

OBITUARIES

Rear Admiral James Deitz Dies In Car Accident

James Statton Deitz Sr., 72, a retired Navy rear admiral who served in the Pacific in World War II and later commanded several naval supply centers, was killed Aug. 18 in a traffic accident near Leesburg.

A spokesman for the Virginia State Police said the car driven by Adm. Deitz was struck in the side after he failed to halt at a stop sign.

Adm. Deitz, who lived in Leesburg, was born in Washington and graduated from Eastern High School. He graduated from the U.S. Naval Academy at Annapolis in 1933. During World War II, he was captain of the battle cruiser Alaska in the Pacific. During the Korean war, he commanded the Yokosuka naval supply center in Japan.

He was promoted to rear admiral in 1958, then commanded the Naval Finance Center in Cleveland. His later assignments included commands at naval supply centers in Philadelphia, Richmond and Norfolk. He retired in 1968 and moved to Leesburg.

His decorations included the Legion of Merit and the Bronze Star.

Adm. Deitz was a former member of the Interstate Commission on the Potomac River Basin. He was also a volunteer with the American Red Cross and a member of the Loudoun County Preservation Society and the American Cancer Society.

Survivors include his wife, Rosalie Goodhart Deitz, of Leesburg; two daughters, Johanna Katzenelson of Haifa, Israel, and Margaret Deitz of Leesburg; a son, James S. Jr., of San Diego, Calif., and five grandchildren.

Lawrence Niesen Con-

retired marine architect



REAR ADM. JAMES S. DEITZ

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W. Hugh Peal honored by UK Libraries

W. Hugh Peal, a LaCenter native, was featured in the University of Kentucky's 1982 Annual Report of Private Gift Support for his donation of the Peal Collection to UK. As a result of the gift, UK is now one of the world's foremost repositories for original books and manuscripts of the 19th Century English Romantic writers—William Wordsworth, Samuel Taylor Coleridge, and Charles Lamb.

The UK Library Associates honored Mr. Peal and his wife when they visited the campus with a special dedication for the Peal Collection. A seminar on the Romantics was held at the M. J. King Library and a dinner was given at Spindletop Hall.

In his remarks at the dinner, President Otis A. Singletary expressed the gratitude of the university for the Peal Collection. He noted that Mr. Peal has been an important donor of rare books and literary manuscripts for more than 30 years.

The Peal Collection was recognized by Chancellor Art Gallaher as one of the most important contributions ever received by the libraries.

"The Peal Collection contains many riches," said Paul Willis, UK Director of Libraries. "The Peal Collection alone will provide many opportunities for research and publication by our faculty and graduate students for years to come."

A 1922 UK graduate, Mr. Peal worked in the main library while

studying at UK. He was selected a Rhodes Scholar and studied law at Exeter College, Oxford, where he earned a B.A. in Jurisprudence and a bachelor of Civil Law degree.

Mr. Peal and his wife Margaret currently live in Leesburg, Va. after living a number of years in New York City where he practiced law.

W. E. Griffith charged with child sex abuse

William E. Griffith, 59, of La Center, has been charged with sexually abusing three children. The charges were made in a McCracken Co. warrant.

Griffith is lodged in McCracken District Jail where bond has been set at \$15,000 on each charge. The warrant was signed by Kentucky State Police Trooper Chuck Robertson.

According to County Attorney

Sam Carlick, Griffith is charged with engaging in deviate sexual intercourse with three children, all under the age of 8.

A state police spokesman said the charges involve allegations of sodomy, which occurred prior to May 6.

The charge is a Class A felony, which carries a penalty of 20 years to live upon conviction, Carlick said.

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Lovelaceville

By Nancy Fleming

Happy Birthday to Paula Hammonds, Shirley Carter, Robert Jim Moreland and Bobby Yarbrough.

Mrs. Barbara Jean Whitehead and Mrs. Lola May Endicott of Harrisburg and Edwardsville, Illinois respectively visited Mrs. Mattie Turner Friday.

Mrs. Nancy Fleming and Corey, Maude Fleming, Dennis and Melissa Crump and Jimmy Fleming visited Mr. and Mrs. Lyndell Fleming and Mike, Mr. and Mrs. Steve Esarey and Mr. and Mrs. Jeff Reynolds all of near Richmond, Indiana last week. On the way home the group spent the day at Santa Claus Land, Indiana.

