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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Hans Richter	III.A.40

VOD 1896

2171 Center Ave.
Forest Lee, N.J.

Dear Professor Richter:

I'd like very much to be considered for working with you in "The Minstrel." This project sounds terribly exciting - and if you think there may be something I can do, I shall appreciate hearing from you.

Please look over my resume. My latest work was a lead in Studio One on August 27th (as Rose Priato in "Girls"). If you would like to see a kinescope of this show, arrangements could very easily be made thru Liam Dunne or Bob Herdidge at CBS - 524 West 57 St. - T6-6000. Or if you like, I can handle this myself - anytime convenient to you.

I am essentially an actress - having studied with Lee Strasberg and now studying with Uta Hagen -

T. 6-6587

4-5766

R. 2-7345

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However, I am also a student
of modern dance. My nation-
ality is Greek descent, and
I speak the language fluently.

May we meet sometime
convenient to you in NYC.

I have a NYC exchange

TU 6-6300 - and they are in
touch with me throughout the
day. all you need do is call them
- Tell them what day & time
and I shall meet you.

My Best wishes for your
plans.

Sincerely

Eleni
Kiamos

6-6587

4-5766

2-7345

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	Hans Richter	III.A.40

PLEASE READ TO ALL YOUR CLASSES AND COLLECT NAMES AND ADDRESSES

Jan 14, 1952

Professor Richter has received a growing number of requests from students to assist as apprentices on a voluntary basis on his new, experimental, feature film "The Minotaur".

The services offered range from actor to cameraman, from cutter to painting sets, etc.

Professor Richter is willing to accept a certain number of students and wishes to select from the offers. Interested students are asked to write their name, address and telephone number on a slip of paper and hand it to the instructor, who will leave it on Professor Richter's desk. Please also write down which class they are in and what they are interested in.

250
Mar

DONALD MARKS - 1240 WALTON AVE. - SE. 6-6587
Bx. 52, N.Y.

JACK KAUFMAN - 712 E. 176 ST. - CY 4-5766
Bx. 57, N.Y.

VIC KANEFSKY 1915 MORRIS AVE. - TR. 2-7345
Bx. 53, N.Y.

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	Hans Richter	III.A.40

Bernard Burger
 250 East Washington Ave.
 Man. WA - 3-4105

I would like to participate as
 an actor (or) cameraman.

I am very grateful for you. I shall grad-
 uate City College in June, 1952. I have
 taken all the Films courses from Films
 11 through 18 and am desirous of
 acquiring some practical experience
 in film production as I intend to
 enter this field. I shall appreciate
 this opportunity very much.

Thank you,
 David Spiegelman
 633 East 6 St.
 New York 9, N. Y.
 CA 8-2728

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 i-6-6015
 19
 i-6-6015
 ing

STIMOND DICK 33-45 88th ST JKS N HQT IL 7-8840
 FILMS 14, 16 QUEENS ASS'T CAMERA
 " CUTTER
 ?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Hans Richter	III.A.40

Jan. 14, 1952

Dear Prof. Richter,

I heard your announcement concerning your film, "The Minotaur." I would be very interested in working on this film for you. I shall graduate City College in June, 1952. I have taken all the Films courses from Films II through 18 and am desirous of acquiring some practical experience in film production as I intend to enter this field. I shall appreciate this opportunity very much.

Thank you,
 David Spiegelman
 633 East 6 St.
 New York 9, N. Y.
 CA 8-2728

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THOMAS DICK 33-45 88th ST JKS N HATS IL 7-8840
 FILMS 14, 16 QUEENS ASS'T CAMERA
 " CUTTER
 ?

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	Hans Richter	III.A.40

In re:

Prof. Richters project -

NORMAN TEITEL

2036 E. 26th St.

BROOKLYN 29, N.Y

SH-3-4307

Films 15 and Educational
Film Production Course at
Teachers College, Columbia U.

Interested in: Script Writing
and production. (over)

N.Y.

in writing
in Education
mercial Art
Designing

my advance
sign & Painting
in New York.

S.A. I worked
for the Govt.
ston,

Can only
see Ther. (mom)

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FILMS 14, 16 QUEENS ASS'T CAMERA
" CUTTER

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Hans Richter	III.A.40

Available: DAYS & Evenings.

in writing
in Education
Commercial Art
& Designing

my advance
Design & Painting
in New York.

A. I worked
for the Govt.
Boston.

Can only
see this (moment)

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7-8840

FILMS 14, 16 QUEENS ASS'T CAMERA

" CUTTER

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RASHID-UD-DIN
 143. State St. Brooklyn 2. N.Y.
TR-5-2513

Student of { Film in writing
 Film in Education
 Commercial Art
 Stage Designing

Last year I finished my advance training in Advertising Design & Painting at Parsons School of design New York.

Before I came in U.S.A. I worked five years as an artist for the Govt. of India & Govt. of Pakistan.

Can only
 see this (moment)

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 71-6-6015
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7-8840

FILMS 14, 16 QUEENS ASS'T CAMERA
 " CUTTER

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Robert S. Leeds
56-31 196th Place
Flushing 65, N.Y.
BA 4-4887

Already had Films 11, 12, 13, 14, 15.

