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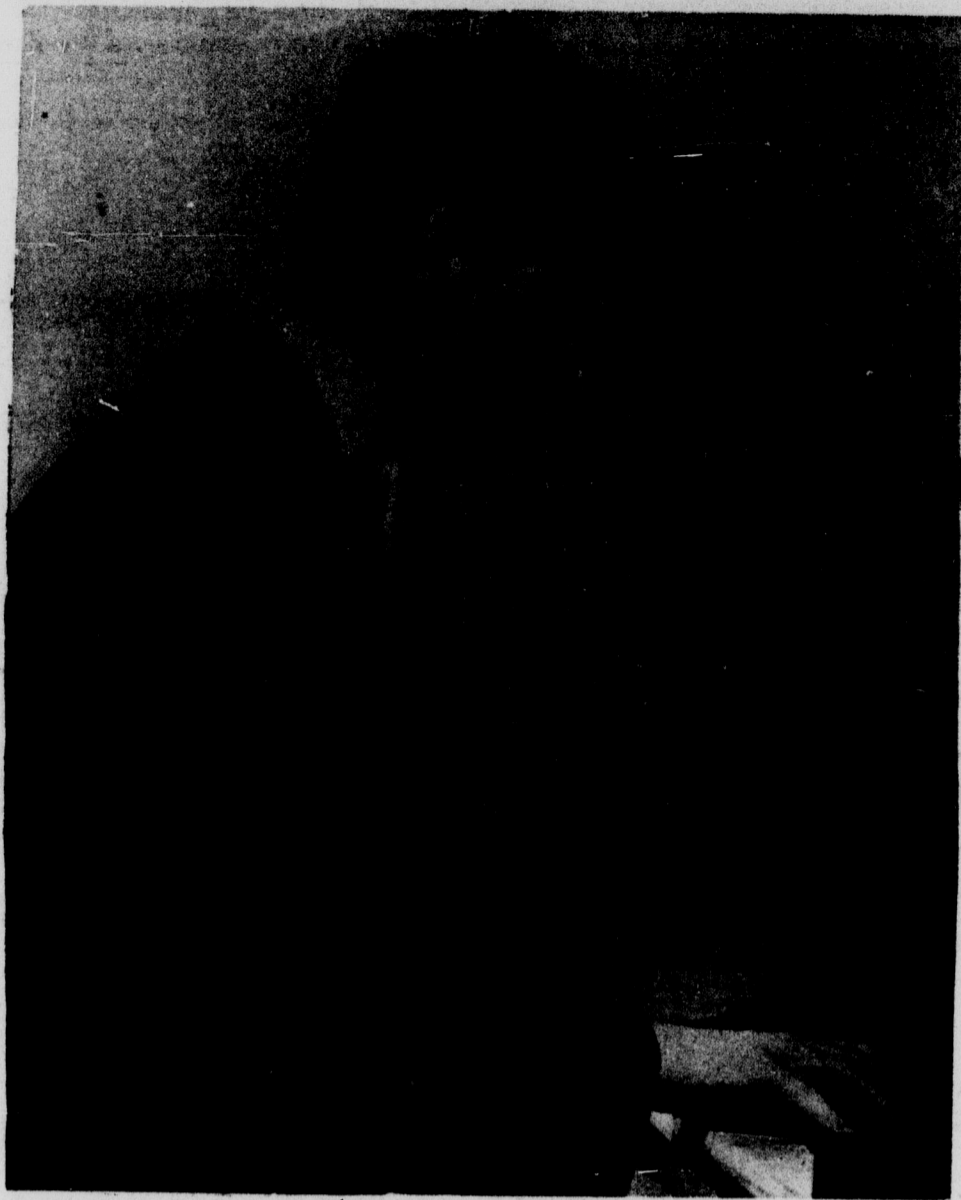


MICHIGAN
STATE NEWS

Monday Morning, April 9, 1962

SPOTLIGHT





Celebrating the first anniversary of his triumph at the Music Festival competition in Moscow, Van Cliburn will be spotlighted Wednesday at the auditorium. The concert begins at 8:15.

Now It's Our Turn For Van Cliburn

Van Cliburn, internationally famous pianist, will appear Wednesday at 8:15 p.m. in the Auditorium.

He was given Manhattan's first ticker-tape parade for a musician, congratulated by President Eisenhower and given a testimonial luncheon by the people of New York City on his return from Moscow in 1958 after winning the Tchaikovsky Competition.

Cliburn was born in Shreveport, Louisiana. When he was six, his family moved to Kilgore, Texas, where his father was purchasing agent for an oil company.

