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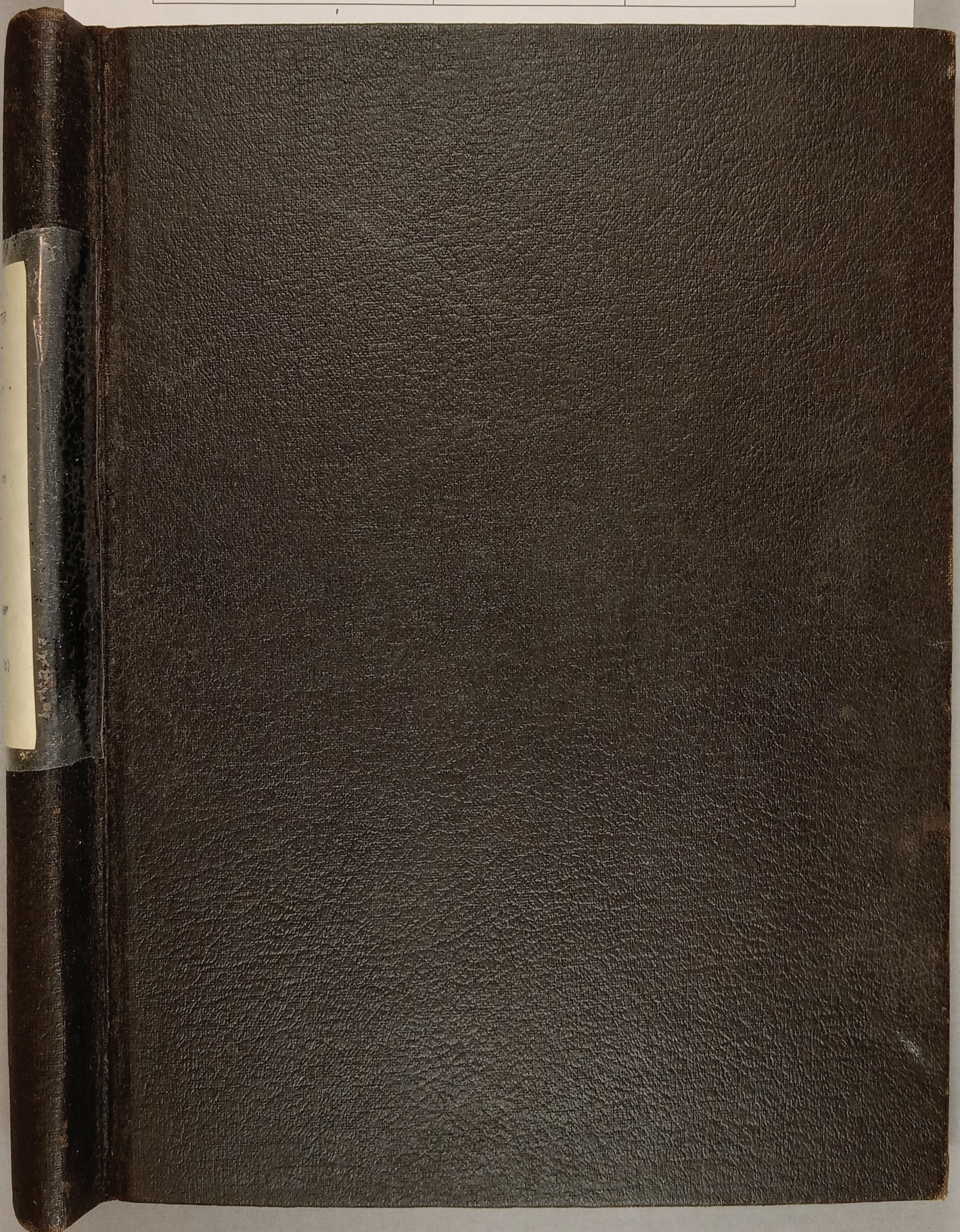

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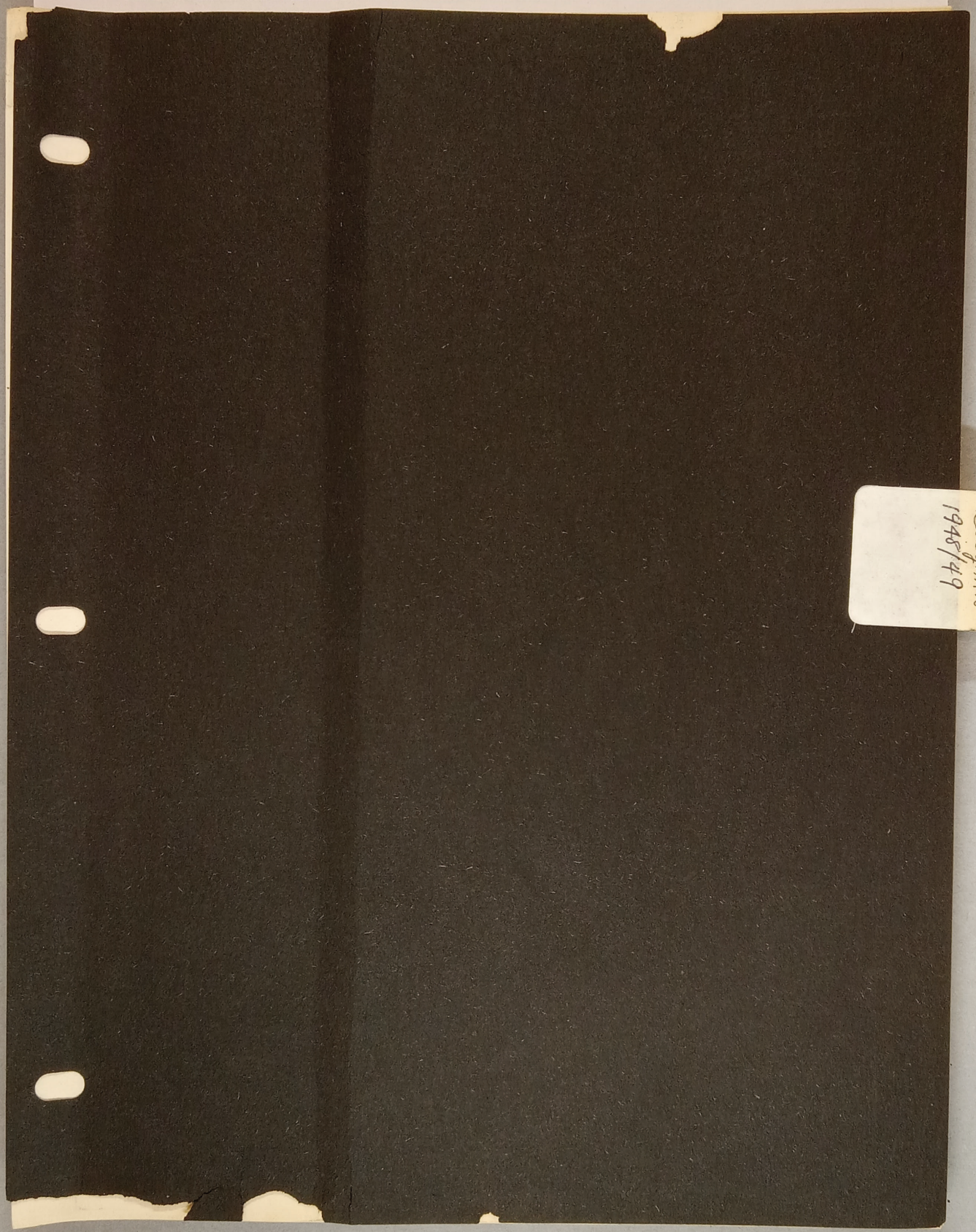

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The Minotaur —
the story of the
Labyrinth.

"This is not final script but the first form
of assembly of material into one line"
June 1948 – September 1949

– HR... from 1st p. of carbon copy

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+ What is he in more realistic terms.
What are his weaknesses? his desires?
Is he an extra or introvert? balanced or sensitive?
witty? sarcastic?
enthusiastic? cool?
He is a visionary who follows his visions. He first destroys his followers + himself
He secondly " " " " "
Only on the third level – hard beaten –
The critices his visions and balances them – sceptical towards temptations – turned inwards to be finally seduced by his better nature (which is also his lowest) to be given the final lesson of resistance + humiliation.

Definition of hero: an integrated personality = somebody who comes nearer to governs ~~[illegible]~~ (some of the "atomic" power of one's "self" or at least to experience or to see

There may be described 100 of different stages in his development (different more or less – according to a personality, its powers + shortcomings) I choose 4 to stand for all others.

Jeff. Dave R. is shown in the collectif – as part of the collectif – misled by the applause & acknowledgement of the collectif – and in misleading it – destroying himself.
No differenciation from the collectif. Enthousiasm no proof. even suspicion, about his too much identical with the desires of the collectif.

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1)

Theseus and the story of the labyrinth

The following story of Theseus in the labyrinth is the story of the developement of a man who fulfills hisk task and has faith in it. That is why he becoms, as all man could by their godlike inheritance, a hero. (Goethe: We can not always be heroes, but we always can be men.) His general task is to fight the senselessnes of life. His special task is to kill the minotaur in order to free his co prisoners to be killed by the minotaur.

As a person he is a dreamer who becomes conscious of his task to which he is led by a series of accidents (destiny and the gods).

His developement as a hero is tested and disputed in 4 different stages and on 4 different levels of his developement: From being a young man to being an adult man to being a grown up man to being an integrated personality (a man who knows the way he has to go- a hero).

According to the scheme the story is subdivided in 4 parts:

1) The optimistic belief of the youth that enthusiasm and idealism will " cure the world" and free the prisoners and by virtue of HIS being hero and being born will once and for all settle the problem which all the elders, (dopes and muddlers), never could solve (to free them from the minotaur once and for all).

Such a belief will necessarily attract many whose emotional life has not been fulfilled and who have never grown up to face themselves and the totality of life. But Theseus being a hero will outgrow this stage quickly and will realize at a certain point that unrestricted idealism is unsuitable to liberate the prisoners and will necessarily lead to disaster (to fanatism ignorance and selflie) by words, slogans devoid of meaning.

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He attracts all kind of co-gangsters who follow him as long as he is undisturbed by himself but rob him, shove him when he starts to doubt - they follow the brave man

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2)

2) In his second stage (~~he grows up to be a man facing~~) reality. He takes life in his hands to come to grips with the " hard facts" of the rational conditions of ~~our needs not only~~ ~~of~~ ones private ~~life~~ but ~~also~~ of that ~~of~~ society. He believes, being young and unexperienced that his unbroken und unlimited willpower will bring him results which the elders never attained. He does not care who might get hurt, the main thing is that he ~~kills~~ the minotaur ~~and liberates the prisoner~~. The aim justifies the means.

This way might lead him far in life, to position and social standing. Power is acquired and kept that way. This principle to handle practical problems of life is not unreasonable and can lead to great success. Without scruples it can be developed to a degree that every wish one has can be fullfilled. All one has to ~~develop~~ is ruhtlessness, shrewdness, scrupellessness till all the means have to serve for the enlargment of ones own power. (That is when one starts to forget the aim for which one developed the means). Life becomes a jungle of competition in which the individual human being differs from the tiger only in that respect that he knows to handle more coordinated aspects, then the animal, in staking his prey.

Not power but the fast results whichthe use of force gives (and which convince so easily youth of its all remedying qualities) allow Theseus to go along this road for a certain length. But he is not allowed to grow old that way. The stones he throws fall back on him and remind him of his hero duties which cannot be achieved in the way of the gangster. He is forbidden to become the head and the hero of a gangster world. ~~[illegible]~~ force, shrewdness and power ~~but~~ he has ~~strength in the supremacy of~~

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to experience on himself in the most cruel way that means do not justify ends but that every second and every deed is an end in itself and that only means can justify an end (which has to be justified by itself). (moral issue)

3) Because of the strength of the brutal agressivness in him, which seems to be deep in his nature, the reaction against it, the test put upon him is as cruel as can be. (It takes after the Potsdam time to find his balance again and to recognize the unworthy consequences to which the way of power would have led him. Blind, as he is now, he begins looking into himself and to find the attractions of his inside more satisfying to his grown up mind then anything he experienced before. (Life is too complicated to solve it with practical means alone) (Rationalism and materialism lead towards isolation, unhappiness and selfdestruction)
The rythm of a sound awakes ideas in him and a harmony with the world in which he finds his true self refraining from outwards activity. The furious, nonsensical, cannibalistic activities of mankind endavours seem never so obnoxious to him as seen trough the prison bars of his "selfimposed" isolation. When, on the other side of the bars, the wild dance of nonsense and ignorance furiously unrolls, he feels free and his inside gives him eyes which he had lost when he was engaged in the same struggle he is now watching and judging in its intensive noise.

4) Here in his isolation He might have stayed and remained without activity just in understanding the world, looking at it, at birth and (self)destruction. But as he has started his way as a man moved by the plight of others, prisoners like him himself, he is not allowed of growing into the stone. A cry for help sucks him back into the life in which he was so thoroughly punished. In

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Wrong again!

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a seconds time he becomes a hero again, an active helper, the symbol of a more divine justice, (the more so, as the cry for help was nothing but a trap).

He follows it immediately without hesitation.

This cry for help (by a woman) meets the hero unprepared (We all have sometimes to plunge into the irrational in order to survive, to go down and back to the sources of life which are irrational)

But it is not help he is asked for but sacrifice and submission in every respect (he is first violated than seduced and finally overwhelmed.. by mother sex Woman). He who went out to seek freedom for everybody is aked to enslave himself voluntarily and to give up his own self until even the desire of being free would have faded completely.

The great forces of nature are on the womans side: Ariadne and Circe in one. But He can cope with them now better than before. He is not more the emotional enthusiast nor the hard hitting (but emotionally unprotected) man of iron will (acustomed to get what he wants) nor is he the detached onlooker of life but he commands the integrated experience of all three of them. Only so he becomes a match for Maja Circe as well as for Ariadne, for the innummerable aspects of the female principle. (In the woman as well as in himself).

If sex was as simple and easily satisfied desire in his youth it is now the discovery of the whole scale of creation (in the woman) (libido). Only because he is a true hero, a man who has to fulfill the destiny designed for him, he succeeds not to become a slave, a horse, a chicken or a pig. He embraced nature with deepest understanding and delight but has already established his own realm besides nature, a realm where his destiny and not Maja determines the end.

No matter what tricks and surprises Circe can spring on him, what magic she might use (and to which he willingly as well as knowingly

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That is finally finished

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submits) . He always remains the man who remembers his task and finds unfailingly at the end of each enchantment himself awake~~ned~~ and HimSelf.

V. Story: ~~Conclusion:~~ ~~The woman~~ Circe, the female principle, cannot at the end but recognize him as her most valuable and necessary counterpart. His principle in opposition to her being. He joins forces with him. The female , failing to seduce the man to her lowest, helps him to rise to his hight. Lowest and highest penetrate each other.

Its SHE wo corners finally the minotaur. The beast appears as a female like herself. Its she who fights it out with the minotaur and helps Theseus, assisted by the forces which he has developed in himself (idealism, realism and detachment) to defeat + to capture the minotaur.

End:

?

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The Lunt of the Minotaur.

Original Copy.

Pl. 5-9249

T Richter
134 East 60th
N. Y. C.

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Consider to keep the introduction more on the level of an observer, less „sad" but more (like Anatole France) seen from an ~~olympian~~ "outside" point of view of one who looks with a mixture of pity + amazement and even a slight smile upon this self imposed misery. The pity for the suffering, the amazement + smile for the lack of understanding and goodness which has brought about this helpless situation.

To demonstrate that the torture has to be inflicted as well upon the warchers as upon the prisoners. – It's just to stupid that they torture the prisoners because they torture themselves – Both are Guilty!

Hexens is suffering under the paradoxy (expressed of him being a prisoner when he feels so strong the desire to live): it could be beautiful and is so sordid. He does not take it lying down. He revolts. And the revolt brings him the chance: love of the princess + (individ.) liberty from the chains.

Label = the one who realises the paradoxy (his chains become all kind of things – Bänder, Guirlandes schliesslich ein Arbeitsfaden)

first condition for developing one's own self

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THE STORY

Introduction (opening)

The great paradox (Fear)

A world half sleep and dream, half awake. (2)

Theseus and his 13 co prisoners from Athen are kept in holes in the earth to be sacrificed to the minotaur. They are half asleep half awake. So are their wardens, heavily armed in Cretan armor. A dreamlike atmosphere. Mist! a fire gives more smoke than light, always nearly dying. Fear and hopelessness govern the spirit of the prisoners as well as of the wardens. The wardens are chained to the prisoners whose heads are looking out from the earth like pumpkins. Fear and hopelessness is expressed in a serial of identical movements like moving of the chains, cutting the hair of the prisoners (snap, snap), walking back and forth of the wardens, hitting a head with the foot. Absence of Freedom, tragic but slightly ridiculous at the same time. Paradoxy!

(In the sound counting of the prisoners 1,2,3 etc. Rythm of the sandaled feet of the wardens, beating, groaning, jumping on the prisoners. Monotony. It is this monotony against which the audience rebels, identifying itself with Theseus, to rebel)

(Prisoners and masters are 2 ends of the same chain which binds both and tortures both in tragic if different ways. Theseus feels the task. He breaks the vicious circle), the great paradox! in its paradoxy

The relationship between slave and master should be tragicomic. They do not see the unescapable implications, but we see it. This fact makes it sometimes completely idiotic: the way they try to break the chain, and this idiocy, coming from blindness is funny as well as tragic (These thoughts can be used perhaps as content of the dialogue going over the images).

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1/. Stating the theme (in which form.) – but directly! no "bridge"
"We are ....." directly adressing the audience
(to shorten the introduction) Start – but still at least 2 or 3
persons to be identified for further audience participation

adress the audience as grown up.
Show? yes but nevertheless thoughtfull for people
who want to experience.

window necessary in
prisoner scene – dark!
(see ending) blackout!

May be introduce
the humiliation walk
a: Sound
sentence
melody
attached to his monument
(which has to be prayed to)

The prisoners: the
shoes are taken away
from them – They can only
walk: Shoes (for Cabo)

Wardu bring Theseus his shoes
Ariadne puts them on.

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The story starts with the moment that Theseus is liberated by Ariadne the princess against the background of misery of the prisoners. Ariadne has bribed the wardens to let Theseus go. The warden loses Theseus' chains, half against his will.

The prisoners yell for help to Theseus, but Theseus is dragged away through the rows of the prisoners.
Ariadne hands gifts to the warden.
Theseus is torn between desire for freedom- love for Ariadne and the urge to help his unhappy Athenians, but it all goes too fast

He is led away and passes the entrance to the labyrinth a deep hole in the earth. There he hesitates, to the far sound of the help yelling prisoners.

He resists to be dragged further.
Ariadne marries him by winding a thread (of which she has a whole ball) around his finger.

The guardians are wittnesses.- Congratulate him. A photograper takes his picture.
In his indecision: to be dragged forward and wanting to go backwards, he falls into the abyss, the labyrinth-----still connected by the thread with Ariadne.
When the thread threatens to run out, Ariadne cleverly ties another thread together with it, till the stopping of the falling thread announces that Theseus has arrived on the level of the labyrinth.

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First emotion: Stunned
Fear – oh how lonesome.
undecision – may be going back?

Thesis of the development:
The ~~paradoxical~~ ways in which
a being grows (from error to error) are paradoxical from beginning to end
(psychological realism) – Outer influence
+ inner dispersion – make for an involved
pattern in which the abstruse and the tragical
the logical + the playfull, the perverse + the same, ~~plan~~ yet destiny
follow + entangle each other. Reason: the interaction
of individual planning and the cosmic amount of reasons
facts and influences ~~determine~~ the total plan of the universe ~~make~~ the ~~labyrinthian~~ road a
synthesis of what one wants + has to go + reasons make it a labyrinthian ~~and~~ road.
Sometimes the source of the happenings is obvious
sometimes only ~~they~~ understandable as a law of nature
(not as a subsequence of individual acts) sometimes completely dark + obscure
These are the threads making the pattern of R. proceeding
towards a self set goal which has nevertheless been predestined
for him. Paradoxical again

Therefore

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Theset I

The story, first episode

Fear

Let him that would move the world first move himself. Socrates.

Accidental as his fall was, it has pushed him on his predestined road. There he is, alone, facing the task ~~he has~~ outlined for himself.

Released from any distracting influence of man's everyday task, and necessities, he has to concentrate upon the one great: to kill the minotaur To fullfill it he has to be sure of his strength (inner and outer), ~~[illegible]~~. The darkness, the total loneliness, the unknown around him, invite him for this search for himself.

He is stunned from his fall. All is quiet. He gets up and feels his way along the wall. He stumbles but goes on.

The only sound is the lurching of his own feet.

He stops- but the lurching goes on.

~~Fright~~ Fear!

He listens, the lurching stops. He does not dare to move.

Then the lurching starts again.

He puts his foot down hard. -The lurching stops.

He does not understand.

He breathes hard, leaning against the wall.

Far off is knocking in regular inervalls, very faint.

He listens- the knocking louder- faster-louder-faster. etc

He becomes doubtful. Is it in him or outside?

Does the subjective become objective.

It knocks alright- but not on the walls of the labyrinth, ~~[illegible]~~ in his own heart.

He feels his pulse and listens to the knocking.

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Technique: Tell the story pictorially.
— no Narration planned yet —
narrate it later after editing
That allows for the accidental — the
direct contact to the unconscious
— and allows for the narration
the interpretation — what the narration
really should be for.

Feeling of cold preceding personification
(Blutleere im Gehirn, Entzug von Energien zum bewusten
Ich zur selbständigen Nerven Centrum)

Feeling of pleasure accompanying appearance of
personification (necessarily — because why should it otherwise please
the I — ~~to let it~~ to give it a free hand)

Relationship of Rescues to personifications: Neighbour (friendly)
Boss — subordinate (unfriendly)

.... Whether a number of other psychic center collaborate ...

The personification complains: you want to play the boss and we are supposed to do
the work.

