~~great~~ ^{great} ~~intensity~~ ^{intensity} ~~intensity~~



Then today an overprotected physically
Underprotected & emotionally
- The training of child should be to
repair for adulthood - Children
should not be treated as if they will
^{never be anything} ~~stay~~ ^{dead} ~~as~~ ^{children} ~~as they~~
are now

The making of genuine excellence
of all sorts should not be postponed
^{aware of budding animals so specialized that in change}
^{of environment they would be incapable of adjustment}
While reading an article why do the
eyes almost invariably return
to spot where they left off -
sort of unconscious memory of eye
position

It seems that whores ~~of~~ everywhere are
kind give generously when they love

not only in France

To prefer truth patiently rather than
rapid statements of seeming significance
is the mark of a good thinker who is
being honest with himself.

Raising oneself from the ^{a state of} lazy inexpressive
stolt to one of creativity & ^{careful full} expression is
one of man's greater achievements - a feat
of exhausting demands & sweet rewards
I have not done it this minute.

Love is the force of life over death. One will
fall in love with the girl that he wants to bear her
• son that will be more of human being than himself ~~father~~.

lying on your back, bouncing along
a dusty country road in an ambulance!

looking out through the window at
beautiful ^{golden} meadows, blue hills, smooth sky
with lazy ~~cow~~ steers grazing & watching
with their dull faces - you realize how nothing
is beautiful in itself because nothing
exists by itself - it exists as a melting place
of light, heat, substance & motion as
you eyes see them ~~the future is so~~
Your knee it may be just a cut that
nurse will ~~laugh~~ laugh about - or it might
infect - get gas gangrene and kill
you like it did that young lieutenant
overseas - at moments like these all
the veils & distractions are waved aside and
you stare the nature of an objective
reality that treats humans with no
exception square in the face. But you
stay calm & wait confident that your
fears are unfounded - that everyone

whom you know would know that you
thought of them (understood ^{completely} them &
& loved them in the moments before you
died. A letter - a message to ~~to~~ tell them
isn't necessary - you love them because
they are people - complicated - alone - puzzled
but hoping to live like you - and you love
with calm deep compassionate love that
moves one soul through the other - and you
are calm because you know they know
this. You think of your ~~to~~ young
friends who have died already - who thought
like you that the best they could expect
was the average life expectancy the
life insurance ads quote if not beat it
by 20 years - but they are dead - their being
being gone makes us less conscious that they
were ^{dead} ~~there~~ - but they were ^{and} and now
you know that they loved you too -

& minded not not telling for it mattered
little - and you love them ~~now~~ for
now they are as much as they ever were
if that ^{is} something or nothing.

You wonder if ~~there~~ ~~was~~ there's
anything too prophecy - and you
think of this fellow they brought in
Dead on arrival at the hospital whose
belongings were full of texts on astrology.
You wonder if the stars told him
if he was going to die - and then
you don't think he knew anymore than
you know now. All your life you
been able to look ahead & plan -
the way people ^{about} lived ~~to~~ told you
that you grow up - go to school, work
a while try to find your girl marry
and have children & watch them
grow as you move ~~along~~ along to

quiter ~~the~~ ways but there was no
guidpost for you ~~now~~. Experts
could always give an accurate prophecy -
But you nor anybody else could tell
you whether or not you ^{will} live. Staring
the uncertainty of the Future in the face
this way is a unique & revealing experience
to the way every moment is in life
but but only when the stakes are so
high - the issues so clear & opposite
do we realize it.

you read somewhere that under certain
types of anesthesia patients scream but
because they can't remember the pain as second
→ So you try to live in the present
staring hard at the pine trees that
pass your window & say I see you
now in the present - you can't
quite seem to do it and yet you

What we think then is the
present is actually a mental picture
of a second or for
often they're
just at the actual
what we think
is the present

feel somehow you feel the present is more real than the past or future ever in the human mind.

But when a man dies he no longer has a mind to remember his ^{moment of} dying - for him it hasn't actually taken place then - only in his imagination before. I don't know where this leads. I won't say since you don't know you're dying it makes no difference for writing about and facing death are very different things - and I know right now I'm scared hell about ^{being} it. I guess I'm just amazed at the strange stupidity of a violent death where a man's dead before he ever knows it. It doesn't make sense but neither does death or life. I guess.

From Robert Frost's "A Masque of Reason"
"God." Society can never think things out.

It has to see them acted out by actors & devoted actors (at a sacrifice)

only then will it learn.

Why this trial on Earth - if you were a benevolent God

~~It is~~ why not have Heaven at once & be done with it
Explanation of life - not empirical after thoughts palliatives of Redignon - but the moving a priori reason of creation - is there any & what is it?

By writing ^(this) you haven't conquered -
a thing - why feel so rested?

The act of promiscuity means nothing
It's effect on the sincerity & enthusiasm
of love for his wife beloved to tremendous & drastic
The act of trust upon which all rests - decays

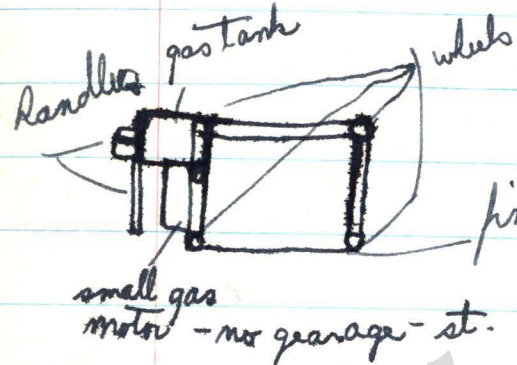
The course my life takes
 it is a strange drama
 unfolding as I watch it.

From good literature / music, art
 good people - good deeds
 I feel the ^{same} spiritual elevation
 that prayer gives - an inner
 deeper understanding peace

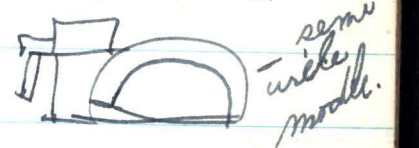
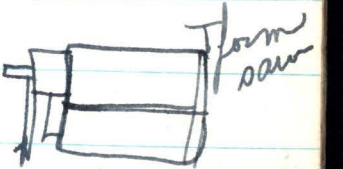
If the spirit is alive - if it is honest
 striving for the good the truth
 the beautiful health love
 it ~~makes~~ can make any life
 any profession a great
 adventure a great crusade
 The spirit alive is like electric
 current that put a train,
 camera, a machine to work

a flow a stream of flowing
 energy & light that directed life
 a million channels into the life

Small limbering saw for limbers



is very hard wire with
 edges to be moved at
 very great speed



In many instances in the race to squeeze
 everything out of every one of life's moments
 one fails to squeeze anything out of
 life.

Stop Rushing - Compressing yourselves
 through the merciless wringings of
 modern life - Contemplate - Slow down
 rest & think & read the thoughts
 of great men.

I wish to ^{gather up} ~~huddle~~ all the little
^{old} ~~best~~ Jewish folk in my
arms of everlasting - and
clutching their tender little
frames ~~up~~ in the proud firm
arm that youth has given to
bear them with sweetness - tears
and the love that this heart can
give - and lift ^{them} in great
flights to the happiness, love
and compassion and relief
I would they have -

What fill
my soul

This year I must tear
my ~~silly~~ clothing from my back
wipe ^{off} all the speckling ~~away~~ ^{from} ~~my~~ ^{my} cheeks
from my mind & all the
vanity from my eyes -
& must be real - I must paint

& study & be real — []

We are given so much time!
Oh on how little right action we
can get by on
& how far a little good will go.
Virtue - a state of clearing the conscience
- true happiness.

On the loss of personality - through
luxury & invention -
Availability of easy entertainment is
replacing our independence & need for
selfcultivation - with habitual dependence
upon experts - Physical -
Mental
~~Real~~ Emotional

Radio, Movies, Television, car, Washing machines

Intercourse between human persons
of substance still the greatest
source of pleasure. The good
human character still the finest
of creations
a dot

The miracle cycle of birth, growth,
birth & death

Beware of necking & extended petting
Better less of it - but when
indulged in discriminately & when
passioned are aroused to allow it
to reach its natural completion
(with simple ~~pro~~ proclactic measure)
More depth less horizontal experience
Then will come less prostitution of
the lips & breasts & more sincere
use of them as a prelude to intercourse

which after some experience is revealed
to be the most ~~dehumanizing~~
inconsequential act unless something
more than physical sensations are
involved -

after years of pecking & petting -
the sudden switch from these highly
developed erotic areas to the groin
is often awkward & difficult & unnatural
sometimes impossible - another
sea for maturity.

Write

The unhappy rich, - Babbitt

Paint

Think

Look

Feel

Just now important - much -

There is no such thing as
Chaos (a completely subjective term)

Greater flexibility of thinking
is needed even amongst
the greatest philosophers

Maybe death will be deflated
Maybe God will be discovered

Get Revolution in Modern Physics
also Semantics read
Create & paint all your beautiful
& real visions

The unhappy predicament of
man - a loose warm blooded
animal that thinks very little
& lives mainly of loosely cultivated
emotional preferences - is suddenly
strained through a hard metallic
strainer called modern life

with its stiff clothing, pinning shoes,
chokeing belts & ties - a
million & one social restrictions -
appointments, obligations, insurances,
policies, bills - housed in hard
geometrical rooms - hustled about
them in thunderous metallic
cars & trains - whisked up down,
in elevators & planes & on a ship
& has a restless sleep -
The ~~architect~~ architect of his own
misguided ~~desire~~ desire for
comfort security & progress -
Nothing soft warm & human
& forgiving nor inspiring
surrounds - he is being held
in by a thousand tiny strings
which together are strong enough
and are doing him

back to nature
but we are

Rousseau

Back to simplicity nature
& ease with ^{all the advantages} none of the
disadvantages of civilization - ^{Thoreau}
The callous anonymity of their
faces & bodies

Make a
Movie Picture on this in N.Y.C

To create anything new must
be a specialist & study for
years they add a
The HMMH Foundation

Increment
Must be well informed of all
political issues from Capitalism
to Zionism - & yet feels
completely ineffective politically

Instead of the simple village
life where a man could rely
on his basic honesty & strong hand
to keep rural alive.

STRUCTURES SHOULD NOT
BECOME STRICTURES

Man's greatest duty is to remain
plastic - flexible & capable of
adjusting to the changes of growth
that are inherent in his nature -
else he perishes -

Thus civilization (standardization of
techniques & ideals) & growth
of community are often in conflict.
(the growth of open-relationships between
man & man - man & machine & animal
& land & group - open & filled with love)

Civilization + growth of community = Culture

Never must ideals be made the
masters of life. They are necessary
tools for living - but only tools.
Civilization is the work of man -
Growth of community is the work of
God

All the riches of life cannot be
included within the frame of any
one set of ideals ^{before the age} erected by ^{the} intellect
that are not aware of all the riches
of life. But this is not fatal as
long as men have not the power
to superimpose the own ideals on
the complex community. (as is now
possibly through the invention
of mass communication media
radio - press - movies etc.)

rigidly can be imposed by poverty
& exorbitant luxury. If so
loatch out - rigidity then decay

The way of social & personal salvation
is this: - Absolute commitment to the
total goodness of God before one
knows what it is, and then
finding this good progressively
by intelligent action
and sensitivity of response in each
concrete situation.

The time for sincere devotion to things
of quality & substance has come

When you dance - dance

When you read - read

When you talk - talk

when you copulate - copulate
when you eat - eat
When you look - look, ^{let contemplation}
only then can they give you ^{the} ^{quality}
Do these things and many others
with complete concentration -

I'm tired of the loose squandering
of energy in every direction. As
I have said - if life is to be
fully explored we must live
our lives with more deliberation
- more conscious purpose - more
sincere devotion to things as we
do them

live not in a pose with the
hope that eyes impressed are upon
you. Talk not in double
meanings - Don't live one great
hypocrisy after - Don't dedicate
all your energy intelligently

sense of dramatics etc to the
satisfaction of a few primitive needs
- especially sex - it is sucking
to sell - if no higher purpose calls
if values aren't felt inherent in
the occupation then don't read
philosophy to seduce a girl with
philosophy means better things to
better men of all the hypocrisy
posing, self-consciousness double
intentioned things were weeded from
life ~~was~~ not much would be left
but what ~~was~~ is would be great

Let poetry excite more than
your genitalia. Let the good deed
be more than a preparation for
seduction - Take unto yourselves
the values that are in things for
their own pleasure

hater not for the pretty footsteps
while you read your poetry!
On being a real person —
Direct connection between
belief - feeling - & action &
expression

The deep joy of unhappy misery —
it is ~~the~~ living (the ~~same~~ frustration
is the simile of desire which
is the essence of life) before
senility & death.

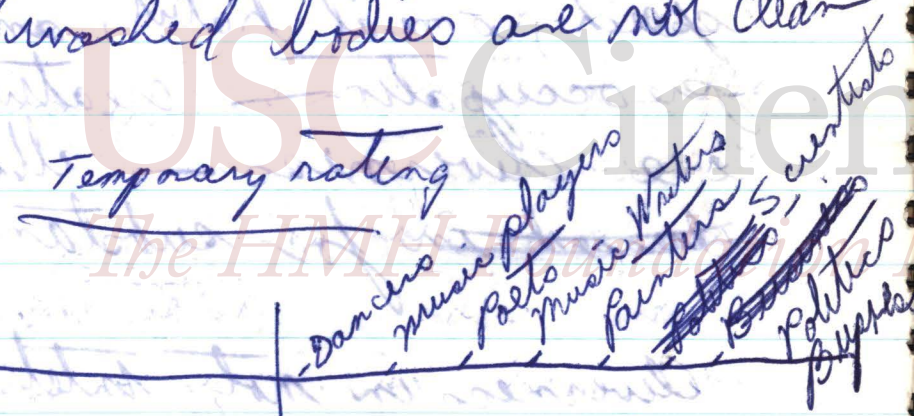
To converse with sobriety & yet
be exciting & meaty is a great
& a ~~great~~ sign of the ~~more~~ real
person not the eternal relapse
to ~~cheap~~ ~~vulgarity~~,
jokes & cheap dramatics to give

an empty conversation ~~seems~~
the seemingness of content & intelligence
& true exchange

"Portrait of the Superficial" —
All its manifestation is dress
speed, social habit, ambition — aims
preoccupation — creative work —
i.e. cleverness — all sad excuses
~~traced~~ in for substance.

Cleverness is not intelligence
Brightness is not wisdom
~~isolated~~ Jokes are not humor
Attractiveness is not beauty
~~is~~ Sweetness is not charm
Strength is not in muscles
Goodness not in charity organizing
~~at~~ ~~and~~ laughter is not happiness ^{at}

tears are not sorrow
 Pretty phrases are not poetry
 Speaking is not feeling
 Observing is not doing
 Memory is not mind
~~Black~~ hands are not dirty
 Well washed bodies are not clean



Womanly Woman Hermaphrodite Manly Man

Hypothesis - that creative people, physiologically & psychologically are closer to the center than extremes of the Woman Man scale of gradual transition & that this is so because

that ~~possessing~~ possessing much of the woman's intuitive feeling for experience & people plus the man's ability to ~~objectively~~ treat these ~~feeling~~ ~~sufficiently~~ experiences objectively enough not to ~~be~~ ^{become} completely absorbed & to allow with the discipline & practical ability that is also man's to translate them into the more lasting concrete forms of the arts. A careful analysis of the physical makeup & personal habits of large number of the world's great should prove or change the hypothesis. If true this grouping would help to account for the larger proportion of homosexuals amongst intellectual people - I do believe this to be more of a biological phenomenon

than a matter of being liberated from convention.

I have grouped the fields on the scale as above according to their emotional & logical content - The more emotional being womanly the more logical & practical being more manly - More to be done on this latter -

To investigate the determining forces that operate in the lives of the ~~of~~ supposedly priest peoples of the world should be a fascinating project.

To maintain an above, critical, undereated & constructive attitude of mind is a task of eternal watchfulness

To see & feel the great differences in value between things & to realize the ~~the~~ tremendous importance of the ^{one's} better things is a state of mind most ~~valuable~~ ~~to possess~~ immense value.

The personal continuation of the elevation of consciousness is the thinker's primary task. For to man consciousness is everything -

One rarely appreciates or understands what he possesses easily or naturally. This applies to the personal virtues as well as material possession. - a person with an extensive

imagination rarely realizes he
has one & least of all appreciates
what it brings to his life.
However he understands the
contents of his imagination
better than anyone else.

i.e. a person, not possessing
the natural virtues of imagination
(logic - integrity - sophistication
grace etc) understands its
form but not its content -

The person possessing it is
unaware of its form but
absorbed in its content -

Form of imagination - freedom
enthusiasm - originality - new
ideas etc -

Content this - this design - this
story - this painting - this song

Now go ahead and paint the
things you love & understand
physical things - lusty things
graceful things, melancholy
things - evenings full of
atmosphere - idealized things
high shadowed romantic things
Sad tired greatly wrinkled
faces young male bodies
of great ruggedness & grace,
women oozing sex -
unpretty things with great meaning
for the people - great strong
hands breaking bread -
Great brown hairy hands
bewilled with a beautiful ring
& ~~gold~~ gold band watch
- Workers resting - athletes
resting - Coitus -

all with great craftsmanship
- power & color - carefully
Controlled (all levels technique
held in with exorbitating
control to express the idea)
Control Control + Passion

2 Feeling & knowledge
See & think for 9 minutes
get your idea exactly in
your head & then draw
for one - Always moving
about the page - never
completely concentrating on
any one part -

Great precisionist painting
Great atmosphere painting
Great power painting
Great Abstraction painting
Great Romantic painting

Drawings - Etchings - woodcuts
Lithographs - oil - tempera - painting
- all mediums - all techniques
- all subjects - all feelings -

ROSE BUD

The portions of men's lives have
been lifted - What men
need now a way of
living worked out where the
time spent in getting & selling
& coming & going is minimized
and where activity in each
direction could be quickly & easily
gotten to.

Physical labor

Studying

Eating & sleeping & clothing
creating & entertaining

we have one or two of these in each place but not all within a minutes walking distance of each other

Needle Woods - Quilt library - Bed clothes - Food Workshop - Sewing all in one spot. ^{made} import ^{on the} The HMBH Foundation principal of the new town

accessibility on foot

good small units spread out instead of great ones ^{congregated} for apart.

The humanness of man shrinks back in the face of geometrical

patterns - in the face of regularity and machines.

This is a story of fate. This is the story of a sucker and I'm the sucker.

It all started when Joe and I traded to all our cigarettes - We were both students + we living in the Latin Quarter in Paris. He had taken a little room on the 5th floor of a hotel on Rue Jacob. The hotel had no elevator but the wonderful view of the shrouded & muddled roofs of Parisian neighbors made the climb worth while. We had each been in the army the year before and seen enough of Paris and enough of American colleges

to make us want to return
to Paris and continue our studies
in literature, history and art - We
had also sold cigarettes ~~on~~ overseas
while in the army on the black
market for \$10 a carton, thus knowing
that the ban on American cigarettes
by the French Government was ~~still~~
or we brought in the legal limit
of 5 cartons each to help us
make our start with a push as
poor American students. We
were in Paris two weeks
long enough to get settled in for
to start courses at the Sorbonne
and myself courses at the Académie
Julien and to find out that
French inflation had ~~made~~ raised
prices to the point where

to live on the legal rate of exchange
would be completely beyond our
means. Hence the sale of cigarettes
and American dollars when & if we
got them.

It was Saturday afternoon and
we decided it was high time we
stopped hiding the cigarettes and
sold them - agreed - We could
use the cash

it was raining - so I put on
a cowboy hat I had acquired
in New Mexico and Joe on
battered old rain that made him
look like typical Joe college. We
headed to metro Bac and
then via metro to Concord - Joe
carrying the S.I. duffle bag
with the 10 cartons of cigarettes

and feeling very maked before
dozens of X-Ray eyes. Out
at Concord and it was the same
Paris rain that had been falling
for the past 3 days. Neither
of us liked the idea of us
"scrambling" ^{up and down Rue}
Rivoli ^{in the rain} looking very American
and with a big brown sack
obviously ^{revealing} ^{with} rectangular
objects forms to look for a
business man but it was
only place I knew to make contact
immediatly and I was anxious
to get back and go to sleep.
The street is always trapped
by hordes and business and we
knew the officials knew it too
We decided to be cautious.

We talked to two business men

I have never rarely known such
good clean talk. It was a welcome
refreshment from the muddled steady
redness of intellectual and artistic
habitation. I wanted to spit &
siss with glee - I wanted to
trem and strengthen every
every muscle, and tendon in
my body till well like tight
steel band that would ~~sharpest~~
eat me through a quiet white
I wanted and respond with

unbelievable speed and viciousness
upon ~~my~~ the grey - I want
my legs to become like the great
springs ~~to~~ my waist to
be a tight trim ball bearing
upon which to ~~turn~~ ^{turn} ~~my~~ ^{my} shoulder
My shoulders to be ~~supported~~ ^{like a gull} for
the attack - My arms angular
meteoric - my fists like hard
rocks that would ~~do~~ ^{crush} ~~into~~ ^{his}
his skull. To compress the
orgastic hill of expressing
this hate into the simple
lugging of a pistol seemed
feeble - no I wanted to ~~crush~~
crush break with my own
two ~~hands~~ and all of my anger state
come out of every muscle in my
body - All this was a lust

that all around me seem
weak - I was unaffected - I just
hunted - living in the heart
of the belief - that will power
great enough could do anything
- crush cars with a pick -
move mountains in a pit -
support any amount of physical
disorder ~~disorder~~ physical opposition
^{because} I thought ^{open} to the great
importance ^{of the} ~~of~~ ^{the} great
importance ^{of the} ~~of~~ ^{the} great
importance of the will. At a moment
like this you feel to be original
I - the point from which all
comes all ^{of} all knowledge
all adoration is all ^{of} all
love - all civilization springs
from ~~the~~ ^{the} ~~main~~ ^{main}

current that energizes the operation of thousands of different mechanisms even those that create the mechanisms - so tame it discipline it and the rest will follow of its own

And now the thing I fear most is the complete dissolution of my own will & anger

Mathematics - the extreme abstraction
art - the extreme synthesis

Painting in a respect is a trade or a craft & as such the craftsman should understand consciously & unmediated

ately the relationship between physical appearances and the emotional reaction of the observer - He should understand the shape - color & nature of all things - textures & forms - expressions - finishes should be completely understood this + that will yield this

When he should know how to select the media best suited to his idea & know how best to use -

But remember - everything must be subordinated & related to the main idea

Extra sensory perception senses

most likely actual but
Unutilized senses -
experiment

Subjects - for lineal study

The American Character
The Intellectual processes
(Nature of Intellectuals)

Oriental Phil. Hist. Foundation
The Nature of Art - Music - Religion - The
Oceanic sense

Education - Mass - Visual Arts
Progressive & Classical Form
The Motion picture as an art -
stream of consciousness

Freedom - Control
Emancipation progress & tradition
A way of life - without physical frustration
back to nature & civilization

abstract
idea
perspective

interification
of the individual

Minds areas of uncontrol - absent mindedness
- the creative step inventive step -
memory - types of minds people

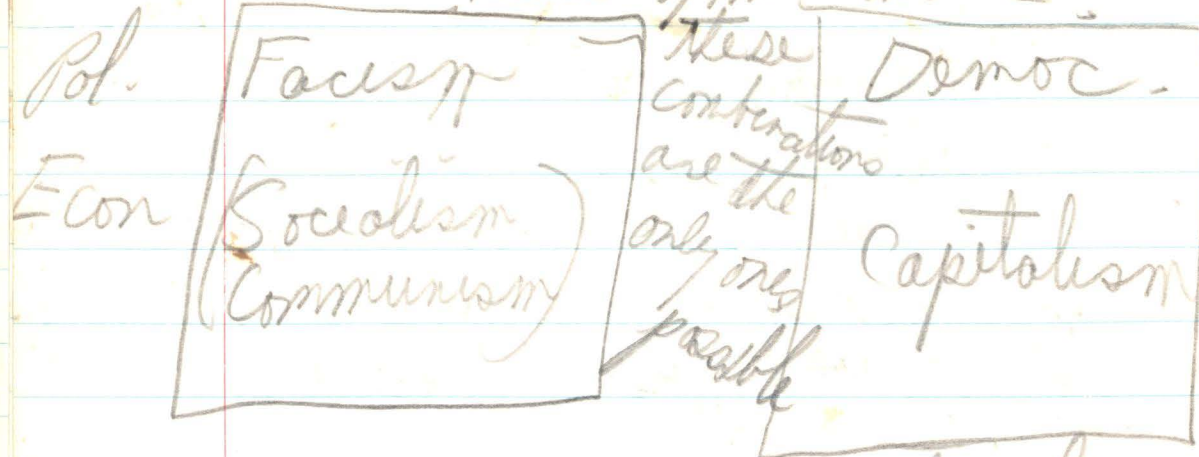
The Relations of ~~the~~ seemingly unrelated
things

Horizons of the Future - Television
Astronautics etc -

The immovable & real forces of history
that sweep nations, men, civilization
before them - Climate - Food
Mortality of the masses - the
slow unerrable turning
of historical wheel - war and

The importance of death to the living
The evolution of consciousness
Inventions -

When dealing not with small
1 communities but with nation
state of millions 2



Economic security for the community at this stage of our moral development can be attained ^{with} ~~the~~ ^{disciplines of Fascism} ~~the~~ ^{highly organized & powerful state authority} ~~the~~

The thing to do is get away from the semantical ~~difficulties~~ errors involved in labeling a highly complex & varied nation one ism or another

they always contain elements of all isms. What is needed is a careful avoidance of trying to make a country in fact adhere completely to the ^{accurate only in part that is} ~~theoretical~~ ^{popularly applied} ~~definition~~ ^{idea}

Our problem is to erect a carefully evolved plan of living that will under ⁱⁿ ~~an~~ ^{secure} ~~world~~ ^{state} ~~provide~~ ^{provide} all people with the material necessities of decent living + the ~~political~~ ^{personal-mental} liberties that will leave the pioneering evolving spirit of man free to be enjoyable exercised

Fasc. Communism vs Dem. Capitalism

is essentially the war of
man's ~~body~~ against his
spirit (mind)

^{mental anguish under}
The excesses of authority tradition
habit & custom is
the mental ~~and~~ confusion
& physical wantings under
excesses of freedom

The difficult & wonderful
thing to do is see &
state things as they really
- if war is stupid, say
so. - religions hypocritical
etc. - say so.
if ~~for~~ simple paradoxes
abound - don't let foggy
academics ~~so~~ make you

cower - yell out !!

