

4-2-1973

The Daily Egyptian, April 02, 1973

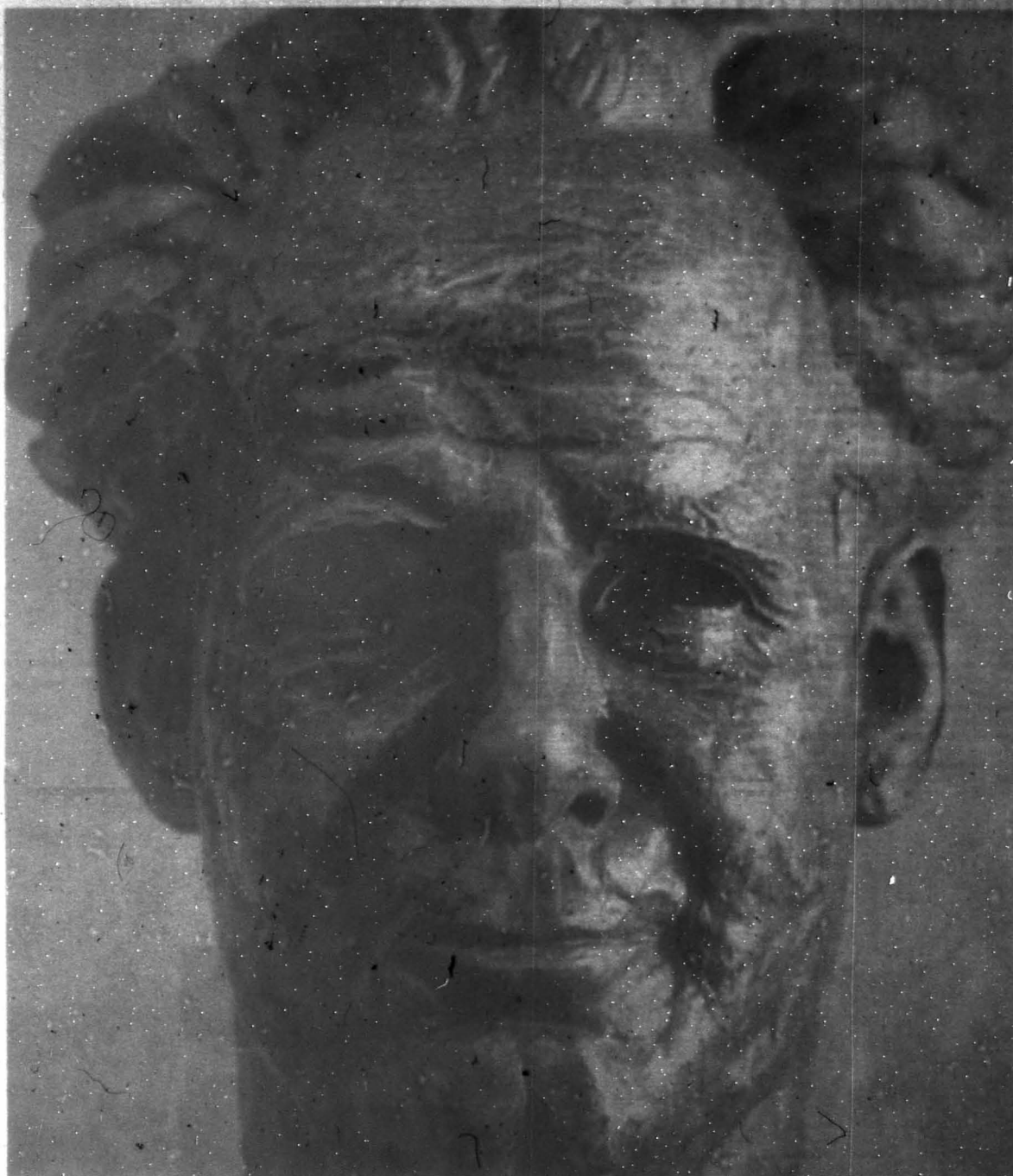
Daily Egyptian Staff

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Volume 54, Issue 131

Recommended Citation

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Bronz bust of Sergi Mikhailovitch Eisenstein, sculpted by Freda Brilliant and aquired by the Moscow film studios. Photo by Prof. Herbert Marshall.

Daily
Egyptian
Magazine
Southern Illinois University
Monday, April 2, 1973 -- Vol. 54, No. 131

Sergei Eisenstein

75th Anniversary

Eisenstein festival : a celebration of genius

By Glenn Amato
Staff Writer

The Center for Soviet and East European Studies is mounting a two-month festival in honor of Sergei Mikhailovich Eisenstein's seventy-fifth birthday, which technically fell on January 10.

One of the major reasons for the festival is the fact that Herbert Marshall, professor of theater and director of the Center, was a student of the great film director at the Higher State Institute of Cinema in Moscow. Marshall was also the only English-speaking Western student to graduate from the Institute during the pre-war years.

Marshall's archives contain what is probably the best collection of material on Eisenstein outside Moscow and the National Film Institute in England. Some of it is quite unique, including personal papers, original drawings of Eisenstein that were presented to Marshall by the director and his widow, film scripts, letters, programs, lectures, photographs, slides, articles and world press reviews of his films, stills from all his films and reproductions of all his drawings.

The Center remains the key source of research on Eisenstein and his associates for anyone in the English-speaking world.

The major project of the Center is the research, translation and publication of the "Collected Works of Eisenstein." The festival will include the publication of Volume One of the "Collected Works," Eisenstein's autobiography. Marshall and Tony Wraight provided the translation.

In conjunction with the President's Scholars Program, Marshall will give a seminar on "The Theory and Practice of Eisenstein," together with a weekly showing of all the director's films. These include the aborted "Bezhin Meadow" and "Que Viva Mexico."

These films will be shown in Lawson 101 at 7 p.m. Wednesdays beginning March 28. Screenings, which are open to the public, will be introduced by Marshall. A question, answer and discussion period will follow each screening.

