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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Hans Richter	III.A.58

Maintenance Dada scope

D A S C O P E

A film by Hans Richter
 Camera A.F.
 Editor P.F.

~~Notes~~

the pictures by 1-5
 * appears by no authors

~~major~~ featuring
 graduated Kurt Schwitters

R. Heun
 M. Adamy
 R. Heun
 K. Schwitters

+ Hans Janetzki
 Casper

+ Sudasingh
 Marcel Duchamp

~~Notes~~

2. take perhaps
 poems. safety - related

+ Portland Woodcock
 Charlotte Feld
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~~from~~ sound poem

1. Sheila
 Arnold
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 4. Portland in final
 Dada scope

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	Hans Richter	III.A.58

5th AVENUE CINEMA

66 5th AVE., NEW YORK 11, N. Y.

WATKINS 4-8339

[Handwritten notes and sketches, including a diagram of a cinema layout with various sections labeled in pencil.]

[Faint handwritten text, possibly a list or schedule, including names like 'A. F.', 'P. F.', and 'C. F.']

[Additional handwritten notes and signatures, including 'Hans Richter' and 'Watkins']

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3	Manuel I in ^{mus} card ^{pedal}	red ou
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	Hans Richter	III.A.58

- 1) Hausman Head + Feet
(Balloons)
- 2) Minuscar - | Demos feet | introduction
Ap | Ap Getting up.
and if necessary - browsing.
- 3) DuRamp. piers, | Outdoor Glass
- 4) " | Bath slab | Glass
2. 5) Caspar Ap | Tangay - Barbs
Ap Chess + Balloons
- 6) Hülsehuber | DuRamp from tree on
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H. ab. Knight
plus Demos Ring
- 7) Schmitz | Dice + Billiard.
- 8) Epilogue - | "Muschaud, Pear 2
end Schmitz | merci

