

Presentations will address the following topics:

- + concepts of agency
- + cinema as agent in history
- + individual/national identity information and historical subjects
- + the influence of modernity and post-modernity on the portrayal of history
- + history as metaphor for the present

In cooperation with the Chicago International Film Festival, the Film Center of the School of the Art Institute of Chicago and the Goethe Institute of Chicago, film screenings will be held before and during the conference. The conference is scheduled to coincide with the first week of the 24th Chicago International Film Festival.

The conference will be held on the campus of the University of Illinois at Chicago. Located just west of downtown, the campus is easily accessible by public and private transportation.

Advance registration is required! The registration fee is \$10, \$5 for students with a copy of current student ID.

To register or for further information contact:

The University of Illinois at Chicago
Conferences and Institutes (M/C 607)
912 South Wood Street
Chicago, Illinois 60612

Conference Registrar: (312) 996-5225.

The conference is sponsored by the Department of German, College of Liberal Arts and Sciences, University of Illinois at Chicago.

VISITING LECTURERS

Hermann Axen Gives Lecture at Johns Hopkins University

Hermann Axen, the highest ranking East German political figure (Politbüro member and Secretary of the Socialist Unity Party of Germany) to visit the United

States, gave, in May of 1988, an Institute Lecture at Johns Hopkins University entitled: "The GDR's Policies for Securing Peace and Promoting Disarmament in Europe."

Heinz-Uwe Haus in Portland

From January to April of this year, GDR stage director Heinz-Uwe Haus was the soul of a major Galileo project in Portland, Oregon. In 1986 Haus had been a guest speaker at several universities and colleges here. During that brief stay two years ago, he impressed the local theater people with his know-how and flair. Subsequently, The New Rose Theatre Company, supported by a grant from the Metropolitan Arts Commission, invited Dr. Haus to direct their first production in the Dolores Winningstad Theatre of the new Centre of the Performing Arts.

The city-wide Galileo project opened with an exhibition of Brecht posters which Haus had brought from the GDR in celebration of the 90th anniversary of Brecht's birthday. A series of symposia at the Oregon Museum of Science and Industry focused on the historical Galileo, the social responsibility of the scientist and on Brecht's Life of Galileo. For several months, the planetarium of the museum has been showing the sky the way Galileo observed it. Moreover, Haus conducted a series of workshops for actors in which Brecht's ideas of interpretation and acting were explored.

The highlight of the Galileo project was the production of The Life of Galileo with Shabaka of the San Francisco Mime Troupe in the title role. This Galileo was not a Renaissance Faust-type but rather a modern scientist-engineer caught in a bind between indulging himself in what he likes to do best and the social consequences of his discoveries and actions. The play was thus open-ended and invited the members of the audience to draw their own conclusions.

Despite the local theater critic, who vented his bias against Brecht, all eighteen performances of the play were sold out. Haus had extended the Elizabethan stage both forward into the auditorium and upward to the second gallery. The additional acting space, the clever use of the steps leading from the upper to the

lower level, the entrances from all sides and the placing of the narrators among the audience all added to the flair which characterized the production. Much thought went into working out the "gestus" of each sub-scene and into meaningful groupings, which were made more memorable by Susan Bonde's lavish costumes. Hanns Eisler's original music was modified by Barbara Berstein to fit her actor-musicians' instruments and skills.

Director Haus had based this production on Howard Brenton's 1980 translation, cut and structured according to the original Danish version of Brecht's play. The Carnival Scene was extended over the Prologue and Epilogue in an attempt to draw the audience into a community in motion, and thus to mobilize action for change. For, as Galileo says it in the "Little Monk" scene: "Only as much of the truth will prevail, as we make prevail."

During the first audience discussion it was evident that this overriding concern had struck a responsive chord. The audience in the second discussion focused on feminist concerns, which are hard to satisfy with this Brecht play. The dialectic relationship between Galileo, his mothering daughter Virginia, and the representative of the church authorities at the end of this production was left studiously open to interpretation by the audience.

All in all this thoughtful and ambitious staging of Life of Galileo was positively successful with the Portland audience. A chance visitor from the GDR, Eberhard Görner from the DDR-Fernsehen, was most enthusiastic about this tangible sign of productive co-operation between GDR and USA artists and the community at large.

Laureen Nussbaum
Portland State University

Wolfgang Kohlhaase

Wolfgang Kohlhaase, the GDR scriptwriter and three time winner of the National Prize, will be in the Midwest during the fall of 1988. He will be participating in the conference, "Concepts of History in German

Cinema," to be held at the University of Illinois October 27-30, and will be available to address other audiences before and after these dates.

Among Mr. Kohlhaase's accomplishments are his collaboration with Gerhard Klein during the 50's and 60's in writing such films as Alarm in the Circus and A Berlin Romance and his scriptwriting for Konrad Wolf on the films I Was Nineteen, Mama, I'm Alive and Solo Sunny. He is the author of a novel, New Years Eve with Balzac and a number of successful radio plays including The Grunstein Bariant which took the Prix Italia in 1978. Mr. Kohlhaase has worked as a journalist in the GDR and has an excellent command of English. He is a member of the GDR's Academy of Arts.

