

2B

IDEA NOTE BOOK 20-25.

EUROPE - ITALY - U.S.



Book 20

rustar Bursjö

BURSJÖÖ

Podya Säg

Värna

Nov 1-8

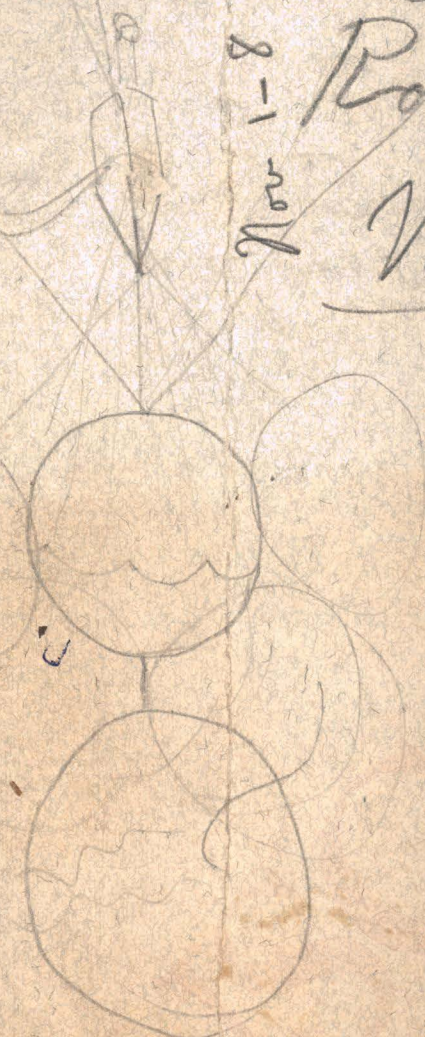
Lundvall

Trandegatan 2

1 tram

Ston

31346



Quaderno

Morton L. Heilig
Forester e Studioso
Venezia



Cinema Ideas

ORARIO SETTIMANALE DELLE LEZIONI

Ora	Lunedì	Martedì	Mercoledì	Giovedì	Venerdì	Sabato

prodotto privato a 3 allire

Van Dook
Hamlet - Lawrence Olivier

Dadée

Maillot - Jean Renoir Fr.

Chevaux - French Fr.

Mouloum - Tid.

Nocturno d'Amor - Mex.

Critica

a film no matter what the
subject matter - no matter
what the limitations & materials
is as good as the mind that
made it

listen for natural & unique sounds
of each setting & action - they are
very meaningful & beautiful - Don't
smother all action under a blanket
of music - make your music
individual - not brassy & pompous
all the time - exploit the possibilities
of natural music source proper
mood or counterpointed music -
Use absolute silence effectively.

Sensa Pieta

It:

Poor acting on part of American negro

Poor lighting - composition

Poor wooden acting on part of female

female lead -

Dramatic ending dragged out
& poor - could have built up more
tension - then the blurring crash
& the end -

Handling of crowds amateurish

Living titles superimposed on roving
shot of panorama good to introduce
atmosphere of the film

Commendable was its European seriousness,
maturity & honesty - it is a disgrace
that it must be Europeans who
exhibit to Americans the brutality of
their prison camps - the prejudice
against which a negro must fight
& general squalid rotten way of life
led by W.D.s over seas - a full
diet of pay, prostitution, whiskey &
black market -

As usual the Italian film is so far
the most successful in capturing

I feel how thin is the veil of life
How it is a masquerade within a ~~the~~ masquerade -

When I come relling up out of sleep
It seems a thousands lives pass me by
And with but a stretch of the hand I could pull in
one where the sights smells and noises ~~of~~ of different hues
and I am prince, lover or beggar ~~the~~

And then my eyes open - the squares of institutions floating by
I slowly slowly I take my place -

The old wounds ~~hitch~~ hitch on again -
The family that I came from move back into ~~pool~~ pool on the
photos on the wall

The girl I had been loving comes dancing bout the bed -
A thousand lips ~~hush~~ ~~on~~ and then her voice say these
these are mine - ~~that's it's~~ ~~the~~

The friends knock at the distant doors -
The perfumed ~~sun~~ ~~set~~ sunset of my soul -

falls like ~~the~~ bitter rindy ~~lips~~ ~~sticks~~ - sticks
to this respect, to this one ^{love} - from this one a condescending look
~~to~~ to this one readied for his ~~late~~

O dream in dream lets stop the petty game
To all with open love - in my perfumed state -

← The foot tress of
the hallway
- The knot this
door - the
bellow
beyond

La conspiration contre la Russie racontée par le professeur Reymond

Jeudi soir, l'Association Suisse-URSS a organisé une conférence du professeur Jean-Pierre Reymond, de Lausanne, intitulée « Avec Kravchenko et Koestler conspiration contre la Russie ». Comme l'orateur ne devait presque jamais entretenir son auditoire des ouvrages de ces deux auteurs, il s'avéra rapidement que ce titre n'était qu'un prétexte pour attirer le public. Le sujet réel fut l'admiration aveugle de M. Reymond pour tout ce qui touche au régime soviétique, et son aversion non moins résolue pour tout ce qui lui fait face.

D'entrée, l'orateur devait d'ailleurs nous le laisser entendre en déclarant : « Je ne parlerai pas aussi objectivement qu'il le faudrait ». On s'en est bien rendu compte. Mais, lorsqu'il ajouta tout aussitôt : « J'ai la passion de la bienveillance », force est de reconnaître que chez lui cette passion ne s'exerce qu'exclusivement à l'endroit de l'URSS. En effet, sa bienveillance « naturelle » s'évapore, par exemple, dès qu'il songe aux journalistes. Pensez donc, ces gens qui montent en épingle tout ce qui se fait de mal en Russie, et qui omettent de parler de tout ce qui se fait de bien là-bas. Aussi, ceux qui lisent les journaux en diagonale — parce que ça les embête, comme moi, et ils ont bien raison (professeur dixit) — se laissent prendre aux titres mensongers.

A notre tour d'accuser ce professeur d'étudier l'histoire en diagonale et de ne retenir que ce qui est favorable à l'URSS. Quelques exemples pris dans son exposé suffiront à le démontrer.

Est-ce qu'il y a la liberté en URSS ? Réponse par la tangente : on ne peut pas comparer, car la Russie reconstruit un monde, elle est sous un régime militaire.

Le pacte germano-soviétique fut-il conclu pour dépecer la Pologne ? — Réponse : Les Russes ne donneront pas un coup de poignard dans le dos, mais pénétrèrent dans ce pays pour aller au-devant des Allemands et défendre une région russe annexée par les Polonais grâce au traité de Versailles.

Affirmation : les Américains veulent la guerre. Pourquoi ? — Réponse simpliste : C'est pour que les fabricants de canons puissent continuer à fabriquer des armes.

Pourquoi les Russes disent-ils toujours non ? — Réponse : parce qu'on leur fait toujours des propositions qu'ils ne peuvent pas accepter.

Enfin, les ouvrages de Koestler et Kravchenko — « Le zéro et l'infini » a une grande valeur littéraire, mais personne ne l'a compris. On interroge, comme dans tous les pays du monde, un traître qui avoue. Et voilà, vous voyez que ce n'était vraiment pas compliqué. — Quant à « J'ai choisi la liberté », il ne renferme qu'une apparence de vérité. S'il est des reproches mérités contre l'URSS, on ne fait pas de révolution sans casser des œufs. Il n'est pas certain que cet ouvrage soit de celui qui l'a signé, et on ne peut avoir confiance en un auteur qui demande la guerre contre son pays.

Aussi, lorsque, en guise de conclusion, M. Reymond demande aux journalistes de ne plus être tendancieux, la réplique de Grock s'est présentée à mon esprit : « Sans blaââgue ! » et vous-même, M. le Professeur ?

La contradiction devait être donnée ensuite, qui tourna souvent — malgré l'habileté du conférencier — à la confusion des amis aveugles de l'URSS. Lorsqu'un jeune et courageux étudiant américain posa, dans un français difficile, quelques questions, il fut grossièrement insulté par quelques membres exaltés de l'auditoire. Quant au professeur Reymond, il oublia (simple omission) de répondre à la principale question : pourquoi la NKDV ?

Question d'un autre jeune homme : Pourquoi six membres sur sept du Politbureau ont-ils été trucidés ? — Réponse : parce que, en temps de révolution, on voit tout de suite chez autrui un traître. Il faut se soumettre ou se démettre.

Pourquoi ne peut-on pas critiquer Staline ? — Réponse : parce qu'on reconstruit le pays.

Bref, à en croire M. Reymond, si Staline a supprimé tous ceux qui, au début, l'aiderent ou l'entourèrent, c'est qu'ils étaient autant de dangereux Bonaparte. Mais, par contre, M. Reymond il ne vous est jamais, semble-t-il, venu à l'esprit que le généralissime pourrait être un César, tout simplement !

si
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cama
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Ils
credi
pour
Edmo
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Hoppe
de M
de M
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profes
l'Univ
voies
Le
l'Univ
de lit
Lettre
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il a ce
confer
Reine
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gée pa
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sance
Le s
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II

Retrospect

exception, so is Gainsborough, but for the most part there is a dryness, even a harshness, that contrasts strangely with the vibrant shimmer of Watteau or the easy fluency of Matisse. And with that dryness of surface goes an aridness of colour, as though the rich harmonies that sing in the pictures of Chardin or Braque and become ecstatic in Van Gogh were beyond the normal range of British vision.

But if painterliness is too often absent, its absence is largely compensated for by a sense of line. The British artist is a draughtsman. He rejoices in arabesque and is often carried away by it. Blake's line, sometimes delicate, sometimes vigorous, is the very backbone of his work, but Blake is only one of the many who have chosen to draw rather than to paint. Many of their names have, for that reason, been omitted from this survey, but one, that of Henry Moore, must be mentioned. He is primarily a sculptor, but his drawings are remarkable interpretations of the human form seen sculpturally. Those done in the underground shelters during the War are as powerful as anything the British War Artists have produced. Some of them, knowing that colour and tone could add nothing to their essential message, have devoted their lives to draughtsmanship. Such an artist is Sir Muirhead Bone, whose firm yet resilient handling of chalk or pencil has rarely been equalled. Others have preferred, like Bewick and Aubrey Beardsley, to become book illustrators. And English book illustration has often risen to great heights both in craftsmanship and power.

But the word illustration is perhaps one of the key words in the history of British art. Where French painting, even when it has a narrative purpose, is self-contained and can be enjoyed for its own inherent qualities of colour or design, British painting needs a background. Hogarth is a preacher as well as a painter, the topographical artists were recording facts as well as designing pictures, Rossetti required a love of Dante, Holman Hunt a religious sentiment, Watts a preoccupation with virtue and vice. Today Stanley Spencer's painting can be read to a great extent as an autobiography, and when it is difficult to read it is because the autobiography, not the colour and form, fails in explicitness.

But if that were all, one could dismiss a good deal of British art as 'literary', and regret that a nation of writers had wasted so much time playing with paint when they should have been playing with words. Such a judgment is shallow, for behind this literary or descriptive element is a deeply-felt poetic element. The British artist is certainly apt to devote himself to the descriptive side of his art. But he is not content merely to describe the surface, the 'look' of the visible world. Indeed it could be argued that the French Impressionists were far more occupied with the world of the eye than the Pre-Raphaelites. It could never be said of any

*to machine to structure
lives in the line - the
soul lives in behind it*

British Painting

major British artist, as it was said of Monet, that he was "only an eye". What gives British art its distinctive flavour is a romanticism that concentrates on mood rather than on appearance. In artists like Palmer it is overpowering. Graham Sutherland's romanticism is so intense that one almost loses sight of the accuracy of his observation. Turner's romanticism was so obvious that Ruskin wrote the five volumes of *Modern Painters* to prove that behind it was one of the most penetrating eyes an artist ever possessed. Constable's naturalism would have counted for very little without a heartfelt affection for his own corner of England which turned the most documentary of his landscape studies into poems.

Romanticism is the faculty which takes a particular fragment, a particular incident, a particular mood and intensifies it, emphasising its queernesses and dwelling on its details. Classicism sacrifices queerness and detail to a grand synthesis, digging down below the particular in order to discover the general. That is the secret of the 'grand manner', the secret that British artists have so rarely understood. That is why a "Last Supper" by Leonardo is like a vision of some great ocean with a broad rhythm of waves running through it, whereas a "Last Supper" by Stanley Spencer, that insists on the individual bricks in a brick wall, is like a study of the ripples on an inland lake.

It is not true to say that one is 'better' than the other, though certainly one is bigger than the other. British art by its very romantic intensity can achieve something that the Classic school cannot achieve. It can 'describe' and it can interpret. Perhaps that is why, during the last few years, British artists have achieved so much in their interpretation of the war. Where Braque and Matisse would have clung to their aesthetic formulae and continued to invent harmonies of pattern and colour, the British artist has seized on the strange details of his own visual experiences and turned them into poetry. During the last war Paul Nash was already doing this, turning a few shell-shattered trees and an ocean of shell-pitted mud into a visual sonnet. During the present war many of our artists have done the same. They have fastened on the description of some small but significant object like a twisted girder or a woman asleep in an underground shelter and isolated it from the rest of the world. The typical British painting is not an objective report on natural objects, nor is it an aesthetic harmony derived from natural objects, it is a description of an encounter between the artist and a corner of the world he lives in.

Romanticism is a particularization
a deduction - an intensely purified feeling of a typical
place
Classicism is a grand generalization
& synthesis - a timeless, placeless
abstraction



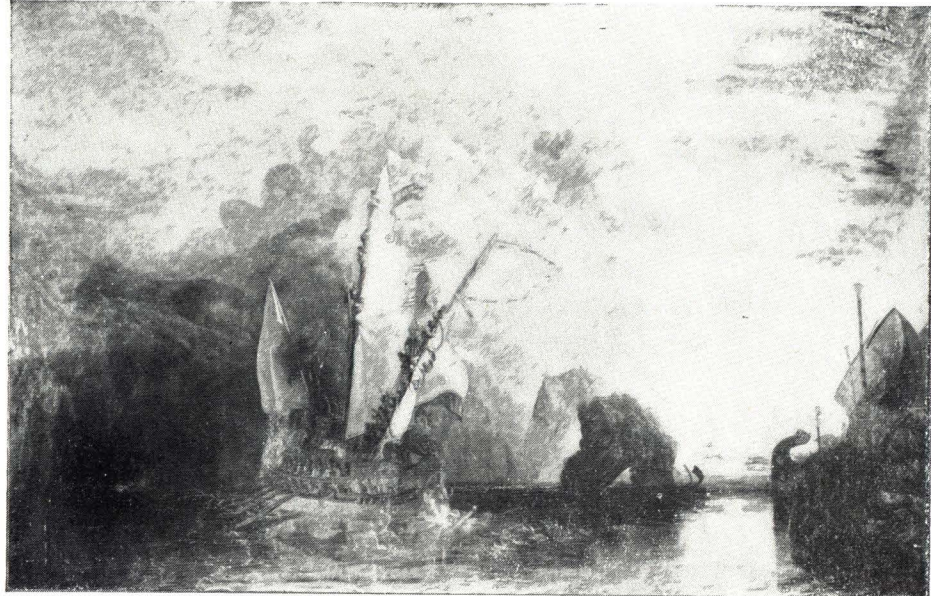
Ford Madox Brown : "The Last of England"

City of Birmingham Art Gallery



William Blake "The Ancient of Days"

Whitworth Art Gallery Manchester



J M W Turner "Ulysses deriding Polyphemus"

National Gallery



Sir Joshua Reynolds "The Duchess of Devonshire and her baby"

The Duke of Devonshire



John Constable "The Hay Wain"

National Gallery



David Scott "Puck"

National Gallery of Scotland

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1/23/50		Credit bal. on acct.	44			\$1.50
<i>We invest things into our life - but they are not like us. furniture machine - set - still - white - simple lined</i>						

~~Movement~~ - ioll

5 symphony de la movement
real -

Movement spread or condensed
in time -

Extreme closeup or long -
breaking through the ~~lens~~
purely human subjective
grasp of reality.

Movement in a room
at a cocktail party -

- Pop music - Whispering
words - Hello - want to
dance - a cigarette
a drink - I love you
goodnight -

- a sandwich - a laugh - a
star - hair brushing -

Simultaneous lives -

consciousness. The ~~art~~^{talent} of Watson that
that lulled young minds ^{into} ~~into~~ ^{artless} ~~unthinking~~ progress
was the same as that of Shakespeare
that ~~the~~ passionately enamored Mr.
Savage to individual consciousness.

In the mind - in a feeling or thought
the image the almost physical feel of
the situation precedes any words -
or music - this essential is what cinematography
can directly express. The mental Ugh!!

Emotions are stirred most by detail -
symbolical detail - remember this it is the
strength of the cinematograph.

You - ~~do~~ start listening to
classical music & reading poetry
studying ~~the~~ dancing - & see plays -

& read many more works on
cinematography - particularly
Benout Lewis book & on Griffiths - 1/30

of their tools enjoy - would open the eyes
of the established producers to the true
beauty and expressiveness interest in
the motion picture art // (Something
like the general motors design ^{staff} schools
where unconventionality & originality are
~~so~~ encouraged) Keeping the eye
always on the Cash Register & practical
considerations ~~is~~ ~~it~~ will undoubtedly
stifle multitudes of great & original cinematic
ideas - visions - symbols -

On this always remember the tremendous freedom
of animation (W. Disney
Fantasia)

Mr. Husley - I don't see why the
sense organ & ~~feels~~ 3 dimensional feelings
should be ~~superficial~~ ruled out of existence
by hasty ridicule - there is no reason
why they can't add to the passion the
consciousness of life as the other arts.
Art like Science (or the machine) can be
a force for good as well as evil depending
on the ^{attitude of} political ~~adm~~ ~~situation~~ of administration
in power. all can be used for just Happiness as
in your books they were - & all for elevated

Now I believe I understand the intellectual
value of the Cafe surrounding. Without being
^{demanding} enough to interrupt thought - it is an
every present ~~the~~ ~~suggestive~~ source of
subtle suggestion, which keeps thought
rolling - dynamic - in verifiable contact with
reality ~~and~~ ~~the~~ atmosphere is
gentle enough that it can be shut on
& off at will through concentration - ~~the~~ ~~the~~
internally imprompt of a flash of insight - & on
again a moment of pause - whence the
the subconscious train of thought can be
pushed on or checked against the infinitely
complex shades of reality that exist in a
cafe - with its odor - its soft music -
its painted sweating faces - its millions
of flitting of expressions ~~the~~ tiny dramas
of a few seconds duration - ~~the~~ ~~the~~ ~~cafe~~
Not a monastery - ^{not} ~~not~~ ~~subway~~ Times square
on ~~the~~ New Years Eve - but the
Cafe or something as gentle rich & lively
Viel la Cafe -

Could it be that the ^{rational} imagination
which is suppressed ^{or attacked} under the influence
of liquor - bounds back ~~with~~ ~~the~~

with more than usual vigour — like ~~the~~ ~~the~~
a suppressed after being released — or better
yet like the dozen of physiological & emotional
mechanisms that over compensate after repression
[red blood count — ^{normally 3 million} when reduced to one million
will climb to 5 or 6 million (sometimes to more & death)
and then ^{gradually} level off at 3 million again.]