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yes, the knocking is in the rythm of his own heart.
As soon as he realised that, the knocking slows down to normal.
He takes a deep breath, reassured. The outside knocking has gone.
.....and in taking his hand off his wrist he touches the thread which is still around his finger.
~~(maybe here a scene dealing with Ariadne).~~
That gives him further assurance, he is still connected with the world outside. He still can go back and going back he does.
starts climbing up the abyss.
He has not climbed up more than a yard, when he stops, looking at his hand with the thread around (and the implication of his going back).
(Maybe here a scene with Ariadne.)
In looking at his hands a s all flame jumps up in his palm and jumps over to the floor.
To the right- to the left.- as if enraging him
Out of the flame steps a man, loudly dressed, maybe in fancy medieval costume, but otherwise very like himself but in other makeup, hairdo beard.
The newcomer ~~is~~ at first slightly transparent, ~~then~~ grows more and more solid.
From very far the terrifying roar of the Minotaur.
~~Theseus instinctively wants to flee~~ but His ~~much younger~~ counterpart holds him back- pats him on the back- both listen. See!
The groan subsides, grows over into music, ~~finally into speech~~.

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+

Idealist spers hand – handlines – points to the plane where the lines meet and ... closes the hand; that's how easy it is to catch the handlines and thats how they are going to do it.

Ariadne's thread is his Amulett.

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The newcomer: " See" The moment he appears everything goes well, of course. Because.... He is the optimist the idealist, the enthusiast. And he is going places.

The two sit down near the fire. The optimist takes a bottle out of his pocket a heavy chunk of meat, a knife, dinner scene. During the dinner scene he tells Theseus what they would have to do, in big words, with the passionate conviction laughter, backsplapping and romantic enthusiasm of youth.

"Fear?" Hell, no. It will be a nonstop fun.

Drunk from their own enthusiasm each one talks as if to himself, paralell, unrelated, not to each other. It has the power of slogans, seems logical but is empty contradictory nevertheless.

" The plan for labyrinth? My god, man, I have it right here" the optimist explodes and slapp the palm of his left hand into the humid sand.

The lines of his hand are slowly filling with water, which takes on different colors.

Studying the designs of these handlines in the sand the lines become animated. (glass tubes, i which colors advance and recede a counter play of colors, according to the dialogue).

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(no direct sound, except on rare occasions, but independent narration going over the dinner and hand scene... arguments about the demagogy and arrogance.)

The red in the lines on the screen is advancing...

...and there the two advance in a red tunnel

The optimist takes a flute out of his suit and plays.

Theseus follows him reluctantly, careful not to let the thread out

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(a.)

When it gets too collectivistic – when the mass impulse and not the responsible acting individual taking over – then their ways split

Jealousy between the Jesuits + the optimist.
Opposition in + from Th. against the collectivization in, which the individual gets lost again.

Monsieur: streetbeater – selling ...(?)
crap game – shooter

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of his hands.

The flute attracts followers.

Out of the breaks in the rocks from side tunnels, from below and above, people are joining the two, ordinary realistc people (social, political, human types, social climbers, opportunists, idealists, housewifes and intellectuals, as would join the band wagon of an (often) demagogue who still has an idea or spark of an idea which is true... (to be focused better). (but has no judgement to guide him.

~~Theseus gets in their way.~~ For them the optimist is the man.

Everything is fine, there are even road signs, benches on the side with flower stands and refreshments. The whole develops more and more into a sweeping movement.

Not all follow so eagerly. Two or three grab Theseus thread who himself starts to (try to) stop this uncritical over-enthusiasm.

The group splits.

Suddenly the optimist followers get aware of it. Two opposite trends.

Sudden mass fury of the majority.

The Theseus followers are trodden under foot. Theseus is overwhelmed.

In the melee the statue of the ~~big~~ minotaur is scratched in the face.

Theseus thread is used to bind and gag him and hang him on a dead tree.

The fury turns without transition into a colorful costume ball with a wild dance which has a bit of goose stepping (around the tree).

A (spirale) of people all gripping the thread, which has become a rope, ~~ending~~ (in slow motion).

As through magic the whole spirale is wound up and swings into one

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Fettmarsch – Story

1). Birth of the Optimist – as help and (Lustgefühl) great relief to Rhesus – (relieving him of lawlessness fear) So he let him take over – and they stumbled at other like two friends. (Rhesus is not so sure whether he does not want to go back & thread)
The Optimist reveals him the plan of the labyrinth and shows him the place where the will meet the M. They start off.

~~2) Where the people came from that they are not alone: He attracts followers (big speech) into the opening after big tree talks over the water on big stones. – behind bushes. They came out of the nothing (see light stand „Ghosts")~~

2). The mart starts

3) Re

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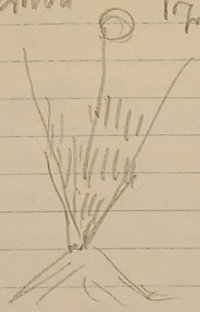
Theme: Extraversion I Optimism, Sensationalism
Inflation of the youth
" " success. (persona)



vs the first to join him

The pessimist belongs to the optimist
at crap game he predicts loss – and looses.

The Dunkelwelt

see/script

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underlined = OK

of the dark corridors carrying in a wide swing the dancers hanging at the rope irresistably with it.

They arrive in the same tempo in a shoe parlor taking rapidly seats in the chairs for shining shoes (like a jury).

The optimist like a judge behind a counter.

His great speach is at first ununderstandable and completely emotional, but neither he nor the other care.

In the meantime, the attendant, (in the uniform of) the minotaur, one red leg, one black, very shiny and colorful and unsymmetrical, starts shining the shoes of the jurors.

From time to time some of the jurors start throwing shoes at the optimist (for good luck) who interrupts his magic tricks and thanks gracefully.

In the meantime some of the jurors have taken up their normal behaviours, as people would behave in a shoe parlor: reading newspapers, smoking, etc. Some of the jurors start taking off their jackets their shirts even.

The shoe shining minotaur moves one from one to the other, polishing their shoes. (Mir fuk?)

From time to time one of the jurors is grabbed by an enormous arm coming out from under a big stone in the middle of the room. At such moments the orchestra in another corner in the back plays a big bumdara.

Theseus, ~~in between~~, is still bound and gagged on his tree.

In vain he tries to get free.

All he achieves is to get more and more entangled and he is completel unable to move..... in a very distorted and uncomfortable position

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In the meantime all jurors have disappeared.

The optimist is left alone. ~~All the jurors have disappeared.~~ still talking.

The minotaur is cleaning up.

2

2

The optimist is completely happy instead of words he blows soap-bubbles out of his mouth and follows them with delight

OK

The soap bubbles fly through the air, multi colored, filled with sweet music.

Minotaur brings the shutters rattling down and closes the shop.

The soap bubbles go up and ~~around~~ towards the bound Theseus, explode on his face and mark him with slight spots of various colors.

underlined = OK

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Please: Abandon as a practice and all in methodic schemes,
theatre events

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(+) Theme: journalism as a vocation with all his incredible, inhuman + exotic aspects

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The story 2

Theseus first experience shows him the magnitude of his task. Idealism and optimism which with he thought to overrun all the difficulties, have brought him into a situation much more embarrasing than he was in before. His first stop towards freedom (for himself and the others) ends with him being gagged and bound hopelessly. It was obviously all wrong. Why? Answer:

He has to play a part in a practical world and to play this part he has to follow its rules. To win the upper hand he ~~has to~~ better be ruthless ~~has to~~ use force, willpower, shrewdness, ~~has to~~ adapt himself to the jungle. Then he might become a success. The means justify the end. He has to be ratinal. Are we not all cannibals anyhow?

(If Theseus and the audience should be convinced that the remedy against idealism and optimism is to be realism and practical action than the story probably should show (in the following + sweeping) a little more of an easy victory for Theseus himself the shrewd and practical realist. ~~That would mean that~~ (also perhaps it would be advisable that the optimist and the realist should meet?)

Large shadows leave the whole scene in mysterious half tone.

Theseus gagged and bound high up on the pole looks down at the photographer who takes all his time to put up his light. After he has finished with that he takes out his note book to interview Theseus (who is gagged and cannot speak anyhow.).

The interview is done by the photographer in a completely unemotional matter of fact style. He enacts the whole interview himself putting the questions and answering them. (+) In between he takes his shots to illustrate highlights in the interview. From time to time he arranges some loose ends

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Iron man – black-grey

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of the thread with which Theseus is bound. Finally he packs his things together, tips his hat and walks off leaving Theseus helpless as he was.

The photographer has hardly left, when the multicolored minotaur uniform shoe shine man comes from behind the big rock with an iron bar(which obviously was supposed to close the door of the shoe shine parlor) and leaps after the photographer. They have hardly disappeared in the darkness when the sound of a fight reaches Theseus, the breaking of glass (from the camera) shattering metal and groaning. Then the sound of footsteps fast going away.

Theseus fights madly against his helplessness, till a voice, his own, but hoarse, rough and uneducated reaches him: "Want help?" He tries to turn his head as much as he can to the side the sound came from.

Under the heavy stone the half body of a tall man, hairy and nearly naked is coming out. He watches Theseus " if you want it, I come out" and he creeps out. His face, similar but much more vulgar than Theseus is a mask of stone. No seeing eyes.

He offers Theseus to unbind him but wants for his service one service from Theseus: one of his eyes. Theseus has two and the vulgar giant, Theseus' slave, would be much more of a help to Theseus with an eye than just blind and he certainly would be at his service to chase down the minotaur, and all that. Such a task would be easier to solve with an assistant who has muscles like the giant than with Theseus alone

" and look at yourself in what a mess you have gotten yourself in the beginning already. I am your friend, your best friend, if you let me."

The giant had found his way to the pole has climbed up and taken Theseus

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2nd theme 1) Extraversion 2) Rohrheit 4a Powerdrive
5) Aggressiveness
3) Relying on will alone
4) Strong Realization
6) principle of Competition
4b Abbau der Sensitivität (no love – hunting campaign – tendency towards ships)

Theme

Thread theme not so loose! tie better.

I Theseus Iva Mann study footprints (in all directions) back to the beginning where it came from
follow short piece, yes there they are again (invitating
somewhere also pieces of photogr. equipment
(Turning in different colors – with clock + everything (invitating)
II Bear trap – for every occasion.
III Sinister sends! – Permit (Jagdherrn motiv)
group of other blind ~~[illegible]~~ jules Stern + Dogs
Act only mismo. hand in hand
(misanthrop – footballplayers – Gewaltmenschen)
The hunt of the M. (Jagdherrn – Dogs)

Theseus as general – other gangster jim Lim – big chase.
He gives orders – hits over heads – they obey. He loves his power.
The chase which has started after the minotaur goes now after the photographer
– as the minotaurs footprints have disappeared. Just for power becomes the motif.
The woman & the daughter are run down.

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to accept, bound up as he is and alone.

y and lifts him down. He takes him into

one face into Theseus'. The two faces

he iron man receives an eye from Theseus.

seus has gone over into the iron man,

nravveled the valuable thread when he

e place of his defeat to the place of

her and the minotaur. There are the piees

ng around besides the footmarks in red

one direction and the shoe prints of the

To catch both and to bar the way of escape they grab big beams and broken trees to set up a big bear trap. Big enough to hold several men. They are just about ready, when the iron man, with his animal instincts hears a lurching sound. They listen. Theseus hears it too.

Around the corner the photographer listens too. In another corner the minotaur listens.

The photographer is holding the camera near to his chest to avoid any sound and tries to escape silently. He hears the coming nearer of running feet. He runs, stumbles, runs, falls and stumbles.

The two persuers, Theseus and the iron man race after the sound. Passing a statue of the minotaur they grope his weapons, hatchet and sword. The way leads them steep down, first sometimes they have to rope themselves down. They are climbing over boulders. The photographers hides behind an

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gag out of his mouth. Theseus has to accept, bound up as he is and alone.

The iron man unbinds Theseus easily and lifts him down. He takes him into his strong arms and presses his stone face into Theseus'. The two faces melt into each other. That is how the iron man receives an eye from Theseus.

As if the former initiative of Theseus has gone over into the iron man, he hardly waits till Theseus has unravveled the valuable thread when he leads Theseus out and away from the place of his defeat to the place of the struggle between the photographer and the minotaur. There are the piees of the broken camera and lights lying around besides the footmarks in red and black of the minotaur, going in one direction and the shoe prints of the photographer in another. ~~(maybe the footprints go both to both sides or both)~~

To catch both and to bar the way of escape they grab ~~some~~ big beams and broken trees to set up a big bear trap. Big enough to hold several men. They are just about ready, when the iron man, with his animal instincts hears a lurching sound. They listen. Theseus hears it too.
Around the corner the photographer listens too. In another corner the minotaur listens. little melody of little sounds. Different Reactions
The photographer is holding the camera near to his chest to avoid any sound and tries to escape silently. He hears the coming nearer of running feet. He runs, stumbles, runs, falls and stumbles.
The two persuers, Theseus and the iron man race after the sound. Passing a statue of the minotaur they grope his weapons, hatchet and sword. The way leads them steep down, first sometimes they have to rope themselves down. They are climbing over boulders. The ~~photographers~~ bull-m. hides behind an

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Question of the mood of this sequence?
Can it be mixed dramatic + then slapstick? !!? Why not?
(Or should as in the opening an „olympian" view be taken.
observing, judging, suffering + laughing + Sure – sometimes things are just too ridiculous – and the next moment they become very serious.

IV) Breaking down all barriers – let the aggression go to the limits.

V) Reaction and disgust of the weak deeds. – Back to the counterpart as a balance to the other side.

VI) Not Reseus but Iron Man Rides the photographer
Reseus is ashamed and tries them to hide him get rid of him

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enormous tree trunk and has to leave it immediately because of the onrushing shadows of his persuers. He slips down secret passages so narrow that he has to creep . He throws the camera away.Theseus is nearly catching him .Theseus kicks the camera aside,but iron man picks it up, both are in a state of blind fury now in which it does not matter whom you kill or whom you persue.

The photographer runs into a house and closes the door shut .Theseus runs to the ~~back~~ door. The photographer bars that too.The photographer looks frightened through the barred windows. Panic.

Theseus breaks the door at the front.

Iron man breaks it at the back.

Fighting in the broken doors between ~~Theseus~~ and the photographer.

More doors are broken from all sides. At each door is a fight.The house seems to be full of photographers and Theseuses.

~~Theseus~~ grabs chokes and gaggs him,puts him in a big canvas bag.

Iron man and Theseus carry the heavy load away silently fast and frightened.

Mother and daughter,victorian,social,spy on them-follow them through the woods unobserved.

The burden becomes heavier and heavier (like St.Christopherus).

The two put it down to get a rest.

At that moment mother and daughter step forward very nicely.

Melodramaticaly in a sentimental scene they ask for mercy (for the daughters fiance) and invite them both for tea.

Iron man tries to grab the daughter and Theseus has to hit him over the head ~~in knock about style~~. The iron Man gets wild but he does no

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VI Definite turn about of Rosens against his (our) aggressions (from Man)
— to get rid of the consequences

VII The consequences strike back (stone – sequence)
no pity given – very human
The robber-scene very miserable

VIII The unavoidable pay off (the 2nd age)

The Sentimental aspect of the Brutal!

Quälen ist Lust
Remec

The femur helpers + subordinates – their throwing more stones on him + then fight among themselves etc etc (scene

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dare to attack his master.

It is a nice little house nearby.

Very conventional tea party.

The Iron Man decorated with all the broken equipment of the photographer;

Theseus more and more embarrased has ~~something~~ on his mind, cant attend neither to the daughter nor to the mother not to any of the nice guests nor ~~even~~ to Iron Man who seems to feel wonderful.

He ~~XXX~~ slips out at a moment when the two women concentrate, already admiringly upon the muscels of the Iron Man.

He rushes down where the bag with the body lies and carries it away through the woods (his thread trailing).

He drags the heavy bag with all his force.

The body slips out of the bag. In slow motion elegantly.

Stones and stones and stones slip out of the bag in slow motion ~~and roll down the abyss~~.

Arrived at the abyss Theseus takes the still remaining stones ~~in~~ the bag and throws them one after the other with all his force down into the abyss, there are obviously ~~thousands of~~ stones in the bag which could hold only ~~XXXX~~ 5 or 10, ~~normally.~~

Before all the stones are thrown, before the bag is empty, the stones start coming back one after the other as he threw them down. They cover him and more and more stones until he lies deep under a heap of stones, completely covered.

At the tea party they hear Theseus yell for help.

The two women still engaged in feeling the mighty biceps of the Iron Man get shocked and realize only now that Theseus is missing. They urge the

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IX Interlude: Theseus turn about against his agressor Laudanus feels the consequences. Blind

He believes to the last in Iron man
(with some suppressed doubts)
He still believes might makes free
Thats why he has to suffer ultimately

First the Bound as something
new + terrifying
Later as the blessed contact
with the world and himself.

Welcome arches
on the way to the
troop (as an emotional
inspiring element of achievement)
he passes through them
without seeing him of course

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Iron Man to go. Arrived at the abyss he looks at the heap of stones ~~and takes his head~~. Of course, Theseus is in trouble again and he, the Iron Man, has to help him out. (Prometheus bricht gegen den Wall) But business is business. For another eye, yes, take it or leave it. (here Tr. man's holding against wall)

But what does he need another eye for. If Theseus has no eyes, Iron Man has to lead him and to guide him all along!

Wrong! What has Theseus his thread for. The thread will lead him and he will find his way anyhow. If Iron Man has to do the work for him, he should keep quiet for a time and rely upon his thread. (Argument: Du langst Dich sonnen immer in trouble)

Iron Man starts to unload the heavy stones and then stops asking the question: yes or no, take it or leave it! No? OK and he throws the stones, which he just has taken off, on top of the heap again.

Finally he gets the Yes by Theseus and already the girl calls from the house where Iron Man stays so long.

In ~~over~~ quick motions he takes the stones off Theseus, lifts Theseus who is nearly lifeless, up from the soil, presses him against his face and his breast and with a wild cry runs along. Theseus sinks in his knees.

The door of the tea house opens. Mother and daughter with different expressions of satisfaction make the Iron Man enter. They look with pride at his new eye!

The door knocks close.

Starting on the multiple echo of the knocking door – softer & softer

Theseus gets up, his hands outstrechted and listens.

He still has Ariadnes thread to lead him.

So he goes along, carefully ~~but not broken.~~ – ~~because of the hundred times more difficult task he needs a hundred times stronger will~~. He feels his way with his feet over the uneven ground over the stones and the narrow through tunnels.

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X Uninhibited ~~(not an ethical control / refrained)~~

Egoism ← not controlled by any ethics / admired and stimulated by our present (society (mechanism)

OK ↗ ↘

XI The dead convention (dead pigeon) of today – yesterday – in comparison with the anguishing situation of the world. Hypocrisy – Adaptation of the most reckless possible (in this scheme). He does not stick out like a sore thumb as he should – if not convention but ethics where the measure. (Since it was always so – that that is no reason to like it)

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Slowly progressing excluded from the world of vision, the world of sound around him becomes stronger and stronger. A symphony of sound accompanies him. Close up of small sounds become strong and varied, and the new unheard world is with him on his way back (echo?) ~~He walks more erect and straightens out~~ when he finally arrives back at the cross road where he and Iron Man had built the bear trap.

Lead by the thread he walks into it and the trap closes with a bang.

38

ived at the tea party. Iron Man is the center
st.
ted so are the hairs on his mighty breast.
hat number of Iron Man to her mycrocephalic

basball bat and in disregarding the brac a
ld they practise picking and hitting against
itograph and take their shawls and girdles

39

immediately pushes everyone away (the
the table. But the hostess, after she has
earranges the same (identical) scene and
is repeated several times.
is introduced in between to important
ter, with patient instruction by the hostess.

But dinner is still not served. ....Till finally the great man arrives.

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~~He walks more erect and straightens out when he~~ finally arrives back at the cross road where he and Iron Man had built the bear trap.

Lead by the thread he walks into it and the trap closes with a bang.

38

More and more people have arrived at the tea party. Iron Man is the center of restraint but eager interest.

His legs and beard are inspected so are the hairs on his mighty breast.

The girl shows admiringly the hat number of Iron Man to her mycrocephalic escort.

Somebody has given Iron Man a basball bat and in disregarding the brac a brac of the Victorian household they practise picking and hitting against the wall. The girls want his autograph and take their shawls and girdles off. It is too hot.

39

Dinner is ready and Iron Mann immediately pushes everyone away (the hostess falls down) to get to the table. But the hostess, after she has gotten up, gets him back and rearranges the same (identical) scene and shows him how to behave. That is repeated several times.

Watching the table hungrily he is introduced in between to important people. He does better and better, with patient instruction by the hostess.

But dinner is still not served. ....Till finally the great man arrives.

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Conventionality + tabus

OK

Waste at a fine dinner
After the dinner — sex

could be cut.

OK

Under the table:
You see there is no
Minotaur: it's just a bank-trick
(stick exchange)

Hypocrisy in front of power

Everybody has
a little of the in-
fect or color (one)

On the way to Success

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Iron man sniffs, the great man smells.

his wife and his daughter. Everybody bows. He walks directly to the table ~~where he receives a glass of milk.~~ V. 40 Everybody ~~else is~~ starts stuffing himself, observing curios tabus(salt over the shoulder, walking around the chair, creeping under the table etc etc). The talk about the weather goes fine. (We have our own magic), different but just as manifold as the primitive people: pillow ritual, straighten out pictures, Emily Post etc, but we can not approach it without the weather). Iron tables

The dinner is over, Great man shows how to lift the table is turned around, legs up, with all things still on it, plates and everything. breaks + is scattered around Everybody is eager to put his handprint at the inside, but not the women, only the men. That seems to belong to the ceremony of a dinner in fine society. At each corner-foot of the table girls are excitedly watching the procedure. In a corner of the room 4 plain cloth men lift their lapels discreetly and rythmicaly, showing their badges, up and down, up and down. Great man lifts, table tank everything on it [illegible] It was a fine party! Iron man concludes breaking all 4 legs in an moment [illegible] Great man brings them back. [illegible]

The servants help everybody into their coat.

42

The Iron Man helps the important man and when he is half in his coat Iron Man grips him on his throat and chokes him. When he is lifeless, he drags the little body into a corner and throws him on some rolled-up carpets. All servants look up, but the other guests, putting on their coats, dont look.

