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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Hans Richter	III.A.42

The original title  
of 8x8 was  
"Not For Sale"  
but, "wise" people  
talked me out  
of it... though  
I now think it  
would have been  
much better.  
(The idea: then is not  
for sale)

HR,

Eileen Bowser has record of "8x8" being in collection  
but no one could seem to locate it.

EG

## Museum of Modern Art

York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

to record of the Richter film "8x8" being

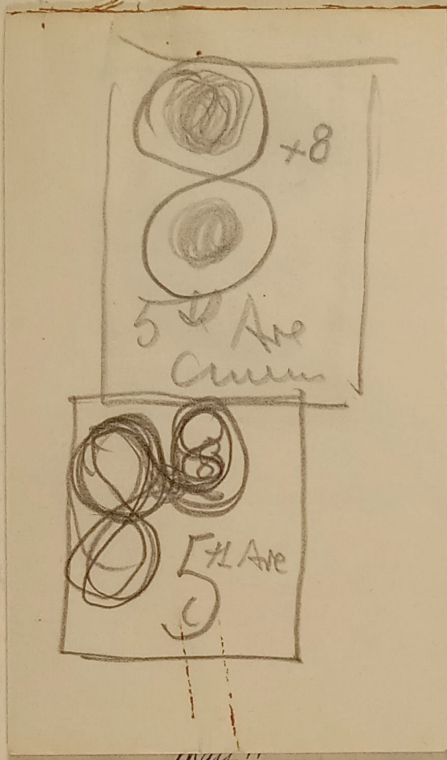
(Request by Ellen Grand for moviola

y from Charles Silver.)

EG

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	Hans Richter	III.A.42



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in the collection. (Request by Ellen Grand for moviola  
copy from Charles Silver.)

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*May 11*  
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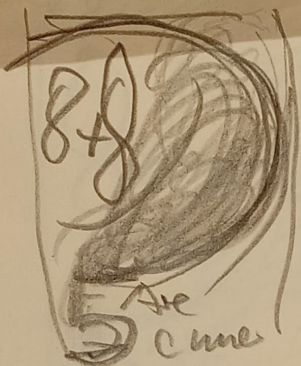


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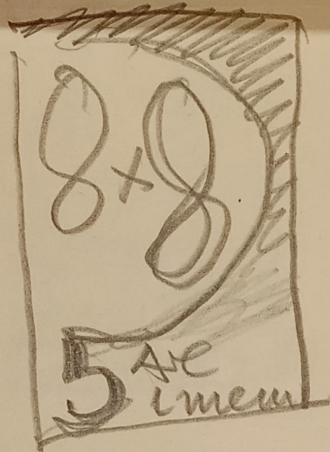


of the Richter film "8x8" being  
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(Charles Silver.)

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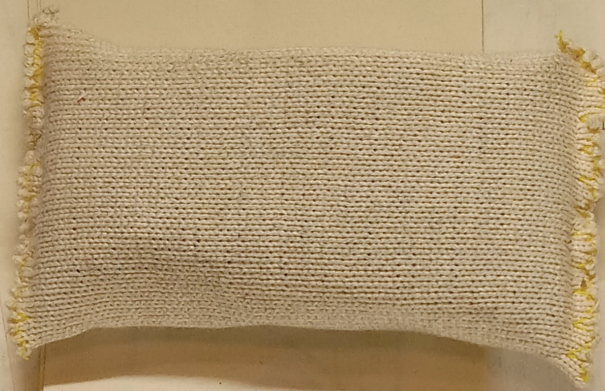
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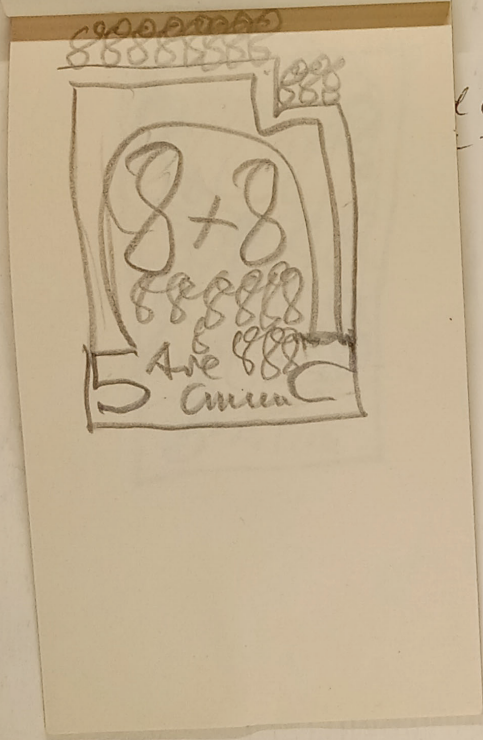