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	Hans Richter	III.A.58

Hans R

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DADA 20

Litanie

André Breton n'est pas malade
 Philippe Soupault est interné
 Louis Aragon est fou
 Theodore Fraenkel est malade
 André Breton est très malade
 Francis Picabia ressemble de plus
 en plus à Francis Picabia
 Paul Eluard est malade
 Philippe Soupault est mort
 Louis Aragon lui est mort
 Eluard a perdu sa montre
 Tzara est à Paris
 André Breton est parti en voyage
 Theodore Fraenkel est toujours
 Theodore Fraenkel
 André Breton a jamais dit merde
 Paul Eluard boit quelques fois
 Philippe Soupault est un raseur
 Aragon, lui, n'est pas à Paris
 il habite Neuilly sur Seine
 Tzara a perdu sa montre
 Tzara a perdu sa montre
 Soupault a perdu sa montre
 Breton a perdu sa montre
 Eluard a perdu sa montre
 Eluard a perdu sa montre
 Fraenkel a perdu sa montre
 Breton n'est pas garçon de café
 Soupault n'est pas garçon de café
 Fraenkel n'est pas garçon de café
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 Breton n'est pas indifférent
 Soupault à la bonne place
 Eluard lit doucement
 Fraenkel a dit assez
 Breton regarde lui sans lunette
 Picabia n'as pas la verole
 Fraenkel ne porte pas de lorgnon
 Soupault ne porte pas de lorgnon
 Aragon lui, ne porte pas de lorgnon
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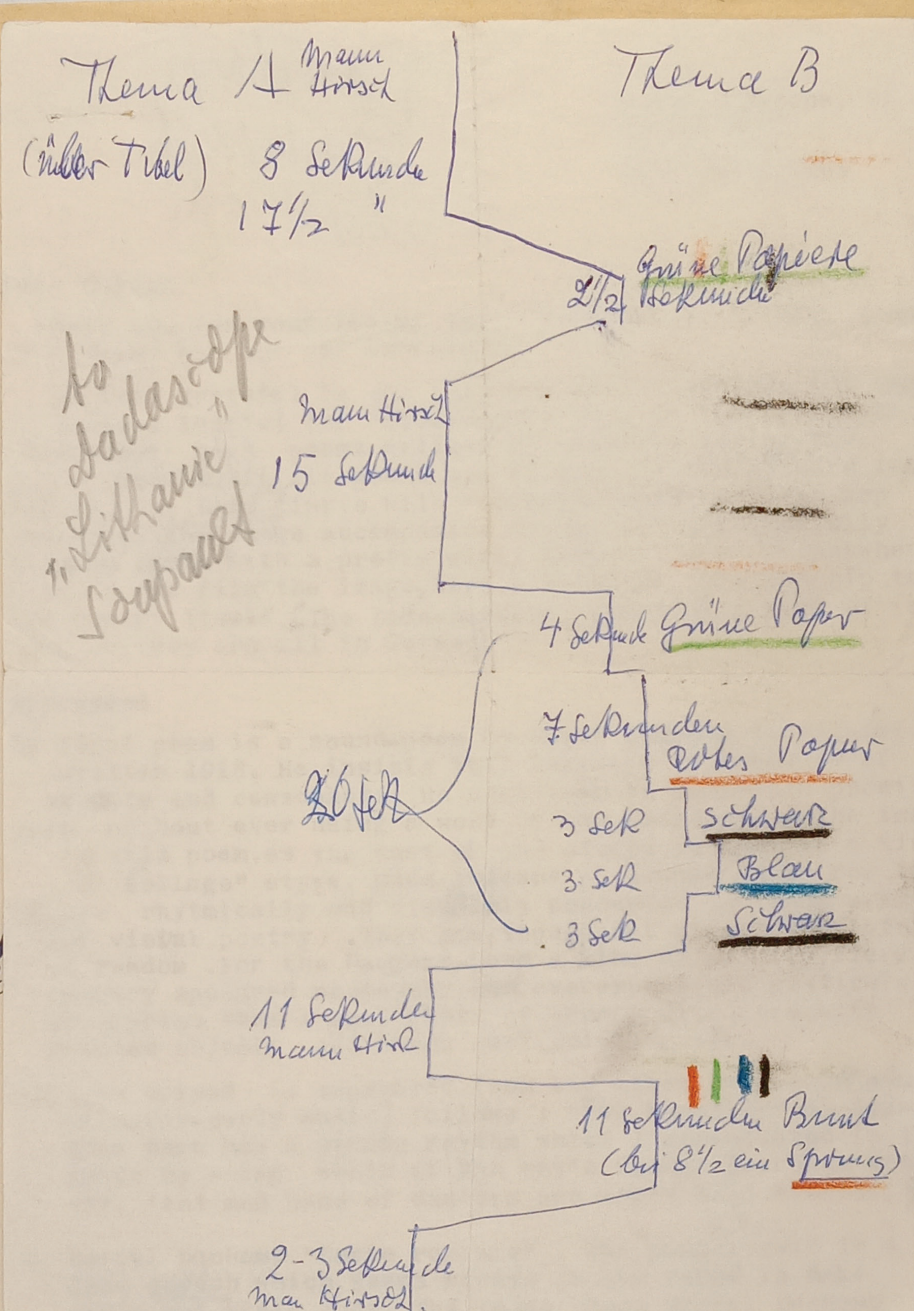
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Hans R



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looking into a mirror and assembling through a magic
trick sheets of glass in front of his famous glass-painting.
broken into whole ones

4. Marcel Duchamp "Puns". A series of puns (in French) like
the foregoing one is accompanied by Marcel Duchamp *but this time*
sitting high up in a tree and talking *in* to a megaphone
excitedly. (1922-24)

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Hans

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sense but ...
looking into a mirror and assembling through a magic
trick sheets of glass in front of his famous glass-painting.

broken into whole ones

4. Marcel Duchamp "Puns". A series of puns (in French) like the foregoing one is accompanied by Marcel Duchamp *but this time* sitting high up in a tree and talking *in* to a megaphone excitedly. (1922-24)

xxxx

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	Hans Richter	III.A.58

Hans Richter

Ronco s. Ascona, 22 nd Decemb.
Switzerland

Casa Treviranus

Dear Herman, [Weinberg]

thank you for your letter from September 7. I think I answered it already but not yet in detail.