Following is a list of the films and dates:

- April 4: "Potemkin" (1925)
- April 11: "Ten Days That Shook The World" or "October" (1928)
- April 18: "The Old and the New" or "The General Line" (1929)
- April 25: "Thunder Over Mexico" and "Time in the Sun" (1930-31)
- May 2: "Bezhin Meadow" (1934-35)
- May 9: "Alexander Nevski" (1938)
- May 16: "Ivan the Terrible, Part I" (1942)
- May 23: "Ivan the Terrible, Part II" (1944)

An exhibition of photographs and stills from Eisenstein's films will be in the showcase of the Department of Cinema and Photography in the Communications Building. The Rare Book Room of Morris Library will devote three showcases in the main foyer to an exhibition of Eisenstein's drawings.



A caricature of S. M. Eisenstein by the famous Russian Jewish Artist Isaac Schmidt, who in the thirties was a pupil in Eisenstein's research group at the Higher State of Cinematography in Moscow.



Pencil sketch of major character in the film "Ivan the Terrible."

Eisenstein a legend in his own lifetime

By Herbert Marshall
Professor of Theater

Director of the Center for Soviet
and East European Studies

A couple of years ago in Brussels a group of cinema experts met to try and decide what were the ten best films ever made. They couldn't reach unanimity on ten, but they reached unanimity on one. That film was "The Battleship Potemkin" by Sergei Mikhailovich Eisenstein.

It was made in 1924, and it is still considered the best film ever made. The man who made it already in his lifetime had become a legend. To everyone, even when he was still in his twenties, Eisenstein was the "old man."

To us he was always a modern Leonardo da Vinci, with a mighty brow and a great mop of hair. This year he would have been seventy-five.

Like da Vinci, Eisenstein's notebooks are full of drawings and sketches in science, art, philosophy, history and mankind. His erudition covered the whole of world knowledge in many languages. He was always sketching. When still a child, Eisenstein filled notebooks with sketches. He called them "visual stenographic reports."

Eisenstein demanded his pupils learn how to "convey visual impressions to our finger tips, for the correct illustration of a gesture is not the photograph, but the drawing."

He always searched for "the nuclei of expressiveness" and quoted the Australian cartoonist Phil May, who was once challenged by his publisher with: "Your drawing consists of only seven lines, and yet you charge us so much!" May replied, "If I were able to draw it in five lines, I would charge twice as much!"

I first met Eisenstein in London in 1930, together with his cameraman Eduard Tisse and his co-director Grigori Alexandrov. Previously I had met Pudovkin, the other famous Russian film director, and inquired about studying at the Higher State Institute of Cinema in Moscow, at that time unique in the world.

As an amateur avant-garde filmmaker I had won a prize at the Annual Convention of Cinematographers for my film "Hunger Marchers," and had showed it to Pudovkin and Eisenstein.

In 1930 I received an invitation through Pera Atasheva SCR (The Soviet Society for Cultural Relations with Foreign Countries) to attend the Institute. The invitation stipulated that I must learn Russian. I started but couldn't decide the best thing was to go there.

At that time diplomatic relations between Great Britain and Russia were broken. I could only book to Warsaw. With a tiny trunk and about \$50 in my pocket, I left for the unknown. I was met by Pera Atasheva, Eisenstein's faithful assistant and later his wife. I stayed with her until I was accepted at the Institute and moved into the students' dormitory.

Eisenstein's lectures were like a magnet. Numerous visitors to Russia came in to listen. Paul Robeson was one whom Eisenstein took me along to meet when he arrived in 1934. Eisenstein's erudition, his humor and his free and easy approach contrasted strongly with the dour officialdom of Stalinist bureaucracy.

From 1930 to 1935 I was a student director in Eisenstein's Research Group of the Higher State Institute. There were four faculties in the Institute: directing, acting, script writing and cinematography. Eisenstein was dean of the director's faculty.

The Institute was equipped with its own studio and had a very good library of international films. The course at that time lasted four and a half years. Three years were devoted to theoretical and practical work inside the Institute, and a year and a half to practical work in studies on location.

A student's greatest pride was to work in Eisenstein's Research Group.



Eisenstein and his class at G.I.K., 1934. Herbert Marshall is the student defending his thesis. The room is at the old Yar.

This group was an instrument in the fulfillment of Eisenstein's dream. He said, "I want to create a work which will be to Art what Darwin's 'Origin of the Species' has been to Nature and Marx's 'Capital' to Society. I want to lay bare the nature of artistic creation."

Eisenstein's problems included the phisistines in the government and in the Communist party. They dubbed his thinking as "formalistic" and his internationalism as "cosmopolitanism." Another problem was the limited education of his students, who were mainly workers and peasants with nothing but an elementary school education.

In one of his articles Eisenstein stated the problem this way:

"A primary trouble encountered with almost the entire student body was the low cultural level of the admitted students. Nor has this defect been remedied. It is such a general culture and a cultural basis in the arts that is perhaps, of all fields, most required in film direction."

"Film's many sides require a many-sided background," Eisenstein continued. "This is one of the most serious problems that face our young people. Second-year students, for example, had read neither Gogol's 'Dead Souls' nor Balzac's 'Pere Goriot'."

"Even so, there would be no necessity for such a shameful circumstance as listening to a student rattling off, in faultless phrases, a history of literature with Marxist appraisals of this or that literary-social phenomena—only to find out later that he had never actually read—or even seen—the works he talked about so fluently."

"Such cases are all too familiar to us at the Institute," Eisenstein concluded.

Sergei Eisenstein's contribution to the film medium is a double one—as filmmaker and as film teacher. Since all but one of his six completed films have enjoyed wide circulation in this country, his contribution as a creative director is well-known.

American and English filmmakers have had, however, only scattered opportunities to appreciate his contribution in the field of theory. His Soviet pupils in the Higher State Institute of Cinema are his chief beneficiaries in this regard.



Caricature of Marshall by Isaac Schmidt, inscribed: "To my friend Herbert Marshall in fond memory of the years of our study together under S.M. Eisenstein. Isaac Schmidt. Moscow, May 10th 1967."