## Modern Art

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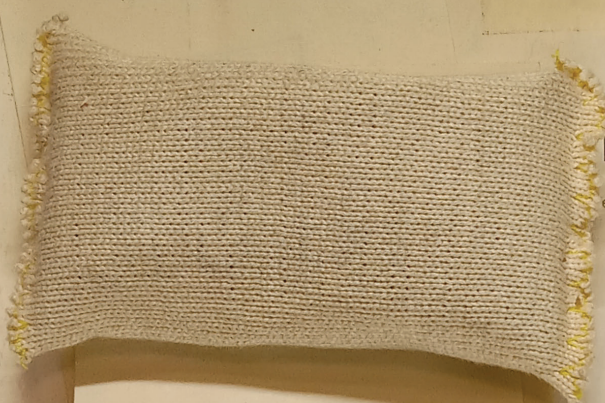


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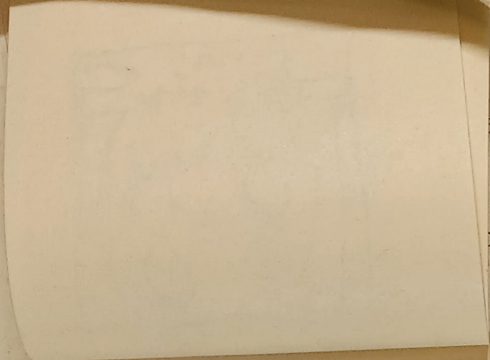
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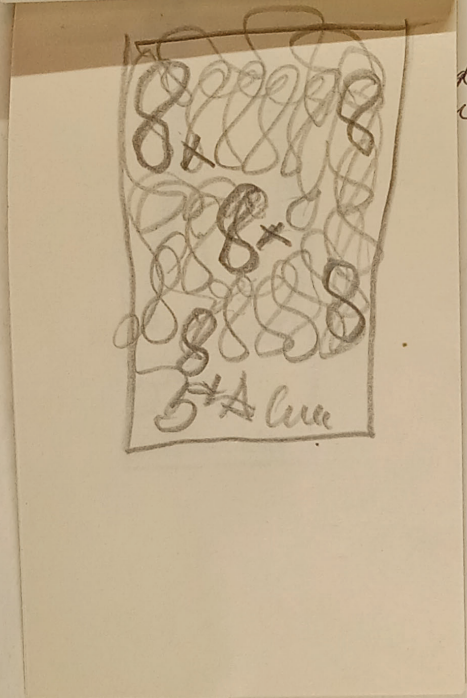
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(Charles Silver.)

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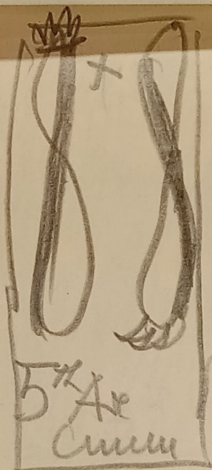


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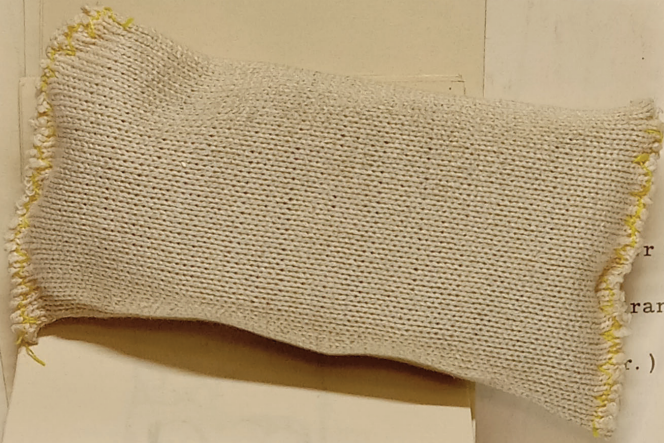


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		III.A.42

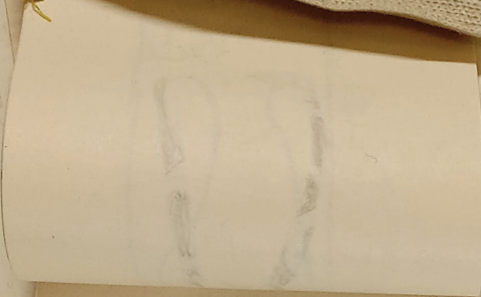
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19 Tel. 956-6100 Cable: Modernart



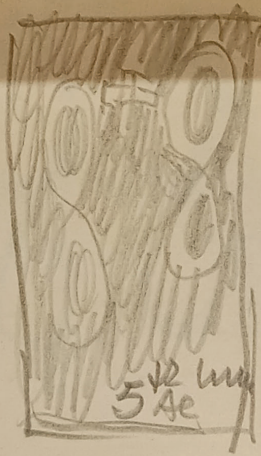
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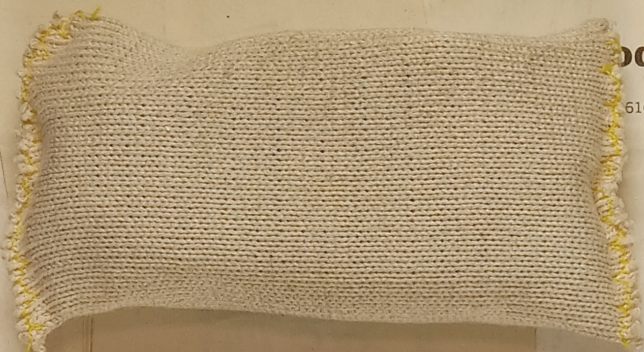
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Modern Art

