SHE'S GAY! SHE'S MELODIOS! SHE'S ADORABLE!

Tanya

THE RUSSIAN CINDERELLA
WITH LUBOV ORLOVA

DIRECTED BY ALEXANDROV MUSIC BY DONAEVSKY
DIALOGUE & SONGS IN ENGLISH
WRITTEN & PRODUCED BY HERBERT MARSHALL
THE PART OF TANYA PLAYED & Sungs IN ENGLISH BY FREDDA BRILLIANT

Butcher's Film Service Ltd.
(F.W. Baker, Managing Director)
175, WARDOUR STREET
LONDON, W.1
Telephone: Gerrard 7202 (5 lines)
Telex: Butchills, Ruth, London

PRESENTED BY
BUTCHER'S FILM SERVICE
(F.W. BAKER, MANAGING DIRECTOR) IN CONJUNCTION WITH THE SOVIET FILM AGENCY
PETITION FOR CLEMENCY IN THE CASE OF SERGEI PARADJANOV

In our last Bulletin we had occasion to print all the information we had on this extraordinary Soviet film director Sergei Paradjanov who, in his last two films, Shadows of our Forgotten Ancestors and The Colour of Pomegranates, proved himself to be equal to Eisenstein and Dovzhenko and has been declared by the Soviet critics the leader of the New Wave in Soviet cinematography. Warnings about the danger he was in was published in an article by Herbert Marshall, in the “Sunday Times” — (British) January 20, 1974 and his arrest was followed up by trial and conviction of 6 years in a hard-labor camp for “partial homosexuality.”

We attach a petition that was drawn up by a group of scholars who wish to help him at the World Slavic Conference held last year at Banff, Canada when a great number of the leading professors and scholars in the world signed the letter asking for clemency. It is here attached and we hope that anyone that wishes to have his name added will please write to us at the above address. Very shortly we shall be submitting it to the Ukraine Supreme Soviet.

"PETITION ADDRESSED TO THE SUPREME SOVIET OF THE UKRAINIAN SOVIET SOCIALIST REPUBLIC:

Sergei Paradjanov, a Citizen of Kiev, a film director from the Dovzhenko Film Studios, has been convicted in a Lower Court of the Ukraine Republic of “Partial Homosexuality” and condemned to six years in a Hard Labour Prison Camp. In view of the fact that Sergei Paradjanov is acknowledged to be one of the leading film directors in the world, his film Shadows of our Forgotten Ancestors having won prizes at sixteen International Film Festivals and his last film The Colour of Pomegranates considered both by Soviet and foreign critics as a work of genius, and Paradjanov is stated by leading Soviet critics to be the leader of the New School of Soviet Cinema, and the fact that he has hitherto never broken any Soviet Laws or in any way a criminal element, we, the undersigned, appeal to the Supreme Soviet to take mercy on this, his first offense under Soviet Law, and to give him clemency and a pardon. For if he is incarcerated for six years in a hard labour prison camp, where he will be unable to follow his proper profession, for which he was trained by the Soviet Union, he will be a ruined man, and not only the Soviet Union, but the whole world will lose an artist of genius.

(Signed by over 150 scholars and professors from the major universities of the world, delegates to the World Slavic Conference in Yamada.)"

OBITUARIES:

EKATERINA ALEXEYEVNA FURTSEVA
(1910-1974)

I read with a shock that Ekaterina Alexeyevna Furtseva had died from a heart attack. I met her only a year ago in her Ministry in Moscow and the year before that at the Soviet Embassy in Washington, D.C. when she appeared to be in full health and I never heard a hint that she had any heart problems at all. So it came as a greater shock. She, of course, was quite unique, being the only woman to reach the Central Committee of the Communist Party of the Soviet Union and to be a Minister in her own right for so many years. She came from what she was proud to call proletarian ancestry in the Soviet Union.