His mother had been a talented pianist and student for Arthur Friedheim, the famous pupil of Franz Liszt. Although, Mrs. Cliburn's parents forbade a concert career for her, her son was able to benefit from her years of practice and study. His mother was his teacher until he went to New York City in 1951 to study with Rosina Lhevinne.

Cliburn first played in public at the age of four at Shreveport's Dodd College. At 12 he was the winner of a statewide young pianist's contest. The same year he made his Carnegie Hall debut as the winner of the National Music Festival Award.

Other laurels came his way; a Juilliard School scholarship, the G.B. Dealey Award in Dallas and a grant from the

Olga Samaroff Foundation. Upon his graduation from Juilliard with highest honors, he received the Carl M. Roeder Award and the Frank Damrosch Scholarship.

His most important victory came in 1954 when he won the coveted Levintritt Award, the most important American prize. Prior to his winning it, the judges had found no one worthy for five years. The Award carried with it appearances with the New York Philharmonic and other orchestras.

Even though he was well known to the American musical world in 1958 when he went to Moscow, Van Cliburn was almost unknown to the great musical public. When from page stories of the wide acclaim by the Russians began to appear, the Van Cliburn legend was born overnight.

In the three years since, Cliburn has managed the difficult task of living up to his own legend. By his superb piano mastery and the charm of his own personality he has become an artist of which the U.S. can be exceedingly proud.

Cliburn returned to the Soviet Union in 1960, sponsored by the U.S. State Department as part of the Cultural Exchange Program. Enormous crowds gathered to hear him and so great was the ovation at his final concert that the ushers had to surround the stage to protect him from enthusiastic admirers trying to give him flowers and gifts.

He also played on Independence Day at the American Embassy.

Cliburn began his annual North American tour in August with a series of recitals and appearances with the New York Philharmonic Symphony, the Philadelphia Orchestra, the Chicago Symphony, the Los Angeles Philharmonic, and the Detroit Symphony.

MEDICINAL PURPOSES OF COURSE

BUFFALO, N.Y. (AP)—Elephants love rum and Dr. Frank McClelland, a veterinarian at the local zoo, is glad of it.

He says he can mix up the vilest tasting medicine in the world, add a little rum to it and an elephant will drink it with gusto.

Michigan State News SPOTLIGHT Magazine edition

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Duke Hit at Cotton Club

By MIKE SCOTTO
Of the State News Staff

In 1927 at the Cotton Club, a tall, sturdily built Negro walked on stage and conducted music that left his audience spellbound.

The concert was the start of a glorious career for Edward "Duke" Ellington who since that memorable night in the Cotton Club, has left his audiences all over the world fascinated by his brilliant music making.

The nickname "Duke" was given to him at the age of eight by a pal who had the habit of nicknaming all his friends.

The Duke's interest during high school was oil painting. His ambitious goal was that of an art career and he won a scholarship to Pratt Institute in Brooklyn. But his interest in the piano and composing made him abandon painting for music.

Music, whether it consists of arranging, composing or conducting was never ascribed to Duke. He acquired his brilliance through hard work and an informal music education, touched slightly by some formal training, whereby he gained much valuable musical experience playing with groups around his home town, Washington D.C.

The turning point in Duke's life from a "nobody" to a "somebody", can be definitely attributed to his appearance at the Cotton Club in 1927, where he remained for three years.

In the 30's he began to float through most of the country and parts of Europe, leaving songs such as "Mood Indigo", "Sophisticated Lady", "Solitude", and a score of others to be listened over and over again by his audiences. The "Ellingtonian Era" was get under way.

Another great moment in Duke's life came on January 23, 1943, when he and his orchestra made their appearance at Carnegie Hall. The Duke became the first big bandleader to play in Carnegie Hall. Since that unforgettable occasion, the Duke and his orchestra have returned to Carnegie Hall every year and conducted a major work.

In 1955, together with his own orchestra, Ellington conducted the Symphony of the Air, at Lewisohn Stadium for the benefit of Walter Winchell's Damon Runyon Fund for Cancer Research. During that same year Duke performed before President Eisenhower and his Cabinet at a White House Correspondent Dinner.

Innovation and creativity have been Duke Ellington's marks of distinction. Behind him lies a trail of firsts. He used extended forms beyond the standard three minute record length of the 78 r.p.m. He devoted an entire piece of work to a specific jazz soloist. And he used the bass as a melody solo

Tryouts Offer Second Chance

Students who tried out for the May University Theatre production of the musical "Brigadoon" had a second chance, to find out what they could do.

