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Bessie Smith. The story is broken up into a collage-like series of pictures, and symbolizes the process of life and death.

Rolf Liebermann contributed three-to-four-minute-long compositions for strings which, as intermezzi, link the individual scenes together. «In their peacefulness and delicacy they are the antitheses of the powerful big band sound», wrote Alice Baumann, correspondent for the Bernese newspaper *Der Bund*, following the greatly applauded première at the Kampnagel Factory in Hamburg on the 11th of June 1988.

At the end of June Rolf Liebermann bade his last farewell to Hamburg, and in doing so discovered that even international stars such as Placido Domingo paid him their respect. During his well deserved retirement he will not remain inactive, however. He has already announced that he is working on a cantata-like «dramatic scene» on the Medea theme. A cat never quits chasing mice ...

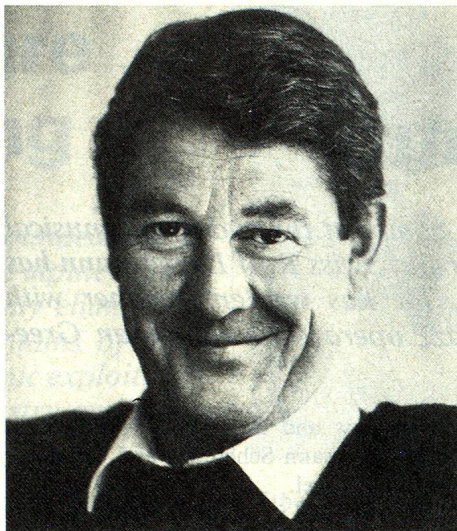
Martin Etter

Telegrams

■ **Zouc**, the actor from Saignelégier, Jura, has won the Molière Prize in Paris for the best comedy performance.

■ **Heinz Holliger**, who was born in Langenthal, has won the Frankfurt-on-Main Music Prize. He is one of the world's best oboists and teaches as a professor at the Academy of Music in Freiburg im Breisgau, W. Germany.

A fresh breeze for «Du»?



«Du», the monthly «Magazine for Art and Literature», gets a new concept and a new Editor-in-Chief, Dieter Bachmann (picture). «A bit less introspection; a bit more discussion» is what author and journalist Bachmann, who succeeds Wolfhart Draeger, wants to offer readers of the Zurich glossy in future. The first number of the new «Du» comes out in September.

What is it that tempts a man like Bachmann who up to now has worked for the «Tagesanzeiger Magazine» as well as for the dramatic art and executive departments of the Zurich Theatre (Schauspielhaus), and who has also made a name for himself as the author of the novel «Rab» and the «Sorgen im Paradies» (Troubles in Paradise) reportages? What attracts a critical observer such as Bachmann to take over a somewhat affirmative and «posh» magazine like «Du» which can hardly be said to swim against the cultural currents? Bachmann readily admits that the horizon of «Du» has narrowed considerably over the last few years. The magazine confined itself, on the basis of a rather élitist claim, to the art sector and, indeed, to some extent distanced itself from what in our time was happening in the whole field of culture. What Bachmann had in mind was a re-enlargement of the subject matter of «Du», the recreation of a «Magazine for Art and Literature» in which, by «Art» also architecture and film, and, by «Literature» not only *belles-lettres* but also «whatever, anyway, moves us in print» would be meant – as far as philosophy, right up to contemporary thinking.

Above all, Bachmann would like to pick up the thread of the first years of «Du», when Arnold Kübler ran the magazine. What astonishes one most about the early num-

bers of «Du» is the enormous curiosity and openness that Kübler evinced towards what was happening at the time. To think back to Arnold Kübler and then to draw the conclusions for today is for him, Bachmann, personally, important.

Urs Allemann (Basler Zeitung)



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