1-1
1-2
1-3
1-4
1-5
1-6

VARIOUS STAGES OF ARCHEOLIGIST UNVEILING COLLAGE BOARD. (WEARING JACKET)

1-7 M.S. OF CAT CLUTTER ON TABLE (HOLD)

1-8 ZOOM OUT FROM CAT

1-9 ZOOM IN TO CAT

BEST

1-10 ZOOM OUT OF CAT + GOOD CUT TO ME M.S SITTING AT TABLE ALSO MLS.

TRY 1-20 HERE

1-11 V.L.S. ME AT TABLE SITTING

1-12 ME KNEELING BY TABLE - PULLING OUT 2 MONKEY MASKS

1-13 C.U. OPENING BOX WITH WATCH IN ONE.

1-14 C.U. OPENING BOX WITH ALPHABETS

1-15 C.U OPENING BOX WITH WHITE COVER WITH

1-16 3 WHITE BOXES ON CIGAR BOXES COUCH + PAN

2ND OPENING SHOT

1-17 3 WHITE BOXES ON COUCH + PAN, I TAKE ONE BOX, PUT ON STOOL, OPEN, TAKE OUT CLOTH

1-18 V.CU CIGAR BOX OPENS, PURSE COMES OUT WITH DICE.

1-19 TAKING OUT 2 PLASTIC BOXES OF BEADS

1ST. OPENING SHOT

1-20 V CU HAND TURNING SQ CUBE OF WORLD PUT WITH 1-10

1-21 MLS ME COMING TO STACK OF BOXES AND PEERING IN SOME (ON TRUNK) + ZOOM IN I LEAVE FR WITH BOX (WILL CUT TO BOX PUT ON STOOL

2-1 PULL BACK FROM SILVER FOIL BOARD IN LIVING ROOM

2-2 CU HOLD ON DETAIL OF BOARD

2-3 CU HOLD ON OCCULT COLLAGE BOARD

2-4 " "

GOOD 2-5 EGYPTIAN SITTING DOWN + ZOOM IN TO OCCULT BOARD

2-6 PULL BACK FROM BOTTOM OF OCCULT BOARD TO SEE EGYPTIAN LYING DOWN WITH MASK (POSSIBLE END SHOT OF FILM) GOES TO WHITE

A. 2-7 ARCH STANDING AT DESK REMOVING WHITE PAPER + ZOOM IN TO OCCULT BOARD. WEARING JACKET

B. 2-8 M.S. OCCULT BOARD, HAND COMES IN + ZOOM IN, I REMOVE BOARD (JACKET) REVEALING SILVER PAPER BOARD + HOLD

C. 2-9 I ENTER SILVER PAPER M LS BOARD AND (WITH JACKET) REMOVE IT, REVEALING 3RD BOARD

D. 2-10 M LS LAST COLLAGE BOARD, I ENTER FR. WITH MAG. GLASS + ZOOM IN AS I EXAMINE BOARD WITH GLASS / JACKET

E. 2-11 CU MAG GLASS EXAMINING BOARD

V. GOOD 2-12 PULL BACK ON FEZ MAN IN PROFILE HE GETS UP GOES ACROSS TO STACKED BOARDS ON FLOOR, EXAMINES WITH MAG GLASS (WEARING JACKET

1ST CODE DIAGRAM

2-13 M.S ARCH SITTING AT DESK (NO JACKET) REACHES FOR DOODLE PAD, ZOOM IN TO CU. + MAG GLASS

3RD CODE OR 1ST CODE

2-14 M.S REACHES FOR FAR LEFT CIGAR BOX ZOOM IN TO M CU. THEN U CU + MAG GLASS

VARIOUS ZOOM IN AND OUTS

CODE BOX

2-1A CONT. SHOT ENDS IN JUMBLE OF TAPE AND ME LEANING BACK IN CHAIR. NO JACKET.

3RD CODE

2:15 MLS CENTRAL CIGAR BOX, I ENTER FR. FROM LEFT WITH MAG GLASS SLOWLY ZOOM IN TO VCU OF LATIN LETTERS NO JACKET

4TH CODE

2-16 MORE CU. LETTERS IN LATIN SPEED PICKS UP + CHAOS AT END

5TH CODE

2-17 MORE OUT OF FOCUS LATIN ENDING CODE CHAOS NO JACKET

2ND CODE

2-18 CU MAG GLASS, COMIC PULL. ZOOM BACK ENDING IN CHAOS NO JACKET

NOTE 2-7 TO 2-12 MUST FOLLOW 2-13 TO 2-18 BECAUSE WHITE PAPER IS STILL PINNED UP IN 2-13 TO 2-18

? OR DOES IT MATTER ?

MIX IN 2-13 TO 2-18 WITH Q-ROTU + READING DECODING BOOK + ARCH UNVEILING LARGEST COLLAGE BOARD.

3-1 PAN UP FROM FT TO MY HEAD (M.S) LOOKING AT TROGAN HORSE, PICK UP WOOD, PUT IN PLACE, I LIE FLAT ON FLOOR + ZOOM IN TO HORSE.

3-2 CU OF ME LYING ON FLOOR (USE AT HEAD OF FILM.)

3-3 CU. HAND TURNING CLAMP

3-4 CLAMP MS + WOOD + PAN ON WOOD

3-5 M.S HAND ON CLAMP + WOOD PAN ALONG ARM

---

3-5 (A) MS CROUCHED OVER RIFFLING THROUGH SCHWITTERS CLIPPINGS

3-6 CU ON SHAKESPEARE GLASSES + PULLBACK ?

3-7 GIRAFFE PRODUCTIONS PRESENTS + STRANGE CODES

3-8 WOLFGANG TITLE (DELETE) + MCCULLOUGH (PUT BEFORE 3-9)

3-9 TWIRLING END TITLES

---

A. 3-10 M.S. OPENING CHINESE BOXES RECORD IN BKGD.

B 3-11 M.S OPENING CHINESE BOXES + ZOOM IN

C 3-12 U. SHORT SHOT CHINESE BOX.

D 3-13 SEVERAL CU SHOTS CHINESE BOXES BEING OPENED

E 3-14 SEVERAL MORE CU SHOTS CHINESE BOXES BEING OPENED (HEAD IN SHOT)

F. 3-15 VCU SHOT CHINESE BOXES BEING OPENED (WITH FINGERS)

G. 3-16 FROM VCU TO ZOOM-BACK OF CHINESE BOXES

---

H. * 3-17 M.S. HAND REACHES FROM JUMBLE OF CHINESE BOXES HOLDING ONE SMALL BOX.

I. 3-18 MLS HAND HOLDING ONE SMALL CHINESE BOX FROM JUMBLE (I AM IN FR.)

A. 3-19 TOWER OF HANOI CU
B. 3-20 TOWER OF HANOI CU
C. 3-21 TOWER OF HANOI CU
D. 3-22 TOWER OF HANOI CU
E. 3-23 TOWER OF HANOI + PULL BACK
F. 3-24 CU TOWER OF HANOI (END BEST POSITION ACTION)

POSSIBLE USE AT END OF FILM

3-25 L.S. OPENS CUPBOARD HOLD
3-26 SHORT ZOOM IN TO BAG IN CUPBOARD
I TAKE OUT JAMES MASON + EGYPTIAN BOOK AND POSE IN DOOR WAY.

4-1 SHORT M.S. OF WHITE WINDOW FRAME.

4-1 MCU SITTING MONGOLIAN WITH TELESCOPE

FOLLOW WITH 7-22

4-2 HOLD ON BLACK SPOT ON MONGOLIAN DISK + PULL BACK TO MLS (POSSIBLE OPENING SHOT)

N.G.? 4-3 ZOOM IN TO SPOT ON DISK

A.A. 4-4 TOWER OF HANOI MLS + ZOOM IN TO VCU

4-5 TOWER OF HANOI

4-6 TOWER OF HANOI

---

4-7 VCU PAN OF WOOD BLOCK MANDALA COULD BE USED WITH 4-1

4-8 PULL BACK ON MONGOLIAN FROM CHERRIES OR 7-13 I POKE AT HAT WITH WAND.

4-9 MLS MONGOLIAN LIFTS UP WOOD PRINT WITH WAND, LEAVES FR. FOLLOW WITH 7-20?

---

4-10 M.S AZTEC MASK, SITTING IN CHAIR + MIRROR. ZOOM IN TO CU. PAN TO MIRROR

GOOD 4-11 ME IN SHIRT WANDERING IN DINING ROOM ABOUT TO CHANGE COSTUME

4-12 I EMERGE FROM KITCHEN IN LAB COAT PICK UP HOOPS ETC GO TO LIVING ROOM

GOOD 4-13 I PUT LOTS OF STUFF IN LIVING ROOM

4-14 CU OF P + QUEEN VICTORIA, I PLACE Q AND R IN CU AGAINST BKGD.

4-15 M.S IN LAB COAT TOP HAT, Z + BIRD INTO LIVING ROOM

V. GOOD 4-16 CHANGING COSTUME FROM LAB COAT TO FEATHER HAT + CHINESE ROBE I ENTER LIVING ROOM AND START TO MANIPULATE STUFF FOR FIRST TIME.

SHOT FROM BED LONG TAKE A

THROW DOWN CIRCLES

5-1 MLS I THROW DICE ON BOOK +

5-1 (A) DICE SHOT ZOOM-IN TO BOOK + DICE ACTION

5-2 ACCORDIAN PLAYING ("TIME OUT")

GOOD 5-3 I PUT ON MARTIN GLASSES AND HOLD UP BOTTLE TO EXAMINE, REACH FOR VARIOUS WANDS (MS) + BOTTLE + MAGIC DIAGRAM + SHOES. PLACE SHOE BY SILVER GLOBE

A. 5-4 I AM EXAMING FOLDOUT COMPLEX (BIRDS EYE VIEW) 1ST TIME (BRIEF

GOOD 5-5 MCU I REACH FOR MAGIC DIAGRAM, PULL BACK, I ARRANGE VARIOUS STUFF IN GIANT GROUND MANDALA. START DRAWING MAGIC DIAGRAM + ZOOM IN

TRY 5-1 (A) HERE

JOIN UP

NG2 5-6 MLS I AM CONSULTING ASTRO CHART

5-7 CU ASTRO CHART (USE ELSEWHERE?

(*) V. GOOD 5-8 M CU ASTRO CHART + MAGIC BOOKS AND CHARTS IN FRAME ON FLOOR

B. 5-9 2ND TIME OPENING FOLDOUT COMPLEX + CU STUFF

5-9A 5-10 PUTTING ON DOMINOES (TRIANGLES) ZOOM IN TO CU. OF DOMINO ACTION ON (+ PULL BACK)

5-11 PLACING JAP WOOD PRINTS ON EACH SIDE OF CHART + X CARD IN MIDDLE (SKULL CU)

5-12 ZOOM IN TO WATCH BEING PLACED ON COMPLEX MCU + FEATHER EVERYTHING ELSE THERE TOO

POSSIBLE END SHOT OF FILM

| | | |
|---|---|---|
| 50-50 | 6-1 | HOLD ON BARE STOOL, WHITE BOX IS PLACED ON IT, SLIGHT ZOOM IN, FEATHER TOY CAT |
| GOOD | 6-2 | OPEN WHITE BOX, FEATHERS COME OUT + TRIANGLES |
| GOOD FOR 1ST BOX PLACEMENT | 6-3 | BARE STOOL + ASS IN FR., BOX IS PUT ON STOOL, ZEBRA SKINS |
| | 6-4 | OPEN WHITE BOX DE CHIRICO CARD THEN TURNED UPSIDE DOWN |
| | 6-5 | SMALL MIRROR FLASHED AND PUT DOWN BY T.V. BY EGYPTIAN MCU |
| | 6-6 | HAND TAKES OUT UXULITE OUT OF BOX BOTTLE IS PLACED IN FR. ZOOM BACK PAPER BAG IS OPENED BY HUNCHED OVER EGYPTIAN, ZOOM IN TO THICK PAD OF NOTES TAKEN FROM BAG. MAP OF AFRICA ZOOM IN TO CU OF MAP |
| | 6-7 | MS NOTE, MIRROR, + MAP NOTE ON BOARD (HOLD) |
| | 6-8 | MLS EGYPTIAN SITTING TO LYING DOWN |
| | 6-9 | MLS EGYPTIAN IN SITTING POSTURE GETTING UP. |
| | 6-10 | OFF CENTER M.S. HOLD ON OCCULT BOARD ZOOM IN TO OUT OF FOCUS CU. PULL BACK TO REVEAL LYING DOWN EGYPTIAN (GLINTS ON WATCH FACES.) |
| | 6-11 | LAB COAT CARRYING J. MASON ALONG HALLWAY. TO DOWN STAIRS. |
| | 6-12 | LAB COAT BRINGING J. MASON INTO DINING ROOM |
| GOOD | 6-13 LAB COAT. | VCU BONES ON TABLE, HAND PICKS UP BONES, EGYPTIAN BOOK + GLOBE + PAPER BAG TO LIVING ROOM FLOOR |

6-14 VC PAN WITH LAB COAT HAND OVER TABLE, PICKS UP WANDS

BETTER THAN 6-14

6-15 VC PAN LAB COAT HAND PICKS UP FEATHERS, K, BOTTLE ON TABLE

6-16 MCU LAB COAT PICKS UP K, BIRD DE CHIRICO CARD PUTS IN LIVING ROOM, COMES BACK TO TABLE.

{ SHOT FROM BED

CAMERA FR NEAR FLOOR LEVEL

V. GOOD

7-1 MAGICIAN *HAND ENTERS FR. MCU BENDS DOWN, RIFFLES THROUGH 2 BOOKS PAN UP TO PORTRAIT, FT LEAVES FR.

7-2 M.S OF BACK OF CHINESE ROBE + PULL BACK REVEALING ME CROUCHED DOWN BY TABLE DIGGING OUT SOMETHING.

V. GOOD

J. MASON IN FR. + ZOOM IN

7-3 MS GOLEM - FT. APPROACHING LIVING ROOM (SHOT FROM BED) CROUCH DOWN, HAND BRINGS IN SILVER GLOBE PAN UP, HOLDING FLAT PUPPET, PUTS IT DOWN

7-4 (SHOT FROM BED) MLS MAGICIAN HOLDING CIRCULAR DISK, BENDS OVER TO MCU PICKS UP ASTRO DISK

PUT 5-6 HERE

C.U. DISK 5-7

7-5 MLS MAGICIAN PULLS MAP FROM TOP HAT BENDS ACROSS PLACES MAP ON FLOOR TO LEFT.

---

7-6 HOLD ON MLS BLUE SHEET, HAND PULLS BACK SHEET, REMOVES BOOK, PAN TO MONKEY MASK + ZOOM IN TO LATIN DICTIONARY.

7-6 (A) + RABBIT SHOT.

7-7 GIRAFFE + TIGER HOLD.

7-8 M.S MONKEY HOLDING GLOBE + SPINNING IT, PUTS IT BACK.

7-8 (A) + V.CU MONKEY MASK PROFILE REACHES FOR GLOBE, FACES CAMERA, SPINS GLOBE

7-9 WHITE DOOR HOLD, ARM OPENS DOOR, I GO IN AND CLOSE DOOR (CHART IS SEEN)

---

7-10 BIZZARE CU HOLD ON CROTCH PART OF ANATOMY PELVIS ON COLLAGE BOARD

GOOD CUT TO
MLS MONGOLIAN WITH POINTER LIFTING UP VARIOUS WOOD PRINTS

CUT TO MCU OF MONGOLIAN, BENDS TOWARDS PELVIS ANATOMY, LIFTS UP FLAP. ZOOM IN TO VCU OF FLAP UP + PULL BACK.

