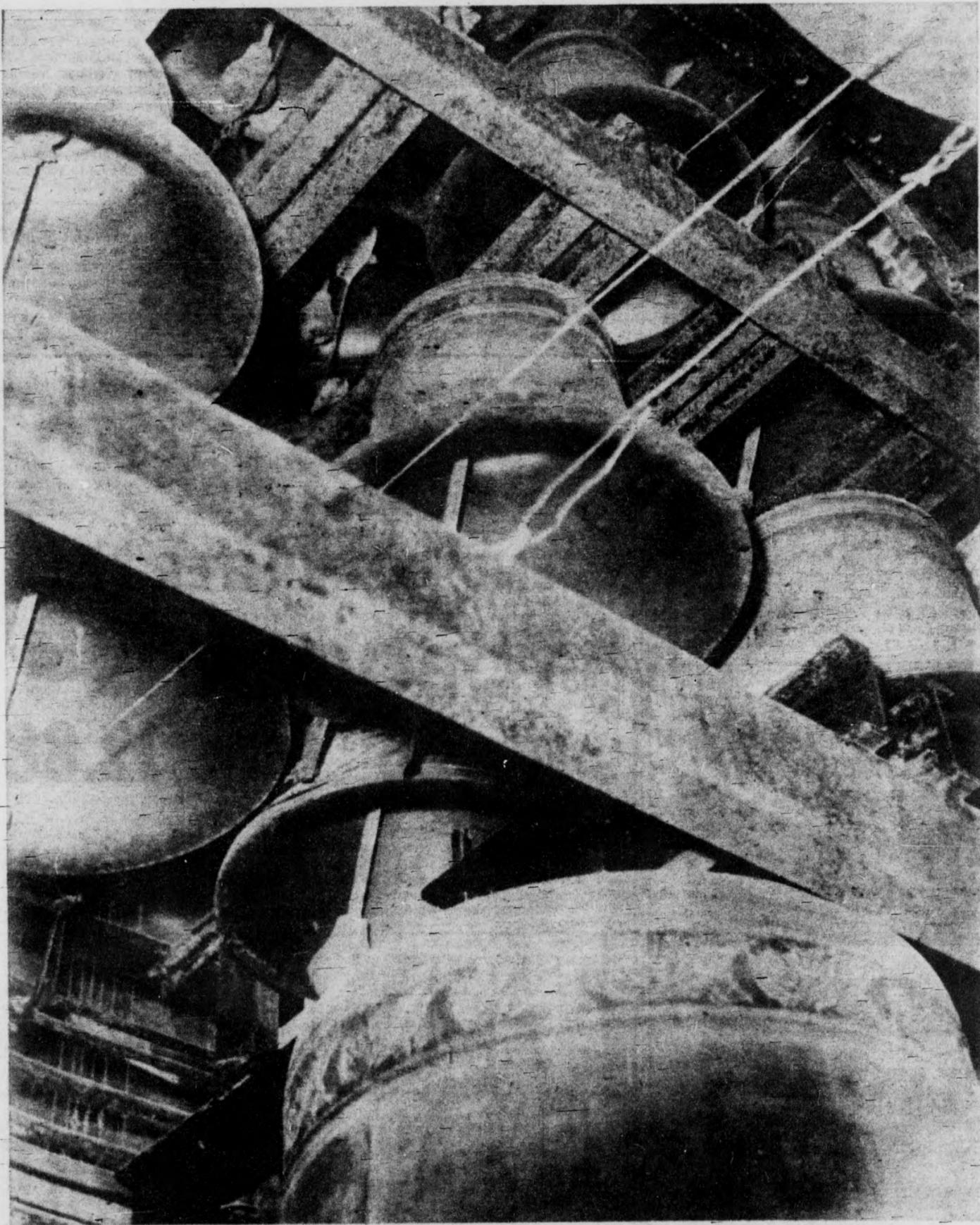


Michigan State News

Spotlight

music • theatre • films • radio • t.v. • features

Monday Morning, February 26, 1962



THE BELLS OF BEAUMONT TOWER
For Story • See Page 6



Can Hollywood Vie With Foreign Films?

By DONALD A. YATES
Asst. Prof. of Foreign Languages

American movie-goers were offered in 1961 a spate of foreign films more varied and artistically arresting than have been imported in recent years.

Art theatres, which feed on a constant diet of foreign movies, have been multiplying, and the "big" films from abroad (those which critics—of all people—have praised) are beginning to run, at legitimate theatre prices, at first rate theatres in our principle cities.

Movies, in short, are "foreigner" then ever.

The year 1961 was particularly notable for the strong entries of the Italians in the international film derby. In recent months in the Lansing area we have seen three outstanding examples of the work of the bright, imaginative Italian directors who are giving some cause for reflection by certain consciences in Hollywood.