A caricature made by Eisenstein during his Mexican filming, 'The Sacred Heart'.

Eisenstein's theory of film

By Herbert King
Cinema and Photography Major

To anyone familiar with the 70 year history of the cinema, the name Sergei Eisenstein is nothing new. Eisenstein has long been respected as one of the early intellects of filmmaking.

During the silent era of the movies, Eisenstein became conscious of the experiments and ideas that the Russian filmmakers were working with. His theories were of great importance to the world of film and today still have relevance.

It was Eisenstein's view that a film was composed of many series of shots, totally unrelated in nature. But But these shots had to be placed in order to

Theoretically, Eisenstein saw each shot as a separate cell; that, if viewed with another shot, would convey a third idea. These cells should not build a structure or form, but must work in conflict with each other. This is the origin of Eisenstein's theory of montage—the adding of detail to create an impression.

If you view only one film of Eisenstein's, make it "The Battleship Potemkin." But in viewing the film, look for these things.

To begin, this is a silent film where the actors cannot create any sort of emotion with dialogue. Eisenstein found other ways of instilling an audience reaction. The idea of editing two distinct images to create the third and most wanted idea—montage—could be done.

In "The Battleship Potemkin," all of Eisenstein's ideas are there.

Metric montage, joined-together pieces of different lengths of film. Long ones create quiet rhythm, while short ones create tension. Count the seconds of each cut at the end of the second act of the film. Start with the dishes being washed.

Rhythmic montage carries the movement within the frame to a new imagistic end. This is an editing technique that Eisenstein uses often in counterpoint to contrast people and ideas.

Tonal montage is the editing of the "colours" of the film shot. The third act is a beautiful conveyance of this, with sailors in white and officers in black.

Overtonal montage works on the same premise, but there is more depth in the conflict created. The audience reaction is more powered by the construction of scenes with other characteristics. In the third act one will note that there is always one officer to two or three sailors.

The idea of a montage on an intellectual level was another idea of Eisenstein's, classically shown by a totally unrelated shot of a religious cross sticking, like a knife, into the ship's floor. It is a process of abstractedly directing the thoughts and emotions of the audience. In this way, identities could be defined by symbols.

In viewing Eisenstein, realize that he was originally involved in theater direction and that this is very much a part of his direction style. There is no camera movement, but what is created in front of the camera is truly beautiful.

Notice how many shots would have no meaning if they were not edited with other shots and how a third idea is created by you, the viewer. Watch his editing. Count the seconds.

Also, "The Battleship Potemkin" is a Marxist film. The impact of this film on audiences in 1925 was overpowering. His political feelings were very strongly portrayed in it.

Now that you've seen what was done with silent film you will have a wider insight into the history of film, and the name Sergei Eisenstein will hopefully mean something to you.



Pencil sketchings in actual production are displayed from a scene in the movie 'Qui Viva Mexico'.



Eisenstein on Eisenstein

By Sergei Mikhailovitch Eisenstein

Any respectable child does three things: breaks objects, tears open the stomachs of dolls or watch cases to find out what is inside, and tortures creatures.

This is how respectable children behave. Nice children.

I was a nasty child. When I was young I did not do the first, second or third. I have no ripped-open watches on my conscience, not a single tortured creature, not a single intentionally broken vase. And this, of course, is a very bad thing.

For, no doubt, this is the very reason why I was forced to become a film director.

Indeed, the good children I've just written about satisfy their itch of inquisitiveness, their primitive cruelty and their aggressive self-assertion by the comparatively harmless pastimes enumerated above.

The itch passes with childhood. And not one of them would think in adult life of doing anything remotely similar. It is quite another matter with the "good" boy as distinct from the one commonly regarded as a "brat."

In childhood he does not disfigure dolls, break dishes or torture animals. But as soon as he grows up he is unrestrainedly attracted to this very sort of amusement.

He feverishly seeks the field of application where he can safely develop

his appetites to the maximum.

And finally he cannot fail to become a director, where it is so exceptionally easy to realize all these opportunities lost to him in youth.

The cruelty that, in me, did not find its application to flies, moths and frogs has clearly colored my selection of themes, methods and the credo of my work as a director.

In fact, crowds of people are shot at in my films: peasants, after having been lassoed, buried up to their necks in the earth, having their skulls crushed by horses' hooves; children are killed on the Odessa steps, thrown from roofs, killed by their own parents.

When a series of childhood traumas correspond emotionally with the task set for an adult, then things are veritably fine.

I consider that I, too, have been fortunate in this sense.

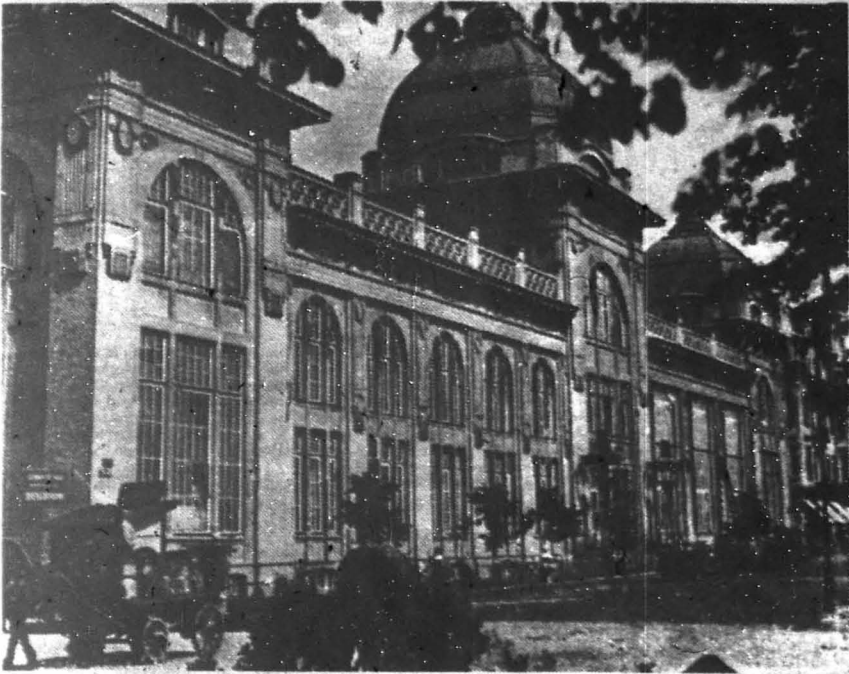
I have turned out to be necessary to my time, in just the area that my individuality determined.

