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1636 Buchanan St.
San Francisco Calif.
June 17th 1950

with the great power of creativity. Some of them had ever heard of
modern painting and they all appreciated it at once. The trombone
player (I think for violin), for example, pointed out many remarkable
Dear Miss Rebay - and not noticed in your "Korally" the very first time
I showed it to him. Last week I bought a tape recorder
and I am now sending you the films I promised last month, so that,
when you have time, you can look at them and tell me of changes and
improvements possible in my next work. I have taken longer to get
these to you than I expected because with the money you sent this
month I remade parts of "Interwoven" to follow out your suggestion
of having movement originate within the screen rather than moving
across it. This one simple change (that seems so obvious and natural
now that I learned of it) improves the film many hundred percent.
Also I was delayed because I had wanted to make duplicate prints of
these for you to keep, if you wanted them, but by the time I made
the changes mentioned above, I was out of raw film to print on. Films
Naturally your comments are much more valuable to me than having for
the films here, so I am sending you my master prints at this time.
With the hope I can get them back soon. I would not ask you to re-
turn even these, if it was not for the interesting developments. I
outline below. The color ones you want a little later, but right
now I can not do so, as I must live totally on the \$5 dollars a
month. Since I showed my films at the museum here using live musicians
improvising from the images rather than from a score, the musicians
who gather nightly in the back room of a cafe near here, to play for
their own amusement, after they have their regular jobs, have asked
me to bring my projector to their "Jam Session" several times, be-
cause now everyone wants to try playing while looking at the films.
I am sending you some photographs taken at the museum of the musicians,
who played there, and who are the most advanced here. These people
are now intuitively creating a new kind of music that will not be
accepted by the public probably for 50 years. They are all really
poor, sometimes hungry, because they would rather express what they
call "soul" in their playing than hurt themselves by changing it to
fit the backward standards of today's listeners. As you probably know,
all the popular musical developments of the last hundred years
(spirituals, ragtime, jazz, Blues, "Boogie Woogie", Swing, Be Bop etc)
were made by intuitive, but uneducated, geniuses (sic) who died with-
out getting any money or recognition because they were leaders and
ahead of their time by fifty or seventy five years. All of the types
of music I list above are worthless because of their vulgarity and
striving for effect. But now, due to the same forces that gave birth
to real art after five thousand years of objective attempts, a great
change, unsuspected, to the world is about to occur in music. This
is too complex to discuss here, but I hope to be nearer to you soon
and will then describe the evidence I have. But to return to musici-
ans - Stanley Willis, a piano player (wearing an Indian hat in the
photographs) saw my music diagrams about a year and a half ago and
told other musicians about them. Those in the photo group all got
very interested in my work at that time and most of them had played
with the films long before the museum showing. Hardly any of these
people can read music and many have trouble even reading and writing
English, but for these very reasons they are often in unknowing contact
with the volatile in the rhythm of the area and as to the
physically describable and the integration of all these

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with the true sources of creativity. None of them had ever heard of modern painting but they all appreciated it at once. The trombone player (seated far right), for example, pointed out many remarkable things I myself had not noticed in your "Royally" the very first time I showed it to him. Last month I luckily borrowed a tape recorder (sic) and made records of about thirty different performances of musicians following the films. By comparing these tapes with each other and with the films it has been possible to make a start toward an investigation of intuitive creation. By investigating these observable forces which effect man, but which are scorned by pedantic science, it will be possible for us soon to realize the final stages of man's development. It is not impossible that your Institute of Light is the "Fire" spoken of in the Bible (and in Leonardo's prophecies) as heralding Armageddon and the beginning of the new world. I am using part of each day on these investigations and one of my most useful tools has been comparison of individual reactions to the films, which is why I ask you to return them as soon as it is convenient for you to do so. The ones I need are the color films on the large reel. I have several copies of the black and white one on the small reel, so you can keep it now if you want it for your files. I will make prints of any of the color ones you want a little later, but right now I can not do so, as I must live totally on the \$65 dollars a month I get from you, as time is short and I can't waste it bothering with trying to get money. I eat only two meals a day now, but drink lots of water and eat nothing with white flower or sugar in it, so I save money and I hope improve my health at the same time.

