



LEGEND HAS IT THAT NEARLY 500 YEARS AGO, THE BUNKERS OF THE FAMOUS OLD COURSE IN ST. ANDREWS, SCOTLAND,

WERE CREATED BY SHEEP NESTLING IN HOLLOW TO SEEK SHELTER FROM STORMS. THE SAND AND BUNKER WALLS WERE THEN MERELY TIDIED UP FOR GOLF.



If true, Scotland is home to the world's smartest sheep, since the bunkers are lined up precisely to points of play. But true or not, the design of golf courses is now returning to the idea behind the legend: great courses can be shaped by the landscape and be part of the environment. From the site of a former dairy farm in Washington State to the site of an abandoned gravel quarry in Massachusetts, new golf courses are "living lightly" on the land. This new trend in golf course design is described in the April issue of Smithsonian Magazine. Where every month, eight million readers are reminded that lively writing on unexpected subjects is par for the course.

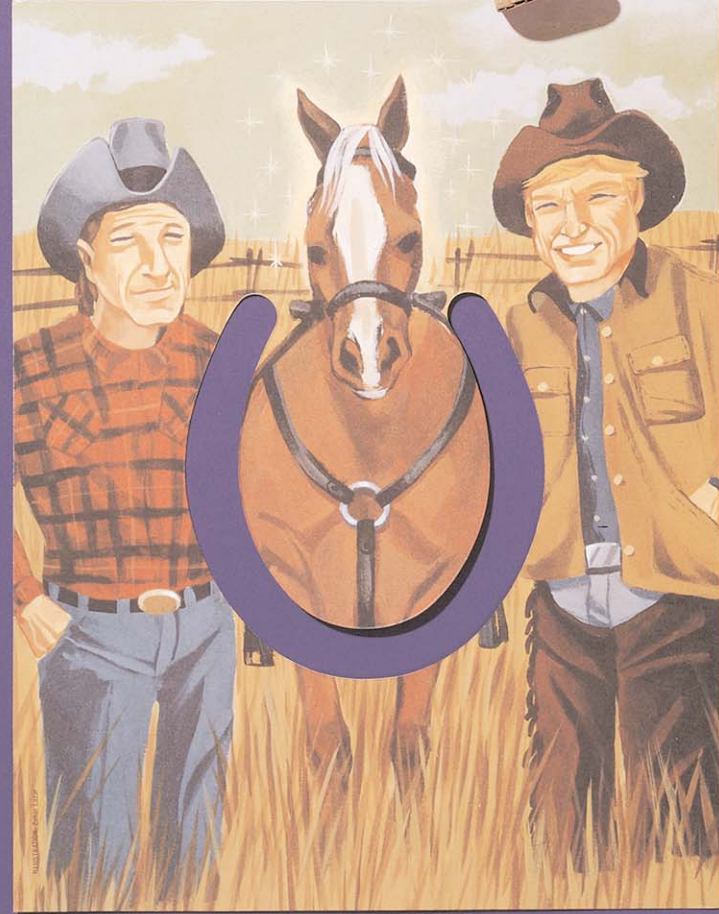
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YELLING AT A FRIGHTENED HORSE WON'T GET YOU ANYWHERE

It's much better to whisper. That's the message of "The Horse Whisperer." And on the set of the new movie, it was Buck Brannaman who taught Robert Redford to handle horses with respect and trust.

Which is fitting: Redford's movie role, and the best-selling novel from which it is adapted, were largely inspired by Buck Brannaman.

Of course, for a Wyoming cowboy like Buck, "horse whisperer" is just a romantic metaphor for his day job of holding clinics around the country where he teaches "thinking harmony with horses": how to "start" horses instead of "break" them and how to ride horses as their friend.

It's something akin to a spiritual quest, a way to rid oneself of one's own devils in learning to become one with the horse.

This insight into the man behind the movie comes from author Paul Trachtman in the May issue of Smithsonian Magazine. 7.9 million Smithsonian readers, who always want to get behind the scenes, will get a bang from Buck.

IF YOU'RE ONE OF THE FIRST 50 PEOPLE TO RESPOND, YOU WIN TWO FREE TICKETS TO THE MOVIE, "THE HORSE WHISPERER!"

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GOOD LUCK

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OOH
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VIVE
LA FRANCE!



HEY, MON DADDY-O, YOU COULD
WIN A TRIP TO PARIS, DIG?

PARIS 1950

Hey, Mon Daddy-o

les ARTISTES black AMERICAINES, hang OUT at CHEZ Honey where

la MUSIQUE de Duke ELLINGTON jams with la COOL PHILOSOPHIE L'EXISTENTIALISM, Dig?

In Paris after World War II, everything was open to African-American artists and as they came here — a post-Honey Home, in the blue smoke of Cocteau cigarettes, the artists rubbed elbows with the likes of Orson Welles and the poet of Color Dialogue. This time and place — and the work of some of these artists, here in an exhibition.

A series of interconnected illustrations on a black background. It includes a man in a beret, a saxophone, a palette, a piano, a double bass, and a framed portrait. The style is reminiscent of mid-century modern graphic design.