My contact with her began when my wife and I first were invited back to the Soviet Union, only after the Stalin days. In 1960, I was invited by the Mayakovsky Museum and the Union of Soviet Writers to commemorate the publishing of my major book on the greatest Soviet poet, Mayakovsky, the fourth edition. At the same time, my wife was invited to bring her bronze head of Mayakovsky which the Ministry of Culture, under Madame Furtseva, was acquiring for the Mayakovsky Museum. I gave recitals of Mayakovsky at the Museum and then a recital of Soviet poetry in my translation on the Soviet Television. Then at the Ministry of Culture I was told the minister would like to meet us.

So, we met Madame Furtseva in her office with her translator and personal assistant in Anglo-American affairs, a Miss Alla Burrova, with whom we eventually became quite friendly. Incidentally, I found that she utilized my poetry translations to help her master English, and she asked me to send her personally a copy of Mayakovsky, which I did. She could not get it in Russia.

I remember that first meeting with her. Of course, we didn’t need a translator; we spoke in Russian with her and it was quite a confrontation. She started off by saying, “Ah, well, you of course are a graduate of a higher educational institution of the Soviet Union and we’re very glad to welcome you back after these dark days and we’re very pleased that you have been carrying on the work that you started in the Soviet Union as a student of Eisenstein. We highly value your work during the war for the Soviet Film Agency and your wonderful translation of our great Mayakovsky.” Then she went on to put forward the Russian current Party line, which was then the more liberal one of Khrushchev’s days.

The discussion went on and we tried to give the point of view of the independent intellectual and our attitude to Stalinism and the Soviet Union. Though we disagreed with her politically, she was quite friendly to us and I was very happy that she gave instructions for Freda’s bust of Mayakovsk to be acquired for the Mayakovsky Museum, and it was proposed that I should have a special evening dedicated to reading my poetry translations, which eventually took place in the Artists Club auditorium.

We met her once or twice again at various receptions and also got to know the Deputy Minister, Kuznetsov, who was very sympathetic.

The next occasion we met was due to the fact that my wife had received a commission through the UNESCO celebration of the anniversary of Taras Shevchenko, the great Ukrainian bard. She had been asked to do a statue of him for the Shevchenko Museum in Kiev, while I was commissioned by the Academy of Sciences of the Ukraine to do translations of his famous book, Kobzar, which had not yet received adequate translations into English. So when Madame Furtseva happened to visit England, we invited her to see the model of the Shevchenko statue which my wife had completed. To
our surprise one day the telephone rang and the Soviet Ambassador informed us that Madame Furtsveva would like to visit us at home and come by the studio and see the sculpture.

Well, I should never forget when that day came. The whole entourage with the Minister, herself, her English translator, Miss Alla Butrova, the Soviet Ambassador and his wife, her own KGB bodyguard, a Colonel, the Cultural Attache and others all came streaming into our apartment in Swiss Cottage, Hampstead, London. Unfortunately, she couldn't stay long. My wife had prepared a sketch for a sculpture portrait that she wanted to do, but Madame Furtsveva said she really wasn't looking her best, and she was very tired, but she would sit for Fredda in Moscow, and she invited Fredda to have an exhibition in Moscow, which she said she would open.

Her final decision was the acquisition of Fredda's monumental head of Sergei Eisenstein, which is now placed at the Prokofiev Museum in Moscow.

Then came the Brezhnev-Nixon agreement and detente. So when I learned she was in Washington to open the Soviet Art Exhibition of Impressionists, I telephoned her. Then she invited Fredda and I to the reception in her honor at the Soviet Embassy. Fredda couldn't come but I went. She was very friendly, introduced me to the Ambassador, Mr. Anatole Dobrynin. I discussed with her the possibility of SIU having special summer courses on Soviet Art and Culture under the auspices of her Ministry, which she supported.

Next time was in Moscow, and the last time I saw her, when she introduced me to her new Deputy Minister, Vladimir Popov, who had succeeded Kuznetsov following his demise. She instructed him to co-operate with me on the proposed summer course, and in connection with this I also saw the Soviet Deputy Minister of Education. However, all my efforts were frustrated by the new Derge administration at SIU not by the USSR. As a result of which I instead accepted an invitation of ACUHIS to be Distinguished Visiting Professor at their Graz Summer School in Austria with field trips to the USSR and Yugoslavia (see separate announcement).