Movies like "La Dolce Vita," "L'Adventure," and "Two Women" have attracted large audiences here as well as in other parts of the country and, clearly, are competing with America's run-of-the-mill multi-million dollar productions.

U. S. exhibitors call these imports "art films," which actually is not too inaccurate a designation. The Italian films mentioned above, the French films, representative of the work of what is called the New Wave of French movie-makers, and the intensely poetic works of the Swedish writer-director Ingmar Bergman do indeed accept the film medium as a vehicle for artistic expression.

However, films which display some attempt to experiment with cinematographic storytelling techniques come to us

infrequently from Hollywood.

Are foreign film imports influencing the California industry? Is there any indication that American film producers are changing the types of movies they are marketing in an effort to follow the lead of the Europeans? There seem to be a few developments that would lead us to think so.

The film "The Hustler," based on Walter Tevis' novel about a "pool shark" who in his specialized profession learns a sad lesson about the universal meanness of life, shows a certain debt to the "neo-realistic" film techniques which have been exploited in Europe since the end of the Second World War.

Like the best foreign films, it eschews technicolor (and the other similar processes); like them it offers a picture of life that is unpretentious and true to the original; like them it offers no single top-drawing star who goes through his paces in an inconsequential story; and like them it offers a variety of small "cameo" or bit performances by excellent actors—an uncommon feature in American movies.

It was precisely this use of brief, but thoroughly convincing roles executed by good actors that helped to make "La Dolce Vita" the dazzling viewing experience which it has been for many thousands the world over. "The Hustler" makes us think back on a few American films of which we are justifiably proud, movies of the same general type—"On the Waterfront" and "Marty," for example.

European film producers do not operate on a "big star" basis. If they have anything resembling "big stars," they are big stars on a strictly American basis: high money earners when their films are exported to the United States.

Will the pressure for competition with foreign films eventually break down the American "big star" system? This seems a possibility. A significant step toward freeing the business of film-making from an oppressive, inhibiting superstructure was the splitting up of the major studios during the Fifties into a raft of independent companies. If exposure to foreign films sooner or later teaches the American movie audience something about taste in moving pictures, then the star system will be doomed, too.

If this came to pass, it would be, I think, a good thing. For it would mean that, in time, the story, the artistic presentation of an idea or an experience would become of more importance than the actors who were chosen to give life to it.

And who would suggest that this is not a thing to be desired? Surely not someone who has seen the Ingmar Bergman films and who is aware of the masterful effects that can be achieved on film when the inspiration in the mind of the writer is given precedence over all else and the job of filmmaking becomes the job of transforming the artist's vision into something that can be pro-

jected on a screen. In the case of Bergman, who is both the writer and director of most of his pictures, the artist has a clear shot at his medium which he could never hope for in Hollywood.

In the past the American movie industry (and this is the appropriate term) has used writers instead of—banish the thought!—inviting writers to use it. William Faulkner has spent a while writing for Hollywood and neither party seems to have gained much from the association.

In the Thirties F. Scott Fitzgerald went to Hollywood to make money when he could no longer manage to subsist on his earnings as a short story writer. The fragile remnants of confidence and spirit that he carried west were bruised beyond healing by the studios' heartless and unsympathetic treatment of his rare talent.

But perhaps the artist is coming into his own today—gradually—and in years to come will assume a role of importance in the making of moving pictures. There is a few encouraging indications. One of these is the film "Splendor in the Grass" which was written especially for the movies by Midwest playwright William Inge—and which, moreover, was publiciz-

ed by the studio as having been written especially for it by Inge. As we are well aware, the film industry characteristically feeds off the products of other media.

We can hope that the competition of foreign films will do our own film-making business some good. International competition for trained linguists for important assignments overseas and at home has caused an acceleration in our country's program of foreign language teaching. Competition from European makers of small cars has finally persuaded American automobile manufacturers to offer the public a sensible, economical car.

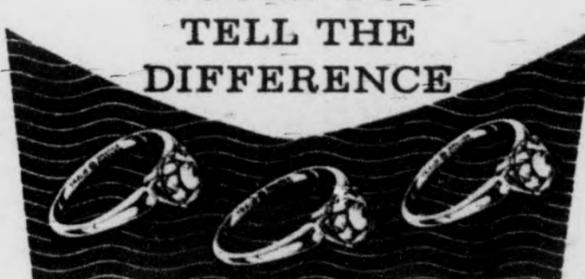
Surely we have some basis for thinking that competition from foreign films will do Hollywood no harm, that, in fact, it may be the best incentive yet for bringing about the maturing of an industry which, oddly enough, this country has had charge of from the very beginning.

Cover Picture

The Beaumont Bells toll the hours throughout the day. For story on Beaumont and its carillonneur, see page 6. —Cover Photo by Paul Ramy.

?

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Concert Band to Perform

THE CONCERT BAND, under the baton of Leonard Falcone, will present its annual winter concert at 4 p.m. Sunday, in the Auditorium.