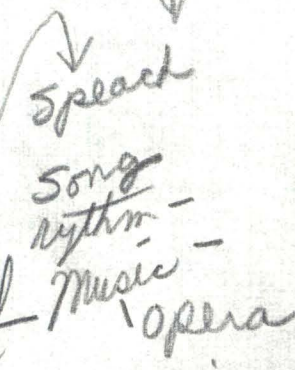
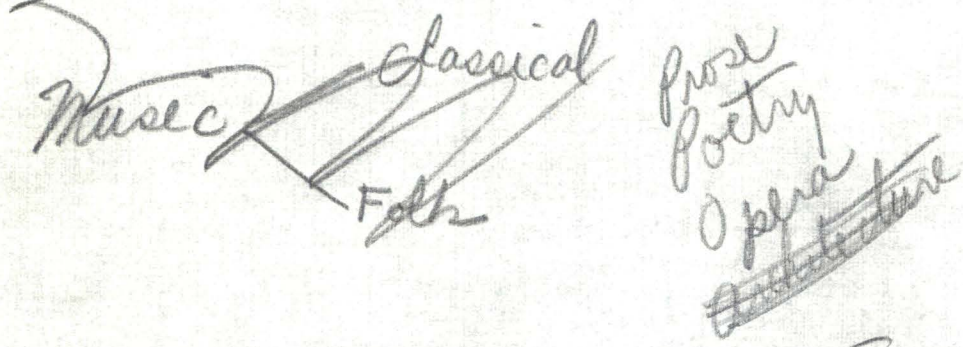
Research — Under the general heading
of Science of the Intellect
Science of ^{Thinking} Thought — Inspiration
& Imagination
a more restricted outgrowth of the
science of the Psyche — Psychology —
more complete knowledge
of the Physiology of the brain required — wanted —

USC
Of Cine
The HMH Founda

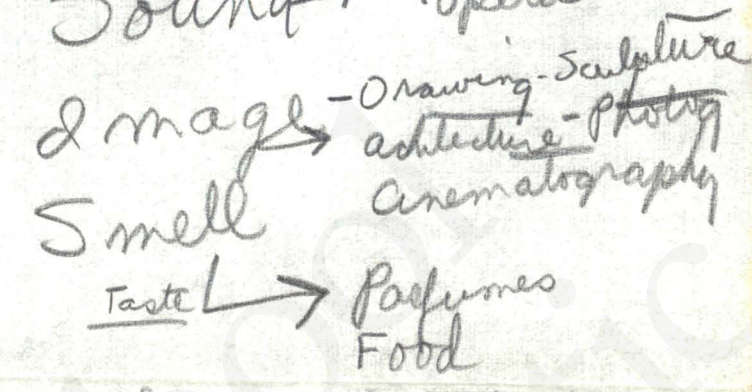
Music - ~~Folk~~ ~~Jazz~~ ~~Swing~~ ~~Classical~~
 Dance

Architecture is like a complicated
 pottery - it's a craft
 Dance - to be done

all mutually supporting
 but fundamentally
 like this



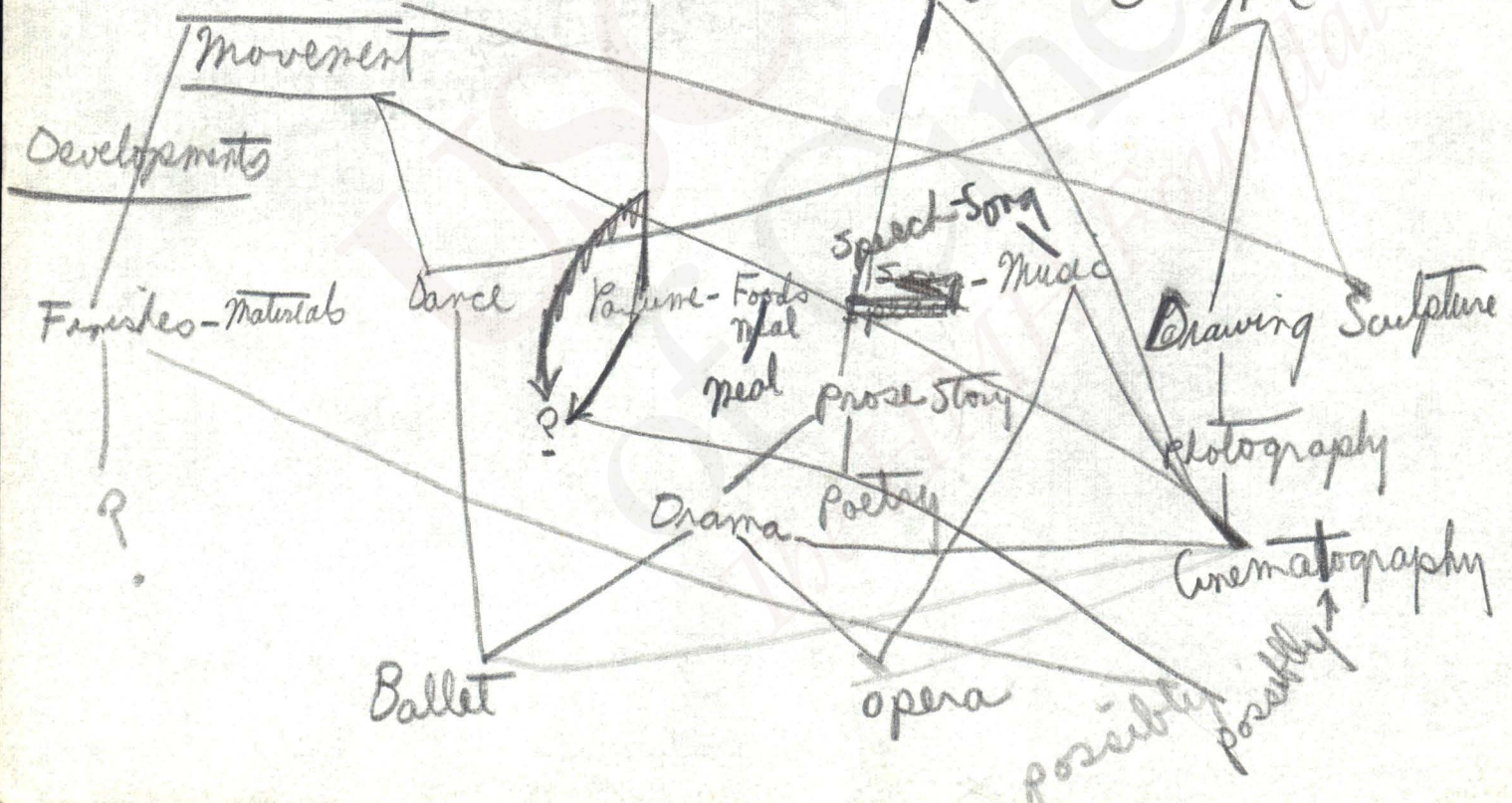
Music - opera
 Dance
 Image



Art something that expresses ~~and~~ communicates ~~an~~
 experience

Senses in order of evolutionary development in the ascent of man

Tactile - Smell - Sound - Sight



spontaneous & Reporting arts

USC School
of Cinematics
The HMH Foundation

The education of the Film artist of the Future
should include (superimposed on a good
broad general education - particularly science
history - Philosophy - ^{all} Art History) (sense of motion)
^{To develop} ^{sense of space} Painting - Photography - Dancing
^{Feeling} Music - Poetry - also a complete & thorough
^{renewal of personal access to} ^{everything that}
^{has been produced}

Then also a complete Film language
should develop - & young cinema artists
without the means of production could
write screen expressions (not screenplays)
that ~~could~~ would be completely understood
as to music - camera angles - colors
forms - movements etc - almost as
certainly translatable as notes make music.
These should be submitted to central
clearing libraries - & distributed to ~~producer~~
companies with the means of production.

Thus ~~some~~ minds with true cinematic genius
(^{with unique combination of} visual & dramatic - movement + sound ~~talents~~
perceptiveness) ^{of synthesis} could be discovered - then employed
in production - or at least ^{their work be preserved & made} ~~live~~ for posterity if not
~~if~~ discovered after death -
also scripts produced in this atmosphere of complete
creative freedom - which all artists because of the simplicity

photos in life magazine on Boys Penitentiary)
Whole movie should be like that! Also utilize
the emotional value of color - not just photograph
^{reality} as is - Passion - Red - Sadness - blue - Tranquility
pastel etc - also the edges of the screen
^{shades}
should not be sharp and rectangular - ~~not~~
~~not~~ although this can ~~symbolize~~ be the
~~source~~ ^{imaginal} source of orientation, that of our
thoughts that ^{the} fixedness of our head
serves for our ^{private} reveries - we don't see our
dreams or reveries within a sharp fixed
rectangle but rather be hazy & oval
in shape



maybe. with
gradual ~~change~~ clarity of focus towards
all of animatic virtues - abstracted & subjective
used. Be brave at least try.

I know there can be ^{subtle} abstraction & subjectivism
within the regular limits of ^{easily} recognizable reality.
Probably will be so later - but what is needed
now is a strong - abstraction break - to
wean the public eye ~~to a new sense of~~
educate them to a new sense of secularly
cinematographic freedom.

Thus cinematography is not a lornid pallid - Frankenstein
like compilation of other arts, but it has its own
~~personal~~ ~~source~~ - ~~from~~ ~~which~~ ~~it~~ ~~can~~ ~~directly~~ ~~tap~~ ~~its~~
~~strength~~

personal source to which it can go - and to
tap for inspiration, feeling, passion, strength & to
which it can directly appeal. Thus ~~the~~ cinematography
has a soul - it has found its soul. - It is not
a bastard child of other arts - but a tremendous,
inconceivably immense (deep - inclusive) rich art
of its own. To realize the enormity of its field -
(mostly unrealized ~~unrealized~~ ~~unexplored~~ & ~~uncultivated~~)
compare the amount of time men spend reacting to
experience dancing singing writing drawing - or
even ~~absorbed~~ absorbed with idea of these things compared
to ~~hours~~ hours he spends in loose ~~connected~~ rambling
reverie of disconnected things - of himself moving through
an experience - that was not just a song - a dance
a picture or a story - but an ~~unconscious~~ ^{unconscious} combination
of these things ~~so~~ that has unconsciously made
its own composite abstraction of the ~~conscious~~ ^{unconscious} perception
composite that is reality. And it is ~~this state~~ ^{this state} that
of ~~reality~~ abstraction of reality that is reverie that
skilled ^{cinema} artists can ~~bring~~ ^{bring} perfect - ~~develops~~ ^{continue} ~~perfect~~ ^{give more}
beyond the sleeping unconsciousness of the ~~layman~~ ^{layman}
→ ~~carry~~ ^{carry up} it out of the heat ~~atmosphere~~ ^{atmosphere} mist of another
abstraction on to a more ^{incomplete} clearly crystallized
emotion - idea - conclusion -
This is ever achieved will be the soul of ~~the~~ ~~medium~~

The motion picture is first medium that will be able to cater to full range of sensitivity of the eye mind senses. The visual arts are in a certain respect still in the Tom Tom stage that music was thousands of years ago. Painting and sculpture cater to the eyes sense of color, form, perspective but they can only imply motion and imperfectly deal with perspective. Colored, stereo, motion pictures ^{is} the only ^{visual} medium that can deal with abstractions of motion and visual impression along the ~~time~~ ^{of things} dimension of time. The significance of motion in space of things through time is so important intellectually & ~~emotionally~~ emotionally in our own everyday lives that we are not conscious of it (not our hearts - nor our noses that are too close to the air that always about us) but once detected as an area of great expressiveness & with a tool by which to express (the motion picture camera) what great things can be done. It is like the discovery of nature - this discovery of motion of all things. The motion picture should directly to the experience & express it abstract it & express it using to the fullest extent the technique the means peculiar to cinematography - it may take suggestion of mood and idea from other art mediums - but it should then go directly to the ~~the case of the situation in reality to express it~~ and not work from the book, play, or music as if they were life. Life & work for cinematic expression from there & not mere photograph a book or a play or symphony - straining & stretching itself to conform to ~~means peculiar to them~~ - images peculiar to them.

~~Concepts~~ Reverie - dreaming - reflecting - remembering - thinking are the spontaneous ~~aspects~~ creative aspects of cinematography - & cinematography is the first medium that can ~~concretize~~ ^{concretize} everything & completely realize reverie - What a field. ~~It is~~

→ just as jumping into a jig - or breaking out in melody - or drawing - or speaking poetry are the ^{spontaneous} creative aspect of their obvious respective arts - (continued on other page)

The Cabin of Dr. Caligari - Walt Disney's Fantasia -

In August Comptes Classification of the Sciences the sciences as man discovered and developed them when from the ~~more~~ more abstract to the more particularized from the General to the particular - the latest sciences coming closer & closer to the nature of man & being more imperative in the solution of human misery & doom - In a grand scale it has been the story of man's discovery of himself. This was reflected in the metamorphosis of man's God - First ^{image} ~~the~~ God ~~was~~ the elements - wind, rain, earth, then the animals that lived therein - birds, fish, lion - then part beast part man - centaurs etc. ^{personalized elements + strength} ~~then~~ Zeus, Sol, Mercury etc. ^{emotions} ~~then~~ Aphrodite, Hercules - then man himself, Jesus, Buddha etc. or an Anthropomorphic God - a giant with flowing white beard - (incorporating man's respect for size & experience or age) and now ~~an~~ ^{an} abstract being of pure mentality - a supreme consciousness (buds of which exist in man & oriental philosophies seek to develop whereby it could elevate & identify itself with the Karma - the Universal Consciousness (Spinoza's Pantheism) - (the sense ~~of~~ state momentarily experienced ~~in~~ in the oceanic state of complete selflessness - fusion)

Similarly in a classification of the Arts I believe it would be found that the latest arts - the ones that had to await advanced technical means & the awakening of the senses they ~~would~~ were ~~not~~ created from ^{would} ~~created~~ ~~later~~ ~~to~~ - are the ones that will deal more intimately with the major part of man's observations & feelings about life.

The greatest single thing in motion picture creation - is to place & time the action of the camera exactly as it would have to be to realize the action & emotion as you subjectively visualize things in your mind when in reverie about an action, a feeling - a passion. - ^{to remember} exaggerations should be slight & making their effect without being detected. Your message - the ~~sentimental~~ ^{unvaried} source of extension that lie ~~unexpressed~~ ^{untapped} & frustrated.

Every modern achievement in moments of harmony & well being seems to be the thrilling expression of man's intelligence & control - but let the man be one wit off perfect edge and the mass of wheels & works - frighten him, humiliate him - gnaw at the nerves that were ~~meant~~ ^{meant} for made for ~~the street~~ ^{postures} - not subways.

Sinclair Lewis - Listen to yourself
A. J. Cronin - The Sincere vs the false
Thomas Mann - Isolation of the Thinker
Thomas Wolfe - Passion & Lust for full living
D. H. Lawrence - Break with Man Made ^{unhealthy} ~~unhealthy~~ ^{restrictions}
Use time well

Poetry - Shakespeare - The Bible
Extra - sensory perception -

Movement Through Time - a film
devoted to slow-motion & Time
Lapse Photography

I secretly love the man who is doing his job
well - For though from my poker face he can't
tell how I am being effected he goes on ^{the}
~~simple faith that~~ doing the best he can
in the ~~simple~~ realization ~~when~~ that there
are times in mens lives - when are depressed,
discouraged and irritable, that a simple
act well done - be it ~~as~~ cleaning a table

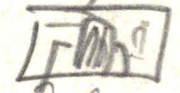
of playing a violin can mean everything
~~to~~ in restoring a mans spirit & faith in the
goodness of living - — more on this these

The production costs of the cinema is its greatest
artist drawback - because to ^{make back} ~~cover~~ costs it
must give the people what it already ^{likes} ~~knows~~ thus
not being new it can't be great - Also the
cinema artists ~~must~~ ^{be} - unlike other artists
whose tools are simple & inexpressive must
lick the boots of moneyed interests before he
can produce - Thus cinematic genius cannot
stare & produce for posterities edification - while alive ^{of} never -

Theme - Relazione fra i Volontari e Monumenti
e piazzzi a Roma.

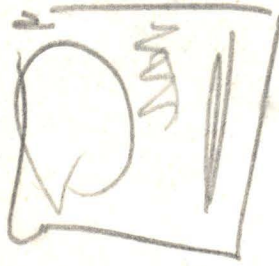
~~Relazione~~ Relation is between Men of past creators of the
monuments & men of today - the real stream
External machine ^{was unati created} ~~avelyation~~ ^{is} completely out of gear with Monuments.

Open with a flood of traffic ^{women jumping from} ~~busses~~ cars ^{all} ~~are~~
everything (low shots) cutting off view
of distant monument - impatient horses etc.

 Men running past monuments - being stopped
by friend before and but basent there to talk



no part of monument seen behind
friends head.



Driver in car hastening past
several monuments -
shot at driver from hood
& through windshield.

Can't wait in a hurry before + below tranquil
small of saint -



The soul of the soul of moments
emerges - old men - tired
prostitutes - students - artists
about children - about them
Same face as if car - alone with girl looking at same
man he passed before - car speeds by
The unconscious relation background.

Facial similarities - Eisenstein
Compositions of figures doing modern
things but taken from Frescos
continuity through dialogue
silent shot of Fresco -

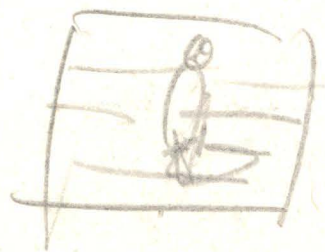


conversation modern
composition similar in foreground
Back to Fresco ~~composition~~ dialogue
modern - 2 or 3 classical
sentences - modern again & part

the view
of Saint

arc of triumph - shots of battle etc
political argument in local cafe -
carrying out action of fresco.


Emerald II - Police of horses directing
traffic - the similarity
of form & soul although in
a different exterior

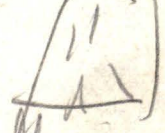


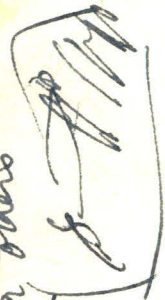
But what is the particular
soul?

Piazza - military parade -
people eating, passing, pushing, moving
through piazza -
at night when the light covers up
it ugly wares & signs it is the
ancient piazza again - voices
themes of the dead in the houses -
- pane themes (Roman) in piazza today

just with lights at different parts
 of just shooting areas have old
 talks - or over old ~~ding~~ vending
 machines or out of old windows
 - voices of old - during day
 repeating in modern form the
 same themes - music changed
 subject matters ~~particulars~~ different
 but from the same.

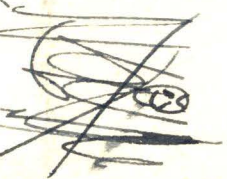
The story  - horses ^{conversation} ~~hoops~~ between men
 car - conversation or 2 horses
 hoops

Foro Romana - assembly - long shot from 
 Coliseum - Football game - foot one man walking
 to foot ball game & back - across square - hollow
 empty check of his heels
 Wrestling match ^{couple} pass persuading girl to red
 Simply - then poetic photographic beauty -

Boys with rope or others
playing horse - 

Boy playing ball against
chord wall with lead

Cat staring through, card



L 86418

Cappucci

old man on bicycle
pilot - mouth open

black market
company pen

Topolino -

Pinto cow baggage

Man saw coat over
shoulder pants pulled
up hard pressed back

White Bells
ring move

through colonnade

out and Busch & Schoffman walking before
house - nose of woman
old cart - old old lady

From some film on the Roman Guide & his
art criticism - all different groups -
old ladies, swiss - am. soldiers - children
completely opposite description -

Dead artist sitting by being treated
The I think this Guide - ^{Egotistical Orator}
The Guide that talks so much can't think
The Guide that thinks only of social & human
background not content of art
The worse guide - vagueries all is
excellent etc etc
The we don't have time or he's not important
guide -
The guide that won't take no for an
answer

The artists desperately trying to
make people look & behind here
and there little copy - give little head with
a pointed one by objective on a lot

The serious redragged starchy who
nearly yells across the healthy meaning
of the thing to a little boy -
People in back who can't see -

Tomato - Fabrics boxes, watch checkers
Museum checkers - Camera feeds
arty angels posing and with statue
Dead Dodo group - Am, Red man
getting culture - There that
can't you just feel it -

Avoro
The potato
nothing as good
as long - boxes
finger with dirt
The card vendors

Dead
Artist of caricatures descriptions
The saw but real seer

The professor - notes & more dates - ^{is a Tomaso why}
asked what he thinks

~~to be to~~

people but in guidebook & never
never look up

- Wrong name to lack peace -

What's the name of this (Venus) Tempest

Can't you just feel the wind. Old

sworn into someone's Maids

Look it's moving a mach fall on thin
bees - hair awaking behind it.

The money guide how much it costs

Pee Pee - match shiners - artist

going wild

Pan in car jumps out only have
a minute

Poor husband - wife loaned

with phony guide - don't he villegan
edgar

Bacchisto old maids - old

Brondpop - gets a twinkle in his
eye - year -

The love of the child -

The artist
The student !

There isn't Time!

There isn't time to learn ~~the~~ history before the act -
- to act, to act

Half formed the ideas gather men like leaves
(out of quiet bars) - ~~hoisting~~ then
~~trousers for them as seen~~
~~blowing~~ ~~trousers~~ ~~up from the~~
~~ankles~~ ~~tripping~~ ~~into~~ the storm
as they run flinging ^{them} into the storm.

Here to see it - a hint ^{a hint of hint in} this ~~page~~
the yearning in a thousand ^{separated} faces, form
beneath the form ^{commonplace} ^{bonities}

And when ^{in chussy fury} ^{angushed} ^{materially} ^{chussey} slipped
disappointed ^{that} - the wooden droppings fall

some professor ^{wraps} will lay ^{it} in
your ^{hand} empty
lifeless hand. ^{- perhaps -}
^{no doubt}

the
thesis

Winter Beach The Beach on a Winter after noon -
The salt smell - the caws - the mist & silence

In summer the revelers with their hot dogs & portable
radios obscure the lonely nature of the beach.

But when they leave the beach lies under the salt
~~the~~ mist ~~is~~ ~~quite~~ quiet & filled with little tracks
of birds as it has ~~also~~ been before.

Silence - birds standing like sentinels facing the
water

Steady flow of sand over ~~the~~ ~~crest~~ off crest of
dune

Bird wings spread coasting ~~in~~ on air

pan down Lamp Posts standing like lonely watchers in
a line over boardwalk -

Dolly The boarded up ~~the~~ salt Bleached faces
of the hotels

pan down The jod into with drawing sheet of water
leaving clam shell - bird scoops is it up

- bird winging high - over jetties toward Boardw
C.V.