I am sorry our acquaintance should end so suddenly, I was hoping detente would develop and Madame Furtsveva would behave as liberally as she did in the Krushchev days, and that our Center and my wife and I would be able to widen the bridge of cultural exchange between our two countries, and our Southern Illinois University in particular, under our new President, Dr. Warren Brandt.

OBITUARY FOR: Lyubov Orlova 1902-1974

I was deeply sorry to hear of the death of that leading Soviet film and theater actress, Lyubov Orlova, the wife of Gregory Alexandrov, the famous director with Eisenstein of the great classic silent films: Potemkin, etc.

I had first met Grisha Alexandrov in London when he arrived with Eisenstein and Tisse on the way to America and I took them on a tour of London. I met Alexandrov many times during those years (1932–1937). I was studying at the Moscow Cinema Institute where he also lectured and was there when he broke with Eisenstein and started to make the slap-stick comedy films that made him famous. One film “Volga-Volga” in which Igor Ilyinsky and Lyubov Orlova starred was a favourite film of Stalin. We didn't meet again after 1937 until 10 years later in Prague, Czechoslovakia, on the eve of the Communist take-over. He came with his wife, Lyubov Orlova and the great Soviet actor Nikolai Cherkassov, and other leading film personalities of the Soviet Union.

The interesting thing was that during the war, I was in charge of Soviet films for distribution in the English speaking world, and spent four years making English versions of all the leading Soviet films (both features and documentaries) for the

Soviet government. I prepared them for presentation to the British Cabinet headed by Prime Minister Winston Churchill and the Psychological Warfare Department of SHAFF under General Eisenhower.

During the course of this work we were commissioned to make English versions of Alexandrov's films, including Volga-Volga and the Bright Path, re-named Tanya. In which Lyubov Orlova played and sang the leading roles. We found in those days it was difficult to get distribution for Russian films with just English subtitles and they had to be dubbed into the English language. That is, post-synchronized, making the English words fit the Russian lip movements. This was an incredible task that I had to learn from scratch, before because that, all foreign films were dubbed in Europe in different languages and we had no specialist in England at that time. I learned however, to do this extraordinary job and made Alexander Nevsky talk English as well as "Tanya" played by Lyubov Orlova. It was my wife, Fredda Brilliant, who was then a leading actress, who spoke and sang the role of Tanya for Lyubov Orlova.

These films then received wide distribution and I remembered sitting in an audience when they were puzzled how the Russians, both of the 12th century and the 20th century, spoke such good English, and sang such good English songs! That was the skill of my technicians and my wife, as well as our hard work, a wartime company that produced this extraordinary result.

So, when we met Lyubov and Grisha in Czechoslovakia in '47 they were very friendly, knowing that we had propagated them as Soviet stars to English cinema goers. We met also the leading members of the Czech government and of the Communist Party of Czechoslovakia including Mr. Clementis, who was Foreign Affairs Minister, Jan Masaryk, Eugene Loebi who was Deputy Minister of Commerce, and Kopetsky who was Minister of Information and the other members of the government.

Photographs were taken of all of us, which we still have, and I remember the Czech photographer telling me that the Soviet secret police had instructed him not to give any photographs of the VIPs to foreigners, but he did.

And I thought of this some three years later when those Czechs who were photographed with us were arrested. First, Eugene Loebi and then Clementis, and others of the Central Committee as "enemies of the People." Many of them were executed, except for Loebi who was given life imprisonment, with solitary confinement.

So many who had been so gay at this party for their Soviet guests, Griska Alexandrov, Lyubov Orlova, Nikolai Cherkassov, Roman Karmen and others! Loebi and London survived imprisonment and wrote the truth of the trials.