E. 43

Iron Man takes the coat and hat of the important one and leads the daughter and the wife of his victim, bowed out respectfully by the servants, over a carpet which unrolls itself to the waiting horse carriage.

Wife and daughter accept him without hesitation as the new head of the family.

He arrives at his office with many telefones on the desk. The floor is

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Displacement no changes – looks nice

Power as pure motion. ~~[illegible]~~

Dance acrobatic of, on, diagonal etc.

Re-Wooden-Reel Bezeichnung (association)

Sound. Two engines

The whole burner world: wie geschmiert.

Pater-Nestor – scheme the same man

slowly reef + [illegible]

andre jumping → → → von einem zum andern.

Impetuosität: eventuell auf back + [illegible] zeigen

Einer über den andern + zurück

All that man can wish: Success

Hilly Billy Musik

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Fire alarm – little tinkle bell –
Station 723
cell.
Motor sparking – men dawn
dressing
jumping on the car –
Motor racing
Sirens.
car starts – everybody jumping on it.

Bring Mail of sirens Off

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full of revolving milk bottles (as it is done to mix the cream and the milk in the bottle). the bride's several eyeglasses to look dignified - till he finds one that does not (or does) blur or through what his eyes looks)

44-46

On wooden rails like in the fire department, his friends and servants come enormously down from the upper floor, all with baseball bats. Also the bride and her mother.

47

They make 2 rows like at a Westpoint wedding and to the melody of a cowboy song the bride and the bridegroom run down the row. Everybody tries to get a hit at the bridegroom.

The bridegroom, Iron Man, using the girl as a shield against the hits. When he is finally hit over the head and falls down with the girl on top of him, he bites on of the fellows in the leg. The fellow yauls. ow

48

Everybody laughs and the bridegroom and the bride are thrown with a big sweep into the ~~waiting carriage~~ starting fireengem which immediately starts, violently and dissappear~~e~~s in a cloud of dust. as if they „fly to heaven"!

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Reisen: Terra oldies, scrabbles.

Bear trap – Clap. – Clap – Clap – Clap – Clap – Clap Clap Clap.

The rhythm is taken up by other sounds. (on Reisen still standing dazed) – Pooling of orchestra

marbles jumping down – single harmonies

The bald one. – with himself hurry

Very quiet – Reisens listens ~~at~~ tinkles by accident like very mixed up thread – in knots

Sits down. – mirdwells – at first difficult later by itself

Musical by thread + marbles (abstract play)

follows page 20 – middle

~~A certain "caesur" is missing here, a certain integration~~

out

out

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The story III

Starts with dawning at + walking into bear trap (page 15).

Theseus ~~raving~~ behind the bars of the trap. ~~Shaking the bars to get out.~~
In the other corner a bald man sitting on a stone bench into which he seems to have grown.

He plays with marbles and tests their sounds and movements when the marbles jump down 3 or 4 steps: different marbles, different steps, different sound, different movement.

It is like the probing of an orchestra, the still disorganized sound of different instruments. ~~He seems disturbed by Theseus's impatience + restlessness~~ Theseus sits down, takes up his thread. It is all mixed up in knots (how to tie a knot in 50 different ~~words~~ ways). He starts to unravel the threads und listens from time to time to the sound of the marbles. Then he starts to unravel again but the knots become more and more complicated and the more knots he unravels, the more he gets in.

Suddenly big projectors light up outside the trap and throw sharp shadows over the two men inside but besides this area the whole scene is still dipped into uncertain light, as if out of focus or seen through a mist..... according to Theseus not seeing but hearing.

Outside the trap is feverish activity. Benches are brought and a whole regiment of workers is hammering and shouting and what has been nothing but a passage of the labyrinth becomes now a big beer parlor or auditorium in which a big congress is just starting or, to say it exactly, not only one but four congresses on the four different corners.

The big light projectors concentrate on one at the time and leave the others in complete darkness (not to be seen nor heard).

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Congress out

Out

Congresses as well as Electrics of Publ. Enemy I have to be adressed – or tempting to Theseus directly. It should be up to him whether or not men die (for instance) – whether the greatest criminal will be elected head.

But he is debunked – it seems merely a joke – a play of ants.

May be everytime the speaker is ready he is [illegible] + then hang up.

May be the victims adress themselves to Theseus for help (has he not promised to help the prisoners?) But Theseus not seeing

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congresses are completely different

ere black, like the pilgrims, the others

lora Duncan like, the third are all over

re all small men and women with high

he speaker is always the same man, even if

ime thin and long or fat or old. The man

Man. He is once a preacher another time a

tellectual journalist (or an art critic).

speach or in priestly sounds or in the

for public speaches or in the demagoguic

or in the thin satyrical voice of the

All four congresses, recognizable as to their trade by big posters (or subtitles) have the same theme (peace for instance).

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The only difference might be the different parts of the speach are applauded(rhytmically) or answered by the audience. Only when the speaker mentions war everybody falls in with enthusiasm. The whole thing is like a big opera in which the 4 chorusses join and disjoin to underline the solo of the speaker.

Opposition is immediately killed and the agonizing cries of the victims make Theseus shudder but not move. After that, the harmony is perfect again and the opera goes on.

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The participants of these four congresses are completely different dressed.The one are all in severe black, like the pilgrims, the others in pure white, long robes,Isidora Duncan like, the third are all over with feathers and the fourth are all small men and women with high hats and everything high.

If the audience is different,the speaker is always the same man,even if he is one time small,another time thin and long or fat or old.The man has ~~XXXXX~~ the mask of the Iron Man.He is once a preacher another time a scientist,a politican or an intellectual journalist (or an art critic). Accordingly he pronounces his speach or in priestly sounds or in the dry scientific way uninspiring for public speaches or in the demagoguic pompousness of the politician or in the thin satyrical voice of the intellectual.

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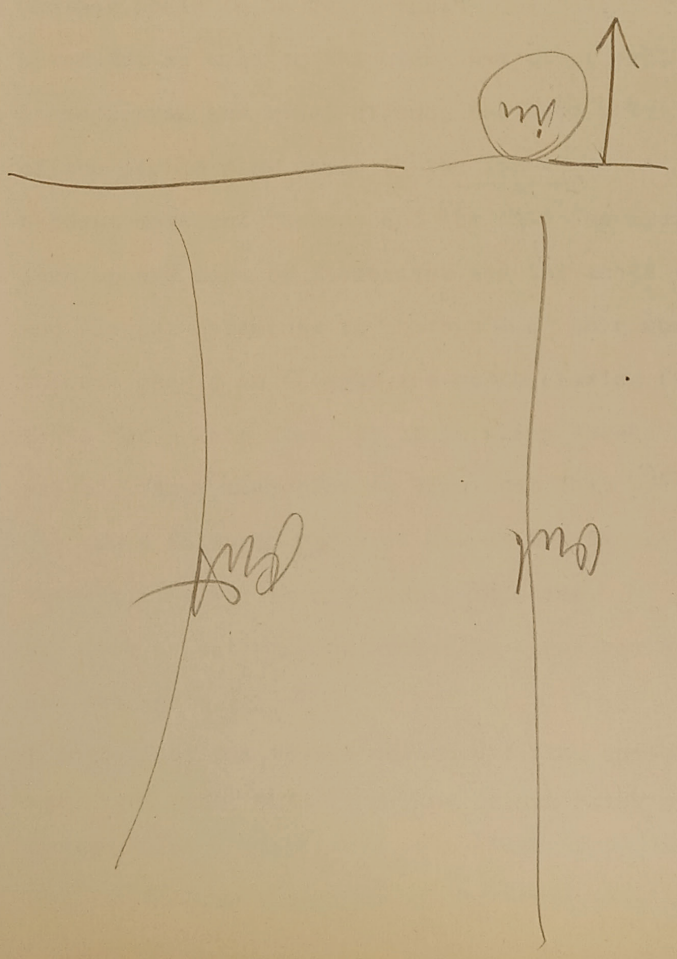

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The beautiful harmony dissolves nevertheless finally about a purely technical matter and like a tornado everybody starts talking in his own language, from Chinese to Icelandish. The floodlights are overturned and the whole scene goes on in half dark. The congresses mix and become one tower of Babel, dissappearing with the big lights which explode here and there. During this whole show, in the short intervals, when the speaker catches his breath, or when the audience has finished applauding, the clear simple sound of the jumping marbles comes through for a second like a message from another world to be drown~~ed~~ again immediately by the pompous sounds of the opera. But as soon as the opera has dissolved, as soon as the crowds and the big lights have dissappear~~ed~~ and sweet silence has been established again, the pure sounds of the marble play comes to the fore.

Without movement Theseus and the bald one listen to the sound. The marbels jump up and down by themselves and the knots and the thread open in slight and elegant movements to the rythm of this music.

Theseus deeply in thought, the music growing fainter ~~and fainter~~. He sits there for a long time, as if in sleep. Bushes start growing, around the immovable figur, they grow so high that they overshadow Theseus completely. The music falls in drops of dew on the leaves, melts and runs down upon Theseus eyes who is now deeply in sleep.

His face is wet when he awakes. He opens his eyes, he has his eyes back, he can see again. (

(Instead of the bushes we can use also another way how he can get his eye sight back: That is from a Grimms fairy tale: the opposition in the congress scene might have been silences by hanging the opposition.

They might have hung them on the big beam which goes out over the trap.

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In the morning, when the dew drops down from the hanging bodys it might fall upon the eyes of the sleeping Theseus and that might be how he gets back his eye sight.)

He ~~can see again and his~~ first reaction is to get up and out but the bald one holds him back and tries to show him the beauty of the abstract movements the marbels make when they jump up and ~~down like as so many comets.~~ ~~But the play has hardly started when~~ the lights outside the trap flash on ~~again~~.

~~This time they are less bright because~~ smoke fills the large room. Heavily armed characters checking carefully everybody at the door. The door contains little peep holes. The windows are barred. There is occasional gun play.

Title: Its a big contest for the election of the public ennemy No.I. The jury and the audience have set down on long tables over which carpeted wooden boards run. On these boards the different public ennemies are introduced like in a fashion show, some are small and hairy, oterhs ~~XXXXXX~~ enormous and bulky. They all wear bathing suits and a black mask. Before they step on the carpeted board, they are checked carefully for concealed weapons.

The voting and the voice collecting among the judges does not go on without some dangerous undercurrents. Under the tables guns are drawn, knifes are put in the bellies of the neighbour and ~~XXXXX~~ a more serious gun play under the table can be finished only in a short but vicious battle under the tables. It ends by throwing 2 bodys of 2 unhappy jurors down into the cellar. Two other jurors imediately take their place. When the Iron Man offers himself to the jury walking down importantly th r

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When the Iron man is finally completely tied up like a bundle — the two parties loose him somehow and he rolls down to Theseus under the stone disappearing.

Or, the bars of the cage (trap) fan around Iron man — as Theseus is in the open.

Better: nothing as obvious as Iron man rolling towards Theseus. (62) but when he is all tied up the yell of the woman — and everything freezes. "Theseus, Theseus!". Even the bald one listens.

(63-64) The hesitants then as the yell half shocked sounds again on more urgent — the leaps through the bars (? Lev) and ... follow the call

motif?

The marble dint plays the same melody — motif anymore — but already the yell & any motiv (animated + unanimated) till it objectivates itself so completely that Theseus follows it

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Babel + Empresses + Public Enemy I are just flashes + not enough part of thought, an idea. What IS the idea with which Theseus has to take up.

Meaning of „Detached" sequence: If you want, detached and with they eyes towards your self – quiet and patient – the dark will come into the light – and behind the caldeidoskop of disturbing actuality (publ. enemy No. 1) will appear a non moving reality – a clear image.

So the „Publ. Enemy No 1" sequence is the demasking of the Ruthless

Dem erkennt aber das Fake-„image" der Circe

Was also „erwartet" sieht er in den Hilferuf?

(#) When the Iron man is completely tied in a bundle, the whole spook disappears – the judges, the benches, the smoke + the audience, and the tied up Iron man rolls towards the trap, where Theseus plays his marble song, and disappears before Theseus feet under the big stone. May be Theseus lifts it for him!

Cadeau!!!

(2) but the fighting noise goes on – suddenly interrupted through a piercing yell for help in tiredness voice – then absolutely quietness

(1) In an involuntary gesture (2) Theseus towards the iron as if he wish to help. Immediately the iron goes backwards + the Iron man entangled but as soon as he starts hitting around, like wild. Theseus moves back + entangled as before Iron man is tied up.

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he is received with big applause. Nobody dares to take his weapons away, despite the fact that they are hardly even concealed. The vote is unanimously.

But both parties among the judges wants to claim the strong man for himself. From nowhere a rope is put around Iron Man and one part of the jury tries to pull him over. But the other party also gets the rope and drags him to the other side, so the Iron Man is roped in the middle and the rope pulling starts.

In this effort the rope gets somehow tied around the throats and breasts of the pullers as well as the pulled. The Iron Man makes helpless gestures ~~towards Theseus~~ to help ~~him~~. Desperate struggle ~~till he is triumphantly carried away. Theseus is unmoved.~~

The lights extinguish but they are hardly out, when a scuffle is heard outside in the dark, running feet, heavy breathing, cries and then suddenly nearby a women's voice yelling desparately for help.

Theseus gets up, but the bald one stops him. The yell is repeated with an even more urgent appeal ending in a choking sound.

Theseus pushed the bald one aside and breaks as if it is paper the bars of the trap and climbing through the hole, runs out to help the unhappy victim.

He runs around one corner and than around another, just as a new supressed yell starts. There he is at the place of the crime. Leaning against the wall is a woman in perfect ease, breaking up the yell, which contrasts against her comfortable position. At that moment Theseus is attacked from behind, mugged. A big man grabbs him and pushes him toward the woman who carefully goes through his pockets, handing over the marbels to the gangster. ~~The gangster~~ he is just lifting an iron bar to hit him over the head ~~when Theseus recognizes him as his own Iron Man. But before the~~

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The role (changing) of the female – if it is to take, with an importance is to be defined better at the beginning, Ariadne.

Theseus: non-Resisting Yes! (does he feel (2) that he will that way meet his goal?) – But why does he at that late date still follow the charmer of the youth. Still the old „curiosity"? – Does he still have to go (again + again) through the animal stages in order to see the sky? – Or (see Freud) is eros (libido) the last question as the first? (Goethe was fond of the "Farbenlehre" in his last years – but Faust was met by Maria thinking of social achievements). Was he „irregeführt" his Ariadne's voice or knew he of the fake? (May be many dark men were there to kill him + conserved him Circe was the power to meet) (May be there were red + black footprints and to kill the 2 were killing the bull) – If Circe were „Inspiration" Circe lings him really down into the realm of the M. (that would mean 1 2 3 4 M. Opt. Rat. Dit. Circe

It that case he might hear what she says and follow her. But why then the breaking? – He hears only at last. And suggest her suggestion to the nonhearing photographer (he would not understand anyhow!)

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Only Theseus hears the cry – not the bald one.
he loses "The Voice" (the Stime) – as result of his
suffering + unyielding in 3rd grade.

May be the opment is the driver of the horse – cert.
and the stray man stops the female guards

Circe ~~Arachne~~ puts Arachne thread
around hips as girdle

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iron bar comes down on his head, a calm voice says:" one moment please."

It is the photographer. He arranges the camera, the light bulbs flash, the shutter clicks, and when Theseus rises from the floor, the ~~gangster~~ and the girl have frozen to stone, ~~or plaster~~ in the position they were surprised in (just like a still photo, taken in action).

Theseus rises with the help of the ~~bald one~~. Contrary to his behaviour ~~he~~ is more insistent and advises Theseus to get rid of both of them, especially of the girl, even in stone, ~~and~~ to the surprise of Theseus, he grabs the iron bar and ~~hits~~ at first the gangster and then the girl to pieces. They break, just as if they were plaster or stone but as the pieces of the gangster remain where they fall, the pieces of the girl come together again. The faster the ~~bald one~~ chops the girl to pieces, the faster they come together again.

The growing fury of the bald one effects Theseus and both are chopping statue to pieces....to no avail. So the ~~bald one~~ suggests to drown her. They carry her over to a dark stream and just when they swing the heavy statue off into the water she becomes alive again and embraces Theseus, drawing him down with er into the water.

The bald one remains standing alone on the boarder of the water looking down at the imprints which Theseus feet left in the sand. The holes fill slowly with water.

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Circe as most beautiful
and monstrous at the same time
changing (perhaps at end fight

There should be more of a struggle
for leadership (~~+ comp~~ which will become comparatively)
~~between~~ in the Circe sequence - : to force her into his
conception, controversies

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The story IV

Whether this is his fault or that of destiny he is again in the arms of the female power.Not only in her individual power but also in the midst of her realm: the floating,undefined,unformed element: water.

The whole sequenz is to be shot through water. A lot of green is to be used all over,not only for the first part,which they are still ~~is~~ in the water,but also later on, all the way through part four of the story.

The gangster moll which pulls him down (and not up like Maria at the end of Faust) takes him as her property into her world and will stimulate and mobilize to the utmost his creative libido-eros powers, but she will do that in trying to destroy him to rob, to possess, to enchant and to humilate him. It is against her ~~obvious~~ natural intentions that she finally liberates him and leads him to his goal: Circe and Ariadne in one.

Theseus does not resist.He floates down 72 with her into the depth a long way, pleasant and embracing. (symphony of 73 slowing sinking objects,some faster than the two sinking people and bypassing them,some slowly bypassed by them.)

Amazingly enough the sinking leads him 74 to the surface again.There are more swimmers around him who push him to go their way press him to the left when he wants to go to the right.He does not know wether they accompny him or want to catch him. Wherever he swimms,he meets Circe again,as if by accident 75 and then they go down again. Deep below 76 they finally step out of the water on land. They are dry and walk in a slow and leisurely way.

There is a small railroad station.They step inside from the back entrance. 79 Tables are covered with linnen and plates and a Swiss maid has just finishd putting them on.

Circe whistles in a significant way. 80 As if an answer ,a far away train

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whistles. Circe whistles again and the whistles of the locomotive are now near by. Theseus and Circe go out on the platform of the station. The train stops. A dozen or more men in old fashioned cloaks with the heads of roosters run towards the opening doors of the train, climb through the windows and grab each one a girl. (the ga-ga-ga of the rooster man goes over into a modern musical rhythm. boogy woogy or bee bop. The girls resist violently, some escape even to the top of the cars but are caught and carried away. The station is littered with hand bags, umbrellas and other female and male attire.

Theseus grabs Circe suddenly and jumps with her who struggles, at the last

...spired by these happenings too

...eezes through the overcrowded cars, where ...ps, always with the weakly resisting Circe ... completey empty bench, where he drops her ~~everybody else wants to sit down but with~~ ...ner fan and quaking and hollering ~~gs the whole crowd changes into animals.~~ ...aper start raining down on Theseus like ...rom his face but in no time he is snowd ...ivides itself like a curtain and Theseus ...velvet curtain after another opens, each one in ~~g words on it.~~ At first he passes fast ~~XXXX~~ ...sappeared Circe, then the walk through the ..., because here and there naked arms, legs, ...g behind the next curtain, inviting him ...n opens upon a ~~XXXX~~ large courtyard.

eventuell: Verhänge?

Kopf Mädchen – magisch verklärt – aus dem Bette herausragen.

Im ersten Moment verblüfft im nächsten klar um was es sich handelt – musonehr als mir glückliche eine rauhe, unbemittelte Stimme innerlich spöttisch zuflüsterte.

Kräftige Schimpfwort abwendend.

– Später freundliche neue Stimme – das Fräulein ist ja wieder fort

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Theseus grabs Circe suddenly and jumps with her who struggles, at the last moment on the leaving train.

The following goes fast. He squeezes through the overcrowded cars, where people are hanging on the straps, always with the weakly resisting Circe over his shoulders. He finds a completey empty bench, where he drops her and seats himself. ~~Immediately everybody else wants to sit down but with a furious gesture~~ Circe waves her fan and quaking and hollering ~~shattering like chicken and pigs the whole crowd changes into animals.~~

Immediately ~~XXXXX~~ pieces of paper start raining down on Theseus like flies. He waves them annoyed from his face but in no time he is snowd under and then ~~whitish~~ mass divides itself like a curtain and Theseus walks through them, ~~through~~ one velvet curtain after another, each one in different colors ~~with promising words on it.~~ At first he passes fast ~~XXXX~~ in his desire to follow the disappeared Circe, then the walk through the curtains becomes hide and seek, because here and there naked arms, legs, shoulders ~~are just~~ disappearing behind the next curtain, inviting him to follow till the last curtain opens up ~~in a XXXX~~ large courtyard.

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In the middle of the courtyard ~~is a table~~ just being prepared by the Swiss waitress ~~for a sumptious dinner~~. There are also chairs ready for ~~a show on a little platform~~. The girls which were caught on the train, some still in their torn ~~train~~ dresses, run back and forth ~~to set the dishes, bring flowers, etc.~~

All around the courtyard are ~~XXXX~~ barred rooms, small not unlike the train-coaches ~~or~~, prison cells in which the rooster men are kept. In each room ~~feverish~~ activity. Some look like offices in which business men dictate letters or like conference rooms, ~~people~~ smoking cigars around the conference table, very busy, another is a laboratory (in which small Venusses might synthetely be created with an electric beater, out of foam, according to exact calculated formulas, written by an assistant on the blackboard.) Another builds a bridge of which some arms reach far out through the bars to reach to a moon, hypothetecally tied at a wire over the end of the bridge. Another eats and drinks all the time.

(In these cages sit all those who have somehow or other flunked in love, in their relationship with the almighty goddess, happy enough in their prisons, where they concentrate absolutely upon their individual task. They are but ervants and half animals in Circes show. Against the background of their destiny, Theseus attidude and freedom should contrast clearly. He is the one who is a match for Circe.)

Some of the women carry heavy guns, like wardens marching up and down among the cells stopping sometimes and listening to some complaint or other.

In between the telephone rings, it is brought through the hall on an immensely long cable to Circes open bathroom, where she leans out of the

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bubble bath and makes pleasant conversation to the party on the other side.

As the result, four more chairs are put on the podium for the show, besides the two already set up and immediately a company of 4 very conventional young men walks in. They carry a lot of corn for the animals which they hand over to the wardens. Dinner is served by lovely maidens not lovelier indeed as the hostess, who, after the company has satisfied the first hunger, give with their fans a sign to open the show.