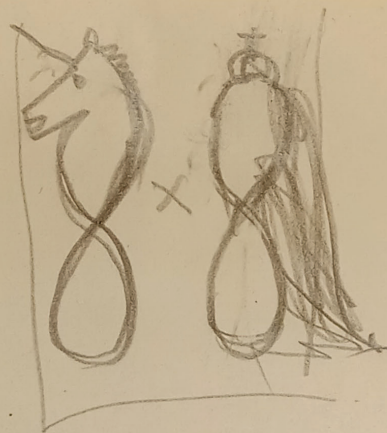
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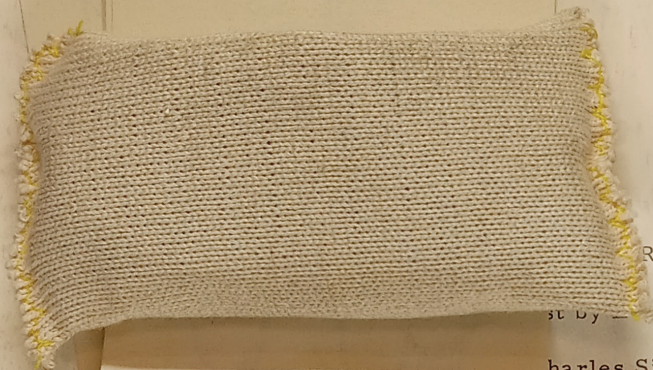


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	"M. Richter"	III.A.42

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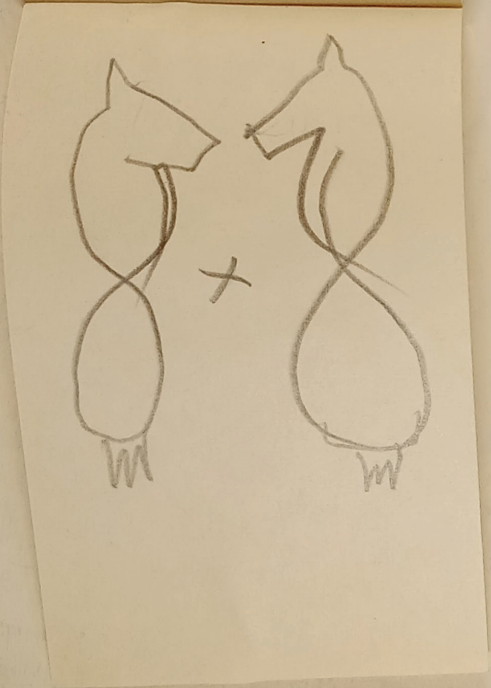


Richter film "8x8" being  
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25 February 1971