M.C.U. Drops clam
C.U. Clam smashing open on B.W. - meat gleaming

Med Bird dives -
C.U. Meat bird eating clam meat -

- Tide out -

Pan shot

Shot - Shot - shells - up - a symphony
of shells as birds caw - boards & shells

Tiny little bird running from tide

3 elements - Houses + B.W

Beach +

Sea -

Rhythms of the sea -

Fast about legs of sea gull - little
bird up & down following wet glancing wet
mark in sand -

Breaking of small wave in slow motion

Repeat print of shot

Same wave repeating & repeating slow

break -

Slow running break - ~~to~~ with tide -

Slow bursting in air along jetty

C.V. of jetties - Barracles - fish - clabs -

shots Hard ma solid rocks - shoulders - water
gurgling periodically between - covering
lens & dissolving into new shot of jetties

~~Board~~ Boards broken on rock - lone pine

wash ashore -

shots of old boards being covered with sand

old jetties ~~to~~ jetty pile

discover in sea gull atop flies away - down beach

upper C.V. -

~~to~~ ~~jetty~~ The End

Fade into to first shot - medium closer -
1st shot made over

Cream less swing - business

Smile longer - stare man at end

Fade in fade out - Next day

Shot of spaghetti crawling up sleeve made over showing sleeve

Reverse spaghetti out of collar

The End in spaghetti

1st Cappellini out - in narrative - maybe

Beggar out during hand slipping beneath table

Stare man longer during finale

Percy a bit closer to Greek girl in finale

Shot of beard man jumping up
close up of fork winding. | beard > make

Devil sequence - shot

1 more shot of ~~road~~ Percy calling waiter ?

more big closeups of hands fork & spaghetti

Par back from boy leaving to fat man

Boy at window longer - cut in before - latter his gang

non società ma un uomo
che è più peccato e molto
più grande di società.
L'uomo con sua immaginazione
e realizzazione certe, non posso
vedere le result. di sua action
di voleri - lui viene trusti-
complet - perduto.

Uomo a solomente le method
limitato physical - non posso
trovare la cause de sua
~~per~~ dolore - lui viene
frustrated & stupidement
usare non il veros cause
ma un uomo innocent.
Physical lag.

È questo ragione che l'arte
bisogna essere molto sviluppata
- le espressioni - l'uomini

love is a thing like this
the whole body is called into united effort
- the great return & satisfaction of sex.

frustrato becomes aware in
modo diretto a effetto he
core intangible (pensiero
attitudine - ~~per~~ filosofi etc)
de control sua vita -

Socialism - piano, piano
educations - expressions -

art - assimilation - expression of the ^{spiritual} ^{efficiency}
affectors of the over complex world -

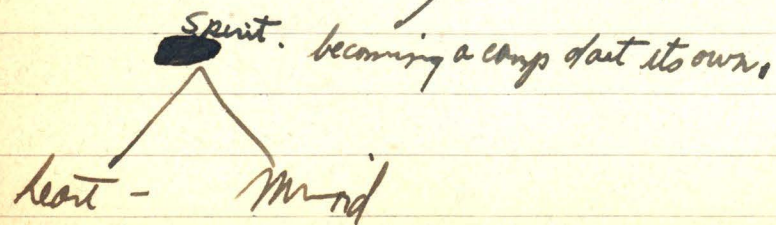
To develop and yet retain
clarity beauty & meaning
is the power & challenge to
the great artist

Don't run away from form
& detail - but control them
perfectly to develop & embellish
your feeling idea.

Is the anemia the art of the
new man - Where his most
highly developed intellectual
sense is penetrating to his
soul. Where he is feeling
and falling in love with the
Abstract realities.

Where ideas & feelings are being
wedded into a new divine
whole - meaning is becoming
beautiful & vice versa +
~~the~~ not heart - not mind
But a divine combination of the
two that transcends either into
a new spiritual ~~re~~ creation -

The work of Michel Angelo.



The span of visual movement
will be widened.

Modern pure art is making a
point at the expense of completeness
- The mind is leading -
Men need drama - more human
content. the pure art must come
off obliquely - never directly -

Purely beautiful sounds - pure
form lines, words - glorifying
the surfaces and forgetting that
the surface is a means of
transmitting the state of the soul
The soul is what counts.

non
of being
out
poetry
of just
limited
mere will
beome
the d it

→ it will have the same logical
barrenness that modern
architecture & Protestantism
has.

Be honest - Find beauty in honesty
Transmit honesty ~~reality~~ reality -
formed - and beautiful.

The things that chain a man down.
What is real development?

The great lesson of a teacher is the
example of his character - ~~which~~
slips out little innocent unconscious
remarks - because they are such a natural
assumed part of him.

Today is a nice day.
M. L. L. L.

Comincia con l'azione - tutti gli altri piccoli gesti pratico seguono

Pratico - Sonoro - insieme in armonia e la strada de la vita

Ministra senza amore non e buona
Poesia senza magiare non va

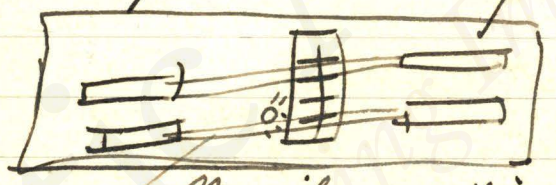
Ricordarsi -
Quando un uomo non va sul strada del nature & Dio - lui stalgia.

Scuola
Vede chiaramente prima - la passione
logicalment - precise - pedali -
dopo la gusto - e la inticare

Scuola - entrare passionatamente in scena
piede - a piedi tocare la vita del carattere - senza questo idea Analyate piedi - mani prima

Quando la sponteity diven mediana de control - art - unity
e essenziale -

Montagio - (Editing) montatore

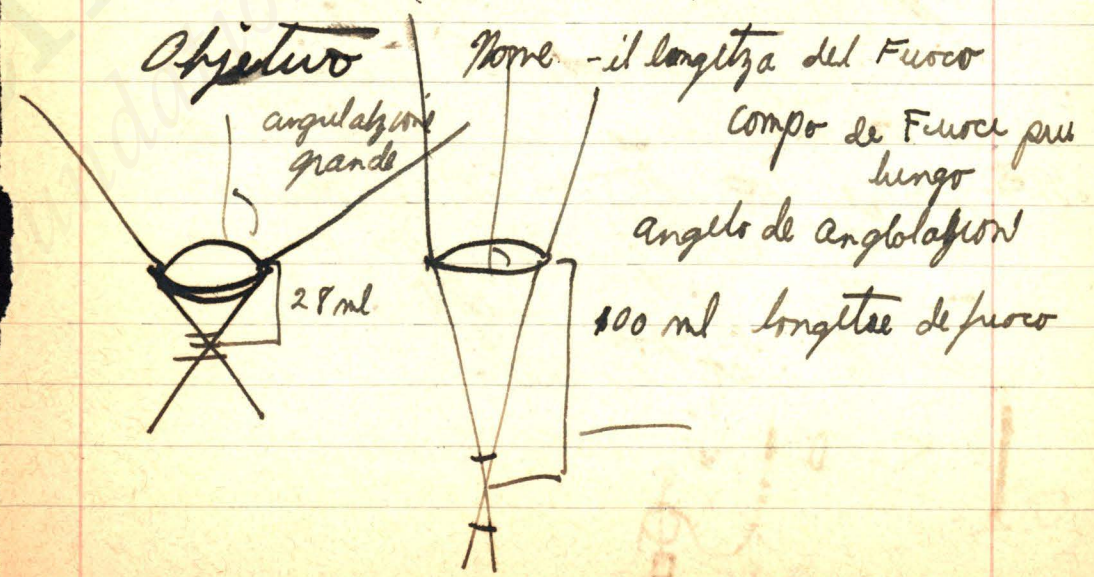


suono
Audiatura

Moviola - (splicing machine) sees & hear

Pellicola

clack - suono & suono - clack
Segue la scenografia

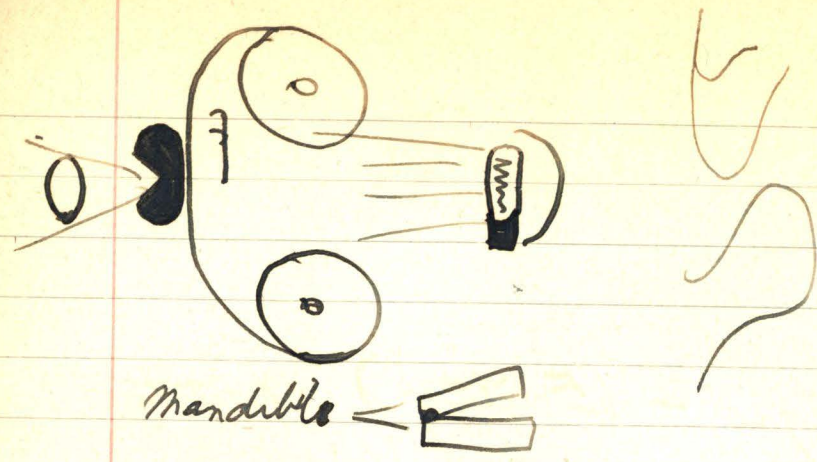


lente - il lunghezza del fuoco

compo de fuoco piu lungo

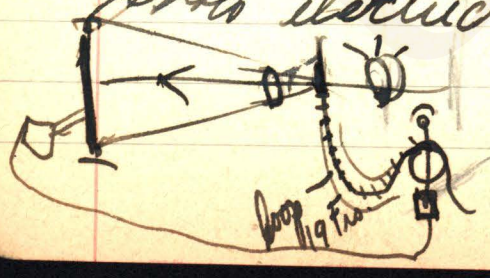
angolo de angolazione

100 ml lunghezza de fuoco



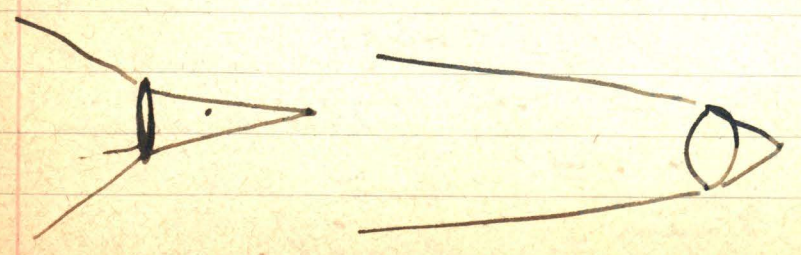
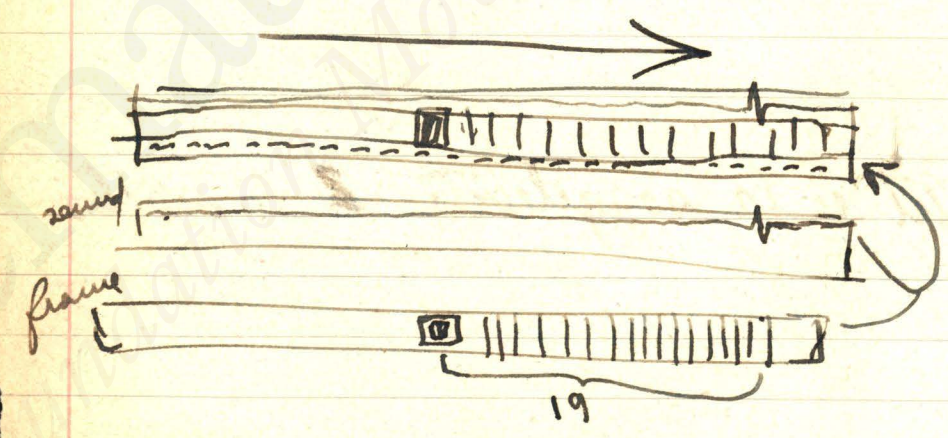
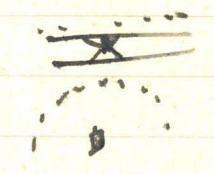
Vision must jump
 Sound must run smoothly
 Therefore must leave a loop ^{is order} to permit change of movement

~~So placed 19 frames after quadratura~~
 Frames Passes ~~by~~ shutter ~~the~~ but ^{is order}
 the sound corresponding to the movement of the ^{shot} quadratura
 before the lens is beside the #
 19 frames after - it is passing smoothly over the sound drum - between a tiny light & the photo electric cell.

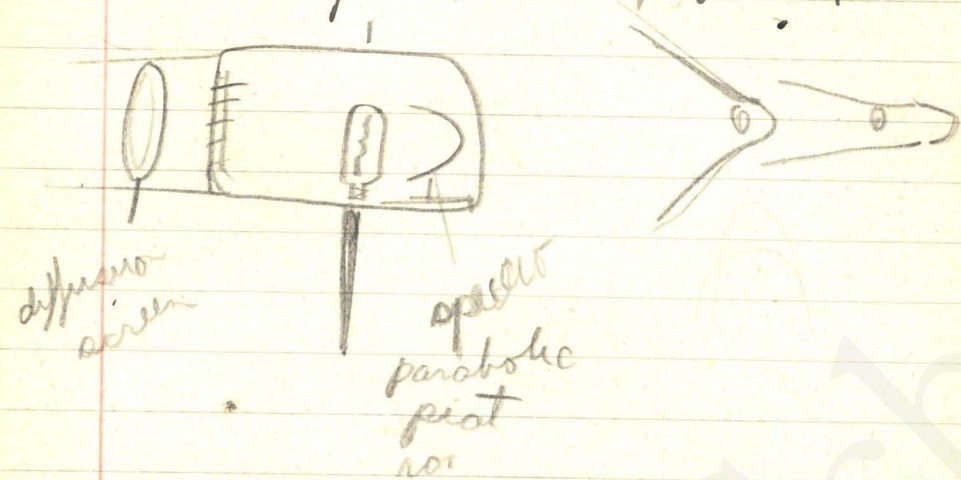


inquadratura = frame
 photogram - fram.
 Inquadratura - view.
 ways of changing views

- 1. cut.
2. Dissolve
3. Masque
4. Carrell
5. Panorama



Lights - spotlights - parcola
named by numero - di Watts - 1,000



Art e la soggettività che oggettivo
in modo universal. -
Quercia base Tecnica - page differente
art.

Le monde oggettivo e in part della
visione della spirito umano -
soggettivo - artist objectivity his interior world
Il spirito umano e un
element universal:

How can cinema be art when it
photographs ~~the~~ the reality external
- Because the reality external treated
in a certain way is part of the
subjective world.

The element of the word is like the
element of the photograph -
has a thousand meanings becomes
art in relation to other words
syntax - organization of the
spiritual world -
syntax of the cinema is the editing
montage meaningful
selection & arrangement of photographs -
All elements acquire a value in
organization that gives a
transcendental life of the spirit:

The artists creation must have
the characteristic of the objective
reality. like a fact of nature -

The illusion of
objectivity succeeds most in the
cinema.
Born in the spirit of the author
when realized giving the illusions of
reality - for this is the greatest
of arts.

~~Book~~ Based in sentiment
Musica Fa copra con um diversa tecnica

Art e l'invention del vero -
you can't add up the elements
of the film - the part
that must or will make
a film art is a illusion infinity
give something
additive - yes at a certain level

valore universal - ^{typo} characteristic
don't exist in reality ~~are~~
idealized - abstracted

the type is objectified - ^{actually} but don't exist
universal - abstracted - like as
artistic creations -



ITALIANA
POSTALE

REPUBBLICA
CARTOLINA

23.151

Caro signor Leonardo,
La signora Teresa ha risposto al
postino che non vi conosce e perciò
non riceve più, così, per fortuna, il
pacco l'ho ricambiato io che non poter
spedirelo essendo assolutamente ~~più~~
del vostro nuovo indirizzo proprio ~~Adelgo~~
salvato scorso incolla il vostro amico

Signor
Leonardo Heilig
presso il Duranti
Via del Santaggio? o Postaggio?
no 74
Roma

del quale non ricordo il nome e lo papà
affranto di venire un giorno e prendere
in consegna il famoso piano. Ma poiché
ora finalmente vi siete fatto vivo, attendo
da voi una risposta con l'indirizzo
ben chiaro e col modo di un consigliere
te di un amico. Spero e vi auguro stiate
bene. Tanti auguri a voi e al vostro
amico anche a nome di Justaro.
Mi spiace non aver potuto aiutarlo prima
ma la colpa non è mia se voi non avete
scritto prima!
Saluti. Elena Guffen
Gran Viale 65 Lido di Venezia

o - ov

prosciati

perciò - ~~thus~~ therefore

sebbene - even though

quindi - therefore

- fino a che - until -

perché

se - then

quantunque - even though

affinchè - ~~because~~
in order to

mentre - while

in fatti -

Sono contento di studiare l'italiano
tebbene io sia molto stupido

My dream house -
a cabin set in a valley of snow
sun - with mountain ridges
in the distant containing like the
eye of a saucer the life that is
~~lived~~ within.

A small lake nearby for skating
~~skating~~ - sleeping & candleing

But above all woods & gentle
pasture hills & isolation

Stocked with a gun, skis - shoes
staff ^{then}

And 2 or 300 hundreds of the finest
books from every field, every tongue
east or west every civilization

Then prints all the fine sculpture
painting fresco & architecture
~~made~~ made by man's hand for his
fair eye to see

And then the best recording of the finest
music - Russian chants to the
Moderns - Hebrew melodies, negro
spirituals - Egyptian, Islamic
and Indian & Chinese - the best
music from all everywhere the best.

Then I would live simply working
land - making friends with hills
& talking the grass - and
I would return calm, fresh
& strong -

I would have a stock of split
wood built up - some oil
and a plaster kiln - to keep
warm -

There would be big beds - &
small concentrations of good
light - electric, or oil -

The beds would be warm
covered with big feather pillows
warm like a cocoon wrapped in
its mother's womb & would sleep

And for five years I would
listen to the music - walk
with nature - read and understand
the books - And there would be
beautiful poetry
And I would write my thoughts
and feelings as beautifully
& completely as I could -
And when I felt the need
I would paint.
I would try to find the soul
of the world and my
own while I am still young
And there would be a woman
not my wife but my love
who would cook meals ~~filled~~
full of rugged and delicious
and she would swim with
me and walk with ^{me} ~~me~~ ^{on my side}
I wanted but otherwise would
keep silent - busy and busy
herself as her sweet heart

heart: ~~that~~ in the night she would
be new again with some new
treasures to feed ~~my~~ ~~delight~~ my
delight. And she would know
what I was searching for and
she would respect and love
the climb.

And occasionally by foot we
might walk to a town ~~go to a~~
or take a train to a big city - to see
some museum - theater or ballet -
and then we would walk back through
darkness ^{on my own} my love quiet - unafraid of the
silence.

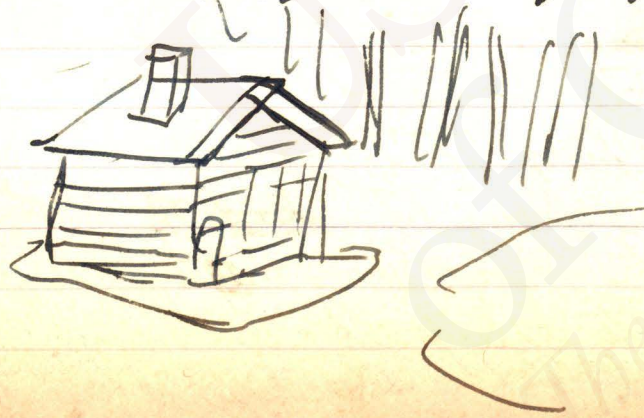
And ~~so~~ I might ~~go away from~~
~~the station~~ I might live and
educate myself.
Away from the tornado for 5 years
or more I might ~~live~~ ~~think~~
it center fixed quiet, & unviolated
~~the~~ the only part its own.
With this foundation - physical, mental, moral
I might come back to the

world of men & do something of value
something that will help ^{the} or before
then I might have found a home.

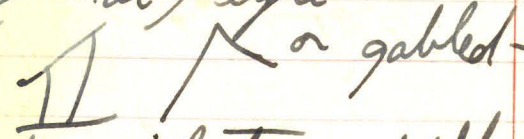
in the Dolomites - alpe di Siusi
or Upstate N.Y. or in the
pine country of California or
New England or
places in Ohio - or Illinois

The marriage of machine & nature
head & heart
east & west
Flesh & Wood

in Grass Valley - Steve
School - Ken & (Doc)



high altitude

Stone foundation - Wood floor - Cude ~~the~~ stained
wood walls - fireplace? Veranda -
Big reading chair - ~~The~~ Simple
Sturdy table & chairs - Good big bed
in corner - reading lamp -
record player - prints & (projection
(slides - even films - the best)
paper ink pens - paint - an instrument
harmonica - (guitar) lyre -
slanted roof  or gabled -
rug -
Plenty of good insulation - double windows
Kacheln stove - cooking stove
running - water - good -
bathroom - toilet & hot & cold running
water - power & batch -
scrubbing basin - 2 rooms - one
for cooking - etc - One for sleeping
& studying - may - ~~others~~ -
No mirrors - no shaving -
Simple durable clothes - Work
Electricity paid in or given -
Wire recorder & typewriter for wife

If you don't do this it is a
a merit for 4 months out of
(year - June July - ~~August~~ - August
(December) - January)
Come back rest of time / & make
1 film - then go back - split
no good

A man struggling for
cultivation ~~in primitive~~
amidst primitive society
can get his thanks from working
with the land -

How can we recognize a work
of art -

Must ask what is art.