(Circe's movement of the fan gives the rythm of the dancing in the show).

The cages are opened and the ~~rooster~~ animal men, some fat and short, other high and thin, as men come, are beginning a ballet, ~~contrasted by some pigs who make a comic side.~~

Circe moves her fan now in a very mechanical rythm, obvioulsly dissatisfied with the disorder in which the ballet is going. Immediately the ballet becomes conditioned to the movement of the fan a controlled automatic mechanical ballet. Everything becomes a marionette and very funny.. Even the 4 guests cannot help but follow the tact of the fan. Circe demonstrates her absolut magic power. She frowns at Theseus who is the only one not touched.

When he realizes that she watches him, he starts wiggling also, to please her, but he cannot keep the rythm as automatically as the others.

Circe realizes the trick and suddenly in a white fury, she jumps up.

Immediately the whole scene is changed.

All the ~~roosters~~ animals have bows and arrows in their hands aiming at Theseus.

The attitude ot the girls is one of tigresses before jumping.

Circe violantly beats Theseus with her fan in his face. That is followed

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by an immense outcry of the whole animal kingdom....but nothing happened. Theseus is still Theseus and not an animal.

Theseus backs toward the curtains in drawing a sword but hundreds of arrows hit him, all falling down on the earth, only one sticking with a thread on it whose other end is in Circes hand.

On this string she draws the wounded Theseus nearer and nearer smiling. The 4 gentlemen guests sit on the sides of their chairs and chew lollipops, deeply in expectance, what happens.

Forced by the rope of the arrow in the shoulder, Theseus is forced to submit to Circes orders. She ~~says~~ him to repeat the ballet, which he just has seen and to follow the rythm of her fan to imitate the quaking of the animals. Theseus resists but a sharp draw on the arrow connected through the thread with Circes hand, shows him, who is the master.

Theseus imitates the dance and distortions of the animals. Untrained and unwilling as he is, it becomes extremely ridiculous. But he does not resist anymore. He remains undisturbed when a sudden draw an the arrow makes him suddenly fall down. He gets up and repeats, sometimes even smiling apologetically, amidst the bombardement of tomatoes, eggs etc, which make the floor more and more slippery.

The four gentlemen cannot sit on their chairs anymore for laughter. One swallows a lollipop and nearly chokes laughing.

~~But suddenly the modd of Circe changes again. Sure, Theseus is funny, but he still is a man. Who are these 4 larvs of men to laugh about him.~~ In her fury, ~~to see the hero humilated, not only in front of the animals, but in front of these conventional dopes,~~ she touches each of the four in fast succession with her fan and all of the four sit there with heads of horses. They look at each other, ~~and accusing each other to look like a horse~~

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~~they laugh like hell.~~ Then suddenly they start nagging and gallop off toward the cages in the background. ~~what open and close behind them.~~ 102 The sound of the galloping goes on. A dog cart arrives in front of Circe, Circe and Theseus jump in. She takes the rains, the cart rolls off

- Diana - Artemis
Circe on the car should be dressed mainly - (Diana) in contrast to the Minotaur covered with Stehkragen + Jägerhütte But the Minotaur with feathers + dolar - extremely colorful

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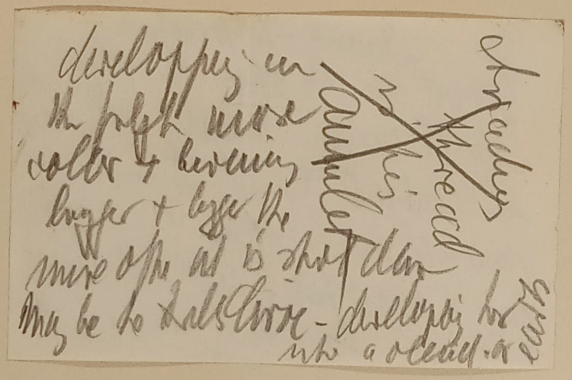

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The story V

Thunder of the hoofs of the galloping horse, splashes through water. The footprint of the hoofs on the ground going up on the walls. The holes made by the hoofs in the wall become mirrors catching the passing carriage (or what else?). The car is going through the woods when they are suddenly shot at.

The whole goes very fast. Circe throws Theseus the rains of the horse and jumps down behind a tree. A mighty collar of feathers which was lying before over her shoulders, straightens up and stand like a crown over her head. She pulls a gun out of her dress (a pistol, oldfashioned) and starts firing into the direction of another big tree, where a rival woman in the colors of the Minotaur in long 1890 dress shoots at her.

During the duel the rivals change their place several times, jumping around passionately for better position.

In the meantime Theseus tries to get behind and near the ennemy.

Suddenly a sharp yell, Circe has hit the rival and the rival starts to run. (in doing so, she makes a funny deeply guttural sound. "get him" calls Circe after Theseus who rushes after the fleeing ennemy.

Theseus takes his thread swings it like a lasso around his head and whirls it after the rival who just wants to dissappear behind a rock. The lasso catches and with an enormous CRACK crash the ennemy falls down. The woman [redacted] is the Minotaur.

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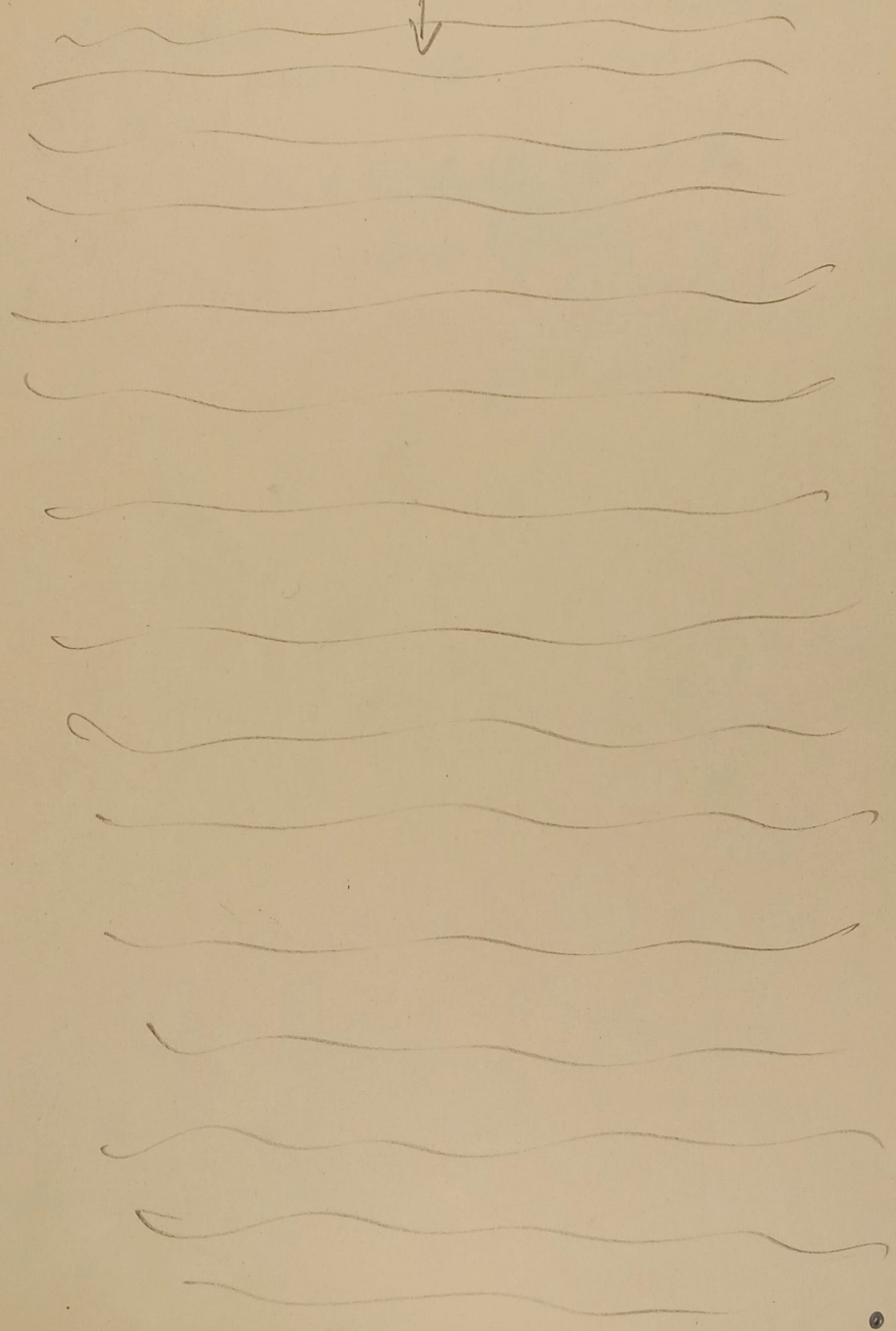
End



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Individual + Collectif.

The individual can do nothing (anyhow) but fulfill the "orders" - given" (inherited, latent) by the collectif.

The way he fulfills it decides about his value.

Value is 2 sided.

value for the present collectif = socially and ethically if necessary against its present desire.

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Remarks to style and construction

Use the narration as independant critic, as the chorus, or in the way Brecht used the language in "Lehrstuecke"!: This is the - positive side and that is the negative side,- this side can be answered, this side cannot be answered etc, etc.

Style of the four sequences :

1) Gay, song, dance, enthusiasm
2) Tough and farcial,- knock about-slapstick
3) serene,- melodical,-lyrical,-repetitious
4) fast.- sensual.- mysterious,-dramatic.-with a Leit- - motiv
5) (conclusion) highly dramatic.-slowing down at the end?)

I have planned to give each sequence a general impact, as fear, sadism, passion etc etc. Still to be determined!

The style: to interrupt the simple story by sequences (see also Jean Paul) is necessary to make people think, reflect, compare, play with their own thoughts, put them on the road (phsychologically) so that they will be able to perceive and accept. The symbolism in the story develops (on its own terms). The same device prevents them (the audience) to be hypnotised into sleep but awakens them to follow their own dreams.

Rythm: continious change of " natural" and irrational, possible and impossible, dignified and humiliating, unhappy and happy, banal and enlighted, moments, actions, situations.

Use titles.

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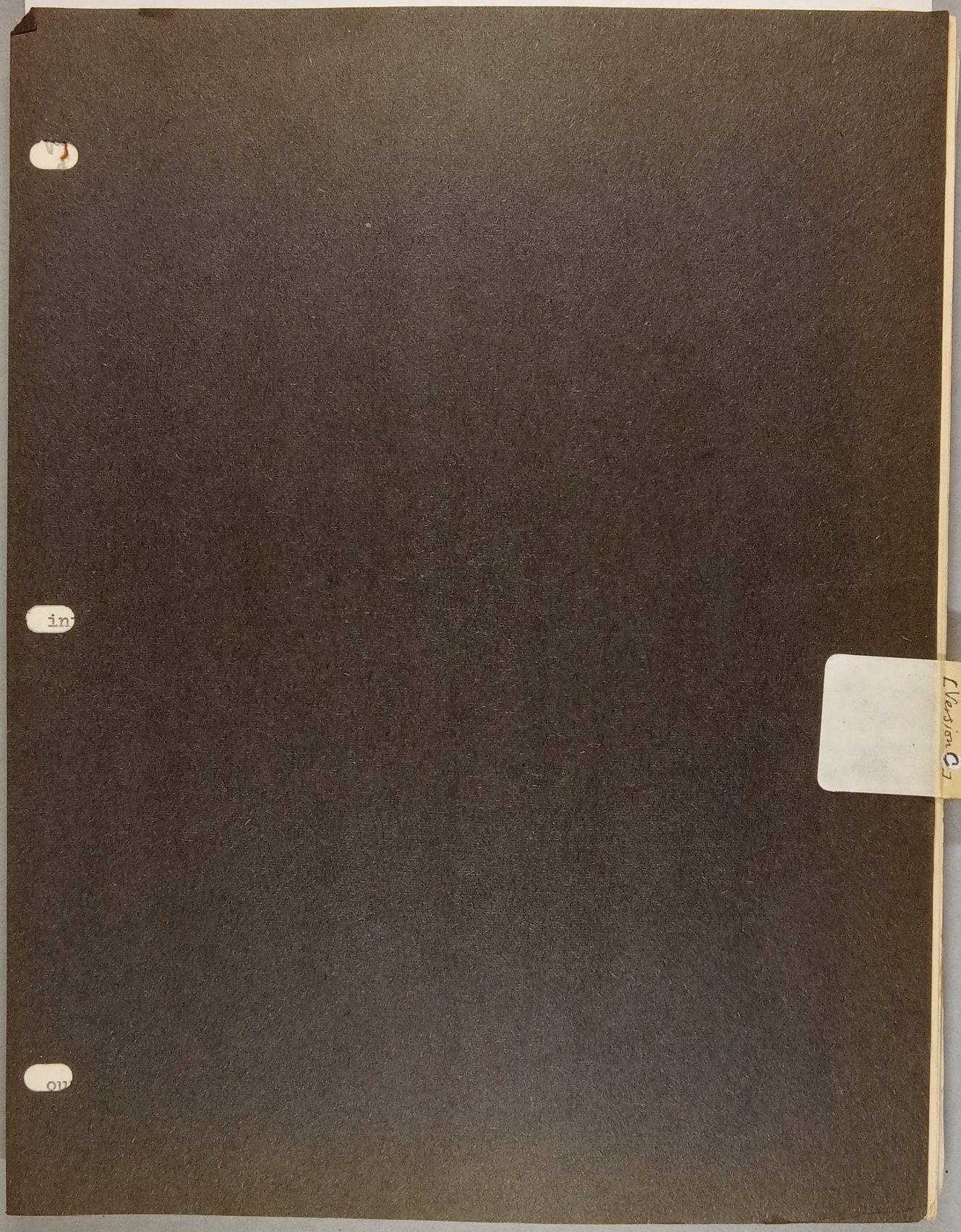

The Heart of the Minotaur
[Version C]

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Story of the Two Theseus

or

The Hunt of the Minotaur

I

There is a monster under the earth that has to be pacified.

The priests (wardens) at the mouth of the labyrinth, a deep well, offer sacrifices to the monster under the earth by throwing objects of different kinds into the well.

They listened carefully, as children listen to the sound coming up when they throw stones into the mysteries of the depth, counting the echos to measure the depth of the hole and feeling the shivers of the unknown.

Some of the objects sacrificed are accepted by the depth, others are rejected and return into the hands of the priests. They in turn throw them into the purifying fire beside the well.

II

A young man sleeping in a small room in the early hours of the morning is awakened suddenly by the sounds of knocking and pushing against his door. He might not have heard the trampling of heavy boots preceding the knocking but he would have felt it in his dreams.

Five heavy men enter his room and order him to dress. He is arrested. But why? No answer. They search his room ruthlessly while he dresses and cynically refuse to answer any questions. When he attempts to put his socks and shoes on they take them away. He has to follow them outside barefooted.

Outside in the car four more young men and six girls barefooted, like

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he himself, innocent and unknowing of what their crime might be, are assembled.

When the young man is being dragged and pushed into the car, a passer- by protests and is ignored by the arresters. He gets mixed up with the arrest and he himself is arrested.

~~The car is just about to be closed when~~ A noble pair, father and daughter, watch the incident ~~and~~ the daughter, unable to resist the impression which the ~~passerby~~'s courage has given her, approaches the law. She asks for information about the crime and the release of the passerby. As both are refused her, ~~she~~ decides to see the matter through. She joins the prisoners and is taken along in the ~~car~~.

III

The priests sit in meditation before the mouth of the labyrinth as before. ~~The have nothing more to offer to the Minotaur, the monster under the earth, they wait.~~

14

The ~~four~~ prisoners, including Theseus and Ariadne are brought to the ward and the awaiting priests. ~~The noble woman Ariadne is received with utter respect and the arresters are scolded, and have to hand their duties over to the wardens of the ward.~~

The prisoners tremble. They are herded together behing the passerby (Theseus) whose courage and obvious protection of the Queen's daughter, Ariadne makes them hope. It is their only hope as they know now that they will all be sacrificed to the Minotaur.

Ariadne, attracted by Theseus' self-confidence, courage and beauty has fallen in love with this man of great purpose. She ~~tries to~~ bribe the priests and offers them her jewels and her influence for the freedom of ~~him~~

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the one she loves.

The priests don't resist long and gladly have Theseus relieved of his chains. They apologize to him and the wardens bring him back a pair of wonderful sandals.

Ariadne herself ties the laces of his sandals to his feet.

Theseus is about to be led away but the prisoners cry for help and Theseus is torn between the desire for his individual freedom and love and his desire to help his co-prisoners.

But after having freed Theseus, Ariadne tries to keep him for herself and out of danger of the labyrinth. He is led away by the wardens and Ariadne. But in passing the mouth of the labyrinth he hesitates and refuses to be dragged further, hypnotized as if the depth wants him and he depths. see Theseus I

~~Thersi~~ There is the loving desire of Ariadne ~~and~~ and her anxiety not to lose this man of her love. There is a crying of the prisoners for his help.

Ariadne marries Theseus by winding a thread around his finger (a thread which by magic might be stretched indefinitely). The priests are witnesses. A photographer might take this memorable picture. In his indecision to be dragged forward (to his freedom and happiness)and the attraction to continue getting mixed up with the sacrifice, he stumbles and falls in spite of the urgent attempts of the priests to keep him away from the sacred hole, the labyrinth.

His only connection with the outer-world remains the thread on his finger connected to Ariadne's hand.

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Gretchen
The journey
a travelogue

Victorian - costumes

2.

~~The Hunt of the Minotaur.~~

~~A Myth.~~

River - (book - wind) far away a man walking down towards the river.

I.

A young man sleeping in a small room, still dark in the early hours of the morning is awakened by the sound of knocking and pushing against his door. He might not have heard the trampling of the heavy boots preceding the knocking, but he would have felt it in his dreams.

Five heavy, (Gestapo like) men enter his room and order him to dress. He is arrested. Why? Nobody knows! Silently they search his room, ruthlessly while he dresses and refuse cynically to answer any questions. When he is ready to put on his shoes, they are taken away from him. He has to follow them outside barefooted At the last moment, he refuses to be dragged out and a silent scuffling breaks out. — The scuffling resembles the sound of feet going through shallow water

II.

Down in the street where a wide stream approaches the human settlements a wanderer with a ~~bagxx~~ knapsack on his bag crosses the shallow water. There is a book standing upon a stone in the midst of the river. One page of the book is flapping up and down. When the wanderer has approached the book he bends down and picks it up. But before he has time to look at it closely a far off shout for help reaches him, and another one, more uggent. He follows th call as fast as he can, at first through the water, then through sleeping street, around corners.

IIa.

The young man in the little room, in his desperate struggle against the mysterious arrest has been able to open the window and to shout his call for help. But he is overwhelmed now

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by the five men and dragged out of his room.

The wanderer, Theseus, has arrived at the place from where the call for help had come and finds twelve young people barefoot, chained and gagged in a cage on a cart. They are ~~four~~ five young men and ~~six~~ seven maiden, all beautiful and with an expression of innocence which asks for pity. They are guarded by a big blind warden, who stands like a cross before the entrance of the cave.

The five men bring the young arrested to push him into the cage, but the wanderer, Theseus steps in their path ~~and asks them what terrible offense has led to such a harsh measure. They stop but they don-t answer~~. They look at each other silently then at him and signal to him to step out of the way. As he doesn't move, one lays hands on him but is immediately thrown down by Theseus who now draws his sword,

A noble pair, father and daughter, watch the incident from the other side of the street. The wardens draw their weapons too, but it is obvious that the treatment one of them has received made them cautious. Not so the blind warden, who approaches him silently from the back, He throws the blind warden over his back against the others kicks him in the knees, so that Theseus stumbles. ~~That gives~~ the others ~~timeenough to~~ jump him and ~~to~~ chain him. His shoes are taken away as of the others, he is pushed into the cage. His book has dropped.

The noble daughter, unable to resist the impression which the wanderer's courage hasmade upon her, approaches the law. She asks for ~~information about the crime and~~ release of Theseus. The wardens are respectful to the important lady but silent and mysterious.

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What Theseus is realy interested in is the depths
He plays with it, to study it
He is not realy interested in the prisoners but in his scientific-artistic research. (find research problem! research)
(about depths - the unknown underneath - the dark)
He loves that - even more than Ariadne - who is sweet.
He believes that the throwing down prisoners is useless + barbaric
he believes that he has to approach the depths ~~scientifically~~ personaly - but scientifically, methodically.

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Location 3
a deep well
or circle with 3 7 30

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Suddenly a call sounds: " To the cores, to the cores!"

The wardens are petrified for a moment, then everything has to go in a hurry, as if the calling voice is of a higher order. The noble woman, Ariadne has just time to pick up the book which Theseus had dropped and ~~as she,~~ still insists upon an answer, ~~she~~ is hurried into the cage. The door closes behind her, the cart starts abruptly, everybody tumbles around and Ariadne falls into Theseus arms.

~~Ariadne prepares her bridal attire. Her maids lay things out for her and dress her.~~

II a

The prisoners and Theseus still chained as they were, on long chains lie or sit near the abyss, guarded by the wardens. There is a young man who was arrested in his room, looking ~~with~~ expectantly and enthusiastically at Theseus, there is a young man who has given up already, another one is praying and another one is consoling the girls. The wardens go on with their routine, ~~cutting the hair of the girls~~ decorating the girls with flowers, to make the sacrifice a more acceptable offering. The decorations make them look even more pitiful.

Theseus brooding apart from the others opens his book.

The book becomes steep like ~~an~~ abyss, ~~which attracts him~~ ~~its depth~~. He moves over to the abyss which the warden guards and looks down into its depth. He turns the book over the open mouth of the abyss and the pages of the book fall out and float down a long way till they disappear in the endless. void

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Here to start the film here →

but put in – before – all action of book etc

everybody falls down in terror
but Theseus wants to grab one
of the birds + falls into the well

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He follows them with his eyes and looking into the dark after the last page has disappeared he suddenly sees his own face down there at the bottom.

The book closes.

He stands now without chains freed and beautifully dressed to be married. His attention is still divided between the beautiful woman besides him, Ariadne, and the abyss.