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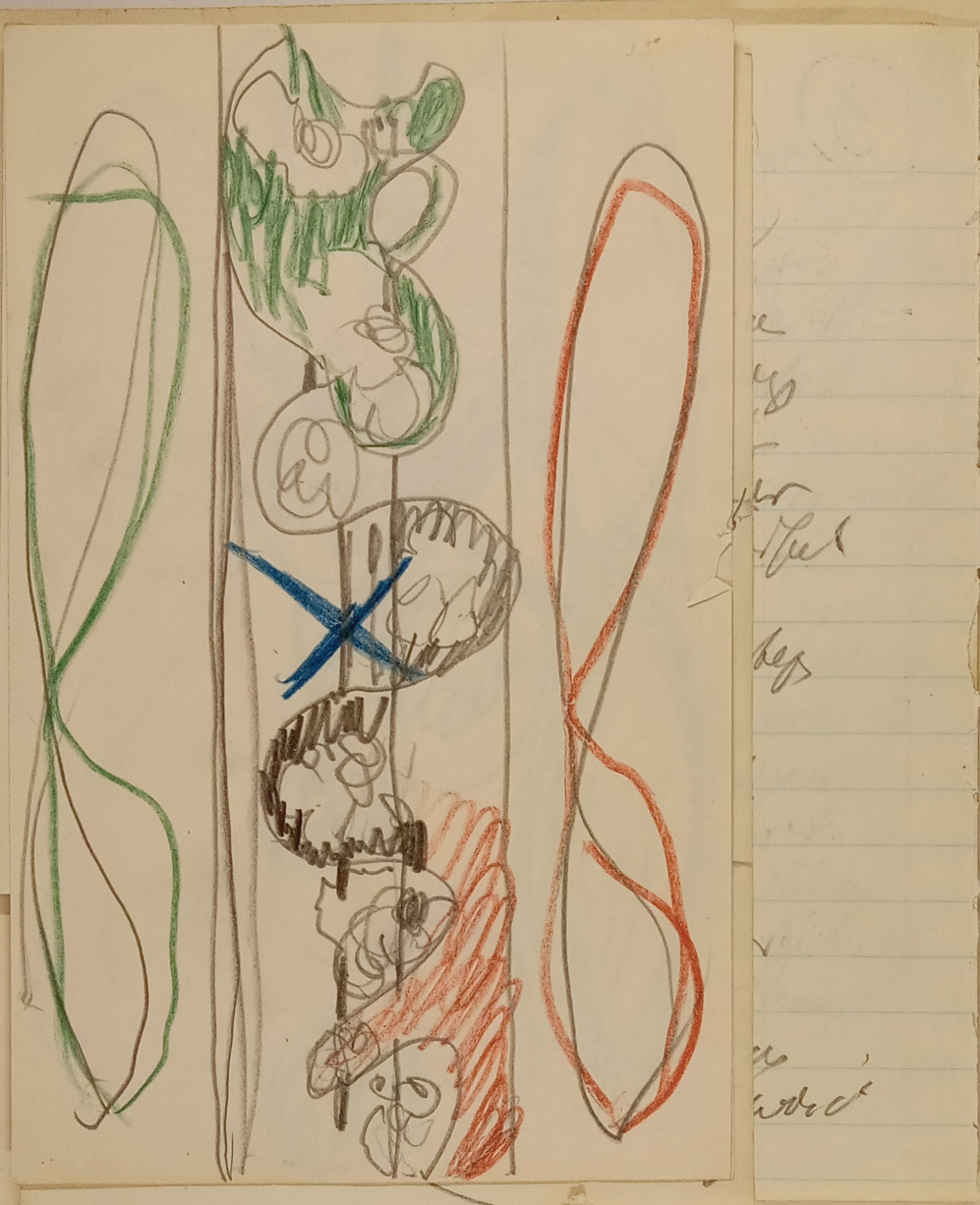
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but no one could seem to locate it.

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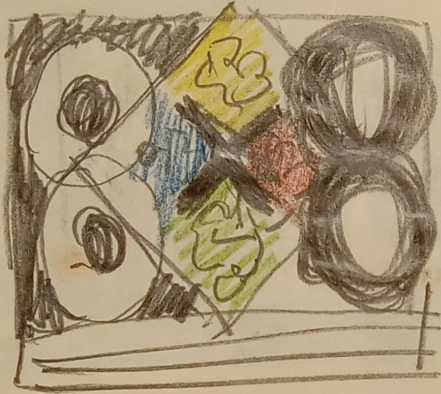
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Hans Richter  
San Thony - Conn.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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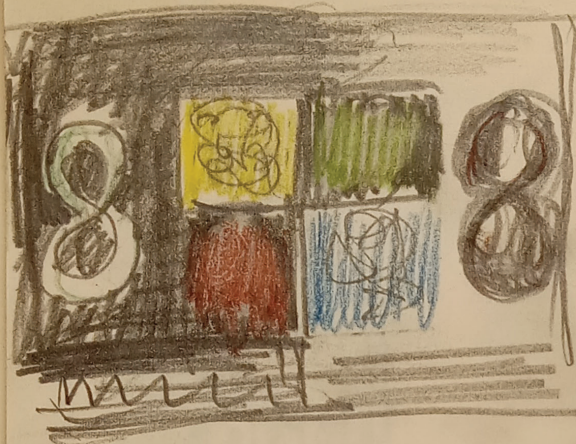
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(near 12<sup>th</sup> St)

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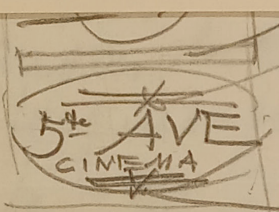


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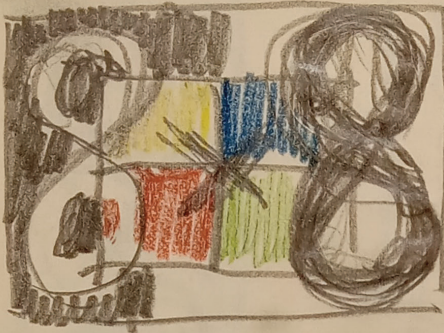
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	Hans Richter	III.A.42



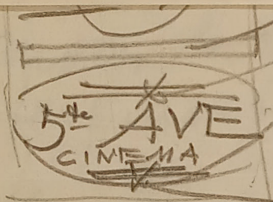
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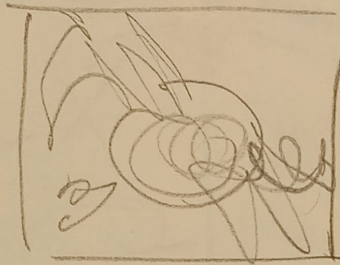
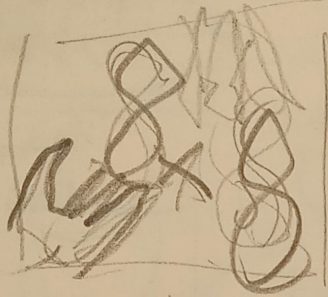
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	Hans Richter	III.A.42