Empirical > methods.

Subjective

Exterior aspects of different arts do
not have a commercial aspect

Film (language - technique - form) as (developed - created) by the great masters

5. Film Masterpieces

World Anthology of Film Masterpieces

Meaty & detailed information instead of vague adjectives and who slept with who - i.e. dates marks & figures
Break down directors into periods & then chronologically - given a few remarks summarising the outlook of his time & group.

Louis Watermeyer

Roger Manvell

J. W. Pontague

Kenneth Macgowan

Thomas Craven

Louis Jacobs

Photograph of each director

Short resume of character personality likes & dislikes (life environment) outstanding dramatic events - personalizing the great film names

His Manifesto - general written by director himself
Particular in relation to the his great film

The film -

Treatment

Detailed account of the important innovation accompanied by as many photos as necessary
The original problem & the history of its solution

Brief detailed illustrations of how the innovation has been used later by different directors - plenty of them

photographs of sketches & notes
any & all important information about the film itself its technical & formal problems -

Films of all nations - India China & Japan also

Films of all natures - Experimental, animated, scientific, documentary, puppet cartoons, educational - propaganda

~~at all times~~

List of all film libraries & repertoires
Location & description of all the film schools in the world
Address of all film groups in the world
Time & location & nature of all film festivals

i.e. up to
good by film
can be
seen

Read all existing film literature - noting important sequences
See all films - travel to off film capitals
Interview hundreds of film critics - especially film directors

A standard cinema work for all film students & enthusiasts.
To be bought by all film schools, groups, film fairs,
& Universities & libraries about the world.

Art is one - intuition - imagination.

Abstraction

spirit -

color

Sound

Exterior aspects
of art have a
relation to each
other through

their common origin

a state of the soul, feeling, imagination

Not ~~concepts~~ concepts universal
but of characteristic individual vision

~~Exteriorization of the Fantasy~~
Exteriorization of the Fantasy

Internal exteriority - seen by the
artist - assimilated, - ordered
added to by the ~~artist's~~ soul (is this
origin of his mystical or purely
empirical) - when the feel is
clear - through technical means
he tries to return his vision to the
exterior world in which it was born.

Weak to assimilate - ?
strong to execute ?

Wasting energy in creation
is required - have to lose
sight of the peculiarities of
the subtle intangible message
- never being - giving ever
element of creation in direct
contact with the feeling

Art is the elaboration of an intuition
concretization -
like all philosophy is a justification
of an intuitive insight that comes
in a flash - all the same
~~subject~~ process - one can
express thoughts artistically -
Art is the truth of form & value of form
Thought - Truth of subject & value of subject
form of truth
Great art has value of subject
thought & form - perfectly
organized vertically & horizontally.
Art & Truth are one.

Great material differences come from minute
changes of the spirit of approach - mind & soul -
The terms great & minute are
false subjective terms.

Anatomy of the Film - Hollenberg

Widest audience of original product
The greatest ^{expectation} influence in the 20th
Century - quantity
Aesthetics concerned with quality
smaller lighter projectors
television to homes & theaters

Pulp magazines

Shakespeare
Kelley

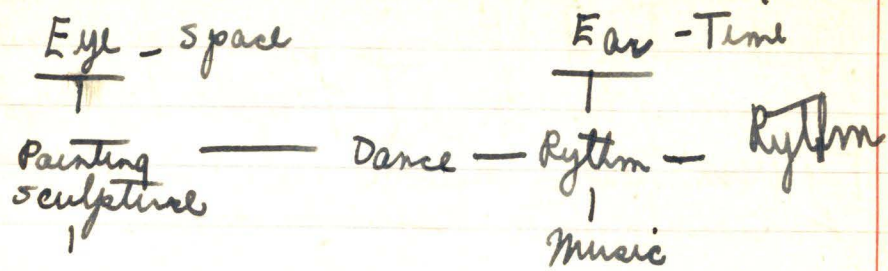
Cartoons

Tintoretto
Tiziano

Cheap Escapist
Film

What film
can be -

Organs of perception



Rhythm has the greatest emotional hold over the human body.

Art - realization della vita spirituale
essence of
Tragic - contrasts that don't find
a solution

Shakespeare ~~think~~ Thought ✕ Will
pessimismo Death - misery

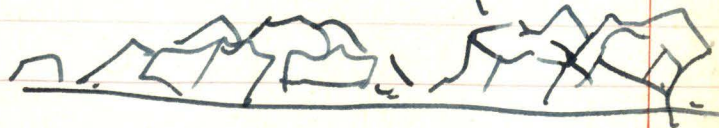
~~to understand~~
Uomo nella Tragedia - ~~gloria~~
Selma -
Molculai - Puccini

Spirito della Tragedia
The endeavor to reproduce the visual world in rhythmical form

La visione della realtà pessimista realizza
in la contrasto che no trova solution
contrast - non solubile

Spirito Tragico - Due Force contrast che
Thesis - Antithesis che
mai trova la synthese -
mai la possibilita della synthese
in tutte i historia tragico

The absurd in life - the situation tragico.



Comico - Contrasto logico
The arrival of things one doesn't expect
Trova sempre una solution -
L'Uomo Comico -

Psychologia - huffling - Anansi

A synthesis is a resolution of faces
into a unified form (of higher value
or peace - into which
in superior intelligences
of each face are
expressed.

Sentimento e a la base della vita spiritual.

Tragico -> in cinema

Comica ->

L'essence du Cinema -
L'art cinematographique -

The emotionalizing of the eyes.

The tomb of the Unknown Soldier
Guard Duty

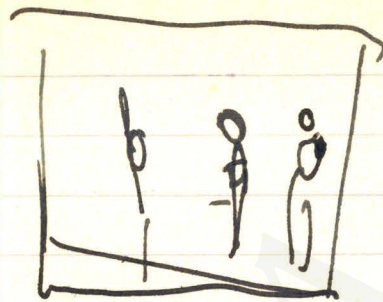
a Bet

Monte Carlo - Takes all Money -
sells clothes returns hotel

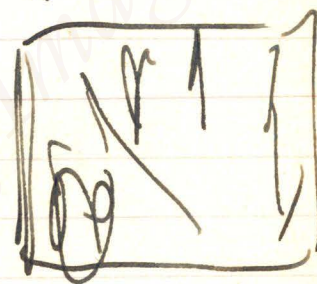
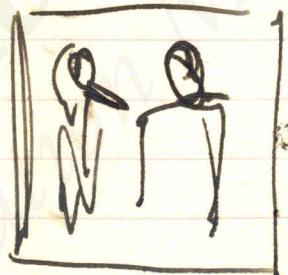
Things big & little

The film is a new language to
express new thoughts feelings
new consciousness that are
rich with passion & sentiment that
have never been expressed before.

actors actresses are being
typed + neglected



pan



1 hr/day Lecture - General Aesthetics of Film
Script Character - spot 1 week in advance -

Disc 92 movies per week - critic - tech
art -
music

meals at school 92-1
2 nights a week - 10-1
2-5

2 main groups


Script - for long film at end of
year -

Technical course - lighting -
distribution of parts -

opera d'arte - coerenza - unita - espressivo

Filosoficamente il sbalzo
de Sartre e de gli altri la
passata la vera tragedia
de la ~~la~~ la uomo contro
la società - la tragedia
de Custovsky scoperto -
e questo -

~~un~~ un uomo a gangster
un Bolsheviki un Monsieur
Verdoux e contro la società
ma la società è un cose
abstract - un intangibile
relazione fra gli tutti e
cuore e spirito del uomini
Non è un vecchio, non
è gli domine - non è
gli capitalist - E
quando voi ambasciatore
un uomo non ambasciatore



1	2	3	4	5	6	7	8	9	10
2	4	6	8	10	12	14	16	18	20
3	6	9	12	15	18	21	24	27	30
4	8	12	16	20	24	28	32	36	40
5	10	15	20	25	30	35	40	45	50
6	12	18	24	30	36	42	48	54	60
7	14	21	28	35	42	49	56	63	70
8	16	24	32	40	48	56	64	72	80
9	18	27	36	45	54	63	72	81	90
10	20	30	40	50	60	70	80	90	100

a whole shot consisting
of nothing but ski falls
& the laughing record
Some narrated then narrate
begins to laugh tries to
continue & goes hysterical -

Too many cinematic tricks
improperly used tend to make
the spectator ^{too} conscious of the
medium - distracting from his
submersion in the drama &
idea of the film -

Skis -
Water
This world of color
The world as subjective

flops - ~~last~~ last one looks up
helplessly at instructor - does correct
run & positioning - followed by four
good students - then turns - then
Armas - side steps turns etc.
Back to boys on hill climbing into
modern ski - lift - shot from back
- beautiful color shots of mountains
seen - etc. top of lift ~~is~~ a frightening
shots down hills - set goggles
3 skiers get set & off they go -
Have ~~had~~ shots of run made from
Camera carried by skier of sled
- snow flying in - possibly winter
at bottom - but better I think
if interspersed with very long
~~close~~ shots of three in a flying wedge
- 3 flowing each others are -

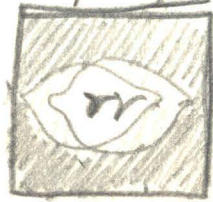
frightening drowns - &
violent closures of scraping
skidding ski - wind whistling
through hair - ski pole
trailing & dancing in snow
intersperse very quickly &
accurately symbolism of her
dancers curving - curving brook
- smashing car - ^{crash of} punch against
jaw - football wedge - bayonet
- anti riot wedge - repeat
original symbols - gradually
increase tempo run - bird
in flight in middle of run -
then sudden finish with
accentuating quiet & perspiring &
leaving smiles - trek back -

to village lighting up in dark
hills at sundown - relaxation
& peace - sun going down -
pick up in fire of lodge -
relaxed legs & hands - exhausted
smiles - quiet drinking of
hot chocolate soubouilles of girl
& boy against fire - curling
of liquid or smoke - bird -
picture of next day ski -
bird comes to rest on branch -
moving out of eyes - ^{outside} eyes -
smile & ~~to~~ wink & close - end
X crossed skis.

Violence - sweet-grace - sublime speed -

Like a symphony - quiet beginning - rhythms & violences
sweet gracious & triumphant finish
Use color only to play up scenic beauty lots &
then subtly

Write run to a short well known piece of music
Eyes half closed & down - up suddenly open on seeing
fascinating object - close in out of focus - (turn about



two eye view - then on focus - full
frame view of beautiful gull in
a glide - move out & follow it - beauty

silent screen - moves in on camera - blur out -

blur in receding face of ice star - turn & glides
side step glide - off left of frame (plain background) on ~~at~~
from it of frame ballerina side stepping ^(possibly in Hop Skip) ~~to~~ ~~then~~ ~~thru~~ ~~at~~ ~~off~~
jumps into air - cut at height - top of jumper descending
on ground just top gliding (same man as first face)
then skis & grace with music follow him down
decline rise of ~~the~~ stands with buddies who are
laughing & pointing - at - ~~the~~ Joe duffer sinking knee
deep on foot - finally decides to put on skis
immediately flops can't get up - struggles up flops
up again - slips down hill helpless - ~~is~~ ^{is} wibbly wobbly
& flops again - another beginner ^{laughs at} ~~is~~ ^{pleading} ~~is~~ ^{coming}
down hill flops - both laugh together - dozens of ridiculous
continued on other page

The Thrill of Skiing -

seemingly ~~bird~~ ^{magical} man swiftly passing trees - (~~feet~~ not showing)
movement without effort - the essence of grace.

Bird in glide -

Ballerina in long skirt

Man has always thrilled to effortless grace & speed

There is humor - 101 Falls - can't get up

There is thrilling beauty of atmosphere

mountains snow - sunshin
clouds - snow crystals

Fine snow
blowing in
Face of camera
double exposure

Social life - Flirting on hills -

log cabin fire drinking

hot chocolate at end - relaxation

real warm & solid after the ~~thrilling~~

Not a technical ~~not~~ but edging demanding thrill of a run,
artistic treatise -

What thrill does the good skier feel.

different maneuvers & jump all used on the
long thrilling hair raising mountain run -

Helpless ~~in~~ ⁱⁿ deep snow on foot

A minimum of words - music sound a poem

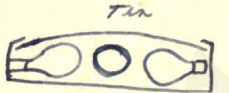

Can take camera down run on sled - on springs

different ^{snow} conditions different attacks

Equipment for Darkroom

Print Box - The one you made - or
make a new one
Put metal hinges on it
a milk glass - no long arm
Press button control
Clear glass with tissue beneath
Good masks

Enlarger - Make one yourself from old one
Condenser type use your plate camera -
Powerful 300 Watt Bulb - Milk glass
condenser lens - Red safe
Black base surface - simple frame


Dryer - Make yourself  -
Weight presser with clear newsprint


Cutter - large-medium size - or one metal Toppan
with one sharp
knife + grind stone

Mounting with rubber glue 
brush

Tanks - 2 small print tanks 2 large bowls for
2 large enlargement tanks water
1 continuous running sink
Cork floats for large prints
Running enamel hose with siphon
Other half of sink completely
Clear for excess materials

baking
tins
plywood
covered with
shellaced
canvas

 rubber bands
print

Subscribe to the Atlantic Monthly

Red + Green safelbo. - with shades
 diome film Pan film
 Dull
 Glossy single weight print paper for 9x12 cm neg. cut
 + for 120 cm neg -
 1-5 in larger black boxes
 White - ~~antral~~ semimatt - "ivory" 11"x14"
 1-5 in larger black boxes
 One 2 liter graduate - 2 labeled - "D" developer
 "F" fixer medical forceps
 Cotton & alcohol for negatives + plate holder
 also lens cleaning kit
 5 step or locked button type enlarging bell release
 light lock - also good ventilation -
 Paint windows black - then curtain
 One timer, clock - 10 minutes Install Radio for music
 Closer clips & weights while you work

Still Film pack for 6x9 cm + medium yellow filter
 + cam shade - cable release
 roll film adapter - Have Keinic check shutter
 1:20 - deeper yellow filter
 One good sturdy tripod for all heavier cameras
 & all 16 mm. movie work.
 One good pan head for all cameras
 One film & splicer -
 One 16 mm projector & screen
 Studio lights & plain metal reflectors

Stick to 1:20 size for most still work
 Get a good reflex
 Finegrain develop everything
 Black & White
 Buy Roliflex stereo - trade 8mm.
 Stick to 16 mm
 00 color or black & white as subject demands
 use tripod on every shot
 Get 2 more telephoto lens for
 it - then take off or 1 good one

From Hospital. - Print box
 Medical forceps
 liter graduate
 Sharp knife - red cross
 Make most of your stuff - keep simple neat, clean
 & careful Always use tripod - correct exposure
 clean lenses & equipment before using
 lens tissue - camel's hair brush
 Sell 6x9 cm Voigtlander
 8 mm camera
 Get going into natural color stereo
 work especially in your movie work

If make most of stuff - cost of darkroom approx \$60
 Good Tripod & head - \$40 - Get one from the 4409 depot
 Studio lights - \$30
 Total cost at least minimum \$100
 Sale of Voigtlander = 100-200
 Bill & Howell Telephoto
 \$60 - \$160
 \$160
 even

Projector \$350
 Screen - \$15
 Splicing etc - \$15 etc
 \$400 - Use Mr. K. Conshy & Uncle Dave's
 stuff
 About Darkroom if plan to leave soon.
 look up school darkroom or Bob Duttman
 Marty Warsaw etc
 or darkrooms at your school
 Good location
 Use - wastebath sink for washing
 One long table in the maids room all that is needed
 Closet for developing - curtained section of cellar for printing & enlarging

Lessons and Observations in Photography

Contents.

1. Approach to Photography
2. Approach to Subject
3. Equipment - used.
4. Exposure - Speed of Film - Light meters
5. Developing & Care of Negative
6. Contact Printing
7. Enlarging
8. Finishing & mounting the Print

I Approach to Photography

I like the magic of simple things having such a tremendously high ratio of effectiveness. Put your finger in a light beam & you stop it from reaching anybody.

a ^{undeniable} confidence that one can say very much and create beauty with photography - a fascination for the miraculous reproductive power of the medium - for its great latitude of control - which ^{makes} the art of photography only as limited in its expression and beauty as the imagination and knowledge of the photographer ^{is} limited. The photographer paints with shafts of light. He ~~can~~ control them to produce his effect. Nothing but Horizon Unlimited

Many approaches to Photography

1. Fantasy - Pictorial beauty -
as exemplified by ^{ref} Tietgens
William Mortensen
The ends justifies the means - any means
2. Realism - The world as it is -
untouched negative
andreas Feuninger straight
Alfred Eisenstadt - photography

In one or other or both of above main
divisions you have

Portraiture - Phillippe Halsman - ^{Eddie Bush} Bob
Landscape - Laurence McKinnis - ^{Whator} Ray
Texture - Bush - Feuninger
atkinson

The Story - Steichen

The Theme - Feuninger (N.Y.) - John Loughlin

Record - Astrophotography - Microphotography

XRAY, Poldroid
Research Educational

Table Top Photography -

I like them all depending upon the message
desired - I prefer - natural sharp focus
work - realism with a
theme + story - Portraiture
Exultation in texture
Action - informal
Halsman - Loughlin - proites
To find dignity beauty -
wonder - and implicit
message in the world
as it is.

Procedure for Enlarging - ^{Printing} & ^{Mounting}

1. Select only a few sharp - well exposed ^{make prints of all negatives to study for enlargement} (fine grain developed) negatives to work with
2. Clean condenser lenses, optical lens, negative holders & negative thoroughly with alcohol & cotton (negative holders - plate film with emulsion removed)
3. Center milk tub
4. Place negative emulsion side down & center portion to be enlarged.
5. Use a paper holder.
6. Select the right color, number, & fresh paper
7. Frame the size - place one dummy focusing paper in holder. - frame so as to leave a hole all around.
8. Move lamp house till proper size is obtained
9. Open aperture ^{of lens} wide
10. Focus accurately with ~~the~~ magnifying glass (always with dummy paper in paper holder)
11. Close down ^{lens} aperture about half way
12. Plan dodging - using hand, fingers or dodgers
13. Expose - Dodge - Remember that the less the exposure & the more the development - the more contrasty the print ^{also the faster image appears the longer the with forceps silver dots are deposited}
14. Place in Fresh developer - emulsion side down - bring out slow areas - by

- heating that portion of the paper - with
hot breath or finger rubbing behind &
in front - (make sure safelight is safe)
15. Bath in Water - ^{also try applying} ~~force~~ heated developer with fingers ^{to area.}
 16. Fixer for 3 minutes (careful that no ^{fixer returns to} ~~force~~ developer - use towel)
 17. Check results by white light
 18. Only retain what is completely satisfactory
throw all other work away.
 19. Wash in cool running water ^{for at least 1 hr.}
 20. Dry - face up - removing prints
before completely dry - then press under
weights for perfectly flat print.
 21. Touch up spots with "touching pencil" or
regular pencil.
 22. Sharpen lead pencil with sharp knife &
apply carbon dust lightly ~~to~~ with
fingers to darken certain areas
rub gently - can only be done on
dull finish prints - not glossy
Don't overdo it.
 23. Matt or mount as you wish
Select proper color & grain border
for color & grain of print.
Matt with paper - mount with rubber
cement - be careful to be neat & clean
 24. Title and sign the print
 25. Frame it if you wish & then hang in good lighting

Use window light & natural
light for portraiture etc
whenever possible. —

Most interesting natural
lighting to be had early
in the morning — late at
night

Sunset seen with red
filter only — shade lens
with hand etc

Empathy in Portraiture
Talk real talk — give the
model confidence

Lewis Mumford's — "America &
after
Stieglitz"

always use a hood - night or day
always a Tripod
side flash lighting
Rubber gloves with talcum powder
~~the~~ place enlarger print in
face up

After develop - drip for 10 sec
& place in a short stop bath
28% acetic acid - 78 pts water
Then have concentrated developer
1 to 1 water or straight & apply
lightly with finger - replace
in shortstop reapply etc.
Fix for at least 15-20 minutes
& wash for 2 hrs

Good photo montage - two
negatives at once
print on negative at a time
on print paper
- do night photo work
- ^{the} ^{add} ^{interest}
- ^{wet} ^{shut} ^{always}

Use Plus X film because
it is of fine grain -
Develop all film intended
for enlargement with fine
grain developer.

Use mostly Super 8 film
Always a Tripod -

Godachrome in most movie
work - except extraordinary
dramatic work.

Use tin reflector for fill in
measure closeups exactly.

~~Let~~ Dry prints only till
lamp - then press in
blotter for level print.