Interested in writing, photography. Can only
volunteer evenings and Saturday (also Thur. morning)

631

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71-6-6015

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7-8840

FILMS 14, 16 QUEENS ASS'T CAMERA

" CUTTER

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WESTERN UNION

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS
 DL=Day Letter
 NL=Night Letter
 Int'l Letter Telegram
 LT=Int'l Victory Ltr.

NA132 LONG DL PD=NH NEWYORK NY 8 1241P= of receipt is STANDARD TIME at point of destination
 PROF HANS RICHTER, DIRECTOR FILM INSTITUTE= 1952 JAN 3 PM 1 10
 CITY COLLEGE ARMY HALL 1560 AMSTERDAM AVE=

WOULD APPRECIATE OPPORTUNITY TO WORK WITH YOU ON NEW FILM.
 PRIMARY INTEREST PERTAINS TO SCRIPT. AND HAVE WRITTEN
 PROFESSIONALLY FOR FILMS, BUT AM EAGER TO WORK ON ANY PHASE
 OF PRODUCTION EXCEPT CAMERA, WHERE BACKGROUND LACKING.
 (HOPE TO FILL THIS GAP NEXT SEMESTER). FILM INSTITUTE COURSES
 INCLUDE PRODUCTION WITH JACK KNAPP, CUTTING AND EDITING WITH
 ERIC CRIPPS. THANK YOU=

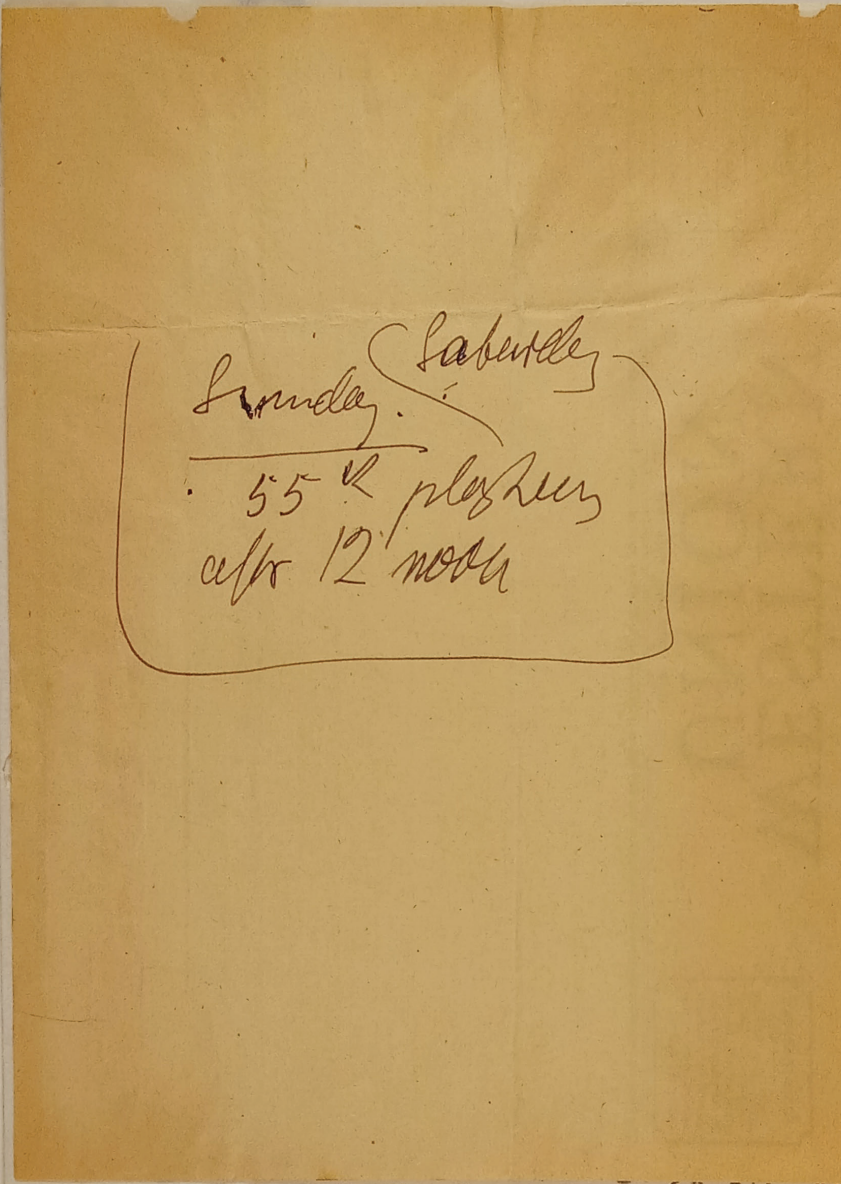
FLO WILSON 1 HERIDAN QUARE NEW YORK 14 NY ALGONQUIN
 59552 LONGACRE 31000 EXT 393=

CFN 1 14 59552 31000 393=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Norman Weiser 1302 Rosedale Ave Bx60 TA 2-2631
 Films 14, 15, 17 Anything
 Bernard H. Moss 684 E. 98 St Bklyn Di-6-6015
 Films 14, 15, 16 Lighting
 Alvin Moss 684 E. 98 St. B'klyn Pi-6-6015
 Films 14, 15, 16 Righting
 RAYMOND DICK 33-45 88th ST JKS N HAYS IL 7-8840
 FILMS 14, 16 QUEENS ASS'T CAMERA
 " CUTTER

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	Hans Richter	III.A.40



Sabertley
Sunday
 55 photos
 after 12 noon

AND ADDRESSES

number of
 a voluntary
 Minotaur".
 cameraman,
 certain number
 Interested
 telephone
 actor, who
 also write
 rested in.