7-11 V.CU HOLD ON ANATOMY CHEST WITH FLAP BEING FLIPPED UP 3 TIMES, MY FACE ENTERS FR

7-12 MCU MONGOLIAN LOOKING SLIGHTLY AT CAMERA, TURNS TO EXAMINE BOARD, CROUCHED DOWN BY CHECKERED CLOTH
POSSIBLE 7-18 HERE

7-13 MLS MONGOLIAN SITTING AT DESK WITH BINOCULARS LOOKS TO SIDE

7-14 CU MONGOLIAN USING BINOCULARS GOES TO WHITE.

7-15 HOLD CU ON DODO + SALT TIP OF WAND MOVING IN FR.
CONNECTS TO MONGOLIAN L.S.

7-16 CU MR PEANUT, SKELETON PRINT COMES DOWN COVERING IT
POSSIBLE FOR END OF FILM

7-17 MLS STICK LIFTS UP PRINT ZOOM IN TO MR PEANUT.

7-18 VCU PARTIAL VIEW OF FARADAY
GOOD + STICK SHADOW (GOOD) PRINT LIFTS UP REVEALING FARADAY. (HOLDING ROD)
KUFFUPLE
CONNECTS TO MONGOLIAN L.S.

7-19 CLEANER ACTION OF FARADAY WITH PRINT LIFT UP. POSSIBLE USE BEFORE END TITLE

7-20 MCU INDIANS HOLD ON COLLAGE BOARD + WAND ENTRY NEAR TAIL
CONNECTS TO MONGOLIAN L.S
A-9

7-21 CU HOLD ON HAND PHOTO ON COLLAGE BOARD WITH MY HAND + WAND IN FR. PAN UP TO OTHER HANDS.
CONNECTS TO MONGOLIAN L.S

---

7-22 CU PAN LEFT ACROSS SALT + DODO HEAD AND DOWN TO HANDS PHOTO + MY HAND + STICK.

COULD WORK WITH SHIFTY EFFECT WITH 7-13 OR TELESCOPE SHOT A-1

---

8-1 CANADA COUNCIL TITLE WITH MAG GLASS

8-2 PAN ACROSS WORK ROOM TO Q ROTU GOOD CUT TO BACK VIEW OF ARCH. AT DESK, SWIVELS IN CHAIR, ZOOM IN TO CODE BOOK EXAMINED WITH MAG GLASS.

8-3 JERKY PAN UP TO X + ASTRO CARDS + W + FLARES + SCRATCH POSSIBLE USE AS OPENING SHOT IN FILM.

A 8-4 CU HOLD ON CRYSTAL BALL + FANTASTIC BOOK CUT TO FANTASTIC BOOK CU.

C. 8-5 ZOOM BACK FROM CRYSTAL BALL + FANTASTIC BOOK, AS PULL BACK CONTINUES, EQYPTIAN ENTERS ACROSS FR., CROUCHES DOWN ZOOM IN TO NOTE

~~8-6 CU EQYPTIAN OPENING, LOOKING NOTE~~

8-6 CU NOTE TAKEN FROM BIRD BEAK, OPENED CODE WORDS SEEN

B 8-7 MLS EQYPTIAN CROUCHES DOWN (ASTRO BOARD IN BKGD, GET UP, LEAVES FR ZOOM IN TO Z + DRECK AT BOTTOM OF BOARD (SHOT FROM BED)

8-8 JERKY PAN UP ASTRO BOARD + CU OF 2 MUMMYS, EQYPTIAN ROBE GOES THROUGH FR. POSSIBLE USE AT FRONT OF FILM

8-9 HOLD ON WHITE DOOR, IT OPENS, MONKEY GOD CREEPS OUT, + ZOOM IN TO ANATOMY CHART THORAX

TROGAN HORSE

9-1 MCU HANDS PICKING UP CLAMPS
CROUCHES DOWN PUTS UP BIG BOARD

9-2 CU OF HORSE, BOARDS PLACED BY IT

9-3 MS TIGHTENING CLAMP, PLACING IT + WOOD AGAINST WOOD CONST. + ZOOM BACK.

9-4 L.S ADJUSTING WOOD + TWIRLING CLAMP.

9-5 PINNING UP PHOTO BY WOOD STUFF + ZOOM IN

9-6 CUT TO CU GERMAN GIRL, MY HEAD COMES INTO FR, HAND STICKS UP ANOUTHER PHOTO PAN TO LEFT

9-7 MLS I PIN PHOTO IN CENTRE OF WOOD.

GOOD

9-8 MS PINNING UP MORE PHOTOS ON WOOD ZOOM INTO CU, SEVERAL ALTERNATES OF FAT LINEAR HEAD CU

THE FIRST ½
OF FILM COULD
BE INSTRUCTIONS
FOR PROGAMING
THE TWO MAIN
BRAINS. BEFORE
GETTING INTO SUMMONING
INSTRUCTIONS
SUCH AS "FOR
BEST RESULTS
LOOK AT THE
NEXT 10 SHOTS
WITH THE LEFT
EYE." USING
3-D LETTERS
+ STICK WIPE

ALSO SUCH
INSTRUCTIONS AS
"THINK OF A NICE
DAY, A PYRAMID
(ETC ETC)
COULD SLOWLY
INVOLVE AUTOMATIC
WRITING AND PLANCHETTE-POINTING ETC
DIVINATION BY DROPPING STRING ETC
THEN OTHER DUCHAMP
HEAVIER
OCCULT TECHNIQUES

JOHN MAX

ARTHUR SECRET MUSEUM (THE SOURCE)

ARTHUR CHINESE FLUTE

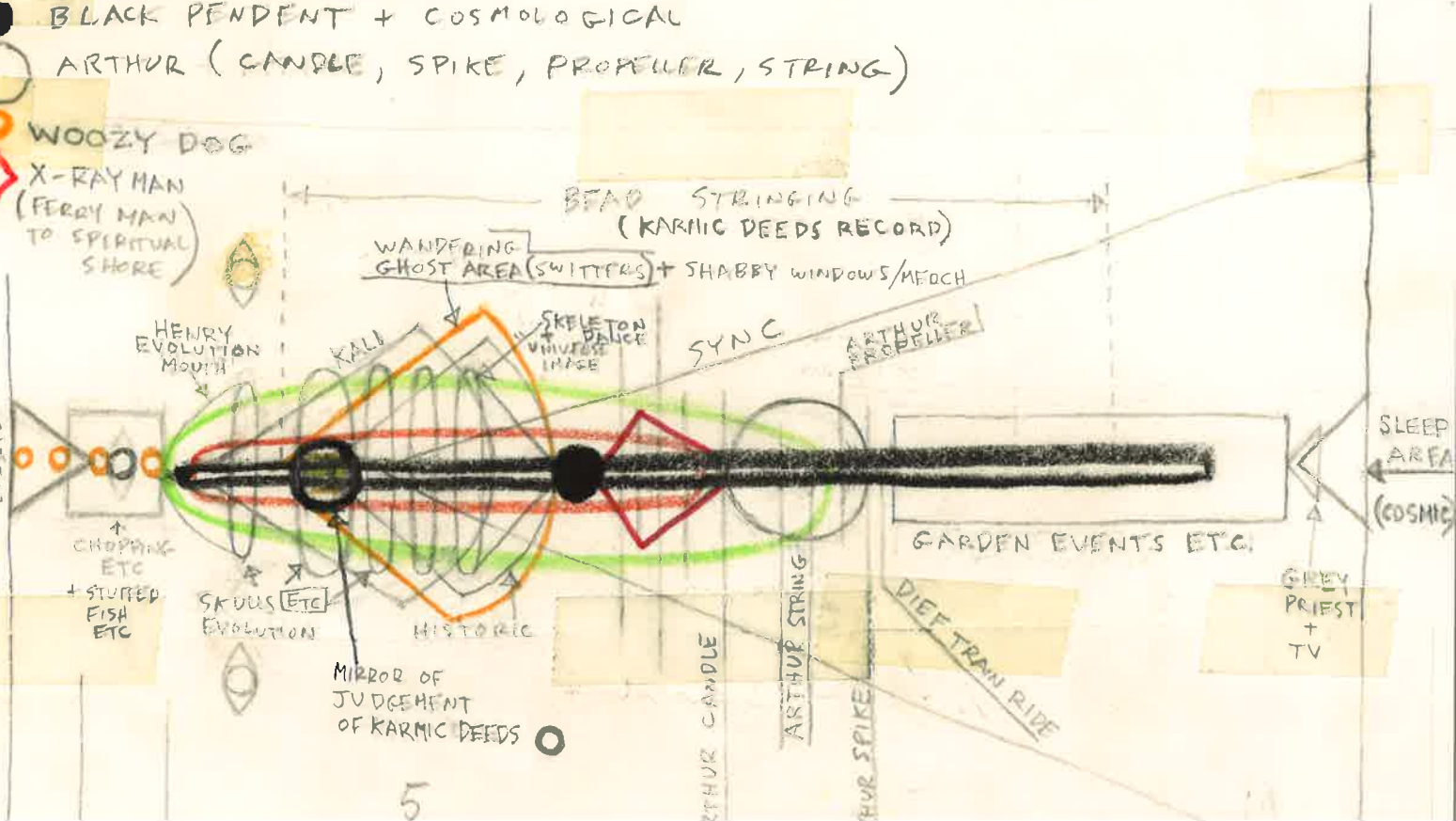
HENRYS PARENTS

BLACK PENDENT + COSMOLOGICAL

ARTHUR (CANDLE, SPIKE, PROPELLER, STRING)

WOOZY DOG

X-RAY MAN (FERRY MAN TO SPIRITUAL SHORE)



OF STANDS AND COVER WITH CLOTH THE COLOUR OF WALLS

(FLOOR TO CEILING)

1,000 W. DIMMER

6 off 3- WAY PLUGS

EXTENSION CORDS

WE WILL SUPPLY BULBS

| | | |
|---|---|---|
| PAR 38 150 W | 500 W. SPOTS + FLOODS | 375 W. HOME MOVIE LIGHTS |
| | | 200 W. DANS |

CLEAN GATE WITH TOOTHPICK

COVER 400 FT MAGAZINE WITH FELT LIGHT TRAP COVER

SWITCH BATTERY BELT TO 8 VOLTS

KEEP EYE TIGHT IN EYE PIECE

ADJUST GROUND GLASS -- FOCUS

THE FILM IS ON EVOLUTION

WHITE FLOOR OR WHITE TABLE TOP

ARIFLEX

4 off 400 FT MAGASINES WITH MOTORS
+ FELT LIGHT TRAP COVER

ZOOM LENS + STANDARD LENSES
INCLUDING 9.8 M

ROLLING BASE

GYRO HEAD ($1,000 HEAD)

2 TRIPODS (STANDARD + SHORT)

CHEST BRACE

ROLL OF TAPE

METER

2 BATTERY BELTS

BLOWER 

8 PAR 38 150 W

6 500 W SPOTS

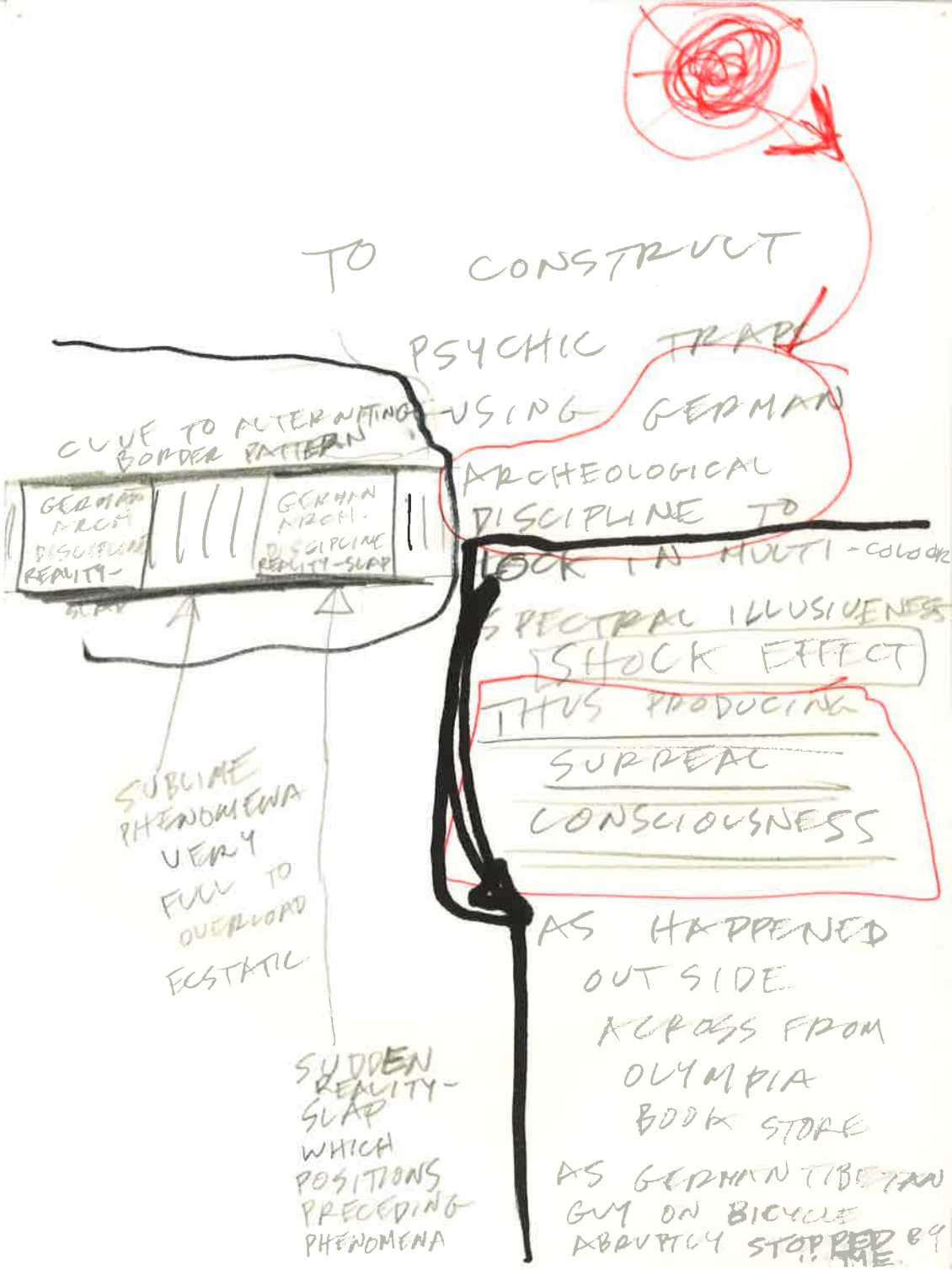
6 500 W FLOODS

8 COLLAPSABLE CENTURY STANDS 

18 GATOR CLIPS
WITH BARNDOORS + SOCKET

INKIES | WIRE MESH

2 off 2 FT EXTENSION


TO CONSTRUCT
PSYCHIC TRAP
USING GERMAN
ARCHEOLOGICAL
DISCIPLINE TO
LOCK IN MULTI-COLORED
SPECTRAL ILLUSIVENESS
SHOCK EFFECT
THUS PRODUCING
SURREAL
CONSCIOUSNESS
CUVE TO ALTERNATING BORDER PATTERN
GERMAN ARCH DISCIPLINE REALITY-SLAP
GERMAN ARCH. DISCIPLINE REALITY-SLAP
SUBLIME PHENOMENA VERY FULL TO OVERLOAD ECSTATIC
SUDDEN REALITY-SLAP WHICH POSITIONS PRECEDING PHENOMENA
AS HAPPENED OUTSIDE ACROSS FROM OLYMPIA BOOK STORE
AS GERMAN TIBETAN GUY ON BICYCLE ABRUPTLY STOPPED BY

# RIMBAUD IN AFRICA

# RAYMOND ROUSSEL

# TRAVELOGUE

"ILLUSTRATED LECTURE OF EXPEDITION ETC."