Use Green safelights for all
Pan films which are
exceptionally sensitive to red
light -

Try Infa Red night film
with infa red beam (Tanks)

Don't use red filter with
Kodachrome because not
sensitive to red light - no
chrome films are - these use
red safelights -

Always use Tripod & carry
lens tissue

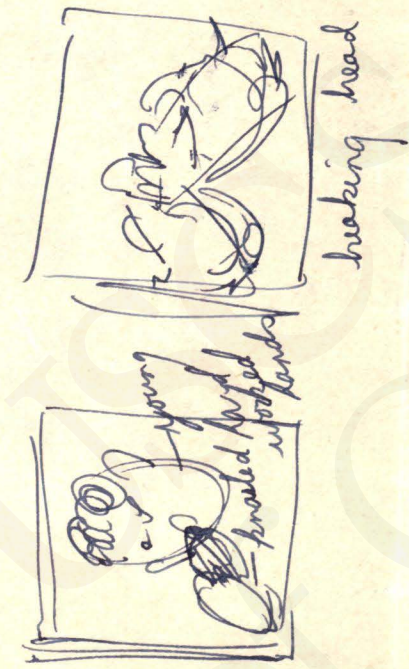
One drop of fixer in developer
will kill it. large

mat & Title Prints



Press bulb release gently

French bread - for texture ^{00. These before you leave Paris}
 1. Bread in dirty hands
 smiling sweating face
 ripping off a chunk of
 bread



2. Two dirty hands ripping
 a piece of bread apart
3. French head lying in a basket
4. French meal - bread
 blushing tomatoes - bread
 checked cloth.

Hi key portrait of girl in ^{sketches} Paris - raised eyebrow - pursed
 look smile.
 Alley with people - bushy eyebrows - twinkling smile in
 eye.



Don't get hackneyed ~~or~~ or sentimental capture
 the person just as ~~if~~ you want him to
 be unsatisfied.

- Paris Markets -
- Paris Vehicles - bikes - motorcycles cars
- Regate - Sex

Sell novel camera at end.

The art of Photography assumes the ~~unwarranted~~
appeal of unwarranted reality — only the
time & place situation of reality is selected
& recorded — or recreated once having
been seen or imagined.

O a rainy night do a shot
of ambulance waiting door
open before the emergency.

When in doubt take you camera
shoot football team in action
& payable. Telephoto lens.

ma. Nemo

photo books

- 5 photos


ARTS
Image Archive


CINEMA - NOTES

"The Art of the Film" - by Ernest Lindgren

From the film work done so far it seems that editing ~~is~~ becomes potent and eloquent only in the expression of base & vulgar emotions like violence, anger, drunkenness etc. ~~etc.~~ Either it is inherently impossible to find the visual images & rhythms to express the finer, more subtle spiritual states or we have been too lazy & unimaginative to try. This is a basic misgiving in practically all films to date.

How about complete variations of film borders

 etc - all the

 forms used by painters or our eyes in perception ^{required by the idea} with slightly unsharp edges & a deep unpenetrably black around the borders so it really blends in with the blackness of the theater.

Take your time & make just one thing
excellent.

USC School of Cinematic Arts
The HMH Foundation Moving Image Institute

CHAPTER VII

CONCLUSIONS

Although in structure the cinema widens more and more, its openings for creative talent are narrowing. It is not only those outside who seek their chance; even those already in are unable to bring their imaginative conceptions to realisation. The photoplay is a cooperative product, necessitating the contributions of many craftsmen, technicians and performers, a large amount of equipment and a large amount of time—which may be reckoned in terms of wages. Somebody must pay for all this, and it can hardly be the artist. The more ambitious he is, the more original his ideas, the less

is the probability of fulfilment. Problems of production, problems of exhibition.

The dramatist can put his ideas into permanent form with pen and paper; the novelist also needs but these materials to conceive his brain child. The painter, only a few materials again; the musician likewise. When they have done that, they may live and die in starvation, but they go out of the world with yet one more chance—posterity. It is a grim consolation, but it is better than nothing.

When the light of a thwarted film genius goes out—his genius goes with it.

It is perhaps irony, again, that although the motion picture medium more than any other calls for the imaginative mind, more than any other too it calls for the practical mind. To control the subservient craftsmen and performers who are necessary for the film's production, the artist, even presuming he has the privilege, must possess what is rare in an artistic temperament—practical knowledge, confidence, and executive ability.

There is only one possible way out of this serious problem. That is by the contrivance of a

scenario form that employs suggestive instead of literal directions. It should be a system whereby a screen author can set down all he imagines on a script that can be read "visibly", as a scroll of music can be read "audibly", with symbols to indicate the moods, tones, motions, colours, sizes, and lengths of the scenes and their sequences.

No special providence watches over a budding art, any more than over a budding artist. So the cinema itself is in difficulties too. There is a limit to the achievements of time. The theatre proper, with all its age and prestige, has realised no more than a fraction of its dramatic possibilities. As in all costly mediums, only a comparatively few individuals have opportunity to develop it.

There is also with the cinema an inherited bias towards the theatrical (non-cinematic) technique and tradition. As time goes on, more and more do photoplays, because of commercial considerations, tend to become merged with older forms of entertainment.

Inventions such as colour photography, stereoscopy and the speaking film will assuredly add

new weight to the cinema's original bias—that is, towards theatrical presentation. They will be developed to form an exhibition that can compare favourably with the stage in a display of colour, sound, and human presence; a stage plus the cinema's mechanical facilities and the cinema's commercial practicability.

With stereoscopy there is the further danger that with a much larger screen in the cinema (the screen used for the American Spoor-Bergren process is forty feet wide) producers will rely on a more or less straightforward construction of narrative, ignoring that breaking up, selection, and shuffling of time and place that makes cinematography a fluent and distinct medium of art.

The speaking film, although it need not, will in commercial development put another nail into the cinema's coffin. Given a large-stage scene, with three-dimensional effect, combined with colour and oral dialogue, it is tempting authors and producers to "put across" the sustained dramatic situation typical of the theatre proper. Moreover, it brings our established literary craftsmen—in a veritable gold rush—into the cinema with all their skill, fame,

and backing of tradition to outcrowd the original genius of the screen.

Regarding the speaking film invention, it is wrongly supposed that language difficulties must stand in the way of its fruition. In fact, it should be comparatively easy to make different versions of the photoplay for different countries. The suggestion that film stars converse too vulgarly for the purpose is not only inaccurate, not to say snobbish, but beside the point. For there can be no insurmountable difficulty in arranging that lines are spoken by competent artistes not revealed in the picture.

This would give greater range to two things—the cast possibilities of each speaking artiste, and the film star's fan-mail bag. It would mean that a film actor could be virtually endowed with one of the finest voices in the world, even if he were actually a mute. Just as the film actor now can, by means of a double, accomplish amazing stunts when actually he is incapable of climbing even a chair, just as the film actress now can, by means of a substitute, have the most beautiful foot in a close-up, even though her own be actually unshape-

*but they might unconsciously
just save this by being selfish*

ly,—so could any film actor, by proxy as it were, sing to us like a Caruso, deliver his lines like a Forbes-Robertson, speak in the dialect of a Harry Lauder, or play the piano like a Paderewski

Each separate art form now has to make desperate efforts to support itself ; for popular appeal and commercial practicability, they evidently have to support one another Music, opera, drama, cinematography—each is being fashioned into a prop for one edifice of combined entertainment, each giving artistic contribution, but none giving its own pure form

It is only fair to suggest that it may be ethically as well as commercially sound for each art to contribute to one whole scheme for the expression of spiritual discovery and communication , that arts, no less than persons, should not exist in selfish isolation, but should be subservient to the common end of Humanity

All that is valid Yet the need of separate art form remains, if only for the purpose of exploration and experiment. A composite art-entertainment can prosper, but it cannot advance much further, because attention may not be given to its vital sources

Sid Skelley

*like
humanity*

The loss would be serious enough if music and the drama were to develop no more With the motion picture art the loss would be even more lamentable, because, unlike the others, its actual fruits are so far few

More than the artist, cinema art lacks the public If music is the Cinderella of the arts, the cinema is the Topsy That there is already a consistent public made up of intellectual and artistically inclined people has little concern with the cinema ; for, it cannot be iterated too often, each art, old or new, attracts only where there is a predisposition and a cultivation of mind for that particular medium

Many persons of great culture are unable to hear in music anything but a confusion of noise. However finely cinema art is developed, however high its standard of excellence and however great its artists, there must always remain persons of great culture who are unable to see in the photoplay anything but a confusion of pictures

Certainly there is a potential public for motion picture art, but it cannot be won over simply by raising the quality of screen fare The poten-

tial public itself is in need of some attention. It needs enlightening and it needs weaning of its prejudices. If with our present culture and mental equipment we could appreciate all that the cinema can show to us it would mean that the motion picture is no new form of art, that it lacks those peculiarities and distinctions that other arts possess.

One day we shall all have to look this truth squarely in the face that the cinema medium depends upon a new "sense" in ourselves as well as in its artists. The cinema is not only a new interpretative art form, *it is the only new one mankind has ever known*. The other arts evolved with Man himself, and were ready only when he was ready. With the cinema it is as if all the instruments and resources of music were dropped suddenly into a world where the people had heard hitherto only a tom-tom.

That the motion picture is a visual form is for the time being its principal embarrassment. Not because of any essential inabilities in the visual form, but because the visual crafts are the least cultivated by the public.

Visual arts, such as drawing, painting, sculpture and architecture, are not so widely appreciated

the eye being the most complex & last to be developed of human senses naturally is the last to come into its own as an organ of artistic expression & communication

as is music or literature. Lullabies and nursery rhymes are sung to us in the cradle, but a sense of pictorial expression, as distinct from simple illustration, is not acquired until later development of the mind, and then only if we are so inclined.

So prevalent is this ignorance of the visual that the cinema has been derided by artists and artistic persons because of the "inherent limitations of eye-appeal" ! Hence the assertion—although, significantly, made with less emphasis as motion picture art gains ground—that pictures can make no appeal to the imagination.

The theory, such as it is, upon which this unimaginative argument is based is that scenes, properties, characters and incidents of the photoplay are actually visualised. Cannot the same be said of paintings? Do we enjoy literature for no reason other than that we are left to visualise the material for ourselves? If so, literature is nothing more ambitious than an exercise book. It means that having visualised the settings, the characters and the incidents of a novel or poem, the reader has no further interest, because the purpose of the book is then fulfilled.

What will the medium of the super senses — electromagnetic communicators
Paintings deny the new world of motion

If exaggerations must be made it would be nearer the truth to assert that it is only when a thing becomes visible that our imagination begins to work. We might read descriptions of an apple dropping every day, yet never think of gravity. To say that the visible can make no appeal to the imagination is not only a gross neglect of artistic and aesthetic truths; it is also a gross neglect of biological science.

By recognising the primal importance of eye-appeal throughout the progress of the human race we can best recognise the enormous possibilities of the cinema. Man has always depended upon images to instruct him. Image leads to observation, observation leads to experiment. Almost the entire history of invention is a record of the value of sight. Man was an intelligent, imaginative and applicative creature ages before even the rudiments of literature came into being. It may be said indeed that it was only through his imaginative powers that they came into being.

The artistic and aesthetic values of eye-appeal are not less evident. The imagination is surely stirred by the sight of an athlete winning a race, by

the sight of a liner sinking, by a depiction on a static canvas, by a silent dancer, by a soundless statue, by a voiceless cloud, a mute star, a noiseless sunset, or a little blossom that does not even whisper.

Far from being a weakness of the photoplay medium, imagery is its supreme strength. Mechanical as the technique may have seemed in the details outlined in our short survey, it is as well here to reflect how all those devices of scene aspect and scene succession are based on the operative processes of the human mind.

The spectator views things as if he were an actual witness or as if he were imagining them. If one picture gives place to an enlarged section of the same subject, it is only as he himself might wish to see it. If the scene moves to a position nearer to or farther from him, it is his own inclination to make that move. If a picture fades, it is as he would wish to linger over it, or as he would wish to close it from sight. If a former picture is shown again, it only anticipates a thought that occurs to him, or a thought that occurs to the character with whom he is in sympathy. If a reflec-

tion interrupts a scene, it is a reflection that accords with his own sentiment. If two or more threads of story are interwoven at moments, it is as if his own imagination were thus inspired.

For photoplay creation we need minds of rare vision, of fluent and reflective vision, able to project both the images of life and the images of thought.

Pictures from the bulk of past, present and future, knowledge or desire. Scenes—large or small, clear or obscure, moving or motionless, happy or sad—the most pleasurable and the most fearful of our thoughts.

We are accustomed to express ourselves in words, yet in moments of deep thought or emotion words are found wanting. For are not images nearer to the mind? Even when pictures convey nothing at the time of actual sight, they are not lost to the subconscious mind. Sooner or later they may return, perhaps distorted, perhaps beautified, to haunt us and to bring a message from the mysterious.

With this borne in mind, the photoplay, with its technique closely akin with the human imagination and intelligence, can project material images

cinemas identify with

representative of mental images. It can be made to give the impressions of retrospective, immediate or prospective lines of thought, impressions that are changed from their original, actual state by a process of circumstance. Each day of our lives we visualise, either through the physical eye or through the mind's eye, fragments of comedy, fragments of romance, or fragments of tragedy, in brief and unexpected pictures: pictures that are ever changing, sometimes familiar, sometimes strange—changing in time, place, aspect, duration and correlation.

What can we say of time, when a thought of long ago is a thought of today, or, when an immediate event may seem unnumbered years away? What can we say of place, when hearts beat readily in response though separated by all the earth, or, when close in actuality, may be divided by a little barrier of ignorance or misunderstanding? What can we say of aspect, when the one scene may appear dark or bright, sad or humorous, ugly or beautiful, according to our mood of the moment? What can we say of size, when might yields to right, or one tiny face stands out bigger than the

world? What can we say of duration, when the agony of a minute may seem eternal; or, when hour upon hour of blissfulness may seem to last—a second?

Our emotions are stirred more by detail than by incident, and it is upon detail that the photoplay can concentrate. The worrying detail of a spectacular railway disaster may be the trivial sight of an off-running wheel. In a tragedy, the sight of one nervously twitching hand may impress itself on our mind more than all the horror and bloodshed. Out of the whole memory of our past, the recollection of one little thing may stifle every other thought. A trifling keepsake, by force of its association, may cause more tears than any immediate pain. The glimpse of a commonplace object may start a train of recollection that brings us to thoughts quite unconcerned with that particular object. Great, trivial, and even incongruous events are brought back to the memory by similarities or contrasts. Lessons and fancies of the past, hopes and ambitions of the future, worries and pleasures of the present—all pictures, parts of pictures, and altering pictures; unconnected, yet related; un-

related, yet connected, of various characters and various forms, restless and ever changing.

So all these things, endless in occurrence and illimitable in variation, can be drawn upon by the screen artist for Design.

Accessory material is swiftly and naturally surveyed in the photoplay. By-the-way incident is shown either as part of the main delineation, or in short separate scenes. Thus the human life and the natural life that is always present in real drama may be present in the photoplay drama. A great king may be assassinated in the street, yet not a few yards away is a baby in its perambulator smiling. That is Life, and it is the drama of the screen.

Nothing on earth is denied to the cinema. Nature—what a world of drama, beauty and enlightenment here alone. Domesticity—the world of simple human lives, childhood and age, possible on the screen because there are no lines to speak.

When we have collected all these images for our photoplay, we still must have *Measure*. Everything in the scene and the scene itself must be measured. Far from being too mechanical now, mo-

tion picture technique is not mechanical enough. Far from its scenes being broken up too much now, they are not broken up enough, for a scene means stagnancy, and the motion picture requires not scenes, but fluency.

The nearest analogy to this new art seems to be in music. Successively projected images can be rendered in scales as surely as successive sounds. The scales would regulate all elements and capacities in the photoplay, and the main line of narrative would be no more than an air is to an harmonic composition in music. Images would build upon one another as notes, making elaborate variations and accompaniments, by blending, combining, reflecting, recurring, and so forth.

Pictures (notes) —tuneful, descriptive by themselves; of simple character and complex character; separating, contrasting or blending; tiny or huge in size, close or distant, coming near or dying away; slow of motion or swift of motion; of tender spirit or harsh passion; clear or misty, bright or dull; varying in key or theme; interrupting or repeating, but always conforming to one composite Design.

That design, ENSEMBLE—the concinnity of detail to detail, scene to scene, motif to motif—a symphony of images, weaving in Time, Space and Motion, and pictured by Light

THE END

Conclusion is Prima!

*This Book needed abundance of the
of detailed examples that
made the conclusion
fit with
concluding
power*

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PRINTED

BY

MAURICE DARANTIERE

AT

DIJON FRANCE

M. CM XXVIII

Poetical abstractions of the film
make one on skiing -
What is the essential, the kernel
of the thrill involved in skiing
- Develop ~~portray~~ the thrill of
music - camera going downhill
but not pretty pictures of skiers
against the sunset or pretty
shots of floods stalking about
the lodge - the thrill of the
wind - snow - swift graceful
harbreath control - the jump -

- at
Problem

- Poetry literature on skiing - for feeling
that's all original cinematic conversation

must be yours

Two lovers tiny figures
in huge field -
Sudden closeup of most
kissing lips - back
track head - hands
^{half bodies} - move off again
- suspended sudden
passion

atmosphere of
wild boisterous joyous activity involving
groups of people ^{in this} within one
scene -

The English do individual shots &
a bit scenes superbly - but they cut
them too short before making them
of their atmosphere possibilities
preferring a string of short good
shots rather than fully developed
episode ~~or~~ symbolic
episode. Thus their films
lack transcendentalism.

The Italian capture scenic atmosphere
but their overall plot structure
is weak -

The over all plot structure of American
films is good but it is kept
too thin straight ~~or~~ superficial -

understated - terse.

The French film is by far the best overall product - The realism - the superb casting, acting, excellent but not distracting lighting & sets - (natural) is all there but ~~over~~ through it all runs delicate poesy that gives the film of soft ~~but~~ unity - very transcendent.

However the subtlety sometimes ~~is~~ ^{is} refined for great dramatic heights to be reached - The French carry ~~out~~ ^{out} a beautiful ~~series~~ ^{series} of activity that though unspectacular is very profound.

The Russian films are graphic masterpieces - but too heavy melodramatic - & grand without setup

David Lean ^{Writer & Director}

Oliver Twist - though lacking a sup cutting transcendental over effect - was a work with many outstanding features -

Dramatic naturalism of the sets excellent - actually too good & distracting
Briny distinctness of characters superb & costuming

Womans acting unparalleled in a long time
Use of natural sound in swinging lamp
Wind blowing on & rippling water.

But the stroke of genius was the closeups of two wings of thorns their quivering with the music as symbols of the woman's birth pangs -

(The expressiveness of limbs trees & leaves before the storm)

The idea of this is to use for your symbolism objects existing in the vicinity of the action in the scene

not railroad tracks & houses in the clouds no matter what -

never seeing the Germans in Montserrat - Only shining boots & it teaches people ^{the} ~~no~~ ^{the} dog's the ~~up~~ ^{receptiveness} of sympathetic emotional vibrations one can find in objects about one as one is experiencing an emotion - This is but the truth of subjective projection of emotion ~~of~~ ^{from} the person to things about him. ^{the game} Rain is gay or tragic depending on you - a storm is gay wild - & merry go round tragic when you are sad.

Pictures on Music pleasing & well done - going from similar forms objects & movement - 2 moments of the camera from one shot or scene to the next is highly pleasing & very effective in achieving continuity. The ~~the~~ church following it & down

ringing - then the camera swing up to country scene - ^{holding it} ~~down~~ ^{to second} then down - then up to another great - Note did not see bells close - then motion in some direction as the camera as a bell effected later - Rather you looked up at the bell tower - understood the bells & ^{no motion} ^{meaning} - then became a bell - The effect when realized gave pleasure - it was not too pedantic & simple - pulling you - it ~~is~~ ^{is} flattered -

Van Gogh - Expert - dramatic construction merely by selecting & editing canvases & portions & editing was a marvel - music unique & perfect - leading off his last canvas to a dark sea as a

symbol of death perfect
Use of 1/2 high styled script for
telling good -

unconventional running up &
~~down~~ ^{up} tree ~~with~~ & again, again
with increasing speed as a
symbol of madness confusion

great - camera disappearing into
instant black -
better than conventional spinning

Study & photograph all sorts
of objects - plants, animals, faces
garments land sky & water
formations - movement under
varying lighting to learn all
their unique ~~and~~ dramatic
possibilities - Study like
5 lights - work study & produce!