I am very grateful to you that you will undertake the task to write a leaflet for "Dadascope". Here is the breakdown: "Dadascope" uses poems written by dadaists during the years 1916- 1922. All poems are spoken by the authors themselves. The film starts with "Dada-Sprüche" by Jean Arp and is in the image accompanied by Arp himself playfully playing chess with a pretty girl. Neither here nor anywhere else in the film the images have a rational relationship to the poetry itself. (The Dada-Sprüche serve as a kind of introduction, they are all in German)

~~XXXXXXXXXX~~

1. First poem is a sound-poem by Raoul Hausman, Berlin-Dadaist, written 1918. He insists that language is composed of vowels and consonants. He uses both to compose a phonic poem without ever using a word of any language. --The imagery to this poem, as the most of the others is done in a kind of "Collage" style. Odds and ends of scenes taken for earlier of are rhythmically and visually connected to form a kind of visual poetry. They are, though, not chosen completely at random. For the Hausman-poem a kind of pointed, fiery imagery appeared necessary, and overemphasised gesticulation. To express that I used shots of scenes with fire, with pointed objects and hands gesticulating etc.

*my films
but not
used till
now*

2. (Each episod is separated from the other by a short moment of hurdy-gurdy music) follows: "The Minotaur" by Jean Arp. 1920. This poem has a strong rhythm which I accentuated in the image by using shots of Man Ray's famous Metronom with an eye, feet and hand of dancers and Arp's head himself. *Germany + abstract.*

3. Marcel Duchamp "Carte Postale". The "poem" itself is a long speech which seems always on the verge to make sense but never does. The image shows Marcel Duchamp looking into a mirror and assembling through a magic trick sheets of glass in front of his famous glass-painting. *broken into whole ones*

4. Marcel Duchamp "Puns". A series of puns (in French) like the foregoing one is accompanied by Marcel Duchamp *but this time* sitting high up in a tree and talking *in* to a megaphone excitedly. (1922-24)

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2

5. "Phantastische Gebete" by Richard Huelsenbeck (Fragment). *Express poem*
 In German 1916. The imagery consists mainly of a coloured girl and a white girl dancing together, against each other and embracing each other.... counter-cut with Huelsenbeck, as a knight in armor, lying on the ground and trying to get up. (Accidentally: in the poem the word "Hosenlatz" which means "fly" is always accompanied by the half undressing coloured girl showing a beautiful body).
6. Kurt Schwitters "Ursonate"; like Hausman's poem this one is built from vowels and consonants only, but, in contrast to Hausman's, Ursonate is constructed classically and severe not expressionistically like Hausman's. Ur-Sonate today is one of the classic works of abstract poetry. The imagery uses the movement of dices and billiard balls parallel to the rythm of the poem, till it follow its own course in exploding clouds of colour. *the image* 1922
7. "Lithanie", Philippe Soupault 1922, French. A poem with several unrelated sentences some times four or five times repeated. The imagery here is "classically" constructed by using a green poisoned drinking man (Paul Bowles) for this part of the poem where the sentences change, and a flutter of coloured paper where the sentences are repeated.
8. "La chanson Dada" - Tristan Tzara ¹⁹²⁴ (with music by Georges Auric, song by Tristan Tzara. This is the only episod where a chronological story is used. It has been shot specially for this purpose: a laundromat is used as location. Paul Falkenberg is the owner. He visits three different machines to check, according to the three different episodes, of the chanson. In the first he finds a still very dirty man in the machine and pushes him back, then walks back, to continue his solitaire. - In the second machine a young boy first shows him a funny trick he can make with his fingers and then, a kind of revanche, throws him a pale of dirty water into his face. - The third machine cautiously approached is inhabited by a pretty young girl who finally pulls the fat man into the tiny opening of the machine to her side. *to play*
- End : The last words are Arp's "Dada ist gegen den Sinn der Kunst, was nicht Unsinn bedeutet "!

So that is all. I would be grateful if you could ask Leo to inform me what he is doing with the letter I wrote to him for "the American Magazine of Art". It should be used for "8 by 8." --- Did you get your Christmas present from Dr. Ida Mayer. If not pick it up, please at 336 Central Park West, tel. Academy 4 3840.

Love both of you

Hans

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August 3.1958.

Dear Jack,

encl. the list for the film "Dadascope" and a sketch for th main title,which will show you only very approximately what could be done. It can be of course quite different,if you have a different idea. But it should have this kind of change of capital and small letters in this one word and also a change of color in the different letters.

The subtitles Hans Richter, Eagle and Falkenberg should be all on the same colored background

Poems by etc. should be on another color.