MONOLOGUE ETC

TELAESTHESIA

"DIRECT PERCEPTION OF DISTANT OCCURANCES OR OBJECTS"

TELEPATHY [redacted]

"TELEGRAPH THAT REPRODUCES WRITING" (TELAUTOGRAPH)

TELEKINESIS- TO CAUSE "MOVEMENT FROM A DISTANCE"

CHINESE-BOXES

CONCEPT

MASTER CONCEPT REVELATION - ONE THING AFTER ANOTHER

APPLIES TO COLLAGE AND ALSO CONTINUITY

EXCEPT THIS

TIME ONE THING

IS UNPACKED FROM

ANOUTHER.

SOME CONTAINER

IN CAMERA

SHOE IN CAMERA ETC

ETC ETC.

BIZARE CONTINUITY !

AND OR EXOTIC

OR SURREAL ETC. ETC...

COULD LEAD TO OTHER CONCEPTS

REVELATION CONTINUED

- [ ] PULL UP TABS ON CHILDREN'S PAGE THAT CHANGES PART OF PICTURE

- [ ] "TRANSFORMATION-DOORS"

PLAY MAGIC THEATRE EVENTS WITH

DOORS"

FLAT MAGIC THEATRE EVENTS WITH FLAPS AS IN MARTIN'S BOOK

POSSIBLY COLLAGES WITH SOME MOVING PARTS (CONNECTS TO ANATOMY FOLD-OUTS)

REVELATION

MESSAGES

LETTERS

POSTCARDS

SPIRIT MESSAGES

SPIRIT THEATRE IN MINIATURE

AUTOMATIC

CARACTERS (AS CUTOUTS) CAN COME OUT OF PICTURES AND "WALK" ABOUT HOUSE.

ALSO WE CAN ENTER THEIR WORD THRU OPENINGS IN PICTURE

"TRANSFORMATIONS

ALSO MULTIPLE TRANSFORMATIONS AS IN MAGIC CHRISTIAN FILM WITH REAPPEARING CHINESE - MONGOLIAN DETECTIVE

REPEATING MECHANISM ENERGY-PACKAGES AS IN BORDERS SECTIONS

LEADS TO

MAGIC THEATRE

COMPARTMENTALIZED

AS IN MARTIN'S

# MESSAGES FROM SPACE

VIBRATIONS

STRANGE CODES

PULLED IN WITH AUTOMATIC-WRITING

WITH ARTIFACT-IMAGES (IMAGE-BITS)

WITH STRANGE MAPS

1. MAZE MAPS, 2. MAGIC SQ

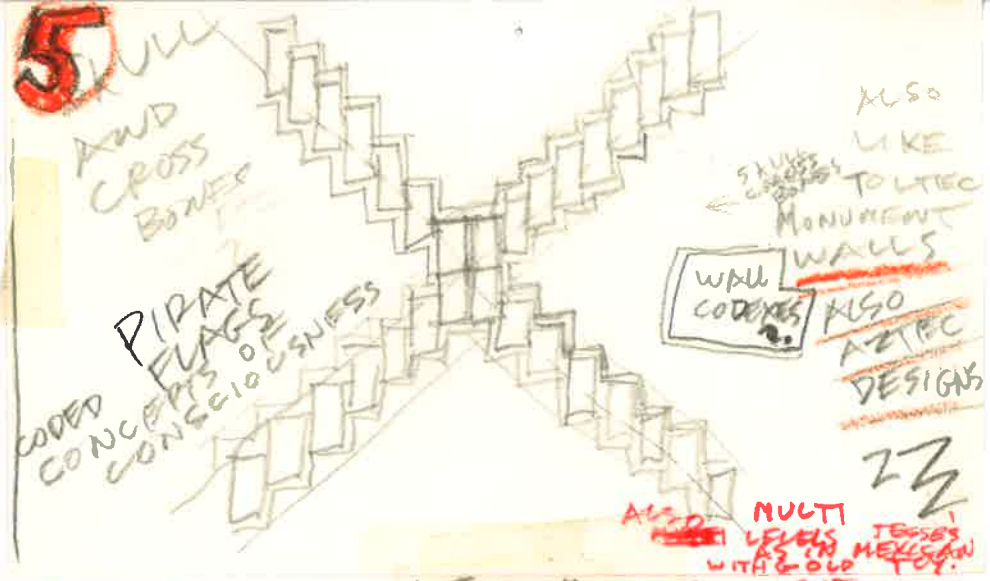
- DIAGRAM - MAPS

5

SKULL AND CROSS BONES

PIRATE FLAGS

CODED CONCEPTS OF CONSCIOUSNESS




ALSO LIKE TOLTEC MONUMENT WALLS

ALSO AZTEC DESIGNS

ZZ

ALSO MULTI LEVELS TESSES AS IN MEXICAN WITH GOLD TOY.

CUT OUTS

4

WORKS ARE WITH

1.

TO BECOME A CRYSTAL

CRYSTAL WARRIOR

OF RECEPTION AND GROWTH

2

BUDDA FOREHEAD CRYSTAL-JEWELS

DECK OF BLANK CARDS

3

OUTER APPEARANCE

OF CRYSTAL-JEWEL IS SAME AS ITS INNER ESSENCE

LIKE A MAN'S SHOWING HIS SOUL

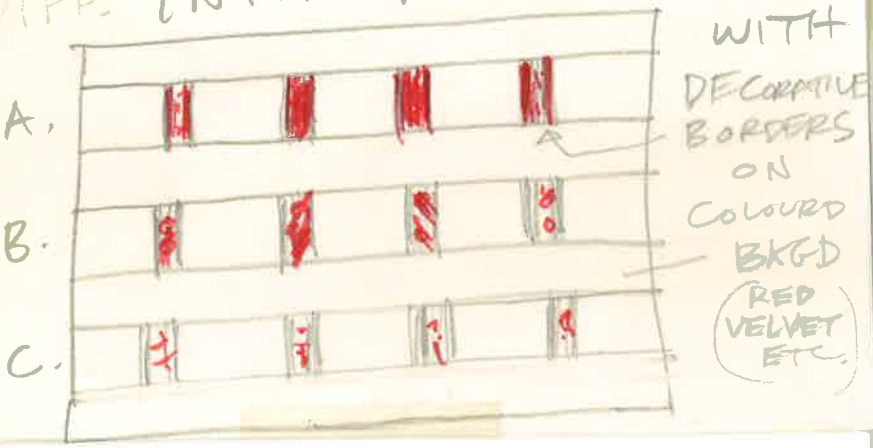
COMPOSE SHAPES OF CRYSTAL-PLANES

POSSIBLY AS 3-D FOLDOUT STRIPS HAVE BEEN IRONED OUT FLAT.

TRANSPOSE TO FLAT PLANE.


DIFF SPECTRUMS

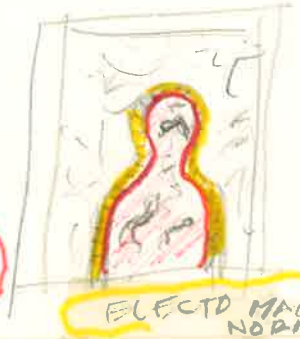
DIFF INFINITY SPECTRUMS



PRAYER RUG

ALSO RUG WITH
RED VELVET
HUMAN SHAPE

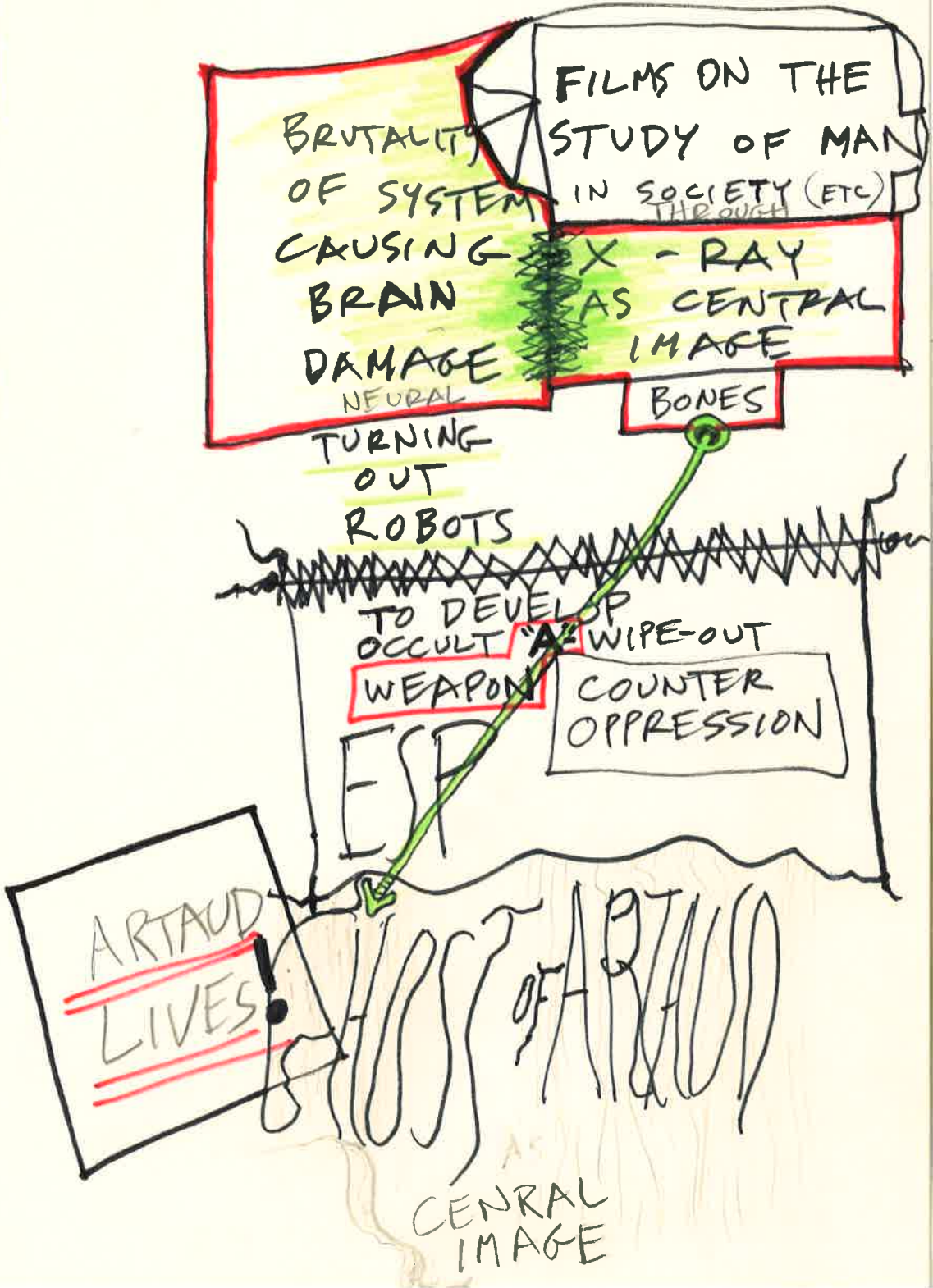
ARE RUGS PATTERNS OF ELECTRICAL MAGNETIC SPECTRUMS?



LIKE STRANGE PSYCHIC INTERIOR ANATOMY

MISSING LINK BETWEEN ELECTO MAG SPECTRUMS AND NORMAL VISION

# SPACE COMMANDERS


FILMS ON THE STUDY OF MAN IN SOCIETY (ETC)
BRUTALITY OF SYSTEM CAUSING BRAIN DAMAGE
NEURAL
X-RAY AS CENTRAL IMAGE
THROUGH
BONES
TURNING OUT ROBOTS
TO DEVELOP OCCULT "A" WEAPON
WIPE-OUT COUNTER OPPRESSION
ESP
ARTAUD LIVES!
GHOST OF ARTAUD
CENRAL IMAGE

PSYCHIC PHENOMENA

USING STRANGE 1910 SEAL-FIGURES ETC
CUTOUTS
ESP EXPERIMENTS

TORN DEMO BOX

"I COME FROM JULIUS"

RANGING FROM SCIENTIFIC COLOUR & PATTERN EXPERIMENTS TO PRIMITIVE SYMPATHETIC MAGIC?

DEFENSIVE MAGIC

I HAVE A MESSAGE

NUNTIUS

NUNDINATIO

TRADING

BRINGING NEWS OR MESSAGE

SIR ARTHUR CONAN DOYLE INVESTIGATING LIKE THE SEARCH AND DISCOVERY BY SCHLIEMANN OF TROY

MULTIPLE TRAINS

BORDER PATTERNS — PULSE BEATS (4?)

DIRECT CONNECTIONS FROM VISUAL VIBE PATTERNS TO ORGAN FOLDOUTS

"SITUATIONT"

ORGANIZATION / POSITION

DEFENSIVE MAGIC (ARTISTS - MAGICIAN WORK)

WAND WAVERER A MAN

CIGAR BOXES

# PROPS

## BOOKS

MULTI-DIMENTIONAL
CUBES OF SPACE
(CHINESE DIAGRAMS)

- CODING LEAFLET
  CODES
- TINY LATIN DICTIONARY
- SPANISH FR DICT.
- BORDER BOOK
- LOOSE LEAFS
- YELLOW STAMP BOOK
- 2 VOL KIDS HISTORY
- NAVAL BOOK WITH FLAGS ETC (FOR BORDERS ETC)
- BOOK ON CRYSTALS
- BARDONS BOOK WITH LINE DIAGRAMS
  WAND WEAVING
- YELLOW STAMP BOOK

## OBJECTS

- CIGAR BOXES
  - SILKS
  - QUILTS
  - FUNERY TOYS
  - MAGIC HOOPS
  - MAGIC STONES (ONE IN TRUNK IN BASEMENT)
  - SUNDRY SMALL OBJECTS
- OLD ENVELOPES
- CHINESE TEA BOXES (RED)
- BLACK BOARD

## COLLAGE STUFF FOR EXPERIMENTS MAGIC ETC

- STICKERS (ESP BIG ONES)
- POST CARDS
- CIG CARDS
- PRINTS ANDERSONS MAGIC PORTFOLIO
- STAMPS

LIGHT

(ACCENDERE)
("TO LIGHT UP")

ACCEDO (TO COME NEAR, APPROACH
TO COME NEAR IN RESEMBLANCE)

ILLUSTRIS - TO MAKE CLEAR
ILLUMINARE - TO ILLUSTRATE

WIND GOD
CONCH SHELL
ODOURS

UNITING HEAVEN AND EARTH

I HAVE A MESSAGE ---

# NEWS

TRANSMISSION BY "REMOTE" MEANS

SUBTLE

THE DEATH OF THE TELEPHONE

WIND

BIRDS (ST. FRANCIS)

CLOUD

ARROWS

HUNT SCENTS (ODOURS LIVE ON)

BLOODHOUND

MIRROR SIGNALS

TRADE MARK

TATTOO

COLLAGE CONNECTION

MESSENGER (NUNTIUS)

NUNTIO

ANNOUNCE, DECLARE

NUNDINATIO

TRADING

BUYING/SELLING

STRANGE SEMAPHORE SIGNALS

MESSAGES — NEWS

BROUGHT BY DOGS

BROUGHT BY RUNNERS

RELAY

BY HUMMINGBIRDS

BROUGHT BY BIRDS

WRAPPED ON ARROWS

FLUTTERING IN AIR

INSENCE CODES

MERCURY

PARTICLES

ESP

IRATUS
(ANGRY AT)

IRIS
(GODDESS OF THE RAINBOW AND MESSENGER OF THE GODS

IRONIA
(IRONY)

IRRASUS
(UNSHAVEN)

IMAGOINIS

IMAGE, LIKENESS, PICTURE, BUST, BUST OF ANCESTOR, GHOST, VISION, ECHO, APPEARANCE SEMBLANCE, SHADOW, MENTAL-PICTURE; CONCEPTION THOUGHT FIGURE OF SPEECH, SIMILE, METAPHOR

GARDEN EVENTS

WITH ROSES ETC.