Now I see the greatness of liberalism
& tolerance -

it allows us to live under common
a law long before our ~~beliefs~~ ^{beliefs} ~~become~~ ^{become} ~~smaller~~

~~beliefs would become smaller~~
~~through for us~~
+ thus ^{avoiding} these groups have become
enough like to be ^{undisturbed} ~~undisturbed~~
(which would take centuries) ^{make}
& destruction
between groups of
different - language / color, religion
or custom

Tolerance & respect
of another's man's color - customs, religions
beliefs, language etc - is the

lubricant that makes possible
the homogeneous grouping of
different peoples under law
in place - until they
have enough time to resolve
their differences for the
mutual benefits intended
instead of being cracking
each others skulls because
of difference

Believe as you will
respect you -

Also place can only be
maintained if no one
group of color feels it a
divine mission to spread
their way forcibly -

- Let them present themselves
as candidates & let the

people choose. Also no faith
can have as its soul the
evidence of inferiority of another
group - for thus in its
mere teaching it will beset
conflict.

TOLERANCE - the
lubricant that enables all
different groups to work
not for the
glory of the nation state
but the happiness of man
& this is enough common
ground is that for universal
agreement - Food Heat
Adequate clothing Love
Housing Free Thought

Free Travel
Free Expression
Amusement
Love
Literature & Culture
Good Health - Medical Care
opportunity for healthy work.

Democracy is sovereignty
of the community
The community ^{Foundation} ~~Foundation~~ ^{Moving Image} ~~Foundation~~ ^{Arts} ~~Foundation~~
exceeds the Nation it
embraces (or will in 50
or 100 years) the earth.

Forward the motion picture
film as the best means
of creating the world
community.

A community of world thought
& expression & mutual
understanding must be
established to make a world govt.
a possibility - later in an
era of peace will come a universal
language - culture etc.

There is a road on now
between the creation of a
community as a basis
for a world govt. - and
the possibly ^{too} soon
explosion of an advanced
atomic bomb that might
cause a chain reaction throughout
the earth and explode our
globe -
It will be strange

when two powers in
possession of the other
both will kill & be killed
with weapons less destructive
& yet through ^{the} mutual
fear of retaliation will not
use the bomb. This is some-
like two men stopping a
fight after a certain pt. of
destructiveness - because
that pt. - the ^{reward} being found
out doesn't seem ~~so~~ great
enough to counterbalance the
possibility of complete destruction
which would entail the loss of
many other dear things before
unchallenged as well as the
no reward - This is the admission
the nations will make

and it is upon this ~~common~~
basis of common values - of
life etc. that peace will that
has become ridiculous and
peace will be built.

What is lacking in so much
modern art - the thing that
gives the public the feeling that
it isn't getting its full money's
worth is its lack of ~~old~~
craftsmanship. So many things are
just accidental scribbles which
aside from being of value to reveal
the artist's ~~psychological~~ trauma
are utterly no value but are
passed off as sophisticated arts.
The point is, is the artist concerned
alone with the creation of an image

with no concern for expressing
the particular capabilities of his
~~the~~ mediums. To take out the
great virtue of which is its lending
itself to very complex & subtle control
and to smear it on in great gobs
so that certain portions of your
canvas take their form completely
by coincidence is to rob the
artist of his ~~title~~ definition
man who deliberately controls
a certain media to produce
a certain effect to convey a
certain idea or feeling.
I want to see things purposefully
created - a musician can just
fling notes down on a page nor
can a writer fling words -
why can a painter fling paint?

For your painting

1. Very large palette area
2. Sizeable portions of paint
3. Several good brushes of medium
side¹ for each tone - kept clean & soft
4. Large oil & turp can
5. Rags - soap & paper towels
srock
6. ~~Buy~~ ^{time} 4 or five major flesh
tones
7. Block in great masses
8. Then tender subtle details
9. Subordinate absolutely everything
to the idea
10. Paint slowly & patiently - never
losing sight of main effect
you wish - lay colors in
where they belong - long hand
each time before painting don't let
the brush run away with itself

11. Paint only in good light
when you can see.
12. At first find appropriate subjects to work out of your system the desire to construct powerfully - with super sight precision and dramatic use of form & shadow
13. Painting the middle is good because it involves all the painting disciplines ^{lead to a greater than} any other subject
14. Get books on & study thoroughly on composition color technique - subject matter etc.
15. Paint the things you love & want people to remember & love & preserve through time

sketch tools - Contrary to all the surrealistic stuff which is the reflection of decay & confusion - chaos
Paint a mass hand breaking heart.
Young batters -
Workhorses - dancers - folks - thinkers in their studies -
all bursting with a vitality & physical health - Then sword philosophical paintings - Athletes in graceful rest
Albino

American cheese + figs - delicious combination - Tastes like nuts -
Butter + Honey -

The Human outlook - human ideas
the climate of mind of the common

man as he looks out upon the world has changed.

a series of paintings showing on street corner at four or 5 different times of day

Just how ~~lively~~ are modern ~~homes~~ - Foundation Moving Image Archive
barren geometricalness that outdoes its inhabitant in intelligence and order -
a challenge -

Work on the idea of cinematographic impression -
Subjective view of reality -

Human Beings are tough little tenacious things if you give them some health and something to want to live for - believe in & fight for - if ~~to~~ live their bodies - their natures call a spade what a marvelous response!

Artificial Hair - do it now for this to carry on studies with - independently

- It is as ethically ^{as} defensible as false tell plastic surgery - hair - dying - ~~false~~ ^{glass} eyes etc - which like this fulfills a function - lifts personal moral, and adds to general beauty & attractiveness

and
beauty

There is no reason why a young man whose sex fulfillment is difficult as it is should have to struggle over the additional trouble of baldness when its acquisition can be avoided

Also hair on the head is of important health value shielding the head from sun & rain & assisting proper temperature control by ~~sweating~~ assisting sweating.

for everyone's pleasure especially in the cases of bald woman & completely bald young men would a thing like this be extremely desirable - where these people have been made to suffer socially when they ~~are~~ through no fault of their own had the misfortune to contract a scalp disease.

Technique -

1. Bald man enters studio -
2. Hair examined & typed - numerically according to color - texture & curliness
3. Hair line sketched by makeup artist with aid of photographs of bald man as a youth

4. Scalp is locally anesthetized by injection or freezing etc
5. Hairs are injected
6. Hairs cut to desired length & shape - Scalp oils brushed out onto new hairs
7. Permanent is given to help man ~~to~~ train hair to proper shape
8. ~~of~~ ~~in~~ ~~ward~~ complete sterilization of scalp - hair ends & injector
4 shot of penicillin

Hair either a synthetic product - plastic capable of any shape & color - animal hair to be dyed & shaped within limits
or human hair purchased from barbers - establishes a hair bank

use animal hairs - fox hair
dog hair - good / Rabbit hair

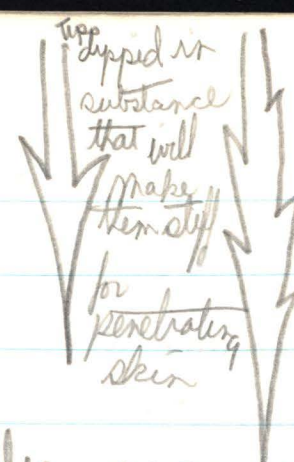
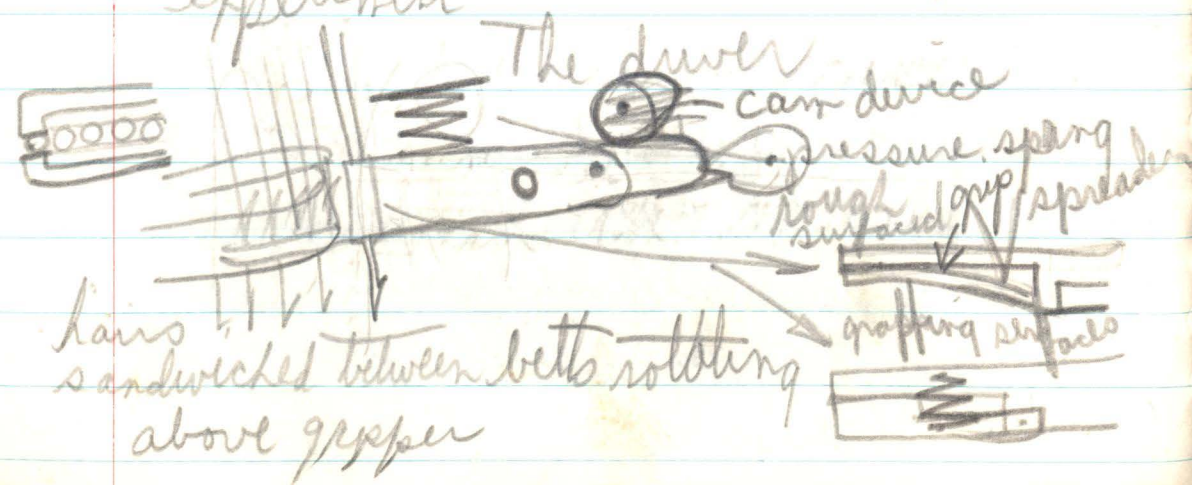
Hair ends

best to be chosen on experimentation

Patents scalp measured to determine maximum safe depth of penetration

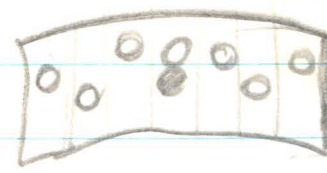
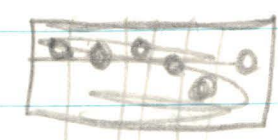
Hairs planted irregularly - one or many at a time

Problem - will the hair stay comfortably not be driven out or cause infection experiment



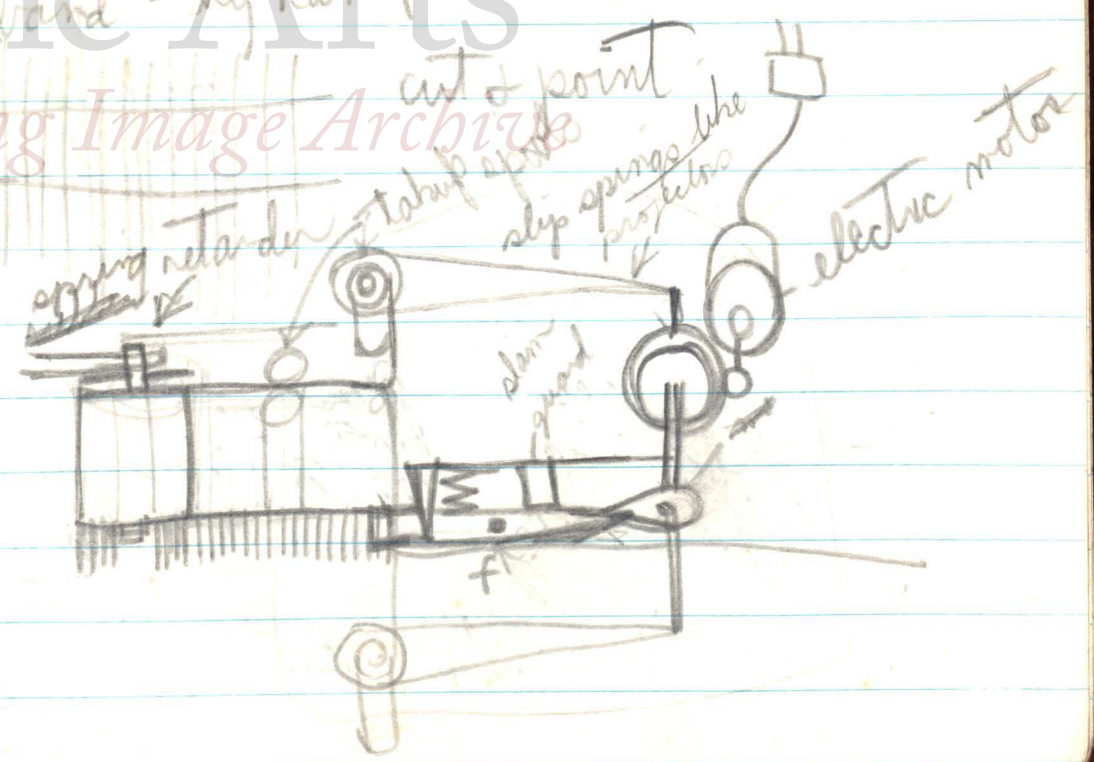
ends sterilized & dipped in neutralizing substance - like tattoo paint - investigate

10 or 20 at a time - one cam - one down drive spring



curved irregular driver head - can use different ones -

load hairs in wet paper or cloth cartridge band - by hand



Stiffer hair ends for plugging
possible - magnifying bomb
sight to plugging hair into
old hair root hole -

One of the things that makes
private books, records, & print
buying so big is the desire
of the ego to possess independ-
tly beyond of his personal
selection as a reflection of
his taste & the accessibility
of something when & where
you feel like having it
& this will be ^{one of} your big
ideas in the movies world
cheap ~~wire~~ wire productions
of all films - (problem
how can this be stopped

tiny

for spare inspection
also miniature card library
& complete picture & record
selection - ~~for~~ - sold with
one ~~deciphering~~ light & equally
tiny & portable - battery of
plug in deciphering unit -
Books - prints - records - movies
(radio + television) -
Culture for the poor masses
& poor students -
\$100 complete set - - -
This idea should be worked
out - !!

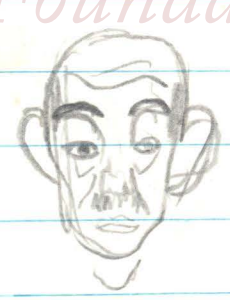
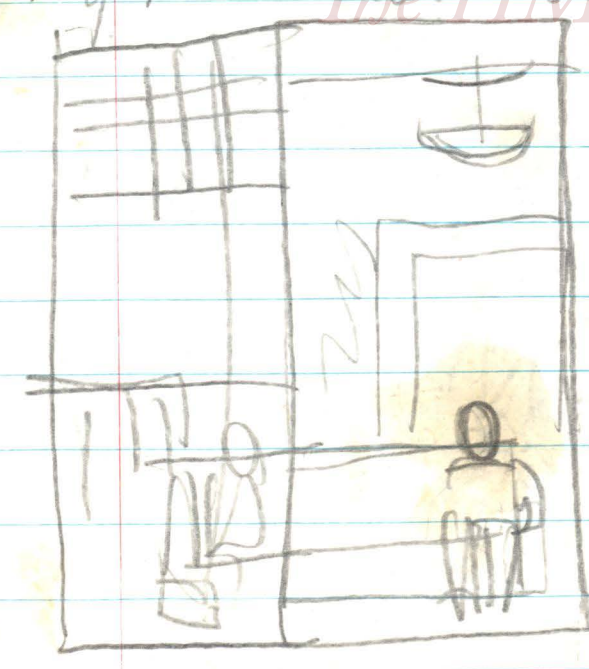
in sex the perseverance of
the male & the melting helplessness
of a woman ~~mastered by her~~ in
passion are nature's contrivances

Comment on baner copy -
cleanliness - security - modern
architecture

In view of all past mistakes there
is only one intelligent belief - agnosticism
+ common sense. ~~Admission~~
Scalp - hot water to soften skin &
scrubbed to removed tough surface
scales - -

Good architecture - good surroundings
are places where a man can feel like
a man - a place where a man can think

How about a portrait of a modern man
sitting in a ^{ultra} modern living room -



pot belly
thin legs

little bald man ^{somewhat} ^{clement} almost
bored questioning look

USC Cinema Foundation Moving Image Archive



simple physical pleasure - etc

The new era of painting will be
one of ~~subtle~~ abstract ^{as a reflection of the} truth
& impression & reaction within
recognizable form ^{of the subject} with a great
return to nature, simplicity
& human values -

USC
The NMII Foundation on Learning Image Archive

to bring about the sexual union
 which from experience & observation
 women have learned to have
~~lead to~~ leads to uncomfortable
 pregnancy & painful childbirth

On the crowded dance floor they
 stand stupidly shifting their
 weight from one foot to another
 giving their bodies to warm
 contact but each staring over
 their partners shoulders with
 dull indifferent faces - eyes shifting
 from face to face in search of
 something interesting. They come here
 out of the week end habit -
 half not wanting to - some flirting
 with sex play they are too afraid
 or too innocent to carry through

^{vulgar}
~~vulgar~~

some looking for the passionately love
 of infidelity that novels explain to
 be everywhere only to shy away from
 opportunity & to be restrained conventional
 imperfect vessels for melodrama -
 Some older - in search of a possible
 beginning ~~with~~ a boy - for a man
 a woman - a home children
~~hope~~ pathetically in vain they come
 & watch their hourly loves with pain
 in the arms of some gigolo or harlot
 They come to escape thinking
 to escape responsibility
 boredom to where it is warm
 crowded - tiny & false
 They come children of the
 city where childhood loves
 are ~~cut~~ by the
 swirling throng of people vehicles change

with stony respectability
 & propriety with lightness
 and nervous cordiality

artists & scientists both but in different
+ complementary ways work to push back the
boundaries of ignorance & develop human consciousness

nothing long & slow in its pain
in its putter but short quick
sprints of insupportable - anguish
frustration - then numbed forgetfulness
and a fresh start with the ^{monotony}
children of the city whose
emotions are shifting shutters
& if not furious bursts & become
the norm of shallow neon lighted
eyed shadowed ~~HALLOWEEN~~ ~~HALLOWEEN~~
perspiring - saxophone - window
battered love.

Extremes are things (pts.
situations) different from
your own.

One either lives or describes
hardly ever both at the same time

The immediate environment of a thought ^(or thinking man)
is of such a disproportionate influence
that some ~~is~~ standard environment
should be sought before attempting to judge
theories. Pessimistic existentialism makes
sense for ^{to} war dazed youth struggling
to live their best year in the cold miserable
hungry city of Paris. ~~The~~ The world of ^{philosophy} walls
smoke cafes ~~and the cultivation of the~~
crowded congested city living makes the
development of social ^{guilt delegate} grace ~~as necessary~~
as necessary as oil in crowded bearing car
but ~~in the~~ the mistake is in judging this
of ~~any~~ value universally. - Out in the open
plain - in the jungle - on the sea entirely
new areas of social cultivation are ~~called~~
required - Pessimism in Paris - in
Southern Calif off Tahiti it is ridiculous.

No philosophy - no matter how
eloquent will ever persuade men
to commit mass suicide - so ^{fundamentally} there
is something lacking in a philosophy
that omits the ~~real~~ factors that drive
men to live & pits itself to achieving
the impossible.

~~This~~ is a child's time & energy should
not be squandered in cursorily learning
history geography & ~~the~~ Poetry & Shakespeare
From 5 - 10 the child should be taught
mainly - ~~Construction~~ - drawing - building
visual ~~perception~~

To play an instrument - athletics
Rhythm - Grace - Dancing
Reading Writing & Arithmetic
Living - diet - cleanliness - personal
hygiene etc
Nature

These things the young animal needs for
healthy expressive living. They can be
learned best best when the body mind
& nervous ~~the~~ paths are still plastic. They
take years to develop to the point of
reward but the lack of reward does not
prevent progress - Thus expression will
be ready when the experiences of maturity
suddenly cry for it.

^{the message}
History, Geography - Literature - Poetry
Philosophy - are more marred than

aided by ^{narrow} oversimplified presentations of
them to inexperienced minds in need
~~of~~ ~~the~~ need & no appreciation of them.
They don't require years of underlying
physical skill to begin to bear fruit
When the need is felt ~~then~~ ^{not before} may the full
cup of philosophy be lifted & draughted
to its last tantalizing drop in full
wonder at its variant deliciousness - & so
for history & geography - advanced mathematics
etc.

The ^{connection} ^{is} ^{with} ^{the} ^{self} ^{is} ^{what} ^{dures} ^a ^{man}
to fashion his environment to suit his
will but it is that which makes man
a slave to life - incapable of facing
death. Where the egoistic I is the self
one finds it impossible to face death
calmly - because death means the dissection
of the I ~~and~~ which is all. But a simple
imaginative maneuver that one ~~plays~~ ^{enacts}
whenever ^{on} objectively viewing ~~oneself~~ ^{oneself}
you can very casually dissociate ~~himself~~

oneself from the I'ness of ~~oneself~~ -
the morton Heelgrass - creative ambitious
hopeful - frightened bewildered - instinct
passion ridden ~~atomistic~~ selfish -
~~atomistic~~ pinnacle of evolution - very
calmly & causally see that perish for
the frantic limited atom it was &
very peacefully accept self and
nothingness dissolved in the universe
- Why not divested, maniacally striving
ego - there is nothing without you
that demands - that pleads - cries &
begs for survival - You are breathing
air, water, fire & so you shall return
just as well - peaceful being down &
~~surrender~~ a yielding willing surrender
& believe this can come naturally to
a man if he has lived - ~~If his ego~~
~~has~~ he divest himself of his ego
only after he has let it run the gamut
of its aspirations - after it has discovered
itself & made its value known - Stuffed
suppressed - it can never be given up - Fully
Expressed - the adventure of watching its

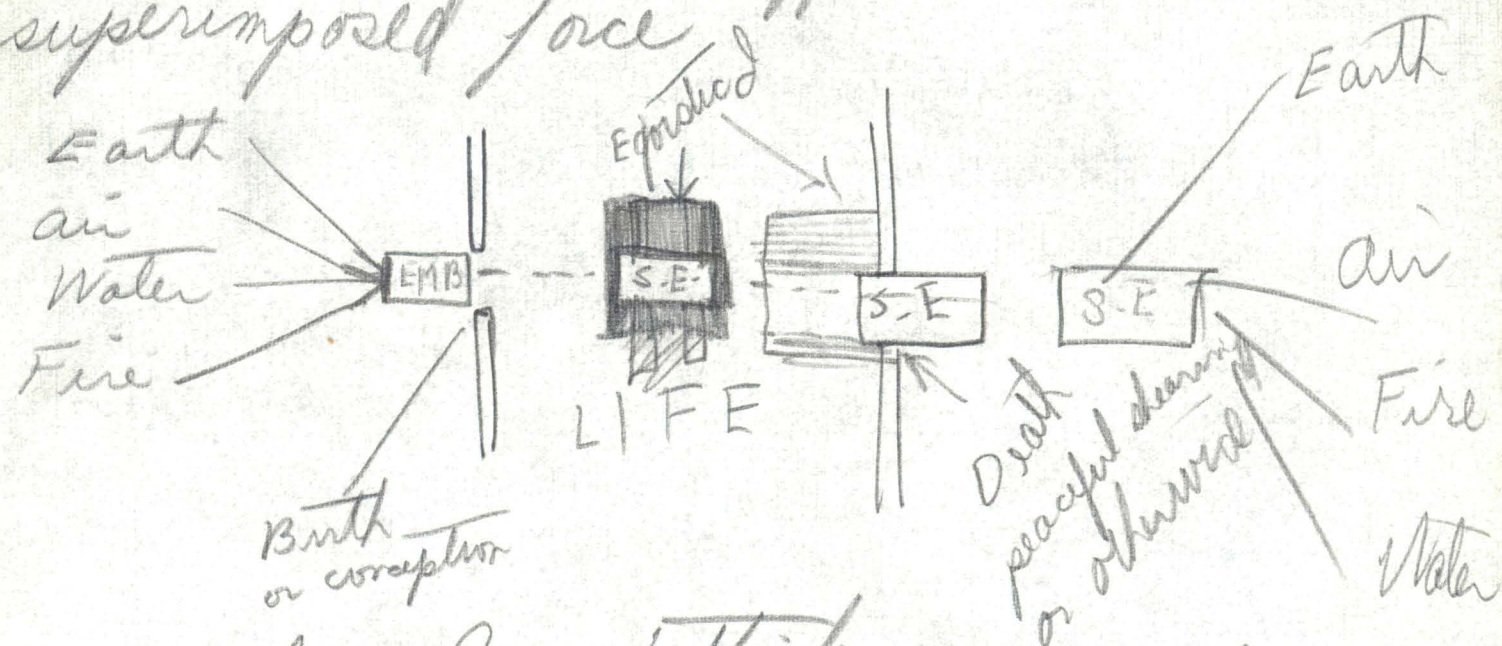
temporarily safe from it - in good health.
Being in my youth - not having lived
(or possibly still at 90) if death
approached I know I would tremble
in quake in the same white terror
that gripped on several occasions of
danger.