Thing
 60 TA 2-2631
Anything
 B'klyn Di-6-6015
 Lighting
 B'klyn Pi-6-6015
 Lighting
 RAYMOND DICK 33-45 88th ST JKS N HAYS IL 7-8840
 FILMS 14, 16 QUEENS ASS'T CAMERA
 " CUTTER

RAYMOND DICK

33-45 88th ST JKS N HAYS IL 7-8840
FILMS 14, 16 QUEENS ASS'T CAMERA
" CUTTER

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	Hans Richter	III.A.40

PLEASE READ TO ALL YOUR CLASSES AND COLLECT NAMES AND ADDRESSES

I would appreciate
 Professor Richter has received a growing number of requests from students to assist as apprentices on a voluntary basis on his new, experimental, feature film "The Minotaur".

The services offered range from actor to cameraman, from cutter to painting sets, etc.

Professor Richter is willing to accept a certain number of students and wishes to select from the offers. Interested students are asked to write their name, address and telephone number on a slip of paper and hand it to the instructor, who will leave it on Professor Richter's desk. Please also write down which class they are in and what they are interested in.

Leo Estera Or 3-7042 Anything
 310 E. 12 ST. N.Y.C. Films 14, 16

Morman Weiser 1302 Rosedale Ave Bx60 TA 2-2631
 Films 14, 15, 17 Anything

Bernard H. Moss 684 E. 98 St B'klyn Di-6-6015
 Films 14, 15, 16 Lighting

Alvin Moss 684 E. 98 St. B'klyn Pi-6-6015
 Films 14, 15, 16 Lighting

RAYMOND DICK 33-45 88th ST JKS N HAYS IL 7-8840
 FILMS 14, 16 QUEENS ASS'T CAMERA
 " CUTTER

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	Hans Richter	III.A.40

Prof. Richter

I would appreciate being able to work for you on "The Minotaur."

I have completed the entire film sequence in that institute and I feel that experience I would receive would be of great assistance in my film career.

Thank you

Victor Karpinsky
1915 Morris Avenue
Bronx 53, N.Y.
TR 2-7345

Wa. 3-0987

Alexander Ross
1187 Anderson Ave
Bk nyc Je 8-2081

Carlos Vélez
997 Summit Ave.
New York 52, N.Y.
@ 5-8000
9th floor

ty College

UE AND 139TH STREET
ORK 31, N. Y.

Jack Cohen
2106 Clinton Ave
Bronx 57, N.Y.
LU 4-8114

Frank Morris
1713 Third Avenue
New York, N.Y.
(General Helper,)

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The City College

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

THE INSTITUTE OF FILM TECHNIQUES
OFFICE OF THE DIRECTOR

George Mursbaum
2234 ocean ave.
Bklyn 29, N.Y.
NI 5-8438

Jack Cohen
2106 Clinton ave
Brent 57, N.Y.
LU 4-8114

Ana Luisa Solay
894 Riverside Dr.
N. Y. C.
WA. 3-0987

Frank Morris
1713 Third Avenue
New York, N.Y.
(General Helper,)

Alexander Ross
1187 Anderson Ave
Bk nyc Je 8-2081

Carlos Vélez
997 Summit Ave.
New York 52, N.Y.
CI 5-8000
9th floor

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Siraj-ul-Islam Choudhury
245. Eldridge street. apt. #7.
New York 2. NY.

No - have phone at present but ~~expect~~ expecting
soon (in a ~~week~~ week).

Business. phone. Columbus. 5-0402- ext 10.
C/o - "News - of the Day" (M-A-M Release)

Interested in "Acting" particularly, also in "production".
free time" :- "Sunday" Monday morning before 12 n.
free all day "Tuesday"
free at night. Sunday nights, Tuesday nights, Friday
nights after 11.11.52:

for References - Jack Glenn.
- Jack Wiser. (Instructor of city college
Dramatic class).
- J. Freund -

Ps. Very much interested in acting, and acting
is good too. played the part of Arab in
William Sarayen's "Time of your life". did an
Wonderful job. Complexion is just right for
both colour and Black+white picture, does not -
require any make-up. only a little face powder
is enough for make-up.

~~Experiences in Relation to~~

Education:- studied almost every subject
in the film Institute and studied Drama-
tica Arts and play writing, in City College.
before that 2 years of schooling in England.

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	Hans Richter	III.A.40

1187 Anderson Ave
 Pt 52 N.Y.
 JE 8-2081

Dear Prof. Richter

I wish to offer my services in your new film production. I am in my second semester at the film institute.