Kirk, Vanessa, and Tomecca Ladd visited their grandparents, Mr. and Mrs. Talbert Clark, over the weekend.

The Lovelaceville Methodist Church will be holding a Homecoming Sunday, August 21. Everyone invited.

Larue Bristoe, Peggy Dew, Sue Clark and Sara Fuller attended a National Quilt Show Friday at Bellbuckle, Tennessee.

N.Y. Times - Sept 4, 1983

Nureyev Takes The Helm of the Paris Opera Ballet

By MARIAN HOROSKO

"I want them to get the bug for movement," said Rudolf Nureyev, announcing his primary goal as director of the Paris Opera Ballet, a post he assumes Tuesday and for which he has a three-year contract. "I want to *force-feed* a new vocabulary into one that is depleted." Mr. Nureyev followed the word, "force-feed" with a dimpled grin as if he, the feeder, would be stuffing sweet, ripe strawberries into every dancer's mouth.

"It will include both modern and more up-to-date ballet vocabulary," he explained, "and we will stage new choreography, some of it my own. Experimental works would not be right on such a large stage, but there will be modern choreography, to be sure."

The dancer was posing for pictures in his dressing room at the Kennedy Center in Washington, where he was performing with the Zurich Ballet. Autograph seekers of all ages crowded into his tiny room, some standing in awed silence, others as clamorous as children entering a

Marian Horosko is an associate editor of Dance magazine.

sideshow. Mr. Nureyev, without his stage makeup, sat clad in a sweat-shirt, pants and boots. His signature jacket and visored cap dangled on a hanger, waiting to complete his costume.

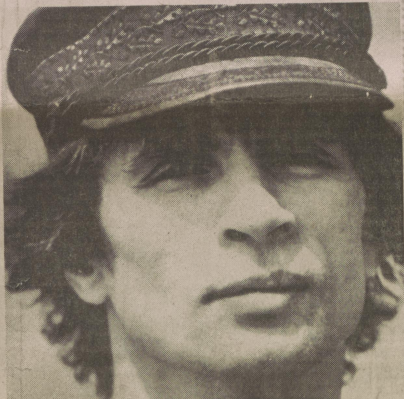
He permitted fans to embrace him around the neck for the click of a camera that would preserve their instant intimacy and imply great friendship. He was amused. Congenial. Charming.

As the last fan straggled out, he continued. "We will do 'Swan Lake,' Balanchine's 'Bourgeois Gentlehomme,' restage 'Don Quixote,' but begin with 'Raymonda.'" The late George Balanchine did a "Bourgeois Gentlehomme" for Mr. Nureyev and the New York City Opera a few years ago, and Mr. Nureyev himself has already staged his version of "Don Quixote" for the Boston Ballet and the Zurich Ballet.

Pierre Lacotte is scheduled to stage "Marco Spada," he went on, and Roland Petit will revive his "Phantom of the Opera." Eventually, more Bournonville, Balanchine, Tudor and Ashton works will be added to the repertory, he said.

"I will not teach," Mr. Nureyev continued, "but there will be guest
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Nureyev Will Head Paris Opera Ballet



Camera Press

For the first time in his career, he is undertaking the artistic directorship of a ballet company.

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teachers: Violette Verdy, Jean-Pierre Bonnefous, Toni Lander and Stanley Williams. And there will be guest artists. Seven couples. Who, I don't know because there is such a plethora of good dancers. It is hard to decide and the scheduling is always so difficult.

"I will dance myself, 40 performances in six months. But I will dance only the second or third performances after the openings. All this begins on Sept. 6, after I have finished performing with the National Ballet of Marseilles, and in Spoleto, Vienna and London."

This, of course, was said before Mr. Nureyev was injured a few weeks ago during a performance of his version of "Don Quixote" with the Boston Ballet. He canceled his scheduled two weeks of "Don Quixote" appearances with that company, forcing it, in turn, to cancel its season. It turned out that he had torn the inner calf muscle of his right leg, and it was said at the time that he would be unable to dance for three weeks. Mr. Nureyev had expected to continue guest engagements with other companies while working in Paris, but whether he will be able to continue to perform at the rate he has maintained up to now remains to be seen.