WRITTEN ON THE WIND

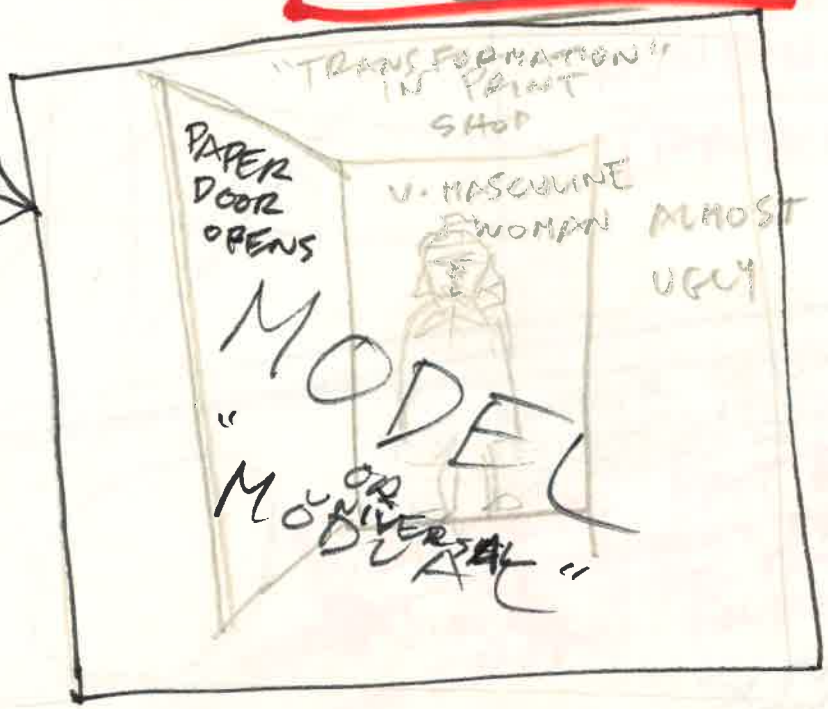
CLOCK FACE IN WIND WITH FLUTTERING RIBBON FOR HANDS

# ANDROGENOUS "TRANSFORMATIONS"

UNIVERSAL LINK ?

METAMORPHOSIS
(TRANSFORMATION)

MORPHEUS
(GOD OF DREAMS)



PSYCHIC PHENOMENA

USING STRANGE 1910 SEAL-FIGURES ETC

CUTOUTS

ESP EXPERIMENTS

TORN JEWS BOX

"I COME FROM JULIUS"

RANGING FROM SCIENTIFIC COLOUR & PATTERN EXPERIMENTS TO PRIMITIVE SYMPATHETIC MAGIC ?

DEFENSIVE MAGIC

I HAVE A MESSAGE

NUNTIUS

BRINGING NEWS

NUNDINATIO

TRADING

OR MESSAGE

SIR ARTHUR CONAN DOYLE

INVESTIGATING

LIKE THE SEARCH AND DISCOVERY BY SCHLIEMANN OF TROY

MULTIPLE TRAINS

BORDER PATTERNS — PULSE BEATS (4?)

DIRECT CONNECTIONS FROM VIBE PATTERNS TO ORGAN FOLDOUTS

WAND WAVE FREE A MAN

CIGAR BOXES

-- SITUATIONT & ORGANIZATION / POSITION

DEFENSIVE MAGIC (ARTISTS - MAGICIAN WORK)

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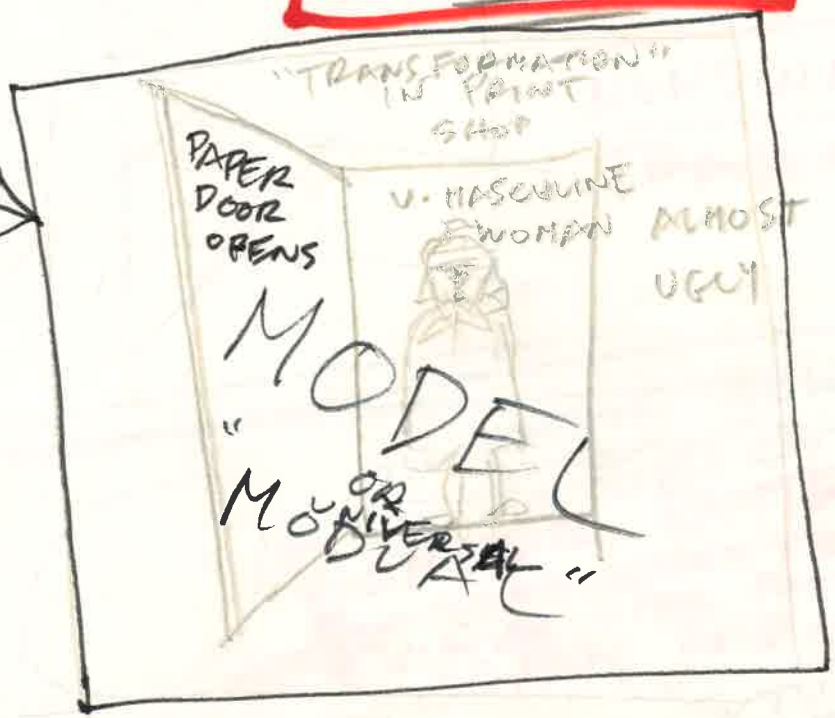


ALL THE THINGS THE GEISHA HAS TO MASTER (THE ARTS)

SINGING, DANCING, MUSIC, PAINTING, ~~ARCHERY~~, ETC. ETC.

INCREDIBLE LIST!

# PACE CONSCIOUNESS

BRAVE WARRIOR **SWORD**

"SITUATIONS"

GCS

N

D

E IS T
CHARACTER
SITUATION

S

ELD

UGER

COUSNESS

ELD?

IS'NT IT!

| NUMERUS | CONT. |
|---|---|
| DIVISION | VERSE |
| MEMBER | |
| TROOP | QUANTITY |
| CIPHER | MEASURE |
| CLASS | PORTION (OF WORK) |
| CATEGORY | PART |
| RANK | FUNCTION |
| POSITION | TO BE OF SOME ACCOUNT |
| ESTIMATION | |
| REGARD | TO BE REGARDED AS |
| RHYTHM | BE RANKED AMONG |
| METER | MATHEMATICS - ASTRONOMY |

TO PUT INTO MOTION

MAXIME

(IN SEQUENCES)

X-MEN

TO HAND DOWN TO POSTERITY

MERCURY-MEN

TRANSPORTING

ESP
EXPERIMENTS

PRESSING
FORWARD
ALWAYS
INTO
FUTURE
STUCK-DOWN (GLUED)
FEELING
NOSE TO THE
GRINDSTONE

GIRRAFE
PRODUCTIONS
PRESENTS

"HE BEGAN TO INCLUDE
EYES, FACES, PENGUINS
AMONG HIS ABSTRACT LINES
AND PLANES."
(SEMI-HIEROGLYPH)

FRAGMENTS
COLOURS
CHANGE
REPEATS
LIGHT
FLASHES
CODE WORDS
SHAPE
SHIFTING

STRANGE
CODES
FROM SPACE
(MESSAGES FROM THE FUTURE)

(PARADOXICAL
CABALISTIC
LATIN)

3

#12 FAST FORWARD KEY"

PRESS FOR FAST FORWARD

#7 IS REWIND KEY

A o d o off AT
ATLAS
(NEAR BOARD)

OR PAYETTE

OR CENTRAL ?

OR ON PEEL
ST.

UHER

OF COURSE I AM APPROACHING ALL THIS FROM AN ARTISTIC ANGLE AND DO NOT WISH TO AND NEVER HAVE WISHED ~~PUBLICLY~~ TO PROCLAIM MYSELF AS SOME KIND OF WIZARD. NATURALLY YOU ARE FREE TO DRAW YOUR OWN OPINIONS.

NEVER THE LESS I AM MORE FIRMLY ON THE SIDE OF GOOD THAN EVER.

WIZARDS OR GOOD MAGICIANS PROTECT THE COMMUNITY THEY LIVE IN IF ONLY FROM PERSONAL SELF DEFENSE, SINCE NOT ONLY CAN THEY SEND OUT CORRECTIVE ~~THOUGHT~~ ~~TELEPATHIC~~ VIBRATIONS ~~WHICH~~ FACILITATED THROUGH THEIR WORK BUT THEY ARE ALSO V. SENSITIVE ~~TO BAD~~ ~~ONES~~ IN RECEIVING BAD ONES WHICH THEY PROCEED TO DESTROY

MATURE ARTISTS ~~ARE~~ ESSENTIALLY ARE

1

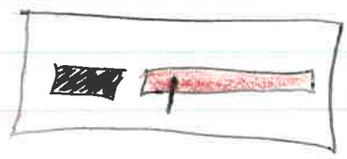
USE WITH HIGH-RESISTANCE MIKE-CABLE (HEAVY)

# UHER INSTRUCTIONS

KNOBS PAGE

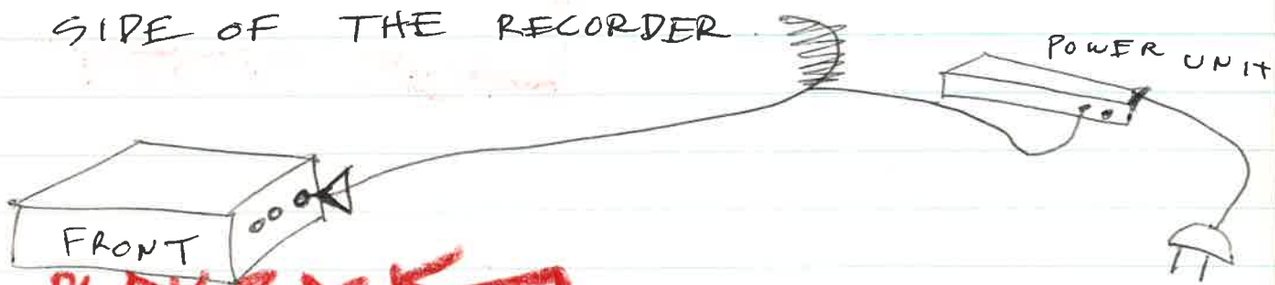
## "CHECKING THE BATTERY VOLTAGE"

WHEN KNOB ④ IS PULLED – POINTER SHOWS LEVEL – IF WITHIN RED SCALE BATTERY IS OK.



## "CONNECTING POWER UNIT TO RECORDER FOR AC CURRENT" RUNNING

PLUG OF POWER UNIT WIRE IS PLUGGED INTO SOCKET MARKED "Δ" ON THE SIDE OF THE RECORDER.




## PLAY BACK

FOR PLAY BACK SIMPLY PUSH START KEY #2

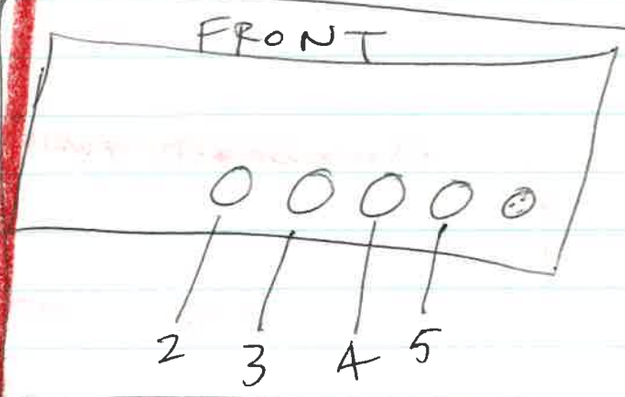
### PLAY BACK VOLUME CONTROL

#② VOLUME KNOB FOR PLAY BACK – ALSO USED DURING RECORDING WITH EAR PHONES

* WHEN RECORDING KNOB IS PUSHED IN (THIS CUTS OUT LOUDSPEAKER)

### #③ PLAY BACK TONE CONTROL

IF PULLED OUT V.U. METER LIGHTS UP – THIS KNOB CHANGES TONES DURING PLAY BACK + MONITORING



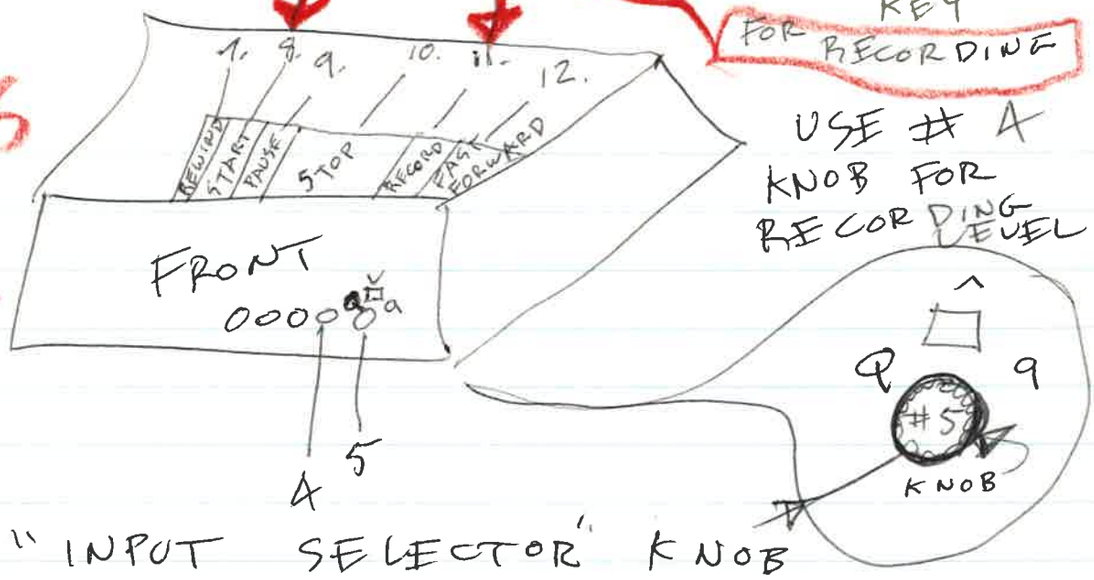

### #④ RECORDING LEVEL CONTROL

WHEN THIS KNOB IS PULLED OUT – METER SHOWS BATTER CONDITION (OK IF IN RED SCALE)

FIRST SET SPEED (7½) ETC THEN SIMULTANEOUS PRESSING — START + RECORD KEY FOR RECORDING

(2)

KEYS PAGE




USE # 4 KNOB FOR RECORDING LEVEL

#(5) "INPUT SELECTOR" KNOB

THIS KNOB ALLOWS DIFFERENT SOURCES TO BE RECORDED

Q --- PHONO

⊼ --- RADIO

a --- MICROPHONE

4 FOR RECORDING

---

#(7) "REWIND KEY"

PRESS KEY FOR REWIND

---

#(8) "START KEY"

THIS STARTS "TRANSPORT MECHANISIM AND SETS RECORDER FOR PLAYBACK

---

#(9) "PAUSE CONTROL KEY"

STOPS TAPE DURING RECORDING OR PLAYBACK OPERATION — (AS LONG AS IT IS HELD DOWN)

---

#(10) "STOP KEY (MARKED "STOP")

WHEN PRESSED — IT RELEASES ALL DEPRESSED KEYS (EXCEPT "PAUSE CONTROL KEY") (AND STOPS TAPE TRANSPORT)

---

#(11) "RECORDING KEY"

THIS KEY SETS THE RECORDER FOR RECORDING IT MUST BE PRESSED SIMULTANEOUSLY WITH START KEY.