Lyubov was probably the only Soviet film star to become a star in the Western World, mainly through my English versions of Alexandrov's films. She was in fact, a very serious artist, trained in the Stanislavsky method. She worked as an actress-singer at the musical theater named after Nemirovich Danchenko, the partner of Stanislavsky. She married Grisha Alexandrov and was brought into films from 1933. Her most famous roles were "Anyuta" in Merry Fellows, "Strelko" in Volga-Volga, "Tanya" in Bright Path and "Marian Dickson" an American woman in Circus.

She took her work very seriously, for when she played the part of the post-woman "Strelko," she had interviews and correspondence with those who actually performed that duty in Soviet Life and she studied the actual physical and domestic local conditions where such post-women worked. Her make-up and costume was also adapted from a real live post-women.

Similarly, when she played the part of the textile worker "Tanya," who eventually becomes a Deputy of the Supreme
Soviet, she went and worked in a textile factory and insisted on learning how to mend the threads on the machines, so that she could do it as expertly as any textile worker when she was filmed. Afterwards, she was congratulated on the authenticity of her portrayal of this Soviet textile worker.

Similarly, when she played the American “Marian Dickson” in the film Circus, which was allegedly an American circus traveling in Russia, she actually took up circus training, learned to walk the tightrope and to juggle just as the role demanded. This is what her husband had done in the theater of Eisenstein in the 20’s.

At the same time she was a beautiful singer and these films became famous not only because of the comedy but because of the songs of Dunayevsky and the lyrics of Lebedev-Kumach of which the most famous is “Home of the Fatherland.” I was the first to translate these popular songs into English to fit the music, which my wife also sang, both in the film and at concerts during our wartime alliances with the Soviet Union.

I reproduce here a program of the film and also some texts of the songs.

(illustration of program on front page)

“Lullaby”
(from the Soviet film Circus)
Russian Lyric by Lebedev-Kumach
Music by I. Dunayevsky
English lyrics by Herbert Marshall

Sleep securely all your days,
life is rich before you.
Many paths, many ways,
are now open for you.
Earth is resting until morning,
winds lie down till dawning,
sky’s asleep, sun’s asleep,
and the moon is yawning.

Sleep my little treasure sleep,
riches are your birthright,
Yours to keep, Yours to keep,
sunset, moon and starlight.
In the morn the sun’s returning,
brighter yet comes burning.
Little one, golden one,
for you earth is turning.

If the sun you want to greet,
see night’s shadows fleeing,
you must sleep, soundly sleep,
little human being.
Teddy Bear has gone to bed now,
Bunny rests his head now.
Uncle sleeps, Auntie sleeps,
so must you my pet now.

THE MARCH OF YOUTH
Music by I. D. Dunayevsky
Russian Lyric by V. Lebedev-Kumach
English lyric by Herbert Marshall

1. Hey you sun there, shine more brightly,
golden rays that will tan us as they shine.
Come now, comrades, march more lively,
keep in step and let no one lag behind!

So our bodies and our minds shall be young and gay,
shall be young and gay, shall be young and gay,
And neither heat nor cold will then us dismay,
We’ll be tempered like steel.

2. Hey you breezes soothe our faces,
and refresh our bodies with your breath.
Younger yet we’ll take our places,
in the march to our victory or death!

So our bodies and minds must be young and brave,
must be young and brave, must be young and brave.
And never Nazi gangsters will make us their slaves,
We’ll be tempered like steel.

In retrospect, I learned that I had done something unique in the “dubbing” or lip-synchronising of the film track. Up to then dubbers had just done the dialogue, but I also matched the English lyrics to the Russian music, which my wife had to record in lip-sync to the picture. No one had done that before or since.

Incidentally, when after Stalin’s death and de-Stalinization I tried to find these dubbed films at Soviet Export Film in London and Moscow, they no longer seemed to exist. During the Stalin period all “foreign” works were banned and destroyed and some of them they actually dubbed again with Soviet citizens only!