I know that an opportunity to work in your production would be beneficial toward getting me a start in my film making career.

If I am one of the students chosen I will work hard and do my best in helping make a good film. I feel with the training I have thus far I can qualify for an assignment in your new production as:

cameraman, asst cameraman, Electrician, asst soundman, props, carpenter, painter, grips, scenic Designer or apprentice.

I will be available at your convenience

Sincerely,
 Alexander Ross

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Hans Richter	III.A.40

Robert Taro

PL 7-2230 (message)

RI 9-4889 (home)

Bob Taro

169 W. 98

Tel. PL 7-2230

Home 9-5³⁰

Home Riverside 9-4889

Black + red

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Collection Museum of Modern Art, New York City

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CONTINUED ON NEXT PAGE 41

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	Hans Richter	III.A.40

The 5 messengers !

only the mess are, need !

42

BACK TO THEIR CELLS come wounded Mike Ables (left) and Hollie Starcher. At an Ohio coal mine 6 miles south across the river from the prison, they broke into a miners' shack to get clothes to replace their prison uniforms. They were fired on but got away. Ables lost his prison cap. Immediately a posse spread across the area. Shortly after noon on June 4 a policeman spotted Ables on the roadside and shot him in the shoulder. He found Starcher cowering in a field nearby. They had been free 33 hours.



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Notizen zu Minotaurus.

Warum ich M. wählte und was mich daran anzieht.
Vor allem das Labyrinth: das Dunkle, Verschlungene, Unvorhersehbare. Dann: 5 oder mehrere aufeinanderfolgende Begegnungen oder Abenteuer, in einem Labyrinth sind eine gute Gelegenheit für den Ablauf innerer Vorgänge.

Was Theseus anbetrifft wie er in der griechischen Mythologie erscheint, als Instrument der Götter, ist kaum inneren Vorgängen zugänglich. Tatmensch, extravert.

Der Minotaurus könnte das Gute sein, das so furchtbar erscheint. (Siehe Jung, Nikolaus von der "Lühe in den Archetypen. Nikolaus, der vom Anblick der Dreeinigkeit so furchtbar erschreckt und verwandelt wird, dass die Leute sich vor ihm fürchten und fliehen)

Ariadne, in der griechischen Version hat nichts von der Anima, vielmehr liebende aufopfernde Gefährtin.

Die 5 Episoden müssten:

1. Eine Entwicklung, Kontinuität darstellen, Diese Entwicklung kann erst festgelegt werden, wenn wir wissen wohin sie führen soll (Erleuchtung ? Zusammen treffen mit dem Selbst?) (Minotaurus, ~~es~~ als das "Selbst")
2. Die verschiedenen Verführungen = 5 Sequenzen! Sie sind wahrscheinlich Abweichungen vom Ziel (St. Anthony)!
3. Auf 5 verschiedene Elementar emotionen anspielen und spielen, um so den Beschauer an 5 verschiedenen Elementar emotionen zu packen. Zur Auswahl: Habgier, Masochismus-Sadismus, Leidenschaft für Gerechtigkeit, (satyrisch ausgedrückt in Umkehrung von Gut und Böse, ~~Recht~~ Recht und Unrecht) Sex, Glauben, (Religion) Grausamkeit, (S. Archetypen!)

Das Ende, als die Lösung und Auflösung (doch nicht das happy or easy end) Das könnte mehr emotionell geschehen durch befriedigende Bilder und Associationen, doch wäre das in unserm Falle nicht befriedigend, weil.....

..... das Ganze sollte in der Richtung eines Mythos gehen d.h. sehr einfach und grosslinig, wie enigmatisch die ~~Details auch sein mögen, die Hinweise und Implikationen.~~ Es könnte die Geschichte des modernen Menschen sein, wie er ~~er durch den Einfluss und die Beherrschung die heute die~~

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2

die Details auch sein mögen, die Hinweise und Implikationen. Es könnte die Geschichte des modernen Menschen sein, wie ~~er~~ durch den Einfluss und die Beherrschung (die heute das Kollektiv und der Kollektivmensch über das Individuum ausübt) das Individuum ~~wird~~ schmerzhafter Weise und übertrieben in die Individualreaktion gedrängt ^{wird}. Unser Thema wäre dem Kollektiv zu zeigen wie dem Individuum auf diese schmerzhafteste Weise doch neue Schönheit und Leben offenbart wird, wie es Erleuchtung findet. (wieso ist heute ein so rasender Gegensatz zwischen Individuum und Kollektiv?)

Das Mythos verlangt grösste Simplizität und diese Forderung müsste den Schluss beeinflussen. Das heisst nicht, dass kritisches oder satyrisches Verhalten (der Autoren) sowohl wie in der Konzeption des Charakters des Helden als auch der Episoden ausgeschlossen wären. Im Gegenteil: falls wir das "Lob der Persönlichkeit" als Thema wählen (ich bin garnicht so sicher dass wir das tun), denn das würde möglicherweise gar kein Mythos werden, weil der Wunsch nach meiner Form von Persönlichkeit vielleicht garnicht allgemein acceptiert würde und der Charakter des Mythos notwendigerweise auf einer allgemeinen Anerkanntheit beruht) Falls wir aber, nur um ein Exempel zu wählen das "Lob der Persönlichkeit" acceptierten, so sollte es optimistisch, überzeugt, mit einer gewissen Heiterkeit überall durchkommen, einer Heiterkeit, die hart mit den dramatisch leidenschaftlichen Elementen zusammenprallen könnte. (In der Konstruktion der Stoffes.)