Free mind & courage

In Europe - a meal is a
fluent delightful thing - puts &
prints - hot service - light foods
- something to it.

Also the aged have lustre in their
eye bearing, character & pride -
Not the blind idol worshippers
of youth they don't fall out of grace
struggling to keep up false appearance
till then 50's & don't feel utterly useless &
bottlesome & in the way when in their 70's
& 80's. They are not fallen gods that had
their spin in the glorious sunshine

frays - learning its potencies & talents
 spent - then it can be released like
 a ~~toy~~^{toy} puzzle that has been piced together
 There the second or super ego that watches
 the ~~pass~~ more immediate ego - & this
 by ~~its~~ nature enters & leaves the sphere of
 human life with ease & quiet naturally
 It enters clean & alone - acquires the
 other - divested of it can ~~leave~~ clean & it
~~leaves~~ can leave easily - but if the egoistic
 I clutches on ~~death~~ Death is ~~the~~
 violent tragic passage where what cannot
 go must be shorn off with a sudden, ~~miraculous~~
 superimposed force



I realize I ~~was~~ think
 so flamboyantly about life & death
 about meeting death calmly because I felt

Image Archive

of youth & wouldst crave the joy of
the present rulers - but rather they
use snow-capped mountains of
experience that have much to tell &
yet more to experience. Not the
short transitory god of physical beauty
but the god of Wisdom & understanding,
feeling, love & sympathy must
be worshipped - then life becomes an
ever rising cliff - not a short
dizzy spin in the ^{storms} great
thunderheads of ^{muscle} strength ^{down} upon
it only to be plunged to the black sea
at 35 - a evious half living death -

More or youth worship in
America

young bodies to feel each others smooth nakedness
firm muscularity of the youth against the
uplifted firmness of a full flushing maiden
this while young or at youths bloom when
^{nature makes} sex drives strongest - not a retarded
catching up of bodies past prime & then
in the false deluge of marriage of two
unpracticed & tight hearted lovers -
who naught can release now that they can.
The shedding snake evoying every other skin
dissatisfied lovers - men who lead by
virtue of the diverted energies of unfulfilled
sex - ^{in their} subjective ignorance preaching the
meaninglessness & unpressures of sex
speaking the lies that having deprecating
Let youth learn from its own experience
let them ~~not~~ probe sexes ~~own~~ nature
and impose an imminently more mature
and understanding self regulation
than that of complete ^{dead} angelic abstinence
preached by the perverted bears of the
murdered cross

oh
Poem Let them Live & ^{Thus} Learn
Humanize !!!

youth on to unbelievable pretensions of
bravery with slogans & deceptive ~~words~~ stoves
into war & brutal self sacrifice. To see
them glowering over a demented child -
& preventing the aged merciful death
when even mice realize instinctively that
life in its demented tortured forms is no treasure
to anyone least of all its possessed - that
the ~~the~~ business of living is tender & sweet
only after the stern ~~and~~ realities have been
met with & handled. Mice kill their blind
young. Eskimos leave their old to die.

To see them mock sleep & self regard for
one's health as a hollow concern of boring
souls - these despised parasitic ~~syphilitic~~
To see them drive themselves on tirelessly -
from work to ~~heavy meals~~ to drinks to
dancing - when even an animal will
sleep when tired - This crazy ridiculous
denial of the warm emotional, passionate
life flow in man ^{has gone on} little is nothing but
of a cold tough fibered nerve machine -

Enough - Exercise - eat with
delight - deep sleep - laugh - cry -
fear - be toward & above let men ^{the grade}
tender by sleeping each night with a woman ^{at his} side

Image Archive

This ~~stet~~ scheming & knowing - sweating
no end to bring a woman to your
side disgusts any man enough to make
his ~~content~~ decide to go without - To
spend money one can't afford - To bend
to personality into all sorts of warped
demented, stilted & unnatural shapes
to cajol & please & amuse the difficult
society supported female - It is enough
to kill the first tender bud of love's
willingness & leave nothing but an
exhausted, mechanical inertia that
when fulfilled teaches youth wrong of
love's coldness & shallow ~~returns~~ returns

Society stands like an intricate
maze between male & female - in the
jungle it was free, hot & passionate
direct - expressed when feelings ran
high - not on Saturday nights after
an exhausting pretense at ^{the pretense of} drinking
dancing (social life) and most usually
at the house of red lights -
What a poor mess - ^{of lonely, lonely}
_{men married to the bottle} & their fists.

I'm ~~the~~ an Almanac for Moderns Donald Culross
Reuther states that Beauty is an excess of nature.
I believe it would be much more correct to say
that our perception of beauty is due to our excess
of energy (time money food leisure etc) & that the things
which effect us as beautiful are as innocently &
unconsciously beautiful as can be imagined! Beauty
doesn't exist in something ~~intrinsically~~ - for things
are but matter & energy - electrons - forces etc -
but rather is a state of responsive and harmonious
relationship of an object and an intelligent perceptive
subject. Nature didn't color the butterfly wings
~~is~~ in the name of beauty - but as a functional &
protective device ~~of~~ to camouflage & confuse the
enemy. The haunting beauty of ^{the butterfly} rainy afternoon
is made of rain, poor light - a common street
excess no where in evidence - except that which gave
me the time & energy to find beauty here.

The phenomenon of seeing is related to
blood circulation in an interesting way.
If we concentrate our eyes & keep blood
pressure in the eye (or brain - I know not which)
we see in an ever continuous stream - If we
begin to relax our eyes - and gaze dully ~~out~~
& half sleepily at a vague moving form like a
coal blob we perceive it to be moving

ANNEXE IV

AUDITEURS LIBRES

L'I D H E C peut recevoir des auditeurs libres, qui sont admis après l'autorisation du Conseil d'Administration

Les auditeurs ne peuvent assister qu'à trois des cinq cours de culture générale, professés aux étudiants de 1^e année (à l'exclusion de tout cours technique et travaux pratiques)

Tout étudiant, français ou étranger, qui sollicite son admission en qualité d'auditeur libre, doit faire parvenir à la Direction Générale de l'I D H E C les pièces suivantes avant le 15 septembre

- 1^o une demande adressée à M le Directeur Général,
- 2^o un extrait de l'acte de naissance,
- 3^o un extrait du casier judiciaire,
- 4^o une fiche de renseignements, analogue à celle exigée pour prendre part au concours,
- 5^o une copie légalisée de ses diplômes universitaires ou des grandes écoles et écoles techniques,
- 6^o l'engagement de payer les frais de scolarité et de se soumettre au règlement de l'École,
- 7^o l'autorisation des parents pour les étudiants mineurs, ou du mari pour les femmes mariées.

Les auditeurs libres doivent être d'un niveau de culture les rendant susceptibles de suivre les cours

Les frais de scolarité pour les auditeurs libres leur sont indiqués par la Direction

INSTITUT

DES

HAUTES ÉTUDES CINÉMATOGRAPHIQUES

6, rue de Penthièvre, PARIS (8^e)

CARRIÈRES

auxquelles prépare

l'Institut

des

Hautes Études Cinématographiques

CONDITIONS D'ADMISSION

pour 1948

PARIS

LIBRAIRIE VUIBERT

BOULEVARD SAINT-GERMAIN, 63

Prix 30 fr

TABLE DES MATIERES

TITRE I — Buts de l'Institut des Hautes Etudes Cinématographiques	3
TITRE II — Les Metiers du Cinématographe	4
TITRE III — Conditions d'inscription au concours d'entrée de l'Institut	20
TITRE IV — Concours d'entrée	24
TITRE V — Connaissances exigées	29
Annexes	45

INSTITUT DES HAUTES ÉTUDES CINÉMATOGRAPHIQUES

TITRE PREMIER

BUTS DE L'INSTITUT

Le Cinéma n'est pas seulement un art il est aussi un métier, un difficile et passionnant métier. Sa pratique exige, outre une culture générale large et vivante, des connaissances techniques multiples et variées.

Jusqu'à ce jour, seule l'Ecole Technique de Photographie et de Cinématographie — 85, rue de Vaugirard à Paris — préparait au métier d'Opérateur de prise de vues, mais il est bien d'autres carrières artistiques et techniques dans le Cinéma, et c'était par empirisme que des jeunes gens, livrés aux incertitudes, au piétinement d'un apprentissage intermittent, abordaient ces professions.

A cette école du hasard, beaucoup se lassent. Aussi la Direction Générale de la Cinématographie en fondant l'Institut des Hautes Etudes Cinématographiques, a-t-elle voulu combler une lacune. S'il existe un Conservatoire pour enseigner la technique de la musique et du théâtre, une Ecole des Beaux-Arts pour les futurs Architectes, il était aussi nécessaire que le Cinématographe eût son Université.

Ainsi les Cineastes qui transmettront à des jeunes leurs connaissances de l'art et du métier qu'ils pratiquent, ont-ils voulu épargner à ceux qui seront demain leurs assistants, leurs seconds, leurs collaborateurs et après-demain leurs successeurs, d'amères expériences.

Substituer la méthode au hasard, encourager les vocations, élargir la connaissance cinématographique, voilà ce que se propose l'I.D.H.E.C.

CONSEILS AUX CANDIDATS

Certains candidats s'étonneront peut-être en lisant le programme du concours d'entrée à l'I D H E C , des connaissances qui sont exigées d'eux. C'est que l'I D H E C est une école supérieure et une école spécialisée.

Son rôle n'est donc pas de donner aux étudiants une culture générale, mais de leur apporter un enseignement tout entier orienté vers le Cinéma. C'est-à-dire que cet enseignement sera consacré avant tout aux connaissances indispensables aux futurs cinéastes.

Cours Théoriques — Ethnologie, Histoire du Cinéma, Histoire du Costume, Histoire de la vie sociale, Littérature comparée au Cinéma, etc., et surtout *travaux pratiques*.

Mais pour aborder ces études avec fruit, il faut que les candidats possèdent déjà une solide culture générale et une personnalité marquée.

Aussi nous ne saurions trop leur recommander de préparer longuement et soigneusement le programme du Concours. Une année d'étude semble indispensable, en effet, pour affronter avec succès les épreuves du concours et retirer de l'enseignement de l'I D H E C le maximum de profit.

TITRE II

LES MÉTIERS DU CINÉMATOGRAPHE

CE QU'EST UN FILM

Qu'on l'envisage au point de vue de l'industrie ou de l'art cinématographique, le film est une œuvre qui ne peut se réaliser qu'en collaboration entre artistes et techniciens, chacun d'eux répondant suivant la spécialisation de son métier, d'une part déterminée de l'œuvre commune.

L'I D H E C, préparant aux divers métiers du cinématographe, a le souci de donner aux candidats, par son enseignement, une idée claire de ces divers métiers afin qu'ils puissent d'eux-mêmes faire, entre eux, un choix conforme à leurs aptitudes, leur talent et leur goût.

**

SCENARISTE DE FILM

Ecrire des *sujets* (scenarios) en vue d'une transposition cinématographique ou *adapter* des sujets d'autrui édités ou non, romans ou pièces de théâtre (adaptation) ou composer les *paroles* qui seront prononcées par les acteurs du film (dialogues) constitue une profession littéraire.

Elle requiert d'abord l'ensemble de dons naturels et de connaissances acquises nécessaires à la création dramatique ou romanesque, et également la faculté d'harmoniser ces dons ou connaissances avec les exigences artistiques et techniques de l'œuvre cinématographique.

La *synopsis* (proposition résumée d'un sujet), le *scenario* (sujet développé) sont des phases préliminaires auxquelles succèdent l'adaptation du sujet sous forme de *continuité* dramatique (divisée en séquences), puis sous forme de *découpage* (par scènes) comportant le dialogue complet de chaque scène, enfin sous forme de *découpage technique* (préfiguration littéraire de ce que sera, après tournage et montage, le film).

Une spécialisation pour ces diverses opérations préliminaires au film est parfois avantageuse et se rencontre assez souvent dans la pratique.

Ainsi existe-t-il des auteurs d'idées, des scénaristes, des adaptateurs, des dialogues, des découpeurs.

Toutefois, le découpage technique est presque toujours, et devrait être toujours, l'œuvre du réalisa-

teur lui-même, puisqu'il représente, sur papier, ce que le film sera plus tard sur pellicule.

✱

REALISATEUR DE FILM

Le réalisateur de film, pour mériter ce titre, ne doit pas se contenter d'être un chef technicien de la mise-en-scène.

Il doit être à la fois — un créateur,
— un technicien,
— un chef.

a) Créateur.

Seul ou en collaboration avec des écrivains de cinéma, le réalisateur choisit un sujet et en propose la réalisation à un producteur de films. Ou bien il accepte et adopte, comme un sujet de son choix, le sujet qui lui est proposé par un producteur. Ou bien il compose seul ou en collaboration un thème de film selon une idée qui lui a été proposée par un producteur. Le sujet étant arrêté comme il vient d'être dit, le réalisateur en fait ou en suit l'adaptation, en amende la continuité dramatique suivant son propre goût et suivant les suggestions du producteur.

Il propose au producteur, qui en discute le choix, puis les désigne et les engage, les principaux acteurs qui interpréteront le film.

Sur le plateau, il compose, ordonne, rythme les prises de vue et de son, avec le constant souci de créer l'œuvre figurative qu'est le film.

Les prises de vue achevées, il dirige ou effectue lui-même le montage du film, opération où une idée créatrice peut encore se faire jour, le monteur ayant toute liberté d'assembler dans un ordre ou sur un rythme imprévu au découpage les fragments de scènes enregistrées dont l'assemblage va constituer la rédaction définitive du film.

b) Technicien.

C'est au réalisateur de film qu'incombe la direction exclusive et absolue des prises de vues et de son nécessaires à la mise en film du sujet littéraire de base.

A ce titre il doit avoir une connaissance exacte et complète de toutes les techniques concourant à la mise en film :

Enregistrement d'images, Trucage des images,
Enregistrement sonore et musical, Mixages,
Synchronisation postérieure (doublage sonore),
Double prise de vue (dunning),
Maquettes décoratives (simplifilm),
Lois de l'éclairage en studio et en extérieur,
Composition décorative des cadres,
Rythme du déroulement des scènes, etc.

c) Chef.

Le réalisateur doit se faire clairement et vivement comprendre par toute l'équipe des collaborateurs à laquelle il transmet ses directives.

Son autorité personnelle doit être acceptée volontiers par tous.

Son ascendant doit s'exercer particulièrement sur les interprètes pour harmoniser le jeu de chacun avec le jeu de tous, éviter les excès d'individualisme des vedettes et maintenir dans la ligne générale fixée pour l'ensemble du film les collaborations particulières qui concourent à la réalisation.

Sa netteté de vues et sa rapidité de décision doivent toujours s'exercer dans le but de produire le film de la meilleure qualité possible, pour une dépense minimum de temps et d'argent.

Conclusion.

Les qualités exigées du réalisateur de film sont celles :

de l'artiste (Goût, Imagination créatrice, Ambition),
du technicien (Méthode, Précision, Ingéniosité),
de l'administrateur (Ponderation, Previsions justes,
Sens pratique)

**

L'ASSISTANT-REALISATEUR

L'assistant-réalisateur est à la fois le collaborateur direct du réalisateur de film et son agent de liaison et de transmission. Il participe au plan de travail et au dépouillement du découpage.

Pendant les prises de vues, la responsabilité lui incombe de vérifier, avant chaque journée de travail, si les éléments indispensables à la prise de vues prévue par le plan de travail sont réunis (décors mis en place, petits rôles et figurants convoqués, accessoires spéciaux réunis). Il veille à ce que tout ce qui doit contribuer à la création de l'ambiance voulue par le réalisateur de film soit rassemblée. Il fait répéter les petits rôles, donne des instructions aux figurants, transmet les ordres du réalisateur de film, etc.

Le travail d'assistant-réalisateur, qui est en soi-même un travail passionnant, exigeant de grandes qualités de mémoire, d'ordre, de sens pratique, d'autorité, d'initiative, de rapidité, est, par ailleurs, un excellent apprentissage pratique du métier de réalisateur. Beaucoup de réalisateurs célèbres aujourd'hui ont débuté comme assistants.

*

**

DIRECTEUR DE PRODUCTION

Le directeur de production, choisi par le producteur de film, généralement d'accord avec le réalisateur, et engagé pour la durée totale du film, agit

comme représentant, délégué et parfois fondé de pouvoir du producteur.

Son rôle est celui d'un administrateur.

A ce titre il suit et contrôle, sous l'angle administratif, toutes les opérations de la préparation, de l'exécution et du tirage du film.

Attributions

Pendant la préparation du film :

— Connaissance et, éventuellement, critique du scénario, de l'adaptation, du découpage dialogue.

— Connaissance des moyens matériels, artistiques et techniques mis par le producteur à la disposition du film.

— Etablissement du devis du film soumis à l'approbation du producteur.

— Etablissement du plan de travail du film, d'accord avec le réalisateur, le directeur de la photographie et l'architecte décorateur.

— Choix et engagement de tout le personnel administratif de production.

— Engagement des chefs techniciens et des interprètes.

— Discussion et élaboration de tous les contrats avec le studio, le fournisseur de pellicule, le laboratoire, les costumiers, et en général avec tous les fournisseurs de matériel ou de matières premières quels qu'ils soient, ainsi qu'avec les diverses compagnies d'assurance de production.

Pendant la réalisation :

Le directeur de production assure de façon effective et permanente, suivant les directives du producteur et au mieux des intérêts conjugués de la qualité du film et de l'économie des moyens, la marche régulière du travail.

Il surveille et contrôle tous les services de la production, toutes les fournitures, toutes les dépenses, tous les moyens employés à la réalisation du film.

Après la réalisation :

— Le directeur de production poursuit son rôle d'administrateur jusqu'à la livraison de la première copie standard.

— Il prend ainsi toutes dispositions pour que s'effectuent régulièrement :

le montage,
la postsynchronisation,
l'enregistrement musical,
les mixages,
les travaux de laboratoire et de trucage,
le tirage de la première copie standard.

Conclusion

La fonction de directeur de production exige des qualités de décision, de diplomatie, de clairvoyance, d'esprit pratique et une connaissance générale des lois commerciales et financières de la production comme des lois artistiques et techniques de la réalisation.

**

LE REGISSEUR GENERAL

Le régisseur général est chargé d'assurer, aux côtés du directeur de production, l'exécution du plan de travail. Il est responsable de la réunion des accessoires nécessaires, de la convocation et de la discipline de travail des petits rôles et des figurants. Il doit fournir au réalisateur de films un choix de figurants aussi vaste et bien approprié que possible. Il doit posséder une connaissance exacte des ressources utilisables en figuration. Des fiches à jour lui permettront de trouver dans un délai rapide un figurant chinois, un cheval dressé, un figurant ouglof, une volière de canaris, etc. Les figurants une fois choisis et réunis, il est responsable de leur exactitude, de leur souplesse, de leur maquillage et

de leurs costumes. En liaison avec l'accessoiriste, le décorateur, la script-girl, il assure la présence sur le plateau des accessoires dont la perte ou l'absence arrêterait les prises de vues et immobiliserait les équipes du film. Sa responsabilité est lourde.

Le métier de régisseur exige un sens pratique accompli, une grande rapidité dans l'action, de l'ingéniosité, de l'autorité, de la mémoire et de l'attention.

**

LE DIRECTEUR DE LA PHOTOGRAPHIE

Le directeur de la photographie, choisi par le producteur d'accord avec le réalisateur, est responsable de l'enregistrement de l'image cinématographique, élément primordial du film, art figuratif.

Il travaille selon les directives du réalisateur, qu'il discute au besoin et amende dans le but d'obtenir le plus parfaitement et le plus rapidement qu'il soit possible la qualité esthétique recherchée.

Il est le chef d'une équipe, groupée autour de la caméra de prises de vues, et qui comprend :

- Le cameraman,
- Le premier assistant-opérateur (pointeur),
- Le second assistant-opérateur (chargement et déchargement de la pellicule, réalisation des bouts d'essai).

Attributions

Le directeur de la photographie obéit aux directives du réalisateur dans la mesure où, pour des raisons techniques, il ne croit pas avantageux de les modifier, d'accord avec lui.

Il « visionne », avec l'équipe technique du film, toutes les scènes tournées, discute la valeur de ces premiers positifs et fonde sur l'expérience quotidienne de la projection l'amélioration future des conditions opératoires.

Il commande à l'équipe d'opérateurs et d'assistants-opérateurs au service de la camera.

Il commande, à travers le chef-électricien, à l'équipe des électriciens chargés de manier les appareils d'éclairage, au studio et en extérieur.

Il conseille l'aménagement et la couleur du décor, en vue de sa meilleure utilisation photographique.

Il contrôle le maquillage et le costume des interprètes.

Il surveille tous les travaux de laboratoire : développement, tirage, étalonnage, trucage.

Conclusion

Le rôle du directeur de la photographie est primordial.

Sa responsabilité est l'une des plus lourdes qui puissent incomber aux techniciens de la production.

Son goût, sa culture artistique, ses connaissances techniques, ainsi que son acuité et sa mémoire visuelle doivent être sans défaillances.

Enfin sa personnalité, son style d'images, sont des éléments qui contribuent à conférer au film son caractère d'œuvre d'art.

LE CAMERAMAN

Le cameraman est placé en permanence à la camera, l'œil fréquemment dans l'ocilleton de celle-ci. Son rôle consiste à établir le cadrage, dont dépend la composition plastique de la scène, pendant toute la prise de vue, il reste au viseur de la camera pour contrôler le cadrage de l'image fixe ou le mouvement.

Le cameraman est responsable de la qualité photographique de l'image. Son rôle est donc fort important.

Il peut avoir à exécuter, plus particulièrement en extérieurs, des efforts physiques.

Conclusion

Pour être cameraman, il faut avoir une bonne vue, des réflexes bons et rapides, de la vigueur, être capable de coordonner des mouvements différents les uns des autres et de porter son attention sur plusieurs manœuvres simultanées ou consécutives ; il faut être très calme et être exempt de tout tremblement ou saccade dans ses mouvements.

*

**

LES ASSISTANTS-OPERATEURS

Le cameraman a, en général, à sa disposition, deux assistants opérateurs.

Le premier assistant-opérateur s'occupe du maniement de la camera, c'est-à-dire de la mise au point pendant les prises de vue, de l'entretien et du chargement de la camera.

Le second assistant envoie aux laboratoires les bobines de pellicule impressionnées ; il se charge du tirage, après chaque prise de vue, d'un certain nombre d'images-témoins, destinées à vérifier la qualité de l'image et à indiquer aux laboratoires les conditions de développement et de tirage ; il charge les magasins de la camera.

Les fonctions de cameraman et d'assistant opérateur constituent une excellente préparation au difficile métier de directeur de la photographie.

*

**

LE CHEF OPERATEUR DU SON

L'opérateur du son est le responsable de la qualité technique et artistique de l'enregistrement sonore du film. Choisi par le réalisateur, d'accord

avec le producteur, il est responsable devant eux de cette qualité.

L'opérateur du son peut appartenir au service sonore d'un studio et être affecté par celui-ci à la production d'un film, mais il peut également être choisi hors du studio par la production.

Il est responsable de l'état de fonctionnement du matériel mis à sa disposition, en ce sens qu'il doit pouvoir à tout instant en indiquer les défauts au service chargé de l'entretien et de la réparation. Il est en outre utile qu'il puisse en certains cas assurer lui-même la direction de ces dépannages.

En aucun cas il ne pourra faire retomber la mauvaise qualité d'un son sur une défaillance du matériel, défaillance dont il aura dû se rendre compte.

Il groupe, pour l'assister dans son travail, une équipe qu'il choisit :

1° Un assistant de plateau, « le perchman », qui le représente auprès du réalisateur, qui place et oriente le micro suivant ses instructions ;

2° Un assistant à la machine d'enregistrement, ou « recorder », chargé, sous sa direction, de la manipulation de la pellicule et du menu entretien du matériel.