The forte of the cinema is in the
intensive development of the
single scene - Possible a one
of few scenes film would
be great

The Fugitive - Man of God running
from tyranny - priest running
from communists -
The idea of an abstract place & time
to present a timeless drama - good
However characters were thinly
etched -

The man of God - still a man fighting
a ~~great~~ great
physical force

The prostitute with a soul
The rotten politician that rides high
in any regime

The intelligent sensitive captain who
feels within himself the conflict
of values going on. Who is himself
confused & trapped in the struggle

who accepting the new ~~no~~ values
cannot quite root the old ones
out of his heart - (Sargant)
- The Brutest Undertaker - a stupid
numb force that is the backbone
of any tyrannical machinery -
~~craft~~ Incapable of civilized
living - at home is a machine
that feeds & clothes him gives
him something to do & gives him
women -

This character was shamefully
underdeveloped.

The Mad Indian - a strange &
interesting character - the roll of
the poor & hungry in the march of
tyranny - who driven by the
need to fill their stomach they
will violate ^{their own} more permanent
subtle intangible beliefs
the temporary days - the informant who
would give all his
reward to save his soul

Image of the ~~cross~~ - cast by priests
shadow in the door good

Lack of recognizing him nor finding
him or the girl in white for the
murder criminal in the corn
field all unlikely.

The coming of the new priest at the
end confusing - the going of the
priest for the wine unlikely if not
stupid - (but this was a true story)

The greatest failing of the film
was that was too shallow & one
sided to be of real illuminative artistic
value - propaganda -

The characters were too thin - the
evils of church & previous poverty
of the people not touched -
- the discussion in jail a joke
of simplicity - also the naive
belief that all tyrannists down deep
in their hearts believe in some sort
of God is laughable - look to

Arthur Koestler's Darkness at
noon for the real tragedy of fully
converted fanatics on black
side with confused intellectuals
& people caught in the middle
with suffering & strife for all.

Le Bataille d'eau Lourde -
A flat newspaper report - dndoor
scenes amateurish & poor - Snow
scenes excellent - Professional
actors ~~would~~ have done a better
dramatic job - Most amazing
thing ~~is~~ - was the cool formality of
the greeting between comrades who were
searching for days for each other on
the snow covered mountains -
The Norwegians & Swedes might actually
be this cool & reserved in their human
relations but it hard to believe - the
terrific effect of climate - on
the human personality & nations & govt.

Life in Africa - Terrible

I know the feeling you have
working boy
Your hard days work is done
The day pressing against you on
the baking you to a full dry
sweat
and now the day is done
You have come down the alley
to your door tired but happy
Your rested still shilist on the
wan sofa -
10-20 minutes a half hour
Just no thought no care -
suspended in a daze state
Refreshed you plod to ~~bed~~ sink
splash water on your muddy
face - run it it cool fly
through your hair with your
fingers - then slowly &
methodically rub it over

your warm swollen arms
The towel - Your big bushy
Iolan mother - her earnest face
went ~~over~~ over the stove -
thin strands of hair lifting
in the warm air -

~~She carries~~

You sit down to the table in
your undershirt - arms
propped expectantly on the
table -

Your mother her arms full
of food for her barbers
approaches
and you eat with
cautious steady delight
that only a work man
can know -

Then you rest & splash
a few things - the full
tide of the day is in you
- after a while you put

on your white shirt - your
sandals - comb back
your hair - take your
pipe & tobacco & now I
see you my lucky lad
Walking towards the cafe
Your shoulders big beneath
your shirt - your eyes
keen - set stomach full
relaxed & content you
fill full your pipe as you
walk - Meaning & Life
is with you - Perhaps
you will see angels brought

A Wonderful Creative
Film - native setting circumstances
& custom -
Called Dances of the World
Jitterbug - Indian - Tango - Waltz -

Congo Shime - Russian - Ballet -
Japan - African

Cinematics -

Foot spreading clouds of sand
up through the clear water as
it ~~steps~~ steps on ~~is~~ through the
water ^{reflector}
The sun dazzling over the rubbed
sand with the tiny valleys
of water - as a dabble & sway
along

The eye widening beauty of the
dancing water just a bit below
eye level -

Tracks left in the sand as you
run along -

Sand rifting thing hand -
Wet sand castle making -

the back ridge of
a beautiful girl lying
on her side -

The Winslow Boy - Good

There are no sharp lines - art & Science
are pervaded everywhere - into each
other - only can we have arguments
of purity -

The question the film brings to mind
is whether the film is essentially a
vehicle for dramatic presentations
the form of which is an outgrowth
of the stage play or novel - or should
it be more a pioneer in a new way of
seeing - as visual art - that
imports drama ^{through visual symbols} - as does a painting

Macbeth - Good - supporting cast ~~poor~~
weak - sets not as imaginative as

could have been - Witches voices not
as spine chilling, old & decrepit
as they could have been - The
fade out from the cattle to the witches
poor

The pot boiling - image of oil good
but ^{photo of} objects thrown in too hot &
confusing -

One of the best things was the clay doll
the head of which was cut off by
Macbeth's sword - ~~made~~ as it swept down on
Macbeth -

The fight with flashing shields great
especially a Macbeth's first blow - "Lay on
Macduff."

Can you make the camera a
more plastic instrument - than
the sharp focused thing it is.
Can you make it the instrument
of a mystic or spiritual vision
like Turner & Blake used paint & line

Look at nature - reality with a
relaxed unprejudiced eye - then
ask it simple questions - search
& wait for the answer. Cultivate
the mind & heart - then sift out
the great sensitivities ~~the~~ ^{abstract} awareness
that is the gold of the mass we are
- & use this spirit as the beam
of life behind your eye. Artist!

Man is not only held immobile
& hypnotised by art - which if
extended enough would ~~be~~ abstract
him from life - but it nurtures
& vitalises his spirit - sending
him back to life refreshed
reenergised - with appetite &
gusto - returned to the true source
for us - ~~getting~~ ^{getting} inspiration
from all things - it keeps the blood
warm - ^{a game of war} reveals before the weak presence
& scant imagination the great width &
depths of human personality - courage.

confidence & joy.

Do an interesting film on breeding
Genetics -

trace breeding perfection in
history - natural & purposeful
Vegetables, plants - fruits
Insects, grafting - animals
Dogs - horses, cattle -
Human beings all past
experiments - The future
the argument - the sacredness
of man.

a series of films on vistas for the
future -

Eugenics

Rockets

Soil reclamation

Architecture

Education

Psychology

Surgery

Psychical Research - Mysticism

Horizons of the personality revolution
The progress of work - (conditions)

Clothing styles - comfort beauty - manners

History of Sport - leisure time

Ideas of female & masculine beauty

False ^{ideas of} civilization - Bound foot
old + Modern Sterilization

Night Air
Sun -

Stunning, artistic, & informational

the real drama - hope - tragedy involved
faiths involved in these things -
Education for the World

A film on a romantic gondolier
ride about Venice -

The most amazing shots of alby
mirrored canals ~~to~~ canals
swinging into view -

bridges - the oar in the
water - the magnificent
figure of gondoliers - lying
in the gondolier the slaps
- the singing in the light colored
barges Boys in a group
with guitars coming up -
discovering exciting new
cafes & dance halls in the
back streets - Piazza
San Marco - Love -
Felt up -

a sentimental tour of Venice
a gay love - leaving for the
morning - her showing a
power on the water for him +
gay costume - gay gondola

The dock
Basilica San Marco
The Bird Flight
Movement by boat

a little history of Venice from paintings

Location

Architecture - Engineering

Tintoretto

Cafes music at night

The market in the morning

The gondola - form perfection

islands had their history

Sept 5th

Exposition

The gondola ride - a poem
of perfect blending a beautiful
gliding motion - the rhythmic
dipping of the oar - music
drops the water - the
slifting pastness of architecture
the silent gondolier -
discover - and your
love cuddled in your arm -

The gondola long black beautiful
rooking at bay -

|||

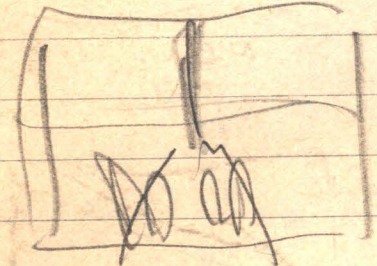


gondolas at
rest

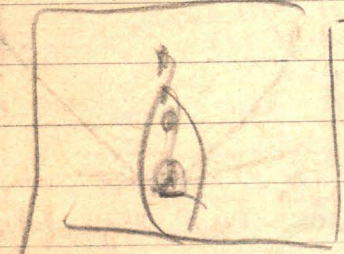


rocking
water

gondola empty small
gliding down smooth
canal



the rocking prow



The boat before the gondolier

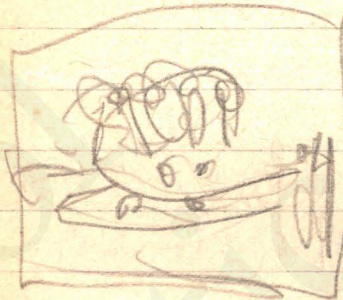


the gondolier emerging
from under a bridge
his figure against the
light

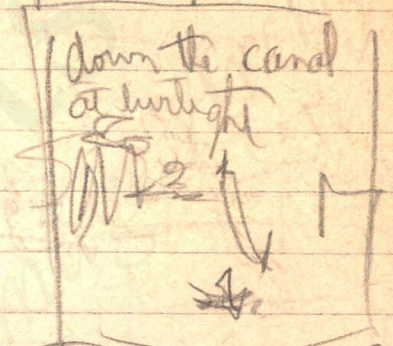


shimmering
yellow light of
restaurant

clean jacketed waters
canal front rest

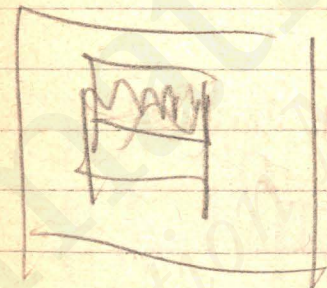


singing



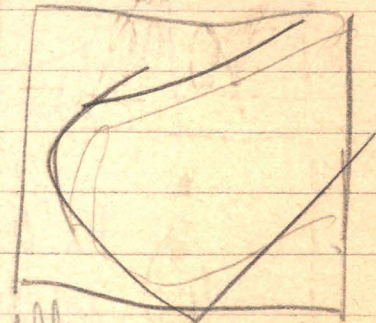
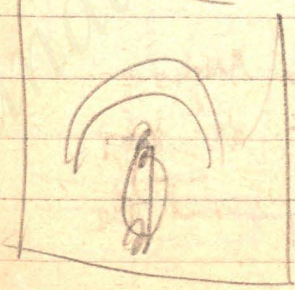
down the canal
at twilight

a small a great
plane

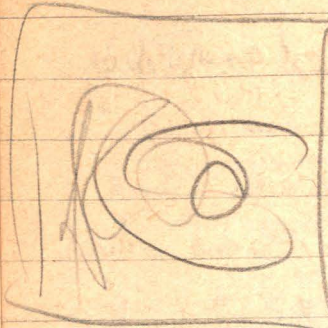


discovers

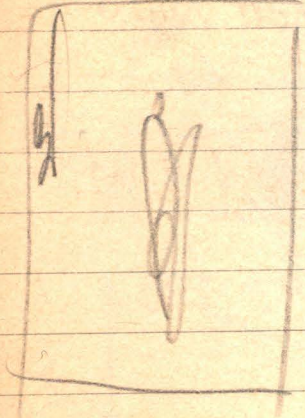
Love.



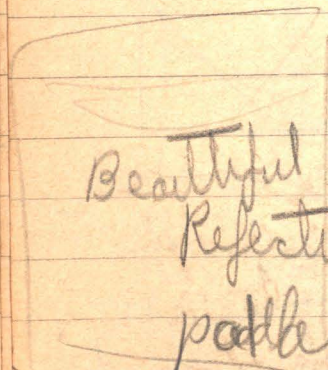
paddle comes up blades
out corner dips into
water to reveal
new scene behind it
all time



come down one dark eye of
girl & find stars of heaven



High
window shot coming down
canal



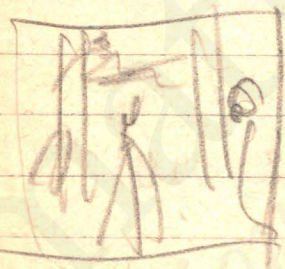
Fishes view of the boat &
paddle

Beautiful
Reflections right side up broken by
paddle

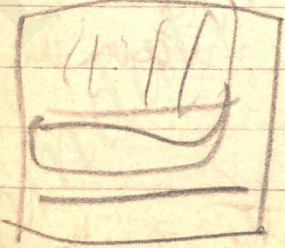
gondolas & barges parked in the back
canals - gliding noiselessly & expertly
between them - &

lovers on step - beautiful standstill
of swank restaurants - kitchens -
laughter in the dark -
Italian vesperian music - mans vocal
in love - natural sounds - radio
restaurant ork - dancing hall music
in thread & continuity


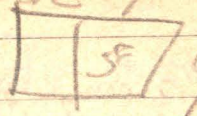
A horrible reflection - on a crowded subway
rush -



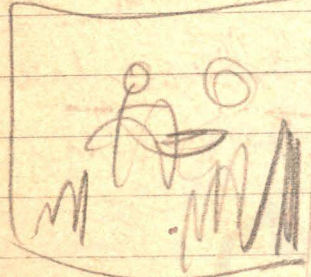
gliding out of berth



at late noon
gondola - without passengers
or gondolier gliding down
small smooth canal -
mist & quiet - muddy
water - leaves -

come off a black wall - swing about
of pick up empty
" gondola ride   gondola

empty gondolas pass by
others - they nod & bow in
the stalls on the waves -
Time laps on the sun -
light come on - night life of Venice
Gondola - old family memories
ideas - other styles of traveling
but now can match for romance
finally really our first gondola ride

 walking away arm
about arm + the
most perfect 2 hours
We've known -

Back up the alley - the end -

Take many gondola rides - take notes
ask for interesting routes & sights
go to you subject & material. with
great worshipping reverence & find
- music - capture the heart
Write your poetry the stream of
consciousness of the riders & music
Shoot for perfection - mood - make the
whole thing pleasing smooth with
a calm beauty yet a height or two
of passion - poetry of fluid interchange
music bubbled on the water -
Love -

For subject a young American
artist & a beautiful Italian
girl. Well dressed but sporty
- an older but hardened & handsome
gondolier - who smiles on young love.

Voice of the poet speaking out
of their old mansion windows
telling of the love & fullness of their
life

a film should be a perfect beautiful
melding of truth poetry music
thought feeling movement
& passion & finish -

As delicate, complete, rich, &
fluid as ~~transformation~~ ^{revel}
itself (consciousness itself)

So much of your good work
is a matter of studying young
material & diving yourself
enough - think of the intensity
& discipline & devotion of the
old masters - the great -

Think of what ^{words} with their boldness
& fearlessness they could create
with this great new
medium - heights!

Don't accept anything less!

One thing I will do someday is set
up the perfect cinema school for
creative artist - small selective

- 1. Freedom
- 2. Poetry
- 3. Music
- 4. Dance
- 5. Painting
- 6. Analysis of action
- 7. Symbolism - groups work relation

Inspired deeply
illustrated by
- working with

a complete stock of silent & foreign
classics - had for the asking

But most important of all -
inspired artistic leadership
high goals & standards

1 year Rome

1 year Paris

1 year France -

Work, Work Work -

Collect & pay for cinema ideas -
Outlet committed for amateur
productions.

Someone has to bring the world's
poverty to the minds of the world
An outright document of anger
& bias - it shall be the pin
in so many complacent hides
it is a cause for valiant youth
to dedicate itself - like Debs
no one can rest until pictures
like these are impossible to
find - If we are to meet
communism we must do
it by meeting the needs of
these people - by

courageously moving steadily
to the left - meeting communism
with a real plan of international
planning & freedom -
sticking our heads in the
muds to ~~see~~ quick death

The faces of young beaten pride -
the beggars - the slums
Garbage pickers - a scourging
courageous bald rotten
document of drunks prostitute
each figure & situation accompanied
by a short bibliography -

Musappe D'Agostino - grew up
in Venice - he had dreamt
of becoming an ~~engineer~~ skilled
electrician - having a wife
a several children living in
his favorite quarter in Venice -
He was enticed in the Italian
captured & spent 5.

He young - willing to do any ^{kind of} work
but can't find any ^{English}.

years as a prisoner of war
in India - For five years
he could not work, study -
have a girlfriend. He could
only eat two meager meals a
day & sleep. Since his discharge
he has not been able to find
work. He works for 2 ^{three}
weeks & lives off the ^{three} money
2 or 3 months till he can find
another job. He is waiting for
a ship. If ~~he~~ he finds one
going to America he will never
return - Giuseppe is now
32 no family, no wife -
no money & no hope for the
future

~~That~~ it must pull no punches
it must be angry -
but above all it must be
a work of art - capturing &

Expressing the horror & despair
& pain of poverty - Chicago
N.Y.

Stumps of the World - London
Pathologica poverty - Naples
Sick Heart - Paris
Casablanca

Small towns off Cairo
Track beater - India
Farm, Industrial - China
areas - vulgar & Japan
elevated people - Frankfurt
all caught in the Russia
view of poverty - watching their
dreams & energy fade with each
day - each to add their own
peculiar force to a violent
revolt when it comes -

Women
Aid sick in bed
Homeless children
Childless aged -
Willing hands & hearts!

It should not be the ambition of
the cinema to reproduce the
messages of other arts. Not
work within their own
limitations - but to find its
own ~~segment~~ segment of reality
expressing truth & beauty &
consciousness through its
own peculiar strengths.

The great ~~field~~ pure field of
the cinema I believe is to
~~poetry~~ drama, poetry built up
by movement of form of mind
within a few minutes or
hours -

Tiny dramas of intrigue
we see fit between eyes &
gestures at a party -
a cat meandering through &
an alley, sighting a

butterfly or mouse - the chase
a street flight - all these
are little visual dramas that
we feel intensely & forget them
as we pass - They need
setting - but no footage should
be spared in the intensest full
capturing of these little dramas
intensely. Make the film the
images fully express the
poetic feeling - natural
sounds - let music
& words ~~to~~ be used
sparingly as help to the
full beauty of the images

Chita - The Cat -

- a cat in a dirty alley - at a
garbage can - in an alley -
then abstract this beautiful
creature & see him for the beauty
mystery & lessons that are in
him

The cat - all his moods - especially
~~especially~~ the way the whole body
head trunk & tail manifests in
each mood -

The pi - The eyes (day & night)
simple backgrounds

Miniature tiger set -
Have light change with mood
Slow motion -
Shot up through glass - eyes in the
night

Soft & sharp focus -
Morning - dully asleep -
eat stretching eating -
playing - frightened - content -
chasing flip - leaping -

love - fighting - rest -
Not a work of education -
But art - the ^{great} education of the species
confusion

Chita falling asleep - belly up - in someone's arm
eyes slowly closing - breathing getting regular
- the twitch of the tail



Low-shot half back light - ping up
Chita on white fur

Running on along a limb up to
camera -

Bunched & perching over side stretching neck
& watching like a leopard -

Get a dog's ^{back} hunch with fear - curl up.
The run - waver & dance back side wags -

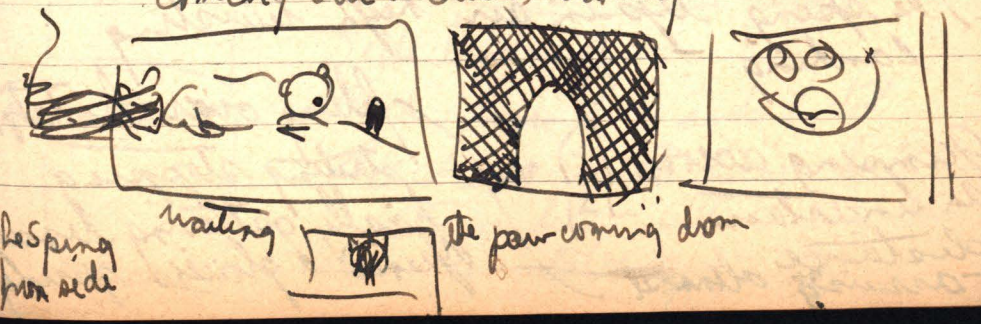
The wrestle - hands embracing

The spring up & clinging to a step side

~~He~~ Crawling beneath a low thing
Humour - up on thin ledges - getting tangled up
in cotton

on Spain Start
 Bull fight - Move down
 bulls back - down to
 to head - then he bucks
 "Bullfight" - the full atmosphere - honor
 tradition thrill & tragedy
 of Blood in the afternoon
 Rodes - Small to big
 Just an evening in seaport
 saloon - 2 accordion
 sailors prostitutes - atmosphere
 capture it.
 Unbejack!
 Carbad Caverns

"Mountain climb" - the danger
 the thrill - silence - mystery &
 beauty - flowers - snowfall -
 new perspective.
 Ropes - rocks - clouds - above
 & below - (a slip?) ^{about 1 month old}
 Take a very small white cat - nature ^{unhibited nature} ^{complete}
 Chita - the cat - Staring into a mirror
~~the first time~~ - fighting a big hand
 End Held in the palm of large beautiful hand
 fallen asleep
~~and~~ in a box with one or many flies
 striking for the -
 The stroke of the paw -
 The opening of the mouth - the teeth
 The spit
 Cat & Mouse - waiting - the hole - the mouse
 coming out & Chita staring - down -