It is also necessary to be able to extract from whatever material one comes across (and on a par with the demands of one's time and one's epoch) an ever new and individual aspect, of one's personal theme. This is the guarantee that one will tackle the theme of every new work with burning interest.

This is where creative happiness lies.



Portrait of Eisenstein in the Twenties.



The former home of the Higher State Institute of Cinematography (VGIK) in Moscow originally the Restaurant YAR, famous for its Gypsy Choirs and a haunt of the infamous Rasputin.

Daily Egyptian

Published in the School of Journalism Monday through Sunday throughout the school year except during University vacation periods, examination weeks and legal holidays by Southern Illinois University, Carbondale, Illinois 62801.

Policies of the Daily Egyptian are the responsibility of the editors. Statements published here do not necessarily reflect the opinion of the administration or any department of the University.

Editorial and business offices located: Communications Building, North Wing, Fiscal Officer, Howard R. Long, Telephone 536-2011.

Student News Staff: Cheryl Amano, Denise Bergsma, Kathie Below, David Brinkman, Jim Brun, Marcella Butler, Gene Chatterton, Bill Coffey, Jim Cummings, Sam Deacon, Tom Fries, and George Larry Glawicki, Debby Goodman, Bob Gregg, Nancy Kennedy, John Kuebler, Linda Kopycki, Sam Kozinski, Chester Lampin, Bill O'Brien, Karen Paul, John, Spencer, Kim Sawyer, Jim Tranchesi, Marvin Walker, Bernard F. Wheeler, Sherry West. Photographers: Brian Henderson, Debra Miles, Pam Smith.

Sculptress recalls Morris' dedication

By Freda Brilliant

The hands pictured on this page belong to Delyte W. Morris, president emeritus of Southern Illinois University. Sensitive, but firm hands, the reflection of his whole personality. All artists know that the most expressive parts of a human being are his head and his hands, and incidentally, the most difficult subjects for any artist.

By the time I decided to sculpt Morris I had already been studying and observing him for over two years, whenever an opportunity presented itself, and particularly when he was with his wife, Dorothy. His mind was then at ease if not entirely free of problems.

Dorothy is a woman's woman. She was appreciated and recognized by any wife who, like herself, serves as a support to her husband in all the vicissitudes of life. And Dorothy was accordingly loved by every woman on the campus.

It took me two years to find what now seems obvious: how to immortalize a man in bronze, so that at a glance, without a guide book or inscription, a future generation could recognize who he was. In truth one could say of Delyte Morris, the architect of SIU, as of Sir Christopher Wren, the architect of St. Paul's Cathedral: "For his monument look around you."

Nevertheless behind the architect-creator was a man and a personality that was quite deceptive. A mild-mannered, quiet conservative fellow who in reality was a tough, imaginative revolutionary. In what form should such a man be presented? Now for any sculptor there is always one bugbear in doing a portrait of a present-day citizen—his clothes. They soon become dated, old-fashioned, and finally obsolete.

Then one day I found the blue-bird, right in my own backyard at one Graduation Day I saw Morris in his Doctoral gown—representing timeless knowledge and learning. For even in modern America the scholar's gown of the middle ages is worn, it never dates. Having found this solution to his form, at once my whole being became feverish with a desire to get at the clay. There was no let-up. Thus I personally invited Morris to honor me by sitting for me. But in my eagerness to start work I very foolishly accepted conditions of work which caused me great trouble and pain and illnesses. I accepted the offer of a room in Woody Hall, size 12x15x8, as a substitute for a proper sculptor's studio that all my life I have been used to working in. But no such thing could be found either on the campus or in Carbondale.

In this pigeon hole I had to create an eagle's eyrie. The full statue, though only from his head to his knees, was six feet high—but is one and a half life size. Any trousers would have brought back contemporaneity again, and further, without the legs and shoes it was not pompous. But even so I had only nine inches to spare between the top of the statue and the ceiling, for it was standing on a revolving platform.

The first sitting began at 7.30 a.m., for about an hour, after which the president went to his normal heavy day's work, and that was the pattern of our work for a long time to come. Work on such a statue is the most complex an artist can tackle, but even sitting for it is no easy task. To begin with he stood a whole hour on the platform, his head close to the ceiling, the weather got hotter, no air-conditioning, and at times sweat began to drip from his brow and face, as if he were in a Turkish bath, but he never complained.

After a couple of weeks I ran from pillar to post in the University until I found someone who graciously lent me a high-stool for the president to sit on. Then it took a few more weeks pleading to have an air-conditioner installed, not just for an artist working about 10 hours daily but for the president of the University. And what was worse was the damage my clay model suffered. It kept on drying, de-hydrating, and had



Most important, and at the same time, most difficult to represent, are a man's hands. The hands of Pres. Delyte W. Morris, sculpted by Freda Brilliant.

reflect both the firmness and the sensitiveness of his character.

to be continually dowsed and sprayed with water, several times daily.

The excuse for not lending me these trivialities was said to be the fact that I personally was not connected with SIU. But the workers from Physical Plant gave me every assistance and watched with loving care the growth of the statue. My warmest thanks goes to these men who truly respected their President as well as my work.

I invited some of the faculty and administrators and their wives, as well as some students, to see the work in progress, in order to learn their impressions of the statue. Everyone had something of his own to say regarding the character being transformed into clay. This delighted me no end, for the variety of all their impressions (for they all differed) meant that I had added up the sum total of the man.