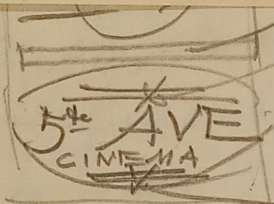
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	Hans Richter	III.A.42

~~WORLD PREMIERE~~  
~~HANS RICHTER~~

new  
Freudian  
surrealist  
comedy

by the director of  
"Dreams that Money Can Buy"

2 20  
filled

WORLD PREMIERE

coming to the

5<sup>th</sup> AVE  
CINEMA

66-5<sup>th</sup> Ave.  
(near 12<sup>th</sup> St)

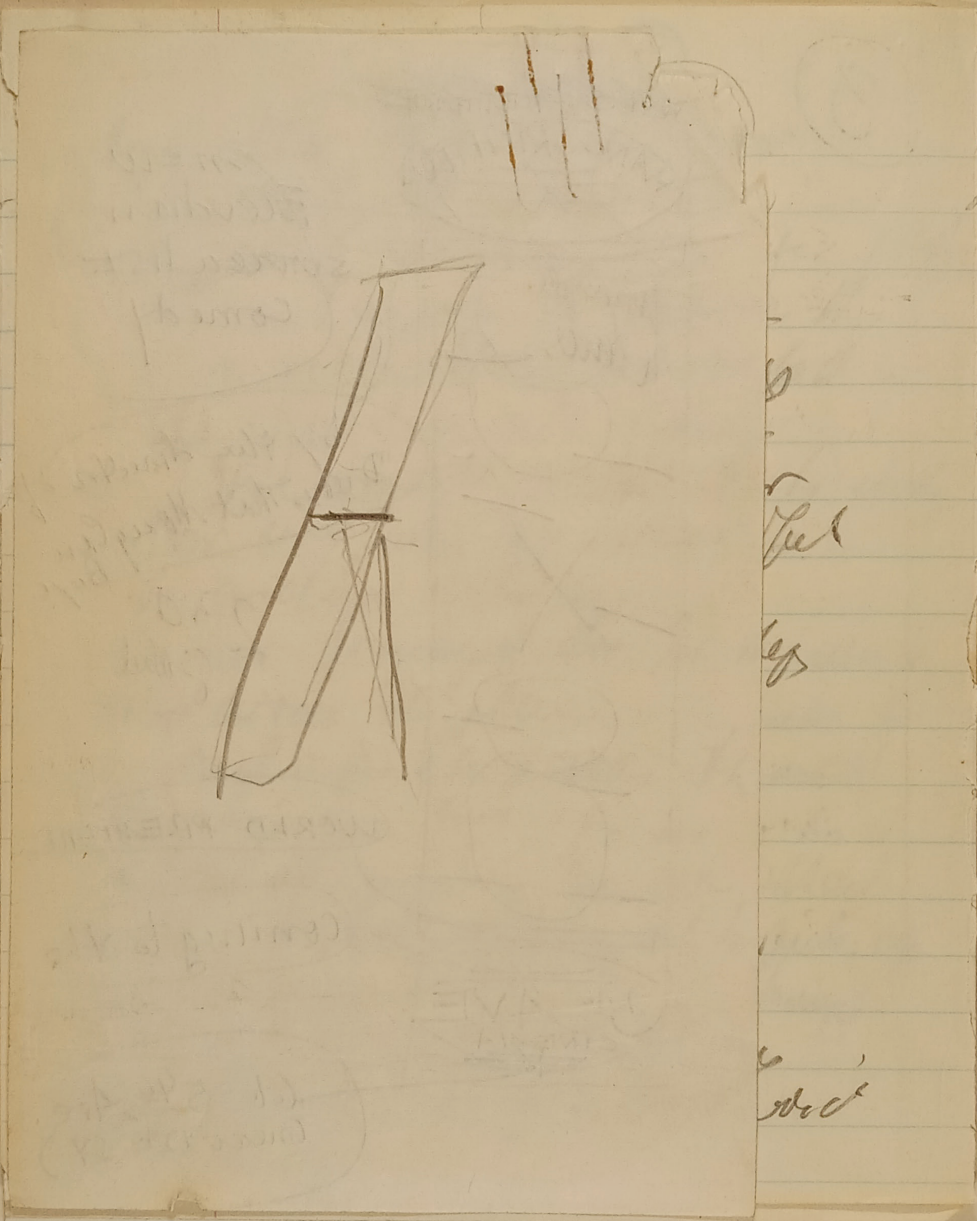
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and when the  
walk reach the  
"hady" ...

M.E

The queen is a ...  
+ will pull in her ...  
she moves in all ...  
and ...  
Now ... are ...  
in ...