Title 6, 7 8 , 9 10, 11 should have each a different color as background. I think white on color would be good if the background is not too light, but if it is more legible or easier for you it might just as well be black on color.

What I would like ot have for all titles perhaps even incl. the main title would be a background with some kind of not too obvious pattern or marbled to give the background a little life.

Except the main title all the other lettering can be done any way you like,provided that it is very clearly readable.

I am making some colormarks besides ea h title, a color you might use or prefer not to use, it is all up to you. Use your imagination and make it: Dada.

Please make some very casual sketches of the main title and of the style for the subtitle and send it immediately per airmail to Hotel Tamaro,Ascona, Ticino, Switzerland. That is where i shall be.

As the exhibition Dada opens on Sept.5. in Duesseeldorf with this film, it is really extremely urgent. Arnold Eagle is informed and waits for the title.You have his tel.numbers, do it the easiest way but do it fast,fast fast.

All my best and thanks

yours as ever

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Title list.

1) Main Title: D A D A S C O P E

- 2. Film by Hans Richter
- 3. Camera: Arnold Eagle
- 4. Editor: Paul Falkenberg
- 5. Poems by: R.Hausman

J. ~~Arp~~ Arp
M. Duchamp
R. Huelsenbeck
K. Schwitters

spoken by the authors

6. Raoul Hausman:
Sound poem

7. Hans Arp in
Minotaur

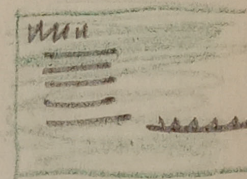
8. Marcel Duchamp in
Puns and
Cartes postales