What amused me most was the impression of the then mayor of Carbondale, David Keene. Pointing to a part of the face he said, "Here is clearly shown that part of Dr. Morris that doesn't an-

swer when a question is put which he doesn't want to reply to."

He reminded one professor of Coriolanus, the legendary Roman hero. Most of the viewers admired the power and yet gentleness of the work. Some said how satisfied he looks at the work he has done, he seemed too pleased with himself. "Why not?" was my usual answer.

But when the plague of demoralization set in over the campus even the innocent, including myself, suffered. Some students by subterfuge got into my "studio" with visible intentions to sabotage my statue, but other students acted as an antidote and prevented their perversity.

Here is what one friend wrote me at the time: "When I first saw the statue, I caught an expression of arrogance and power. After the Old Main fire, we again visited the statue. This time there was a more humble cast to the face. The last time we went to Woody Hall was after the forced closing of Southern Illinois University by the students, with

the resulting criticism in the press. The face of the statue was now pure sadness. As I walked down the hall I found myself wondering why I so badly wanted to cry. The answer came to me: this is a reaction to the extreme sadness on President Morris' face."

"Although I saw the Morris statue only in its original clay matrix, its expressiveness had an astonishingly paradoxical effect. I saw over riding power combined with the dreams of a visionary. And because of the obvious tension between fact and vision, I felt also a subtle undertone,—for himself and for all people."

This is not a biography of Delyte W. Morris, not even a synopsis of it, but an iota of a resume of a man's work. A type of American, which in multiplication this great country has evolved.

In this evaluation of Morris I am really trying to comprehend the reason for trying to perpetuate this great American.

Genius at a price

"I am the great courtesan of the Italian cinema," jokes eminent Italian director Luchino Visconti. His new, highly dramatic screen biography "Ludwig," about the ill-fated Ludwig II of Bavaria, is being presented this winter by MGM.

"Do you remember the famous 'cocottes' of former times?," he continues. "You gave them jewels, furs, automobiles, or you got nothing. If producers want me, they must take me at my price."

The "price" for this dean of Italian films, a grand signor independently wealthy, who therefore can bide his time until the climate and conditions are right for him to make a film on a subject which appeals to him, is to participate thoroughly in every film from its inception to its final form.

This includes co-authorship of the script, casting, working with fellow craftsmen he respects, the opportunity to film on the correct, authentic locations, complete supervision of constructed settings, costumes and properties.

He is a noted authority in design, has frequently sketched the costumes and sets for the plays, operas and ballets he has staged. Above all, he demands money and time enough to tell his generally novel-like stories leisurely, and to have the right of the final "cut."

Out of this authority have come such masterpieces of contemporary Italian cinema as "Rocco and His Brothers," "Senso," "The Leopard," "The Damned" and "Death in Venice," which have been honored at film festivals, won critical respect and audience approval in all parts of the world.

If producers are not willing to pay his price, Visconti, who always has an iron or two in the fire, can instantly turn to another project. After finishing "Ludwig," he can, for instance, realize long-cherished film projects, adaptations of Goethe's "Faust," or Thomas Mann's "The Magic Mountain."

Or, he can turn again to directing opera. Both the Vienna Staatsoper, for a staging of "Tristan and Isolde" and his native Milan's La Scala, for a mounting of Wagner's complete four-opera "Ring" cycle, are seeking his services in 1973.



Helmut Berger (center) starring as Ludwig II of Bavaria, arrives at a betrothal ceremony in the MGM presentation of Luchino Visconti's "Ludwig."

His fiancée (Sonia Petrova) curtsies in doorway. His loyal aide (Helmut Griem) stands at attention.

"Ludwig" has preoccupied Visconti since the project materialized in the spring of 1971. This includes nearly two years of research, writing, location hunting, meticulously fitting together, craftsmen and production staff. It includes casting, three months of winter location filming in Bavaria in the very locales where the unhappy Ludwig lived and reigned 100 years ago.

Add to that three months of filming interiors in Rome's Cinecittà Studios, and several months of editing, scoring and dubbing the final film, and you begin to understand Visconti's "price."

Helmut Berger portrays "Ludwig." Visconti describes the king as a "man born out of his time. He tried to rule as an absolute monarch, but had no interest in politics or wars. Instead, he

tried to encourage the arts.

He was Wagner's patron, an important facet of the film with Trevor Howard portraying the composer. Ludwig was also responsible for building some of the most beautiful castles in Europe.

Eventually, his excessive spending and lifestyle provoked his court to declare him mad. Soon after confinement in a mountain retreat he died under mysterious circumstances still not explained to this day.

Of hijackings and fairy tales...

THE TAKING OF PELHAM ONE TWO THREE by John Godey. Putnam. 1972. 316 pp. \$6.95.

FAIRY TALE by Erich Segal. Drawings by Dino Kotopoulos. Harper and Row. 1973. 46 pp. \$4.95.

One of the most intriguing aspects of "The Taking of Pelham One Two Three" is the amount of details Godey provides about the city's subway system. There are, for example, 476 stations, 237 miles of track and 7,000 cars in service. Passengers include "overachievers"—those who push their way into the front car—and the "leaners" who play God with their challenges to oncoming trains.

All this data helps add authenticity to Godey's initially implausible premise. One quickly becomes convinced of the possibility of this sort of hijacking.

Hop aboard—there's a thriller that operates at full throttle and that, in its own way, very dearly loves New York.

An astute reader writes, "For God's sake, warn people about Erich Segal's new book." Segal, the on-again, off-again Yale classics professor who wrote "Love Story," has now penned a slim volume about a tree that sprouts money.

Entitled "Fairy Tale," it is only a bit more whimsical than "Love Story." I'm not going to waste your time or this space with the grim details; I will only note that, considering the profits Segal has made from his literary dreck, that money tree would appear to be planted in his own back yard.

Reviewed by Glenn Amato, Staff Writer.