This Week's Music Program

Music Presentations on campus this week will range from the Modern Jazz Quartet to a Winter Concert, and the continuation of the Beethoven Festival of Music.

Modern Jazz Quartet

Jazz comes to the Auditorium Monday when the famed Modern Jazz Quartet presents its distinctive stylings in a special Lecture-Concert performance at 8:15 p.m.

The quartet, which includes John Lewis, piano; Percy Heath, Bass; Milt Jackson, vibraharp, and Connie Kay, drums, is now in its tenth year.

The program will include such jazz classics as "Lonely Woman" by jazz saxophonist, Ornette Coleman; "Fugato" from the ballet score "Original Sin," which John Lewis wrote for the San Francisco Ballet Company; "How High the Moon," "Bel," a saucy blues; "Why Are You Blue," a composition by Gary McFarland, and "It Don't Mean a Thing," a famous standard by Duke Ellington.

Beethoven Festival

The Beethoven Festival of Music concerts will continue this week with concerts at 8:15 p.m. Monday, Tuesday and Wednesday in the Music Auditorium.

In Monday's concert Lynn Foxworthy, Manton junior, will

perform Sonata in G Major, Op. 49, No. 2; Junotte Tally, Middleton, N.Y., junior, Sonata in F Major, Op. 10, No. 2; Alice Eaye O'Daniel, Shreveport, La., graduate student, Sonata in E Flat Major, Op. 31, No. 3; James Norden, South Haven senior, Sonata in E Major, Op. 90 and Stanley Potter, Grand Rapids junior, Sonata in E Major, Op. 109.

The concert Tuesday night will include Johnella Lucas, Fredricksburgh, Va., freshman, Sonata in A Major, Op. 20 No. 2; Virginia Rice, Sonata in A Flat Major, Op. 26; Jo Bobulski, Huntington St., N.Y., senior, Sonata in D Minor, Op. 31, No. 2; and Cadance Willner, Arlington Heights, Ill., sophomore, Sonata in E Flat Major, Op. 81.

Wednesday the concert will include La Donna Reeser, Owosso senior, Sonata in B Flat Major, Op. 22; Margaret Sinclair, Lansing junior, Sonata in G Major, Op. 79; and Wilna Buckingham, Sonata in A Flat Major, Op. 110.

Winter Concert

The 90-piece Concert Band, under the baton of Prof. Leonard Falcone, will present its annual winter concert at 4 p.m. Sunday in the Auditorium.

The program of standard and contemporary music will have an international flavor. Featured soloist for the performance will be John Boulton. Bir-

mingham graduate student playing the flute solo "Concertino" by Chaminade.

The program will open with the rhythmical "March Joy-

euse" by E. Chabrier. Verdi's "Nabucco Overture" with its triumphant conclusion will be followed by "Five Miniatures" by J. Turina.

Bernstein's "Candide Overture," consisting of three lyrical themes and intricate syncopations will be followed by Persichetti's "Psalm for Band."

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Calendar of Events

Letter From India

A Visit to Sikkim

By JULIAN P. DONAHUE

If someone had asked me a few years ago what Sikkim was, I would have answered that it was a command to a dog. But I later found out that Sikkim is an important country—important because it is flanked on two sides by Tibet, a country with Chinese growing pains.

Nepal and India border the other two sides of this rectangular mountain kingdom, and Bhutan touches a corner. The Delaware-sized state of Sikkim probably has one of the greatest ranges in elevation of any country in the world from a few hundred feet above sea level to Mt. Kinchenjunga, the third highest mountain in the world (28,168 feet).

Sikkim is a semi-autonomous state ruled by the Maharajkumar (who, incidentally, is engaged to an American girl). India is responsible for its defense, postal system, and some other functions.

I was afraid that if I didn't go to Sikkim when the opportunity presented itself I might never go. Accordingly, I made plans to visit Sikkim near the end of another trip, and applied for an entry permit.

In late October my father flew in to our rendezvous—he was taking a few days off from work to make the visit with me and help collect butterflies for the MSU Museum. When the airport bus stopped in town all the passengers got out and entered a building. Dad walked to the first window to recon-

firm his return flight. The first man looked at the ticket, then handed it to a second man, who asked, "What is your name, please?"

"It's on the ticket," Dad replied. More curious looks, then Dad finally asked, "This is the airlines office, isn't it?"

"No, this is the railway station." A five-cent rickshaw ride took him to the proper place.

The road was so sinuous that the distance we traveled, on the map, was less than 15 miles. The road wound along the hillside above the milky Teesta River, and we had to make frequent stops while the road crews cleared debris where tremendous landslides had, a few months earlier, slid the entire hillside, road and all, down into the river. The road will be eventually repaired, only to be wrecked again by this year's monsoon rains.

The ride was picturesque; the view was filled with dense evergreen jungles, clear rocky streams, terraced rice fields on the steep hillsides, and an occasional "Pandanus", or screw-pine, the curious tree that grows its own crutches to hold itself up.