Tournage du film

L'opérateur du son prend connaissance du scénario et d'après cette étude propose, s'il y a lieu, au réalisateur, l'emploi de quelques effets sonores, et, dans le cas de difficultés techniques pour l'enregistrement de scènes particulières, en discute préalablement avec celui-ci.

Des les premières prises de vues, l'opérateur du son ne dépend que du producteur et du réalisateur pour les heures et le plan de travail ainsi que l'enregistrement des sons.

Il écoute sur le plateau les répétitions, et son ambition doit consister à reproduire le plus fidèlement possible la scène composée par le réalisateur.

Musique

L'opérateur du son n'est pas responsable de la qualité de la musique et de son orchestration, il est par contre responsable de la qualité musicale et technique de son enregistrement, et particulièrement de celle qui résulte de l'équilibre des instruments.

Mélanges

D'accord avec le réalisateur, il est responsable du bon équilibre des mélanges et des effets sonores à obtenir. Il est en effet le seul à juger des moyens à employer pour arriver au résultat recherché par le réalisateur.

Il doit donc, avant d'assurer la réalisation des mélanges, entrer en collaboration étroite avec le monteur pour la répartition des sons sur les différentes bandes et la mise en place des effets, des enchaînements, de la musique.

Traitement de la Pellicule

Il donne au laboratoire les indications techniques nécessaires et surveille la qualité des travaux effectués sur les négatifs, les positifs et la copie de présentation. Il accepte ou refuse les résultats.

Conclusion

Le chef opérateur du son doit d'abord être un technicien averti et un praticien éprouvé. Il doit également posséder une culture artistique étendue ainsi que des dons particuliers de goût et d'oreille.

Si l'intelligence, la diplomatie et le calme lui sont des auxiliaires précieux, une grande volonté lui est indispensable.

**

L'ARCHITECTE-DÉCORATEUR DE FILM

L'architecte-décorateur étudie, avec le réalisateur du film et le directeur de production, le découpage

Il établit des *maquettes* de décors conformes à l'esprit du film, exacts quant à la couleur locale ou à la date historique, et conformes aux exigences de la prise de vue et de la prise de son, le tout en fonction de l'effet esthétique d'ensemble que le réalisateur désire produire.

Par rapport à la prise de vue, les décors doivent être étudiés en fonction de l'*eclairage* et des *mouvements d'appareils*. Si l'*eclairage* général de la scène doit donner une impression d'éclat, les matériaux et les couleurs sont très différents de ceux choisis pour une scène se déroulant dans la grisaille et le flou. Le progrès de la couleur pose d'autres problèmes difficiles à résoudre actuellement.

Les mouvements d'appareils doivent pouvoir se faire aisément dans le décor, ainsi que les changements d'angles de prises de vues, les déplacements des interprètes, etc., d'où la nécessité de parties mobiles, aisément déplaçables, dans le décor.

L'architecte-décorateur doit connaître tous les *trucages* et *effets spéciaux* susceptibles d'économiser la construction d'un ou plusieurs décors (simpli-film, maquettes plastiques, maquettes photographiques).

Il doit tenir compte également de la *qualité sonore* à obtenir (ambiance sonore, resonances, échos, etc.) et des déplacements prévus pour les microphones.

La maquette une fois étudiée, les devis établis, il veille à l'exécution ponctuelle du décor et à son ameublement avec les techniciens de l'*atelier de décoration*, les *tapissiers* et *décorateurs*, et les *accessoiristes*, s'assurant de la qualité obtenue et de la rapidité d'exécution.

L'art de l'architecte-décorateur de cinéma exige une forte culture plastique, des connaissances historiques et géographiques, du goût, une grande rapidité d'exécution, des connaissances techniques sur le cinéma et les matériaux qui sont spécialement favorables à l'enregistrement photographique.

MONTEUR DE FILM

Si l'on considère que le montage est la rédaction définitive du film, les plans tournés durant les prises de vues ne sont que des notes enregistrées en vue de cette rédaction. Il est donc clair que, seul, le réalisateur, digne de son rôle et de sa responsabilité, c'est-à-dire digne de son Art, doit être le véritable monteur du film.

Mais le montage du film, qui comprend :

- l'assemblage du positif son,
 - l'assemblage du positif images,
 - la préparation des mixages par réenregistrement de cinq ou six bandes sonores (paroles, musique, effets, bruits, etc.), pour aboutir à une seule bande resumant toutes les autres
 - la vérification du montage négatif,
 - la vérification de la première copie standard
- nécessite la présence d'un technicien chargé d'effectuer ce minutieux travail sous les ordres du réalisateur.

Attributions

Ce technicien, le monteur de film, aura à faire un premier assemblage, au fur et à mesure de la prise de vues des scènes tournées, cela conformément à ce qui a été prévu dans le découpage technique.

Puis sur sa proposition ou selon les ordres du réalisateur, des modifications seront successivement apportées à ce premier assemblage :

- Pour réduire les parties mortes des scènes prises ;
- Pour renforcer les effets par des jeux d'oppositions non prévues, des plans rajoutés ;
- Pour trouver et soutenir le rythme recherché des images et du son ;
- Pour couper les scènes mal venues ou sans nécessité,

— Pour rendre le récit visuel aussi clair et effectif que possible.

Enfin, la copie dite de travail étant mise au point sur bande images et bande son, le monteur recherche, prépare et monte, dans le synchronisme voulu, les bandes qui serviront au mixage.

Après ce mixage, il présente la version définitive du film.

Conclusion

Le métier de monteur (souvent pratiqué par des femmes) exige une grande mémoire visuelle, de l'ordre, de l'adresse manuelle, de l'imagination, un sens critique éprouvé, une grande capacité d'attention, et des connaissances musicales qui servent au montage de la musique elle-même et à la mise en évidence du rythme du film.

**

LA SCRIPT-GIRL ou SECRETAIRE

La script-girl est chargée de seconder le réalisateur de films et son assistant en tenant un véritable *livre de bord* du film. Elle note tous les renseignements (costumes, accessoires, jeu des acteurs, etc.) nécessaires à l'enchaînement normal des scènes. Si dans les prises de vue un intervalle de plusieurs jours sépare deux plans qui dans le film se succéderont immédiatement, il est nécessaire qu'il n'y ait aucune variation dans la tenue des acteurs, la situation des bibelots, accessoires, etc. Le rôle de la script-girl est notamment d'y veiller.

Le métier de scrip-girl exige une grande mémoire visuelle, une extrême résistance nerveuse et physique, des qualités d'ordre, de clarté, d'attention, la connaissance de la stenographie et de la dactylographie.

DESSINATEURS-CREATEURS DE COSTUMES

Le dessinateur créateur de costumes est chargé de concevoir les maquettes des divers vêtements nécessaires à l'élément humain d'un film.

Suivant l'importance de la production et le style que le réalisateur voudra donner à son film, il aura à imaginer ceux des vedettes, petits rôles et figuration, ou seulement ceux des principaux personnages. Il devra, afin de conserver l'unité psychologique et décorative indispensable à la qualité du film, en étudier, non seulement le scénario, mais le découpage, avec le réalisateur et l'architecte-décorateur.

Pour l'établissement des maquettes, le dessinateur créateur de costumes devra avoir des notions précises et approfondies de l'histoire du costume, posséder une imagination fertile tempérée par un goût sûr. Il devra aussi connaître la vérité historique, pour créer la vérité cinématographique, bien souvent différente, et tirer le maximum de photogénie des divers éléments humains qui lui sont proposés.

Une fois les maquettes dessinées et approuvées par le réalisateur, sa tâche ne se trouve pas terminée, car il doit encore en surveiller la réalisation et veiller à ce que les délais établis soient respectés. Il lui faut alors avec le concours des couturiers-costumiers, modistes et coiffeurs, choisir les matières, les valeurs, les couleurs, expliquer les détails de coupe qu'il aura inventés, échantillonner des broderies, établir le volume d'un chapeau, d'une perruque, enfin présider aux essayages afin d'obtenir une exécution fidèle à ses dessins tout en étant la plus flatteuse possible pour la plastique du comédien.

Le dessinateur créateur de costumes doit bien connaître les ressources des diverses techniques de la mode et de la couture et de leurs rapports avec la technique cinématographique et la photogénie. Il doit donc être à la fois un artiste (avoir de l'imagination créatrice et du goût) et un technicien.

TITRE III

**CONDITIONS D'INSCRIPTION
au concours d'entrée de l'Institut
des Hautes Études Cinématographiques**

ARTICLE PREMIER. — L'Institut des Hautes Etudes Cinématographiques comprend six Sections :

Realisateurs Directeurs de Production,
Monteurs et Script-Girls,
Chefs Operateurs du son,
Architectes Decorateurs,
Directeurs de la photographie,
Dessinateurs Createurs de costumes.

L'Institut admet deux categories d'etudiants pour toutes ces sections :

- 1° Les etudiants de la categorie normale, qui doivent être de nationalité française,
- 2° Les etudiants etrangers

ART 2. — Les etudiants de la categorie normale et les etudiants etrangers sont admis par voie de concours pour toutes les sections sauf *Directeurs de la photographie*. Les etudiants de cette Section doivent obligatoirement sortir de l'Ecole Technique de Photographie et de Cinematographie (85, rue de Vaugirard, a Paris) et y avoir obtenu le diplôme de fin d'etudes. Ils sont admis a l'Institut dans la limite des places disponibles, suivant leur classement de sortie de cette ecole.

ART 3. — L'enseignement de l'Institut des Hautes Etudes Cinematographiques est *gratuit* pour les etudiants de la categorie normale, de nationalité française. L'Institut admet des auditeurs libres dans certaines conditions (Voir annexe n° IV.)

ART 3bis. — *Durée des etudes*
Trois ans pour les futurs assistants realisateurs et pour les futurs assistants directeurs de production

Deux ans pour les futurs monteurs et les script-girls, deux ans pour les futurs operateurs du son et pour les futurs dessinateurs-createurs de costumes, un an de stage pour les futurs directeurs de la photographie, deux ans pour les architectes-decorateurs.

ART 4. — *Conditions pour la Section Réalisation-Production*

Les candidats doivent être âgés de 18 ans révolus au 1^{er} janvier de l'année de l'inscription et ne pas avoir plus de 25 ans révolus à la même date.

Les candidats doivent être titulaires du baccalauréat complet, a défaut, subir un examen probatoire avant de concourir, cet examen a lieu à la fin du mois d'avril de chaque année (voir annexe II).

ART 5. — *Conditions pour la Section Monteurs et Script-Girls*

Les candidats doivent remplir les mêmes conditions que ceux de la Section *Realisation-Production*.

ART 6. — *Conditions pour la Section Operateurs du son*

Les candidats doivent avoir 21 ans révolus au 1^{er} janvier de l'année de l'inscription et ne pas avoir plus de 27 ans révolus à la même date.

Aucun diplôme n'est exigé, mais les candidats subiront un examen probatoire écrit et oral de connaissances techniques ayant lieu en même temps que le concours d'entrée. Ils devront avoir la note moyenne de 11 à cet examen probatoire pour être classés dans les épreuves du concours. Seront dispensés de cet examen probatoire les candidats ayant fourni des titres universitaires ou diplômes des Grandes Ecoles et Ecoles Techniques jugés suffisants par le Conseil d'Administration.

ART 7. — *Conditions pour la Section Architectes-Decorateurs*

Les candidats doivent être âgés de 18 ans révolus au

1^{er} janvier de l'année de l'inscription et ne pas avoir plus de 27 ans révolus à la même date.

Aucune condition particulière n'est exigée, mais les candidats sont prévenus qu'ils sont supposés avoir des connaissances d'architecture élémentaire et que le niveau des questions posées correspond à celui de fin d'études de la 3^e classe de l'Ecole Nationale Supérieure des Beaux-Arts.

D'autre part, les membres de la profession cinématographique qui ont déjà leur carte professionnelle de dessinateurs ou d'assistants architectes-décorateurs peuvent entrer dans cette section sans concours. Ils devront fournir seulement un certificat de leur syndicat.

ART 8. — Conditions pour la Section Dessinateurs-Créateurs de costumes

Les candidats doivent être âgés de 16 ans révolus au 1^{er} janvier de l'année de l'inscription et ne pas avoir plus de 25 ans révolus à la même date.

ART 9. — Remarques très importantes pour les prisonniers, déportés, etc.

Pour :

- 1° les prisonniers de guerre rapatriés,
- 2° les personnes qui ont été détenues ou maintenues en détention en France ou déportées à l'étranger pour des motifs d'ordre politique ou militaire, sur l'ordre de l'ennemi ou de l'autorité de fait se disant « Gouvernement de l'Etat Français » ;
- 3° les déportés au titre de la main-d'œuvre ou de l'autorité de fait se disant « Gouvernement de l'Etat Français » ;
- 4° les mobilisés ou engagés volontaires dans les Forces Françaises libres ou dans l'Armée du Gouvernement Provisoire de la République Française, les Forces Françaises de l'Intérieur incluses antérieurement au 1^{er} janvier 1945,
- 5° les personnes qui sont parties travailler au profit de l'ennemi dans des conditions exclusives de toute intention réelle de coopérer à l'effort de guerre de celui-ci,

la limite d'âge prévue pour l'admission aux différents concours d'entrée de l'Institut des Hautes Etudes

Cinématographiques est prorogée de telle sorte que les bénéficiaires puissent se présenter au même nombre de concours que s'ils n'avaient pas été prisonniers, déportés ou mobilisés.

En outre, le délai prévu dans l'alinéa précédent pourra être augmenté à la demande du candidat

- 1° d'une année à partir de la démobilisation ou du retour pour permettre au candidat de se préparer au concours ;
- 2° supplémentairement, de la durée du congé pour soins qui sera accordé par les autorités compétentes pour blessure de guerre ou maladie contractée en service.

De plus, ces candidats seront admis aux différents concours de I D H. E. C. en surnombre dans les limites d'une note minimum. Aucun de ces candidats ne pourra être refusé sans avoir fait l'objet d'une délibération spéciale du jury.

ART 10. — Inscription au concours d'entrée :

Les registres d'inscription sont ouverts du 15 avril au 10 mai de chaque année pour les Sections Réalisation-Production et Monteurs et Script-Girls

Pour les autres sections, c'est à dire Opérateurs du Son, Décorateurs, Dessinateurs-Créateurs de costumes et Directeurs de la Photographie, les registres d'inscription sont ouverts du 1^{er} juin au 1^{er} août.

Aucun dossier n'est reçu avant les dates respectives du 15 avril et du 1^{er} juin.

Les dossiers doivent être envoyés au Directeur Général de l'Institut des Hautes Etudes Cinématographiques, à Paris, 6, rue de Penthièvre, 8°. Le cachet de la poste fera foi de la date d'envoi. Ils peuvent aussi être déposés au Secrétariat de l'Institut, de 15 heures à 17 heures, tous les jours sauf le samedi après-midi et le dimanche.

Ces dossiers comprennent, pour tous les candidats :

- a) Une demande d'inscription sur papier libre, suivant la formule ci-jointe (voir annexe n° 1) ; les candidats doivent mentionner la section à laquelle

ils se présentent et la ville universitaire ou ils désirent passer l'écrit ;

b) Un extrait de l'acte de naissance datant de moins de 3 mois ;

c) Une somme de cinq cents francs correspondant aux droits d'examen (1) (les candidats qui envoient leur dossier par la poste doivent y joindre un mandat-poste ou un cheque barré au nom de l'Institut des Hautes Etudes Cinématographiques) ;

d) Un extrait du casier judiciaire, datant de moins de 3 mois ;

e) Le *curriculum vitae*, ci-joint, dûment rempli (voir annexe III) ;

f) Pour les candidats mineurs, une autorisation signée par leurs parents ou tuteurs, pour les femmes mariées, une autorisation maritale ;

g) Une copie legalisée de leur diplôme du baccalauréat et de leurs titres universitaires ou des grandes Ecoles et Ecoles techniques, s'il y a lieu

**

TITRE IV

CONCOURS D'ENTRÉE

Convocations

Chaque candidat qui a fait parvenir à la Direction Générale de l'Institut, avant le 10 mai pour la Section Réalisation-Production et avant le 1^{er} août pour les autres sections, les pièces spécifiées ci-dessus, reçoit au plus tard une semaine avant le commencement des épreuves une lettre l'invitant à se présenter aux lieux, jours et heures des épreuves écrites. Il reçoit également le reçu de ses droits d'inscription.

Le concours a lieu :

Pour les Sections Réalisation-Production et Monteurs et Script-Girls dans le courant de juin,

(1) Les candidats de la Section Directeurs de la Photographie, qui ne passent pas de concours, ne payent pas de droits d'inscription

Pour la Section Opérateurs du son, vers la fin septembre

Pour les Sections Architectes-Decorateurs et Dessinateurs-Createurs de costumes, vers la fin septembre

Epreuves

Les épreuves comprennent des compositions écrites et des examens oraux

L'écrit est éliminatoire.

Les épreuves écrites des Sections Réalisation-Production, Monteurs et Script-Girls et Opérateurs du son ont lieu à Paris et, éventuellement, à Lyon, Marseille, Bordeaux, Nancy, dans le cas où un nombre de candidats jugé suffisant se présenterait dans une de ces villes.

Pour les candidats des Sections Decorateurs et Dessinateurs-Createurs de costumes, les épreuves écrites ont lieu à Paris. L'oral a lieu, au plus tard, une semaine après.

Les candidats dont le total des points à ces compositions a été jugé suffisant par le jury sont déclarés admissibles. La liste des admissibles est affichée à l'Institut, les candidats sont tous prévenus par lettre du résultat de leurs épreuves, les admissibles reçoivent en même temps leur convocation pour les épreuves orales.

Les épreuves orales des Sections Réalisation-Production, Monteurs et Script-Girls et Opérateurs du son se passent à Paris environ un mois après les épreuves écrites.

Dans le jugement des compositions, il est tenu compte des qualités d'exposition, de présentation et de rédaction. Les candidats doivent faire en sorte que toutes les parties de leur composition soient parfaitement lisibles, sinon ils s'exposent à ce qu'il ne puisse leur être tenu compte des parties d'une lecture laborieuse. Les figures doivent être très soignées.

SECTION RÉALISATEURS-DIRECTEURS DE PRODUCTION

Epreuves écrites.

Les épreuves écrites sont notées de 0 à 20 et affectées des coefficients suivants

	Coefficient
1° Epreuves d'imagination, durée 4 h	2
2° Composition de littérature dans ses rapports avec le cinéma, durée 4 h	1
3° Composition d'histoire dans ses rapports avec le cinéma, durée 4 h	1
4° Composition d'esthétique, durée 4 h	1
5° Psychotechnique, durée 3 h	1

Epreuves orales

1° Etude critique d'un film après projection	3
2° Littérature française	2
3° Histoire de l'Art, art plastique	2
4° Orientation professionnelle	2
5° Histoire	1
6° Culture cinématographique	1
7° Sens pratique	1
8° Langues vivantes (facultatif) (voir le barème des points de majoration pour les langues vivantes)	1

**

SECTION MONTEURS et SCRIPT-GIRLS

Les épreuves sont les mêmes que pour la Section Réalisation-Production, sauf les différences suivantes :
à l'écrit pas de composition d'esthétique;

à l'oral une épreuve (facultative) de steno-dactylographie, en plus. Il n'est attribué de points que pour une note supérieure à 7, selon la correspondance suivante :

Notes obtenues	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Points attribués	0	4	6	8	10	12	14	16	18	20	22	26	28	30

SECTION OPÉRATEURS DU SON

- 1° Examen probatoire des connaissances techniques. (Voir plus loin le programme)
- 2° Concours d'entrée.

Epreuves écrites

	Coefficient
Dissertation de culture générale	4
Orientation professionnelle	1

Epreuves orales

Étude critique d'un film après projection	4
Culture générale	2
Tests musicaux	3
Orientation professionnelle	1
Langues vivantes (facultatif)	1

*

**

SECTION ARCHITECTES-DÉCORATEURS

Épreuves écrites

1° Epreuves de décoration et d'imagination	3
2° Histoire de l'Art	2
3° Epure (éléments d'architecture)	2
4° Culture générale	1

Epreuves orales

1° Culture technique	3
2° Culture artistique	2
3° Étude critique d'un film après projection	1
4° Culture générale	1
5° Histoire	1
6° Orientation professionnelle	1
7° Épreuves facultatives de langues vivantes	1

*

**

SECTION DESSINATEURS-CREATEURS DE COSTUMES

Épreuves écrites

1° Épreuves de maquettes de costumes d'époque (durée 10 heures)	4
2° Épreuves de maquettes de costumes modernes (durée 10 heures)	4
3° Examen par le jury de dessins apportés par les candidats	4

Les candidats doivent en outre apporter un nombre important de dessins exécutés par eux au cours de leurs études, ces dessins doivent être des épreuves de maquettes de costumes d'époque ou moderne, ils

sont invités à présenter des dessins qui font montre de leur personnalité.

Après avoir corrigé les épreuves écrites le jury examinera ces œuvres et les affectera du coefficient 4.

Les candidats sont priés d'apporter ces dessins, signés d'eux, à la première épreuve de l'écrit. Ils sont prévenus que tout dessin présenté qui n'aurait pas été exécuté par le candidat entraînerait l'exclusion immédiate du concours.

Epreuves orales :

- 1° Histoire du costume (avec croquis au tableau) ... 3
- 2° Culture générale et Histoire de l'Art ... 2
- 3° Critique d'un film après projection ... 1

Langues vivantes

Epreuves facultatives pour quatre sections.

Des points supplémentaires sont accordés à l'oral aux candidats qui justifient, par des examens satisfaisants, d'une connaissance suffisante de certaines langues vivantes dans les conditions ci-après.

Tout candidat qui le demande est admis à subir deux examens au maximum, l'un porte soit sur l'une quelconque des langues européennes, sauf le français, soit sur l'arabe, l'autre porte obligatoirement sur l'allemand, l'anglais, l'espagnol ou l'italien.

Chacun de ces examens comprend :

La traduction en français d'un texte usuel, l'explication d'un texte simple et une conversation dans la langue sur laquelle porte l'examen.

Note de 0 à 20, le candidat n'obtient de points que pour une note supérieure à 10 et cela suivant les indications des tableaux ci-après :

1° Allemand, Anglais, Espagnol, Italien.

Notes obtenues	jusqu'à 10																				
Points attribués	0	1	2	2,5	3	4	5	7	8	9	10	11	12	13	14	15	16	17	18	19	20

2° Autres langues étrangères :

Notes obtenues	jusqu'à 10																				
Points attribués	0	0,5	1	1,5	2	3	4	6	7	8	9	11	12	13	14	15	16	17	18	19	20

TITRE V

CONNAISSANCES EXIGÉES

Les candidats ne sont pas interrogés directement sur les matières contenues dans les programmes de l'enseignement secondaire (baccalauréat), mais ils sont supposés les connaître.

I — PROGRAMME POUR LA SECTION RÉALISATEURS-DIRECTEURS DE PRODUCTION

Littérature française

Un certain nombre d'œuvres littéraires sont désignées chaque année pour être étudiées spécialement. Pour le concours de 1948, les sujets des compositions écrites et interrogations orales porteront sur :

- SCARRON : *Le Roman comique*
- MOLIÈRE : *Tartuffe*
- VOLTAIRE : *Candide*
- STENDHAL : *La Chartreuse de Parme*
- FLAUBERT : *L'Éducation sentimentale*
- A. GIDE : *Les Faux Monnayeurs*

Histoire

Les étudiants sont supposés connaître les éléments les plus importants de l'Histoire de France.

Les sujets de la composition écrite et des interrogations orales portent sur un programme renouvelé partiellement chaque année.

Pour 1948, le programme comprend les questions suivantes :

- 1° L'Empire romain sous les Antonins (96-192 après J.-C.), histoire et civilisation (on n'entrera pas dans le détail des institutions ni des guerres)
- 2° Les Croisades.

3° La France pendant le règne personnel de Louis XIV, 1661-1715 (on n'étudiera la politique extérieure que dans la mesure où elle influence la vie intérieure).

4° Les Français en Afrique du Nord depuis 1830.

Conseils aux candidats

L'épreuve d'Histoire, tant à l'écrit qu'à l'oral, est conçue comme une épreuve de large culture générale, déjà orientée pourtant vers les carrières cinématographiques. Les candidats sont donc invités à ne pas perdre de vue, en préparant ce programme, les rapports possibles de l'histoire avec le cinéma.

Les instruments de travail auxquels ils peuvent recourir pour leur préparation sont multiples. Il existe des manuels de tout niveau, depuis ceux de l'enseignement secondaire (ne s'en contenter qu'en désespoir de cause et s'ils sont destinés à de hautes classes) jusqu'aux livres des grandes collections, telles que

- Collection *Clio*,
- Collection *Peuples et Civilisations*, dirigée par L. HALPHEN et Ph. SAGNAC,
- Collection *Histoire générale*, dirigée par G. GLOTZ, E. LAVISSE, *Histoire de France jusqu'à la Révolution* et *Histoire de France contemporaine*.