Alles in Allem genommen scheint es mir absolut notwendig, dass die Story verständlich ist, so phantastisch und symbolisch die 5 Begegnungen sein mögen, dass sie einen klaren, monumentalen Sinn hat, aber weder Weltverbesserung noch Cynismus, meinetwegen Güte und Spott.

Jetzt mehr ins Detail:

Erste Frage, wer und was ist Theseus, der Held? Wie muss er sein, so dass er eine Entwicklung durchmachen kann, ein Schicksal hat, dass es nicht nur eine Abenteuerer story wird. Er kann nicht nur einfach der dumme Held sein auf den die Drachen und schönen Jungfrauen nur so herunterregnen.

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3

Wie wäre es, ihn am Anfang als eine Art Candide, gläubigen Kollektivmenschen zu zeigen, der die Dinge ihrem Face ~~value~~ value nach nimmt und dann mit der unmöglichen Aufgabe betraut wird, (gezwungen, geopfert oder wie sonst) den Minotauros zu besiegen.

Wie er dazu gebracht wird weiss ich noch nicht (aber mir schwebt immer die oben beschriebene Vision Nikolaus von der Fluhe's bei Jung vor, die entsetzliche Verwandlung) Wie leicht geschieht es auch durch Ariadne, als Instrument des Schicksals, die sich in ihn verliebt, da er der einzig unter den Opfern (D.P.s) ist, der noch Optimismus genug aufbringt seine Wärter nachzuahmen und sogar den Minotauros herauszufordern. Dann wird er ausgewählt (beim Wort genommen) ihn zu bekämpfen und ins Labyrinth geworfen (tiefer Brunnen als Eingang)

Das Labyrinth:

Unterschied zum griechischen Mythos wo im Labyrinth nichts passiert ist bei uns, dass Zusammentreffen mit mehreren bedeutungsvollen Ereignissen im Labyrinth. Vielleicht trifft er sogar den Teufel oder noch einen oder mehrere Begleiter, die ihm den Ausweg versprechen und ihn dabei zu Erlebnissen führen, die ihm das "Ziel" jedesmal von anderer Seite sehen lassen (ich habe mehrere Szenen, die ich, um das Ganze nicht zu verwirren jetzt noch nicht erwähne.)

Ariadne:

Ich habe noch kein Bild von ihr. Griechisch ist sie vollkommen passiv und nur das Instrument des Fadens. Wird später auf Naxos sowieso allein gelassen. Es wäre eine Möglichkeit sie "warten" zu lassen. Sie hat das Knäuel in der Hand und Theseus das andere Ende. Am Abröhlen des Knäuels sieht und erlebt sie wo er ist (verschiedene Farben des Knäuel-Fadens entsprechen den verschiedenen Erlebnis sequenzen) Dieses periodische Zurückgehen auf Ariadne würde uns erlauben sie in die Handlung zurückzubringen und einzuflechten. Wie? Was würde es bedeuten?

Stil:

Ist das entscheidende Problem. In Dreams war eine Stil nur schwer festzuhalten und festzustellen. Der zu wählende Stil schliesst allerlei Fragen in sich, z.B. welche Art von Kleidung? Zeitlos? Einfach mit griechische

er versteht's und
den Faden
mit 2 abgeleitet
(Metapher)

minu.

auf
last
ent.

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4

Anklang? Keineswegs modern, oder?- Darsteller:
Neger? Ich sehe jedenfalls eine strenge RHYTHMISCHE
Form der Bewegungen, fast tänzerisch. Auch Gesang.

Dialog:

Unabhängigkeit der Sprache vom Bild. Das ist
unumgänglich schon aus materiellen Gründen. Innere
Stimme (wie in "Dreams..") Leitende Stimme (Vergil, Dante)
Gelegentlich direkter Dialog. (Sehr selten) Poesie
und Prosa. Chorus?- Persönliche Bemerkung: Vermeidung
des Melodramatischen (S. oben Güte und Spott) Mit der
Absicht das Publikum einmal zum Mitfühlen mitzureissen
und es dann wieder aufzuwecken und zum Nachdenken zu
bringen (warm-kalt)

Was ich von Dir möchte ist Notizen, was grade
einfällt, zu meinen Vorschlägen und Fragen, freie
Associationsen, analytische Bemerkungen, strukturelle
vorschläge, z.B. 1. wo, wie warum ist Theseus' Wandlung
from Extravert zum Introvert oder vom Kollektivum
zum Individuellen. 2. Welche Rolle spielt Ariadne
am Beginn und am Ende. 3. (und das ist das Wichtigste)
was und wie ist das Ende? Ist da überhaupt ein Mino-
tauros? Und was hat Ariadne damit zu tun. Die eigent-
liche Handlung (framestory) muss Ariadne Theseus und
Minotauros verknüpfen.

min.

ent.
ent.
ent.