9. Jean Arp in
Casper

10. Richard Huelsenbeck in
Fantastische Gebete

11. Kurt Schwitters;
Laut Sonate

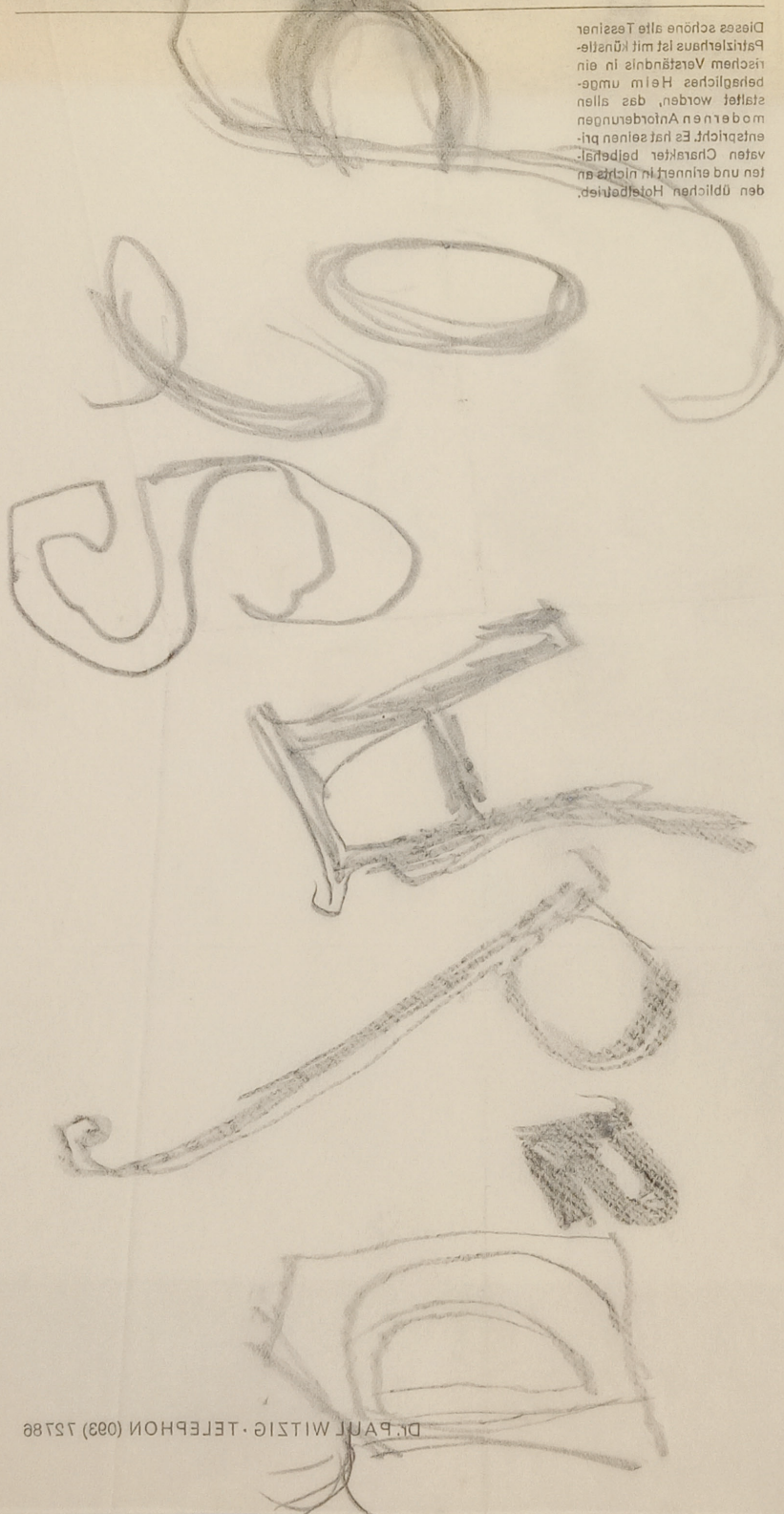
12. Hans Arp;
Dadasprueche



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CASA ASCONA

Dieses schöne alte Tessiner
Patrizierhaus ist mit künstle-
rischem Verständnis in ein
bequemes Heim umge-
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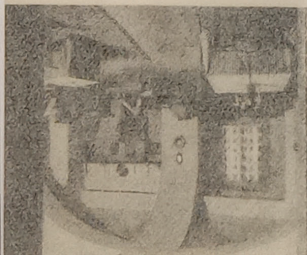
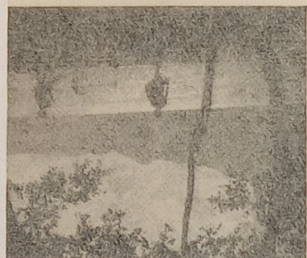