Showcase capsules

By Glenn Amato
Staff Writer

Sweet and Low

That American staple, the ten-cent Hershey bar, which weighed a full two ounces in 1949, has shrunk to 1.26 ounces today. The chocolate bar began to grow smaller in 1951 and has since undergone 11 separate fractional weight reductions. A Hershey Foods Corporation executive gave us the information, but he later called back to say that additional weight and price data would be made public only if Hershey were given permission to clear the story first.

Four More Years?

A group calling itself, "Citizens for Nixon in '76" has retained an advertising agency to drum up grass-roots support for repeal of the twenty-second Amendment so that Richard Nixon can run again for President four years from now.

The advertising copy notes that the twenty-second Amendment, limiting a President to two terms, had been adopted in 1951, at which time "our country began to lose its spirit." Ironically, the twenty-second Amendment was launched through a Republican-dominated

Congress intent on preventing another FDR from coming along, but ended by foiling Eisenhower, and now Nixon, as potential third-term candidates.

Patriotic and creative considerations aside, however, still to be resolved is the Constitutional question of whether a repeal amendment, even if it were rushed through between now and 1976, would apply retroactively to Nixon.

Double Exposure

A spy can't be all bad. Thomas J. Gregory, the college senior and part-time political spy who was one of the Government's key witnesses in the Watergate bugging trial, has been suspended from Brigham Young University and has received a failing grade in the independent study project that got him into political espionage in the first place.

But hard work never goes unrewarded, or so it seems. When McGovern National Political Director Frank Mankiewicz asked Ed O'Donnell, McGovern's national youth co-ordinator (and Gregory's one-time boss), whether he knew the young man, O'Donnell replied "Know him? He was the best kid we ever had. He did everything he was asked and more. He worked all kinds of hours. He was completely responsible. If I'd had a hundred more like him we would have won the election."

"The Taking of Pelham One Two Three," which concerns a New York subway hijacking, sounds like one of those masochistic in-jokes New Yorkers love to relate, much like a litany, to out-of-towners. In what other city, I can hear one of them asking indignantly, could such a story be set? He'd be right, too. John Godey has written a thriller that, like the Empire State Building and Central Park, would ring false if taken out of its New York context. It's basically cotton candy stuff—something to pick up when one feels like going on a simple reading binge—but, since it is set in New York, the sugar is mixed with soot.

The Pelham 1:23 is hijacked by four men who threaten to murder 16 passengers—among them a dog-eared prostitute, a cop disguised as a hippie, a drama critic and others—unless the mayor pays \$1 million ransom within an hour.

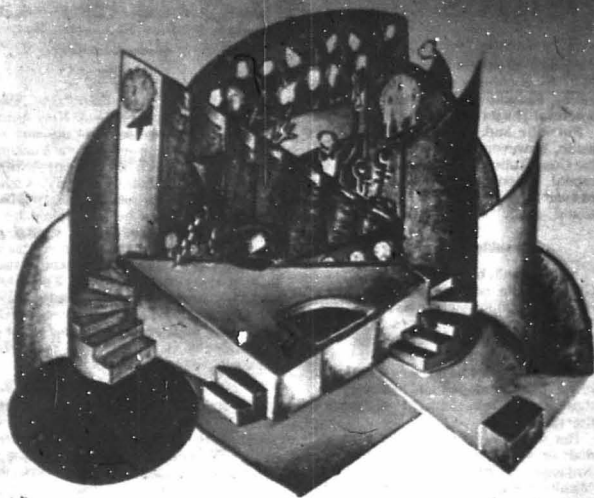
The real questions are, of course, whether the mayor will give in to these lunatics, pay the ransom and let them execute their escape. Godey held my interest, and so I'm not going to divulge any answers.



"MACBETH:" W. Shakespeare. Costume for "Macbeth" Act 5 Designed by Eisenstein 19th Nov. 1921. For the Meyerhold Theatre Workshop.

Eisenstein's sketchings...

КОНСТРУКЦИЯ
СЦЕНИЧЕСКОЙ
ПЛОЩАДКИ.



МОСКВА
ГВЫРМ"

"PUSS IN BOOTS" construction of the stage platform designed by Eisenstein for the Meyerhold Theatre Workshop. Dec. 30th 1921.

О.Э.
1922/21

'Haphazard environment' produced James Taylor

By Dave Stearns
Daily Egyptian Staff Writer
Ticket sales have been going "very well" for James Taylor's April 11 concert at the Arena, according to Gary Drake, assistant director of programming at the Arena. Drake also announced the concert will be presented on premium stage. Priced at \$4, \$4.50 and \$5 for students and \$4, \$5 and \$5.50 for the general public, tickets may be purchased at the Central Ticket Office, Penny's Sav-Mart and the Arena. Taylor describes his music as "green rock 'n' roll."

"I am the product of a haphazard musical environment which, I suppose, makes me a folk artist," he has said. Time magazine calls his music "soft rock."

Downbeat magazine described Taylor as "a sensitive and meticulous guitarist, a personal, appealing singer and a major songwriter." The lyrics to Taylor's songs are personal, introspective and autobiographical. Jon Landau of Rolling Stone magazine wrote that Taylor's lyrics "exist in opposition to rock rather than as a new evolutionary development of it."

Concerning Taylor's latest album, "One Man Dog," Landau wrote, "Taylor turns in his best singing performance, running through the songs with fire, force and enthusiasm. Of his other albums, 'One Man Dog' may be his best...just because it sustains the greatest degree of continuity."

"In rejecting civilization in its present form, Taylor is telling us



James Taylor

that we have no place to turn but toward ourselves and that we could not have it any other way."

Variety magazine described Taylor's 1971 appearance at Fillmore East by saying, "Taylor held his followers spellbound with a typical meflow relaxed set. While he has attained the status of a star,

Taylor remains unpretentious and down to earth. It creates a natural rapport with his audience." Born in 1948, Taylor grew up in Chapel Hill, N.C. When he was 18, he went to New York where he sang, played and wrote songs in a group called The Flying Machine. During his stay in New York, Taylor began taking heroin and consequently spent nine months in a mental hospital. "In the hospital we used to go in the bushes and get stoned, and then go back to our rooms," Taylor once said. There he wrote his song "Knocking around the Zoo."