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1.)

The question of the nature of Theseus character is closely tied up with his action. Furthermore Theseus character is dependent on the nature of his action in the film proper. In other words Theseus character is twofold. One part he brings with him and the other part is acquired while he acts in the film.

Theseus is a man who wants to do something due to the fact that he feels the need for action. He is bothered first by his own needs and second by the needs of others (which characteristic excludes purely sociological solutions). Theseus is bothered by the state of affairs in general and then by the state of affairs of his own mind. He is a sufferer who wants to get rid of problems, conflicts and pain as represented in unbearable situations on the outside. ①

The conscious world has become unbearable because freedom is more and more imperiled. The problem of freedom for himself and consequently for the others (the prisoners) is the central problem.

Theseus recognised that something has to be done to save the freedom for himself and for the prisoners who represent symbolically the fact that we are all prisoners in this world (" Wir sind Gefangene")
 Theseus to save freedom ^{or better his destiny decides it for him} decides to become a prisoner himself (though ^{as a prisoner} he due to his special social status ^{he would have had} has the chance to evade the

problem.) Theseus primarily is a man who doesn't want to evade any problem. If he is a hero his heroism consists of facing the problem squarely which means he is preferring death to escapism.

Theseus thinks the plunge into the Unconscious is a chance to save him and his fellow prisoners. ^{BUT - on the other side!} The " message" of the film should consist of the " revelation" that the Unconscious cannot save anybody but only a source of regeneration. All the problems have to be solved on earth and therefore Theseus has to come back from the labyrinth to the conscious level of action.

no doubts; when he sees it wants only him

that should come out as the or: or of the last segment - end.

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2.)

The Minotaur is neither the bad nor the good but the force that drives Theseus back to the conscious world, the impossibility of the irrational in the sense that nobody can stay longtime with the dark, with chance, with ghosts, with the collective Unconscious.

The bull chases Theseus back to the Upper world.

As soon as Theseus enters the Underworld his personality falls apart into several subordinated persons or schemes. These different persons should represent different facets of Theseus personality as conditioned by his entry into the Underworld. All of these ghosts should be subdivided into two categories, the ones that look back and the ones looking forward.

As in Shakespearean plays there could be a figure or a voice representing his father or just a voice or a figure called "memory".

There could be fear, doubt and hope. One easily could use satire to make the different types clear. Hope for instance could be represented in form of a "progressive" of the Unconscious. He could be a man who minimises the dangers and perils of the labyrinth displaying a "progressive rationalistic superficially optimistic and basically hedonistic attitude though the world were organised to bring about happiness alone.

(Unser Fehler war, dass wir den Minotaurus als ein statisches Element aufgefasst haben. Er hat aber nur einen Sinn in der Dynamik der ganzen Handlung. Er muss also Theseus zurück zur Erde treiben).

Ende

no
disturbance

||

2

collaboration
minotaurus

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3.)

The problem of entering the labyrinth is twofold. It is first compulsion and second, free choice. While Theseus is compelled by the circumstances on the outside to enter the labyrinth he by his own volition accepts the challenge and thinks of it as his and his fellowprisoners freedom.

The story subsequently could run this way: Theseus through Ariadnes influence can save himself from the labyrinth and the Minotaur but voluntarily he lines up with the prisoners. Hereby Ariadne falls in love with him and becomes a part of him to such an extent that she while staying in the Conscious world accompanies him in the labyrinth and becomes down there in the dark the instrument of his salvation helping him back on the way to the world.

The labyrinth.

First sequence: Temptation (to go back). Representative of temptation is " Doubt" Ariadne could appear and try to persuade him to go back. Theseus is nearly ready to do so but finally his creative will decides to go on (Acting against evidence)

Second sequence: Hope. Represented through the figure of the progressive Hope comes out to be false hope because when the roar of the bull is heard the " progressive disappears. All kinds of solutions possible

Thirs sequence :

Fourth sequence: Something with Ariadne. Ariadne becomes the feminine voice in himself. Tries to kill her without success, has to go on.

Fifthä The bullchases him back to the Upper world.

fool
and
he will
be made
over
seen

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4.)

Frame story.

Show the general disorder and uproar in the world. Maybe a series taken out of newsreels, fights, strikes blending into machines spinning endlessly. You see the workers serving the conveyor.

One of them has to urinate, lifts his hand.

The workers change into the prisoners for the Minotaur. Have all medieval costumes or something similar. They sing, make mechanical gestures. Then someone starts shaving their heads.

Theseus and Ariadne on horses, galloping away

The prisoners are lined up. Theseus takes the place of one of them.

They start going down to the labyrinth.

The labyrinth.

The five sequences.

The bull chases Theseus back to earth.

The upper world has completely changed. Reversal of the whole situation.

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Series of different emotional states before entering the labyrinth.