Incidentally, if any one has knowledge where any of the English versions I made of Soviet films are to be found I would be grateful. They include Alexander Nevsky, The Tsarina of the Snows and the Shepherd, In the Rear of the Enemy, and Tanya as well as the documentaries: Defeat of the Germans on the Western Front, The Battle for Stalingrad, One Day in the Life of the Soviet Union, etc.

However, as I said, Alexandrow’s films were favoured by Stalin and during the worst Stalinist period, Alexandrow made the film called The Meeting on the Elbe which was a bitter, anti-American agit-prop film in which Lyubov had to play an American spy. It is interesting in her own explanation published how she tackled this role. Here she clearly threw over all the teachings of Stanislavsky including the famous axiom:

"Where you play the hero find out where he is the villain and where you play the villain find out where he is the hero." She says for example: "To play the role of the American spy with all its repugnant traits was very antipathetic to me. I had to reject everything that was noble, sympathetic and Soviet, which I had gathered from my life around me and instead to gather the negative qualities of human character which are typical of people of bourgeoisie capitalist society." This was at the height of the cold war and Stalin’s terror and was inevitably what the Soviet artist had to do and say.

But then after Stalin’s death, she now played foreign parts sympathetically both the role of “Pat Campbell” and of "Lizzie" in Sartre’s play. She became the People’s Artist of the Republic in 1950 and was awarded State prizes of the USSR for her work in the cinema.

6. The World History of the Jewish Theater

In our Bulletin #6 we had proposed the project for research and compilation of a World History of the Jewish Theater which as such does not exist. There are various monographs, large and small, relating to areas of Yiddish Theater in different countries but not a comprehensive coverage of the whole world. We are very happy that we have had financial support from Jewish friends, headed by Mr. Albert Latner of Toronto and the following: Mr. Sidney C. Cooper, Mr. Ephraim Diamond, The Morris Family Foundation, The Tiller Wolfe Family Foundation, Mr. Murray B. Koffler, and as a result we have engaged two Graduate Assistants to work with Professor Marshall. They are as follows:

MARK PADNOS—B.A. in 1966, University of Iowa. Later, member of Translation Workshop and Translator in International Writing Program, Iowa City. Also studied at Universities of Vienna and Frankfurt/Main. Translator of poetry and prose from German, Yiddish and Dutch. Has translated
the German poets Erich Fried, Nicholas Born, Anenrova Latzina and Yaak Karsunke. In 1972 he was a guest of the East German Writers’ Union.

FINA BURKO

Miss F. Burko was born in Odessa, USSR on December 1, 1947. Her family left for Poland in 1958 on their way to Israel in 1960. Here she finished primary school, high school, and afterwards did army service. In 1968, she began to study at the Hebrew University, Jerusalem, her subjects being history and Soviet Studies. During her studies she worked as a librarian, as research assistant to Professor J. Frankel, and Assistant to Professor J. L. Talmon.

After her B.A. Miss Burko continued with her M.A. in Soviet Studies. At the same time she took courses in Russian literature, Italian language and literature and others. The subject of her M.A. thesis was P. N. Tkachev, the Russian revolutionary ideologist.

For the past two years she has been working as a history teacher in high school. Fluent in Russian, Yiddish, Hebrew and English Miss Burko is now actively researching in to the History of the Jewish Theatre at the Center, which will also be her Ph.D. dissertation.

WORLD SLAVIC CONFERENCE—BANFF

At the World Slavic Conference in Banff, Austria, Professor Marshall was chairing a panel on the New Wave in the Soviet Arts in which Professor Alfred Straumanis of SIU gave a paper on Soviet Baltic Drama and Professor William Kuhlike from Indiana University gave a paper on Modern Soviet Russian Drama. Professor Marshall’s paper was on the New Wave in Soviet Art and Culture. This conference was attended by about 1,500 delegates, as well as Soviet scholars and academicians who also participated in the various panels and Mr. A. Dymschitz of the Gorky World Institute of Literature in Moscow actively participated in Professor Marshall’s panel.