AN ODYSSEY OF THE MIND

"ITS ALL MIND."

20TH C. ROBINSON CRUSOE DETECTIVE

IN FLATLAND

BUILDING A TIME MACHINE

LOGICAL MOVES

BUT

UNKNOWN RULES

A DETECTIVE STORY

I WANT TO EXPERIMENT WITH SERIAL COMPOSITION

E SECRECY: AND TRICKS
SED BY CHINESE IN HIDING
ESSAGES(S) WITHIN INNOCENT
PATTERNS!

CODIFICATION
OF SYMBOL-
NISM
NSHIP RELATIONSHIPS
FOR THINKING
BY A TM

RDS
IF
NO
EYS

GROUP
ESP. STUDENTS

COMICS-
MATE
CHINE
CODEX "CRACKING" THE CODE.
FOLDOUTS
BORDERS
WALLS
TO "CRACK" THE CODE

GNS"

URE
TE

8 SIDED MASTER
10 LEVELS
CODED + HIEROGLYPHS
BELT OF MIRRORS/MIND

SETS OR "RUNS"

SILVER-
MIRROR-
BELT-
MIND

REDUCING
INTUITIONS
TO
"NUMBER" OR NAME
(CODES)

AND/OR

TO RIPPLES.

RIPPLE - CODE
(VARIOUS TYPES
OF RIPPLES)

~~THE~~
OCCULT
WARS

FILM LIKE
BIG COO COO
CLOCK
WITH MANY
DOORS
ETC

THEATRE OF THE UNCONSCIOUS

EXPLORATION OF STRUCTURE OF BOTTOM PART OF ICE BERG

ANALOGIES OF THE UNCONSCIOUS

JUST AS STRUCTURED AS ABOVE GROUND STRUCTURES

THE UNCONSCIOUS IS THE PERFECTLY RATIONAL MIND

THE ORIGINAL MIND

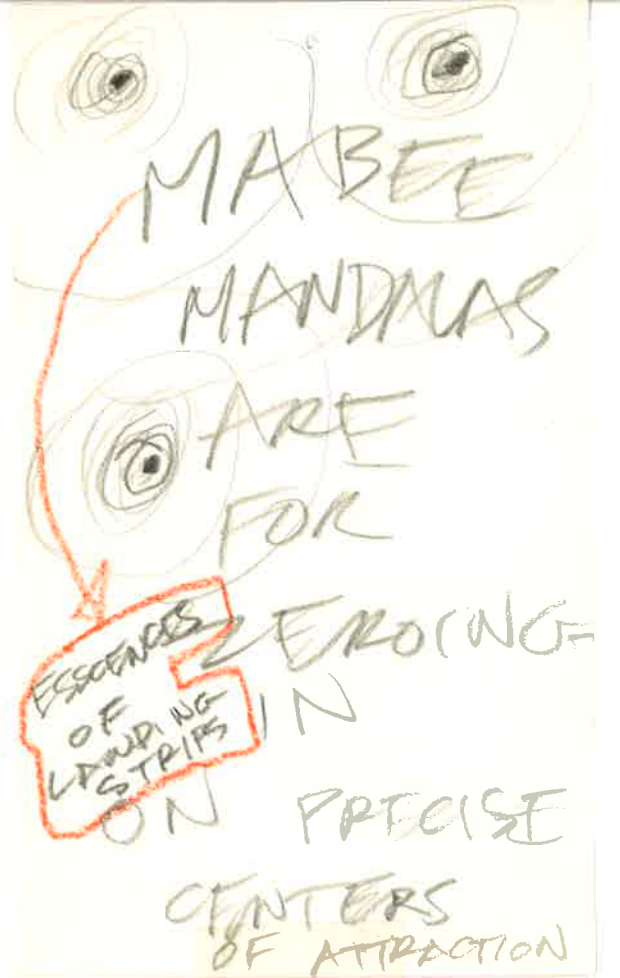
THE ONE MIND

THE SINGLE MINDED

NO CONFLICT EXCEPT

DEF. OF ANOYANCE

FROM THE FIGHTING FOR SUPREMACY WITH THE CONSCIOUS MIND




BEING
ABLE
TO "PLUG IN" TO
PAST
CONSCIOUNESSES
IN ~~[illegible]~~ DUST
"SPECKS"

YOU'VE GOT TO DO THE RIGHT THING AT THE RIGHT TIME

WORKS ARE SPECTROGRAPHS

I AM THE CRYSTAL

WATCH AND SEE WHAT THINGS

LIKE BEING IN SAME SPOT

INTERPENETRATION

WORKS ARE DANCE CHARTS

LANDING STRIPS RUN BY ANGELS

DANCE STEPS

Z Z Z

WHAT IS THE JAPANESE SURPRISE ATTACK GOING TO BE THIS TIME?

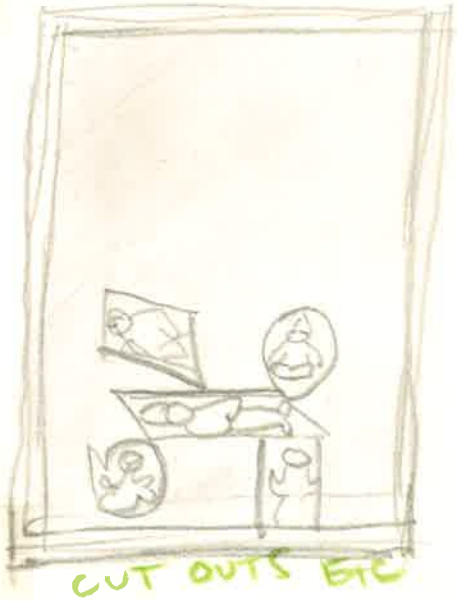
ZIG ZAG MUSIC AT QUESTIONABLE TRIVIAL BOOKS

ODD FOR INSPIRATION

MAGIC THEATRE IS COMING

MANIPULATION OF FIELD
OF COLLAGE OBJECTS (FLAT)
AS ON P. 126 IN TANTRA BOOK ("OM" DEITIES)

TRANSFORMO
(TO CHANGE IN SHAPE)




CUMULATIVE SERIES?

SYMPATETIC MAGIC
OVER IMAGE (FLAT)

[TRACING WITH THE
FINGER TO REANIMATE
ORIGINAL PROCESS

PUT WITH
SHAPE SHIFTING

FACIES

MAKE, FORM,
SHAPE, FACE,
LOOK, APPEARANCE
NATURE, CHARACTER,
EXTERNAL
APPEARANCE
PRETENSE, PRETEXT

CONNECTS TO GOETHE BOOK

FABALIS

BEAN STALKS

CHILDHOOD
CREATIVITY CONSCIOUSNESS
LIKE JESSIES KIDS

ORIK
HAND-PAINTED
COSTUMES

STEPS IN AN UNFOLDING DRAMA

MACTRANE QUANTRY
TIME-TRAVELLER
INNOCENT JOY
* QUICK CHANGE-ARTIST
MANY DIFF. COSTUMES

PSCHIC BULLETIN BOARD EXTENSION

ALTERS
FOR
PULLING
IN TIME-
TRAVEL MESSAGES
USING CARD SETS ETC

THEATRE ALTERS

ARABIAN NIGHTS

PICTURE PAGE TURNS

TO - — NEXT BIRD COLOUR ETC

COLOURS HAVING SACRED ATTRIBUTES

SAFARI

STUFFED BIRD
MAITRANE QUANTRY

ANDRE GIDE IN AFRICA

TRAVELOGUE

DICTIONARY OF SYMBOLS
UNKNOWN LANGUAGE

# LIST OF BOOKS FOR FILM FOR MONKEY GOD

SECRET MUSEUM OF MANKIND

CODES AND CODING

BIG THIN EGYPTIAN BOOK

BARDON BOOK (OF LINES) AT BACK

GERMAN MEDICAL BOOK

GERMAN BIRD BOOK

DOVER ANATOMY BOOK

SMALL 1900 AMER ANATOMY BOOK

MAN AND WOMAN ANATOMY TALL FOLDERS

YOGA POSITIONS BOOK

PUPPET PAMPHLET

BORDERS BOOK (RED COVER)

DICTIONARIES SUCH AS TINY LATIN DIC.

LABARINTH BOOK

ILLUSIONS DOVER BOOK

TRAVEL BOOKS

PULP BOOKS

2 VOLS MULTIPLE-

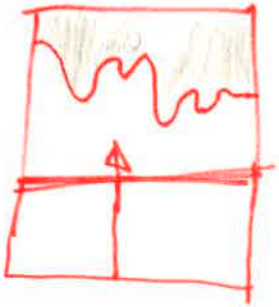
1 - CHING CUBE OF SPACE BOOK

MUSHROOM BOOK

MYSTERY BOOK

# MANUAL WIPES

WITH BOOK MATERIAL



THE WHOLE FILM IS ABOUT A SERIES OF MAGIC

COLLAGE WIPES WHERE ELEMENTS ARE CRUDELY PUSHED ABOUT ROUGHLY ONE OVER ANOUTER (OVERLAPPING TRANSFORMATIONS) TO CREATE NEW COMPOSITE

AS SIMPLY AS IN GERMAN MAGIC (BARDON BOOK. WHAT YOU DO, IS.

# LIST OF PROPS
## FOR FILM FOR FU MAN CHU

TINY BLANK DECKS OF CARDS

SLATE

STRAW HAT, TOP HAT
FEATHER HAT SHRINER HAT
TIBETAN HAT, PINK AND YELLOW HAT
TOY INDIAN BONNET

OLD LETTERS
ACCORDIAN
MYSTERY BOOKS
TELESCOPE BINOCULARS
WHITE LAB COAT
STRIPED CLOTH (WHITE WITH RED LINES)
PINK CLOTH (WITH SHEEN)
EGYPTIAN STRIPED HEAD CLOTH
BLACK MASQUERADE COSTUME
TOY GLOBES
GLOBE IN PLASTIC BLOCK
COLOUR FLIP PADS
M. SLADE BLOCKS

STONE CIRCLES

FOOTPRINTS

GLASS SLIDES
MARTIN EYEGLASSES
HOPALONG GUN ETC.
BOOK-BOX
CRUSOE FOOTPRINTS
UMBRELLA
LOOSELEAF NOTEBOOKS

CUT OUTS

SPREAD ON GROUND
ETC. AROUND CITY

HIEROGLYPH
CUT OUTS

MEDICINE MAN

CIGAR BOX CONTAINING
MOVABLE CUTOUTS
UNFOLDING MEDICAL STUF

ARE GATES TO OTHER
WORLDS

SURREAL
MAGIC

TO INVENT
A NEW KIND
OF THEATRE
DIALOGUE

CAST INCLUDES

BRUCK NUBER

MACTRANE QUANTRY

MISSY HASSEE

HOWZER SOUZER

CHINEE CHE

PINEAPPLE PARFAIN

PETER BROOK

MOVING TO

AFRICA BOXES
MAGIC

GUSTAV
MEYRINK

HIEROGLYPHICS

"THE GREEN"
FACE

B.
LYTTON

THE LAST DAYS OF
POMPEII

OCCULT NOVEL

IMAGE OF
STUFFED DOG

I SAW THE SURVIVORS OF A
BATTLE SENDING OUT PICTURE-
POST CARDS. I SAW IN A
SHOWCASE IN MIRZAPUR A PACK
OF SPANISH PLAYING CARDS

POSSIBLE TITLE

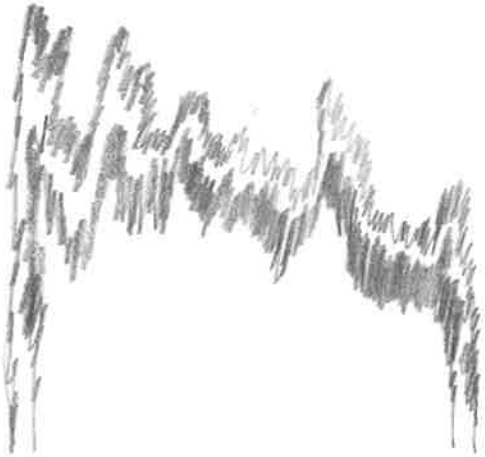
M-3

"ART AS
A MEANS OF
EXPLORING THE UNKNOWN."

"EVERY TRUE
WORK OF ART IS
THE MONUMENT
OF A VISION"

DR
FLUTH

STRANGE
DECKS OF
CARDS
RAYMON
ROUSSEL



ODE TO POWER

CONTEMPLATING POWER

HIGH GOVERNMENT OFFICIALS ARE OUR PRIESTS

BIZZARE CONTINUITY AS IN NANCY STRIP. GIANT STEPS

OUT OF THE WINDOW

OUT OF YOUR HEAD

THERE THE GRIM REAPER APPEARS

McCULLOCH FROG

L'AUTRAMONT-DE CHIRICO

POSSIBLY TO MECHANICAL MOVEMENTS AND EVENTS ON WOODEN FRAMEWORKS

BALLET MASTER
DIRECTOR
OF
A BALLET
COMPANY
RAYMOND HOUSER

"SPHINX
PRODUCTIONS"

HYPER MERCE CUNNINGHAM

LIVING
ANIMALS
PIECE

AND "INTIMAE
DETAILS" PIECE

2 ROOMS
IN YOUR MIND

1. "ORDER"
ROOM + SD
PATTERNS

2. "CHAOS"
ROOM + SD
PATTERNS

BOTH HAVE
EQUAL
COMPLEXITIES
BUT DIFF
NATURES

THIS FILM IS
DEDICATED TO
WOLFGANG
KOHLER WHO
HELPED LAUNCH
A WASHING
MACHINE INTO
SPACE.

1.) TAKE TITLES FROM CIGAR BOX (PRINTED WITH FELT TIP ON PAD PAPER

ROBINSON CRUSOE IN FLATLAND

GULLIVERS TRAVELS

SECRET CODES

USE OF CODING BOOK RED AS PROP

DIFF COLOURS FOR DIFF LETTERS OF ALPHABET FROM BARTON BOOK

DOWN STREAM

# SOUND IDEAS

WHISPERING

AUTOMATIC TALKING (LEFT BRAIN)

DOG BARKING CODE

INTERMIXED SD. FREQUENCIES AS IN HEARING

FOOTSTEPS

INSTRUCTIONS

SCENES IN BOARDS ARE

THE PLEASURES OF HEAVEN

TIGER REDOLANT SPLENDOR IN THE GRASS

AND BRASS CHOIRS - MUSIC

OF IT

GET BIG SWITCH BREAKER

TIME FOR THE UNMASKING OF ALL OF IT.