Caught & playing cat & mouse & real mouse - big head
 Mouse frozen with fear - Cat playing bored
 - The mouse turns & looks up at Cat

Cat Side Glance of Eyes -

Mouse - side back shot - The Break

Camera - mouse down in a hopety pick - quickly

Cat turns -

Mouse side -

Down on nose

Up on paw

Side stopped

Running stop stopped short camera down -

The Back of head - cant see mouse
 biten -

Intense in shot playing -

The mouse in the cats chomely power
 embrace that forces him to his mouth

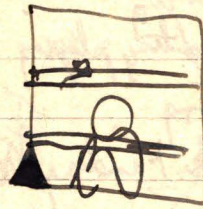
The spring up in air high twisting
 landing

Jumping across
 an uncertain
 distance almost
 arriving almost

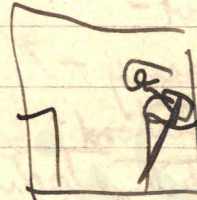
falling over heatatp
 starting stopping
 finally gathering himself
 opens a glorious spring

light through the thin lens
 The reflection of the Eyes.

barely catching on digging in with claws &
 digging himself up -



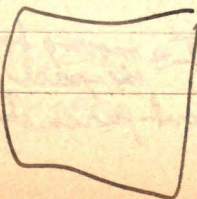
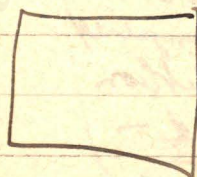
opposite side drifts ^{up} back & forth - easy
 with the distance
 not up impossible



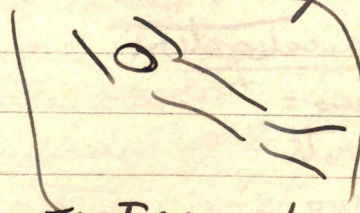
gathers himself up - near bounds set

Lead up - for feet ready -

Set - Go -



shot in air from side bottom



beautiful
 slow motion
 without them and
 falling its slow
 motion -

front coming down

Side landing -

Back hanging on side of cloth

Black on white cheese cloth

Shot on belly - data changing

Back side - climbing over top

	<u>The Cat</u>	
<u>Movement</u>	<u>Dances</u>	
<u>Pure abstracts -</u>	<u>Les Abstracts</u>	<u>Beauty of Nature - Dr.</u>
- The rest	Flies	Birth -
- The street	Cat & mouse	Baby
The walk	Fear - Dog	Waking
Running -	Play	Downing
Climbing over & under	Falling asleep	Fighting playing
The spring	Humour	Eating
The paw	Falling asleep	Finding mate
The mouth		Love -
The fear	^{movements} shoulder blades	Pregnancy - ?
The head	eyes reflection	Motherhood -
Translucent eyes	Translucent eyes	Protecting & teaching young
Frisking hair	Frisking hair	Washing them
Reap in sleep		Dying -
	still beauties	
	<u>Investigation</u>	<u>Cat in Rel to Humans</u>
construction	Eyes -	a pet
	Mouth	loved
	Paw	Pampered
	Face	Patron
	Skeleton	Bled -
	Place in Evol.	
separate		
2 things -	Movements of The Cat - The cat - a moving body in space	
	What is a cat - the story - soul - personality - a cat	

+ The still beauties of the cat
 eyes - fight through hair - few details
 whiskers.

Different cats better for different films -
 one young cat good for all - a different cat is better for
 different parts of each film.

The cat - a body moving through space - with
 all its grace - stealth - quickness -
 toughness - suppleness -
 a symphony of movement - the dance
 of nature - older cat - developed grace - strength
 very young - unadorned cat

Then the movements related to Emotion
 Then the drama of the Cat - ^{young} - very young
 Then the Personality of the Cat
 Then the Life of the Cat -
 Then the Structure of the Cat's place
 in Evolution - medium

The cat in ~~as pet~~ Relation to the World
 People - Dogs - natural forces
~~movement~~ cities - slums - social
 significance of the cat - ^{to man &}
 nature's society, older

The Cat in Relation to God - Spirit.
 Symbol - of efficiency - scrupulousness
~~real~~ objective disinterested interaction with
 the life - its demand - it leads
 a cat - motion / facial expression not much fully nor
 more probably

everything a purpose

~~Black~~ Black background abstraction -
fluidly constructed good music -

Art is the doing the making of something
as intended. With form precision unity!
A perfectly executed murder is a
work of art - unity & organization of
facts to achieve the desired end.
Whether it is ethically good or
bad is unrelated.

Art is the achievement of intention
- for this a clear idea - a knowledge
discipline - a control - and which can only
above a high talent → be completely
must be had. has through
intuition

These people about - are giddy
because they do not have
enough flesh to weight down
the energy of their nerves.

La Terra Trema - by Visconti

The composition of each frame was excellent.
The photography precise & beautiful.
The people had a relation with
streets walls and skies about them.
People never completely dominated but
made their beautiful movements
on a scene. - like their simple

lives in harmony with the scene.
One senses the essential dignity of
man - his simple beauty -

There is a plastic cleanliness - respect.
Beautiful Formations - timeless - static.
Faults - Film lacked sense of drama -
lacked change in tempo - an emotion -
the even tone was monotonous.

It lacked rhythm - romanticism -
fluidness of camera not exploited

Art is the doing of one small thing well -
and finding infinity in it!

Art is the letting to the world of the private world of an egotist

Art is the perfect expression of ~~the~~ soul
Raise the soul

Discipline is like the skeletal system -
Only when animals developed some bone
could they develop in size complexity
& function.

But then the discipline continues till
it out serves its function weighting
down the animal like heavy plate armor
of the primitive rhinoceros skull.
Americans are like the sprawling
amoeba - They lack discipline in
the little generalized things - ^{movement}
sitting, walking, dressing, talking
etc. as a result much of their energy
is fruitlessly squandered - The
European has a bit too much discipline
- it is restricted socially - from stand pt of life,

A man with a proper amt of internal
discipline is a happier more efficient man.
- getting more of what he sets out to achieve.

City vs. Man

Ticket seller in back of crowded bus -
Lovers meet and pass

Animals can develop a new sense of relational
consciousness - A visual memory of rhythm
pattern form - Awareness of significance of
gesture - ^{visual} symbols -
It will be like a new plane cutting across the
visual realities of our world relating with
drama, thought, & feeling & ~~beauty~~ ^{beauty}
giving us this sense.
Cutting through space & time & relating beauty

Men have 2 problems - one temporal
the other spatial - on evolution, progress etc
the other the richness of the moment - they fight for

add to each other depending on the individual
- ultimately all space.

Young men don't know what they
want to do anymore - The
hunt for food - for shelter warmth
and security no longer organizes
the personality - and in cases where
men do these things they have heard of
higher occupations greater goals
and their bread tastes sour on their
tongues

A days sweat & daring would give
our food - it would taste like a bit of heaven
- Now with complacency we plod down
a dollar & have our belly full
boredom.

When we were young we knew the
satisfaction of each hour -
doing things that satisfied without
knowing or caring why

Now only a few genius & gangsters can
tear off into the unknown - ~~others~~ do

what all men have been taught is the
only thing worth while. To win the heart
have the home shelter is no longer enough
art & intellect etc - ~~as a reward and~~
a few tear themselves up through the
great heavy body of the soulless of
millions & lead - but so many
don't make - can't make it & can't
be satisfied ~~with~~ doing anything
less.

Artists tear themselves apart & express themselves
but when everyone becomes artists -
some is going to be hell to achieve -

What we need is a new philosophy
of good achievement on a small scale -

Not earth quaking movements - discovering
it - but the direct making of the individual
live about you fuller & happier

We must get away from remote charmed
& return to attend personal experience
then men can find a use for themselves
that will outlast their 1900

as tho a grand rationalization for the
feeble that will coddle & weaken the
stock — Has this happened
physically or not — or is this loose
~~facist~~ talk — anyone talk.
True history
could tell.

I am aware of the cross roads —
of the flux of ~~static~~ lines that
~~form~~ form the soul — reality.

Body — Spirit — Environment — things
Memory — Imagination — Mind
People — Education — Unwersi
God — Feet on shifting sand.

To be simple without
being ~~so~~ vulgar or banal
is difficult —

Form — ease & depth —

Sophistry — pretty words with internal
logic but unrelated to facts — real life.

Man learns from animals not because
they exist as emblems of morality but
because we share things with them
that can be studied in more abstract
state with a more objective mind.

Possibly the persistence of the fable
of the fall of man in all religions
arises because man identifies his
ego with his clearest first
moments & ~~cannot~~ ~~cannot~~
cannot accept the ~~quality~~ ~~of~~ ~~imperfection~~
~~behavior~~ ~~as~~ ~~really~~ ~~is~~ ~~with~~ ~~ought~~
& blames his actual muddled
imperfect behavior on a fall of
which he is blameless.
It is the weak rationalization
of a lazy complacent person
or group.

The more primitive the physiological functions the less control we have over it. Will the acts of will & effort - thinking - creating - etc become the assumed unconscious acts of tomorrow.

First fire was our God - then when we learned to control it it became our slave.

Men can find relaxation & growth ~~being~~ a real sense of being and maturity in only one thing concentrated from skiing to painting ~~it is~~ ~~the~~ the moment when the complete personality is organized about one act that the past & future all worries & fears are forgotten or telescoped into the present - Complete concentration comes with acts of a man concentrates most completely when he is ~~is~~ acting or creating.

When he is the source ~~of~~ His concentration is never so complete when he is the receiver - When it is complete it when the thought requires ~~general~~ creative cooperation to grasp.

The real struggle for a man is not against other men or against himself but against truth & form. Only then ^{does} his labor ~~fructify~~ ~~to its highest~~ yield its most fruit.

Society should be organized to engage man ~~with~~ the energy and time against the wily devils of truth & form (art) ~~it~~ should not be organized to pit him against himself as it was in medieval times or against his neighbor as it is now.

Men should be cultivated trained according to their natural talents & stimulated - then they should have materials ^{to supply} & comfort & quiet surroundings and their knowledge & their art should

not compete with one another, but
with own completeness and perfection
to a pt. where comparisons are
~~not~~ meaningless. The temper of
medieval artisan should be
recaptured. Not how much or
how fast a man makes or does
a thing but how perfectly
how beautiful. Then will the
mad race to nowhere be stopped
& men will enjoy the hour of the day.

el stato d'anima of every age or
civilization ~~for~~ is different. Each
~~that~~ is superseded & lost by they
succeed each other like schools
of art. ~~Masterpieces of each era~~
like schools of art they are
difficult to ~~comp~~ compare because
have a completely different orientation
& objective. You can't go on to the
~~new~~ beautiful in the new without
losing some of the beautiful of the

past. It is a mistake to ask for
outright accumulation of value.
We can never sense the full satisfaction
animal living, drinking, fighting, etc.
but they ~~do not~~ ^{animals} do not sense any of the
intellectual or spiritual satisfactions
we do. Similarly the freedom of
Capitalism & the beautiful morality
of Christianity will be lost - ~~but they~~
~~never sense~~ ~~capitalists~~ ~~crush~~.

in the wake of communism but then
Capitalists & Christians will never sense
the larger ~~that~~ satisfactions of
social communion with fellow human
beings and a life founded in security
dedicated to individual development
& work which directly benefits all
of humanity - (eat, have, take &
eat it too -

Coming upon devout Christians
minds is like opening a rare old
chest filled with mugs & sweet music
- a world of its own - beautiful -

~~copy~~ a work of art

Art is the product of ~~an~~ response to a vivid impression.

The more naturally sensitive person is the more compelled he feels to express his the more vivid & numerous are his impressions from life.

Creative activity is the attempt to give a perfect representation of a perfect experience. Perfect experiences are perfect in form - therefore art is an attempt to achieve perfection of form.

Art is the best reflection of the level of consciousness of an individual. The practical individual creative response to reality is practical action. Reality has ^{only} utilitarian values for him & practical action is the path of reaction that comes with greatest ease & provides the greatest amt of pleasure in its execution.

The intellectual response to reality is concerned detail & causal relationships

~~in a sense~~
operates inductively & tries to recreate reality by building block by block - never being final, complete or perfect & missing always the central spark that is the life - the soul - the ultimate reality of the experience.

The artistic response to reality springs from an intuitive identification with the whole - It does not care to use reality or to understand ~~how~~ how it works. It ~~understands & appreciates~~ understands & appreciates ~~it~~ what it is -

Keeping the whole in mind the artist then investigates its parts - selecting, choosing, eliminating etc until he has selected the material ~~aspects~~ essential to his abstract feeling & according to the material or technique of his art has arranged these tangible symbolical counterparts on a canvas or piece of paper.

Thus the true artist ~~is~~ possesses
a unique sensitivity to reality in ~~one~~
~~way~~ a particular phase of reality.
His ~~own~~ sensitivity leads him to
an awareness of the perfect form ~~in~~
(Reality is perfect) which delights him
& demands ~~expression~~ as does any
imitative response as does any strong
experience. (boys play at bull fighting
outside the arena - the desire to know
possess - feel through mimics -
imitative superficial forms to have
them work back & inform the soul?)
He tries to give perfect expression to
a perfect form.
He goes after the the form & the whole -
selecting detail only in so far as they are
expressed - ~~essentially~~ the essential parts of the
form - this relation is the sole source
of their significance.
The greater the artist the ~~far~~ higher
his sensitivity & the more complete &
complex the sense of form.
The great artist can take his feeling

and use all the elements of reality to
~~express~~ express the form. Thus a
great artist instead of relying on bare
alone or composition etc - can use
the full ~~scale~~ ^{of color} intensity - for their expressive
worth - ~~constructively~~ moulding them into
a harmony completely controlled by the
~~initially~~ ^{initially} abstract feeling.
Each element of structure is not a burden
or a neutrality but a positive opportunity
joyfully grasped by the artist to get
his feeling across more perfectly more
fully.

~~This~~ This difference in variety control
~~depends~~ depends like all the rest on the
variety of sensitivity & range & complexity
of the sensitivity.

The form of reality is the only thing given
It is ~~not~~ ~~the~~ ~~other~~ ~~surface~~ ~~of~~ ~~expression~~

is the only component of ~~our~~ experience
art is an abstraction in that it tries
to return us from all the practical
& intellectual evaluations of reality
which are man made ~~which cannot &~~
~~block our vision~~ & return us to ~~the~~
only true elements of ~~reality~~ ~~which~~ ~~are~~ ~~experiences~~
which have intrinsic ~~at their~~ valuable-
beauty when fully experienced.
In this sense art abstracts us from
all the ~~consequences~~ of ~~our~~ ~~world~~
~~personal~~ jungle of ideas civilization forces
on our minds as we grow up &
return us to the bald innocence of
a child who sees so that all - beauty
The artist sees - he senses form - is
delighted - ~~creates~~ expresses his feeling
in a work of art - which sensitive
observers led by the artist mind of
the artist recreate the original experience
& feel beauty.

An apple is not something to eat & it is not
the sum of chemical formulas - it is
merely an object in space -
For us the only thing truly given is ~~the~~ the
color & of its surface which creates the
impressions of form & line. This

The child's experience of the apple is
its color shape bulk position - relation
to its surrounding ~~things~~ objects

The raw stuff of art is the ^{feeling} ~~experience~~
& ~~the state of consciousness~~ ~~as~~
~~this is the only reality for~~ This
ultimately the only reality we know
of have ever or will ever know of.
~~It is the state of soul before practical &~~
~~intellectual practical & intellectual matters~~
~~are~~ reflections are parts of the whole
Art expresses the whole
Even in science the ultimately reality
is not a formula - but the feeling the

vague ugh that the equation on the
board is ~~as symbolizing~~ the standard
equivalent of - but not the only equivalent
& not the completest

Stato d'anima

The state of the artistic soul can
exist not in the sheer color of sense but
the this is already a process of
concentration - intellectual & discriminating -
but in the atmosphere - the vague
millions are atmospheres that exist
between the soul of things & the soul
of man - approx all can perfectly
record surfaces - it cannot record
the first rapport between the
surfaces & the soul which is
the only ultimate reality for us -

~~Form & Content~~ Form exists in
all ways - because ~~there is one slice of~~
~~the faculty~~ like all slices of a
sphere yield a perfect circle.

Reality is perfect form in itself -
& it is not the summation slice but rather
form (perfect harmony of elements) is the result
of one incision of human consciousness
of a perfect reality

(is this a carry over from aristotelian

oeuvre which Reality is perfect beyond
good is perfect & all parts of reality are
perfect at least in relation to the whole
which leads to art for arts sake which
the Communists denounce as

degenerate western thinking? a subjective
1.2. is the source of the form objective (direction) ~~the new~~

This incision can take place along ^{Humanism} ~~many~~ ^{creating} ~~different~~ ^{order} planes - a tonal ^{incision}
visual - form (sculpture) - ~~narrative~~
dramatic - ^{verbal} poetic - ~~the~~ visual
dynamism etc & in many ways
which art mediums have not
yet been discovered to express -
The presence of the medium quickens

The greater the artist the
more elements he can use
still holding them in a perfect
harmony - Michelangelo -
Tintoretto - Beethoven -

In the visual arts this means that
the creation more closely resembles
life - in its detail etc. but is still
a perfect work of ~~the~~ unity &
beauty.

Greek sculpture. Citizen Kane
Tintoretto slave

This is the recreation of life,
& for this reason of complexity of
elements & levels a great work of
art is rarely exhausted always
refreshing - always yielding up
another secret upon each new
contact - thus it never loses
popularity & lives - for ~~the~~ all ages

Full art - a master.

Melville - Moby Dick
Dostoyevski
Shakespeare
Keats

Art is the feeling for form. ^{work}
Every element of an artistic creation
^{should} contribute to the ~~creation~~ ^{realization} of the ~~statement~~
feeling.

The feeling in every case is special &
unique.

Only what is consciously and feelingfully
put into a work of art can come out.

The difference between a superficial &
& ~~great~~ great work of art is that more
elements are ~~more~~ controlled & confined.

The great ^{work} is forever refreshing because
every element in it is significant & ^{to}
meaningfully related to all others & the process of ^{the}
discovery never ends.

Art is a non-conceptual form of
cognition - ^{cognition through}
direct ~~abstract~~ ^{identity}

the
state
of being
emotion or
feeling.

The elements ~~can never~~ can never
be in an by themselves beautiful
They must be related by feeling
even though the feeling may
be very abstract - True
artistic feeling for the visual or
tonal world can never be
expressed verbally - otherwise
it is a conceptual & not a tonal or
visual feeling - & ~~can~~ should
& has no essential need for any
other art medium than words
~~is not essential to~~ When ever
the qualities of a picture or ~~or~~ concert
can be verbalized this is a sure sign
that the work moved us ~~or~~ intellectually
~~or~~ narratively but pictorially
or musically it is not through
its own specific ~~genre~~ formal
qualities -
The absolute non-transferability of
the art message - It has meaning
only in its own orientation -

A joy a sorrow etc
There is no one situation - there are
as many situations as there are
individual perceivers - experiences
~~one~~ A given act of violence ~~expresses~~
can find musical, pictorial, verbal expression
because it was never a given act in the
first place. On crude words we ^{can} agree
on the crude nature of the situation & then
for believe it has an objective reality &
nature but it doesn't. One ~~under so~~
called situation can inspire ten different
forms of expression therefore we believe that
~~and also~~ the essential message of art is
transferable into other forms. This is
ridiculous, the essential musical message
beauty cannot be expressed in anything but
music - the art of music - the essential
qualities of all the other arts cannot
be expressed - or cognized in any
other but their own art form.

The cinematic quality is that of
~~of plastic~~ colored forms ~~moving~~ existing
through space & time. The movement
or lack of it - the way of change
~~is~~ ~~the~~ moving Rhythms -
There are as many rhythms as there are
feelings.

Art is a process of more & more
elements meaningful why is it
that whole like visual & tonal &
verbal & spacial-temporal elements
cannot be related ^{along a new type of} meaningfully without
resulting a muddier - less pure -
inferior art. ~~now~~ is it that
each art has its corresponding
special sense - & there is no one sense
that ^{can} perceive this new related type
of unity.

Will we ^{actually} create - (physiology
through education & evolution) the sense
& many others through ~~more~~ perfect fuller
more pleasurable ~~to~~ ~~fuller~~ ~~more~~ ~~perfect~~ ~~with~~

expressive arts create the greater
consciousness. On this ~~is~~
forgetting that ~~the~~ infinity comes through
the narrowest slit in the door (the eye of
a needle) & substantially broad flat
quantity for concentrated depth!

The cinematic medium must be made
not easier - but more personal individual
& simple.
Cinema is not to express stories - but to
express cinematic form - the story
serving only as a means - if there is a
story at all -

What is ~~inexplicable~~ ~~in~~ ~~an~~ comes through
cinema that is inexplicable in
any other form is the heart of cinematic
cinematic form.