- 1.) Feeling of sympathy for the prisoners
- 2.) feeling of dislike for the prisoners.
- 3.) feeling of aristocratic superiority
- 4.) feeling of obligation due to his aristocratic standard
- 5.) feeling of identification with the prisoners
- 6.) feeling of determination to enter the labyrinth
- 7.) feeling of fear and terror before the labyrinth and the minotaur

Ariadne

- 1.) feeling of indifference toward Ariadne because she has no essential understanding for the problem of freedom and treats him as a king's son

The world and the absence of freedom in the world

- 1.) feeling of hatred throughout and determination to do something about it

Before entering the labyrinth. The story:

Different reversals and the influence of chance and the unexpected. Die Sinnlosigkeit aller Entschlüsse. Die Schwierigkeit to make up ones mind. He finally enters the labyrinth by chance being pushed into it. Or falling into it when a man kicks his shinbone.

Organising the story entirely in accordance with the different emotions.

2. What - towards front

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Approved!

his practical social and economic life. Or he might try to adapt the
 the mysterious quality of life ----- surprising and dejecting,
 the two paradoxes with each other which will result in breaking him-
 void of moral force. The latter is only inside man. The great ca-
 self into pieces or into becoming a piece of wood or stone.
 cophony of life makes sense only in seconds and only in seconds man's
 But these paradoxes can be solved otherwise and that is what I
 design can be successfully followed up. But man's patience and con-
 stance is nevertheless irresistible and may overcome all hinderances
 and live as a paradox. The two sides one after the other without any
 in the end. That is another paradox which shows that life is present
 ing all chances all the time and so allows man to fulfill one task
 contribute his share to the collective good. Accepting this alternat
 finally (or not).

Besides the clear and conscious of Theseus actions and the ex-
 around the bush, going around the hot soup, putting his head in the
 plainability of his destiny, there are still the accidental, non-de-
 and adapting, twisting, falsifying themselves in order to be
 cipherable happenings,-- completely out of line,---dead-end street,--
 good (in the social sense).
 wrong ways,-- wrong behavior.....which make also part of the ways of
 man. Unexplicable happenings which are seemingly necessary or un-
 necessary! The vast realm of the unrelated, unnecessary, unexplain-
 able should also be established.

The reason for this paradox lies in the different aims of the
 individual and the collective. The one with his ethical and the other
 with its practical social aims.

These two are most of the time unreconcilable. The individual
 has a choice to adapt his inner voice and himself to the practical aim
 of the collective and to sacrifice in that way what inner voice he
 hears or he might follow his inner voice and sacrifice himself and

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 this should also be established.

dirt.

The reason for this paradox lies in the different aims of the

Conflict between the individual desires and the collective re-
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 responsibilities. For one's happiness it is as necessary to fulfill the
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Conflict between the individual desires and the collective re-
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of the Theseus story as I see it.

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R.H. Feb. 26 49

Theseus is a man of strength, muscular and intellectually. It is the challenge of his strength that brings him into the labyrinth. What is this challenge? In revealing the secret of the challenge with can understand Theseus character structure and the nature of his mind. Is he challenged by the defeat of Athens? Or is he resentful of the fact that Athens is compelled to send the prisoners to Crete..? In other words. Is Theseus a nationalist and does he kill the Minotaur because of nationalistic thoughts? Apparently not. Theseus challenge comes from without and from within. On the outside he is challenged by the fate of the prisoners and the senselessness of their fate. They are sacrificed in the most brutal and senseless way and this senselessness is what affects the aristocratic nature of Theseus. He doesn't want people to die senselessly as they are swallowed by the dark, the bull and the depth of the labyrinth. Theseus, while helping the prisoners is intended to bring sense to his own life. By going down into the labyrinth he goes down to the fate of the common prisoner and so contacts his own emotional and biological essentials. The philosophy behind the Theseus story is the philosophy of sense. It is therefore positive, creative, affirmative and not negative. It is different from Sartre and existentialism which are only the backwash of Strindberg, Ibsen, O'Neill, Faulkner and others and represent the last negative standpoint of a dying bourgeoisie. The Theseus story is definitely positive because he discovers in himself through the compassion with the prisoners his own life and so reconstructs his own personality that in his aristocratic isolation was threatened with being dried out. In the sense of Karen Horney Theseus out of his isolation moves toward people, he feels with them and saves them, thus saving himself. Theseus, in the beginning of the story, is in danger of losing his personality by detachment and this has to be shown pictorially and through words. This is the main story, the story of compassion

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and of reconstruction of his own personality by understanding the fate of people who are ~~xxxxx~~ senselessly sacrificed. The Theseus story is the story of a man who finds himself and therefore must be shown in the beginning as a man who could go ~~astray~~ astray. It would be simple for him to stay in his aristocratic environment, but he saves himself by contacting the world passionately, he transcends himself with strength as he is obviously a man of strength, a genius that not only transcends himself but subsequently also the whole concept of ancient Greece and his psychological, economical and political structure.

The Minotaur is the power of evil as shown in the Death of a Salesman and in Clifford Odets "The Big Knife". It is equal to smugness, stupid self-contentment and neurotic self limitation. It is the absence of creative acting in one's own behalf and subsequently in the behalf of others.