DR. PAUL WITZIG · TELEPHON (093) 75286

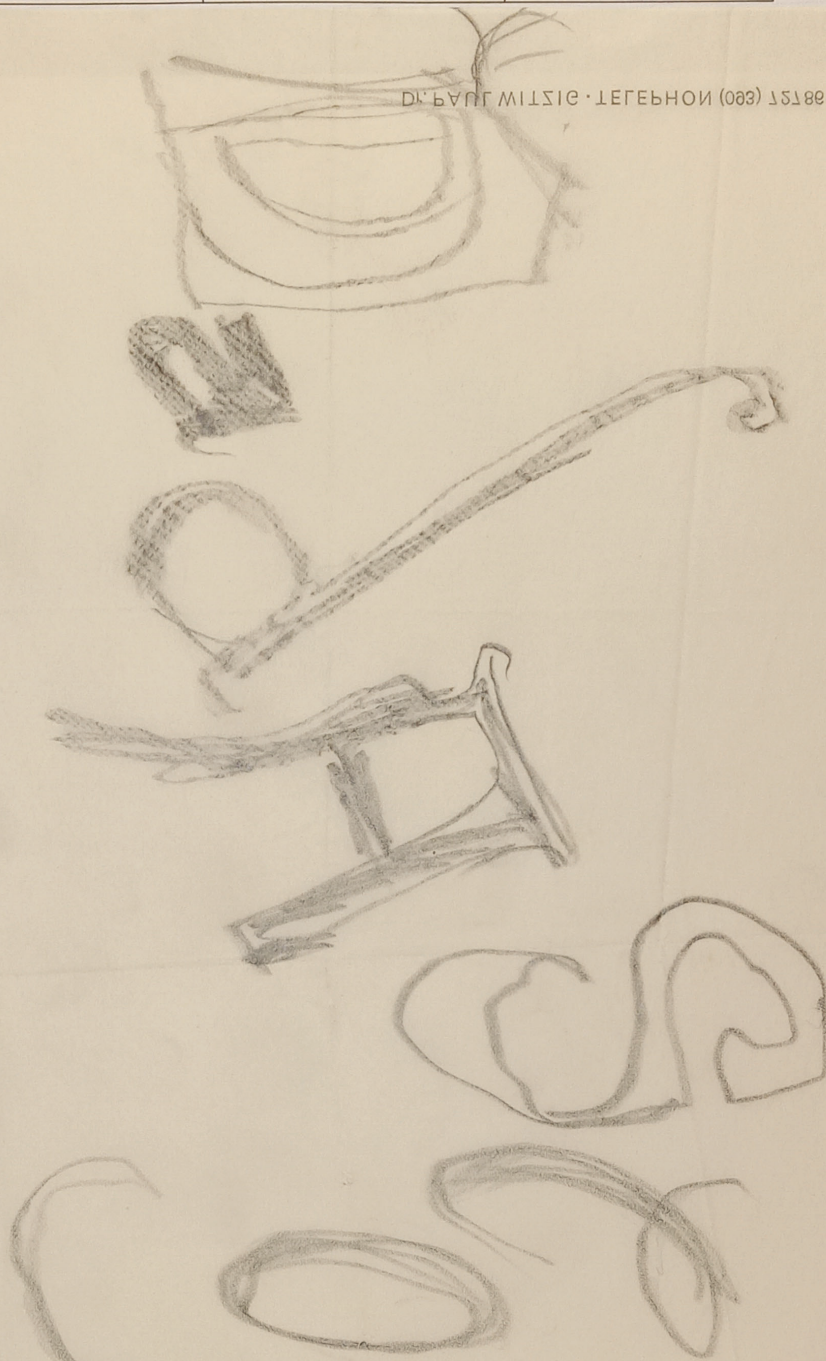


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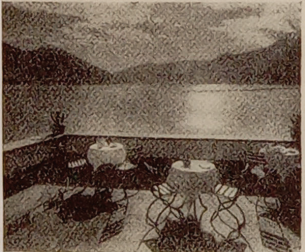
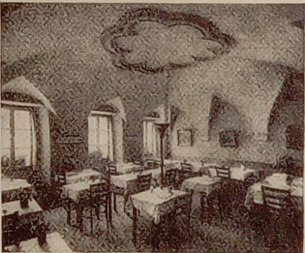
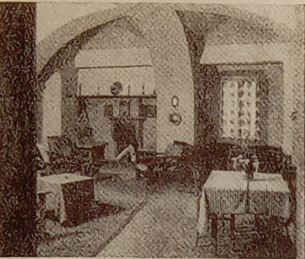
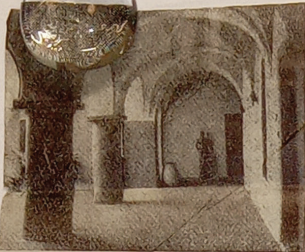