He and Ariadne put their hands upon the book. The wardens and also the priests are the witnesses to their marriage.

Ariadne winds a thread around his finger and around her finger. They are married now. One end of the thread runs up around her neck, her throat and her breasts like a design. The other end leads into the abyss.

Suddenly as if an important omen marked this hour of their marriage a whole flock of white birds rises out of the abyss (as if the pages of the book had come back)

The warden priests are struck by the mystery. In the commotion Theseus is pushed makes a wrong step, still attracted by the abyss and falls into the depth.

His only connection with the upper world of Ariadne, the prisoners and the wardens remains the endless thread on his finger still tied to Ariadne's hand.

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Correction 4

~~Fork~~ Labyrinth A

Shaft

Stone - rock wall with end of well above

Cave ? - (Rock at 2 miles at least high)

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6.

Location 5

High Rocks – at least on one side
finally roads through rocks
or wooded country (old trees)

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where they will meet finally the Minotaur in the middle of his hand.

At this moment the optimist sees that Theseus has only one shoe on and decides if he has only one shoe we all will have one shoe..... and so he started the One Shoe Movement. The optimist then grabs a piece of wood and two sticks as a drum to encourage Theseus and to attract followers.

A second instrument joins them, and then a couple more and several more still. Everything becomes more and more solid.

What was at first like the tuning-up of an orchestra or an accidental melody, becomes finally a well integrated musical piece. It invigorates and charms the followers and it attracts more as enthusiasm and optimism would attract people.

who leads, the crowd ?

There is besides the optimist and Theseus, the pessimist as a necessary counterpart, -- an optimist with the negative sign, there is the timid with the great optimism never tested on reality, there are four soldiers, all in unison still optimistically believing in the cause they are fighting for, there is a teacher, an enthusiastic woman, a businessman, a young couple, a drunkard carrying a no-parking sign and finally the professional bandwagon jumpers. They all wear only one shoe.... as a sign of brotherhood.

As the marchers advance they become more purposeful and pick up some wooden beams lying on the side of the road. They would make formidable weapons against the enemy. They sharpen the ends to points and the optimist shows them his magic power by lighting the points with the snapping of his fingers. The march continues more powerful than before now accompanied by the big weapons and becomes military to its maximum.

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All the 5 persons
messengers.
they are good by
themselves – but
not integrated
into a personality
all equally disastrous

Location 6
small country – fair etc

see still build one = stonebench

first personification
subsequent of yeak
but easily detected
wants a yoga life = represent
style undefined
collectif feeling
not individually

Location 7
similar to 4
high rock walls
like hall – emptiness
wide

The Musketeer = always
inviting and evading = Rage
+ Chevalier – leading 7 following

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The whole campaign has attracted not only direct followers but also bystanders and small businessmen.

There are street signs, shops with frankfurters, flowers, ice cream and garlands stretched across the roads.

There is also finally a dice game being held by a strangely dressed foreigner with one shiny black leg and one shiny red leg. If he resembles anything he resembles a bull. The first ones to stop here are the soldiers, attracted by the agility of the dice player who magically stops the dice in mid-air and have them roll back in his hand. The pessimist foretells that everybody will lose, but to the contrary, everybody wins. Even the optimist himself bets on the game and wins. The marchers crowd around him and at other stands or listen to the hand organ music being played. The beams have been abandoned and everybody is having a good time.

Theseus interferes, takes up the drum, and gives a call to arms. There is a slight argument which interferes in the dice game. Everyone who has won thus far starts to lose. Stronger argument, drowned by Theseus drum-- more losses.

Disturbed in their desire to have fun and enjoy the moment, they feel guilty at the sametime not to go ahead with the greater task. This guilt feeling leads to a sudden outburst of mass fury against the bad luck bringer, the interferer with fun, the disturber of collective well-being. Thesus insists on going on with the original task but is trodden underfoot. The beams which were originally meant for killing the Minotaur are in no time raised with Theseus bound and gagged to them with his own, Ariadne's, thread.

As soon as he is lifted he becomes a comic figure, the fury vanishes

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Sovalin 9
as Sovalin 5

Interior 2
Shoeshine parlor
see 86 rt.
Studio

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as suddenly as it came. Great applause, as if the whole were just a show. They grab the rest of the thread and in a wild barn-dance-like orgy ~~xx~~ sweep in an enormous spiral out of the place through winding channels, over downsliding surfaces, through ditches with water, carrying as if in triumph the magic dice player. Theseus is left behind bound and gagged to the beams.

The end of the optimist & the loss of the collected

As some of the marchers get lost in the tempo, ~~xx~~ the big sweep leads what is left of them into a shoe-shine parlor, - fancy with nails and shiny instruments resembling ~~a~~ western saddle. have Everybody takes a seat. The optimist stands behind the speakers stand, takes a sword and puts on a helmet (the knight in shining armor). He drinks a glass of water and starts to talk. One of the members takes seat The business man is behind the cash register. The ring- of the cash register accompanies the highlights of the speech. The optimist talks and talks but his talk is inaudible and the assembled audience of his followers lose interest and begin to concentrate upon their shoes. (Some men are smoking cigars with delight, some read papers, some take their jackets off)

The magical dice player ~~is the shoe-shiner~~ in his red and black colors of the Minotaur is the shoe-shiner. ~~The shoe-shiner~~ begins to shine their shoes. The rubbing is done in many different ways. The rubbing is the rhythm and the chief motive to which the speech and all movements in the room adhere. It is a kind of satisfying and exciting motive (masturbation), a rubbing symphony as a final ~~criticism of~~ contribution to the too optimistic behavior. He shines them to perfection. After they have been shined he removes the single shoe from each customer. As soon as the

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Alles Propaganda
Titel between NT + Sommer

Difference between Sinn + Storm

Does he go into the Lab, to kill the M
or
Does he decides only down there to fight him

The liberation of the prisoners is not achieved by his meeting himself, by meditation, selfstudy + integration — but by action.

His meeting himself — forced as it may be — is the main theme BUT:
he wants to kill the minotaur (in optimist + realist) (not in debated + Circe) (May be: as long as you aim you don't hit, as long as you don't you hit) and does at the end. Therefore.
Meeting himself — Integration and killing the M has to be brought upon the same denominator,

He has to be alone (or with the "Mahner") before he ~~steps~~ goes on his journey as preparation + introduction to the ~~[illegible]~~ multi-person — inner — world in the Lab. ~~[illegible]~~ — There has to be a clear necessity an urgent necessity to go on this journey —

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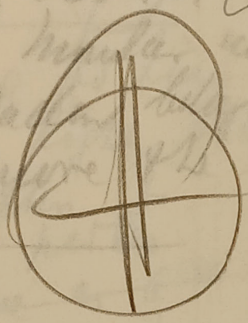

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His shadow – the monster
separates from him.
Takes his Place everybody accepts him
Theresa has lost his place.
~~The~~
He goes down to get him back subjugate
him. (Why down.
Why monster into darks
The shadow belongs to light
the more the better)

So it is not the shadow but a 2nd self
that has Theresa's identity taken away.
No! He would not hide below
but above and Theresa would have
to hide ... ~~would not~~ fight the M.

Or. His shadow remains – His self has
fallen day down – The shadow fights to get it
back + destroy the separator

too complicated

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Der Jäger

Duell – Gegner der M. – Thera schlägt sich tot!) in der Abgrund

Der Brunnen unterm Tisch (+)

Flucht: freier Entschluss: Stolpern in

Die Gerberpfeife (5)

The (5) who came to him should be (?) his friends – of the light side. ?

or his tempters. ?

or of both parties.

and Ariadne as 6th ?

or ? May be the 5 want

Kempt him – But Ariadne offeses „nobody ever came back"

(+)

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Why, when and at the occasion of what accident he decided, was forced to go into the Labyrinth

and what reason

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Es ist eine Neu-Geburt – was er unten trifft + erlebt

Er erlebt sich in 5 Gestalten – bis zum Minotaur den er zu erschlagen sucht. Also Optimist, Realist, Detailed, Circe + Minotaur sind Aspekte von Theseus.

Das Labyrinth ist der Ort ~~an dem~~ der Besinnung. Es ist auch die Tiefe + das Chaos es ist der Ort wo die Inneren Dinge Aussen werden – als wenn sie von dem „athmosphärischen" Druck befreit sich plötzlich manifestieren könnten.

Das Suchen nach seinen (inneren) Aspekten (fergel abent it see it as „Irreführungen") muss als äussere Notwendigkeit dargestellt werden. Diese Notwendigkeit kann phantastisch oder dramatisch sein muss aber klar machen, dass Theseus nichts anderes übrig bleibt als nach ~~dem~~ ??

? seinem Schatten
dem Minotaur
sich selbst zu suchen.

Wenn er nach dem M. sucht aber bekommen die Vorstadien unnötig – ausser es wird Am ANTANG klar dass der Minotaur er selbst – oder in ihm selbst ist

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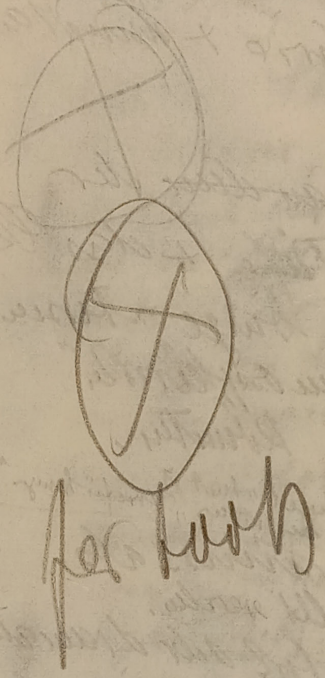

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Suppose

It is Ariadne who sents him out to kill the Minotaur

same theme as

His human - feeling - against injustice sends him out to kill the M.

Lets see: The M. is the enemy, the devourer the torturer, the "(anonymous) power - behind - everything. THE POWER

the blind car-warden - the dice player, the drunkard + the stone are his helpers. Its a kind of Verschwörung with M as Hunter - as top (the skyer).

He has his helpers everywhere but he himself hides in an unaccessable place: The Labyrinth

Theseus is chosen to find him there and to kill him. ~~to stay~~ But when he gets into the underworld everything is rather different, his thoughts + feelings by an active ~~anonymous~~ of the POWER - become real - as real as the dark place and so he lives a double life ~~which~~ prevents him time + again to approach his task directly because one part goes forward - but the other works for the power.

Only with the help of ...

(because of his ~~[illegible]~~ ~~feeling for injustice~~ living heart he finally comes to grips with the power and the photographer

As story it is a big intrigue

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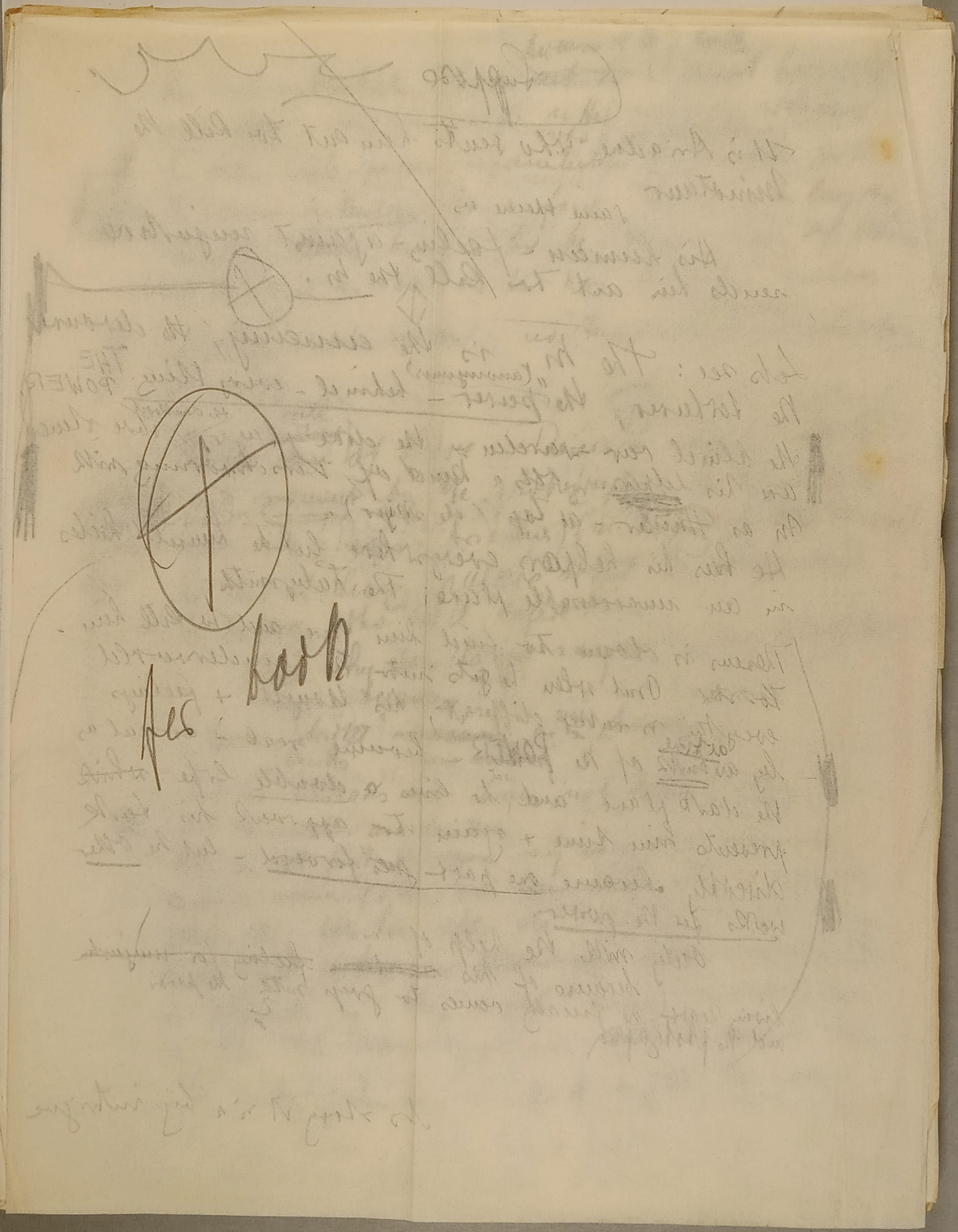

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His best intentions turn ~~out to~~ because of M's tricks against himself and ~~[illegible]~~ bring him into utter misery whereas his other side-person-representation who is ~~[illegible]~~ in accord with the power's intentions has a fine time... as long as the power needs him - to be thrown away of course at the end as soon as he has become useless.

and following

("useless" would mean - no temptation anymore of misleading Theseus ~~[illegible]~~)

At the ~~case~~ "call" of Circe - Theseus is safed - at the last moment by the photographer - the helper of the light-side (Theseus + Ariadne) (see the yell-for-help-business)

accentuate danger make bigger

He sees at Circe's palace what has happened to the one who had tried before him

(But why does he go so far? - may be out the rape - business?)

(Circe "strikt" ~~[illegible]~~ as was Ariadne)
"knitts" same actress

(but her threads are chains not helps.)

all the wardens are knitting

She is at first of course very nice and promising - but - as woman (+ men) are them subjugating - shows her paws. She ties him with the thread - but he knows that he has to dominate the visions he is offered in this world (under) and anybody can see the consequences all around him so he subjugates her - and right he was

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May be at the ~~beginning~~ middle – ~~after~~ ~~Theseus~~ just ~~Ariadne failed~~ before Theseus fails for the first time. Ariadne is chained (by the 5) – taken prisoner + the thread – confiscated – cut – burnt (flame runs down into his hand ... so he knows).

When they overwhelm her they knock the whole room over: the birds fly around (see Alyss)

Idea + like it that he studies book

May be Theseus plays (1) with the thought of the depths (2) before already book – birds (5) and has the well under his table

So Sharp would go: He experiments with the well – his back fears the birds.

(6) ~~the~~ 5 knockers: came – for the birds

(7) Ariadne – (8) her thread

(9) He goes down the ladder – what a ladder breaking, steps thinking out the wrong way he falls

(4) Theseus sees his own image down there. He looks down ~~[illegible]~~ frightened surprised – conchoked – But the image down there does not change: – ~~Now he [illegible]~~ He becomes suspicious – what is it? Not a reflection? He smiles suddenly but the image does not smile. He takes a mirror, checks his expression. compares them with the one below (whole scene) Does it have horns, teeth like a beast – does it [illegible] – [illegible] [illegible] [illegible] over it as per [illegible] abreads?

State the theme as opening (The end Theses)

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The changes into and old hag and appears the great She-Bull at her place (closed eyes)

What now?

Here comes the solution, the climax, the conclusion!

The Bull becomes so enormous he files out weighting - ~~smaller~~ men like bullheads breaking out also blind. (jumping or running against the wall doubles them) So..?

Rise of Rereys (2) here

The dead but one

Duell.

Bull into Thereus. - dead hadden

She is overwhelmed. - The [illegible]

She burns the thread. The spark rolls down the labyrinth (im Fackenwurf)

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, overwhelmed. – The lords left free.
She burns the thread. The spark
rolls down the labyrinth (im Fackeln

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I Lines of Ariadne

Her voice – housewife (alto)

She interferes with the 5. as a queen.
and Reveus has.. to fail out!

Her thread Her needles

II

She is overwhelmed. – The lines left free.

She burns the thread. The spark
rolls down the labyrinth (im Fackelmut)

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The Line of the Minotaur:
helpers

The 5 messengers (perhaps the 5 steps) | opt. Circe, Real, Delta, M.

The reflecting net (mirror)
(but the change from objectivity to subjectivity: is enough expressed in sound but is not active participation of M.

Th Theseus have still, at the bottom the five "grow" from it!

The first messenger – the shoeshine gambler

The second messenger the footprinter – butler?

The third messenger the drunkard?

the fourth messenger (A) | the 5 wavelets bring her the relief in stone (with wounds) – blind – as all that is left from him

Tie each sequence more to the main theme that the helpers are in M's service. His technique is:

(Debentures etc.
perhaps – pulleslumming different
other scenes too – for that purpose

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Main Persons

Reveus
Ariadne
4 Personifications
The 5 messengers

Objects

The bulls head in design in the forest (branches)
The Footprints
The stones
The bubbles – marbles
The thread – spark
The birds – paper

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Simple Line

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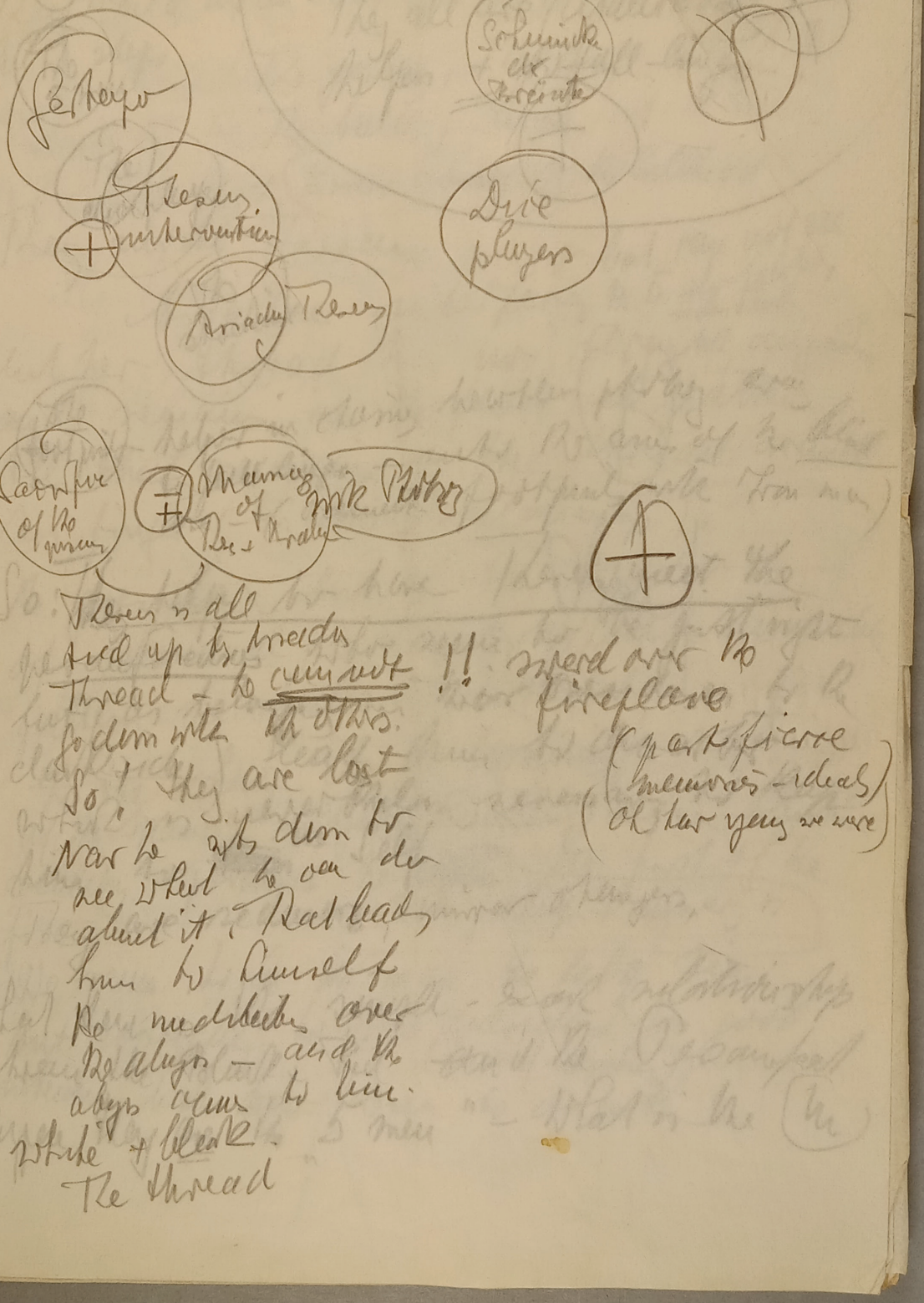