Our permit allowed only four days in Sikkim, and the days were all too short. The weather was cool and mostly cloudy, and snow-clad Kinchenjunga was obscured. One evening we met a Mr. Collins, a British ropeway engineer who was in Sikkim to supervise the construction of a 14-mile long ropeway to the Tibet border. Only then did we realize how close we were to a way of life and thought so different and hostile to ours.

A ropeway, by the way, is made of cables and resembles a ski tow, and is used to carry trade goods (so we learned).

A visit to the bazaar, or open-air market, one day yielded another surprise—yak cheese. Cheese from this hairy high-altitude animal comes from Tibet in the form of a half-inch thick cake, four inches square—and as hard as the proverbial rock. To eat it one has to boil it to soften it, or chew a small piece like "jawbreaker" candy.

One day we hired a taxi (the only car, excluding Jeeps and Land Rovers, that we saw in Sikkim)—a decrepit black Austin. Seven miles below Gangtok we stopped and collected butterflies along a lovely clear, rocky stream.

These Himalayan streams are frequented by two of my favorite birds: the plumbeous redstart—a dull slate-colored bird the size of a sparrow, with a solid chestnut tail; and the white-capped redstart—a slightly larger black and bright chestnut bird with a snow-white cap.

Both of these birds fly over the torrent snatching insects, and rest on the small boulders. They are never still for a moment. When they are perched they droop their wings and fan out their tails, exposing the bright chestnut to full advantage. Then they cock the tail up in the air and slowly fan it down again. Beautiful birds in a beautiful setting.

The Hot Spot? We were in it, but we couldn't feel it. I find it hard to think of trouble and beauty at the same time, so I concentrated on the beauty. In one grove of trees I was thrilled to see several varieties of wild orchids. Later I was told that Sikkim has 525 species of these intricate flowers. And 15 miles away over the mountains are the restless Chinese in Tibet.

Monday, Feb. 26

- 8:00 a.m. - 5:00 p.m. U.S. Marine Corps Recruitment. First Floor Concourse, Union.
- 12:30 p.m. Spartan Christian Fellowship. Oak Room, Union.
- 1:30 p.m. Faculty Folk Spanish Interest Group. Mural Room, Union.
- 4:00 p.m. Union Board Social Committee. Oak Room, Union.
- 4:00 p.m. Union Board Forum Committee. Mural Room, Union.
- 4:00 p.m. Frosh Soph Council. Art Room, Union.
- 7:00 p.m. Delta Sigma Theta. Oak Room, Union.
- 7:00 p.m. Water Carnival Productions Committee. Mural Room, Union.
- 7:00 p.m. Spartan Christian Fellowship. Parlor A, Union.
- 7:00 p.m. German Folk Dancing Group. 21 Union.
- 7:00 p.m. University Theatre Practice. 22 Union.
- 7:00 p.m. Association of Off-Campus Students. 34, 35 Union.
- 7:00 p.m. Alpha Kappa Alpha Pledges. 42 Union.
- 7:30 p.m. Humanist Society. Art Room, Union.
- 7:30 p.m. Frosh Soph Council Coordinating Session for University College American Thought and Language. Dr. Engle, speaker. Union Ballroom.
- 8:15 p.m. Beethoven Piano Festival. Music Auditorium.
- 8:15 p.m. Lecture Concert Series (Special). The Modern Jazz Quartet. Auditorium.
- 8:45 p.m. Frosh Soph Council Coordinating Session for University College Natural Science. Dr. Pettit, speaker. Union Ballroom.

- 7:00 p.m. Water Carnival Publicity Committee. Mural Room, Union.
- 7:00 p.m. University Theatre Practice. 21 Union.
- 7:00 p.m. Student Tutor Society. 31 Union.
- 7:00 p.m. Alpha Kappa Alpha Pledges. 42 Union.
- 7:00 p.m. Angel Flight. 43 Union.
- 7:00 p.m. Water Carnival Special Promotions Committee. 44 Union.
- 7:00 p.m. Union Board Dance Instruction. Ping Pong Room, Union.
- 7:30 p.m. Baptist Student Fellowship. Speaker is Dr. Walter Emery, MSU faculty. Baptist Student Center.
- 7:30 p.m. History Club. Dr. John Harrison to talk and show slides on "View of France," 221 Physics-Math Building.
- 7:30 p.m. Frosh Soph Council Coordinating Session for University College Social Science. Dr. Epstein, speaker. Union Ballroom.
- 7:30 p.m. Foreign Film Series—"The Jazz Singer" (American). Auditorium.
- 7:30 p.m. Union Board Forum Committee. Parlor C, Union.
- 7:30 p.m. J Council. 22 Union.
- 7:30 p.m. Alpha Phi Sigma. 33 Union.
- 7:30 p.m. Delta Sigma Theta. 36 Union.
- 7:30 p.m. Water Carnival Rules and Regulations Committee. Tower Room, Union.
- 8:00 p.m. Association of Off-Campus Students Dance Instruction. Ping Pong Room, Union.
- 8:15 p.m. Beethoven Piano Festival. Music Auditorium.
- 8:30 p.m. Veterans Association. 41 Union.
- 8:45 p.m. Frosh Soph Council Coordinating Session for University College Humanities. Dr. Thompson, speaker. Union Ballroom.
- 9:00 p.m. Water Carnival Theme Float Committee. Oak Room, Union.