NORTHWEST CONFERENCE OF AAASS—Cleveland, Ohio

Professor Marshall is chairing a panel on more research into the New Wave of Soviet Art and Culture and participating will be Professor Stephen Hill of the University of Illinois, on Soviet Cinema, Professor William Kuhlike of the University of Indiana, on Modern Soviet Drama. At the same time, Dr. Gordon Flood of Edinboro College, and his choir will perform Babi-yar: Shostakovich’s 13th Symphony with text and lyrics translated by Herbert Marshall, on the authorization of the composer. This will be a live illustration of the beginning of the New Wave in Soviet Art and Culture following the death of Stalin. This will take place on the Thursday evening, May 2nd from 8-10 p.m. at the Conference.

For full program information write:

Professor Jeanette Tuve
Department of History
Cleveland State University
Cleveland, Ohio 44115

Telephone: (216) 687-3935

BRITISH BROADCASTING CORPORATION TELEVISION

Professor Herbert Marshall has been commissioned by the BBC Arts Features section, to write a TV treatment for a one-hour feature on the famous Russian film director, Vsevelod Pudovkin. He had previously participated in researching, writing and filming the two-hour Arts Feature on Sergei Eisenstein, which was also broadcast over American Public Broadcasting Stations. Marshall knew Pudovkin intimately and it was through him primarily that he (Marshall) went to study at the Higher Institute of Cinema, Moscow.

BOOKS BEING PUBLISHED UNDER THE AUSPICIES OF THE CENTER

1. Battleship Potemkin—The Best Film of All Times. Compiled and edited by Herbert Marshall, has been completed and is being published in a Super-paperback by Avon Books, N.Y. This will be the definitive work covering the whole history of this famous film from every possible aspect. Graduate Assistant Tania Trifonow assisted in compiling this work.

2. Pictorial History of the Russian Theater. Compiled and edited by Herbert Marshall. Has been completed and is being published by Crown Publishers, New York. It has up to six hundred photographs of the Russian Theater from the mummers of the 16th century to the very latest productions of the 70’s. It is the first comprehensive pictorial coverage of this fascinating theater ever to be published together with a text of 50,000 words of basic Russian theater history and the key theaters in Moscow and Leningrad. Graduate Assistant Ihor Ciszekwycz assisted in compiling this work.

Books in Progress:

3. Soviet Stage I Have Known [Stage and Screen] by Herbert Marshall, has been commissioned by the English Publishers Routledge, Kegan Paul following his broadcast series on the BBC. The names covered are the following: Vsevelod Meyerhold, Sergei Eisenstein, Vsevelod Pudovkin, Alexander Dovzhenko, Nikolai Okhlopkov, Dziga Vertov, Sergei Tretjakov, Nikolai Cherkassov, Boris Livanov and Sergei Paradjanov.

6. The next volume of Sergei Eisenstein’s works (Vol. III) has just been completed by Herbert Marshall and Roberta Reeder. It is his famous book on Montage, the definitive work of Eisenstein on this subject. So many different and contradictory interpretations have emerged in the years gone by, owing to its absence during the Stalin period, during which Eisenstein was unable to get any of his works published and this will be the first time in English or any other language.

5. Professor Marshall and his colleagues are now working on the next important philosophical work of Eisenstein, Non-indifferent Nature in Volume III of his collective works.

GRAZ INTERNATIONAL SUMMER SCHOOL

June 28th to August 26th, 1975

Once again Professor Marshall has been invited as a Distinguished Visiting Professor to lecture on Soviet Arts and Culture at the above, which includes a guided field trip to the Soviet Union. This summer school is organized by the Association of Colleges and Universities for International-Intercultural Studies, Inc., an organization of colleges and universities concerned with the development of international education through academic excellence and ethical motivation.