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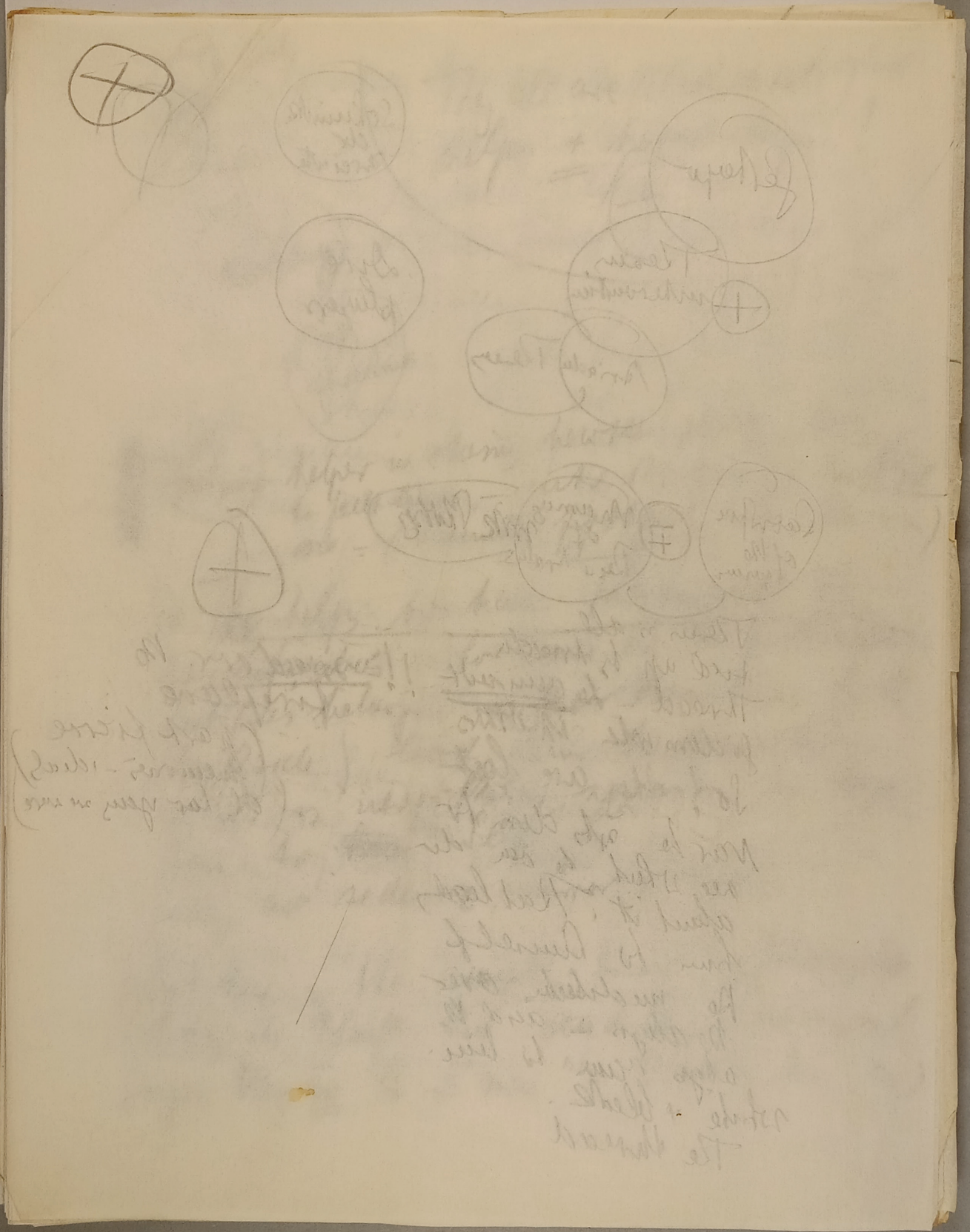

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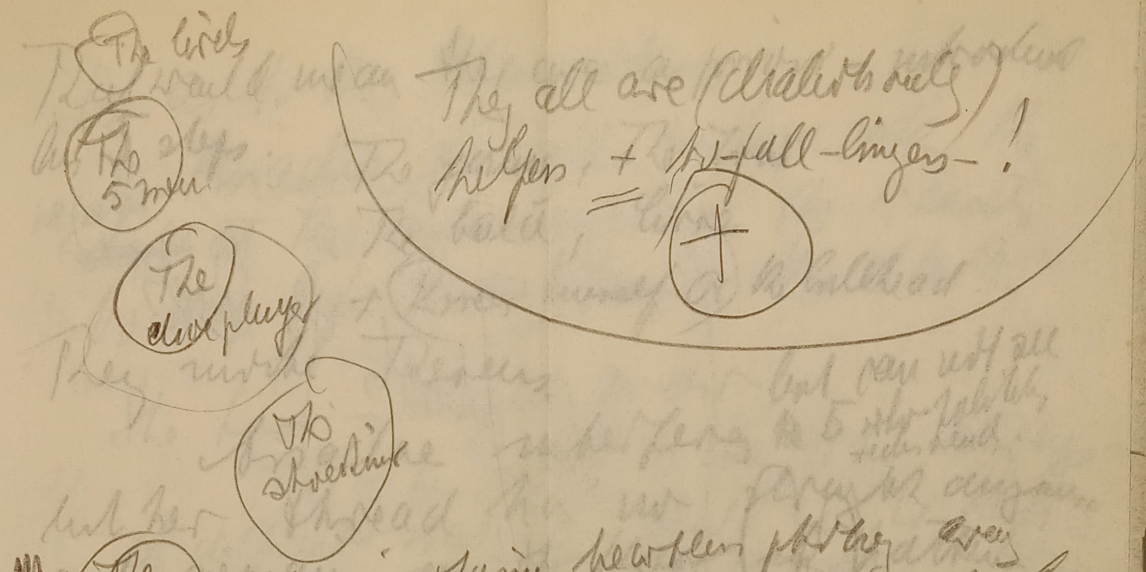
The lively

The 5 men

The dive plunger



The shoeking

They all are (diabolically) helpers + to-fall-lingers-!

+

The footprints helper in chasing heartless philosophy away to fall linger — into the arms of the blind one — (comment footprints with Iron man)

So: They helps to have Thereby meet the personifications who seem to be just right but (as belonging in their overdimension to the darkside) lead him to disaster which is nevertheless necessary to keep him to ~~him~~ the Self

They are seducers, mirror changers,

What there is the simple-exact relationship between the Black & Red and the Personifications suppose they are the "5 men" — What is the (M)

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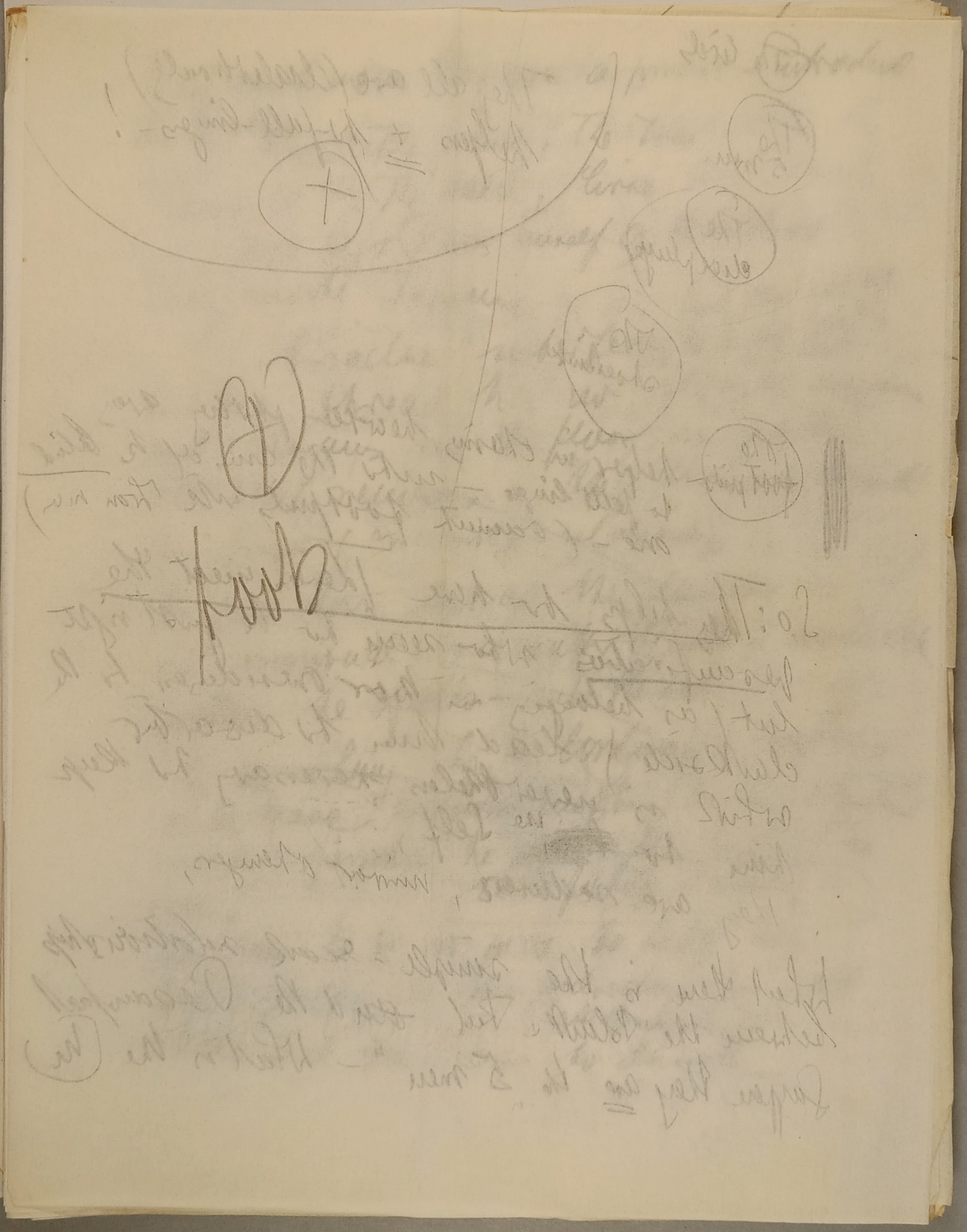

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That would mean they are a priori – introduced
his 5 steps. The young, The Iron
The bald, Lirre
+ Reveus himself or the bullhead.

They invite Reveus.

Arsadne interferes the 5 who politely redistend. but can not see
but her thread has no strength anymore
and remains on the floor in pattern.
All that remains is the thread around
his finger (in arrivage – relationship).
He goes down but as the ladder is
of unusual, as a matter of fact – unusable
pattern he falls – into the hole.
~~In the e Long~~ In the lowlines + crystals
of the space subjective emptying becomes objective
reality – persons: he ~~[illegible]~~ the first of the
arts for help + answering is
five.
He seems to be the man to help him
but according to his ancestors (lack of integration) his good
intentions lead ~~him~~ Reveus to discarbon

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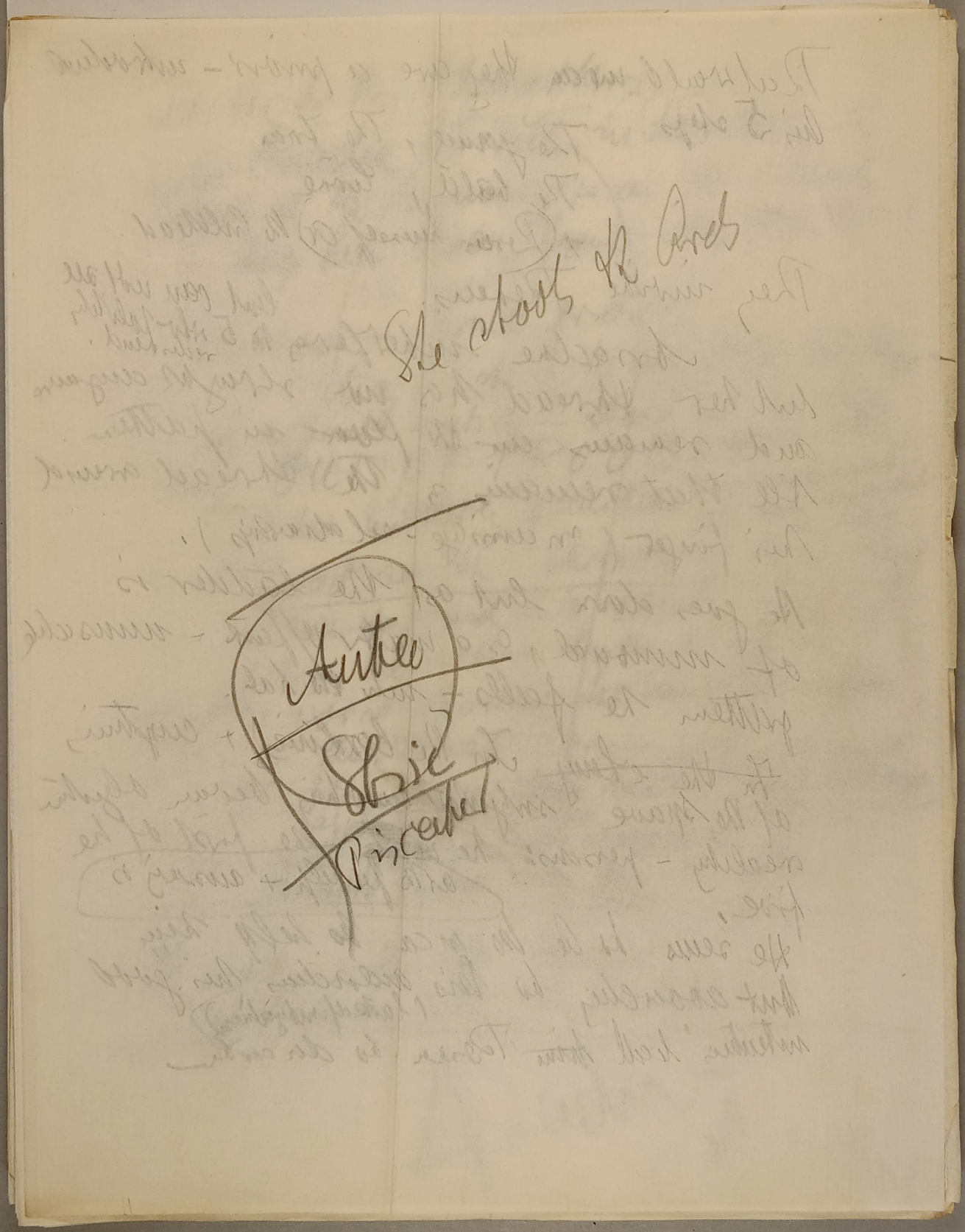

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So as to the Oberwachers

Ariadne is well in line with the negative ~~dark~~ at the beginning – as she wants to keep him away from the dark

She too – should grow.

May be she is the one who always – at different stations – should try to keep him OUT OF TROUBLE

(her motherly function) to complicated this being represented by others.

(Thread see the threads of the spider)

1) with the crowd + the optimist

2) trying the isobaric daughter to help him

to complicated 3) voice leading the blind Th. book plus thread! (Ariadne) ← here she would have to change

4) She might get down and appear as Circe

2 and when oberwachers reappear as Ariadne – but why then the mother 2

It starts with the thread and ends with the ladder

Ariadne

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Ariadne

She threads "Theseus completely
(may be she got the thread from Theseus first) (Tell then the story of the thread instead of the book)

1). She appears (with father = well groomed, imperhence in background — high classed lady)

2) She takes up the line (thread) = she follows Theseus - attracted by his nobleness etc

3) She sinks into his arms.

4) She circumvents threads him — marriage.

5) Her thread is present at Theseus ~~[illegible]~~ life (on the floor — design)

6). It has lost its power but 7) it follows him (finger or living snake). — accompanies him (to bad him back?)

8)

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Ariadne the (unawarked) spider
the pesessive woman first
changes into
through the grave
or force of
what?

— perhaps tell the story of Ariadne
only through the thread.

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Black & Red
blow at the perfume
and he disappears

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shoe is removed he taps the shoeless foot to indicate that the job is done, whereupon another colored light flashes on the savoriously speaking optimist. The show shiner throws the highly polished shoe behind the desk of the speaker; there all kinds of shoes in color, size and form. As soon as the shoes disappear behind the desk of the speaker, the owner vanishes as if by magic in his chair.

At the end only the optimist, the shoe shiner and the businessman at the cash register are left.

The optimist is completely happy, instead of inaudible words, he blows soap bubbles out of his mouth and follows them with delight.

The shoe shiner brings the shutters down closing the shop. The ringing of the cash register is the last sound heard.

The soap bubbles have found their way out with the leaving shoe shiner They fly through the air, multi-colored. They drift where Theseus is bound and gagged and begin to burst on his face leaving light spots of various colors(Martyr).

IV

Theseus tries in vain to free himself. All he achieves is to get more entangled in a very uncomfortable position and unable to move.

In such a situation a man has time to think and at this moment a photographer comes to take his picture. He leisurely puts up his lights, takes some pictures and draws his notebook to interview Theseus. As Theseus cannot answer the interviewer, the interviewer himself asks and answers the questions. In between he takes some other shots to record the highlights of the interview. He also arranges (for the photo) some loose

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ends of the thread with which Theseus is bound. ~~It shows~~ Journalism as a vocation with all its incredible, inhuman, and exotic aspects.

Out of the channel, from where the dancers have left, black and red foot prints appear.

The photographer looks at them, the black and red footprints stop.

With a fast sweep the photographer tries to get all his equipment together.

The black and red foot-prints encircle him. The photographer turns with them faster, faster.

He leaps for the next exit ~~and leaves with the~~ sound of fleeing and pursuing footsteps.

Theseus is left alone. His first experience has shown him the magnitude of his task. Unfounded optimism and overenthusiasm with which he thought to overrun all difficulties have brought him into an embarrassing situation. His first step to reach his goal, to free himself and the others failed. It was obviously all wrong.

It is understandable that Theseus' reaction to such a painful mistake is to make volte face. He now decides to make up by amore realistic and aggressive approach what he has lost by his careless optimism.

But to start this new road he has to be liberated from his bounds first. To do this a new personification offers him his help. There is nothing soft-hearted about this new figure. He is tough and strong Iron-man, one who relies upon his force and ruthlessness. But he is blind.

Coming out from underneath a big stone he listens first attentively

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11

see earlier location 8 - 4

Location Beartrap see Location 4.

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to the self-evident sound of the fleeing footsteps. He offers to free Theseus if Theseus agrees to give him one of his eyes.

Theseus is at first shocked but finally has to agree.

The Iron-man unbinds Theseus and lifts him down. He takes him into his strong arms and presses his stone face into Theseus!. The two faces melt into each other. This is how Iron-man receives an eye from Theseus.

With the footprints as a guide, they start on the trail of the Minotaur. They follow the prints and finally arrive to their surprise at the place where Theseus had originally started.

Here the footprints end. No further traces are to be found.

As the road branches off in four different directions, they put up a ~~bear~~ bar trap at the road crossing to catch the enemy even if he did evade their pursuit. The large beams lying on the side of the road, obviously remaining from the time of the labyrinth's contruction, are used to make the trap.

The trap is hardly finished when sinister sounds attract the attention of the ~~sound~~ unusually sensitive Iron-man. They listen, Theseus now hears it also.

In another corner the Minotaur also listens.

In the silence a little melody of little sounds, whistling, scratching, hissing, etc. is heard.

The Minotaur ~~tries~~ seems to try to escape silently. In the dark the pursuit starts with: the running, the stumbling, the falling, the running, etc. The way leads steep down, sometimes over boulders, over enormous tree trunks, very full with new depths

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Locations 9, 9a, 6 etc
tunnels – Mine!

Location 10
House in woods. nice friendly
(deep) penny tale also

Location 11
woods

big

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through secret passages, so narrow that one has to creep.

Other rough persons join the pursuit. Theseus as the general gives orders in the big chase, hits a follower over the head who doesn't obey. The aggression goes to the limit in destruction and fury.

A very Victorian mother and daughter, suddenly ~~popping up~~, are run over.

The pursuers arrive at a house. Theseus runs to the front door. The door is immediately barred from inside. ~~Somebody~~ looks ~~xxxx~~ frightened out through the barred windows. Panic!

The Iron-man breaks down the back door of the house. Many doors to be broken by the followers. Breaking as a motive. Fighting in the broken back door. The Iron-man grabs someone. It is the photographer. He chokes him and puts him in a big burlap sack.

Everybody is silently quiet.

Theseus rather ashamed tries to get rid of the body. It was a crime of stupidity. He wants to get rid of the consequences.

Iron-man and Theseus silently and quickly carry the heavy load into the woods.

The Victorian mother and daughter, social set, follow from afar through the woods and unnoticed spy on them.

The burden becomes heavier and heavier (like St. Christopher).

The two put it down to rest. The mother and daughter step forward nicely.

Melodramatically in a sentimental scene they ask for mercy (for the al-

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ready killed) and invite them both for tea.

Iron-man tries to grab the daughter and Theseus has to hit him over the head to show him who is the master. Iron-man gets mad but doesn't dare attack Theseus.

The Mother and daughter lead them to a very nice little house nearby. There is a tea party going on, nice and conventional, home-baked pies. But Theseus mind is on the dead body outside. He can neither attend to the daughter, nor to the mother or the other nice guests. Iron-man to the contrary seems to feel wonderful.

The four private detectives in the corner seem worried.

Here page 15 bottom

Theseus ~~step~~ slips out at a moment when the two women are admiringly concentrating on the muscles of Iron-man.

Theseus takes the ~~sack~~ bag with the body and carries it away through the woods (his thread trailing behind).

He drags the sack with all his force. The body slips out of the sack (in slow motion) and the photographer walks away. But the ~~sack~~ bag is not empty. Stones and more stones begin to slip out of the bag.

Theseus takes the many stones and throws them into the abyss in fromt of him.

Suddenly the stones are ~~repelled~~ coming back and ~~fly back at him.~~ They cover him more and more until he is buried in a heap of stones.

Theseus shouts for help.