GEOGRAPHER - POET

AS IN CAVE PAINTINGS

IT ALL HAS TO DO WITH STARTING AT THE GENERAL AREA (SUBURBS) AND FILLING IN TILL CENTRAL OBJECT IS DEFINED BY ITS WOBBLING EFFECT ON ITS NEIGHBORS

LIKE STENCILING AROUND HAND

FLYING SKELETONS PINNED ON TO BLACK CARDS NEAR TOP

ETC

BLACK T.V. BOARD AT LOOMIS FOR SKATEBOARD BOARD AND ROOM

ANAK - PUPIL

PUPILA IN SPANISH

ANGKA CYPHER, NUMBER

CRIPTOLOGIA IN SPANISH

"HE WAS MASTER OF THE ESOTERIC"

KARL VALENTIN

METAPHYSICAL

AS IN CAVE PAINTINGS

IT ALL HAS TO DO WITH STARTING AT THE GENERAL AREA (SUBURBS) AND FILLING IN TILL CENTRAL OBJECT IS DEFINED BY ITS WOBBLING EFFECT ON ITS NEIGHBORS

LIKE STENCILING AROUND HAND

FLYING SKELETONS PINNED ONTO BLACK CARDS NEAR TOP

ETC

BLACK T.V. BOARD AT LOOMIS FOR SKATEBOARD BOARD AND BEDROOM

ANAK – PUPIL

PUPILA IN SPANISH

ANGKA CYPHER, NUMBER

CRIPTOLOGIA IN SPANISH

"HE WAS MASTER OF THE ESOTERIC"

KARL VALENTIN

METAPHYSICAL

A MORE
CANS
OF PAINT
BASKETS ON
BAY + AVE. RD.

UPHOSTERY
BOOK
DUNDAS W.
3 BL. WEST OF

REALITY IS
DIFF
ROOMS
VIEWS
INTO SKYSCRAPE
INTO
CU
DETAILS

EACH
ROOM COULD
HAVE
RUNNING
DESCRIPTION
AS IN G.
INDIAN
CARDBOARD

BORDERS

OMEN

AUSPICIUM

(DIVINATION (THROUGH FLIGHT OF BIRDS, WIND

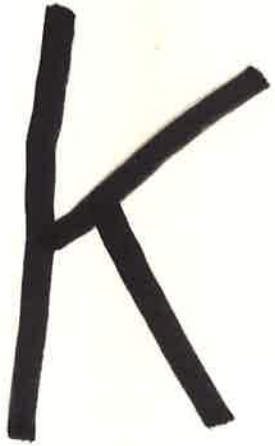
LIGHTENING ETC.

AUGER PROPHET, SEER

FILM COULD OPEN WITH MAKING PAPER COMMODORE HATS FROM NEWSPAPER AND HAVE TOY SWORD FIGHT WITH WOOD SWORD BY "BACK ROOM BOYS"

THE INEFFABLE SHAFT

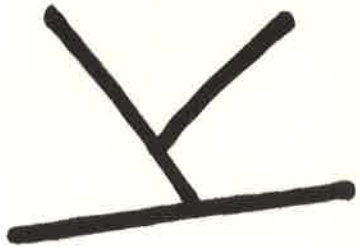
ERACK COVER (MASONIC)



DEF. OF CIPHER

MUSIC

WRITTEN
WITH NUMBERS



SCHWITTERS

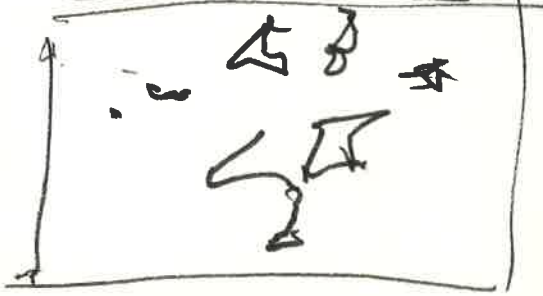
BITS

GARBAGE -

BIT

COMPUTER

(LIKE PARTICULES IN AIR)



TO WRITE

500

PICTORIAL

NOVELS

TOWARDS

MECHANICAL

~~MACHINE~~

WHILE YOUR GROCERIES SON IS HAVING LAUGHNAEY CONVERSATIONS WITH SOMEONE IN LONDON

DISCO

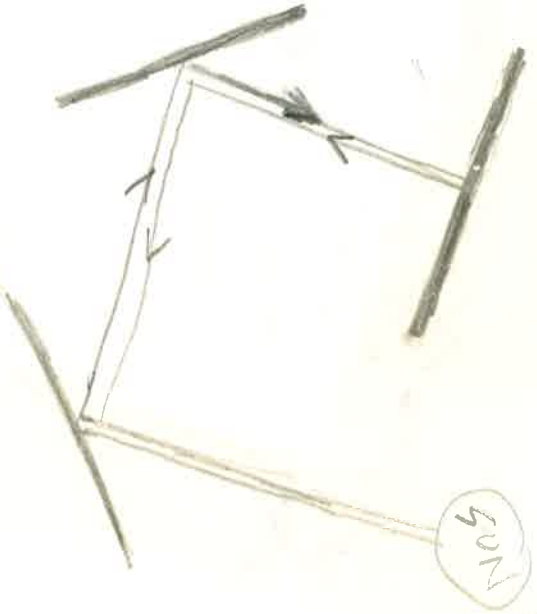
DEAD

FILM

WRITING WITH THE METHOD EAR

STEPPANWOLF THEATRE

ARE CONSTRUCTION IMAGES OF ROOMS IN MY MIND (OR HEAD)




THE "IMPROVED" PAPERS BERLIN OF COLLAGISTS

~~BRUCKY~~
~~NUBER~~
~~AUSSO~~

BRUCKY
NUBER

FROM N-ZONE

TO NOSTALGIA -

HITLER LOVED NOSTALGIA

HITLER

THE NEW FASCISM

DISCIPLINE

CYBERNETICS

MEN'S MIND

AZTEC TOTAL BRUTALITY

ESP MIND

DISCIPLINE

FORCE

1

2 SOME GEOMETRY

3 COLOUR

4 METHODOLOGY

RED

AND

BLACK

LITANY

MILITARY

FLAGS

CROSSES OF IRON

JACKBOOTS

EQUESTRIAN

14 2

CONNECTION TO PSYCHIC VIBRATION

LOOK UP

ABSORB

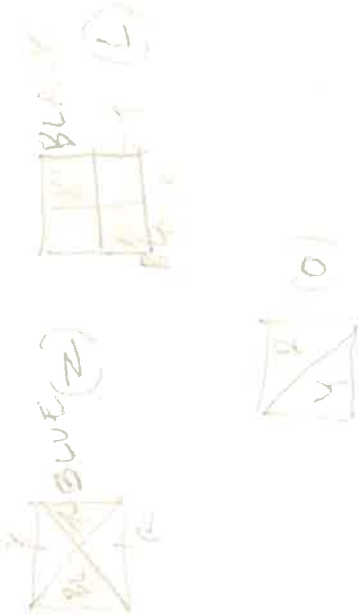
+

PUPPETS

TRISTAM SHANDY

AS

INSPIRATION



TO CONSTRUCT A LANGUAGE USING IMAGES

LIKE GAETA DEITIES

THE 2 GREAT DANCERS

ON-THE-GROUND

AND

NEAR-THE-GROUND

CRYPTOGRAPH ANALYSIS

OUTDOOR THEATRE OF SURREALIST WORLDS

ARTHUR APPEARING THROUGHOUT FILM IN DIFFERENT DISGUISES AS MASTER DETECTIVE, FU MAN CHU IN

[redacted]

"GAME" WITH LOGICAL MOVES BUT UNKNOWN RULES

ADD-A-PART COLLAGE FLOW OF CUT OUT PARTS PASTED ON SCENIC BKGD. COULD LEAD TO CONSTRUCTION OF IMAGINARY ANIMALS OR MUTATION CONTINUITY.

BACK ROOM BOYS"

DECODING MESSAGES FROM SPACE

BUILDING VARIOUS

CHECKLIST GAMES, ORANGE DIAGRAMS

MAZE-CHARTS.

SENDS CODES

USING

TINY

LATIN DICTIONARY
(THREE COVER)

COMMERCIAL ORGANIZATION
SPECIALIZING IN THE
NON THEATRICAL FIELD —
BRANDON FILMS
(THOMAS BRANDON)

GIANT
STEPS

HE WAS MASTER OF
THE ESOTERIC.
ANGEL AND DEVIL.

KARL VALENTIN
"THE METAPHYSICAL
CLOWN OF MUNICH."
PLAYWRIGHT FOR THE THEATRE
OF THE UNCONSCIOUS.

TO CONSTRUCT PSYCHIC APPARATUS IN ROOM TO PULL IN

[redacted]

UNIVERSAL CODE REACHING EARTH

AUTOMATIC WRITING

TO "PULL-IN" MESSAGES [redacted]

EXERCISE FOR DETACHED VIEWPOINT (THINGS SEEN IN PERSPECTIVE

EACH INSTANT TO BE VIEWED AS OCCURING IN A TWO-MILLION YEAR SPAN.

ITS ALL MAGIC

MAGICIAN-

FORTUNE TELLER

LAYING DOWN

STRANGE

CARDS

"SPACE CARDS"

DECK OF CARDS

NOW ITS CLEAR - WE CAN SEE DEATH LEADS THE PARADE,

AS CANVAS CLOUDS SET ON SPHINX BOULEVARD,

LET
THE
RITES
BEGIN.

A.

(1)

THERE
SHOULD BE
A UNION
FOR MAGICIANS

THAT COULD
BE SLIPPED
UNDER THE
DOOR,

AS WE CAN
DEATH
LEADS
THE
PARADE,

AUTOMATIC
WRITING

CANVAS CLOUDS
SUNSET
ON SPAIN'Y
BOULEVARD.

DANSE MACABRE.
BALLET OF THE HERE AND NOW.

# UFO
# COMMUNICATION

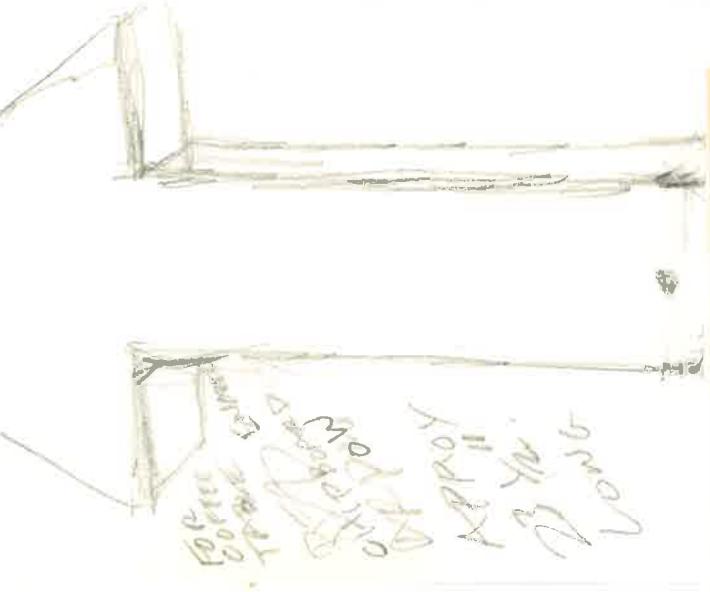
JOHN MAX USES -

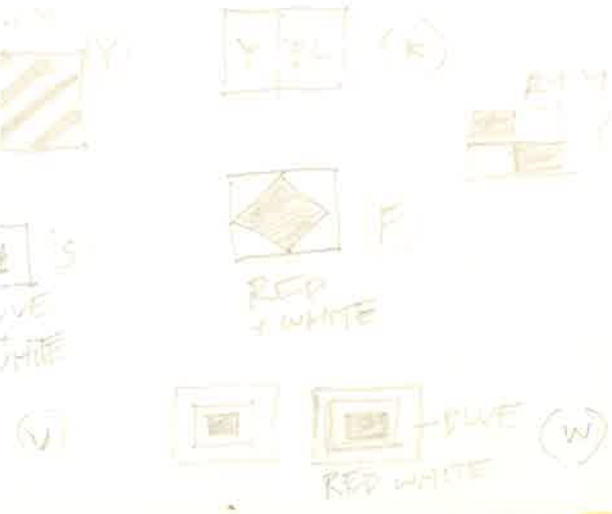
KODA BROMIDE

[redacted] GLOSSY

(MATT DRIED

8 X 10 # 3 # 4 11 X 14






FOR THE HUBL

FASTENING THE BAGS

RED PAINTED HAND WEATHER GOD DIRECTING TRAFFIC

GLUING PAPERS EDGE TO EDGE

LEAVING A RECORD BEHIND

YELLOW BORDER

JUNGLE PATTERN CIG PAPERS

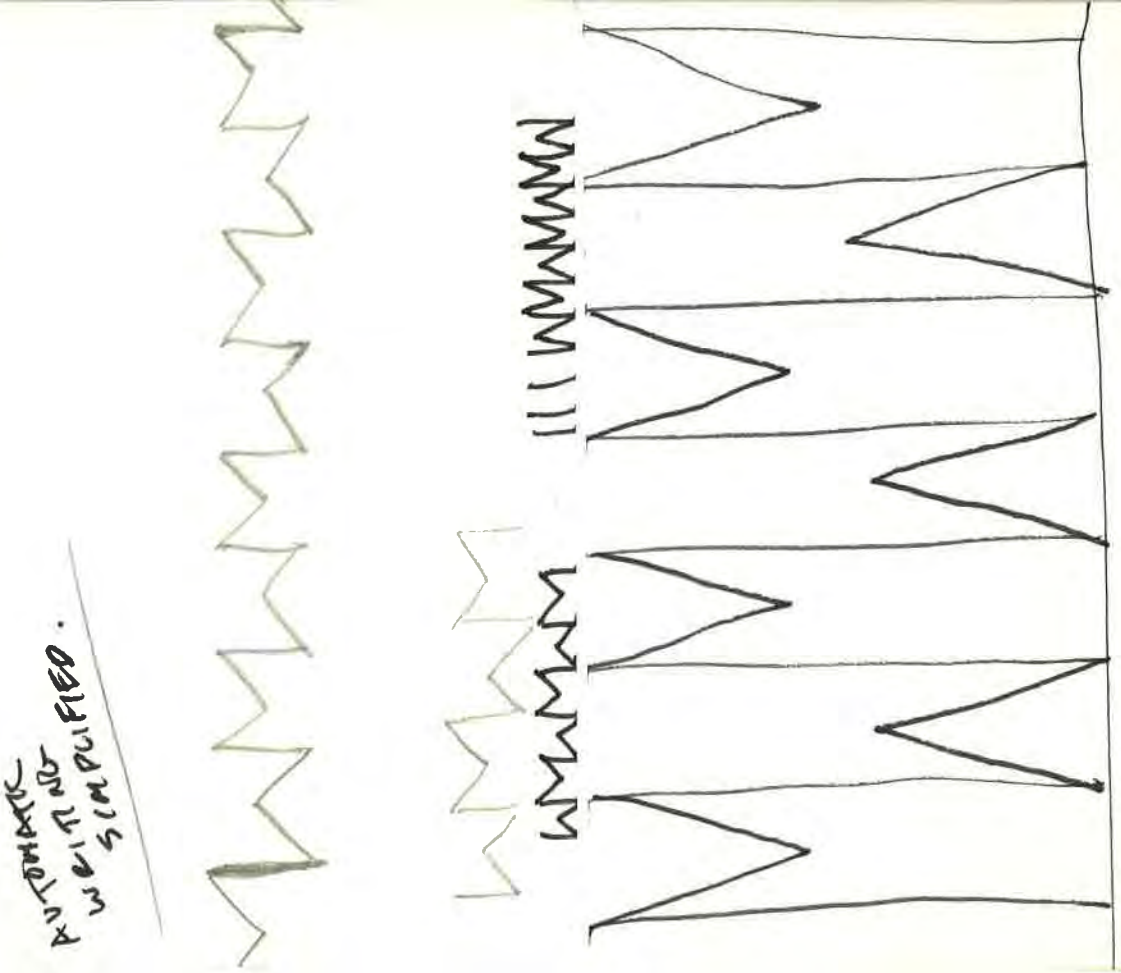
3 - DIM "CHESS"

USING RANDOM COLLECTION OF SCHNITTERS - BITS

SYMBOLIST TRANSLITERATION CODE

AROUND THE WORLD IN 80 DAYS - (SURREAL) WALKING IN ONE CITY, HE EMERGES ROUND THE CORNER FIC AT ANOTHER

M




# TELESCOPE - BLOTTING-PAPER

## (NUMERICAL) DIFFERENTIAL COEFFICIENT

"QUANTITY MEASURING RATE OF CHANGE OF A FUNCTION OF ANY VARIABLE WITH RESPECT TO THAT VARIABLE"

FROM MACAY D/C.