How beautiful are the ...  
also across the ...

and when she passes the  
Rig her eyes are open  
instead of ...  
moves he keeps gazing at her  
fair mouth.

of my ... how should one  
play with one like you and word  
crosses

the use

the use

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	Hans Richter	III.A.42

(3)

five 3x

six

seven 3x

eight

nine 5x

seven

eight

nine 7x

7 row 8

7 must move :|| 3x

7 row 8 :||

no

no

7 must move			
7 row 8	<del>3x</del>		5x

no

7 must move.

7.

III (3)

seven was  
lay's aid  
me into free play  
as the

the use

the use

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III (3)

and when the Russian was  
nearly ready the King said  
"hurry up, what game will you play?"  
and then guides she - as the  
moral game - to be made in  
the corner.  
and then the King began to study  
his first move.

the use  
m  
b.

and yet after all these faults  
and contradictions, she still may be  
kept in check. Hoping for a favorable  
issue to her war to want for his  
move peacefully while she still  
effort with the inward smile picks up  
no bad paying no heed to his sufferings

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~~Black oil take @ x~~  
 Part Co of Omega, not yet in  
 the time of writing, the pattern  
 of lines are subject to immediate  
 revision later - do not hurry  
 or press him hard, or say anything  
 or make jumping 'sands' with  
 your feet or with your fingers  
 against the stone.

Alumina sand bath  
 The bag had a dark jammed  
 shroud at the fourth post.  
 at the 5, 6 and 10 feet  
 handle sand

They in the thick darkness  
 + his eyes were open for all the  
 time, and he had regained all  
 his strength

after use

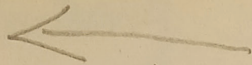
not in  
b.

and  
the  
re

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the use

musicians draw.  
 forward  
 et est sur le p<sup>te</sup> l'aves. et →  
 au moment ou abou ne la aa, ab  
 prouten |

the use

central (Foyer)  
 | East point can be enclosed →  
 may have several pieces in the board

(backwards) can be enclosed with a  
 piece in the p<sup>te</sup> -  
 may raise the possibility of the game  
 Touch point

La position de pion →  
 la position des pions (cours)  
 ouverte - <sup>chacun complétement</sup> be  
 des la ... ||  
 backward

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Das Buchwerk

Gemein schenke ~~früher~~

Zell kann die auf die 8. Felde →  
→ nicht werden

seine Buchwerk

Both pages may <sup>Ergebnis</sup> be several years or  
to board 3x11  
on the board.

The parallel <sup>Fugart</sup> of <sup>Ergebnis</sup> Gallium  
the phenomenon of <sup>Ergebnis</sup> <sup>Ergebnis</sup> can  
complete <sup>Ergebnis</sup> <sup>Ergebnis</sup> <sup>Ergebnis</sup>

Unvollständig

nevenus dass abwesen

das Bauen — in caltrale parte qu'

Uperent Dreyer <sup>Ergebnis</sup> <sup>Ergebnis</sup>

Stellen <sup>Ergebnis</sup> <sup>Ergebnis</sup>

La transference des

after use

1/2 1/2  
b.

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Santhony - Com.

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	Hans Richter	III.A.42

foem funahm delle <sup>pedna</sup> ~~front~~ in regim  
 ds mas

la una pedna —

gesti d'as  
 Anempe pro arpo a lo cep  
 de pambhu  
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Frank + femur Ark test

Fig 12 " "

P. B. (6)

Linker, linker  
 Stay with us 4x11

operator. :||

Come back

Looky No oemeria

The bus are looking

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R

the use

single  
 about about  
 two two triple my  
 million be  
 are all.

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some but || 7x

strong drag number

skinned.  
skinned.

Halt, mark.  
 many sides uncountable (countable)  
 what this is

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} Set | Bulph  
 (7)

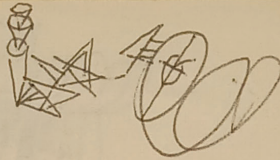
after use

A game of pure skill  
 Mind set against roll  
 rule momentary merged by mind  
 and assaulting then trapped  
 There is always the chance strikes  
 gambit you lose of the war to the  
 end what you lose only to win  
 of a war to the end what you win  
 only to lose again

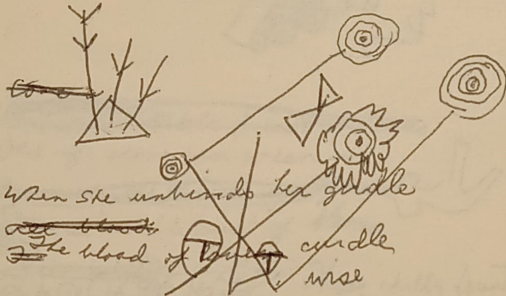
sub

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Part after use



When she unbinds her girdle  
~~the blood~~  
 the blood of ~~the~~ cradle  
 rise

Ver 2 M. R.  
 sub.