Il existe également des ouvrages particuliers, parmi lesquels on signale notamment :

1. J. CARCOPINO, *La vie quotidienne à Rome à l'apogée de l'Empire*
2. L. BREHIER, *Les Croisades*,
R. GROUSSET, *L'épopée des Croisades*
3. P. GAXOTTE, *La France de Louis XIV*,
D. HALÉVY, *Vauban*
4. Ch. A. JULIEN, *Histoire de l'Afrique du Nord*,

Parmi ces manuels et livres variés, parmi bien d'autres encore — car cette liste n'est pas limitative — chacun peut faire son choix selon ses goûts et le temps dont il dispose.

Mais on engage vivement les candidats à lire en outre des textes où ils trouveront ce qui peut être atteint de la vie du passé, et par exemple

1. PLIN LE JEUNE, *Correspondance avec Trajan* (Livre X des lettres)
2. *Histoire anonyme de la première Croisade*, traduite par L. BREHIER (Paris, 1924).
VILLEHARDOIN, *La conquête de Constantinople*, soit dans *Historiens et chroniqueurs du Moyen âge*, par A. Pauphilet (Paris, 1938) soit l'édition-traduction d'E. Faral (Paris, 1938-1939).
3. VAUBAN, *La dixième royale* (plusieurs éditions, notamment celle d'E. COORNAERT).
- VOLTAIRE, *Le siècle de Louis XIV*
4. Textes de Bugeaud et de Lyautey dans R. Delavignette et Ch. A. Julien, *Les constructeurs de la France d'outre-mer* (Paris, 1946).

Histoire de l'Art.

Il est demandé aux candidats de posséder des connaissances générales sur l'histoire de l'art (Consulter de préférence *Histoire Universelle de l'Art*, publiée sous la direction de Marcel AUBERT, éditeur Firmin-Didot). Il leur est particulièrement recommandé de regarder directement le plus grand nombre d'œuvres d'art : monuments, musées, expositions.

Les interrogations portent sur un programme renouvelé partiellement chaque année. Pour 1948, le programme comprend les questions suivantes :

— L'Art byzantin.

Bibliographie : Louis BRÉHIER, *L'art byzantin*,
LEMERLE, *L'art byzantin* (col. Larousse).

— L'art au temps de Louis XIV.

Bibliographie : Louis HAUTECEUR, *Le Louvre et les Tuileries de Louis XIV*, Paris 1927.
MAURICHEAU BEAUPRÉ, *Versailles* (collection Hachette).

LOUIS HOURTICO, *De Poussin à Watteau*, P. LAVEDAN, *Les transformations de Paris aux XVII^e et XVIII^e siècles*, René SCHNEIDER, *L'art français au XVII^e siècle*

— L'art musulman

Bibliographie: G. MIGEON, *Manuel d'art musulman*, G. MARÇAIS, *Manuel d'art musulman*

Esthétique

Les matières d'ESTHÉTIQUE pour l'année 1948 sont:

- 1^o le comique dans les arts
- 2^o l'esthétique du Réalisme

Pour leur étude, les candidats auront beaucoup moins à s'attacher aux fondements philosophiques de ces notions qu'à leurs expressions concrètes dans les grandes œuvres et les grandes écoles artistiques, ainsi qu'à leurs manifestations diverses suivant les époques et les arts (peinture, théâtre, romans, cinéma, etc.) Dans cet esprit il leur est conseillé, en dehors des traités classiques d'esthétique (Lalo, Basch, etc.), la lecture libre d'ouvrages de critique ou d'essais littéraires, ou l'on souhaiterait qu'ils cherchassent, plus encore que des connaissances, les éléments d'un goût et d'un jugement personnels. A titre d'indication, il leur est signalé:

ALAIN	<i>Système des Beaux-Arts</i>
F. CHALLAYE	<i>Esthétique</i>
	<i>L'Art et la beauté</i>
Jean COCTEAU	<i>Le rappel à l'ordre</i>
Benedetto CROCE	<i>Breviaire d'Esthétique</i>
H. FOCILLON	<i>Lesprit des formes</i>
JOCRISSE	<i>Avenir de l'esthétique</i>
LALO	<i>Esthétique</i>
Jacques MARITAIN	<i>Art et Scolastique</i>
Jean PREVOST	<i>Polymnie ou les arts mimiques</i>
Eugenio d'ORS	<i>Du Baroque</i>
H. TAINE	<i>Philosophie de l'Art</i>
Paul VALÉRY	<i>Pièces sur l'art. Melanges</i>
	<i>Tel quel</i> tomes 1 et 2

Culture cinématographique

(Ce programme est le même pour les trois sections)

Les candidats doivent avoir des notions précises sur l'Histoire du Cinéma français et sur le cinéma étranger. A ce sujet, ils ont intérêt à lire:

AL. ARNOUX: *Du muet au parlant, souvenirs d'un témoin* (N. E., 1946)

J.-G. AURIOL: *Silence, on tourne!* (Payot). *La technique du film* (Payot)

P. BACHLIN: *Histoire économique du cinéma* (N. E. 1947)

J. BENOIT-LEVY: *Les grandes missions du cinéma.*

A. BERTHOMIEU: *Essai d'une grammaire cinématographique* (N. E.)

R. BRASILLACH et M. BARDECHE: *Histoire du cinéma* (Denoël)

B. CENDRAS: *L'A B C du cinéma* (Ecrivains Reunis)

G. CHARENSOL: *Panorama du cinéma* (Melot)

G. COHEN-SEAT: *Essai sur les principes d'une philosophie du cinéma* (P. U. F.)

A. DELPEUCH: *Le cinéma* (Pain)

L. DELLUC: *Cinéma et Cie* (Grasset). *La jungle du cinéma* (La Sirène). *Drames du cinéma* (Nouveau Monde). *Charlot* (M. de Brunoff)

Divers: *Le rôle intellectuel du cinéma* (Institut internationale de coopération intellectuelle)

ELMER RICE: *Voyage à Purilla* (Gallimard)

J. EPSTEIN: *Bonjour, cinéma!* (La Sirène). *Le cinéma du diable* (Melot)

J. FEYDER et F. ROSAY: *Le cinéma, notre métier* (Skira, Genève)

R. FLOREY: *Filmland* (Cinemazine)

Ch. FORD: *On tourne lundi* (J. Vigneau)

A. HENNERY: *Destins du cinéma français* (Malfère)

M. LAPIERRE: *Anthologie du cinéma* (N. E. 1947)

P. LEPROHON: *Charlie Chaplin* (Melot). *L'exotisme et le cinéma* (Susse)

M. L'HERBIER: *Intelligence du cinéma* (Correa, 1946)

LO. DUCA: *Histoire du cinéma* (P. U. F.). *Technique du cinéma* (P. U. F.). *Méliès* (Prisma)

G. MICHEL-COISSAC: *Histoire du cinématographe* (Doin)

L. MOUSSINAC: *L'âge ingrat du cinéma* (Sagittaire)

HENRI COLPI : LE CINEMA ET SES HOMMES
 (Causse Graille et Castelnaud
 Editeurs, Montpellier)

- G. SADOUL : *Histoire générale du cinéma* (Denoël)
- N. VEDRÉS : *Images du cinéma français* (Ed. du Chêne)
- C. VINCENT : *Histoire de l'art cinématographique* (Bruxelles)
- J. VIVIÉ : *Traité encyclopédique du cinéma amateur* (Ed. Cinéma pour tous) *Historique et développement de la technique cinématographique* (Ed. B.P.I.)
- Revue du cinéma* : Collection n° 1 à 29. Nouvelle série n° 1 à 6
- Bulletin de l'IDHEC* : Collection n° 1 à 10
- Cahiers « Cinéma »* (IDHEC) : n° 1 à 3.

Critique de films

(Ce programme est le même pour les six sections)
 Un ou plusieurs films seront projetés aux candidats, qui auront à faire une critique sur les points suivants :

Sujet, Scénario, Dialogues, Réalisation, Artistes et jeu des artistes, Utilisation de la musique, des sons, des images et des décors.

(Il ne sera pas demandé aux candidats de connaître la technique cinématographique)

Cette critique sera soutenue devant le Jury

**II — PROGRAMME POUR LA SECTION
 OPERATEURS DU SON**

Culture générale

Chaque année l'étude de certaines œuvres littéraires et de diverses époques historiques sera fixée aux étudiants.

Le sujet de la dissertation sera choisi d'après cette étude. Il en sera de même pour l'interrogation orale, ou néanmoins il pourra être posé des questions du programme littéraire, artistique ou philosophique des études secondaires.

nombre de livres analytiques
 Mind
 needed to produce

Pour l'année 1948, les œuvres littéraires ainsi que les époques historiques sont les mêmes que celles de la Section Réalisation-Production.

Critique de films

Voir Section Réalisation-Production. On insistera sur l'utilisation de la musique et des sons.

Examen probatoire de connaissances techniques.

1° EPREUVES.

Epreuves écrites.

Coefficient

Probleme d'électricité	4
Dessin industriel	1

Epreuves orales.

Electricité	3
Physique générale et Chimie	2
Electrotechnique et Mesures	2
Mathématiques et Mécanique	2
Mécanique appliquée	1

2° CONNAISSANCES EXIGEES

Mathématiques

Algebre — Résolution d'un système d'équations linéaires à plusieurs inconnues. Analyse combinatoire — Déterminants — Développement de $(x + a)^m$ pour m entier et positif — Opérations sur les polynômes.
 Nombres imaginaires ou complexes. — Opérations sur ces nombres.
 Formule de Moivre et applications.
 Fonctions d'une variable et leur représentation graphique.
 Fonctions continues. Limites.
 Fonctions de fonctions et fonctions inverses.
 Fonction exponentielle. — Définition du nombre e .
 Fonction logarithmique — Fonctions circulaires.
 Décomposition de polynômes en un produit de facteurs réels.
 Fractions rationnelles, décomposition en une somme de fractions simples.

Dérivée d'une fonction, interprétation géométrique —
 Théorème sur les dérivées — Dérivées successives.
 Théorème de Rolle et des accroissements finis.
 Application des dérivées à la détermination des extrema.
 Formule de Taylor.
 Séries — Règles pour l'étude de la convergence.
 Séries à termes réels, séries à termes complexes.
 Séries de Taylor et de Mac Laurin. Développements usuels.
 Calcul du nombre e avec une approximation donnée.
 Fonctions e^z $\sin z$ $\cos z$ pour z imaginaire.
 Fonctions $\sin z$ $\cos z$ $\tan z$ et leurs fonctions inverses.
 Fonctions de plusieurs variables — Dérivées partielles.
 Dérivées d'une fonction implicite.
Calcul différentiel et intégral — Infiniment petits —
 Ordre et partie principale d'un infiniment petit — Théorèmes sur les infiniment petits. Différentielle d'une fonction — Différentielles totales d'une fonction de plusieurs variables.
 Intégrale définie déduite de la notion d'aire — Théorème de la moyenne — Intégrales indéfinies — Recherche de la primitive d'une fonction donnée — Méthodes classiques pour les fonctions usuelles.
 Intégrales curvilignes — Intégrales doubles ou triples.
 Intégrales de surface.
 Intégration des équations différentielles du premier ordre des types classiques — Intégration de l'équation du second ordre, linéaire à coefficients constants dans les cas où le second membre est un polynôme en x ou en e^x — Série de Fourier.
 Équations aux dérivées partielles — Équation linéaire du premier ordre.
 Équation des cordes vibrantes.
Géométrie analytique — Coordonnées cartésiennes — Formules de changement d'axes.
 Équation d'une droite et d'un plan — Distance d'un point à une droite ou un plan donnés — Lignes et surfaces tangentes et plans tangents — Étude des courbes planes — Leur construction — Étude spéciale des coniques.
 Surfaces cylindriques et coniques — Surfaces de révolution.
 Notions sur les quadriques.
Calcul vectoriel — Produit scalaire et produit vectoriel, produit mixte, double produit vectoriel.
 Gradient d'une fonction — Divergence d'un vecteur, rotationnel d'un vecteur — Laplacien d'une fonction.
 Formules d'Ostrogradsky et de Stokes.
 Notions sur les fonctions d'une variable complexe — Fonctions analytiques, uniformes, holomorphes. Points singuliers — Théorèmes de Cauchy — Séries de Taylor et de Laurent — Résidus — Calcul d'intégrales définies par la

méthode des résidus — Contour de Bromwick. Fonctions sinus intégral et cosinus intégral — Fonction erreur. Fonction factorielle. Fonction Γ d'Euler.
 Fonctions de Bessel.
 Calcul symbolique — Transformation de Laplace.
 Transformées et fonctions nouvelles — Théorème de Borel.
 Transformées de $\int_0^1 f(t) dt$ et de $\int_0^1 f(t) dt$.

Mécanique

Cinématique générale — Vitesse accélération.
 Mouvement tangent au mouvement d'un solide invariable.
 Rotation et viration instantanée.
 Mouvement relatif — Théorème de Coriolis.
Travail d'une force — Cas où la forme dérive d'une fonction. Potentiel — Cas particulier de la pesanteur — Centre de gravité d'un corps — Quantité de mouvement et moment cinétique d'un point matériel mobile.
Statique — Méthode des moments et des travaux virtuels.
 — Équilibre en tenant compte du frottement.
Dynamique — Du point et des systèmes.
 Théorèmes généraux de la Dynamique. Principe de d'Alembert.
 Extension des théorèmes généraux au mouvement autour du centre de gravité.
Percussions — Théorème de la quantité de mouvement et du moment cinétique — Théorème de Carnot — Énergie cinétique perdue.
 Étude des mouvements en tenant compte du frottement.
 Résistance au roulement et au pivotement.
 Étude particulière des mouvements pendulaires avec ou sans amortissement — Oscillation de torsion.

Mécanique appliquée

Résistance des matériaux — Déformations élastiques — Module de Young — Resilience.
 Formules de déformations et d'équarissage pour l'extension, la compression, le cisaillement, la flexion et la torsion.
 Détermination de la déformée dans les pièces fléchies reposant sur deux appuis simples ou encastres.
 Résistances composées.
Statique graphique — Application à la détermination du moment fléchissant et de l'effort tranchant — Systèmes triangulés — Méthodes de Crémone, de Ritter et de Culmann.
Hydraulique — Pression en un point — Théorème de Bernoulli.

Extension au cas d'une veine tournante (turbines),
Description sommaire d'un récepteur hydraulique.

Gazogènes — Moteurs à explosion et à combustion interne,
Régulation des machines — Rôle et calcul d'un volant —
Rôle du régulateur.
Diagramme. Correction des diagrammes pour tenir compte
de l'inertie.

Mesure de la puissance utile — Freins d'absorption
Notions sur les mécanismes — Engrenages — Joint uni-
versel et joint de Cardan — Joints homocinétiques — Croix
de Malte — Quadrilatères articulés.

Dessin industriel. — Croquis d'une pièce avec indications
devant permettre sa reproduction Dessin d'un détail d'après
dessin d'ensemble. Lecture de dessin industriel.

Technologie — Principaux matériaux — Alliages — No-
tions de traitements thermiques — Fonderie — Outillage
— Machines outils.

Physique

Mesure des grandeurs — Réduction du nombre d'étalons
par un choix de grandeurs dites fondamentales.
Grandeurs dérivées
Notions sur les calculs d'erreurs.
Systèmes usuels d'unités
Systèmes C. G. S. et M. T. S.
Unités mécaniques et physiques — Systèmes d'unités
électriques (C. G. S., Q. E. S. et système Giorgi)

Vibrations et propagation des ondes — Mouvements vibra-
toires — Composition de ces mouvements — Battements —
Vibrations forcées — Ondes — Propagation — Longueur
d'onde — Vitesse de propagation — Principe d'Huygens et
effet Doppler — Cas du son de la lumière et des ondes
électromagnétiques — Éléments de la théorie de Maxwell
Interférences — Exemples dans le cas des ondes sonores
et des ondes lumineuses — Expérience des deux miroirs de
Fresnel — Anneaux colorés — Réseaux — Diffraction,
polarisation, application aux instruments d'optique — Dis-
persion de la lumière — Spectre d'émission et d'absorption
Interférences des ondes électromagnétiques.
Énergie rayonnante — Théorème de Poynting.
Décharges électriques dans les gaz — Ionisation — Émis-
sion d'électrons par les corps incandescents.

Notions d'hydrostatique et de pneumatique
Chaleur — Dilatation — Thermométrie — Calorimétrie
Changement d'état — Fusion, dissolution point d'eutexie.
Thermodynamique — Principe de l'équivalence — Ener-

gie interne, son expression dans le cas des gaz parfaits et
des vapeurs.
Théorème de Reeh, vérification par l'expérience de Clé-
ment et Desormes
Transformations réversibles — Cycle de Carnot
Postulat et principe de Carnot — Diagrammes de Clapey-
ron et diagrammes entropiques — Applications — For-
mules de Clapeyron pour les changements d'état.
Cryoscopie — Osmose — Vaporisation. — Liquéfaction
des gaz.

Capillarité — Loi de Jurin — Loi de Laplace.
Viscosité. — Loi de Poiseulle

Optique géométrique
Principe de Fermat — Lois de Descartes
Dispersion — Dioptré plan — Prisme
Théorie des systèmes centrés — approximation de Gauss.
Miroirs sphériques — Dioptrés sphériques. — Lentilles
minces, associations de lentilles.
Aberration dans les systèmes centrés.
Instruments d'optique — œil, loupe, microscope, lunettes,
objectifs photographiques.

Chimie

Chimie générale. — Combinaisons poids atomiques,
poids moléculaires — Hypothèse d'Avogadro — Ampère
Thermochimie — Équilibre physico-chimique — Exem-
ples. solution — Point d'eutexie. — Loi de Raoult.
Acides — Bases — Oxydes anhydriques — Sels.
Valence
Classification périodique des corps simples
Propriétés caractéristiques des diverses familles

Métalloïdes — Hydrogène — Eau — Eau oxygénée
Oxygène — Ozone
Chlore et ses composés hydrogénés et oxygénés.
Fluor, Brome, Iode (notions).
Soufre — Hydrogène sulfuré. — Acide sulfurique (indus-
trie)

Azote — Ammoniaque — Acide nitrique
Phosphore — Acide phosphorique — Arsenic et anti-
moine
Carbone — Composés oxygénés et hydrogénés
Houille, gaz d'éclairage
Silicium, verres

Métaux — Sodium potassium. — Leurs principaux sels
Calcium — Calcaires — Cuivre — Métallurgie — Al-
liages.
Aluminium. — Fers et aciers.
Métallographie.

Chimie organique

Principe de l'analyse organique
Fonctions en chimie organique — Chaines combinees —
Fonctions carbure — Fonctions alcool — Fonction aldé-
hyde — Fonction acide
Chimie grasse : Carbures d'hydrogene — Alcool ethylique
— Aldehyde ethylique — Acide acetique — Derives des
alcools et des acides — Glycerine et corps gras
Chimie aromatique : Benzene — Phenol — Acide picri-
que Aniline

Electricité

Electrocinétique — Quantité d'électricité et intensité de
courant définies au moyen de l'électrolyse
Résistance d'un conducteur filiforme
Lois de Joule et d'Ohm Force électromotrice d'un genera-
teur, force contre électromotrice d'un récepteur
Unités pratiques de quantité, d'intensité, de résistance
et de force électromotrice — Différence de potentiel entre
deux points d'un circuit
Lois de Kirchhoff
Extension de la loi d'Ohm au cas d'un conducteur non
filiforme
Complément à l'étude de l'électrolyse — Actions secon-
daires
Polarisation des électrolyses — Accumulateurs
Couplage des générateurs — Thermoelectricité

Magnétisme — Aimants — Polarisation. Intensité de
polarisation et d'aimantation Feuilletts
Moments magnétiques — Comparaison des moments
Oscillations des aimants dans un champ
Champs magnétiques créés par les aimants

Champ terrestre — Détermination de MH et $\frac{M}{H}$
Unité d'intensité de champ
Flux magnétique — Conservation du flux

Electromagnétisme — Expérience de Biot et Savart
Champs magnétiques produits par les courants
Action d'un champ magnétique sur un circuit parcouru
par un courant
Equivalence des circuits et des feuilletts
Aimantation induite — Vecteur induction
Ferromagnétisme — Paramagnétisme et diamagnétisme.
Hysteresis

Induction — Courants induits, — Lois de Lenz et de Faraday
Bobine d'induction — Self induction et induction mutuelle
Électrostatique — Lois de Coulomb — Conducteurs et
isolants
Champ et induction électrostatiques Surfaces équipoten-
tielles

Théorème de Gauss

Phénomènes d'influence — Ecrans
Énergie d'un système de conducteurs électrisés — Forces
s'exerçant sur les armatures d'un condensateur et sur les
lames isolantes placées entre les armatures

Étude des courants alternatifs — Valeurs moyennes
valeurs efficaces Puissance — Calcul de l'intensité d'un
courant dans un circuit alimenté par une source alternative
— Courants non sinusoidaux — Harmoniques
Condensateurs soumis à une tension periodique
Décharge d'un condensateur — Décharge oscillante — Cir-
cuit oscillant

Transmission des courants alternatifs
Champs magnétiques produits par des courants alternatifs
Champs tournants — Leurs actions sur un aimant et sur
un circuit

Mesures électriques

Étude du galvanometre à cadre mobile
Galvanometre balistique
Mesure des intensités — Amperemetres pour courants
continus et alternatifs

Mesure des résistances — Étalons — Étalons secondaires
— Boîtes de résistances
Méthode du pont double et du galvanometre différentiel
pour les faibles résistances
Méthode de la perte de charge et méthode de comparaison
pour les résistances élevées
Mesures industrielles — Ohmmètre — Mesure de la résis-
tance d'un galvanometre — Résistances liquides — Résistance
d'une pile

Mesure des forces électromotrices — Étalons de $f \text{ é } m$
Électrometre de Lord Kelvin — Electrometre à quadrants
Mesure de la $f \text{ é } m$ d'une pile par la méthode d'opposition

Mesure des capacités
Mesure des champs magnétiques
Mesure des propriétés magnétiques du fer Permeametre
Cycle d'hysteresis Hystéresimetre
Mesure des coefficients d'induction
Mesure de la puissance
Mesure des quantités d'électricité compteurs
Mesure de la fréquence — *Mesure des différences de phase*

Electrotechnique

Électro aimants — Force portante
Dynamos à courant continu — m Fonctionnement

Caractéristiques — Rendement,
Réversibilité des dynamos
Moteurs — Couple — Caractéristiques
Machines à courant alternatif
Alternateurs — Fonctionnement et caractéristiques
Couplage des alternateurs
Moteurs synchrones
Moteurs asynchrones
Moteurs monophasés à collecteur simple à impulsion
Transformateurs statiques
Commutatrices
Compensateur de phase
Transformateurs de phase
Transformateurs de fréquence
Redresseurs — A vapeur de mercure à oxyde de cuivre
Condensateurs industriels
Eclairage électrique — Lois générales — Photométrie —
Etude des sources — Eclairage rationnel — Mesures
Appareillage électrique — Interrupteurs — Coupe-cir-
cuits — Conjoncteurs — Disjoncteurs — Câblages inté-
rieurs — lumière et force

Les interrogations seront conduites dans le but de se rendre compte d'une façon assez large des connaissances des candidats et de l'assimilation de ces connaissances

NOTA L'interrogation de chimie fera partie de l'interrogation de physique

III PROGRAMME POUR LA SECTION ARCHITECTES-DECORATEURS

Histoire de l'Art

Les candidats sont supposés connaître les éléments d'Histoire de l'Art et plus spécialement d'Architecture, tels qu'ils sont exigés dans le Cours préparatoire des Ecoles nationales des Beaux-Arts et le cycle qui a été professé en 3^e classe

Chaque année, des époques sont désignées pour être étudiées spécialement et sur lesquelles porteront les compositions écrites

Le programme est le même que celui d'Histoire de l'Art pour la Section Réalisation-Production

Histoire

Même programme que pour la Section Réalisation Production, mais avec moins de détails

Epreuve de décoration et d'imagination

Un sujet sera pris chaque année dans une œuvre littéraire

Les candidats devront imaginer le ou les lieux décrits et, sans chercher à faire un décor typique de cinéma, faire un projet complet avec croquis perspectifs de l'ensemble (plan et élévation).

Cette œuvre littéraire sera indiquée aux candidats après leur inscription au concours.

Epures (éléments d'Architecture)

Le programme est celui des Ecoles des Beaux-Arts en ce qui concerne les élèves susceptibles d'entrer en 2^e classe

Critique d'un film après projection

Même programme que celui des autres Sections

IV — PROGRAMME POUR LA SECTION DESSINATEURS-CREATEURS DE COSTUMES

Maquettes de costumes d'époque

Les candidats auront à exécuter, en 10 heures, des maquettes de costumes d'époque, d'après un programme d'œuvres littéraires qui leur est donné chaque année

Pour 1948, ces œuvres littéraires sont les mêmes que celles de la Section Réalisation-Production

Maquettes de costumes modernes

Les candidats, à leur entrée en loge, reçoivent un passage de scénario ou de roman. Ils doivent, d'après cela, être capables d'exécuter les costumes modernes s'y rapportant

Histoire du costume

Les candidats doivent connaître les notions élémentaires de l'histoire du Costume grec, romain français depuis la Gaule jusqu'à nos jours.