While his charisma remains intact, the sheen is off the Nureyev technique. Underneath is the pure gold of his talent and his training. He does not defer to his age (45), nor simplify his performance in any way. He takes the full risk of an unstable ending to his turns, defies injury landing from big jumps and, with magnificent and unperturbed concentration, recovers from a wavering balance with panache. He is something of a Don Quixote himself, challenging the ghost of his past performances.

Now, for the first time in his career, he is undertaking the artistic directorship of a ballet company.

A big question is, how will the Paris Opera Ballet take to Mr. Nureyev, who has the reputation of not being always pleasant, cooperative or considerate?

The Paris Opera itself is regarded as a house of rumor, gossip and intrigue. Furthermore, it is subject to the political tides of the country. Among other things, this means that its directors, such as the head of the ballet, seldom, if ever, have a tenure

that exceeds three years, regardless of accomplishment. Theoretically, the head of the ballet could be reappointed at the end of a three-year contract. In practice, this seems never to happen. As Miss Verdy put it recently, it is a matter of "political preferences ruling the arts." By this she meant that changes of administration, dictated by politics almost invariably resulted in changes of artistic responsibility.

Another possibly complicating factor in Mr. Nureyev's case is that a few years ago, the Paris Opera Ballet refused to come to the Metropolitan Opera House for a long-anticipated summer engagement for which Mr. Nureyev had been engaged as the star. The company's argument then was that it had its own stars and that Mr. Nureyev should not be considered the main attraction.

Mr. Nureyev's recent statement that he would now dance only "second and third" performances in Paris can be seen as an appreciation of the merits of the company's stars and a concession to its previous argument.

Mr. Nureyev is inheriting the directorship of the Paris Opera Ballet from Rosella Hightower, the American ballerina. Three years ago, she herself inherited it from Violette Verdy. The company Miss Hightower took over consisted of 140 members plus 15 leading dancers.

She found a highly paid but unhappy group of dancers, only 50 to 70 of whom performed on a regular basis. She divided the company into three groups: one to perform the traditional works and dance in the operas; the second, young dancers who performed the works of young and relatively inexperienced choreographers; and the third group, an experimental ensemble directed by Jacques Garnier. The leads danced interchangeably in the groups. Everyone worked. Everyone seemed happy.

But, according to Mr. Nureyev, changes are in store for the highly-paid dancers of the Paris Opera, who are government employees, live in comfortable apartments, have cars, are chic, and are secure with the promise of pensions after 20 years of service.

"The company of 140 dancers will become 70," Mr. Nureyev said, but he did not explain how he was going to accomplish that. He did say, however, that he would retain the experimental ensemble under Mr. Garnier. And, he added, "I will have to renegotiate the contracts of those who are over the 20-year period of service but who are still dancing well."

"But the best news of all is that the building itself is being reconstructed, with a new section which will house a school and give us three studios. The arrangement of the theater space was so unproductive to work, so decentralized, it was discouraging to choreographers to work there. But now, everything will be efficient and handy."

A new opera house projected for 1988, at the Place de la Bastille, will leave the old house, with all its 19th-century balletic glories, for the dance company, but if Mr. Nureyev serves for only three years, he will not be there to enjoy that.

When will we see the result of the Nureyev administration?
"I don't know," he replied. "Touring a company is making a statement and it is too soon to make that statement. But there will be performances at the Palais des Sports, the Théâtre des Champs-Élysées, as well as at the Opéra-Comique."

Is this new post for Mr. Nureyev a step on the slippery rock of career transition to administrator, while he dances as long as he is able?

His reply took the form of an uncharacteristic and reverential remembrance: "When Balanchine choreographed 'Bourgeois Gentilhomme' for me," Mr. Nureyev said, "he would always stand in the wings and be present at every rehearsal. He even went to the costume fittings with me. I was so impressed with that. I wanted him to sit down and rest, but he wouldn't. He was always with me, always there. That's what I want to do. To be there."

If You Can't Make It,
Make It Up.



CITY NEWS

Written and Directed by
DAVID FISHELSON/ZOB ZINMAN

THE NEWS BRIEFS:
BALLET ROBOTIQUE
A Film by BOB ROGERS
TOO MUCH OREGANO
A Film by KEVIN FEELTHAM

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