Because the smiling goddess  
 who hides within her bodice  
~~the~~  
 the ~~that~~ that hours arise  
 the ~~that~~ that dreams arise from  
~~the~~  
 on which each man relies, from  
 the cradle to the grave

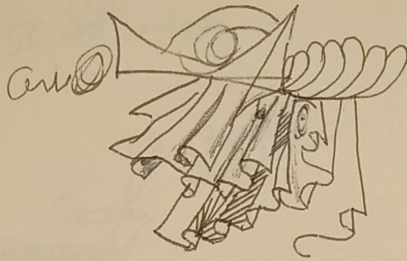
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For ~~that~~ ~~alone~~ can wear us  
 from

5  
 ↓  
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Hans Richter  
 San Thony - Conn.

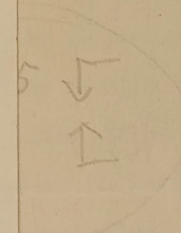
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hair after use

~~From the marble breast of Venus~~  
 Old age alone can wear us  
~~From the marble breast of Venus~~  
 From the marble breast of Venus  
~~These chilly fountainheads~~  
 These chilly fountainheads  
~~So ample they support all~~  
 So ample they support all  
 The fallies of the mortal  
 So ample they support all  
 The fallies of the mortal  
~~See fallies of the mortal~~  
 See fallies of the mortal  
~~who tumbled beds...~~  
 who tumbled beds...  
~~who tumbled beds...~~  
 who tumbled beds...  
~~wisdom man can prote of~~  
 wisdom man can prote of  
~~beneath the weight of~~  
 beneath the weight of  
~~her massive antique loins...~~  
 her massive antique loins...  
~~But she will be bought by treasures~~  
 But she will be bought by treasures  
~~She won't be wooed by pleasures~~  
 She won't be wooed by pleasures  
~~or clink of golden coins~~  
 or clink of golden coins


V. 2 M. 42  
gib.



Hans Richter  
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She <sup>whole</sup> ~~is~~ <sup>whole</sup> volume

~~She~~  
  
 The birds  
 the children

~~She~~  
 She

Her paramours  
~~But she must learn all~~  
~~Her paramours are~~

(4)

Her ~~changes~~ <sup>changes</sup> are eternal  
 While they are transient dust  
 By all her charms <sup>enrapelled,</sup> ~~enrapelled,~~  
 Her wisckered prey is captured  
~~Her~~ <sup>They</sup> with bilious of lust

We're lost within the  
~~Her~~ <sup>Her</sup> ~~paramours~~ <sup>paramours</sup>  
 By ~~her~~ <sup>her</sup> motley phrases  
~~Her~~ <sup>Her</sup> ~~paramours~~ <sup>paramours</sup> ~~are~~ <sup>are</sup> ~~queen~~ <sup>queen</sup>

~~She~~ <sup>She</sup> ~~is~~ <sup>is</sup> ~~the~~ <sup>the</sup> ~~all~~ <sup>all</sup>  
~~the~~ <sup>the</sup> ~~all~~ <sup>all</sup>

(5)

~~Her~~  
 Her modus operandi  
 with beggar, king, or dandy <sup>UNMESH</sup> ~~no logic can~~ <sup>no logic can</sup> ~~be~~ <sup>be</sup> ~~...~~ <sup>...</sup>  
 Do ~~practical~~ <sup>practical</sup> ~~at~~ <sup>at</sup> ~~all~~ <sup>all</sup>  
 They find that underneath all  
 Her softness she is lethal  
 An abductor of flesh...

3.

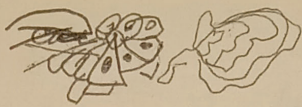
hair after use

V. 2 M. 4  
 sub.

5  
 ↓  
 ↑

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 San Thony - Conn.

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bank after use

6

~~Small~~ use it is ending  
 Her endless masquerading  
 Springs every shifting scene...

we're eye within the maze  
 of ~~all her~~ <sup>all her</sup> ~~these~~ <sup>these</sup> ~~places~~  
~~the~~ harlot, dame, and queen

V. 2 M. R.  
 girl.

7

~~Call~~ soldier, priest, and lawyer -  
 But no man can destroy her  
~~Call~~ ~~the~~ ~~fragile~~ ~~may~~ ~~her~~ ~~fragility~~ ~~endure~~...  
 A delicate ~~admission~~

How can a man by tricks spun  
 This delicate ~~at~~ ~~till~~ affection  
~~at~~ ~~let~~ death alone can cure...

8

~~So~~ yesterday my cony  
 Come to the ceremony <sup>with</sup> ~~with~~ ~~breath~~  
~~the~~ ~~and~~ ~~with~~ ~~with~~ ~~breath~~  
~~Through~~ ~~you~~ ~~as~~ ~~the~~ ~~temp~~ ~~of~~ ~~our~~ ~~best~~ O what eternal ~~depth~~  
~~long~~ ~~you~~ ~~is~~ ~~can't~~ ~~she~~ ~~is~~ ~~along~~ ~~the~~  
 'Twill be a ~~long~~ death!  
 lively

falt'ring

END

4.