Culture générale et histoire de l'Art

Les candidats seront interrogés sur leurs connaissances générales littéraire et d'Histoire de l'Art (notions simples) portant particulièrement sur les XVII^e, XVIII^e et XIX^e siècles français.

Critique d'un film après projection

Même programme que celui des autres Sections.

ANNEXE I

Formule de la lettre
pour s'inscrire au concours d'entrée de l'IDHEC.

Monsieur le Directeur Général de l'IDHEC,

J'ai l'honneur de vous demander de bien vouloir m'inscrire pour le concours d'admission à l'Institut des Hautes Etudes Cinématographiques (Section) de l'année au titre de candidat français (ou de candidat étranger).

Je désire passer les épreuves écrites dans le centre de

Signature du candidat

ANNEXE II

EXAMEN PROBATOIRE POUR LES CANDIDATS NON BACHELIERS DE LA SECTION RÉALISATION-PRODUCTION

Cet examen probatoire ne comprend que des compositions écrites, et il porte sur un programme de connaissances générales analogues à celui du baccalauréat complet. Il se passe au domicile du candidat, les sujets sont envoyés par la poste. Il a lieu à la fin du mois d'avril de chaque année.

Pour le passer, les candidats envoient entre le 10 mars et le 1^{er} avril un dossier complet d'inscription au concours d'entrée, y compris le *curriculum vitae*, avec la feuille de demande ci-après.

Ils versent un droit d'inscription de 300 francs. Si les candidats sont reçus à cet examen probatoire, ils n'auront à verser que la somme de 300 francs pour l'inscription au concours d'entrée de l'Institut des Hautes Etudes Cinématographiques.

Les candidats sont prévenus individuellement par la poste du résultat de cet examen probatoire dans le courant de mai, s'ils sont reçus, ils reçoivent en même temps leur convocation au concours d'entrée.

Formule de la lettre pour s'inscrire à l'examen probatoire du Concours d'Entrée de l'IDHEC, Section Réalisation-Production

Monsieur le Directeur Général de l'IDHEC,

J'ai l'honneur de vous demander de bien vouloir m'inscrire pour le concours d'admission de l'IDHEC, Section Réalisation-Production, de l'année au titre de candidat français (ou de candidat étranger).

N'étant pas titulaire du baccalauréat, je demande à subir les épreuves de l'examen probatoire.

Au cas où je serais reçu à l'examen probatoire, je désire subir les épreuves écrites du concours d'entrée dans le centre de

Signature du candidat

ANNEXE III

BULLETIN D'INSCRIPTION

ÉTAT- { Nom Prénom usuel
 NÉ le Nationalité
 CIVIL { à

FAMILLE	NOM	PRENOMS	NATIONALITE
Conjoint			
Père			
Mère			
Enfants			

Section { Réalisation Production
 Monteurs et Scripts-Girls
 Opérateurs du son
 Architectes-Décorateurs
 Directeurs de la photographie
 Dessinateurs-Créateurs de costumes.

(Rayer les mentions inutiles)

Etablissements, Université ou (1947-48
 Ecole Technique où vous avez fait (1946-47
 vos trois dernières années d'études. (1945-46

Baccalauréat { 1^{re} partie : A, A, B — classique A, B, C, moderne
 2^e partie : Mathématiques — Philosophie-
 Lettres — Philosophie-Sciences

Autres diplômes :

Etudes artistiques :

Désirez-vous passer une ou { 1^{re} langue :
 deux épreuves de langues ? { 2^e langue :

Centre d'examens choisi par vous
 pour les épreuves écrites :

Situation militaire
 du candidat :

Adresse du candidat :

Situation de famille du
 candidat : célibataire
 marié
 veuf
 divorcé

(Rayer les mentions inutiles)

Adresse ou doivent être
 adressées les convocations :

Adresse des parents Nom :
 Profession :
 Adresse :

Le candidat a-t-il occupé ou occupe-t-il une situation et
 laquelle ?

Ouvres littéraires, artistiques, publicitaires, articles :

Distinctions civiles

Date

Signature

~~Hedy~~ Dear Hedy,

These are the few things I ^{would} have liked saying to you if I could have ever seen you alone for five minutes. Maybe I have no right to say these things for I don't know you very well and I don't know what you've been through but I am tired of always moving through life leaving things unsaid or undone because of a battle of pride or practical ~~dis~~ inconvenience. So I'll say them - get them off my chest - and let you make of them what you will.

Hedy - you're a good bar-maid - too good. You're exhausting yourself and not getting anything real in return. You move about the place like the wind - being everywhere, doing everything - serving meals drinks - giving the right change - cleaning up - and ~~that~~ not for just 8 or 10 hours a day but from morning till midnight. And what do you get in return? Aside from your salary which ^{probably} doesn't pay you half your worth you get the thrill of picturing yourself as an inhuman dynamo that can whirl from dawn till dusk without a rest. You're playing a great part and you love the looks of bewildered admiration you get from ^{your audience of} men and women ~~as~~ as you tirelessly whirl about them. Oh and on you rush excited by ^{your} own speed and efficiency and then when ordinary people would need a rest you just take a bath, change your suit, put another layer of powder on your face and ^{presto!} you are new - just like an actress changing costume and makeup for the next act (of the play "Hedy - the Bar Maid Whiz of the National")

But all this is false and stony
and you are only fooling yourself!!

Part of your being a good bar maid is that you
are a ~~rather~~ great flirt ^(COQUETTE) & I don't know whether this is natural
born or whether years of working in a bar about men
has made you this but as unconsciously and ~~naturally~~
early as you breathe you know how to win men's
desires. Your gentle and seemingly ~~so~~ hurtful way of
resting your hands on a man as you pass or wait,
your voluptuous well dressed legs and hips, your easy
laughter, and ^{your} complete friendliness and seeming concern
with each customer are what excites everyone about you
and makes every man boy and grandpa in the lot
think that you have found ^{something} them to be very special - and that
you are hinting at better things to come. I know that you
mean no harm and do these things without even thinking
but non the less it is disgusting to see everyone of them
make as big a fool of themselves as I did - disgusting to
see them secretly flushing and gulping down their hidden
excitement as you lean close to them, to see them toasting
you, saluting you, and acting the fool to amuse you.
And all this totally in vain. They aren't monkeys - they're men
with souls. And what is it they want. Not your heart
but your hips - and you never tiring of the game!! ^{you enjoy the fact}

I know this is all glitter and gold and that many
women ~~would~~ secretly hate and envy you for your power
but once outside in the fresh air and bright sun ^{you see this} barroom
life to be false, tony and empty and that success in it is
~~nothing~~ - means nothing. But for you it is a trap like
easy success in anything is a trap. To win the lust of
the mob - to be Hedy the big blonde beautiful queen of the
National bar is exciting, I know, but in the end the
thousands of admiring glances - the hundreds of futile propositions
will pass like the wind in the night ^{and if you don't win a man's heart & give him children} & you will be lonely
& without even memories. Beautiful women stay dumb and
great men are rarely handsome because equipped with ~~thin~~

Beauty things come easily and ~~they~~ ^{beautiful people} have no need of working on themselves or searching hard for things! What need have you of intelligence and character if admiration and attention will come your way without them. This is the trap - ~~for~~ ^{and} it is what ~~will~~ ^{denies} you ^{the} self development and the understanding of life that alone bear rich fruits.

Because it is part of your life you think evenings passed with I de where you stay up half the night (the later the better the evening) laughing (the louder the better the joke) are great "fun" - "living"; but they are not and you know it "living" for a woman is being warm and open, loving and being loved, being clean and healthy (you haven't been outdoors since you came) bearing children for a man she loves, - being the clean natural healthy warm tender expression of life's love for itself. So for God's sake, Hedy - wash your face clean, get out of doors, work 8 or 10 hours as a bar maid if you ~~must~~ ^{must} ~~but~~ then let sleep make you soft and warm again - get married again and have some children. Get off this mad merrygo-round ^{you} think is living and start to really ~~live~~ ^{live} while you still can! You're too good for anything else. And you're not getting any younger.

Pass this all off as a case of sour grapes from a guy who didn't like failing if you like. Maybe that's all it is - I don't know. But I think I would have thought the same no-matter what happened (although knowing more ~~was~~ about you might have changed some ideas) - and withal I think there is some truth in this.

Lots of luck to you, and I de,

Freddy -

Write - Elmer Never Came Back
Portrait of an Anti Social
Portrait of a Superficial Person
I fell for the Bar Maid -

USC Cinemat

The HMH Foundation Moving Image Archive

It is not so much a matter of men not doing what they want to but a matter of men not knowing what they want to do. (The better self - the true self)

~~5~~ falling ~~the~~ such a ~~wind~~ wild wind blow hairbreadth thrill it will take real artistry to portray into sound.

5 snow blowing in face - where are the bumps - where the drops - suddenly over a rise there is nothing but sheet ice where other skiers have worn the trail - you are moving at 40 miles an hour - what to do - without thinking - an ^{instinctive} reflex that gaps the brain and goes from ~~eyes~~ ^{the} body & the whole body for every muscle is welded to swing your weight in graceful delicately balanced arc. - ~~then~~ you are going blindly down a steep hill at break neck ~~high~~ speed - your mind is suspended in a new dimension time the universe stands still - even your swift movement seems unreal - only the ~~still~~ ^{caught} ~~cause~~ ^{stiffness} of ^{your} breath - and the bundled knot of ~~your~~ ^{your} ~~body~~ ^{your} ~~that~~ ^{is} hanging in a void ~~your~~ ^{your} are the only realities. and then your knees press up against you and then ^{the} full the force of your weight pressing down as ^{you} come to a rise and you know of you ~~at~~ ^{are} ~~at~~ ^{the} ~~bottom~~ ^{drop} ~~of~~ ^{is} ~~fall~~ ^{blowing} - you made it! ~~now~~ ^{now} a moment of comparative relaxation and safety ~~and then~~ ^{and then} plunges into the next moment of suspended

Image Archive

eternity that makes skiing and indescribably
thrill - ~~a~~ full of high points of integration ~~and~~
a delicate ^{andly} ~~balance~~ ^{equilibrium} of skill, reflex - balance courage -
guiding like a silver thread through the black
dangers that lurk ^{on every side} ~~on every side~~. - To descend
from these ~~moments~~ ^{moments} of intense integration
intense ~~living~~ ^{living} beings one down with a
warm condescending pose to any of life's other
daily challenges -

The stream of death is the stream of life
itself.

D. H. Lawrence - men should be natural -

the only animals to be ^{independent or} ~~shaped~~ ^{shaped} ~~ground~~
to have ~~invented~~ ^{invented} natural laws
of behavior that freeze man's
heart - will rip his soul
and make him nothing but a
mad neurotic animal -

The new ideal in a
man -
D. H. Lawrence
3. A. Mumford -

The well balanced
all around ~~body~~ ^{body}
passion - intelligence
passion to mind
& body -
athlete & thinker
perfection the goal

2. Greek Christian ideal
man all intelligence
all spirit

1. Pagan prehistoric
man all body -
passion

The cross is the symbol of
the murdered phallus - the
phallus is the fountain of blood
that is the source of all life

Sex Passion - and Rational intelligence
should not war & cripple each other
but should work in mutual harmony
symbiotic harmony - ~~Passion~~

3. Intelligence is the rudder of
the ship of our life - Passion
is the wind that fills its sails
& drive it on.

Interesting study The Evolutions of man's conception
of the ideal man.

Body - ^{Soul} - Mind - Soul - All three
as aspects of universes of life
Artists detect & dramatize
what scientists refuse to
recognize & investigate - then
after generation ~~different scientific~~
~~researches - combine them~~
little unexpected parts of different
research paths when put together
scientifically discover the ~~true~~ existence
of what the artists dramatized.

(danger - widespread
mediocrity - spreading
of energy too broadly)

- Psychology - Psychosomatic medicine
Relation of Mind & Body - Spirit etc.
Extrasensory perception - Love etc.
as examples

Hard hearted ~~demands~~ materialism - the
demands of the Capitalistic system
What is need is an openness a warm
hearted life flow between men - in
~~common~~ common pursuit of life which
to had in greater quantities through helping
sharing & loving - rather than the
pursuit of money - ~~the~~ material wealth
which can be had only by holding
greed & stepping on your neighbors face
~~for material life's limited thing more~~

USC Foundation Moving Image Archive

for matter is a lifeless limited thing
- it has no powers of self generation ~~life~~
~~like~~ like life & love
with matter within the fixed quantity of
matter the more you have the less
~~you can~~ there is left for you to have
but love and life are like number with
an exponent - like the spread of the evolutionary
~~at~~ tree - the families of life - ^{like the mitoses of a bacterium} multiplying
on itself so that the more you have
the more you open yourself & yield to
love & life call the more you are capable
~~of~~ ~~having~~ ~~yielding~~ a never ending expansion

The HMH Foundation Moving Image Archive

he reached into his shirt and began hauling out my apples one by one.

"You can have your stinkin' old apples," he said "You'd do that for a few dried up little apples. Your old man owns everything in sight. I ain't got nothin' Go ahead and keep your stinkin' old apples."

He got to his feet and slowly walked out of the door.

Since swinging off the trip rope I had neither moved nor spoken. For a moment more I stood motionless and voiceless and then I ran over and grabbed up the nine apples that were left and called, "Anvil!

Anvil!" He continued across the field without even pausing.

I yelled, "Anvil! Wait, I'll give them to you."

Anvil climbed the fence without looking back and set off down the road toward the store. Every few steps he kicked his wet trouser leg.

Three sparrows flew out of the door in a dusty, chattering spiral. Then there was only the image of the hayfork shimmering and terrible in the great and growing and accusing silence and emptiness of the barn.

*Mr. and Mrs. Marvin Court
Tackle the Housing Shortage*

From a recent report sent out by teletype by the United Press

SM

2

SM2

CLEVELAND, JAN 29—(UP)—MR AND MRS MARIN COQRT TODAYBOUGHT A HOUSE AND PREPARED TO T REST X

SM2

CLEVELAND, JAN 29—(UP)—MR AND MRS MARVIN COU5 TODAYBOUGHT A HOUSE AND PREPARED TO MOVE INTO IT, TUFLOUFLOUNLOUFLOUFLOUFLOUFLTX O

SM RESTART NX 1ST LINE BAD

SM2

CLEVELAND, JAN 29—(UP)—MR AND MRS MARVIN COURT TODAYBOUGHT A HOUSE AND PREPARED TO MOVE INTO IT, TUNLTUFLTUFLOUFLOUFGOUNGOU-FGMURFOL CHANGING SETS

SM2

XXXXXXXXXXXXXXXXKKZBOUA 5AZSM

SM2

CLEVELAND, JAN 29—(UP)—MR AND MRS MARVIN COURT TODAYBOUGHT A HOUSE AND PREPARED TO MOVE INTO IT, TUNLTUNLTUFLTUFLOUFGMUKVMUC-CMIINM

SM PLS CHK 74 5-03 AFTER INTO IT, NX

THE NEW CULT OF SEX AND ANARCHY

MILDRED EDIE BRADY

CALIFORNIANS are telling each other confidently that the bulk of our young people is sound and that the new bohemia in our midst is simply another manifestation of the fringe that has always seemed to cut a little deeper into West Coast communities than elsewhere. Quite naturally, since the ways of bohemia furnish lively dinner table talk, there is a good deal of anecdotal conversation about them, but the talk is light, for the most part, and the socially accepted attitude toward the phenomenon is summed up in some such generalization as "After all, it's only a small minority and this is the postwar. You've got to expect something like this after a war. It always happens. Remember the twenties."

For their part, the young intellectuals and literati who are the beneficiaries of such an admirable tolerance agree heartily on their minority status. In fact, they insist on it. How could it be otherwise? Whenever was the vanguard of the artistic and intellectual world a majority? Here in northern California they are shaping up the cultural mecca of the twentieth century. This is "the new Paris." No longer does the young writer head for New York or the Left Bank. This time the modern, the new, the truly creative, will ride out the coming depression in the coastal hills of California.

And as you drive along the coast, up state highway number one, you can see, if you look for them, the shacks, even tents, where literary immigrants have already set up typewriters. They are scattered over a wide area extending some twenty miles or more below Carmel which in turn, two to three hours below San Francisco. Their jerry-built cabins are not yet an obvious rash on the countryside, hidden as they are in shrubbery and scattered along such a long stretch of road. It is dramatically beautiful country they have settled in. The highway winds in and out along cliffs that drop sheer to the Pacific where deep arroyos, dark with evergreen, sweep down between the hills. Here and there the road straightens inward to cut under towering redwood forests. This is the Big Sur country, the *Continent's End* of Robinson Jeffers. It has long been one of California's many prides and the town of Carmel, just above it, has been host to the nation's retired, or vacationing, artists for years—the ones with money.

But these newcomers are a different crowd. They don't have money and most of them are young, with no clamoring public to hide from nor any agent to drum up a demand for their stuff. When you first come upon them in their countryside shacks they are a surprise. You

Mildred Edie Brady of Berkeley, California, economist and free-lance writer, has observed at close range the groups of whom she writes.

THE NEW CULT OF SEX AND ANARCHY

MILDRED EDIE BRADY

CALIFORNIANS are telling each other confidently that the bulk of our young people is sound and that the new bohemia in our midst is simply another manifestation of the fringe that has always seemed to cut a little deeper into West Coast communities than elsewhere. Quite naturally, since the ways of bohemia furnish lively dinner table talk, there is a good deal of anecdotal conversation about them, but the talk is light, for the most part, and the socially accepted attitude toward the phenomenon is summed up in some such generalization as "After all, it's only a small minority and this is the postwar. You've got to expect something like this after a war. It always happens. Remember the twenties."

For their part, the young intellectuals and literati who are the beneficiaries of such an admirable tolerance agree heartily on their minority status. In fact, they insist on it. How could it be otherwise? Whenever was the vanguard of the artistic and intellectual world a majority? Here in northern California they are shaping up the cultural mecca of the twentieth century. This is "the new Paris." No longer does the young writer head for New York or the Left Bank. This time the modern, the new, the truly creative, will ride out the coming depression in the coastal hills of California.

And as you drive along the coast, up state highway number one, you can see, if you look for them, the shacks, even tents, where literary immigrants have already set up typewriters. They are scattered over a wide area extending some twenty miles or more below Carmel which in turn, two to three hours below San Francisco. Their jerry-built cabins are not yet an obvious rash on the countryside, hidden as they are in shrubbery and scattered along such a long stretch of road. It is dramatically beautiful country they have settled in. The highway winds in and out along cliffs that drop sheer to the Pacific where deep arroyos, dark with evergreen, sweep down between the hills. Here and there the road straightens inward to cut under towering redwood forests. This is the Big Sur country, the *Continent's End* of Robinson Jeffers. It has long been one of California's many prides and the town of Carmel, just above it, has been host to the nation's retired, or vacationing, artists for years—the ones with money.

But these newcomers are a different crowd. They don't have money and most of them are young, with no clamoring public to hide from nor any agent to drum up a demand for their stuff. When you first come upon them in their countryside shacks they are a surprise. You

Mildred Edie Brady of Berkeley, California, economist and free-lance writer, has observed at close range the groups of whom she writes.

recognize them instantly, for even here in this forest by the ocean the stamp of young bohemia is as unmistakable as a trade mark. But it is their apparent isolation that bothers you. Their beards and sandaled feet, their corduroys and dark shirts, the barren clutter in the one or two uncarpeted rooms: abstract paintings against rude board walls, canned milk and pumpnickel on a rough table, ceramic ashtrays and opened books on a packing box—all this is familiar. Except for the bright daylight and the absence of city soot and noise, you'd think you were in a Greenwich Village apartment of twenty years ago. But it is decidedly unlike young bohemia to turn hermit or to take upon itself the disciplined demands of rural self-sufficiency. It doesn't fit.

The key to this puzzle is simple, almost too obvious to grasp. It lies in that greatest of California boasts—the mild coastal climate. These new settlers, it turns out, are as gregarious and dependent on urban services as their ancestors in Paris or New York. It is simply that they, with an enviable instinct that has characterized bohemia the world over, have been able to find *the spot* where, during a nation-wide housing shortage, a mild climate makes an amateur shack adequate year-round shelter, and where highways free of snow in an automobile-owning age offer year-round transportation via the thumb. Along the California coast a sweater and a fireplace will keep you warm in a cabin minus foundations, or even a floor, and the highway by your door is never stilled by snow or ice. Thus a rural, hitchhiking bohemia enjoys the beauty of a vacation country plus the services of the city and not so much as a nickel for subway fare is required to get to the center of town.

It does take time to get to San Francisco, but the few hours on the highway, once a week or so, are no hardship, and the generosity of the highway can usually be counted on. The town of Carmel is close by and in the city, either in San Francisco or Berkeley, there are concerts, bookstores, restaurants, and galleries to collect around. There are also kindred spirits there who haven't yet found a hut in the hills and whose apartments afford meeting places for poetry-reading sessions and parties.

Also in the city are the girls, the seekers who have come west this time from Wisconsin or Illinois to read proof or take dictation by day, but to spend their evenings, and not infrequently their earnings, in earnest nurturing of new genius.

The parties are not plush affairs, as a rule. Neither food nor drink is lavishly plentiful. And the poetry-reading sessions are serious and solemn occasions. They are held weekly in both San Francisco and Berkeley, where thirty or forty at a time can be found crowded together listening gravely to language patterns that are all but incomprehensible to the uninitiated. Poetry is far and away the most popular medium of these young writers, and their poems make no compromise with old standards of communication. Poetry, they hold, "transcending logic, invades the realm where unreason reigns and where the relations between ideas are sympathetic and mysterious—*affective*—rather than causal."

Remember that word "*affective*." It, along with a few others like "*fecund*," "*orgastic*" (*stet*), "*magical*," "*fluid*," and "*natural*," reveal the distinguishing mark which binds them, ardent individualists though they are, into a group as definite as the bobby-soxers. For, while not all of them wear beards and some of them live in the city and still others live in the Russian River country (another vacation land about as far north of San Francisco as Carmel is south) and some of them write and others paint, and some just talk or listen, and others simply hang-on, and some pay the bills and others panhandle, and all are split into tiny, ingrown cliques—there is a substratum view of man and art and the nature of the world we live in that binds them into a fraternity.

YOU could describe it, in brief, as a combination of anarchism and certain concepts related to psychoanalysis which together yield a philosophy—holding on the one hand that you must abandon the church, the state, and the family (even if you do it, as James Joyce preached, "by treachery, cunning, and exile"), and on the other offering sex as the source of individual salvation in a collective world that's going to hell.

Your first reaction to all this is almost sure to be "Anarchism! I suppose we'll all be playing mah jongg next," or, "Sexual salvation, heaven help us, this is where I came in a quarter of a century ago." But to dismiss it simply as nothing more than a stale replica of the twenties, a kind of intellectual measles that every generation has to go through, is to overlook some differences. If it is indeed true, as some are inclined to believe, that what we are witnessing out here on the coast is the characteristic pattern of the postwar bohemia of World War II then it is also true that bohemia has changed its party line to produce a somewhat different spirit from that which sent cultural pioneers after World War I to the grimy walkups in New York's Greenwich Village.

II

FOR one thing, these builders of the new Paris in the nineteen-forties would profoundly shock their agnostic predecessors of the twenties with their sentimental mysticism, for bohemia today is proudly religious. Its creeds, however, would certainly terrify any good Methodist. It is not their frank and frequent verbal testimonials of faith in a supreme being that would disturb the more orthodox, although such free and easy references to a religious faith fall strangely on the ear today. Nor would their use of such phrases as "the outer reality," "the great oneness," "the life source," or "the vital core" bother you unduly. For if you have ever been a part of any religious group, if only a Middle Western Sunday School, you can usually follow the deity through their synonyms without too much difficulty. But when they turn on the word "love" your Sunday School background falls down on you no matter how many times you may have sung "Love Lifted Me" in a Billy Sunday revival. Even less would a sojourn in the Greenwich Village of the twenties prepare you for love as "the ecstasy of the cosmos" or for "the sexual sacrament" as the acme of worship.

Back in the postwar of World War I, sexual emancipation was stoutly defended and practically furthered by the younger

generation, to whom bourgeois morality was unquestionably a shameful stigma—but it never got mixed up with the deity. Sex in those days was a strictly worldly affair and nobody's business but your own. "The great oneness," however, is an intimate participant in the sexual emotions of his worshippers. In fact, he reveals himself fully only in the self-effacing ecstasy of the sexual climax. This, they hold, is the moment of deepest spiritual comprehension of "the outer reality," the one moment when there is living communication between "the vital life source" and the individual.