Jaspers calls the world ~~ix~~ das Umgreifende. One is first ergriffen and by being ergriffen one understands das Umgreifende. The fate of the prisoner provides the final shock, the trauma, to get Theseus to be ergriffen and so to understand das Umgreifende, namely the fate of others through compassion. Theseus is first a rigid classical figure and then becomes a human being through his own effort by transcending himself. This is his development and apparently in the Greek story is not ended after the death of the Minotaur. Theseus leaves Ariadne and the leaving of Ariadne indicates that he cannot be bound by love prior to the final achievement of reconstruction.

The Theseus story and the Ariadne story are greatly different and to a great extent independent from each other. The film in my opinion to be of human interest has to show Theseus in his own troubles first before the love story with Ariadne is brought up. Ariadne can be thought of too as an impediment or a hindrance who not only shows him the way back but also intends to stop his way through the thread. She wants to marry him but a man like Theseus cannot be married and his development doesn't end with the kill of the Minotaur.

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The plunge into the labyrinth and the killing of the Minotaur is only one station in Theseus life whi represents a kind of an(ient Greek Dr. Faustus who is on the way to overcome anxiety and guilt feelings due to his neurotic isolation. This is the main idea of the film and his basic philosophy, namely the transcendence of a man who could stay with himself and live comfortable but is affected by the fate of others.

no better

The whole thing isa traumatic experience dn has to be shown as such. The film could start with words " This is the story of a man who is on the way to find himself..l. or something like that. This basic theme and the philosophy attached to it should be made as clear as possible and it should be made clear too that the story of Theseus is the story of man in our time who again is threaten~~x~~ by the great evil of isolation, detachment, smugness and so on. It should be made clear that in order to avoid catastrophes one has to transcend oneself not to bring about socialism or something similar but to recreate a true individualistic living.

The scenes in the ~~labyrinth~~ labyrinth sho the destruction of the old personality and the building of the new. That has to be shwon in symbols and in the actions of the different persons who are only different aspects of Theseus personality. Theseus therefore is victorious through his own daring and his own action and much less through Ariadnes thread. He might even give the ball of wool back to Ariadne after his emergence from the labyrinth and say goodbye to her. He could be shwon to be in love with her and being compelled to leave her in spite of her help. Das Ewig Weibliche in contradistinction to Faust is not instrumental to lift Theseus from the labyrinth but his own effort and the daring brought forth to save his personality. This is no Gretchenstory but something much more serious. When Goethe lives man could be saved by women but in our time due to the terrible isolation everybody has to stand up for himself and kill hos own Minotaur.

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Fame -

Theseus and Ariadne.

The man who gets into the labyrinth. The problem of involvement. The problem of the irrational. Things are happening to you. You cannot do anything about it. Theseus is not strong but becomes strong through the fact that he is faced with the problem of the minotaurus.

Ariadne has all the feminine qualities. She is helpful, loving and shrewd. She is very realistic because she thinks of the way out first. How to get out of the labyrinth is her first idea. In other words, while Theseus grows with his task, facing the irrational and the impossible, Ariadne from the beginning reduces the task realistically to the practical question, how to get out, how to solve the problem on earth. The thread is the symbol of practical earthly thinking. The danger of Theseus psychologically speaking is always to become infatuated with his own strength, to be too narcissistic. The danger of Ariadne is to be too much down to earth, to be too ordinary and too banal.

The first episode subsequently should deal with the basic character qualities of the heroes, Theseus and Ariadne, showing something that brings him back from his narcissistic pride to a combination of his drive with the practical and earthly qualities of Ariadne. We have to think of an episode that describes the danger of a narcissist who due to his successes thinks of himself as being able to do everything but then is reduced to practicalities. The Simson and Delila motive. The Jochanaan motive.

(there is the danger that five sequences contain much too much psychological material. Reducing everything to outmost simplicity. Putting the action of the whole film and a simple antithesis between Theseus and Ariadne. Louisiana Story. Nanook. the story of human courage.)

The story of human courage, to overcome impossible barriers would be the second sequence. Acting against evidence of defeat. The Impossible is of course possible. The miracle of courage. The psychology of taking a chance)

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Dear Mr. Richter -

I am interested in participating in the film you are making. I have had acting experience with various theatre groups, & narrated a series of radio shows on WJLB. I am enrolled in the Film Institute and have taken all the courses (11-18.)

Very truly yours,
Stanley Reed
325 E. 176th St.
New York 57, N.Y.
TR-2-0013

P.S. - I am still interested in narrating some of the films

See
Thank you

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Fls Wilson
(1 Sheridan Square
NYC -14
Al 5-9552)

Registered for Film B11
(Advanced Writing)
and 2 other courses.

Had to drop B11 :-
would appreciate
refund for the course
fee.
Thank you

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

Sofas miniature
Aramatic red shell

Rex Lazo - Key man
ears - dark

Lin Cummings
super fong also of

Philip Rothblatt
comit
+ throat

John Stevens dark
fing. eyebrows

Harry Coble (Hamlet)
comit + human by arrival

Ed Danoff - fong
comit

Yvonne No hair
light comit
+ super

Mr. Luther Sullivan
shell

Ace Nilans
x sup man - light + heavy

Louis Halligwell
Butler - comit
fong

Edward Hedlin
+ fong

Linda Rodriguez
+ fongul fong

Shary Komaine
obvante

Dorothy Rose
fongul

Naim Frost
comit