Now about the films - the titles on them were added for the museum audience. Originally they were not titled and I still feel that giving specific titles is destructive because it tensions them to specific emotions, and for these particular films are as out of place as a chemist (sic) naming his experiments according to the colour they produce, rather than the purpose. But, for an audience as at the museum who represent as really stupid element who are prejudiced (sic) against accepting anything unless they are first told what it is, titles are of some value.

To me, the soul is expressed in the relations that exists between the rhythm of the physical world and the rhythm of the spiritual world. In worldly life the limits imposed by the material state keep us from comprehending the ultimate physical unit or the ultimate spiritual unit, however our intuitive preception of the ever-changing relation between the two clarifies them both. My films so far have been examinations of these forces.

My first film made in 1946 and called on the Reel "A Strange Dream" shows what I feel are the links between man's body and the rest of the physical world.

The rhythm of man is the rhythm of his heart. The rhythm of his heart is the rhythm of the Day. The rhythm of the Day is the rhythm of the earth. The rhythm of the earth is the rhythm of the rock. The rhythm of the rock is the rhythm of the molecule. The rhythm of the molecule is the rhythm of the atom and so on to the ultimately physically describable unit. The integration of all these

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physical levels illustrated step by step is shown in this first film.

The Second Film (1946-1948) called on the reel "Message from the Sun" is an investigation of the rhythmic organization of mans (sic) mind. Just as the atom is a small model of the solar system, in that both consist of a central force with circling points around it, the mind of man is miniature of a greater mind. This is part of what the Bible means by saying that God made man in his own image.

This film is like the diary of the earths path around the sun during the two years I worked on it. I feel that certain forces effecting us originate in the sun. It is possible to partially explore these by comparison of creativity among musicians playing, unconsciously, (sic) at different angles to the sun, and also at night when the forces must pass through the earth and be changed in quality for that reason. In making this film I suppressed sensory impulses from my body, as much as possible, and tried to record actual daily changes in the brain. The film divides itself into two general sections. This is partly due to my being able to induce a more perfect trance state as time went on, but is perhaps also because the suns changing position in the Galaxy changes the strength of energy coming from other sections of the universe.

In the film the stationary circle with three squares inside it represents the brain. Change in position of these squares are due to forces from outside the material world. The forces are represented by moving circles. Changes in color of the squares are due to messages from the material senses. The moving circles of four sizes and colors that precede the first statements of the brain symbol correspond to values of thought of four possible kinds. Identification of red, green, blue, and yellow with sections of a circle is the most important mental image known. The Tibetan Mandala is a nearly perfect diagram of this sort which is why it orders the mind so perfectly. It is less accurate than the film, however, because colors are not actual parts of the circle but are on a coincident plane whose exact relation shifts depending on the use - reasoning, memory, preception, intuition. This shows how the motion picture can illustrate facts known earlier but not visible except through movement.

Please remember that these films were not made for entertainment but for exploration and instruction. All the motions across the screen in the second one are unfortunate, but make the clearest two dimensional diagram of what is happening. In a three dimensional film on this same subject I will make someday, the forms will move out of infinity toward the spectator. Also remember that these films are made up of visual percussions in strict time like music, and must be thought of by the mental sequences that integrates strongly rhythmic auditory sensations, for example, and not the ones used for stationary art. Some people who see my movies for the first time say that they move too fast, but this is because they are using the wrong parts of their Brain.

The third film "Circular Tensions" and fourth film "Interwoven" and the Black & White one are imperfect attempts to use the dis-

coveries described (sic) above. Also in the box are two samples of the original film in two stages of completion.

The rhythm of my films will automatically synchronize with any music having the same general speed. They are best silent, however.

The films should be projected at standard silent speed (16 frames a second) on as large a screen as possible.

I hope that this letter has not been too long and complex, but I wanted to tell you the best I could what I have been doing. A lot of my ideas are, I know, incorrect and will be changed later, but I have tried to say truthfully what I feel now.

I have also made about a hundred studies for a three dimensional film since I wrote you, but will not be able to do more on this particular project until I have projection equipment. Also I must learn your opinion on certain points before I go on with this. I am going to make every effort to move to your city next month, but unless a miracle happens I won't, (sic) as I am several hundred dollars short of what I need.

Please be careful (sic) of your health. Miss Rebay, also of traffic, as the city is a dangerous place, and your life is of much greater value to us than even you suspect.

My friends and I pray for you every day.

Respectfully,

Harry Smith

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