Tuesday, Feb. 27

- 8:00 a.m. - 5:00 p.m. U.S. Marine Corps Recruitment. First Floor Concourse, Union.
- 12:30 p.m. Spartan Christian Fellowship. Oak Room, Union.
- 3:30 p.m. Ag Econ Seminar. 32 Union.
- 4:00 p.m. Union Board Public Relations. Mural Room, Union.
- 4:00 p.m. Water Carnival Publicity Committee. 34 Union.
- 6:30 p.m. Sailing Club. 32 Union.
- 6:30 p.m. Christian Science Organization. 34, 35 Union.
- 6:30 p.m. Water Carnival Theme and Continuity Committee. 40 Union.
- 6:30 p.m. Greek Week Community Project Committee. 41 Union.
- 7:00 p.m. Union Board of Directors. Oak Room, Union.

Wednesday, Feb. 28

- 8:00 a.m. - 5:00 p.m. U.S. Marine Corps Recruitment. First Floor Concourse, Union.
- 12:30 p.m. Spartan Christian Fellowship. Oak Room, Union.
- 4:00 p.m. Greek Week Public Relations Committee. 35 Union.
- 4:00 p.m. Provost's Lecture. Dr. Vincent E. Smith, professor of philosophy and director of the Philosophy of Science Institute at St. John's University, to speak on "God and Cosmology." Kiva, Education Building.
- 5:30 p.m. Spartan Round Ta-

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ble. Cowles House.
 7:00 p.m. Sigma Delta Chi. Old College Hall, Union.
 7:00 p.m. Lambda Chi Alpha Pledging Ceremonies. Sun Porch, Union.
 7:00 p.m. Alpha Lambda Delta Smarty Party. Parlors B, C Union.
 7:00 p.m. University Theatre Practice. 22 Union.
 7:00 p.m. Ski Club. 31 Union.
 7:00 p.m. Spartan Women's League. 32 Union.
 7:00 p.m. Frosh Soph Council. 33 Union.
 7:00 p.m. Accounting Club. 34, 35 Union.
 7:00 p.m. Greek Week Publications Committee. 41 Union.
 7:00 p.m. Alpha Kappa Alpha Pledges. 42 Union.
 7:00 p.m. Water Carnival Decorations Committee. 44 Union.
 7:00 p.m. Hawaiian Luau. Tower Room, Union.
 7:30 p.m. Alpha Lambda Delta, Smarty Party. Freshmen women's honorary party open to all freshmen coeds with 3.3 average or above for fall term. Parlors B, C Union.
 7:30 p.m. University College Seminar. Dr. Albert E. Levak, to speak on "Development of Underdeveloped Areas of the World." Dr. William Ross, discussant, 114 Bessey Hall.
 7:30 p.m. Placement Bureau Summer Employment Kick-off. Union Ballroom.
 8:15 p.m. Beethoven Piano Festival. Music Auditorium.

Thursday, March 1
 8:30 a.m. Color and Design Workshop. Art Room, Union.
 12 noon. Deseret Club. 36 Union.
 12:30 p.m. Spartan Christian Fellowship. Oak Room, Union.
 6:00 p.m. Phi Mu Epsilon Banquet. Parlor A, Union.
 6:30 p.m. Tau Beta Pi Banquet. Parlor C, Union.
 7:00 p.m. Delta Phi Epsilon Pledges. Oak Room, Union.
 7:00 p.m. Water Carnival Art and Design Committee. Mural Room, Union.
 7:00 p.m. University Theatre Practice. 22 Union.
 7:00 p.m. Water Carnival Executive Committee. Art Room Union.
 7:00 p.m. Greek Week Sing Committee. 31 Union.
 7:00 p.m. Delta Phi Epsilon. 32 Union.
 7:00 p.m. Christian Science Organization. 33 Union.
 7:00 p.m. Sno Caps. 34, 35 Union.

7:00 p.m. Alpha Kappa Alpha Pledges. 42 Union.
 7:00 p.m. Rowing Club. Tower Room, Union.
 7:00 p.m. Union Board Bridge Instruction. Ping Pong Room, Union.
 7:30 p.m. Agricultural Honors Program. Auditorium, Anthony Hall.
 8:00 p.m. Conservative Club Congressman Bruce Alger, fifth district, Texas, to speak on "Conservatives—Dynamic Forces for Freedom." Union Ballroom.
 8:15 p.m. Senior Recital—Corinne Bowra, soprano. Music Auditorium.