Visual patterns movements rhythms
creating like music definite rich
internal rich feelings - a sense of
living - ~~but~~ ~~that~~ unwordable. unutterable.

First dynamic feeling through dynamic symbols. - Then raising slowing through the rhythm pace & unity to a state state of ~~tension~~ - Ecstasy
life - Nirvana - ^{Being}

Tension in repose the of an object all works of art whether they are in crude terms static + you roam about them - being led & excited - or they ~~lead~~ ^{through space} (in time

but time is not ~~less~~ ^{secondary} secondary or like in music being poetry being led through time - the

You pass it You pass it

It passes you

Both occur in opera & poetry literature the distinction is meaningless for the only real thing is related movement so one is still

How about an alcoholic anonymous for psychotic neurotic - intelligent, fidgety people

^{the} It - confidence given by realizing that many others share the disorder is half the cure - also the knowledge that with time & relaxation they overcome their difficulties ^{would} gives great hope - Then the cure the victory the patient should see have the opportunity to see & help others - the cycle of ^{thing} expression & expression is completed

a visit to a face -

Change of light changes a darling into a witch - All kinds of faces old young - an actors face -

5 sensual, 5 spiritual, intellectual, dull snobbish -

What goes into an expression -

Angle of isolation, angle of head

eyes - nose, mouth - chin -

hair - The kiss

laugh - gleam, love, anger, etc

Muscles gyrating about - close up

The mangling of a beautiful
young boy & girl - experience

Telephone call

missed -

is any missed
finally together
cent

Must return by 12 and
disolution

~~life~~ - new themes love -
cutting across nature &
humanity whole new
perspectives interweavings

Variety of states of souls - in one
person

The human tragic comedy
in all its objective & subjective
passion & beauty - ~~the~~
eloquence & despair

The story of the frustration of beautiful
ambitions of youth -

The story of a young boy from the city
who wants to get back to the country
become familiar with nature - build
his body & meet real men & cant. for
little or no more pay than his keep
but cant -

because of strikes - overcrowding etc.

When the social system doesnt
permit one man to work & help
his fellow-man or melt life
dramatically - then the social
system is wrong.

The story of struggle of a
young architect to design
a church - One of the most
pointed illustrations of how modern
science & technique has outstripped
our religious & sentimental development

he no smuggles in old forms that
• sincere feeling through association
or else something cold hard &
soulless is created.

The cat
Flower stands

The art of Eating Spaghetti
Babbitt the English tourist arrives
in Rome, bragging of his familiarity
with Italy & its customs

Restaurant orders spaghetti
Spaghetti slips off several
times - tastes nothing in mouth
slowly & goes into a hump -
starts eating it with hands
little man in corner observing
disinterestedly coldly.

He observes the way various
stations do it tries to eat it or
else a guide comes in & sells him

a book entitled

Emotionally significant images

- Man in dark stepping out of doorway backwards
old woman picking garbage from
a pale & feeding twenty cats - scolding
& laughing & cuddling

3 cats sitting attentively poised on a
street corner - 2 up one down rain

- Dead cat sun over lying amongst
the sweepings ~~beside~~ against a curb

View of a man turning about
taken in outline & half shadow
exposed - faded - cut - detailed
close up head & shoulders - looking
down from above

a character of real primitive brutality

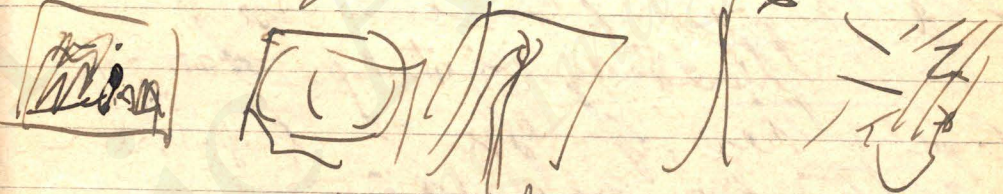
whom even friends distrust & fear
a woman's talk with Jesus & her
invitation from death

- An argument - Com - Cap -
Flashbacks of thought - realization ego
Cinema has its form - however
it is the ^{up to the} sincere effort to
express the theme (subject) (story etc)
The artist organizes the artist ^{to} raised
a pitch of concentration where form
is found.

A drunk -

12 hours - bright morning -
loathsome noon - a drunk
drunk - a near fight -
creation love - fatigue
good night -

Long long shot through shadowy trees
Zoom big close up of middle
a silvery stream pointing to it
running up exploding in a corded
joy



The cloud - by P. B. Shelley

Through an act of will I come back
to my close confessor and intimacy
with my notebook

The cinema artists can grow only from
film to film - but not within the
a single film - he cannot roam
back & forth over his creation while
he is realizing in its final concrete
form - Having the later discipline
deepening the original feeling
& raising the general level

of the harmony - It is only at
great expense of money & effort
that he can continually
retouch & polish scenes.

^{satisfactor}
The hunger for close contact
with the real issues & situations
of life is a real factor in deriving
pleasure from creative works.

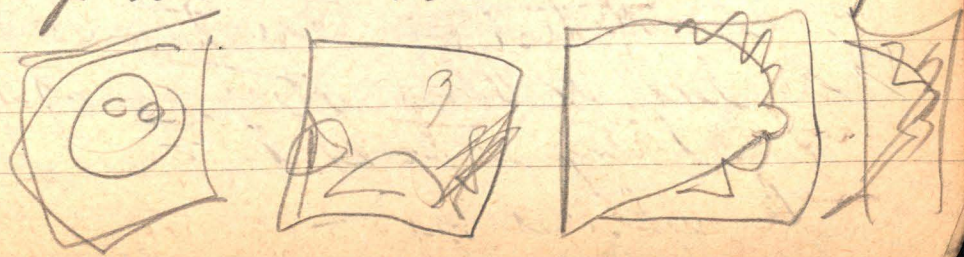
To remind men of the breadth &
width of life is one of the
functions of art.

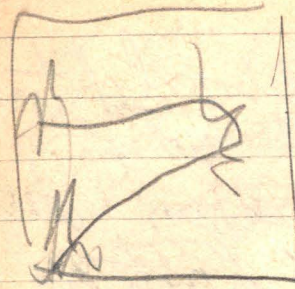
That is why if works are beautiful
but not profound - i.e. if they
are ^{pure} design but do not feed
our intellect as well we do
not inhale our full measure
of meaty intoxication.
The pulse of life & death & the

universe is what we would touch
We would be taught what
we already know down deep
in our hearts. ^{rather}
This is almost instinctive ~~and~~ desire
of man for truth - & moral
goodness in obedience to this
truth.

When the special feats become
natural man is growing

Friendship is a new ocean
& an imprisonment -
To show visually ~~how~~ the
distortion - taking out of equilibrium
the ^{of} one personality meshing
itself with another





A work of art effects
~~like~~ a man like
 a cyclotron effects
 an electron - each
 new contact sets the fluid
 electricity of his soul in
 circulation with greater
 impetus - accelerating
 it driving it along ~~in~~ ^{to}
 a smooth curve to the
~~preconceived~~ goal of complete
~~divine~~ ~~organization~~ ^{psychical}
 orgasm.

The states of life are infinitely
 different in quality -
 The ecstasy of the lovers
 The whirling brain fire of
 the artist in creation -
 The dull or like stupor of the
 workman bent under
 the hot sun -
 -The self disgust & leap disconnected

habituess -
 The empty flat tastelessness of
 life when enthusiasm runs low
 The rich purple touch with
 mystery sitting in the back
 of a chair at ~~noon~~ evening -
 The dull monotony - of accepted
 easy flattery - the ~~glib~~ ^{salesman's} ^{groom}
 I am at home with the aesthetic
^{conversant} ^{continuum}

Every mishap can be guided to
 advantage & pleasure through
~~the~~ studying its nature
 aesthetically & scientifically - this
 almost a formula for happiness
 leaving only one desire
 (providing the ~~self~~ ability &
 discipline of analyzing is present)
 that the pangs of life be
 (sharp vivid) intense & ^{read & see & met}
 clear.

Freshness - be as a child

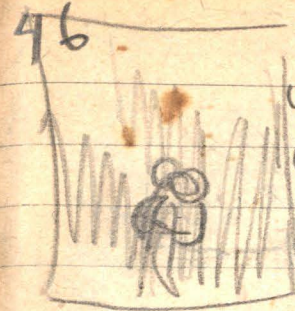
~~Be~~ ~~are~~ ~~and~~ An honest direct artist by speaking from ~~his~~ ^{the} unique ~~for~~ ~~the~~ ~~personality~~ unaffected core of his personality helps to break down the cultural tyranny that exists ~~is~~ ~~the~~ ~~world~~ today makes men ^{who are} ~~different~~ ~~in~~ ~~quality~~ ~~adopt~~ ~~a~~ ~~common~~ ~~set~~ attitudes feelings & thoughts foreign to themselves - inappropriate - or unexpressed

The break ~~new~~ ground ~~from~~ in one tyranny for one of their own - The eternal need of new artists

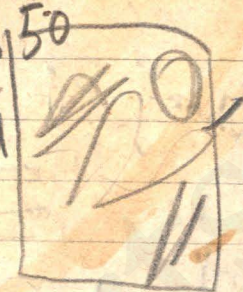
Football game -

An impressionist script
5-10 photographers - placed
Russian Kirov - Eye technique
They shoot away - then drama
is edited - Impressions of America

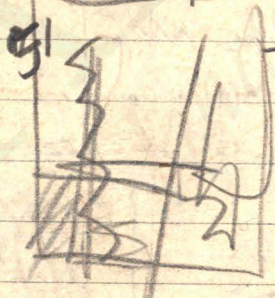
B. The argument



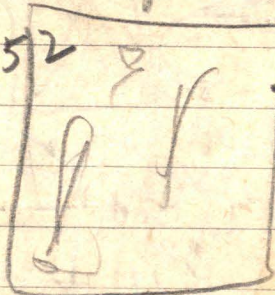
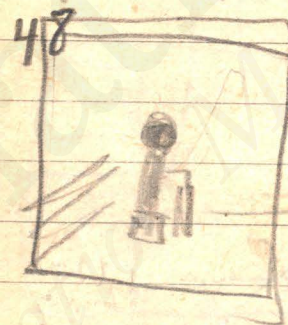
coming down cold



ashen skin - gum mouth
arms bound like threads - (to head)



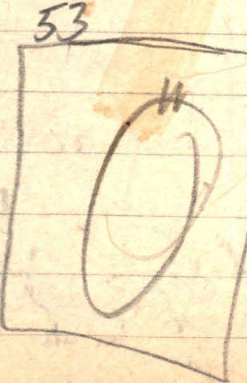
C.U. of saw cutting - hand gripping higher & tighter in background



rivers of sweat gleaming on body



head & shoulders cutting word



Inflation of anonymous object

139c.v.

54 - drops of sweat pumping out saw by then out of flesh

55 - making a flood

56? - nude figure pushing great columns apart samson style

57 - crash

58 - clean lead

59 - gleaming up through sheet of water

60 - subject (he may pick up books see action through frame of book)

61 - players ideas coming up sight lines to chair

62 - untying knots of tendon within his body

63 - man try sitting at table reading a book before a window

64 - a net of players

65 - up upon the flood

66 - cracked fruit - branches + fruit growing from his body

67 - large figure of tiny figure

68 - large 63

69 - creative joy entering almost sitting into the sea

70 - large figure of tiny figure draw haggard walks in tiny door

71 - large red hand extended to tiny sunken figure

72 - face of ash crossed with a thousand eyes - lips sunken glassy - tiny pupils opening mouth tongue covered with thorns

73 - large figure opens self with love

74 - large 63

75 - talking + smiling to him

76 - places him on table gives him one two three steps to the table edge

77 - embrace

78 - a socket soaring

79 - man

80 - The end

The argument I

1

2

3

4

5

6

7

8

Two figures talking

1 point
let us do
prewood first

2 figures
up road
carrying
tools

guy
dancing
singing
behind

front
two
heads

9

10

11

12

13

14

15

16

17

let us
split first

steals baked
into beautiful
stacks

to hard
covered
in an
iron glove

talk and
agreeing
with
a wall
between
one with
huge
eye - other
with huge hand

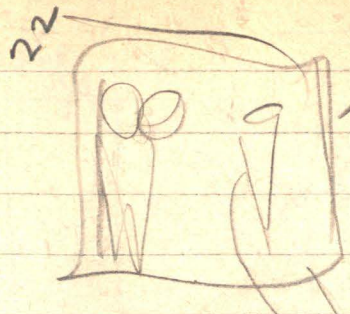
the wall
spread
under &
under

can't stick crossed
all over
landscape clocking it

18



two faces
head or

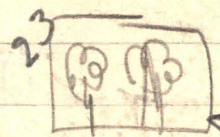


A stone
animal
sitting on
leaves
Be - drifts
into

19



B - yelling
last limb
rained with
a rod

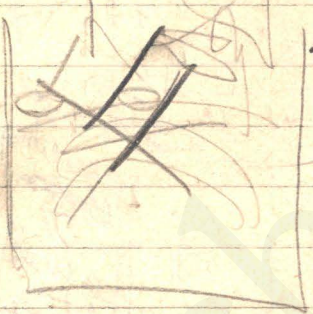


two
selves
- flashes
an impossible
nature of
trees - melting
- let us a bit
fly - the & says

20

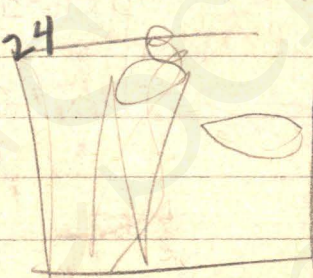


A - stone
statue

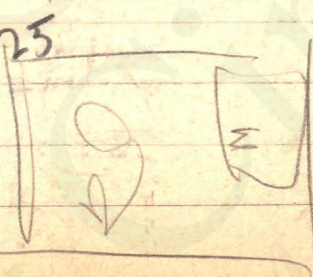


scale of
justice

21



but
flips a
coin into
my hand

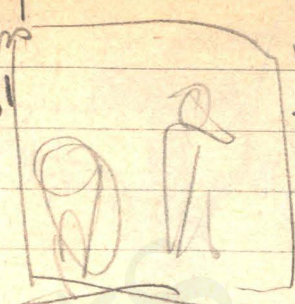


A with stone
maaque
No -

26



B shoots
up in disgust
- A shrinks
31

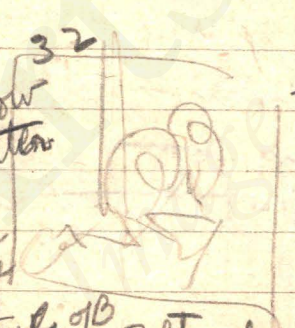


B - walks away
A bend around

27

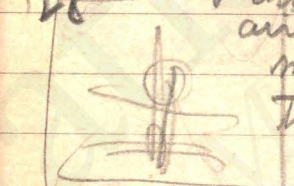


but you
won't
split
I'll throw
the splitters
in
down lake

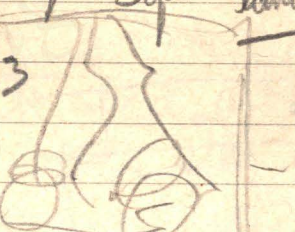


peeks up
by tree &
path
tools
heads down

28

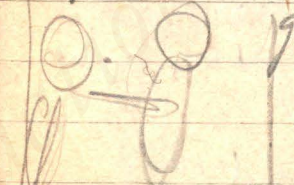


- spitter fly
through
air over
many
trees!

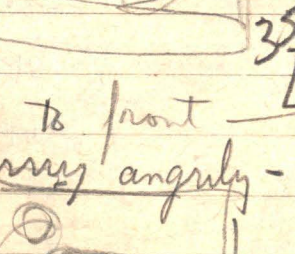


Subj 9B Soft
landscape becomes rigid
stuff as he walks
home

29

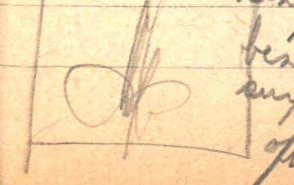


goodday to front
ferry angry - staking
37

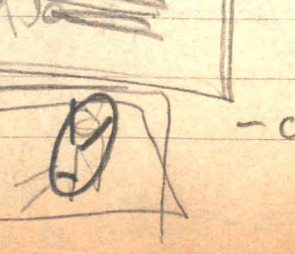


he reflects
about
what
Henry is
doing as
beginning or
sad
leavards

30



splitter
singing
beside
surface
of water



splitting
- cutting leavards

42 Heavy work with stones

alternatives

38 A chopping maddy

41

45

head ashen like a skull tubes drop on his tongue

39 or close up of B

40

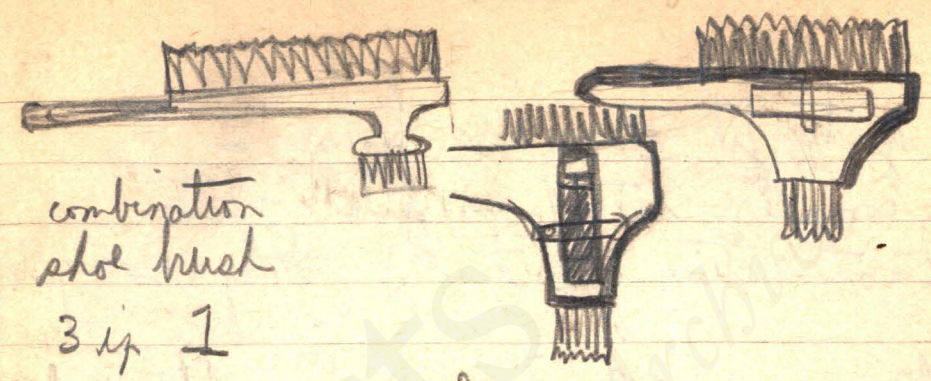
tiny isolated in the huge forest

43

wood rotten Tools broken work joyless

44

rubber (rocks) sitting cushioning with huge stone hammer with no result

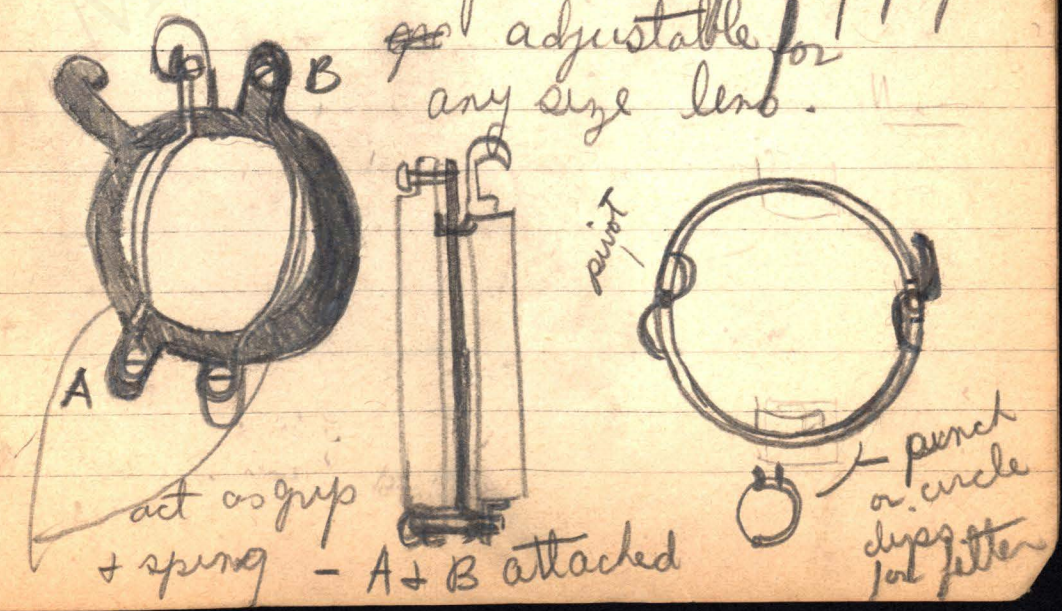


combination shoe brush
3 in 1

place for shoe polish closed by latch
polish applicator brush

For cameras

The filter set to end all filters
simple steel spring grip
adjustable for any size lens.



act as grip + spring - A + B attached

large to fit all smaller lenses -
+ a complete set of all filter + filter
instruction chart + ~~any~~ chamois cloth

The areas of emotion & "thought" are
not as narrow as commonly regarded
They are wide - overlaps & merge
almost indistinguishable into one
another - There are intellectual
artists & emotional thinkers -
borderline cases.

Exceptional people.

~~These~~ The boys I have met who ^{will} ~~shall~~
become well known in the future if
any one ~~is~~ is

⊖ Press Roberts

- Stan Tannerbaum

Don Blosser

Shindlerman

Sid Isaacs

- The painter at Ac. Julian

- Dick

- The Indian Prince

- Hugh Weiss

⊖ Mazzetti

Loy

The Jacobs boy - Teddy -

Lenny Jason

- Amell Shacht

Alex - the Marine

Hinterman

Harold Miller - Sweder

Joe Balucci