He went to England in 1969, where he was the first outside artist to be signed to Apple Records, a company owned by the Beatles. His first album, titled "James Taylor," appeared in 1969 with Paul McCartney playing bass on one of the songs. Rolling Stone magazine called it one of the most tasteful albums of the decade.

"Sweet Baby James," his second album, came out in 1970 and was one of the 10 best albums of the year, according to Time magazine. Selling over 1,600,000 copies, this album contained Taylor's first hit single, "Fire and Rain," which was nominated for five Grammy awards.

In explaining "Fire and Rain," Taylor said in a recent interview, "The first verse is about my reactions to the death of a friend. The second verse is about my arrival in this country with a monkey on my back (a heroin habit), and the line about Jesus is an expression of my desperation in trying to get through

the time when my body was aching and the time was at hand when I had to do it. Jesus was something that you say when you're in pain. I wasn't actually looking to the savior."

"The third verse refers to my recuperation in Austin Riggs (a Massachusetts hospital) which lasted about five months. 'Junk,' in itself, isn't the problem with me. It's a symptom of unexpressed and inexpressible anger, in a nutshell. It's a way of retreating from the world. It's a way of finding comfort and consistency in a chemical." Taylor married Carly Simon, who is also a popular singer-composer, early in 1972. "My love for Carly is a very religious thing, to me, because sometimes I just exchange with her completely and I don't know where I end off and she begins," Taylor said. Concerning song writing, Taylor once said, "Writing doesn't come very easy."

The central idea musically and lyrically comes out at the same time, and then I just work around that. I write some songs when I'm driving a car or chopping wood. "I don't know who has influenced me as a songwriter. I haven't consciously emulated anyone, as far as I know."

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Films, dramas on activities slate

- Monday, April 2**
- Pacific Studies Committee, Department of Cinema & Photography & Anthropology: Films on the Pacific: Moana, A Romance of the Golden Age, and "Carnival Under the Sea", 7:30 p.m., Morris Library Auditorium
 - School of Music: Freshman-Sophomore Honors Recital, 8 p.m., Shryock Auditorium
- Wednesday, April 4**
- Southern Players: "The Indian Captive", a play for children, 1:30 p.m., University Theater, Communications Building
 - Baseball: SIU vs Moorhead State, 3 p.m., Abe Martin Field
 - International Textile Week: Dinner, 6:30 p.m., Student Center Ballroom A
 - School of Music: Graduate Recital of Barbara Davis, bassoon, 8 p.m., Old Baptist Foundation Chapel
- Thursday, April 5**
- Southern Players: "The Indian Captive", 3:30 p.m., University Theater, Communications Building
 - Student Activities Fair: 7 p.m.-11 p.m., Student Center Ballrooms C & D
 - Basketball: Wheelchair Squids vs Senior Varsity, 8 p.m., Arena
- Friday, April 6**
- Public Relations Society Conference: 5:30 a.m.-5 p.m., Student Center Ballrooms
 - Baseball: SIU vs St. Louis, 1 p.m., Abe Martin Field
 - Calibre Theatre: "Up Against the Wall Mother", 8 p.m., Communications Building April 6, 7, & 8
 - School of Music: Senior Recital of Janice Allen, french horn, 8 p.m., Old Baptist Foundation Chapel
- Saturday, April 7**
- Public Relations Society Conference: 8 a.m.-5 p.m., Student Center Auditorium and River Rooms
 - High School Library Association: 8 a.m.-5 p.m., Student Center Ballrooms
 - Math Field Day: around campus all day; testing, 9:30 a.m.-noon, Arena
 - Southern Players: "The Indian Captive", 10 a.m., University Theater, Communications Building

- Saturday, April 7**
- Baseball: SIU vs Macmurray, 1 p.m., Abe Martin Field
 - School of Music: Carbondale Community High School Choral Group, 2:30 p.m., Home Economics Auditorium
 - Celebrity Series: "Applause", starring Patrice Munsel, 3 p.m. and 8 p.m., Shryock Auditorium

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Diane McAfee gets a tickle out of "Applause" scene with Ed Fuller.

Costumes also speak to theater audience

By Ginny Clark
Student Writer

The next time you see a play and admire the costumes, stop for a moment and think of all that goes into making those costumes.

"There are lots of things that you have to consider," Elin Stewart Harrison, associate professor in theater and costume designer for the Theater Department, said.

The first step is designing the costumes. Ideas for costumes come from a number of sources, according to Ms. Harrison.

"They usually come when you consider the mood of the play, what it has to say to an audience," she said. "Then you determine how you can best tell this to an audience through costumes."

According to Robert Horn, costume technician for the Theater Department, a lot depends on the specific time period in which the play takes place.

Three films slated

Three movies depicting the cultural, emotional and political problems of India will be presented in April by the Indo-American Friendship Association.

Shown will be "Bruan-Shone" on April 6, "Chaudvika Chand" on April 13, and "Bandini" on April 20. All will be presented at 8 p.m. in Davis Auditorium. A donation of \$1.50 per person for each show, or \$3 for all three, is asked.

Munsel, 'Applause' promise a lookable, listenable time

By Kathie Pratt
Daily Egyptian Staff Writer

Patrice Munsel has been called "one singer you can listen to with your eyes open."

And the Broadway musical "Applause" was chosen as the best musical of the 1970 season.

Both the listenable Ms. Munsel and the award-winning "Applause" are scheduled for two performances, 3 and 8 p.m. April 9 in Shryock Auditorium.

The background of Ms. Munsel and the musical are very interesting. Ms. Munsel played to her first audience at the age of 12 and her career has encompassed performances in the U.S. and abroad.