Friday, March 2
 8:30 a.m. Color and Design Workshop. Art Room, Union.
 11:00 a.m. Chinese Student Bible Study Class. 35 Union.
 12 noon. Spartan Christian Fellowship Off Campus Coeds. Mural Room, Union.
 12:30 p.m. Spartan Christian Fellowship. Oak Room, Union.
 3:00 p.m. Seminar in U.S. Agriculture for Foreign "Students. 36 Union.
 4:00 p.m. Short Course Snacks. Union Parlors.
 5:30 p.m. Short Course Banquet. Union Ballroom.
 6:00 p.m. Short Course Dancing. Union Parlors.
 6:00 p.m. Short Course Games. 21 Union.
 7:00 p.m. Big Ten Track. Jenison Fieldhouse.
 7:00 p.m. University Theatre practice. 22 Union.
 8:00 p.m. A.O.C.S. 7-11 Dance-Casino. Capitol Room. Capitol Park Hotel. Semi-formal.
 8:00 p.m. Literature Discussion Group. Topic: Ferlinghetti's "Coney Island of the Mind." Fourth Floor Lounge, Library.
 8:15 p.m. Graduate Recital—Doris Borsch, violinist. Music Auditorium.

Saturday, March 3
 2:00 p.m. Big Ten Track. Jenison Fieldhouse.
 7:00 p.m. Alpha Kappa Alpha. Mural Room, Union.
 3:30 p.m. Delta Phi Epsilon Initiation. 36 Union.
 6:00 p.m. Omega Psi Phi Initiation. 41, 44 Union.
 8:00 p.m. Union Board Dance. "Thawing Out." Union Ballroom.
 8:00 p.m. World Travel Series—Alfred Bailey. "Mormon Land Highlights." Auditorium.

Sunday, March 4
 2:00 p.m. Scrollers Club. Oak

Room, Union.
 2:00 p.m. Alpha Kappa Alpha. Art Room, Union.
 2:00 p.m. International Club. Film "Encampment for citizenship." 32 Union.
 3:00 p.m. Kappa Alpha Psi.

Oak Room, Union.
 3:00 p.m. Omega Psi Phi. 34 Union.
 3:00 p.m. Alpha Kappa Alpha. 35 Union.
 4:00 p.m. Winter Concert. Concert Band. Auditorium.

4:00 p.m. Alpha Phi Alpha. 36 Union.
 6:30 p.m. Channing Murray Fellowship. Art Room, Union.
 7:00 p.m. Disciple Student Fellowship. Mural Room, Union.

Spotlight On Bridge

By A. R. DRURY
 Dept. of Surgery and Medicine

There is great satisfaction in setting a reasonably sound contract. Confidence in your partner to do what you ask, by way of obeying signals given by cards played, allows for chances one would not otherwise take.

In today's hand observe the successful use of the high-low or echo, and the lead-return defensive signal for a further ruff. Note that if West is left to guess, the contract will be down only one trick if he guesses wrong. Also note that if East is scared off after the opening lead, the contract can be made.

North		East	
S	Q 5 4 2	S	10 9 8
H	10 5 4	H	A K 9 3
D	K 6 3	D	A 9 8 2
C	A J 8	C	9 2
West		South (D)	
S	J 3	S	A K 7 6
H	8 2	H	Q J 7 6
D	Q J 10 5	D	7 4
C	10 7 5 4 3	C	K Q 6

Both vulnerable. The bidding:

South	West	North	East
1 C	Pass	1 S	Pass
2 S	Pass	3 S	Pass
4 S	Pass	Pass	Pass

Opening-lead: Heart K.
 The bidding is quite normal. South opens a weak club which is commonly done when you have count for an opening bid but no choice of suit, hoping your partner can bid one of the majors. If he does, as in this case, you need three good or four ordinary cards in the suit for support.

Since North has 10 points and support from South, he readily bids 3 spades. South carries the bid to game.

East's K of Hearts is a natural lead. Dummy plays small. West plays the 8, indicating a singleton or doubleton at the most, since the 10 is the only missing high card. This play asks for continuation of the suit.

Partner plays the ace, on which West now plays the deuce. This completes the high-low echo and asks partner to continue the suit.

West now leads the 9 of Hearts which says, "Partner, you can best return to my hand by leading the higher of the

non-trump suits (Diamonds) for another possible ruff."

If West had been left to his own imagination, he might well have shifted from Hearts after leading the king, as leading the ace sets up the suit for discards, thus helping declarer. If he shifts from Hearts, the contract can be made, as the only remaining losers are the ace of Hearts and the ace of Diamonds.

But when West returns the Diamond, taken by East's ace, and East then plays his last Heart, E-W gain another trick because West should ruff the Heart with his jack. If it is over-ruffed with the queen, East's 10 of trumps is good for a trick.