THE GRAZ IDEA

One of the principal projects of ACLUIS is the Graz Center. Graz Center classes are taught in English at Graz University, a European university with a long and distinguished heritage. The 900-year-old city of Graz was selected because it superb setting stimulates creative thinking and deeper understanding of the past, and because Graz is a natural bridge between East and West. Graz is especially well situated to promote communication with such countries as Yugoslavia, Hungary, Czechoslovakia and the Soviet Union.
ADMISSION POLICY AND PROCEDURE

Students who will have earned one full year of college credit by July 1, 1975 may apply. A limited number of students who have graduated from college by July, 1975, may be admitted if space permits.

Participants from member colleges of ACUUS will earn credit at their own colleges. Those from other colleges will be enrolled through member colleges in which the credits will be earned. Such students should confer with their local academic deans about transferring credits to their own institutions, and should write to: Dr. George H. Zeiss, University College, Southern Methodist University, Dallas, Texas 75275 about enrolling in the Graz Center program.

The center curriculum is organized around “blocks” of significantly related subject matter. The individual courses within the blocks are each equated as one course or three semester hours of credit.

In addition to the course work for each block, there are coordinated study-travel field trips into the areas covered by the subject matter of the blocks. These trips provide opportunity for cross-disciplinary and inter-disciplinary experiences unique to the Graz Center program.

BLOCK I—EASTERN AND CENTRAL EUROPEAN STUDIES

Graz 332—Christian-Marxist Relations
Graz 322—Sociological perspectives on Eastern European Societies

BLOCK II—RUSSIAN AND SOVIET STUDIES

Graz 344—Introduction to Recent Soviet Literature
Graz 349—The Modernization of Russia in the Soviet Period
Graz 353—Soviet Arts and Culture
Graz 354—Comparative Political Issues

BLOCK III—GERMAN LANGUAGE AND CULTURE

Graz 390 and 391—Beginning German
Graz 392 and 393—Intermediate German
Advanced German
Graz 500—Austrian/German Drama: Masterpieces of the Nineteenth Century
Graz 501—Advanced Composition and Conversation

ENGLISH LANGUAGE COURSES

Graz 395—Music Appreciation and Literature
Graz 396—Austrian and German Art History
Graz 397—The German Art Song: Poetry and Performance
Field Trip: Salzburg Festival

BLOCK IV—SUMMER MUSIC ACADEMY

A. Instrumental Curriculum
B. Keyboard Curriculum
C. Vocal Curriculum

BLOCK V—THE COLLEGIATE SCHOOL OF INTERNATIONAL BUSINESS

Graz 380—Fundamentals on International Business
Graz 381—International Marketing
Graz 382—International Economics and Finance
Professional Seminars and Dialogues

TENTATIVE SCHEDULE

June 28—Assemble in Washington, D.C. or New York, organization, and departure for Vienna
July 1–5—Orientation in Austria or Yugoslavia (exact place(s) and content to be announced.)
July 7—Classes begin
July 30—August 9—Field Trips to USSR, Yugoslavia, Hungary and/or Czechoslovakia for Blocks I, II, and V.
August 26—Depart Graz, arrive Washington, D.C.

EXPENSES

The basic fee is $1,000. This includes:
Orientation program.
Full tuition (except for special fee courses, as indicated)
Dormitory room at Graz
Breakfast at the dormitory, except while you are away on an academic project.
Transportation, room, all meals, academic fees connected with academic projects away from Graz.
Accident and Health Insurance.

It will be wise to anticipate spending approximately $225 additional for meals plus $175–$325 for personal expenses. 

NOT INCLUDED IN THE COMPREHENSIVE FEE

1. Travel in the U.S. to and from point of departure. Travel in Europe which is not within the Center program.
2. Round-trip travel, U.S.–Graz (Anticipated to be $400–$425)
3. Daily cost of lunch and dinner varying with the individual (beginning on day of departure.)
4. Special fees for:
   (A) Field trip for Block II, to Moscow and Leninograd, anticipated to be $300.
   (B) Field trip to Salzburg Music Festival, Block IV $150.
5. Occasional miscellaneous expenses.

Anyone interested please contact Dr. George Zeiss, University College, Southern Methodist University, Dallas, Texas 75275