Like a flock of dogs his former companions in crime appear and see him in this miserable position. They enjoy it. Teasing is pleasure. They pretend to help him but push him into a deeper hole where thistles and thorns

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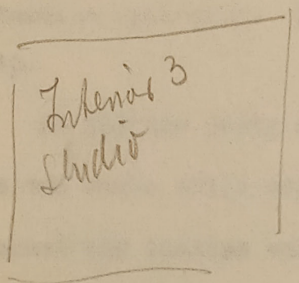

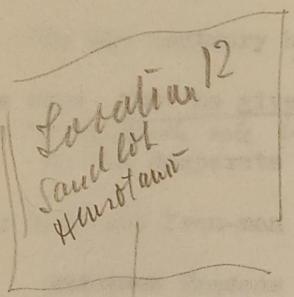

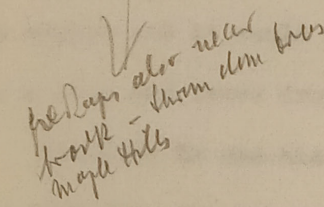

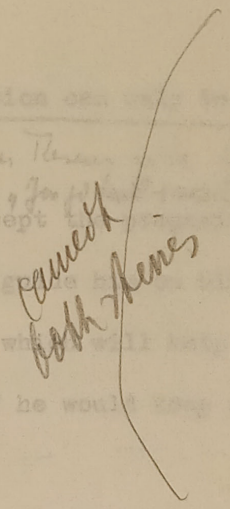

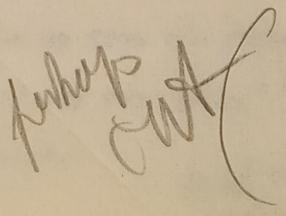

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scratch his face and half drown him. They give him good advice. they promise to help him soon and demonstrate how somebody is helped by realists once he is down and out, once he has brought himself into a helpless situation. They might pity him but don't help him. They are sorry but exploit the situation cynically. They even cover his mouth when he tries to call for help.

At the tea party somebody has heard the shout and tells Iron-man. The two women still engaged in feeling the mighty biceps of the Iron-man get shocked and realize only now that Theseus is missing. Iron-man is urged to go.

Out of the house he roars his fury against a blank wall, only to hear his damnations coming back stronger.

He finally goes to the self-stoned Theseus and doesn't find anything abnormal in the brutal behavior of his companions.

To the contrary he feels that Theseus' situation can only be bettered in one way: that he give him also his second eye.- In the desperate argument Theseus has to accept the proposition to save his life and Iron-man promises him gracefully to guide him on his way.

~~And then~~ Theseus still has his magic thread which will help him find his way anyhow and it would ~~nevertheless~~ be better if he would keep out of trouble for a time and leave Iron-man do the job.

Iron-man ~~it and his companions~~ unload the heavy stones from Theseus when the girl from the house calls and urges Iron-man to return.

Iron-man lifts the nearly lifeless Theseus up from the ground and presses him against his face and chest and with a wild cry runs away.

Theseus sinks to his knees, ~~completely~~ blind.

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The door of the house opens. Mother and daughter (waiting) receive Iron-man with great satisfaction. They look with pride at his new eye. The door slams shut.

If we want to accept Iron man - bina pitt - he has to take Theseus tasks; the M - now in more dwarf ways) that is how he understands it: He would at first have to get somewhere - to get influence - by ~~[illegible]~~ 1) being a social success 2) by being ruthless 3) by making a rich wife (regular guy)

But however it goes; we have to keep him in content with his (Theseus) task + watch how he would handle it.

Multiple echo of the slamming door.

Theseus getting up.

The echo becomes softer and softer till it becomes [illegible] melody in the rhythm of the heart beat.

Theseus with out stretched hands walks on his thread. Listening and then walking and then listening and then walking again.....where the thread leads him.

Move up of [illegible] no "environment" [illegible] - show just what he [illegible]

He feels his way with his feet over the uneven ground , over stones and narrow tunnels, slowly progressing.

Excluded fromthe world of vision, the world of sound around him becomes stronger. Closeup of small sound. A new unheard world is with him on his way back. (Cage)

(A) Iron man as a social success

VI

~~Maxfinall~~ More and more people have arrived at the ~~[illegible]~~ party. Iron man is the center of restraint but eager interest.

(waiting for [illegible] important [illegible])

His legs and beard are inspected and so are the hairs on his mighty chest.

The girl shows admiringly the hat number of Iron-man to ~~[illegible]~~ her mycrocephalic escort.

(he [illegible])

Somebody has given Iron-man a baseball bat and in disregarding the bric a brac of the Victorian household, starts to practice pitching and hitting against the wall. The girls want his autograph and take their shawls and girdles off. It is too hot.

(the girl friends of [illegible])

Dinner is ready and Iron-man immediately pushes everyone away (the host-

(relate only or contrast)

(before Theseus 2nd age comes with Theseus scenes)

(to page 13)

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The door of the house opens. Mother and daughter receive Iron-man with great satisfaction. They look with pride at his new eye. The door slams shut.

V

Multiple echo of the slamming door.

Theseus getting up.

The echo becomes softer and softer till it becomes nearly a melody in the rhythm of the heart beat.

Theseus with out stretched hands walks on his thread. Listening and then walking and then listening and then walking again.....where the thread leads him.

He stumbles.

He feels his way with his feet over the uneven ground , over stones and narrow tunnels, slowly progressing.

Excluded fromthe world of vision, the world of sound around him becomes stronger. Closeup of small sound. A new unheard world is with him on his way back. (Cage)

A

VI

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May be the important one is the Red + Black One
When he has followed on the footprints
Now he comes + just weeks for his two
He kiles him at the very cut (several ones?
or at least thinks so ~~[illegible]~~ (footprints off again?) cut
In this time the detectives have their
dinner
When Iron man walks out they are his body guard

Hulsenbeck

perhaps an automobile
sail fish

The key word for the Iron man is black + red.

Only Iron man (the unmistakeable) is quite + stunned. He observes the 4 detectives with distrust they are in red + black + he takes up a firewood obviously to deal them. (their red + black feet) but they stop whistling + lift their coats so that the guns are seen. As if nothing has happened he starts drumming using the stick as a drumstick

relation ship to Reeves'
cross cut 2
sound 2
image 2

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(2) He adjusts himself to the rule of the game

ess falls down) to get to the table. But the hostess, after she has gotten up, gets him back and rearranges the same identical scene and shows him how to behave. This is repeated several times.

Watching the table hungrily he is introduced in between to important people. He does better and better with patient instruction by the hostess. But dinner is still not served. ~~Till~~ finally the Important man arrives.

Dinner is served. At the dinner all kinds of taboos are observed which take more time thanthe eating as for instance, salt over the left shoulder, going around the table, etc.

~~Cod~~fish, an enormous Sailfish is served.

One of the guests turns to Iron-man and asks ~~which implication~~ what implications does ~~cod~~fish have for him. There is a long silence of expentancy. Then suddenly everybody starts explaining at the same time. One about sex, others about libido, still others about environment, going into associations in which 2 or 3 groups start loud arguments with each other till everything becomes completely unintelligable. interrupted by eating everybody goes on shouting louder + more to set his argument over

At this moment the ~~four~~ detectives who respectfully have been waiting thus far, raise their whistles to their mouths and start to blow in unison. Kept in the Background

With that, the scene changes abruptly. Everybody is relieved, runs to the nearest corner, closet, chest, fireplace and grabs a blowing instrument: tuba, trumpet clarinet, saxophone, New Year's whistles, fan farers, etc., etc.

Nobody cares anymore for his neighbor or codfish. Everybody is completely self contented in a world of ~~their~~ his own, in a noise that would wake up the dead

This goes to its climax, then the very dignified servants ~~come in with the guests' coats.~~

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Immediately the sounds stop, everyone [illegible] has happened, everybody is satisfied, the party is over.

The Important man and [illegible] together. Iron-man helps him with his coat.

Doing so he suddenly gives the Important man from behind and chokes him to death.

Then he takes his own coat, offers the daughter and wife of the deceased his arm and leaves the guests in the way of success and social standing as the new Important man.

Iron-man, now the Important-man comes into his office wearing long black coat, well [illegible] with flower, sits down at his desk, opens a drawer, and tries on various pipes of eye glasses.

Through the eye glasses [illegible] look distorted, far-away, through others blurred, so he tries on several [illegible] a time. He is finally satisfied by one or several which make his eye look [illegible]. Satisfied he sits back and rings bell on his desk.

The ringing of the bell is answered by a little tinkle far away.

Immediately wooden rails descend from the ceiling and up from the floor as in a fire department station.

To the original sound of the fire alarm (little bells tinkling, voice answering, "Station 773!", the sputtering of the starting engine, hard breath- of firemen dressing, the full roaring of the motor, sirens sounding, the ringing of the bell and the racing of the fire engine) [illegible] the employees of Important-man are sliding up and down the rails, jumping from one pole to the

Interior 4
Kind of entrée.
2.

Interior 5
Office
Studio

Location
Fire engine

But as everybody has stopped now with the stopping of the whistles he is the only one noisy and everybody is astonished and he stops slightly embarrased. The party is over the poals are brought & Post [illegible] Iron man took having succeeded with the black + red ~~[illegible]~~ detectives he is nevertheless absolute now. When he helps the important man with his coat he sees that the imply an pulls a black + red scarf around his neck. That is his key - he strangles him here. Immediately the 4 detectives off the door + he takes the ladys + drugs arm + walks out.

Or, he does not kill him but the Red-Black get away and only at the Public Enemy I election is the whole length [illegible]

perhaps out all of VII

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Immediately the sounds stop, everyone shakes hands, nothing has happened, everybody is satisfied, the party is over.

The Important man and Iron-man go out together and Iron-man helps him with his coat.

Doing so he suddenly grabs the Important man from behind and chokes him to death.

Then he takes his own coat, offers the daughter and wife of the deceased his arm and leaves the guests on the way to success and social standing as "the new Important man."

Here a Theremin relationship

VII

Iron-man, now the Important-man comes into his office wearing long black coat, well-groomed with flower, sits down at his desk, opens a drawer, and tries on various types of eye glasses.

Through some eye glasses things look distorted, far-away, through others blurred, so he tries on several at a time. He is finally satisfied by one or several which make his eyes look enormous. Satisfied he sits back and rings bell on his desk.

The ringing of the bell is answered by a little tinkle far away.

Immediately wooden rails descend from the ceiling and up from the floor as in a fire department station.

To the original sound of the fire alarm(little bells tinkling, voice answering, "Station 773!", the sputtering of the starting engine, hard breath- of firemen dressing, the full roaring of the motor, sirens sounding, the ring- ing of the bell and the racing of the fire engine) the employees of Important-man are sliding up and down the rails, jumping from one pole to the

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other in a kind of wooden pole ballet gymnastics. They are all dressed in fireman's attire.

After this demonstration has exhausted its possibilities, the Victorian girl in a bridal gown comes in with her mother.

Important-man goes over and offers her his arm.

Immediately all the firemen grab their poles which turn into baseball bats and form an arched salute with bats raised high over the bride and bridegroom's head.

The young couple pass through the archway and everyone attempts to hit the bridegroom for good luck. (Perhaps to popular melody played at such occasions or: "Good Luck" song.

One of the well-wishers has hit a little too hard and knocks the bridegroom down who in turn bites him in the leg. The well-wisher yowls to the great amusement of his well-wishers.

Arrived at the end of the arch, they are picked up by the last six saluters and are thrown with a happy swing into the seat of the passing fire engine.

With a terrific noise of the sirens, bells, the roaring of [illegible] the shouting of the well-wishers and the dragging of empty [illegible] shoes bound to the rear of the fire engine, they disappear [illegible].

VII

Theseus led by his thread arrives again at the bear trap where he originally started his journey. Theseus stumbles into the cage and it slams with a terrific bang behind him. Theseus stands frozen.

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Loralai 13
outside house

see Fireangeen

see Bearbeep

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Arrived at the end of the arch, they are picked up by the last six saluters and are thrown with a happy swing into the seat of the (now first) passing fire engine.

With a terrific noise of the sirens, bells, the roaring of the engine, the shouting of the well-wishers and the dragging of empty tin cans and old shoes bound to the rear of the fire engine, they disappear down the road.

VII

Theseus led by his thread arrives again at the bear trap where he originally started his journey. Theseus stumbles into the cage and it closes with a terrific bang behind him. Theseus stands frozen.

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The echo of the bang repeats itself rhythmically and transforms into sounds like those of a strange probing orchestra.

Marbles jumping up and down make this sound, marbles in all colors, sizes and materials, wood, glass, etc. It becomes slowly a simple harmony. (marble dance).

Theseus turns towards the sounds.

In the corner of the cage a bald, middle-aged man deeply engrossed in the sound and dance of the marbles. He arranges the boards on which the marbles dance slightly from time to time to improve the movement and the sound. He listens long and lets the sound quiver into extinction.

Silence.

In this dead stillness, sound starts again of a marble dance in slow motion. Theseus listens and settles down.

Half automatically and without really knowing it he takes up the knotted thread and to the melody starts to disentangle it.

Self-disentangling thread and jumping marbles form part of the symphony in slight elegant movements accompanied by [illegible] full grown symphony of the marble orchestra.

Theseus is at rest. He is in deep thought and long without movement, he might have fallen asleep.

Bushes begin to grow around him and overshadow him completely. Dew drops fall on the leaves and trickle one by one on Theseus' sleeping eyes.

His face becomes wet, he sleeps.

The sound of the marbles stop. The silence awakens him. He opens his eyes and discovers his two eyes are back. He knows he can see although it is

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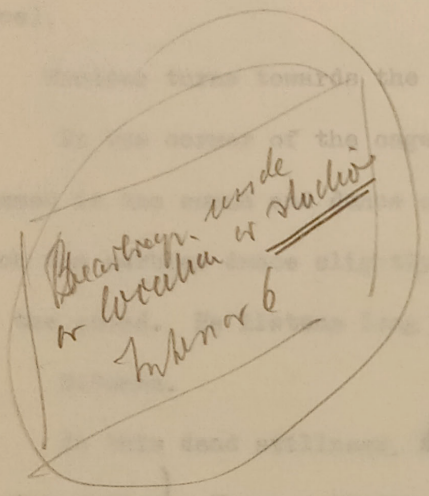

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Theseus turns towards the sounds.

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Silence.

In this dead stillness, ~~the new~~ sound starts again (of a ~~new~~ marble dance in slow motion). Theseus listens and settles down.

Half automatically and without really knowing it he takes up the knotted thread and to the melody starts to disentangle it. Anadu Message.

Self-disentangling thread and jumping marbles form part of a visual symphony in slight elegant movements accompanied by ~~full~~ the now full grown symphony of the marble orchestra. Grange The Head around the round!

Theseus is at rest. He is in deep thought and long without movement, he might have fallen asleep.

Bushes begin to grow around him and overshadow him completely. Dew drops fall on the leaves and trickle one by one on Theseus' sleeping eyes.

His face becomes wet, ~~but~~ He sleeps!

The sound of the marbles stop. The silence awakens him. He opens his eyes and discovers his two eyes are back. He knows he can see although it is

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dark around him. He can hardly see the outline of the cage about him.

VIII

With a sudden flash, lights outside of the cage are turned on. (As in Madison Square garden). It is the preparation for a big snow. The election of the public snow No. 1. There is a large room with a carpeted podium going through the middle with chairs and benches on both sides.

At the door heavy armed guards check customers and contestants for weapons.

Interior 6/7
Beauty - contest

The contest is arranged in the form of a fashion show or a beauty contest. The public enemies parade in [illegible] suits and black masks on long running boards over the platform between the judges, who are busy taking notes.

red fairies } judges
black fairies }

At this moment the chief contestant [illegible] (Iron-man) appears and is received with tremendous applause. What a body and, what is more which makes [illegible] is the [illegible] that he doesn't even conceal his weapons but carry them [illegible].

Unanimous [illegible] by congratulants.

(+) Contest between the Red + Black + Iron man. The latter is elected but by a trick of R. + B. strangled.
The red + the black party - both put up their contestants but Iron man bluff them out
Both contestants loose - see Unanimous

[illegible] as he is [illegible] by [illegible] to get him on their side.

From nowhere a rope is thrown around him and [illegible] start a serious [illegible].

The rope somehow slips up around ~~[illegible]~~ Iron-man's neck and shoulders, chest and legs like Laccoon's snake and also around the bodies of the pullers.

At the height of this battle which has now turned ~~[illegible]~~ [illegible] disentangled, a frantic yell for help "Theseus, Theseus" (in the [illegible]

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At the door heavy armed guards check customers and contestants for weapons.

The contest is arranged in the form of a fashion show or a beauty contest. The public enemies parade in bathing suits and black masks on long running boards over the platform between the judges, who are busy taking notes.

At this moment the chief contestant ~~appears. (Important-man)~~ (Iron-man) appears. He is received with tremendous applause. What a body and, what is more which makes it unanimous, is the fact that he doesn't even conceal his weapons but carrys them in both hands.

Unanimous election by applause. He is surronded by congratulants.

But as he is claimed by both parties, both try to get him on their side.

From nowhere a rope is thrown around him and the two parties start a serious game of rope pulling.

The rope somehow slips up around ~~Important-~~man's neck and shoulders, chest and legs like Laocoon's snake and also around the bodies of the pullers.

At the height of this battle which has now turned ~~for everyone~~ to get disentangled a frantic yell for help "Theseus, Theseus" (in the voice of

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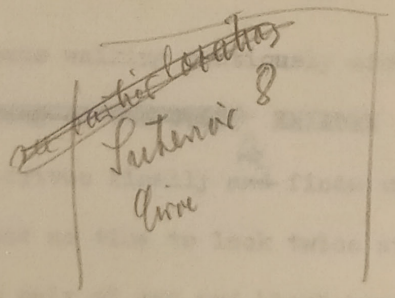

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Ariadne) freezes the whole scene into immobility. (stop motion)

The immobilized picture is slowly distorted and fades finally as if it were a scene in a trick mirror.

Again the yell for help re-echoing in a long line of associations: the yell of the prisoners when Theseus left them, the beating of his own heart, the screeching of iron wheels on iron, the crushing of stones, the breaking of wood finally fading out in the sound of the wind and the trees. And after a short silence the deep moaning of a bull.

Theseus lifts his head in concentration.

His companion, the bald one, does not seem to be interested or has not heard the sounds at all.

When the yell now ending in a choking sound is heard again, gets his sword, breaks through the bars and slips out. He is now confident he is on the right track.

The bald one looks up a moment then continues to play. He can't anyhow, grown as he is as peg of the stone bench.

IX

Theseus walking cautiously around corners is guided by the sounds of deep groaning of the bull. He arrives finally and finds that the woman who yelled is not Ariadne.

He has no time to look twice at her as he is suddenly mugged from behind by a pair of red and black hands.

Theseus is held as the woman goes leisurely through his pockets. It was all a trap.

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All she is able to find are some marbles. Disappointed about their bounty the black and red one prepares to hit Theseus over the head, when a calm voice says, "One moment please".

It is the photographer.

The black and red one are suddenly changed into statues.

The photographer takes several photos and offers Theseus his help to get rid of these useless things. To demonstrate what he means, he begins to chop up the male figure and then the female.

But as the male figure lies there in pieces like broken plaster, the female statue which has also been broken, keeps coming back together again and again.

The photographer with the help of Theseus therefore [illegible] to throw the female figure into the river.

X

They arrive at a dark stream. As the heavy statue is flung out she becomes alive once more and in embracing Theseus drags him with her into the deep water.

The imprints of Theseus feet in the sand slowly fill with water.

Slowly, agreeably, Theseus floats down into the water not resisting the embracing woman.

XI

(This entire sequence is to be shot as if seen through water. A lot of green is to be used all over, not only for the beginning where they are still in the water but also later on.)

Theseus floats down a long way with his new companion, the pleasant and embracing Circe. They are accompanied by a symphony of sinking objects, some faster, bypassing them, some slower bypassed by them.

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All she is able to find are some marbles. Disappointed about their bounty the black and red one prepares to hit Theresa over the head, when a calm voice says, "Who accept pleasant".

It is the photographer.

The black and red [illegible] statues.

The photographer [illegible] Theresa his help to get rid of [illegible] things. [illegible] he begins to [illegible] up the male figure and [illegible].

But as the male figure [illegible] plaster, the female statue which has also [illegible] again.

The photographer [illegible] to throw the female figure into the [illegible].

see Location 1 or find new one

The [illegible] becomes alive [illegible] and in embracing Theresa [illegible] into the deep water.

The [illegible] of Theresa [illegible] in the [illegible] fill with water.

Slowly, agreeably, Theresa [illegible] the water not resisting the embracing [illegible].

Interior 9: 2 where - [illegible] through glass photographed over which water flows or through glass tank

[illegible] to be [illegible] through water. A lot of [illegible] all over, not only [illegible] the beginning where they are [illegible] water but also later [illegible].

Theresa floats down a long way with his [illegible] companion, the pleasant and [illegible] dirce. They are [illegible] symphony of sinking objects, [illegible], bypassing them, [illegible] by them.

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All she is able to find are some marbles. Disappointed about their bounty the black and red one prepares to hit Theseus over the head, when a calm voice says, "One moment please".

It is the photographer.

The black and red one + the 2 Amazons are suddenly changed into statues.

The photographer takes several photos and offers Theseus his help to get rid of these useless things. To demonstrate what he means, he begins to chop up the male figure and then the female.

But as the male figure lies there in pieces like broken plaster, the female statue which has also been broken, keeps coming back together again and again.

The photographer with the help of Theseus therefore ~~did~~ decides to throw the female figure into the river.

X

They arrive at a dark stream. As the heavy statue is flung out she becomes alive once more and in embracing Theseus drags him with her into the deep water.

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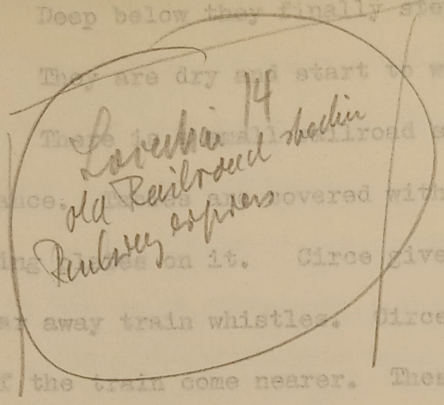

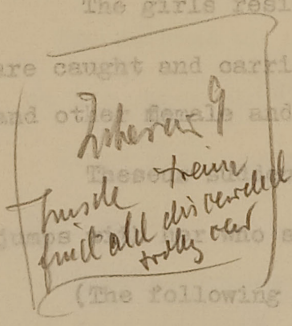

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Deep below they finally step out of a canoe on land.

