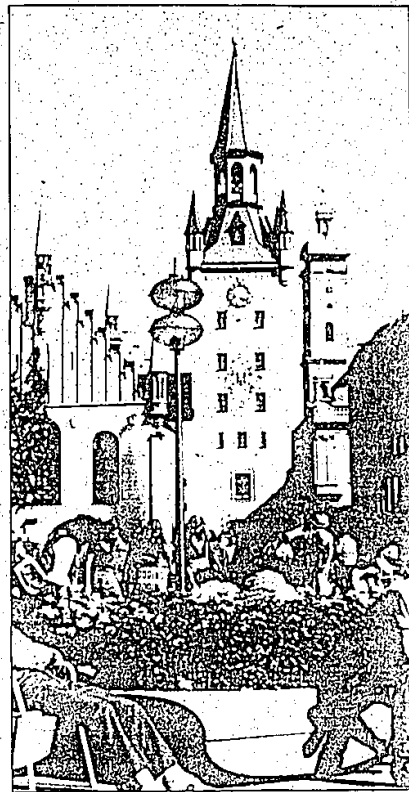


TRAVEL

Monday, April 20, 1992 O&E

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The German Museum of Masterpieces of Science and Technology has a library, a restaurant and extremely sensitive collections on physics, technology, astronomy and the history of music.

CITY OF SUPERLATIVES

Art stretches her scepter over Munich and smiles

By John Dornberg
New York Times Syndicate

Munich is a paradox these days, one-and-a-half years after German reunification.

Long regarded as Germany's "secret capital" because it offers the most and best of nearly everything and, with a majority of Germans, according to surveys, wanting to live there if they could, the city and its burghers seem steeped in self-doubt now that a "real capital" — Berlin — is in the making.

Its inhabitants worry about reverting to the rather provincial image Munich had in the 1920s when Berlin was the cultural, scientific, commercial and political focal point of Germany, if not all Europe.

They fear being regarded as just a beautiful city, of which Thomas Mann wrote, "Art blooms, art reigns, art stretches her rose-clad scepter over this city and smiles." Indeed, art exhibitions, concerts and opera, always plentiful, seem to reach their peak during the spring.

Munich is clearly a city of superlatives: more culture, glitter, fashion, chic and conspicuous consumption, more restaurants per capita (one per 240 inhabitants), fine-food shops and open-air markets than any other city in Germany. Even its new airport, scheduled to open on May 17, is being hailed as the world's most efficient and convenient.

On the other hand, Munich also has the highest rents, the most exorbitant real-estate prices and Germany's densest and most choking traffic jams.

Despite, and maybe because of,

all this, Munich draws more visitors than any other German city. This year more than 3.2 million people are expected to visit.

MUSEUMS AND ART

Only Berlin, with 32, has more major museums than Munich, and no other German city has as many commercial galleries — about 230.

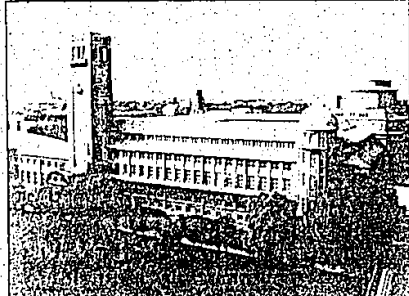
The newest museum is ZAM — Zentrum für Aussergewöhnliche Museen, which translates as Center for Unusual Museums, at 26 Westendstrasse. Unusual they certainly are: the world's first Pedal Car, Chamberpot, Bourdaloue and Corkscrew museums, are among the seven under one roof.

Through next Jan. 10, ZAM has a special show, "The Wonderful World of Metal Toys," a collection of mechanical trains, cars, merry-go-rounds and animals from 1850 to 1950.

In May the Deutsches Museum, one of the world's largest science and technology museums, at Auf der Isarstrasse, will open its new astronomy section. In a 10,000-square-foot area it will have exhibits on astronomical science from the earliest times to the latest research.

The Deutsches Museum is open daily from 9 a.m. to 5 p.m. Admission is \$5.50, \$1 for the planetarium. For more information call 21791.

The small, privately funded Jewish Museum, at 36 Maximilianstrasse, has a special documentary exhibition running to Aug. 27 on Raoul Wallenberg, the Swedish diplomat who saved the lives of tens of thousands of Hungarian Jews in 1944, when he was arrested by the Russians and disappeared in captivity.



The Town Hall at Marienplatz boasts a 275-foot tower as well as ancient statues of Bavarian dukes and electors.

The Jewish Museum is open Tuesday and Wednesday from 2 p.m. to 6 p.m.; Thursday from 2 p.m. to 8 p.m. Admission is free. For more information call 297453.

Munich's municipal gallery, the Städtische Galerie im Lenbachhaus, at 33 Luisenstrasse, will show 23 multiples by Claes Oldenburg, dating from 1964 to 1990, until May 10. This will be followed from May 20 to July 5 by an exhibition of work by the American Catherine Lee.

MUSIC

Mishaps continue to plague Munich's National Theater, which will be closed from July 31 to repair six miles of piping in the stage's new hydraulic system. Even some of the performances during the July 6 to 31 opera festival will be concert versions.

This spring's most exciting production will be Antonin Dvorak's "Humpty," directed by Tony Palmer, which had its Munich premiere recently and will continue as part of the repertoire through April and May.