Basically, discard or play of an intermediate card (9,8,7,6) says, "Continue or lead the suit." Discard of a low card (5,4,3,2) says, "Do not continue or lead the suit."

This same pattern should be used for your first discard, as you generally have intermediate cards in a suit you would like to have led. Also by inference you can suggest the suit you would like to have your partner lead, by discarding low in the remaining suit, when you cannot afford to discard from a holding like K, Q.

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47 Bells Chime Daily In Beaumont Tower

By JAN BEARDSLEE
SPOTLIGHT Music Writer

Beaumont Tower, a familiar landmark stands near the center of the campus on the site of Old College Hall, the first building where agriculture was taught as a science on a university campus. Donated with ten of the 47-bell carillon by alumnus John Beaumont, the tower stands as a memorial to his sister.

In addition to its duty of keeping students and faculty on time with its 15-minute striking to the Westminster Chime Tune, the 47-bell carillon is played daily during the school year and recitals are given each Sunday afternoon by carillonneur Wendell Westcott.

The tower was built in 1929 with a 10-bell chime. Twenty-seven of the present 47-bells came from England and twenty were imported from Holland. The bells range in size from 20 pounds for a low pitch to three tons for a higher pitch. The carillon is one of the most violent of musical instruments.

Beaumont Tower is one of the better locations for a carillon in the whole country. The area surrounding the tower is placid, has park-like landscaping and the school provides an audience of approximately 20,000 people.

The carillon at State has the same functions as those in Europe located in the city halls or cathedrals. These functions are to provide atmosphere and to play for specific situations such as religious or civic festivities.

At MSU, the bells are part of many campus activities—before and after home football games, at senior affairs in the spring and other extra occasions during the school year.

Carillonneur Wendell Westcott is an associate professor of music at the university. A resident of Michigan and graduate of MSU, Westcott is also director of the Spartan Bellringers. He received the highest rating (with greatest distinction) ever issued by the carillon school he attended in Belgium. Westcott says he chooses a wide variety of music to appeal to all of his listeners.

"Knowing many audiences consist of people of various

Music Recitals

A senior recital will be presented Thursday at 8:15 p.m. by Corinne Bowra, a Toronto soprano in the Music Auditorium.

A graduate recital by Doris Borsch, an East Lansing violinist, will be presented Friday at 8:15 p.m. in the Music Auditorium.

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MASTER BELL RINGER—Prof. Wendell Westcott of the music department performs at the carillon located high in Beaumont Tower. —Photo by Paul Remy.

musical tastes, I try to play selections from every source—classical, popular, romantic or the operetta."

Beaumont Tower is open to visitors at 5 p.m. every day. After each recital by Westcott, there are tours for those who wish to see the bells. Monday through Friday, the bells are heard from 8 to 8:10 a.m. and

5 to 5:15 p.m. On Sunday, Westcott presents a recital from 2 to 2:45 p.m. In the summer, three formal recitals are given weekly.

Michigan State is one of 35 educational institutions who possess a carillon. This public instrument has become a popular feature of the college campus in America.

M.S.U. Dept of
Speech

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Theatre**
PRESENTS

March 7-11
Fairchild Theater

8:00
P.M.

THE
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OF SETZUAN**
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TV Views

- MONDAY, FEB. 26**
12:30 - 1:00 p.m. (10) Great Decisions - 1962
"Nigeria - Democracy in a new climate."
7:00 - 7:30 p.m. (12) Expedition - Michigan
Michigan's role in the Civil War.
- TUESDAY, FEB. 27**
12:30 - 1:00 p.m. (10) Age of Overkill
"Power Elite and Creative Elite."
- WEDNESDAY, FEB. 28**
12:30 - 1:00 p.m. (10) Search for America
Dr. Margaret Mead discusses the increase of violence in the United States.
7:00 p.m. (10) Recital Hall
- THURSDAY, MARCH 1**
12:30 - 1:00 p.m. (10) Goals for Americans
Farm policy for the '60's.
1:00 - 1:30 p.m. (10) Trends and Views
Basic techniques of heart massage.
- FRIDAY, MARCH 2**
11:00 - 1:00 p.m. (10) Boston Symphony Orchestra
Adventure Theater
"Knights in Armor," the story of sea life with shells.
- SATURDAY, MARCH 3**
4:30 - 6:00 p.m. (6) Big Ten Basketball
Purdue vs. Indiana
11:00 p.m. (12) 11th Hour Theater
Academy Award Winner: "The Good Earth."
- SUNDAY, MARCH 4**
12:30 - 1:00 p.m. (10) Self Encounter
Debate on the existence of God
2:00 - 4:05 (10) Boston Symphony Orchestra
4:05 - 5:00 p.m. (10) The Quiet War
Problems in Vietnam.