At the age of 17, she was signed to a Metropolitan Opera contract, the youngest singer to debut at the Met. Her musical comedy credits include performances in "Kiss Me Kate," "Can-Can," "South Pacific," "The King and I," "Song of Norway," "Sound of Music," "Hello Dolly," "My Fair Lady," "Mame" and "I Do! I Do!" She broke box office records when she starred in "The Merry Widow" at the State Theatre on Broadway.

In addition, she has appeared twice on the best-dressed list and has been featured on the covers of Life and Time. She also has made appearances on major variety shows, a number of TV specials and as star of her own weekly musical show, which was produced by her

husband, Robert Schuler.

Schuler is now preparing a musical for presentation on Broadway in 1974, based on the life and works of the late Dorothy Parker. Ms. Munsel will be in the lead role.

Although the musical "Applause" has not been around as long as its star, the play's history is as varied.

The musical is based on the 1950 Bette Davis movie, "All About Eve," and centers around an ambitious, young starlet, Eve Harrington. The movie was based on a book by Mary Orr which was first published as a novella in a 1957 edition of Cosmopolitan Magazine. The book was turned into a radio program and then later into a film script.

Ms. Orr's experiences backstage as an actress and playwright provided the bases for the story. But the focus of the original story has been changed from centering on Eve to a song-filled musical highlighting Margo Channing, a stage star who first encounters Eve

as an autograph-seeker in a theater alley. Ms. Channing soon is portrayed as a stage star who is forced into a biting, acerbic, scabrous battle for the survival against a younger rival.

The authors of the adaptation and other show contributors also have impressive backgrounds. The film story was adapted to the stage by award winners Betty Comden and Adolph Green, authors of "Hello, Dolly!" "On the Town," and "Hallelujah, Baby!" and the songs for the show were written by Charles Strouse and Lee Adams, a team noted for successful musicals including "Bye, Bye, Birdie," and "Golden Boy," among others.

Tickets for "Applause" are priced at \$4.50, \$6 and \$7 for the general public and \$3.50, \$5 and \$6.50 for SIU students.

Tickets for other performance can be purchased at the Central Ticket Office in the Student Center. Further information can be obtained by calling 536-3351.

Second printing for SIU book

A second printing of the book, "Man Across the Sea," edited by four SIU-C scholars, has been authorized by the University of Texas Press, which published the volume in May, 1971.

Authors are anthropology professors Carroll L. Riley, J. Charles Kelley and Robert L. Rands, and Campbell W. Pennington, professor of geography. Riley also heads the University Museum and the others are Museum staff members.

More than two dozen writers contributed their views pro and con on the provocative question of pre-Columbian contacts between the North American continent and other continents or islands. The papers were originally presented at a 1968 symposium organized by the four SIU men.

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20 to participate in summer plays

By Mark Tupper
Student Writer

A company of 20 music and theater performers will participate in this year's "Summer Playhouse '73," Archibald McLeod, chairman of the theater department, has announced.

The company will be made up of about half SIU students and faculty and about half from universities elsewhere in the country. Auditions held in February received larger turnouts than in the years past, McLeod said.

For the first time since the origin of "Summer Playhouse" as a joint

effort of the music and theater departments, performers will have the opportunity to participate in both the theatrical and musical aspects of the productions.

McLeod said all of the performers will dance, sing and act. Conceivably, McLeod said, each performer would become a "triple threat." McLeod said this will provide a much better educational training for those involved.

Those participating in the program can receive 12 hours credit in either music, theater or both.

The playhouse operates on box-office receipts taken in during the summer's five productions, McLeod

said this gives the program a kind of professional quality, in that there are no University funds to fall back on.

"Wait Until Dark," "The Tavern," "Oliver" and "Promises, Promises" will be presented as part of this summer's program, McLeod said. A child's play will also be presented, but has not yet been chosen.

Some of the Playhouse members will also participate in an outdoor drama to be presented July 6-8 in Grand Tower. The play, written by professor of theater Christian Moe, is to be presented in conjunction with Illinois' Tri-Centennial Celebration. The celebration

signifies the 300th anniversary of the discovery and exploration of the Mississippi River.

Children of Grand Tower will also be used in the play, McLeod said. According to McLeod, all other productions will be presented in the University Theater in the Communications building.

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Spring Convo schedule changed

The SIU Convocation Series will offer a new format for spring quarter so that more people can benefit from the free entertainments, according to R. P. Hibbs, coordinator of special programs. Convocations will be held at a variety of times and places instead of only at 1 p.m. Thursdays at the SIU Arena as in the past.

Lord's "International" Marionettes, a ballet-pantomime troupe, will begin the series at 1 p.m. Thursday, April 5 at Shryock Auditorium. A satire on the age of television will be presented by Portable Circus at 1 p.m. Thursday, April 12, in the SIU Arena.

The Erik Hawkins Dance Co., accompanied by Lucia Dlugoszewski, will present a program of modern dance at 8 p.m. Friday, April 20, in Shryock. "Sex and the Single Person" will be discussed by Josh McDowell at 8 p.m. Thursday, April 26 in the SIU Arena.

"A Midsummer Night's Dream" will be presented by the San Francisco New Shakespeare Co. at 6:30 p.m. Saturday, May 5, outside in the Old Main Mall (Shryock in case of rain). Buffalo Bob Smith and

Howdy-Doody time will be here live at 8 p.m. Wednesday, May 9, in the Student Center.

The St. Louis Jazz Quartet will present a program of modern jazz at 8 p.m. Wednesday, May 16, in Shryock. Jerry Jarrett, Broadway star of "Fiddler on the Roof," will present "An Invitation from Tevye" at 8 p.m. Wednesday, May 23, in Shryock.

The last Convocation program will be presented by Colours, a folk-rock group, at 8 p.m. Thursday, May 31, in Shryock.

Visitor Traffic Increase

HALIFAX (AP) - More than 4.4 million tourists visited Nova Scotia during the 1972 season, an increase of 8.1 per cent over the volume of traffic in 1971.

U.S. visitors made up the bulk of those who brought non-resident vehicles into Nova Scotia. U.S. traffic increased 8.9 percent.

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