

Program at Bowl Listed

Hans Schmidt-Isserstedt, the celebrated German conductor, will lead Los Angeles Philharmonic Orchestra in two concerts at Hollywood Bowl to open the fourth week of "Symphonies Under the Stars" in the outdoor amphitheatre. All concerts are 8:30 p.m.

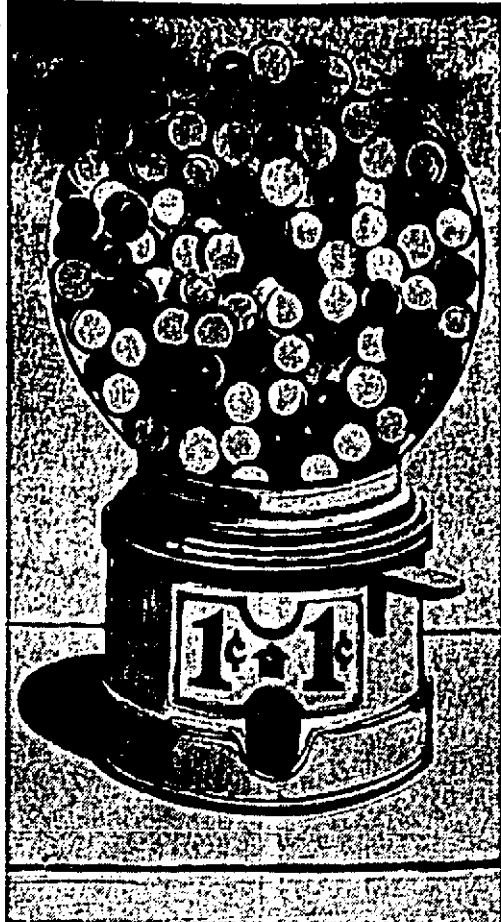
Soloist for both programs, Tuesday and Thursday, will be Hans Richter-Haaser, pianist. Both Schmidt-Isserstedt and Richter-Haaser will be making their Hollywood Bowl debuts, although the conductor has been heard in winter concerts of the Philharmonic and the pianist appeared locally last season in recital.

Richter-Haaser will play the "Concerto No. 1" on an all-Brahms concert Tuesday. Also programmed for the Tuesday concert is the famous composer's "Academic Festival Overture" and the "Symphony No. 2 in D Major."

ON THURSDAY night Richter-Haaser will perform the "Concerto No. 2" of Bela Bartok, and Schmidt-Isserstedt also will conduct Richard Strauss' "Till Eulenspiegel's Merry Pranks," and the "Symphony No. 2 in D Minor" by Dvorak.

Completing the week's offerings, the Friday night "Extra" will be "An Evening of Folk Songs," with Peter, Paul and Mary; Bud and Travis, and Odette.

"Lerner and Loewe Night" Saturday will have John Green conducting the Hollywood Bowl "Pops" Orchestra in a program of hits from Lerner and Loewe musicals, including "My Fair Lady." Featured on the program will be Marilyn Horne, Michael Allinson, Richard Fredericks, Bill Lee, Carl Olsen and the Roger Wagner Chorus.



JAWBREAKER MACHINE

This work by Wayne Thiebaud is in luscious, thick paint which seems to say, "Look at the yummy jawbreakers; look at the dandy little machine that gives them to you!"

New Films at Library

The department of cinema at USC has produced an exceptionally fine color film, "Degas, Master of Motion," which is one of 15 film circuit items to be available at the Long Beach Public Library during August. The film was made at the Los Angeles County Museum during a special exhibit of more than 100 Degas drawings, paintings and sculpture.

Also in the group are: "Alaska, USA," "Auto USA," "Festival in Puerto Rico," "Flowering Desert," "Hawaii-50th State," "Hong Kong, Free Port," "Motor Mania," "New York Philhar-

monic Orchestra," "Seven Cities of Antarctica," "The Ugly Duckling," "Cattle Ranch" and "Challenge of the Oceans." "Hunting the Foothill Flyway" and "Maritime Holiday" are sponsored films and may be borrowed without charge.

On Stage...

COMMUNITY PLAYHOUSE, 3221 E. Ashmun St., "Seven Good Years," 7:15 p.m. Thursday; 8:30 p.m. Friday and Saturday.
MAGNOLIA THEATER, 3400 Magnolia Ave., "Pier," 8:30 p.m. Friday and Saturday; 2:30 p.m. Saturday and Sunday.
OFF-BROADWAY THEATER, 211 Lime Ave., "No Exit" and "Worst and Best," 8:30 p.m. Thursday through Sunday.

Controversial 'Pop' Art at L.A. Museum

By VIRGINIA LADDEY

A shocking and exciting evening last Tuesday was provided by the opening of twin shows of "Pop" art (six New York artists and six from California) at the Los Angeles County Museum, Exposition Park. Through Aug. 25, museum-goers will be able to see "Six Painters and the Object" and "Six More."

The works themselves have terrific impact, but the real excitement was provided by a quasi-debate between Lawrence Alloway, curator of the Solomon R. Guggenheim Museum, New York City, and Dr. Peter Selz of the Museum of Modern Art of that city. It was as though two high priests of religion were heatedly arguing correct forms of worship.

FOLLOWING the metaphor of priesthood, Dr. Selz's view is that one must enter the temple with cleansed hands and a spiritually attuned mind. Alloway's rebuttal was along the lines that the use of a piece of Kleenex, because it is a widespread and thoroughly understood phenomenon of our day, is a legitimate act of worship, i.e., art.

Selz tore into "Pop" art, first differentiating between those artists who used the

objects of mass communication as subjects, but with selective activity, to transform them into a work of art, "the essence of which... is that it gives you an experience which you can get only from this particular work of art," and non-art which is merely a garish, accepting reproduction of the banality of the world structured by Madison Avenue and the producers of comic strips.

WHAT ARE these works like? Wayne Thiebaud paints in the most luscious pastels a bigger-than-life-size double row of cakes. The paint becomes frosting. Melvin Ramos blows up "Crime-Buster" with the flat, blatant areas of color heightened almost unbearably. Billy Al Bengston uses spray lacquer in the way that hot-rods are decorated to produce the most amazing juke-box like neon hues surrounding some emblem like a sergeant's chevron. Edward Ruscha blows up comic-strip type words like "Annie" and places one strategically on a flat, high-color background.

ALLOWAY rebutted, not with any explanation of his own of this art, but with an attack on Selz and his standards, implying that he and these were bourgeois, and on the whole, rather passe. Alloway's one positive statement was that art is a continuum rather than a pyramid. Whether "Pop" art is high

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