And it is quite a different flavor from the revolt of the twenties—this lofty inner objective which turns every sexual encounter into a religious rite and gives us, in this day of scientific agriculture and contraceptives, a modern version of ancient fertility cults. It is not on behalf of the oranges and avocados, however, that "the source of all creation" is offered such intense pantomimes of worship. The fertility sought is an inward one and the fruits desired are those of personality—the achievement on the part of the worshipper of intellectual and emotional vitality, the status of a "fecund being."

HERE is where psychoanalysis comes in supporting faith with argument. The ultimate authority is no longer Freud, nor Jung (who stands high, nevertheless), but one who—in his own words—now wears the mantle of Freud: Wilhelm Reich, whose *Function of the Orgasm* is probably the most widely read and frequently quoted contemporary writing in this group. Even at the poetry-reading sessions you are likely to find someone carrying a volume of his turgid and pretentious prose. Reich's thesis, briefly, is that all physical and spiritual ills, from cancer to fascism, stem from "orgastic (*stet*) impotence", and he is the creator of that phrase, which means inability to realize sufficient pleasure in the sexual orgasm. The pleasure-paralyzing inhibitions which are responsible for this general sub-standard sexual gratification have their source, it seems, in "the patriarchal family" and its "compulsive morality." And the social and political institutions of the modern world are noth-

ing more than a projection of this mass sex starvation

Thus civilization itself—civilization as we know it today—turns out to be a kind of elaborate dog-in-the-manger device through which sexual starvation is foisted upon the young by the bitter old. Born into this self-perpetuating stricture, a man's chances of achieving orgasmic potency (and that means the ability to experience the full measure, biologically possible, of sexual pleasure at high quality) are, of course, slim indeed. But unless he does achieve it, an individual's creative energy goes down the sink of unavoidable neurosis, and he becomes prey to all the perverse evil that his own, and everybody else's, unconscious can generate.

And make no mistake about it, the dark forces generated in the pleasure-starved unconscious of the orgasmically impotent are as powerfully evil as any demon of ancient times. In this modern swamp of "sexual misery" only a few orgasmically potent ones do survive, but from their benign, pleasure-fed, subconscious there flows a stream of psychic energy as pliant and good as the obverse is demanding and diabolical. Quite obviously, then, a creative artist minus orgasmic potency is in a bad way and also, quite as obviously, if he has it he will be a misfit in a society fashioned by, and for, orgasmic cripples.

AS A matter of fact, for all its devotion to a supreme mystical force in the universe, the core of the philosophy of this new bohemia rests in the sexual thesis, from which their anarchism stems, not vice versa, and the emphasis on religion derives, in turn, from the anarchism. It goes something like this: if by strange and splendid chance you happen to be one of the few orgasmic potent, you are (it follows) one of the few "normal, natural, healthy human beings" left in a world peopled by terrified and frustrated neurotics pitifully matching mass masochism to dominant sadism. How you determine your membership in this biological elite is, unhappily, not easy to demonstrate objectively. It is necessarily a subjective realization for the most part. It's something you know about yourself. But there are some guiding indications. First of all is your

ability to surrender to love. Then you will note your unusual aliveness and physical well being—your high color, your moist and elastic skin tone, and the full blooded healthiness of your genitals. You will also be aware of your exceptional drive for creative work, your capacity to self-regulate your sexual behavior without dependence on "unnatural social or legal compulsions."

What's more, you'll find that you don't want to force these unnatural compulsions on anybody else, you instinctively grant the right to love to others without requiring that they follow any rules that interfere with a free expression. And finally, your healthy subconscious will automatically reject such neurotic activities as holding down a bookkeeper's job, or working like a dead cog in a machine on an assembly line—or anywhere else, for that matter, where your living body and soul would be whittled down to the sick demands of a dying world.

In other words, you are very much all right if you are orgasmically potent. Your desires are good, your acts, beneficent, and your life is in tune with the great, cosmic, vital force that is the natural law of the universe.

The sad thing is the rest of the world. If everybody else were only as healthy as you, instead of suffering from the psychic plague as most of them are, there would be no need for artificial compulsions, legal prohibitions, or for any of the oppressive machinery of the state. Everybody would be wholesomely self-regulatory. All would respond to "the natural biological law" freely and spontaneously. In other words, through widespread orgasmic potency, through a gonadal revolution, we would achieve the philosophical anarchist's ideal world.

THE place of religion in this view of mankind follows easily. Once in tune with the vital force of the universe, who could help but recognize it and then worship? Then too, this young bohemia is a learned crowd—or, at least, a wide-ranging bunch of readers. Religion, like sex, they find as they read history or philosophy is a natural, ever-present, human striving. And religion seems to them

a logical counterpart of political anarchism. They often quote Herbert Read on the point. He is much admired—not that he holds to the sexual analysis above, but rather that he is a leading spokesman for the intellectual anarchists in England and the California literati are free borrowers. Read expresses the relationship between anarchism and religion as follows:

"I call religion a natural authority . . . the only force which can hold a people together—which can supply a natural authority to appeal to when personal interests clash. . . . For religion is never a synthetic creation. . . . A prophet like a poet is born."

The fact that Wilhelm Reich spurns religion while Read preaches it matters no whit to these philosophical improvisers, who also toss into their pot, along with these two, D. H. Lawrence, Emma Goldman, Madame Blavatsky, Henri Bergson, William Blake, and even Ouspenski of *Tertium Organum*, to name just a few.

III

THESE is, of course, nothing especially new in all this except orgasmic potency, and even that is just another term for an idea that centuries ago the mystics of India expressed in more poetic symbols. But out of this mixture, various combinations and emphases allow room for individual embroidery and on this score some imaginative patterns have been worked out. There is, for example, one small group of Gnostic anarchists weaving together the elaborate mysticisms of the Gnostic heretics of the second century A. D. and the philosophies of both Kropotkin and Wilhelm Reich. The devils of the Manicheans and the devils of the subconscious race together in dream symbols through their writings, for this group, too, is largely made up of poets. They are currently preparing a magazine to embody their views which has been named *Ark*, and which they are slowly printing by hand on an old press housed in a San Francisco basement. There are other groups who combine vegetarianism, ballet dancing, co-operative handcrafts, anarchism, and sexual mysticism. Still others are held together by a co-operative search

for orgasmic potency in the closest approximation to a primitive tribal group they can contrive, in which all social, economic, and physical attributes, assets, and liabilities, are shared in common, and the ultimate objective is self-improvement.

It might be presumed, logically, that while orgasmic potency is eminently desirable from one point of view, its possession in this sick world would confront the healthy ones with a problem. How can they fit in, what are they to do with their lives? It turns out, however, that it's no problem at all, for another benefit that flows from a relaxed subconscious is sureness of purpose and relief from tearing doubts. It is inescapably clear to the potent what their role in the present civilization is. In a doom-struck world, rotting in chain-reactive decay, it is their solemn mission to preserve the essence of man through the descending holocaust. And since it is the mysterious quintessence of humankind, the very seed itself, that must be spored through the deluge—art, and only art, is the business of those pioneers for the New Israel.

So they write poetry. They paint. They write philosophy. They go to galleries and concerts. Only in art, today, can the fettered, mechanically burdened soul of man speak out his revolt against the dead hand of rationalism. Only through art is it any longer possible to reach that all but buried spark of natural life dying under the intolerable weight of modern man's sadistic super-ego. And only through art will man find a path back to his spontaneous, natural creativeness. Here again you are apt to hear Herbert Read quoted, though sometimes not credited, for he has put this part of their view most clearly. "Poetry," he writes, "in its intensest and most creative moments penetrates to the same level as mysticism."

For this reason it may well happen that the origins of a new religion will be found in art rather than in any form of moralistic revivalism. It may not be without significance that the most authentic types of modern art—the paintings of Picasso or the sculpture of Henry Moore—succeed in creating symbols whose nearest parallels are to be found in the magical accessories of primitive religions."

An artist, of course, creates even his vision of the future out of the materials at hand, hence the writings of these young poets are studded with phosphorescent phrases reflecting the putrescence they see around them, as well as with mystical symbols translating individual ecstatic and erotic experiences. Lines about drinking "our father's blood or strangling our mother with her hair," or "chopping up the blood like the dice of onions," or "quietly the mothers are killing their sons, quietly the fathers are raping their daughters" are far more frequent, however, than references to "trees flowing within me" or "this act of vision is an act of love"—lines, that is, promising green growth out of decay. But it is difficult for the ordinary reader to tell, with any precision, just what most of the poems are striving toward. Some few of them are written with enough lucidity for ordinary mortals to understand them, but most of them are incomprehensible.

For one thing, their figures and symbols are drawn deliberately from psychoanalytical dream symbols, so that if you haven't been psychoanalyzed, or at least haven't read a mountain of case histories, you are as much removed from their language as you would be if they wrote in the mathematical jargon of econometrics. And for another, their avowed intent is to speak to the living unconscious of their readers and by evocative word-moods to slip under the rational, super-ego fences that hold the subconscious in jealous jail. In any case, they seem to understand each other quite well enough to engage in hours of controversy over the value of a line and even the most obscure among them are held in high repute by their fellow writers—and their works are published in their local literary press, the magazine *Circle*.

IV

CIRCLE is local, however, only in that it is published in Berkeley, and it is theirs only because it is so easily available to them. *Circle's* editor, publisher, and total staff is one of the young poets (twenty-four years old) whose writings are no more lucid than the next one's, but who refuses to be catalogued within any ism—anarchism, surrealism, or sex-

ualism. *Circle*, says its publisher, George Leite, hews to no line but the new and vital in modern art. "*Circle* is eclectic."

Like the new bohemia it serves, *Circle* is a postwar phenomenon. It was started about two years ago and Leite, who is full of energy, drove taxis, tended bars, and begged continually to buy the press and paper to produce his magazine. Nine issues have been published and in the column identifying contributors the following item could sometimes be found "GEORGE LEITE—in need of financial aid." But the baby—the magazine—was not allowed to reflect the parent's poverty. Almost from the start *Circle* boasted heavy white paper, expensive reproductions, and even luxurious covers in color.

Although the local literati furnish a major part of its contributions, *avant garde* writers from all over the nation have appeared on its pages and not infrequently there are pieces from England, Australia, and France. And *Circle's* circulation, says Leite, is international. The timing of each issue is, like the material each contains, also strictly eclectic. *Circle* appears whenever Leite is ready for it to appear, but one part of the ceremony attending each new publication is tying up bundles of the magazine to be shipped to Paris, London, Mexico City, Glasgow, and Cairo as well as Chicago, New York, New Orleans, and Los Angeles. Today, says Leite, "*Circle* has the largest circulation of any art-literary review in America." What's more, beginning with the first issue in 1947, *Circle* proposes to pay for the material it publishes, and that is certainly a milestone in *avant garde* publication history.

On its home ground *Circle's* reception has been mixed. The young literati hailed it, naturally, and not a few of the oldsters interested in encouraging literary experimentalism gave it a hand. Joseph Henry Jackson of the *San Francisco Chronicle*, for example, has granted it generous mention in his book column and men like Douglas Mac Agy, director of the San Francisco School of Fine Arts, have contributed articles for its pages. And recently, no less an institution than the San Francisco Museum of Modern Art, together with the San Francisco School of Fine Arts, joined *Circle* in sponsoring a showing of *avant*

garde films in San Francisco. For, whatever may be the philosophy by which its contributors understand the world of today, the young writers in *Circle* write with a non-commercial dedication to modern art as they see it and among them are youngsters whose industry, if nothing else, gives some promise. The most widespread local reaction to the magazine, however, is one of tolerant mystification, and is probably best characterized by the comment of a reader who, on hearing of *Circle's* international circulation, remarked: "Well, I hope that the people in Cairo understand it better than I do."

And apparently they do, at least some of them. The English poet Lawrence Durrell, for example, who until recently published an *avant garde* poetry review in Cairo, called *Personal Landscape*, not only understood *Circle* but published in it and still does now and then. And from other little magazines like *The Jazz Forum* in London or *Angry Penguins* in Sydney, Australia, have come such compliments as: "*Circle* is the best thing yet to come out of America." In Sydney, as a matter of fact, *Circle* was the beneficiary of no little publicity a year or so ago when the Australian Post Office officials banned it as "indecent" and stirred the intellectuals in the country down under to quite a flurry of defense.

THE international reception of *Circle*, small though it probably is, is nonetheless something of an indication that our new bohemia is not simply a local manifestation. Even more convincing that there is here something more than a California deviation is the similarity in tone and outlook between *Circle* and the many, many little magazines now springing up all over the English-speaking world. Not only are *Circle's* contributors found in them, but the drift toward anarchism and the emphasis on salvation through sex is also obvious in their pages. For example, you can find the theories of Wilhelm Reich given serious and approving discussion in recent issues of journals like *Now* of England, or *Hermes* of Sydney, Australia.

Most local observers of the new bohemia, however, never see the counterparts of *Circle* which appear in the rest of

the world and hence are inclined to account for the new phenomenon on the basis of local events. And they have, it is true, a sequence out of which a persuasive and logical story can be built.

V

THAT story starts with the arrival of Henry Miller in the Big Sur sometime late in 1943. Miller unpacked the canned goods, wool scarfs, pants, and ties that he had successfully panhandled through the *New Republic's* letter column and settled down in a cabin belonging to George Leite some twenty miles or so below Carmel. Although *Time* magazine could describe a book about Henry Miller, published a year or so ago (*The Happy Rock*), as a book about a man most people had never read, written by a group of thirty intellectuals of whom most people had never heard (Leite was one of them), Miller created quite a stir when he settled among us. The little magazines of the West, and there are more of them than you might imagine, hailed his coming in extravagant terms. He was welcomed in *Motive* (then published in Waco, Texas, believe it or not) not only as the greatest living American writer, but as a great mystic, philosopher, and human being. Not long after his appearance on the coast, his books turned up in local bookshops with whole windows given over to them and the young surrealist-anarchist writers and hangers-on were called, for a time, Millerites.

There was considerable justification for the term. Miller's shack down in the Big Sur was the goal of many a cultural pilgrim. For one thing, there existed here, as in most other cities in the country, a select group among whom pirated editions of his *Tropic of Cancer* and *Tropic of Capricorn* had been handed around as something select and special. Many of these readers were curious to have a look at the writer who could crowd more four-letter words on a page than any of his predecessors in pornography. Something more serious than a rakish curiosity, however, sent scores of earnest young conscientious objectors to sit at his knee and listen to his stories of personal sacrifice in

the name of freedom, of how he rationalized begging in order to avoid the slavery of participation in a rotten society.

These disciples came to see him because he had written and published a booklet, through a local publisher, called *Murder the Murderers*. It was outspokenly pacifistic—and he published it during the war. He thus became for the conscientious objectors a symbol of literary courage and the only writer of any standing at all who dared to write what they felt. The coast had more than its share of the nation's CO's, for the Army had seen fit to settle three-quarters of the 5,500 "men against the state" west of the Mississippi, and because the coast offered isolated, forest-ranger work, better than half of these landed in coastal camps. They had lots of time to read and Henry Miller was one of the most popular contemporary writers among them. And these readers of Miller read, not for the titillation of the four-letter words, but for the philosophy.

They read his uncensored books published in the United States (*Cosmological Eye*, *Colossus of Maroussi*, *Sunday After the War*, *Air Conditioned Nightmare*, etc.) and from them imbibed an engaging potpourri of mysticism, egoism, sexualism, surrealism, and anarchism. By the very nature of the act which made them conscientious objectors, the CO's were conditioned to find an acceptable rationalization of their position in anarchism and to seek for a path of personal salvation in defiance of the organized world they had opposed. Thus there developed among them a core of loyalty, at one and the same time, both to Henry Miller and to certain churches like the Quakers and Mennonites which had stood by them throughout the war. They were young enough and bitter enough to find nothing disconcerting in so strange a mixture as Quaker pacifism and Miller sexualism. So, when they were given leave from the camps, and after the war was over, not a few of them made for the California coastal hills and a life of freedom devoted to the arts à la Henry Miller.

The Miller devotees are generally religious, or at least mystical, and Miller's friends today usually describe him, first, "as a deeply religious man." For the CO's

who had no religious ties, or feelings, there was established in San Francisco a little weekly journal called *Pacifica Views*, which became a force of considerable influence. *Pacifica Views* was openly anarchist and its influence was enhanced by the sympathetic representation of the CO's position in the community. Its editor, George B. Reeves, successfully accomplished this not only through the magazine itself but also in the Human Events pamphlet *Men Against the State*. Even in *Pacifica Views*, however, the anarchism-sexualism tie was aired by several weeks' discussion of Wilhelm Reich's thesis and the magazine's political position was embellished with a sure come-on for the young—sexual freedom for the adolescent and the deep political significance that lies in developing a healthy sexuality "among the masses of the people who are endemically neurotic and sexually sick."

ANARCHISM IS, of course, nothing new to the West. There have been in both Seattle and San Francisco small anarchist groups ever since the first World War and before, and remnants of them have persisted. Some are hangovers from the days of the Wobblies. Others are made up of first and second generation European immigrants—like the San Francisco group, the Libertarians, which is largely Italian. All during the thirties these small groups existed without benefit of attention from young intellectuals who in those days were most apt to be thumping their typewriters on behalf of the United Front. Not long after December 7, 1941, however, the poet Kenneth Rexroth left the ranks of the Communists in San Francisco and turned both anarchist and pacifist. Around him, as around Miller, there collected a group of young intellectuals and writers who met weekly in self-education sessions, reading the journals of the English anarchists, studying the old-line anarchist philosophers like Kropotkin, and leavening the politics liberally with psychoanalytic interpretations from Reich. It was and is, however, a decidedly literary group in which politics is all but submerged by art, where poems, not polemics, are written, and where D. H. Lawrence outshines Bakunin—Lawrence the philosopher of

Fantasia and the Unconscious rather than Lawrence the novelist

Nevertheless, the anarchism of this group is taken seriously enough to call forth tokens to the political as well as the sexual, and at meetings of the Libertarians, today, you will be apt to find young intellectuals sprinkled among the mustachioed papas and bosomed mamas who, until recently, had no such high-toned co-operation. In this particular group around Rexroth, the Henry Miller kind of anarchism is held to be irresponsible, for Miller goes so far on the lonely, individualistic trail as to sneer at even anarchist organization. To the outside observer, however, the differences between the Miller adherents and the Rexroth followers are more than outweighed by their similarities. They both reject rationalism, espouse mysticism, and belong to the select few who are orgasmically potent.

And they both share in another attitude that sets them sharply apart from the bohemians of the twenties. They prefer their women subdued—verbally and intellectually. No budding Edna St. Vincent Millay or caustic Dorothy Parker appears at their parties. If the girls want to get along they learn, pretty generally, to keep their mouths shut, to play the role of the quiet and yielding vessel through which man finds the cosmos. Although there are a few women writers found now and then in *Circle*—Anais Nin is a favorite and Maude Phelps Hutchins (wife of Robert Hutchins, chancellor of the University of Chicago) has appeared—the accepted view of both the women and the men seems to be that woman steps out of her cosmic destiny when the goal of her endeavor shifts beyond bed and board. This doesn't mean that the women are economically dependent, however. Most of the girls hold down jobs. But the job is significant only in that it contributes to a more satisfactory board.

VI

DOWN in Carmel, where the new bohemia is a more noticeable addition to the community than it is in either Berkeley or San Francisco (because Carmel is a smaller and more closely knit community), the parties and functions

attended by Miller and his followers are the subject of considerable discussion and sometimes a less relaxed note is discernible in the reaction to them. Although a live-and-let-live attitude toward human foibles is characteristic of that long established center for deviants, there is some murmuring about the threat to the beauty of the countryside implicit in a colony of shacks and tents, and among learned liberals there are some who view with alarm the lure of this mysticism. Needless to say, the young writer searching for a vision in the cosmos doesn't pay much heed to local elections, nor feel great concern over the price of milk.

Furthermore, the mood and outlook of these mystics is hardly compatible with democratic tenets of equality. It is, in fact, uncomfortably reminiscent of the glorification of instincts and urges, the subjective absolutism of the famed Stephan George circle in pre-Hitler Germany, where a number of Nazi leaders-to-be drank in that poet's songs of the divine power which manifests itself "not in the persons of the many, the all-too-many, but only in the creative personality." This is not to pin a tattered and over-used label on the California group, but rather to explain why, now and then, an unfriendly term like "neo-fascist" is sometimes applied to them. Certainly, anybody looking for similarities between these local poets and the German group can find a number of them. It was George, for example, who held the doctrine that, "the true standards and boundaries now disregarded by man shall be reinstated, for a select few at first, instincts must be reborn, a new spirit must arise out of the blood, and in time the healing of the few shall be extended to the many."

The mystics in the Big Sur are unquestionably confident of their membership in the select few and no less confident of the low estate of the many. Henry Miller is not so delicate but quite as positive as the German in the way he puts it: "A real man has no need of governments, of moral or ethical codes, to say nothing of battle-ships, police clubs, high powered bombs and such things. Of course, a real man is hard to find, but that's the only kind worth talking about. Why talk about trash? It is

the great mass of mankind, the mob, the people, who create permanently bad times."

It is difficult at the present time, however, to project anything significantly sinister from the posturings of the real men in the Big Sur, or to carry the similarity to the George circle very far. There is no design or German orderliness in the mysticism of the California anarchists. Anything goes. Since Miller's sojourn on the coast, the bag of wonders he brought with him has even been stuffed with a number of local additions, for besides the CO's, the salacious curious, and the young literati, there were still other visitors to Miller's shack.

His appetite for the mysterious was soon widely known and a host of dealers in occult lore came to see him: astrologers, faith healers, sexologists, and spiritualists laid their experiences in the wonderful at his feet and marveled with him over the grandeurs of the Lost Continent of Mu.

AMONG the astrologers was Dane Rudhyer, an astrological philosopher who has lived near Los Angeles for many years. He and Miller now share the knowledge that the world today is passing through the watery age of Pisces, and in Miller's current writings in *Circle* you can run across such phrases as "Balsac is a born Neptunian, indeed, one of the most perfect examples known to astrology." Rudhyer himself is also a contributor to *Circle*, and in the contributors' column he is identified as "well known for his lecturing, painting and composing, is the foremost astrologer in the U. S. His book *The Astrology of Personality* is a must for the student of symbolism."

The fact that Rudhyer paints, as well as drawing up horoscopes and writing, brings up another facet of the life of these new literati—the widespread interest in painting among writers. Nearly all of them dabble in either water color or oils. In fact, painting has become the dominant hobby among them. Miller himself has done water colors for years. Their canvases are generally classed as "primitives" and while most of them make no attempt to exhibit, the Raymond and Raymond Galleries of San Francisco re-

cently featured a show by Emil White, an intimate of Miller's and a recent settler in the Big Sur. White never held a brush in his hand until a couple of years ago when he took one up because Miller had said, "why don't you?" and because the California outdoors inspired him. In spite of his limited background his show received quite friendly reviews in the local press—the San Francisco *Chronicle*, not *Circle*.

THE interest that a good many professional painters in California have evidenced in both Miller and *Circle* is probably due, in part, to this interest that the writers have in their work. Not a little of *Circle's* publishing costs can be laid to its reproductions of the works of painters like Knud Merrild, Jean Varda, and Ellwood Graham, and the compositions of the photographer, Man Ray. And at any exhibition of modern painting hereabouts the new bohemia turns out in full force. Since the war, two new galleries have sprung up largely as a result of this interest. One of them is in Monterey (a town adjoining Carmel) and the other is in Berkeley. The Berkeley gallery is a second venture of *Circle's* energetic publisher. It adjoins his new bookstore, *dahiel's* (always spelled with a little *d* and meaning, in Hebrew—according to Leite—"poor in the sight of God").

dahiel's is described by its entrepreneur in the University of California's literary magazine, *The Occident*, as "the West's most modern bookstore and gallery" which "invites the discerning student and professor's perusal of the most extensive stock of foreign importations and hard-to-get modern writing in this area, as well as a complete stock of new and used books in the fields of art, poetry, psychoanalysis, and experimental writing." *dahiel's* is, of course, no vast undertaking but it has made, in the short time since it has opened, a considerable impression. It is, for one thing, such a tangible, physical evidence of this new group among us, jutting out as it does a good foot and a half beyond every other workaday store front along Telegraph Avenue, sporting its ultra-modern architecture right across the street from a big Lucky super-market and next door to a Shell gasoline station.

Irs length of life as a going venture may be one indication of just how true it is that we are destined to succor the nation's *avant garde* here on the West Coast. The idea that this really is the new Paris would come as no great surprise to many a Californian. Even the San Francisco Chamber of Commerce would probably agree that here above the beautiful bay there rests the most cosmopolitan, tolerantly sophisticated city in the United States—ripe and ready to play generous host to the creators of modern art and literature, while New York City, which copped the United Nations away from us,

coldly neglects the world's diplomats and stuffed shirts. And don't forget that, after all, it was San Francisco which found Edmund Wilson's *Memoirs of Hecate County* a work of art, not pornography, when both New York City and Los Angeles had banned the book.