They are dry and start to walk in a leisurely way.

There is a small railroad station. They step inside from the back entrance. Tables are covered with linen and a Swiss maid has just finished putting plates on it. Circe gives a significant whistle. As if in answer, a far away train whistles. Circe whistles again and the answering whistles of of the train come nearer. Theseus and Circe go out onthe platform of the station. The train stops.

A dozen or more men in old fashioned cloaks with the heads of roosters run towards the opening doors of the train, climb through the windows and each one grabs a girl. (the ga-ga-ga- of the roostermen goes over into a modern musical rhythm- boogie-woogie or bee-bop).

The girls resist violently, some escape even to the top of the cars but are caught and carried away. The station is littered with handbags, umbrellas and other female and male attire.

Theseus suddenly graps Circe, as if inspired also by these happenings, jumps with her who struggles, on to a departing train at the last moment.

(The following goes fast) He squeezes through the overcrowded cars, where people are hanging on straps, with the weakly resisting Circe over his shoulders. He find an empty seat where he drops her and seats himself. Immediately pieces of paper start raining down on Theseus like flies. Annoyed, he waves them from his face, but in no time he is snowed under.

The whitish mass divides itself like a curtain and Theseus begins to walk through them. One voluptuous velvet curtain after another opens, each in a different color. At first he passes quickly by in the desire to follow the

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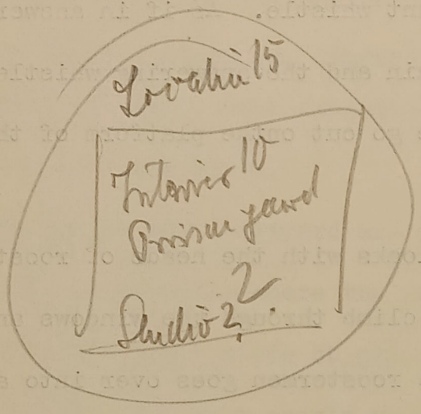

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disappeared Circe, then the walk through the curtains becomes hide and seek, because here and there naked arms, legs, shoulders invitingly disappear behind the next curtain, inviting him to follow till the last curtain opens upon a large courtyard.

In the middle of the courtyard chairs and refreshments are being prepared by the Swiss waitresses. There are four gentlemen introduced to Theseus.

The girls which were caught on the train, some still in their torn dresses, run back and forth.

All around the courtyard are barred room, small not unlike the train coaches, prisoncells where the rooster men are kept.

There are other kinds of prisoners too. There are wolves, stags, and pig's heads and also people which instead of heads, have loudspeakers or other objects of our twentieth century progress.

The wardens of the cells are women lying like sphynxes at the entrances of the cages carrying heavy guns.

Circe sits down on her throne and gives with her fan the sign to start the show.

~~Circe's movement of her fan starts the rhythm of the dancing in the show.~~

The cages are opened and the rooster men and the other animal men, some short and fat, others tall and thin, as men come, begin a ballet.

Circe starts to move her fan ~~again in a very~~ mechanical rhythm, obviously dissatisfied with the disorder in which the ballet is going. Immediately the ballet becomes conditioned to the movement of the fan, a controlled automatic mechanical ballet. Everything becomes a marionette and very funny. Even the four guests cannot help but follow the tact of the fan. Circe

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demonstrates her absolute magic power. She frowns at Theseus who is the only one not touched.

When he realizes that she watches him, he starts to wiggle also, to please her, but he cannot keep the rhythm as automatically as the others.

Circe realizes the trick and suddenly in a white fury, she jumps up.

Immediately the whole scenex is changed.

All the animals have bows and arrows in their hands aiming at Theseus

The attitude of the girls is one of tigresses before jumping.

Circe violently beats Theseus ' face with her fan. This is followed by an immense outcry of the whole animal kingdom....but nothing happened.

Theseus is still Theseus and not an animal.

Theseus backs toward the curtains in drawing a sword but hundreds of arrows hit him. All fall to earth but one, which pierces him (it is connected) with a thread leading into Circe's hand.

On this thread she draws the wounded Theseus nearer and nearer smiling.

The four gentlemen guests sit on the ends of their chairs sucking lollipops, utterly excited, deeply in expectance, what will happen.

Forced by the rope of tthe arrow in his shoulder, Theseus is forced to submit to Circe's orders. She orders him to repeat the ballet which he has just seen and to follow the rhythm of her fan ~~xxxxx~~ and to imitate the quaking of the animals. Theseus resists but a sharp draw on the arrow by the thread in Circe's hand shows him who is master.

Theseus imitates the dance and distortions of the animals. Untrained and unwilling as he is, it becomes extremely ridiculous. But he does not

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Up in Teresa room Arcadia clings to the last piece of thread, which with a sudden pull jumps out of her hands and down into the abyss.

In a sudden burst – Arcadia changes into a flame – jumps after the thread into the abyss. The thread starts burning in a violent flame. The flame runs like lightning ~~along the~~ drawing the thread along the corridors over hills into passages file it arrives at ~~Circes~~ the thread which chains – As soon as the flame has touched it ~~as~~ spent like lightening explodes the whole room. ~~Flame + Spark~~

Locatu 7-8

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resist anymore. He remains undisturbed when a sudden draw on the arrow makes him suddenly fall down. He gets up and repeats , sometimes even smiling apologetically, amidst the bombardment of tomatoes, eggs, etc. which make the floor more and more slippery.

The four gentlemen cannot sit on their chairs anymore for laughter. One gulps on a lollipop and nearly chokes laughing. In her fury Circe touches each of the four in fast succession with her fan and all of the sit there with heads of horses. They look at each other. Then suddenly they start naying and start to gallop towards the cages in the background.

But her easy victory does not satisfy her.

In complete silence she approaches Theseus like a tigress a victim pulling herself nearer and nearer by the thread.

As she comes within striking distance, she suddenly has a sword in her hand to swing down on the still kneeling Theseus.

But Theseus, with a fast turn of his body throws the thread around Circe and ties her up fast and solidly. Tied up, Circes face and figure changes terribly.

Circe, the seducer, Diana the hunter changes into a withered old hag.

For a moment all the animal kingdom is galvanized. Tremendous bursting sounds accompany Circe's change. The prisons break open the bars splinter. The light fades.

In a complete panicthe animals flee in all directions. Among the whining of the horses, the crowing of the roosters, the grunting of the pigs, the galloping of horses is heard.

The galloping disappears and only the echo remains, answering back and forth, becoming weaker and weaker. The whole falls into complete

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Location 16
Swamp

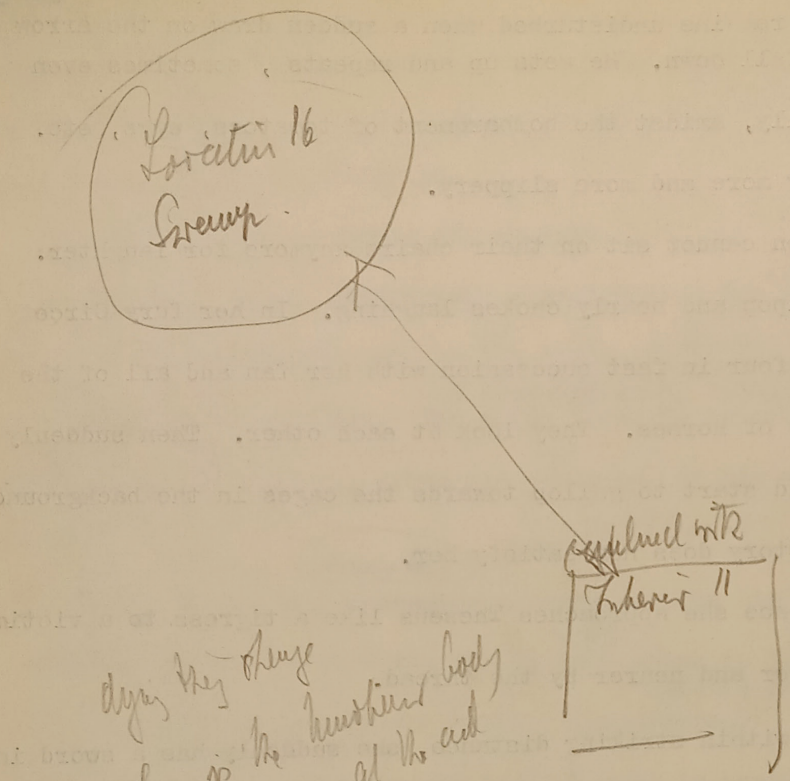
Inferior 11

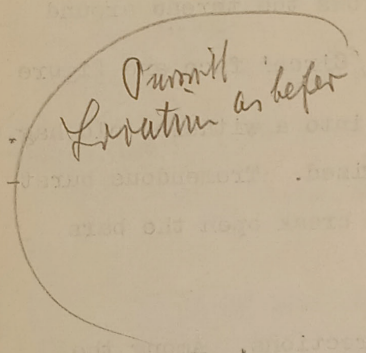
dying they change
where is the [illegible] body
at the end

Pursuit
Location as before

May be the last he changes who is a
Theseus ? so that the problem has a
solution
and when Theseus strangles him
he changes with a helpful ladder.

So the thread binds the female
the ladder the male
symbol





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silence. Nothing remains but the emptiness of the space. No prisons, no hall, no castle. It is a slightly foggy, desolate place wooded only by some broken trees - underworld.

Theseus remains immovable and stunned.

An enormous bull's head arises slowly out of the mud. Still dripping, alone in the vast space and the dim light.

Theseus knees give way. The earth trembles under him and he falls down altogether. He gets up, draws his arrow out of his wound which becomes a sword.

From all sides many Theseuses advance towards him out of the dark.

Theseus gropes through the chaos, not seeing in the darkness. But at this moment of desperation, small lights appear: the soap bubbles filled with light. Theseus can now see what is happening.

Theseus throws his distinguishing cape away so that he resembles exactly the others.

They start fighting each other, till all but one are killed.

Theseus pursues the last one with all kinds of tricks.

Pistol duel between them. Both jump from one tree to the other for cover.

The forest becomes narrower and narrower, till the false Theseus is trapped between the trees.

Theseus exhausted, with sword in hand attempts to crawl near to destroy his enemy.

The false Theseus in a last attempt to escape changes into a ladder.

Theseus with unseeing eyes, at the end of his strength, falls and gives up.

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See Location 3

Location 4

The City College
CONVENT AVENUE AND 139TH STREET
NEW YORK 31, N. Y.

THE INSTITUTE OF FILM TECHNIQUES
OFFICE OF THE SUPERVISOR

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Meanwhile the prisoners on earth, having hoped against hope, their hour has come to be sacrificed. They are thrown into the labyrinth to be devoured by the monster.

When Theseus awakes from his deep faint, he finds himself wounded but alive.

He is alone. Instead of the enemy whom he followed into the impasse, he finds a ladder leading upward. Gathering all his strength he crawls towards it and starts to climb up. For him the fight is over.

The prisoners arrive finally, hopelessly lost, at the place of the battle.

Theseus reaches the top of the ladder and climbs out of the hole into a ~~the~~ dark space. The fluttering of birds about him assures him that he is on earth again.

~~The prisoners find the body of the dead Minotaur. They are safe.~~ at the bottom of a ladder & dead Teseus

They ~~put the~~ beautiful ~~dead Minotaur on a stretcher to bring him up.~~

~~Theseus is resting on Ariadne's breast.~~

2 ~~underclearers – [illegible] – arrive at the place~~ – put ~~their~~ ~~ladder on the walls, climb up + [illegible] the dirt down.~~ (2 of the prisoners.)

Little by little the place lightens up;
There is a little brook going through in which ~~the prisoners~~ the levels back + ~~drink + sit.~~ the room ~~[illegible]~~ flows into the abyss
Ariadne came in with a light

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(1) I am not so much in favor – anymore – of the picturesque aspects of decay. The rotted, broken dilapidated should have its (negatif) place –

(2) Natur – as force – should have its place – as the neutral = beautiful – elementary – non formed power – intuaring

But men should oppose it – integrate it into structures. – That should be

(3) considered especially in the last scene in which Therens the articulated man faces M. the Urgewalt (= nach allen Seiten erfliessend) = unarticulated yet.

Mehr mit Associationen (Bewegung ch' Arbeiten

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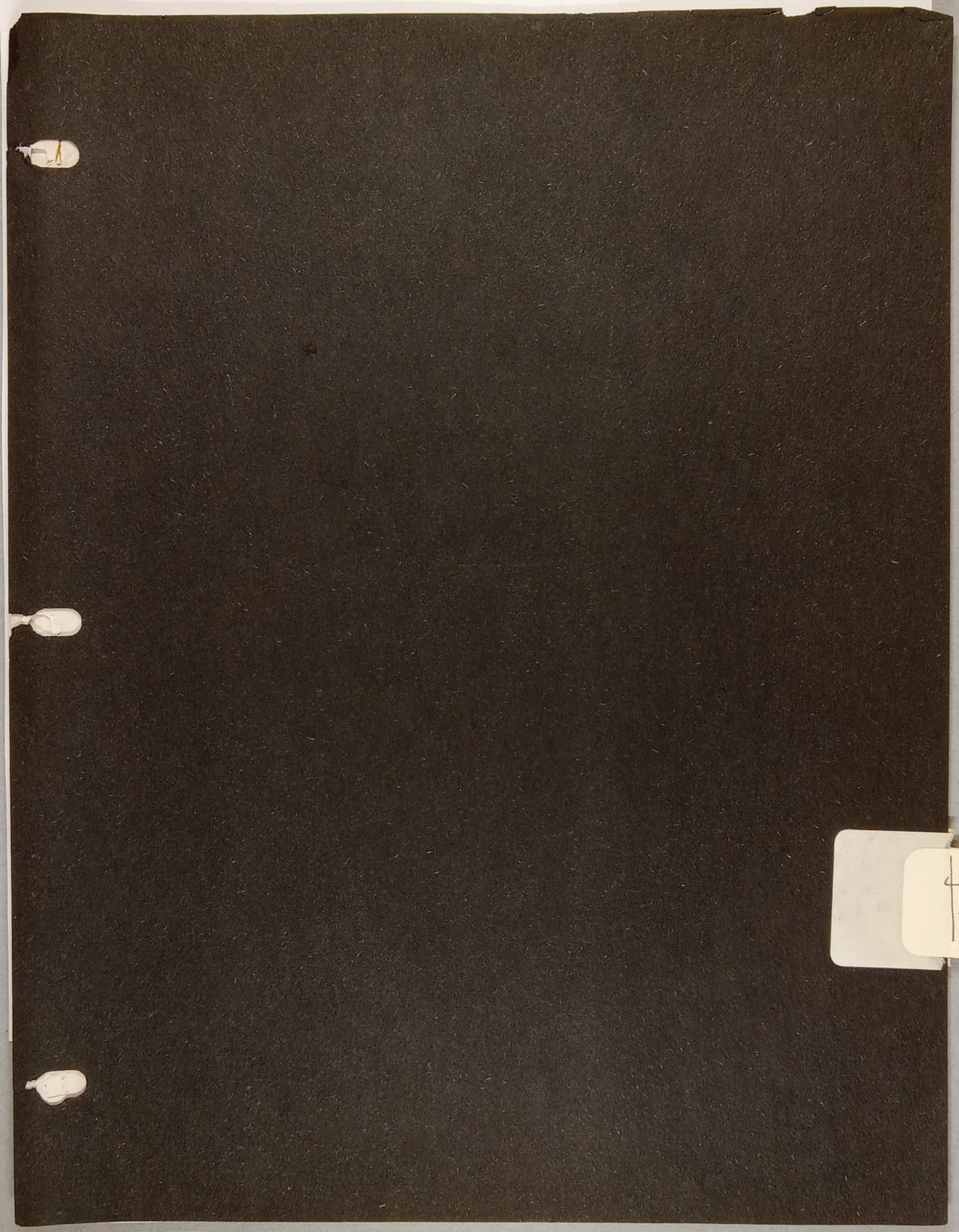

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finish version

Synopsis

THE HUNT OF THE MINOTAUR

I

The Hunt Of The Minotaur is a story of a sensitive but determined man (Theseus) who goes out to defeat fear. Fear is hidden in the labyrinth and destroys (as the Minotaur) the best of mankind.

(8)

Theseus, one of the 14 prisoners from Athens to be sacrificed to the Minotaur, attracts the attention of Ariadne, the princess, by his self confidence ~~and awakeness~~.

His aim is to kill the Minotaur in order to liberate his co-prisoners (all the prisoners, - for all times) ~~from the everlasting danger of the dark force in the labyrinth: fear~~.

Ariadne falls in love with this man of great purpose and frees him. But after she has freed him she tries to keep him for herself and OUT of danger (the labyrinth). Torn between freedom and love on the one side and the urge of his greater destiny on the other, he stumbles..... into the abyss, the entrance of the labyrinth.

Alone there in the dark with himself he has ~~to face~~ himself ~~squarely and concentrate upon his task.~~

II

(1)

The story of Theseus' pursuit of the Minotaur and his journey through the labyrinth is used as a vehicle to tell the story of a "modern" Theseus, of the man who faces himself and by unyieldingly doing so, he learns to understand himself. In this process he becomes "free" (from ignorance and fear) and helps so the others to become free. (6) The Minotaur becomes so the representative of the inner unconscious forces of men and the hero is everybody who dares to take up the struggle with them..... to face one's self and so become free.

(7)

(There is no solution for social problems to make men free without the prior freeing oneself ~~[illegible]~~ by finding oneself. It is the labyrinth of inner life which men have to solve adequately if they want to go through the labyrinth of outer life in peace.)

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III

In the quietness of the labyrinth where time and space are relative and endless, Theseus is alone with himself. In this absolute lonliness his (unconscious) thoughts become three-dimensional reality: bodies. Born of the necessity to fill the emptiness around him they become living persons like he himself, with their own individuality, connected with their creator only through the main impulse which started their existance (out of Theseus mind).

The story of Theseus, the man of great purpose and of his personifications is that of deep dramatic conflict. It is a conflict between the single-mindedness of his personifications and Theseus' complex endeavor. Theseus cannot escape (as no man can) the consequences of his thoughts. He tries hard but his creations strike back at him unavoidable and pitiless.

This experience, which everybody has had, is the level on which a story is real and realistic, can be understood and followed. True: In life man seems sometimes to escape the consequences of his thoughts and actions. In the labyrinth (in himself) he cannot.

Theseus goes through four stages in his hunt for the Minotaur.

When he is very young, he is an optimist - idealist. His personification, accordingly, is something like a pied piper of Hameln who leads easily a growing number of well-meaning followers through an orgy of self-forgetfulness into delight, into music and dance..... and ultimately into undeserved disaster. Theseus understands too late the catastrophic direction which his personification is taking. His fight to stem the orgyastic enthusiasm brings him, the creator, himself near death and he is finally tied (Ariadne's) rope high up on a pole, -- just before his optimistic personification ends in complete disaster.

It is humanly understandable that Theseus' reaction to such a total failure is, to make volte-face and decides to make up by realism what he lost by idealism.

But to start this new road he has to be liberated from his chains first. ---- His new

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new personification, which appears now is a realist. He is tough, strong, an iron man --- but blind. To be freed Theseus has to sacrifice one eye and later his and his partners' ruthless realism has brought him into even greater trouble, --- he has to sacrifice also his second eye.

Blind, Theseus is going through utter misery as the consequence of his over confidence in realism. But the iron man, not inhibited by a great and complex purpose prospers. His slightly slap-stick - melo-dramatic - satirical - fate leads him in quick succession to profitable marriage, importance, power till his custom of ruthlessness for its own sake and his lust for power breaks him to pieces (just as a piece of plaster).

Theseus' grim fate has cured him from the black and white decisions of his youth: idealism as well as realism alone did not make him free. He is now willing to learn f from both and he has time to do so. Worse off than ever he gropes his way back from where he started.

Cut off from the world of (outer) vision, his inner vision sharpens and so he "meets" in his third personification a man with patience, older than Theseus who meditates and is deeply involved in the discovery of life in the form of beauty. He is listening to the melodies, sounds and harmonies and opens widely to Theseus this world which is now especially open to him. ----- There Theseus finally seems to have discovered the key to undisturbed happiness. Here he might find the concentrated inner strength which promises to defeat fear and to show the way to the "liberation of the prisoners". The new partner, the detached one teaches Theseus the secret of the dancing marbles.... ...the powerful inner defense against outer bombs.

With this new experience Theseus becomes pacified and soon the growing of his inner vision revitalizes also his outer vision. A new man looks through new eyes.

The new Theseus does not participate impulsively anymore with the ups and downs of life, which rolls outside his retire in its maddening contradictory, senseless circles. Happenings that would have induced him to actions at his two former stages, do not move him anymore. (He has grown up) but he still is human. He still is not allowed to grow into the stone bench like his persent partner. Because he is detached now he attracts men,

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happenings, events, magnetically as if they come to him to get the answers to their riddles. Of course he could have stayed retired, enjoying (from secure distance) but unseduced and untouched by life, but as a living hero, as a man of great heart and purpose (to "free the prisoners") he has again to step out of this state of detachment and to plunge again into the painful stream of events.

A trivial and absurd accident is it which sucks him back into active participation. It was a yelling for help of the prisoner which started his venture and it is the urgent yell of a woman for help now. This yell attracts his pity, touches his heart. ------But it is only a fake, to lure him into a trap and to rob him (by the woman's companion). Saved from the robber at the last moment, his generous step has unexpected consequences. The woman drags him with her into the deep water, into her realm, where she, the supreme female, Circe, is all powerful. She tries her utmost, to subjugate, to transform (into animal) and to humilate Theseus, who alone among men resists her (among a population of animal-man). She leads him through a whole scale of emotions from violent passion to ultimate rejection. Theseus resists her in obeying, in following he wishes. But when he is nearly defeated, she suddenly puts all her powers in his hands and joins forces with him. It is with her help that he finally comes to grip with the Minotaur. She fights him together with Theseus and when Theseus finally captures him: the Minotaur is a woman.