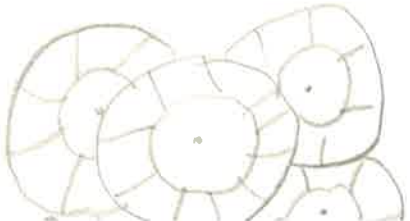
THING .. TO DO
EACH DAY

RUN
ANALYSIS
CHECKS
ON ALL
BLIND
SPOTS.

BY ANALOGE
COMPUTOR THINKING
LIKE

QUIPU
KNOTS
CARD
HANDS

COG-
WHEELS
SPINNING



THE PROBLEM IS TO RETAIN TOTAL OF OLD EGO. HAVE LOSS

AZTEC RULER

CONSCIOUSNESS WAS COGWHEELS

AND MAN IS AN ANALOG COMPUTER

ANALOG COGWHEELS

THE CONSCIOUSNESS OF A COMPUTER

ESP AN ANALOG COMPUTER.

# MES CHAMBRES


[redacted]

BREAKING THROUGH TO X-RAY VIEWS

EGYPTIAN MAGICIAN USING RITUALS

ELEMANTS IN RANGED THAT TRAN BRAIN THE V.C.S.

NO FL COWARD

[redacted]

BACK BOOM BOYS

USING SPANISH DIC. FOR SENDING TELEPATHIC CODES

ESP P. 428

ade which he gulp
tite and then follo
ment:

"That tasted bitt

Immediately the
sailed by fierce, bu
and in his agony l
a doctor.

This she did—
30 minutes after
bitter tasting len

At the inquest,
who performed
mond, testified t
result of poisoni

A coroner's ju
had been poiso
person unknowr

Even as Eli
Vivian was b
seven young ch
down and wep
neral services

But Sheriff
After the fur
custody.

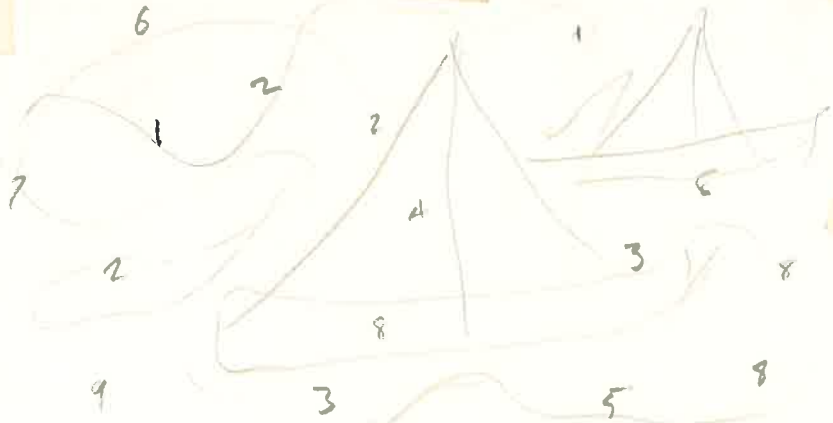
"I questic
said Nelson.
sed.

"She told
which had
in an aban
or six grai
lemonade s

Nelson
cautious,
was remov
poured th
down the

"A SOUNDTRACK
OF EVERYDAY
"NOISES"

BILLBOARD-INSPIRED "SILVER SKIES" BY ROSENQUIST FILLS WALL OF FRENCH PROVINCIAL DINING R



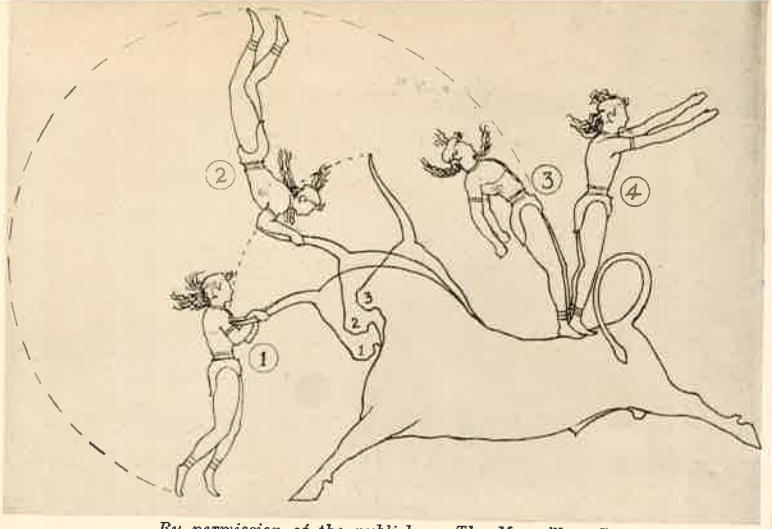
WARHOLS NUMBERED "DO IT YOURSELF LANDSCAPE WITH SAIL BOATS

Ambassador—Tribesmen carry Louis Armstrong out of Leopoldville Stadium. He responded, "Merci beaucoup, beaucoup," explaining later, "I'm African-descended down to the bone."

THE BOY KING, EDWARD VI, BY HOLBEIN

1823

This famous fresco, the fragments of which were found in the ruins of Knossos, depicts a sport that was a great favorite among King Minos' people. The fresco shows a male toreador, who has been tossed by the bull's horns, doing a somersault over the bull's back. A girl stands ready to catch him. Another girl prepares to do the trick herself.




*By permission of the publishers, The Macmillan Company, London*

Drawing from Sir Arthur Evans' fascinating book, *The Palace of Minos,* showing how a Minoan acrobat vaulted over the horns of a charging bull. This feat is not known to have been accomplished by any other race.

Spinalonga, Horror Island, the Greek leper colony near the eastern en of Crete. In this ancient but still beautiful Venetian city, some three hur dred lepers are held prisoner. Many of the Venetian fortifications an houses are intact.

QUEEN ELIZABETH SIGNS THE DEATH WARRANT OF MARY QUEEN OF SCOTS, BY JULIUS SCHRADER

THE LAST HOURS OF QUEEN ELIZABETH. F THE PAINTING BY PAUL DELAROCHE

QUEEN ELIZABETH MAKES MERRY WHILE RALEIGH LANGUISHES IN THE TOWER

THE FOUNDATION OF ST. PAUL'S SCHOOL BY KING HENRY VIII

# SHORT WAVES and LONG RAVES

## Our Readers Forum

### The Kuleck Brothers Won 2 "Scout" Trophies

The Kuleck brothers—Alfred K. at left, Walter J. at right, who both won a "Short Wave Scout" Trophy. In each listening test the Philco 660-X, 10 tube set shown, was used.

● HEREWITH a photo of our short-wave "Listening Post," showing the two beautiful *Short Wave Scout* trophies, together with the 1936 Philco 660X model, 10-tube receiver and a few of our trophy-winning verification cards.

It was an unusual happening when we two brothers Alfred K. (seated) and Walter J., won two Scout Trophies with the same set. It was amazing, but true!

The trophies are really the finest work of art we have ever seen. A truly remarkable trophy, which will grace any home. These trophies certainly attract the attention of everyone and you are to be complimented for awarding such beautiful trophies.

Although only DXing for approximately two years we are considered as pretty good DXers. We both have heard every continent on several occasions. Our slogan is "What's on—We get"; we are sure that if all DXers adopt such a slogan they will improve their go-getting catches on the elusive DX stations.

We are desirous of hearing from listeners living in *foreign* countries. All mail will be answered.

We have read and enjoyed *Short Wave & Television* for a number of years, because of the interesting, up-to-date and outstanding articles, written by well-known writers. A magazine that fits all the DXer's needs and wants. More power and the best of luck for the future. Greetings to all!

Alfred K. & Walter J. Kuleck, 57 E. Parker St., Scranton, Pa.

### HERE'S AN AUSTRALIAN CONTACT FOR YOU!

*Editor*, SHORT WAVE & TELEVISION:

Being an Australian reader of your fine magazine I am writing to give my views of *Short Wave & Television*.

The Joe Miller department always proves very interesting, giving all the latest DX news and views, and describing and illustrating the type of QSL card to be expected from numerous world-wide stations.

The *Question Box* and *S-W Kinks* also hold me very interested, not to mention the fine circuits one always finds published. The Television articles are sure "tops" with us boys over here, all being interested in the world's latest invention. There are no magazines whatsoever printed on television over here, and it sure is a welcome sight to have *Short Wave & Television* on sale over here.

I have a S-W Listening Post and a QSL card of my own, and will exchange cards with any American S-W Listening Post. I am always glad to send a list of Australian Amateur Stations and addresses to any "Fan" at all.

I use two receivers in my shack, one being a 7-tube Super, and the other a 2-tube choke-coupled job, using a 6C6 and 43. Both are 100% DXers.

Wishing the Short Wave & Television staff further success, I close this short letter and say, Cheerio.

Your Australian friend,
John E. Behnke,
16 Perry Street,
Bundaberg,
Queensland, Australia

### LIKES JOE MILLER'S DEPT.

*Editor*, SHORT WAVE & TELEVISION:

I have been reading your fine magazine ever since I became interested in short-wave Dxing. Joe Miller's Column, "Listening In" is very exact and fine. I find his information is kept very up to date and prepared in an interesting way.

My receiver is a Sky-Buddy, which is coupled to a 20 meter half-wave doublet. I also have another antenna which runs NW-SE. It is especially useful in logging Asia and Australia.

I am a member of the *Short Wave League*, R9 Listeners League, and the New Zealand DX Radio As'sn.

I would like very much to exchange photos and SWL cards with anyone caring to do so. I will answer all mail received.

Wishing your magazine every success,
Baker Young,
Box 263, Parma, Idaho.

### MR. SHUART'S "BOOSTER" ROLLS 'EM IN

*Editor*, SHORT WAVE & TELEVISION:

After finishing the FB booster described by George W. Shuart, W2AMN, in the July issue, I felt that it was only fair that I should write and tell you how it works.

I hooked up the booster to my "permanent set" the "Gainer" (also built from *Short Wave & Television*, then called Short Wave Craft) which uses a 57 as regenerative detector, 56 as first audio, 2A5, pentode output and 80 as rectifier. Boy, did the stations roll in! EAQ, DJD, GSC, GSD, COC, and many other stations that used to be heard in the phones, now are heard on the loudspeaker, at room volume!

It also spreads the 20 meter phone band over 30 percent more space on the dial.

How about some dope on a metal tube set? It seems to me that Mr. Shuart or somebody should be able to dope out a new set using some metal tubes.

Also, how about some FICTION? Boy, did I enjoy those stories like "A HAM AT

(*Continued on page* 396)

### A "BOUQUET" FROM IRELAND

*Editor*, SHORT WAVE & TELEVISION:

May I take this opportunity of expressing my appreciation of the way in which your *Short Wave & Television* magazine has helped me in my hobby, Short-wave listening.

I enjoy *World Short Wave Station List* which helps a lot, and Joe Miller's (Short Wave D. X. editor) department.

I am sending a photograph of my *listening post*. The receiver is home constructed, comprising an untuned H. F. Pen. Triode Detector. L. F. and a pen. output, Rola moving-coil speaker. I use two aerials, dipole 36 ft. high north and south and the other 36 ft. long, approximately, (vertical).

HUGH CARMICHAEL, 56 Ashley Drive,
Lisburn Road,
Belfast,
Northern Ireland.

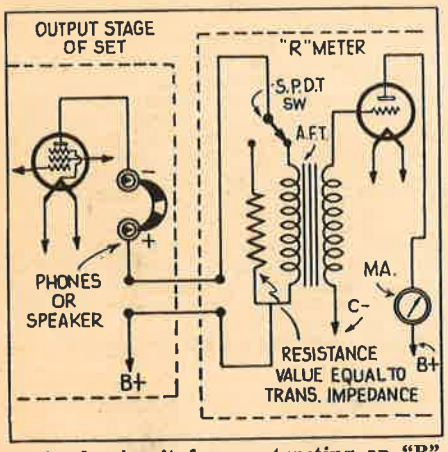
Hugh Carmichael's listening post in Belfast, Ireland.

# WORLD-WIDE SHORT-WAVE REVIEW

—Edited By C. W. PALMER

### An "R" Signal Meter

● IN setting the strength of received signals, hams ordinarily use the system of setting an "R" designation—R1, R2, etc., depending on the comparative strength of the signals. Little has been done to standardize such "R" signals, however, and it is usually up to the "volume sense" of the amateur's ears to determine whether a certain signal is R5 or R9.




**A simple circuit for constructing an "R" signal meter.**

A meter—based on the V.T. voltmeter principle—which will give a visual indication of the "R" value was described in *Practical and Amateur Wireless (London)* recently.

The meter does not give absolute values of "R," since no standards have been set by which such a meter can be calibrated in absolute units, but it does permit the ham to be consistent in his quotations, which certainly justifies the existence of the instrument.

The tube should be a power triode, such as the 45, with an ordinary low-ratio audio transformer coupling it to the output of the receiver, in series with the phones or speaker in the output circuit.

A resistance is provided—of equal value to the primary impedance (reflected impedance) of the transformer, as the presence of the transformer winding in the output circuit of the set tends to spoil the quality, so that it is desirable to have a snap-switch for checking the "R" of a signal whenever desird.

In calibrating the instrument, some time is required in picking up signals which are first mentally set as to their "R" strength, after which the milliammeter reading is taken, by closing the snap switch. After a little experience with this "game" it will be possible to make a chart of "R" numbers against readings on the meter and once the chart is made, the meter will always give the same reading for a given signal strength.

It is desirable to use a separate power supply for the "R" meter—either a separate power unit or batteries.