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NOTES

- ① The vocal trills are based on harsh diphthongs and must be emphasized by singer, NOT SOFTENED.
- ② The tempo for the intricate rhythms (such as 'Tricks skan... affection) should be precise and stately.

2 back after use

H

V. 2 M. 42  
gib.

+5 ↓  
↑

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San Thony - Conn.

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please back after use  
H

Vol 2 M.A. 42  
sub.

" 8x8 "

DIALOGUE

see Page 2+5 ↓  
↑

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8x8 -2-

song: (cont)

Her paramours must learn all  
 Her changes are eternal  
 While they are transient dust (rep.)  
 By all her charms enraptured  
 Her whiskered prey is captured  
 With litanies of love (rep.)

↓  
 Her modus operandi  
 With beggar, king and dandy  
 No logic can unmesh (rep.)  
 You find that underneath all  
 Her softness she is lethal  
 An abattoir of flesh (rep.)

Call soldier, priest or lawyer  
 For no man can destroy her  
 Her frailty must endure (rep.)  
 Nor can a man by tricks shun  
 This delicate affliction  
 That death alone can cure (rep.)

So lacl-a-day my crony  
 Come to the ceremony  
 Sing out with faltring breath (rep.)  
 Oldest, eternal daughter  
 Though you're the lamb she'll slaughter  
 ↑  
 'T'will be a lively death (rep.)



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8x8 -4-

Narr: (cont) ... of considering his own moves, he keeps gazing at her fair mouth. "Oh my lady, how should one play with one like thee and avoid losing".

And when the chess men were made ready, the king said: "Lady now what game will you play at?" "Friend" - quoth she, q- "at the usual game: to be mated in the corner."

And then the king began to study his first moves.

Yet after all these fancies and contrivances he still might be kept in check. Hoping for a favorable chance he has no to wait for her move patiently... while she, without effort, with the merest smile, picks up the lead paying no heed to his sufferings. But lo, oh queen, not yet is the time of victory. The fortunes of love are subject to vicissitudes. Do not hurry or press him hard, or sing, whistle or make tapping sounds with your feet or with your fingers against the stones.

And the king, clad in dark garments, stood at the fourth post... and at the fifth...and at the sixth and so forth. He dreweth nigh into the thick darkness and his eye was upon her all the time. And he had regained all his strength.

But the lady suddenly forgot the rules and fled.

**TITLE: THE QUEENING OF THE PAWN**

**Note:** The following sentence is repeated throughout this sequence in English, French, German and Italian, forward and backward, in part or whole, fast and slow (from a chessbook for beginners):

**Narr:** The promotion of the pawn. Each pawn can be exchanged into a queen on the eighth square for the white and on the first for the black. It can arrive there directly or in taking its opposite number. As soon as it arrives on the square of promotion, it is allowed to...

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5

Narr: (cont) .. change into any figure of its choice except the .  
 Generally the pawn is changed into a queen, the strongest figure on the board. But in special cases, the castle, the knight or the bishop might serve a better purpose. It is understood that both players may have several queens on the board. The possibilities of the queening of the pawn have to be seriously considered, because they may change the physiognomy of the game completely.

French: La promotion des pions. Chaque pion aspire a la case de promotion. C'est sur la huitieme traverse pour les blancs, la premiere pour les noirs. Il peut y arriver soit en avançant directement, soit en prenant des billets. Au moment ou il arrive sur la case de promotion il a la faculté de se changer en une figure quel-que-que de sa propre couleur, roi excepté. En general, il se transforme en dame, la plus forte piece. Mais il peut arriver dans des cas speciaux, q'uil rend des meilleurs services comme tour, cavalier our fou. Mais il est bien etendu que chaque'un des partenaires peut avoir plusieurs dames. Les possibilites de la promotion du pion doivent être consideré serieusement, par-ce q'ulls peuvent changer complètement la physiognomy du jeu.

Italian: Trasformazione della pedina in regina. (same as above in Italian)

German: Die Umwandlung der Bauern. Jeder Bauer kann auf dem achten Feld in eine Dame verwandelt werden. Wohl verstanden: jeder der Spiel-partner kann mehrere Damen auf diese Weise ins Feld bringen. Die Moeglichkeiten der Bauernumwandlung muessen wohl erwogen werden, denn sie koennen die Physiognomie des Spieles voellig veraendern.

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8x8 -6-

**Title:** THE FATAL MOVE

**Narr:** Listen, listen

Stay with us, stay with us, stay with us.. (rep.)

Operator (rep.)

Come back (rep.)

Losing the connection.

The lines are leaking.

Single.

Silent, silent

We, we, triple-we, million-we, we-all

Come back (rep.)

Sorry, wrong number

Achmed, Achmed..

Halt!

Marsch!

(voices & sound effects - unintelligible at end of sequence)

**Title:** CHECK THE KING

**Narr:** A game of pure skill

Mind set against will

Will momentarily married to mind

And assaulting, then trapped.

There is always the chance

Whatever gambit you choose

Of a war to the end which you lose

Only to win

Of a war to the end which you win

Only to lose.

(ent-titles)