NEW PAPER BOUNDS

From England

- **AFRICAN POLITICAL PARTIES**
by Thomas Hodgkin - 95c
- **THE HUMAN SPECIES**
by Anthony Barnett - \$1.85
- **HAS MAN A FUTURE**
by Bertrand Russell - 85c
- **THE STAGNANT SOCIETY**
by Michael Shanks - 95c
- **WHAT'S WRONG WITH THE UNIONS**
by Eric Wigham - 85c
- **THE BUSINESS OF MANAGEMENT**
by Roger Folk - 95c

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 WJIM 1240 Kilocycles
 WMRT 1010 Kilocycles
 WMRT-FM 100.7 Megacycles
 WSWM-FM 99.1 Megacycles

MONDAY THROUGH FRIDAY
 In The Background 9:00 - 9:15 a.m. (WILS)
 Guest House 7 - 7:30 p.m. (WJR) (WJR-FM)
 Concert Hall 8:00-10:00 p.m. (WKAR-FM)
 Jazz Interlude 11:05 - Midnight (WJIM)

MONDAY, Feb. 26
 World of the Paperbacks 5:00 - 5:15 p.m. (WKAR)
 Broadway Melodies 7:15 - 7:40 p.m. (WSWM-FM)
 MSU Basketball - Northwestern 8:55 p.m. (WILS) (WKAR-FM) (WJIM)

TUESDAY, FEB. 27
 Background 7:10 - 7:40 p.m. (WJIM)

WEDNESDAY, FEB. 28
 Con-Con Report 4:15 - 4:45 p.m. (WKAR)
 Broadway Melodies 7:15 - 7:40 p.m. (WSWM-FM)

THURSDAY, MARCH 1
 Community College 7:10 - 7:40 p.m. (WJIM)

FRIDAY, MARCH 2
 Broadway Melodies 7:15 - 8 p.m. (WSWM-FM)

SATURDAY, MARCH 3
 Metropolitan Opera - Verdi's "Aida" 2 p.m. (WKAR-FM)
 Detroit Red Wings vs Montreal 7:55 p.m. (WJR) (WJR-FM)
 MSU Basketball - Minnesota 8:55 p.m. (WJIM) (WILS) (WKAR-FM)

SUNDAY, MARCH 4
 Mantovani 10:15 - 10:30 a.m. (WILS)
 Polka Parade 11:30-11:55 a.m. (WMRT) (WMRT-FM)
 Percy Faith 12:30-1:00 p.m. (WJIM)

Hovering Plane Beams Programs

By MARGARET ANN OPSATA SPOTLIGHT Radio-TV Writer

Six hours a day, four days a week, a plane hovers over Montpelier, Ind.

This plane, a DC6AB, is equipped with a 30-foot external sending antenna, and television transmitters. It is beaming simultaneously three or four subjects, ranging from elementary school music to high school science.

The Midwest Program on Airborne Television Instruction (MPATI) serves some 25,000 school districts in six states—Illinois, Indiana, Kentucky, Michigan, Ohio and Wisconsin.

Michigan's Role In Civil War Telecast on 12

"When The Call Came," a special "Expedition: Michigan" program investigating Michigan's role in the Civil War, will be telecast at 7 p.m. Monday, on Channel 12.

Photographs, etchings, and lithographs—many from the Michigan Historical Commission archives—will illustrate various phases of Michigan's 24th Infantry Regiment's campaigns at Alexandria, Virginia, Antietam, Fredricksburg and Gettysburg.

An outstanding aspect of the program will be portions of letters written by Pvt. James Greenalch of Flint from the front to his parents and wife. Portions of 25 letters will be included, covering the period 1862 to 1865.

Another highlight will be the role of Emma Edmonds of Flint, who disguised herself as a man during two years of combat. She was not discovered until 20 years after the war, when she attended a Civil War reunion in Flint.

(ETV) has permitted education to make great progress. But a single television channel can provide only twelve half-hour programs a day, whereas an average twelve-grade school offers ten or twelve times as many courses.

This limitation can be met by employing closed-circuit television operating on six channels all day long. However, there simply aren't enough funds to provide such closed circuit television if it is broadcasting from the ground.

By taking an ETV station into the air, it can cover a greatly enlarged area.

Lessons are video-taped at ETV centers and are sent to Purdue University where they are viewed for clarity of subject matter.

Television teachers are selected for their knowledge of their subject and for their ability to project their personality and enthusiasm for their subject.

"The greatest benefit of MPATI," William B. Hawley, assistant dean of education for programming and curriculum, said, "is that it brings superior instruction to the thousands of small schools in six or seven state areas."

"The finest teachers in the United States have prepared the lessons, which are immediately available to the children in the broadcast area."

Dean Hawley has represented MSU at the MPATI confer-

ences on expanding the program to college curricula. MPATI is the pioneer in air-born educational television.

Great interest has been shown in other parts of the country and in many foreign countries to deliver similar programs.

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