Anyway, the burgeoning young bohemians have already become acclimated to the extent that they share our booster spirit. They are full of stories of the intellectual migration westward and they will tell you confidently that "we are witnessing here a cultural revival like that around Yeats in Dublin."

The Planted Poet

PETER VIERECK

"That corpse you planted *has it begun to sprout*" (ELIOT, *The Waste Land*)

I

THE night he died, earth's images all came
To gloat in liberation round his tomb
Now vengeful colors, stones, and faces dare
To argue with his metaphor,
And stars his fancy painted on the skies
Drop down like swords
to pierce his too wide eyes

II

Words that begged favor at his court in vain—
Lush adverbs, senile rhymes in tattered gowns—
Send notes to certain ~~ed~~led nouns
And mutter openly against his reign.
While rouged clichés hang out red lights again,
Hoarse refugees report from far-flung towns
That exclamation marks are running wild
And prowling half-truths carried off a child.

Subjects - The dance
 Physical jolts
 Feelings atmosphere
 & spirit

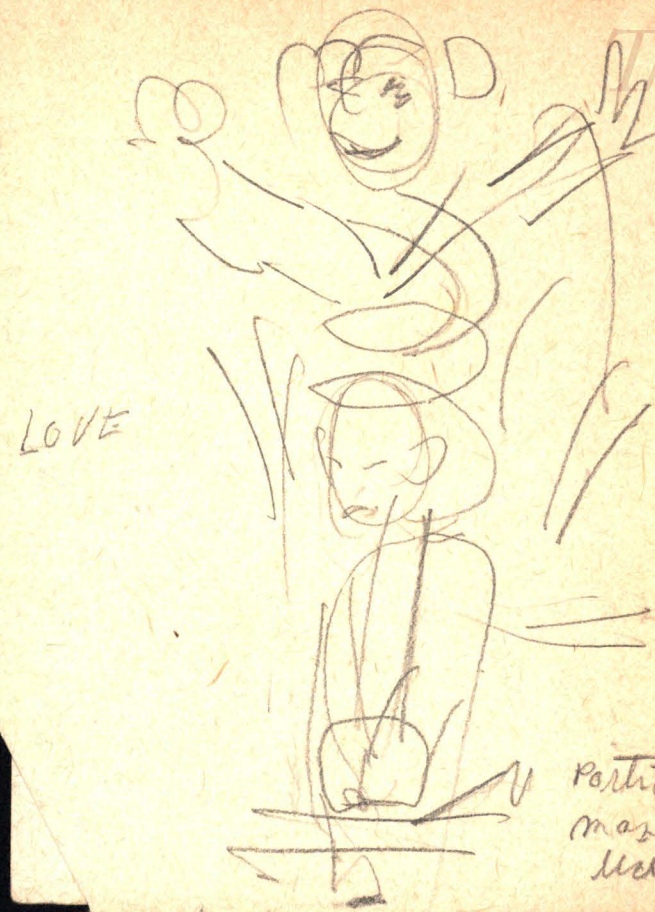


AN ORGY
 WITH WHISKY



USCC Cinematic Arts

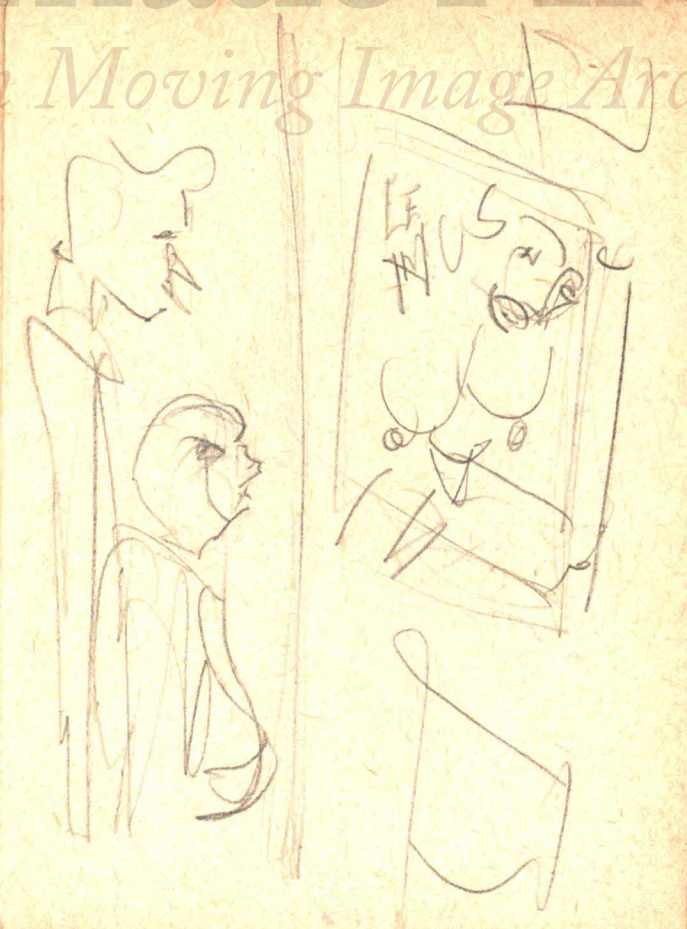
The FMH Foundation Moving Image Arts



LOVE



Portrait of
 mas that must
 unite



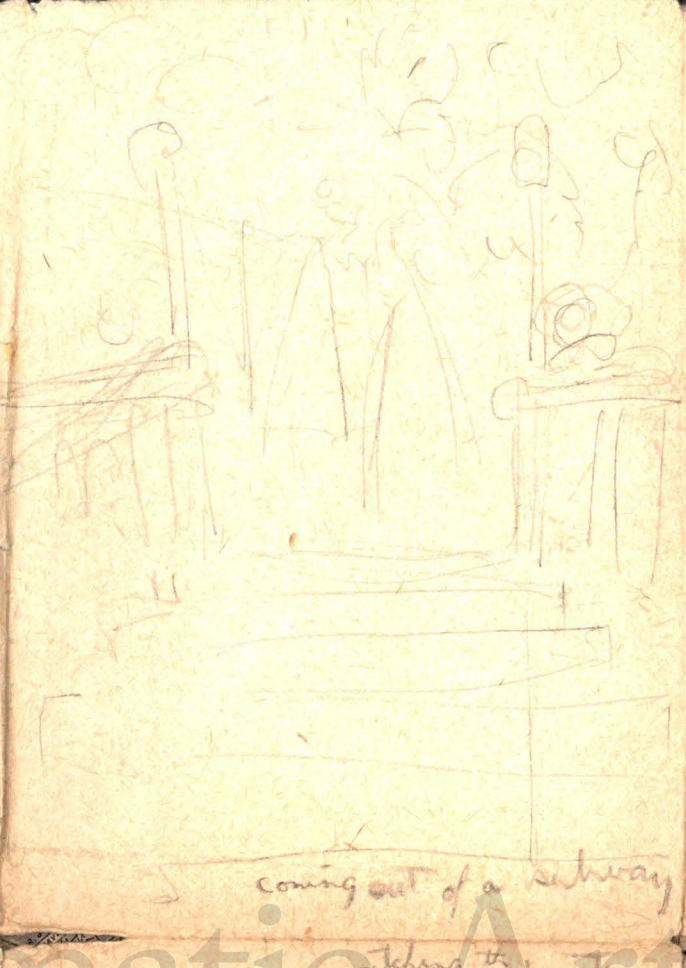
Not clear realism
 Not purposely distorted technique
 to give interest
 But a careful, sincere, delicate
 expression of your interaction
 with a scene

Not an illustration & not
 satire - but real feeling -
 understanding, expression

Painting Pictures seen
 completely - from the human
 eye

cafe at last studio and

painter under



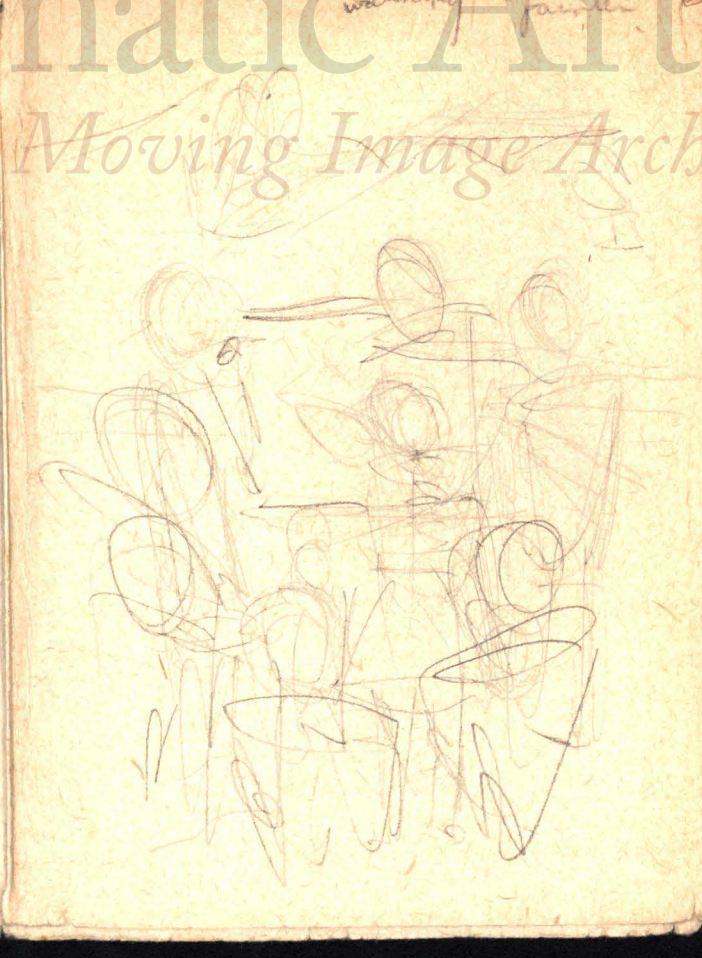
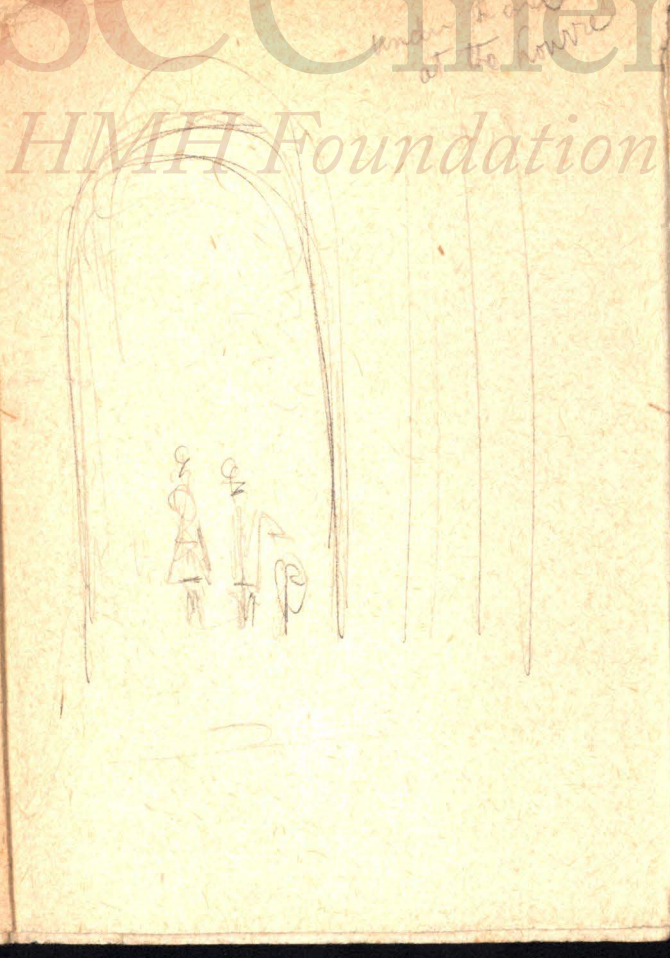
coming out of a subway

PAS DE PLACH ou

C'est comme ça

In a car
much later

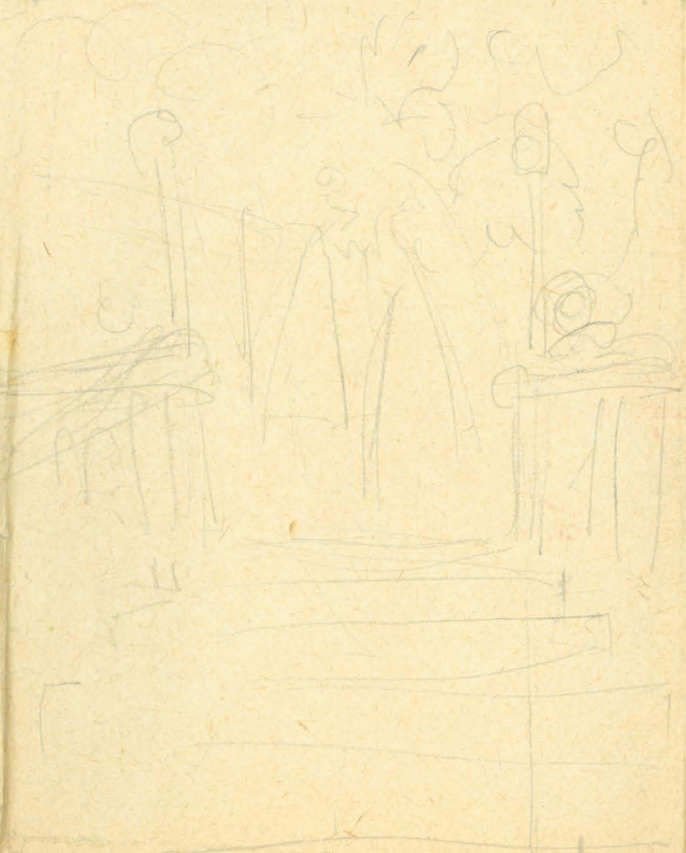
watching the painter
in the metro



USC Cinematic Arts
The HMM Foundation Moving Image Archive

cafe at lady's studio and

pent under



cafe corner 1111 F

coming out of a subway

PAS DE PLACH ou

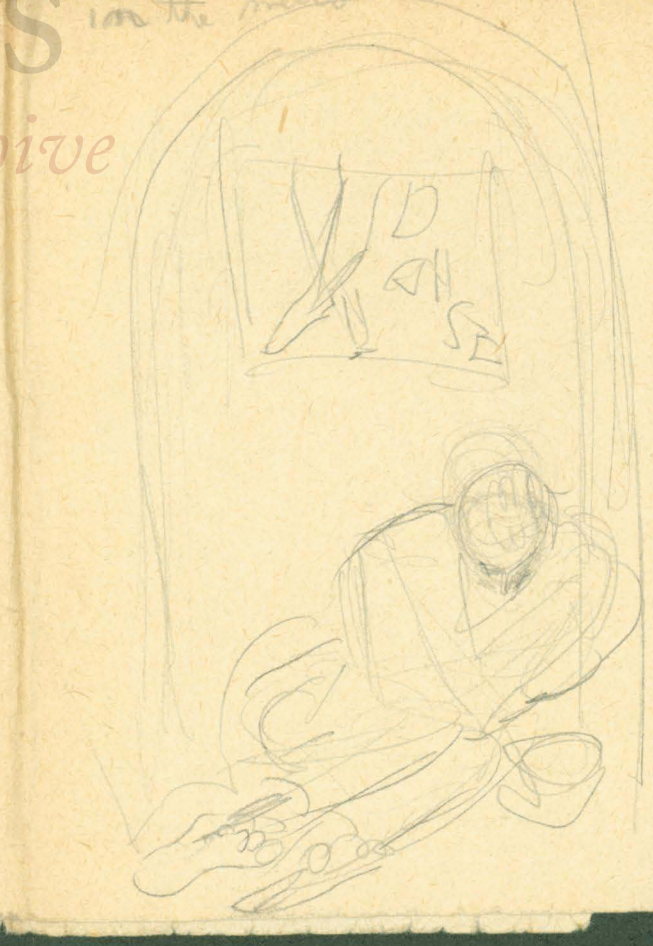
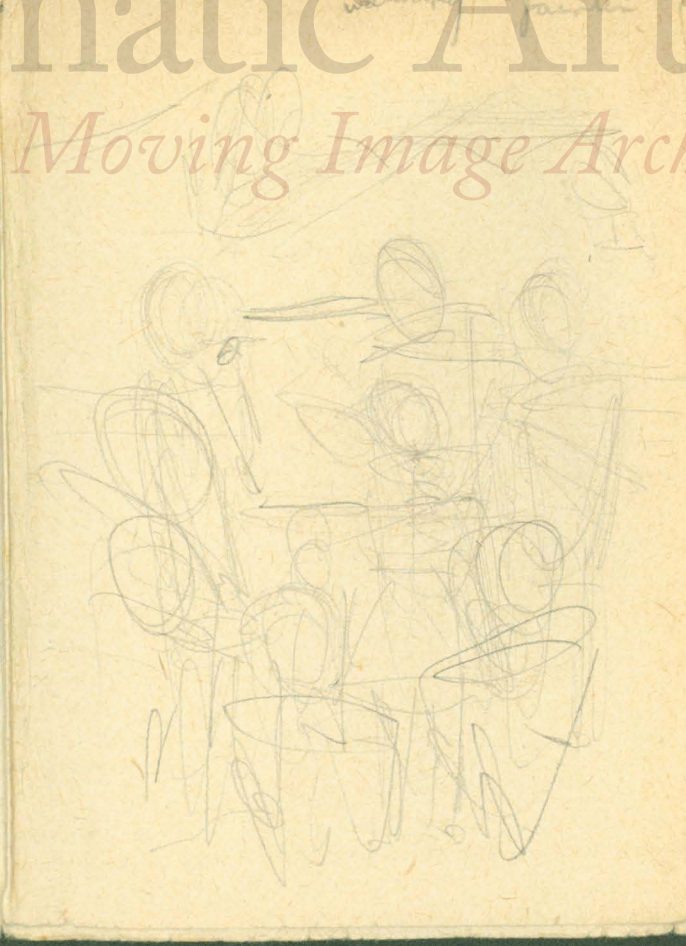
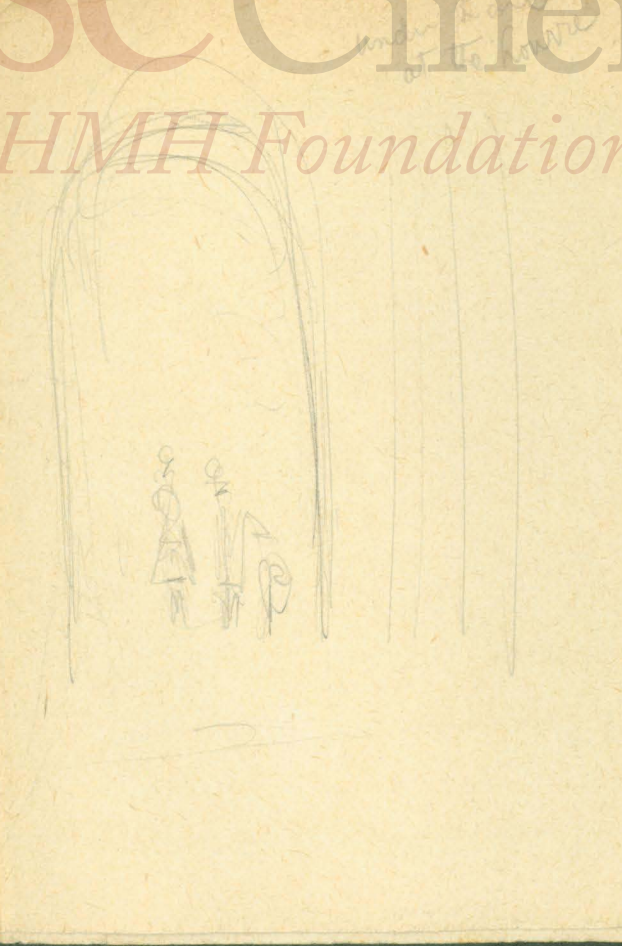
USC Cinematic Arts

The HMM Foundation Moving Image Archive

in a car
much at

watching the

in the metro



USC Cinematic Arts

The HMH Foundation Moving Image Archive



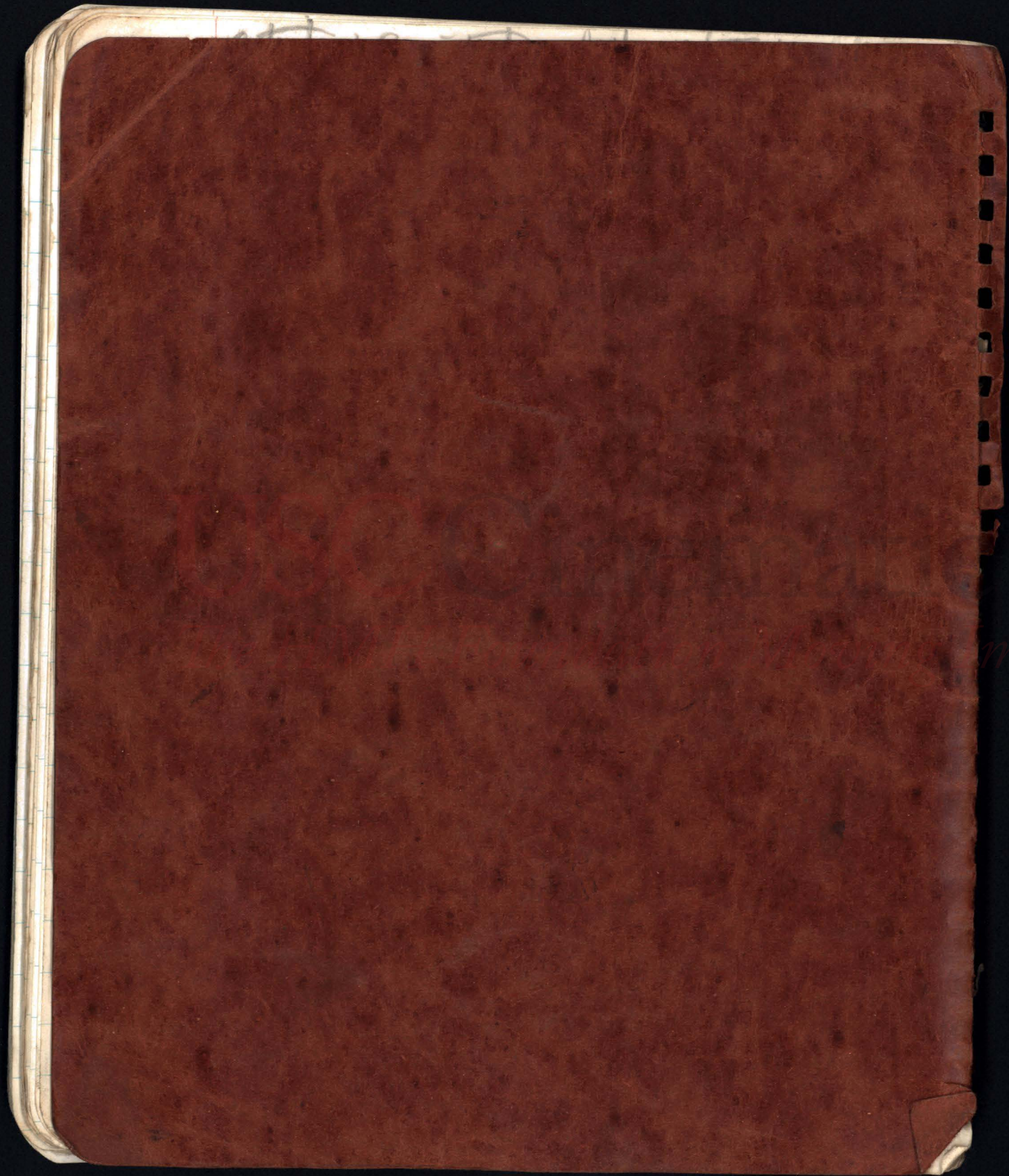


Image Archive

youth on to unbelievable pretensions of
bravery with slogans & deceptive ~~prom~~ stoves
into war & brutal self sacrifice. To see
them glowering over a demented child -
& preventing the aged merciful death
when even mice realize instinctively that
life in its demented tortured forms is no treasure
to anyone least of all its possessed - that
the ~~for~~ business of living is tender & sweet
only after the stern ~~re~~ realities have been
met with & handled. Mice kill their blind
young. Eskimos leave them old to die.

To see them mock sleep & self regard for
one's health as a hollow concern of boring
souls - these despised parasitic ~~syphilitic~~
To see them drive themselves on tirelessly -
from work to ~~heavy meals~~ to drinks to
dancing - when even an animal will
sleep when tired - This crazy ridiculous
denial of the warm emotional, passionate
life flow in man ^{has gone on} little is nothing but
of a cold tough fibered nerve machine -

Enough - Exercise - eat with
delight - deep sleep - laugh - cry -
fear - be toward & above let men ^{the grade}
tender by sleeping each night with a woman ^{at his} side