If you would like to invite Mr. Kohlhaase to visit your institution, please contact Christopher J. Wickham or Bruce Murray at the German Department of the University of Illinois at Chicago (Box 4343, Chicago, Ill. 60680) or by phone at (312) 996-3205.

Silvia and Dieter Schlenstedt

Professor Dieter Schlenstedt from the Akademie der Wissenschaften in Berlin (GDR) will be teaching at the Germanic Languages and Literatures Department of the University of Massachusetts at Amherst in the spring of 1989. He will be accompanied by his wife, Professor Sylvia Schlenstedt.

Helga Schubert

Helga Schubert will be the visiting writer at Colorado College in Colorado Springs from April 1 to June 1, 1989.

Joachim Walther

The Department of Modern Languages at the University of Northern Iowa in Cedar Falls will be hosting Joachim Walther as its visiting writer from January to

May. Mr. Walther, who will be accompanied by his wife, will also be teaching at Grinnell College. Joachim Walthe was born 1943 in Chemnitz and studied Germanistic and Art History at the Humboldt-Universität in Berlin. In 1968 he became the Editor for Contemporary Prose at the publishing house "Der Morgen". He was also editor of "Die Weltbühne" and the journal "Temperamente". He has written and published extensively, including radio plays and theatre scripts. Walther has been a member of the "Schriftstellerverband der DDR" since 1972.

RECENT LITERATURE

Alma fliegt. 31 neue Märchen von der Liebe. Hrsg.: Annegret Herzberg. Berlin: Buchverlag der Morgen, 1988. 304 S., 12.00 DM

Apitz, Bruno. Esther. Novelle. Halle/Leipzig: Mitteldeutscher Verlag, 1988. 34 S., 23.10 DM

Bergander, Uwe. Balance. Erzählung. Berlin: Aufbau Verlag, 1988. 160 S., 6.30 DM

Berger, Karl Heinz. Onkel Nikodemus. Männergeschichten. Berlin: Union Verlag, 1988. 200 S., 12.00 DM

Berger, Uwe. Traum des Orpheus. Liebesgedichte. 1949-1984. Berlin: Aufbau Verlag, 1988. 120 S., 12.80 DM

Braun, Volker. Unvollendete Geschichte. Arbeit für morgen. Halle/Leipzig: Mitteldeutscher Verlag, 1988. 130 S., 12.80 DM

Brinkmann, Hans. Federn und Federn lassen. Gedichte. Berlin: Verlag Neues Leben, 1988. 128 S., 6.50 DM

Die eigene Stimme. Lyrik der DDR. Hrsg.: Ursula Heukenkamp, u.a.. Berlin: Aufbau Verlag, 1988. 480 S., 16.80 DM

Ebersbach, Volker. Adam im Paradies. Erzählungen. Berlin: Verlag Neues Leben, 1988. 272 S., 8.10 DM

Ebersbach, Volker. Caroline. Historischer Roman. Halle/Leipzig: Mitteldeutscher Verlag, 1988. 440 S., 18.50 DM

Endler, Adolf. Akte Endler. Gedichte aus 30 Jahren. Leipzig: Reclam, 1988. 192 S., 5.00 DM

Fuhrmann, Rainer. Die Untersuchung. Utopischer Roman. Berlin: Das Neue Berlin, 1988. 272 S., 6.50 DM

Gerlach, Hubert. Niemandes Bruder. Roman. Berlin: Union Verlag, 1988. 160 S., 11.00 DM

Görlich, Günter. Drei Wohnungen. Roman. Berlin: Verlag Neues Leben, 1988. 248 S., 7.70 DM

Grasnick, Ulrich. Das entfesselte Auge. Hommage à Picasso. Gedichte. Berlin: Verlag der Nation, 1988. 80 S., 15.80 DM

Grüning, Uwe, Dr.. Innehaltend an einem Morgen. Gedichte. Berlin: Union Verlag, 1988. 136 S., 7.00 DM

Hacks, Peter. Die Gedichte. Berlin: Aufbau Verlag, 1988. 330 S., 18.50 DM

Heiduczek, Werner. Mark Aurel oder ein Semester Zärtlichkeit. Erzählung. Berlin: Verlag Neues Leben, 1988. 144 S., 5.20 DM

Hein, Christoph. Der fremde Freund. Novelle. Berlin: Aufbau Verlag, 1988. 180 S., 2.70 DM

Hensel, Kerstin. Stilleben mit Zukunft. Gedichte. Halle/Leipzig: Mitteldeutscher Verlag, 1988. 84 S., 9.10 DM

Herr im Hause. Prosa von Frauen zwischen Gründerzeit und erstem Weltkrieg. Hrsg.: Eva Kaufmann. Berlin: Verlag der Nation, 1988. 432 S., 25.00 DM

Hirsch, Rudolf. Wofür ein Hirsch seine Haut zu Markte tragen muß und andere Gerichtsreportagen. Rudolstadt: Greifenverlag, 1988. 256 S., 9.30 DM