den stlichen Hotelbetrie-
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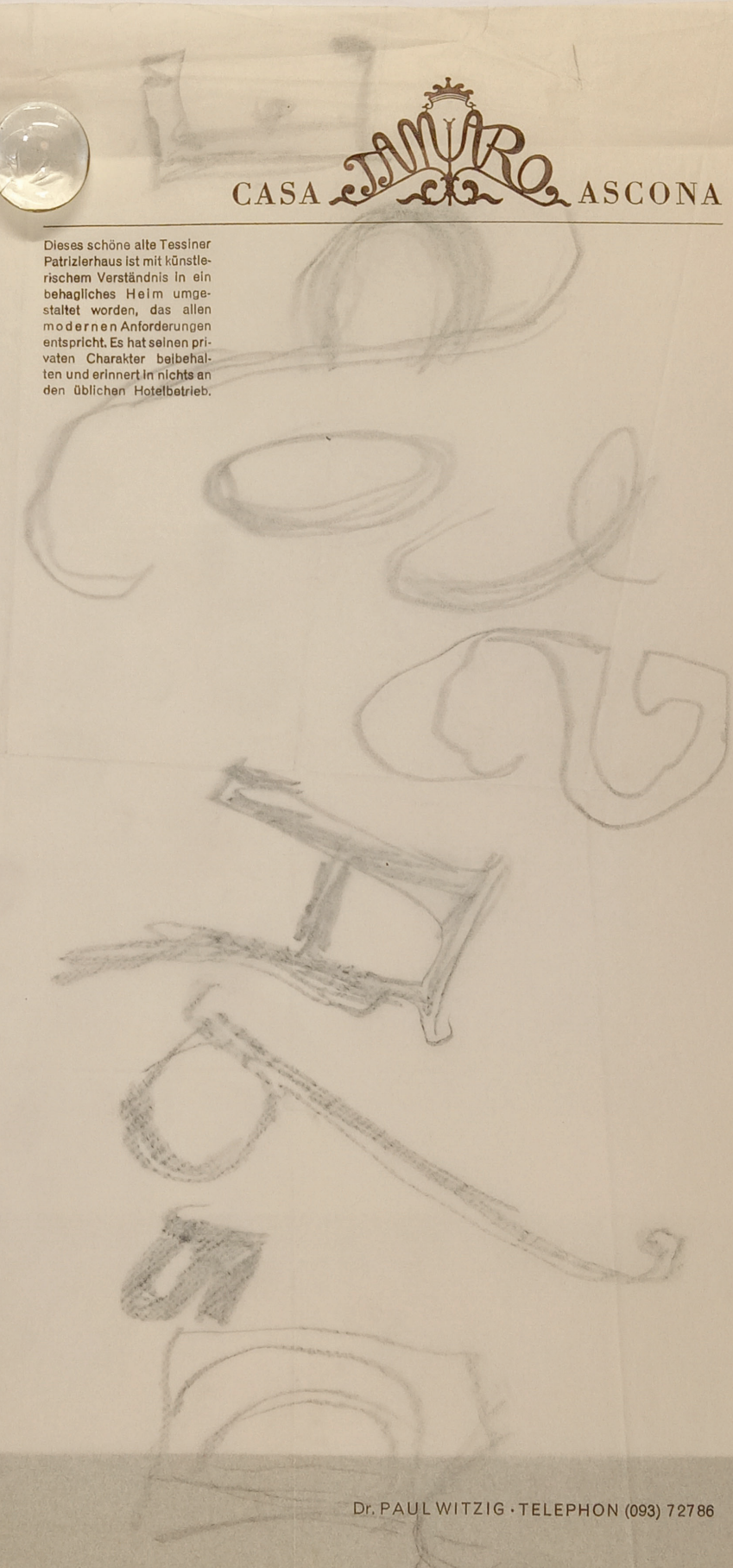


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CASA *JANARO* ASCONA

Dieses schöne alte Tessiner Patrizierhaus ist mit künstlerischem Verständnis in ein behagliches Heim umgestaltet worden, das allen modernen Anforderungen entspricht. Es hat seinen privaten Charakter behalten und erinnert in nichts an den üblichen Hotelbetrieb.



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Aug. 12, 1958

Dear Hans,

Enclosed you will find samples for the "Dadascope" film titles. I would have gotten them to you sooner but Falkenberg wanted to see them first. He likes them, but of course wants your approval first before I go ahead with them.

Here is how I intend to do them:

1. The main title "Dadascope" with a change of letter style as per the tracing enclosed (see sample A) Letters to be in different colors and textures (as per sample B).
- 2-4. Titles 2, 3, and 4 as per sample B, using the same background.
- 5-12. The remaining titles, 5-12, as per sample C, with different colored backgrounds for each one.

The technique in sample B is a combination of crayon and tempera paint, scratching out the crayon and using an

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overwash of tempera to give textural effect to the background.

The technique in sample C is to use the black tempera wash as a resist over the crayon letters and colored crayon background.

Thus there will be one kind of color and texture effect in the first 4 titles (sample B), shifting to another color and texture effect from title 5 onward (sample C).

Of course these are only roughs - the finished titles will be larger, the letters stronger and there will be more space around them to give greater legibility.

If you approve of these samples, or if you have any changes to suggest, let me know as soon as possible - no later than Aug. 18.

I can do the job in a couple of days and get it over to Eagle. This technique goes quickly (thank God).

Let me hear from you -

Best regards,

Jack

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A GAME OF CHESS
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Shirwan, 1468
BRITISH MUSEUM, LONDON



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Best wishes to the
Success of 8x8
and a most
rewarding year
for you.
Lauris & Bebe

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FILM CULTURE

215 WEST 98th STREET • NEW YORK 25, NEW YORK

*End Title
of Sadleroph*

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