Concerts of note: New York Chamber Symphony, Gerard Schwarz conducting, Gil Shaham as violin soloist, on May 4; Bavarian Broadcasting Symphony Orchestra, Sir Colin Davis conducting, on May 2 and 5; and Staatskapelle Berlin, David Zinman conducting, Sharon Sweet as soprano soloist, on May 14.

The Third Munich Biennale of New Music, an international festival founded by and under the direction of Hans Werner Henze, will be from April 29 to May 30. Ensembles taking part will be the Amsterdam Opera, Bremen Theater, Babarian State Ballet, Stuttgart State Theater and the Teatro Comunale di Florence.

Opera performances, concerts, discussions with avant-grade composers and exhibitions will be held all over the city, including the Gasteig Philharmonie Hall, Carl Orff Hall and Block Box Theater, the Theater am Gärtnersplatz and Theater im Marstall.

Opera-festival tickets — very hard to obtain and best bought in the United States through a travel agent — range from \$15 for standing room under the roof to \$175. In Munich one either stands in line at the ticket office, at 11 Maximilianstrasse, or tries the hotel concierge.

For ticket information call 221316. Or write to: Vorverkauf, Bayerisches National Theater, 11 Maximilianstrasse, D-8000 Munich 22, Germany.

For concerts at the Gasteig Philharmonie Hall, ranging from about \$15 to \$75, go to or telephone the Gasteig ticket office, at 5 Rosenheimer Strasse. The phone number is 48098614.

Ride back in history on the Orient-Express

By Gene and Adele Malott
special writers

The freckle-faced porter at our London hotel had already spotted the gleaming blue Orient-Express tags on our luggage.

As he tucked us into the cab headed for Victoria Station, he said wistfully:

"It's a trip that's really half in the mind, isn't it? I mean, that was the only way to travel back then, wasn't it? And all the grand people did it, didn't they?"

Indeed, for mature travelers the original Venice Simplon-Orient-Express provides a trip into the not-too-distant past, into the world of Edward VIII and Mrs. Simpson, F. Scott Fitzgerald, Lillie Langtry, Enrico Caruso, Harry Houdini, Mata Hari and Agatha Christie and her constant companion, the dandy Hercule Poirot.

Where travelers go on the Orient-Express is not as important as getting there. The trip itself provides the joy.

Since its inaugural run in 1883, the Orient-Express has been ballooned as "the train of kings and the king of trains."

This year, celebrating the 10th anniversary of its restored service, it again offers one of the world's greatest train rides.

The basic journey on the Orient-Express is in three sections: a two-

hour rail trip from London to the English channel port of Folkestone, a channel crossing and a grand rail journey southeast across Europe, from Boulogne, France to Venice, Italy.

Out of London's Victoria Station, passengers may occupy reserved seats at luncheon tables on chocolate-and-cream color Pullman cars. These cars were built in the decades before World War II.

Perhaps travelers will ride in what was once Charles de Gaulle's private car or the one that carried the body of Winston Churchill in 1965. Restored now, the cars are a thick-carpeted realm of polished wood and shiny brass.

At Folkestone, passengers board the Sea Cat, a giant catamaran, for a 30-minute crossing of the Strait of Dover to Boulogne.

Waiting there, drawn up near the docks, are elegant blue-and-gold coaches — the sleepers, diners, bar car and crew cars — that make up the continental section of the Orient-Express.

These cars are the originals, restored to gleaming life. A plaque in each car gives its heritage. The car we rode in was built in 1912 and served on the classy Train Blue to the Riviera, on the Rome Express and on the crack Nord Express to Riga, Latvia. After serving as a hotel car for the German army in World War II, it resumed service on the Orient-Express.

The first-class accommodations consist of private compartments that turn into sleepers. The train has

space for 166 passengers. It's possible to get a good night's rest — the cars are comfortable and quiet — as long as passengers aren't afraid of upper berths and crawling up ladders.

Only a few compartments are outfitted as boudoirs; travelers must book well in advance to get them. The upper berths are warm at night. Our car had no air conditioning.

Interiors in the diners, as in the other cars, are inlaid wood and brass, with partitions in Lalique crystal.

Southbound, the train rolls through Dijon, France, and the vineyards of Burgundy by night. To see the fields, travelers must take the Orient-Express north. In that direction the train passes through the Alps by dark.

At dawn on the southbound trip, travelers can catch a glimpse of the Alps and taste a freshly baked croissant.

The train no longer goes through the historic Simplon Tunnel into Italy. Rather, it takes the more scenic Arthur route to the north, through Zurich and Innsbruck, then dips south into Italy through the Brenner Pass.

From February through November, the Orient-Express leaves London for Venice at 11 a.m., usually twice a week. Arrival in Venice is approximately 7 p.m., the next night.

The northbound trip departs Venice at 10:50 the next morning.

The one-way fare is \$1,525 per person, based on double occupancy. Passengers may also book journeys to other points on the route — Paris, Zurich and Innsbruck.

Travelers age 60-plus and their companions age 50-plus can get 10 percent discounts on Orient-Express fares — as well as on airfare, stays in London and Venice and other tours — by joining British Airways' "Privileged Traveller" program for \$10 a year.

For an application contact a local travel agent or British Airways at (800) 247-5297.

For information contact the Venice Simplon-Orient-Express, One World Trade Center, Suite 2565, New York, N.Y. or call (800) 524-2420.

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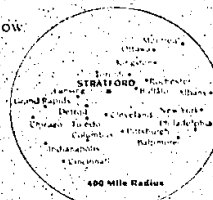
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