### A Tuned S-W Aerial

● MUCH has been written about the advantages of using an aerial for short-wave reception which resonates near the band to be received. The signal strengths resulting from such a practice may be many times greater than those received on aperiodic antenna systems.

Obviously, an aerial system which is tuned over a wide range of frequencies would be a vast improvement over most of the aerials which are used for reception by amateur listeners.

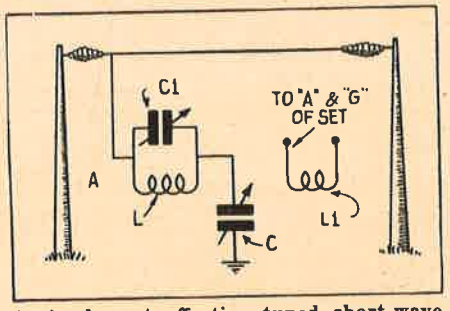
Such an aerial was described in a recent issue of *The Australasian Radio World (Sydney)*. It consisted of stranded aerial wire of a length of 75 ft. between points A and B in the accompanying sketch. The ground lead is as short as possible—C1 is 250 mmf.; C is 500 mmf.; L consists of 20 turns of 20 D.C.C. and L1 of 10 turns of 20 D.C.C. wire on a 1 in. diameter form. A space of ¼ inch between coils is needed.

This aerial operates as follows: On the 49 meter band the aerial is used as a Hertzian aerial, tuned by setting condenser C to minimum capacity and tuning to resonance with C1. On the 31 meter band the aerial functions as a ¾-wave Marconi aerial by setting C to half capacity and tuning to resonance with C1.

On the 25 meter band the aerial is used also as a ¾-wave Marconi system by setting C1 to minimum and tuning with C. On the 19 meter broadcast band the tuning set-up is the same as for the 25 meter band.

While no noise-reducing advantages were claimed in the article in the above-mentioned magazine, it is evident that if the aerial is always at resonance, the signal-to-noise ratio will be greatly improved since the actual signal voltage of received signals will be higher.

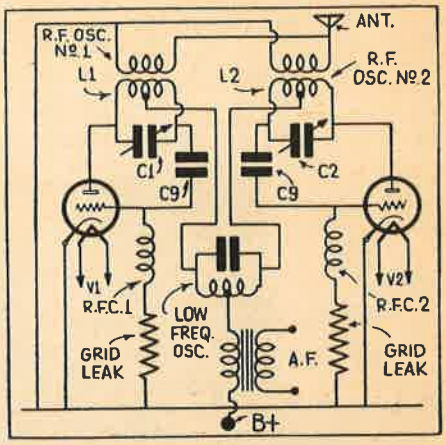
The only disadvantage of the system is the added controls which must be manipulated in tuning for distant stations—but this is a minor defect.




**A simple, yet effective tuned short-wave aerial system.**

### A Push-Pull Super-Regenerative Set

● THE unusually high sensitivity which can be obtained with the super-regenerative type of circuit on the ultra-high frequencies is well known, but equally well known is the reputation of this type of circuit for having both high noise-level and poor selectivity.




**Speaking of super-regenerative receiving circuits, here is a novel push-pull idea.**

A recent attempt to overcome these shortcomings of an otherwise very useful circuit was described in the Dutch radio magazine *Radio-Centrum (Hague)* recently.

Two tubes are used as shown in the schematic circuit here. The aerial is coupled to each of the tuned input circuits which are, in the case of both tubes, connected between the grid and plate. The tuned circuit of the suppressor-oscillator is connected between the center taps of the two R.F. tuned circuits. This low-frequency oscillator is thus connected so that its output goes to the two R.F. tubes alternately, so that a sort of push-pull arrangement results.

The two R.F. tubes then oscillate and are interrupted alternately at the frequency of the suppressor-oscillator. This prevents the two oscillators (R.F.) from detuning each other.

The result of this unique arrangement is a *reduction of the noise to about one-tenth*, while the *selectivity is increased fourfold*, according to the description in the above-mentioned magazine.

No comparison of sensitivity over the conventional method is given, but it is to be expected that it will compare favorably with ordinary super-regenerative sets on the particular band considered. Details of coils, chokes, etc., must be worked out experimentally by the individual constructor.

### $25.00 FOR GOOD 1-TUBE SET

**● THE editors know that our short-wave set-builders and experimenters must have developed some extra fine 1-tube circuits—possibly for receiving sets, short-wave converters, etc.**

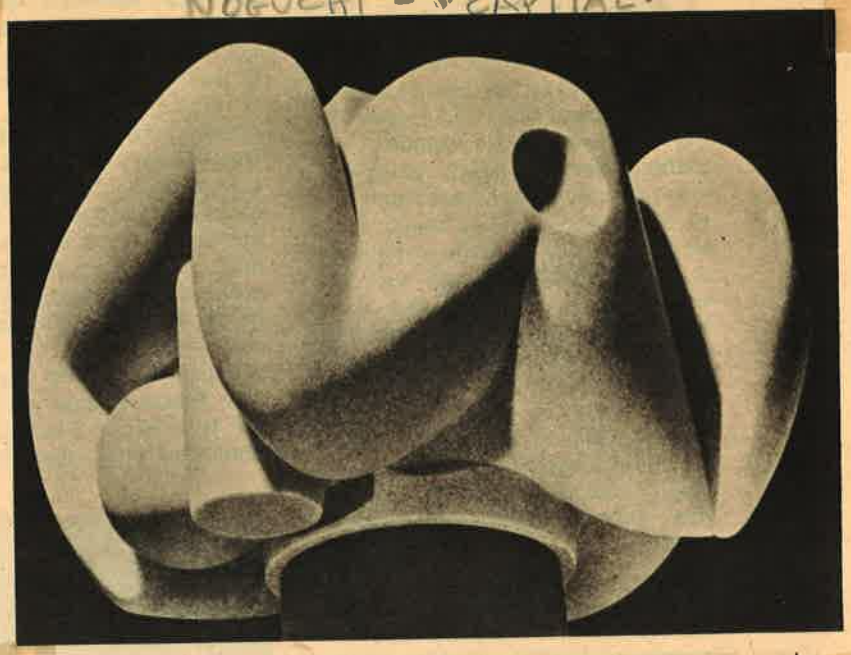
**We are therefore offering $25.00 for a good 1-tube set, either in the form of a short-wave receiver or a converter. Please note that there is little use in sending in an ordinary hook-up for a 3-element tube as most of the circuits possible with these tubes have been published.**

**What the editors want is a new circuit, designed around one of the latest type tubes having a multiplicity of grids. Refer to the March issue, page 675, where a very ingenious 1-tube S-W converter circuit is given. This will give you some idea of what we are after.**

**As a preliminary, you may send in a diagram and a description of the set and a good clear photo or two of it. A list of parts should accompany the description and the editors, who will act as the judges, and whose opinion will be final, reserve the privilege of requiring the set to be sent to them for inspection and test if they so desire. With the dual purpose tubes now available many ideas will suggest themselves. For example—Receivers with R. F. and Detector stages; Detector and A.F. stage; Detector and Plate-Supply Rectifier; 1-tube Super-het; Reflex set, etc.**

NOGUCHI - "CAPITAL"

FROM 4 BM 2 LOUSFLEAC



Ayn Rand.

Another [illegible] delivered data relating to the A-Bomb project to a spy courier who came to his home in Albuquerque. The identification signal between Greenglass and the courier, Harry Gold, was the password, "I come from Julius", and matching halves of a torn Jello box. Greenglass added that, shortly before he was arrested, Rosenberg gave him $5,000, outlined an elaborate escape plan to Czechoslovakia and told him to get his passport photos and flee.

However, *Invitation to an Inquest* reveals that, in his initial confession to the F.B.I., Greenglass said *nothing* about any passage of information to Julius Rosen- [redacted]

information [illegible] the F.B.I.!

Moreover, the book reveals that Greenglass' wife admitted to their attorneys before the trial that her husband had "a tendency to hysteria"; at times "would become delirious"; would "say things were so even if they were not"; and "talked of suicide as if he were a character in the movies." A Department of Justice attorney, after interviewing Greenglass in prison, labelled him a man "with no conscience at all", and added, "If I were a judge, I wouldn't take his testimony too seri- [redacted]

FOOTPRINTS LEFT
BY ALL THE TYPES
OF HUMANS.

| 16 M COLOUR STOCKS | TYPE | ASA | INDOOR FILTER | OUTDOOR FILTER | COLOUR TEMP. | REMARKS |
|---|---|---|---|---|---|---|
| EKTACHROME "EF" 7241 DAYLIGHT | 7241 | 160 | DO NOT USE FILM INDOORS | NONE | VARIES | CONTRASTY |
| EKTACHROME "EF" 7242 TUNGSTON | 7242 | 125 | NONE | # 85 (ASA 80) | 3200 | ENDS UP CONTRASTY |
| EKTACHROME COMMERCIAL | 7255 | 25 | NONE | # 85 (ASA 16) | 3200 | THIS FILM CAN BE PUSHED WITH GOOD RESULTS UP TO 50 ASA ALSO UP TO 100 ASA |

IF 7241 IS USED INDOORS
A BLUE FILTER IS NEEDED

MORE COHERENT

NATIONAL FILM BOARD • OFFICE NATIONAL DU FILM

CANADA

STRANGE CODES

A FILM ON PSYCHIC DEFENSE (AS I SEE IT) (A FORM OF CIVIL DEFENSE)

CENTERING CONCEPT OF ONE(NESS)

P. O. Box 6100, Station "A",
Montreal, Quebec, H35 3H5,
December 27th, 1973

MY ROLE AS AN ARTIST-FILMAKER

Mr. Arthur Lipsett,
38 Belsize Dr.,
Toronto, Ontario.

LIKE SCOUTS MOTTO "BE PREPARED"

Dear Arthur:

I was surprised and delighted to hear from you before Christmas. I tried to reach you by phone but I was unable to since you have an unlisted number. I'm definitely interested in learning more about your idea and suggest that you give me a call after the New Year, collect (333-3327).

ITS LOVE AND HAPPINESS VS. HATE AND FEAR. WHICH ARE VERY REAL PSYCHIC FORCES!

Best regards,

R. Verrall

R. Verrall.

EVIL IS ON RISE
BAD E.S.P.
HEAVY MAGIC IS COMING

GOOD MAGICIANS VS BLACK (OR EVIL) ONES

GOOD FIGHTING FUNK

IT IS BECOMING FAIRLY OBVIOUS BLACK MAGIC IS MAKING INROADS RAPIDLY

CAN FORESEE KILLINGS ETC.

IT IS REASONABLE TO ASSUME THAT AT CERTAIN PERIODS THE COLLECTIVE E.S.P. OF A CITY CAN MOVE IN EITHER DIRECTION (SPIRITUALLY BAD VS SPIRITUALLY GOOD)

A CONTRAST - BAD PSYCHIC VIBRATIONS VS GOOD ONES

NEEDLESS TO SAY I HAVE ALWAYS BEEN A FIGHTER FOR GOOD AND IS BEING DEVELOPED

THIS PSYCHIC FACULTY CAN BE


忠臣藏七段目
哥麿筆

118

Kitagawa Utamaro, 1753–1806

Series: HOKKOKU GOSHOKU SUMI; GEIGI

Ōban, nishiki-e, 15⅛″ × 10⅛″

Signed: *Utamaro Hitsu*

Publisher's Seal: *Ise Mago*

Collector's Seal *Hayashi*: *Tada[masa]*

Mr. and Mrs. Edwin Grabhorn, San Francisco

ONE OF THE SERIES OF PRINTS (Nos. 118, 119, 120) produced about 1789 by Utamaro in which he most ably reveals his knowledge of the women of the licensed quarter is that literally titled *Hokkoku Goshoku Sumi* (Five Kinds of Ink from the North Country). It is a play on words, for although the characters composing the title are placed in cartouches resembling ink sticks, the word *sumi* is also the verb "to dwell" and the Yoshiwara was located in the northern *(Hoku)* part of Edo. Thus the title could be interpreted as reading Five Varieties of Residents of the Yoshiwara.

The series depicts five different types of women, and the most elegant and highest on the social scale is that titled *Geigi*, the geisha. She is a rather coquettish young lady who is beautifully groomed. Her hair is perfectly combed and brushed with not a strand out of place. The hairpins are decorated with an ivy *(tsuta)* leaf, which is also the crest worn by this geisha on her unpatterned tan gauze outer robe, indicating that she was probably employed by a house called Tsutaya. Beneath this she wears a salmon-and-white striped robe and her undergarment is of traditional tie-dyed red fabric. Utamaro has delicately handled the gauze outer robe to capture the natural effect of the pattern of the underrobe showing through wherever the two cloths touch. The obi is decorated with a simple leaf pattern placed on a mica ground.

The collars of the robes resting on the geisha's right shoulder are rather angular and contrast sharply with the soft curve as they fall over her left shoulder. This angularity leads one to concentrate on the truly gentle and sweet face of this charmer who could capture her man with ease. The back of her neck is clean and graceful, and her throat is slender and almost patrician. Her eyebrows are well brushed; her smiling mouth is just slightly open as the raises her left arm from the elbow and, with her palm turned slightly outward, moves her fingers with index finger extended as though about to point to herself and coyly say, "Me?" She is truly an accomplished beauty.

The background for this entire series is a rather rich yellow color, and the ink-stick cartouches in each print are of a different hue; that of the geisha is black. They all bear the seal of the publisher *Ise Mago* who was active in the Kansei period (1789–1800), and who also published Utamaro's series *Seiro Niwaka*, *Eri-ashi*, and *Mayu Niki*. The publisher's seal consists of the two characters *yama* (mountain) and *yoshi* (good), also read *beku*, rounded to form a device. This print also bears the seal of the Hayashi Tadamasa collection, and was acquired by the present owner, along with Nos. 119 and 120, from the Cartier sale in 1962.


鈴木春信画
巨川工

49

Suzuki Harunobu, 1725–1770

Series: THE MARRIAGE CEREMONY—KOSHI-IRE: THE BRIDE'S TRIP TO HER HUSBAND'S HOUSE

Chūban, nishiki-e, gaufrage, 8″ × 10⅞″

Signed: *Harunobu Ga*

Collector's Seal: *Hayashi Tada [masa]*

Miss Edith Ehrman, New York, N. Y.

THE JOYS OF LIFE appear time and again in the work of Harunobu. It is difficult to explain his break with the *ukiyo-e* theatrical tradition, although it may have been the result of patronage from the upper levels of society which, though tempted by it, frowned upon the plebeian world of the theater and brothels. They were more interested in the pleasantries of life as distinguished from the pleasures.

Seven prints were designed by Harunobu about 1768 to illustrate a traditional marriage ceremony. *Koshi-ire* is the moment when a bride travels from her family home to that of her husband. The artist has indicated this by showing a procession of figures accompanying her palanquin. It is a night scene and thus they carry lanterns, and Harunobu has daringly made the street black. The fourteen figures are almost like dolls. They closely resemble the people seen in screens called *Rakuchū Rakugai* (Scenes in and about Kyoto), which were popular in the seventeenth century. Instead of just showing a formal procession, the artist relaxes the composition by having figures turn and relate to each other. The lantern bearers, porters, escorts, and maids, all seem earnest to deliver their precious cargo.

A factor that added to the success of Harunobu's prints was his unbelievable sense of color. The orange, brick red, gray, yellow, green, and pink of the robes stand out against the gray stone wall and delicate pinkish fence of the background. It is a toyland where nothing can go amiss.

The print carries the Hayashi collection seal in the lower right corner.