Because the auditions are hard, Frank Rutledge of the speech department, and general director of "Brigadoon," said any student who felt he had not done his best was invited to come back during the tryouts and audition for a second time.

Tryouts were held last week in three stages.

First, the students learned a song from the show by singing in a group. Each then sang individually and was rated by Dr. Hans Lampl of the music department. Dr. Lampl will direct the orchestra for "Brigadoon."

Next, each student read a part from the show and his performance was judged by Allen N. Kepke, E. Lansing graduate student.

And finally, Mary Kay Babcock, HPR professor and "Brigadoon" choreographer, rated each auditioner on his ability to dance and learn steps.

After the initial tryouts were completed, a call-back list was posted, and those students named were re-tested. The climax of the week of trying out came Saturday when the cast list was issued. Seventy-six students had made it.

All will appear in "Brigadoon," the Alan Jay Lerner and Frederick Loewe musical which first appeared in New York in 1947. At that time, New York Time's critic Brooks Atkinson called the play "a singing storybook for an idealized county fair long ago."

"Brigadoon" will be produced on May 24, 25, and 26, in the Auditorium.

instrument to make elaborate use of Latin rhythms of rubber plunger music. On Friday, April 13th, Duke Ellington and his orchestra will be featured in a dance sponsored by the Varsity Club.

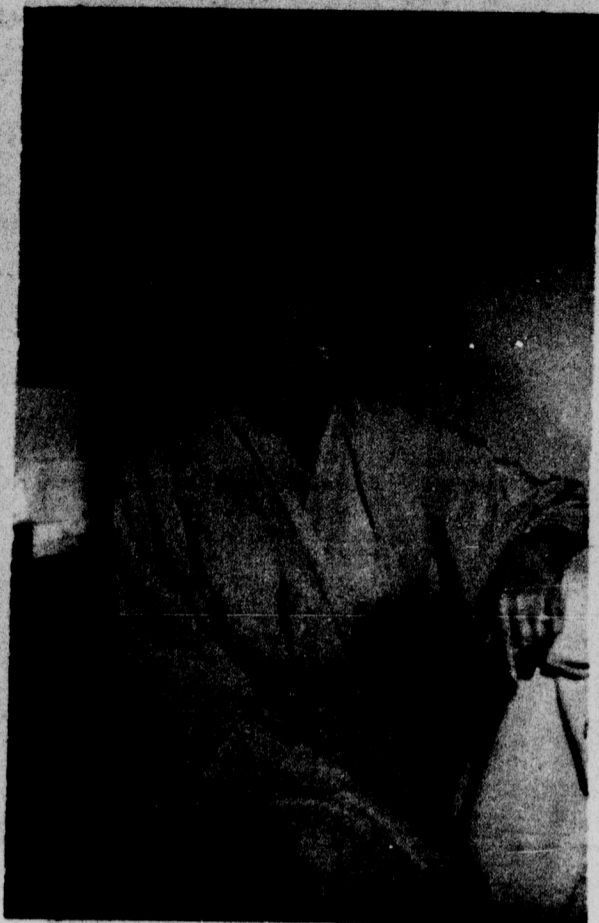


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An Evening with Sarah

By SALLY WARD
Spotlight Editor

The soft voiced Sarah Vaughan who captivated the audience at the University Auditorium March 30 with her one-night concert is just as friendly and inviting to talk with.

When I first saw her she was playing "Hopsticks" duet on the piano with the rest of her accompanying trio, Kirk...

After a flight from New York and a dinner in Lansing, Miss Vaughan had time to sit down for a few minutes of relaxation with her traveling companions, members of the sponsoring club and reporters.

Then it was time for the show, and the interview would have to wait till after the performance.

The life of the reporter is often spent in a state of nerve-racking waiting. But this time the waiting was exhilarating.

After a half hour the voice of the "Divine One" thrilled both audience and backstage fans and personnel. Toe tapping and rhythmic dancing filled in the time between the wings.

Stage noises, instructions and fans coming from stage curtains just brought smiles and nods from the popular singer.

The ease with which she performs is in the same measure when talking with her.

Miss Vaughan had changed from the colorful floor length evening gown to a comfortable dressing gown of red and white during the intermission.

Other dressing room reporters were interrupted by a little boy who walked in, hesitated and then finally asked Miss Vaughan for her autograph, to which she willingly consented.

The interview continued.

She talked very softly.

Like both concerts and small parties, she said, "After all, variety is the spice of life."

She loves performing before students, she said they just listen.

She said that she had been to Michigan for a performance before, but she can't remember the date. She has also performed in Lansing.

She said that she didn't have any particular favorite songs.

Like mostly anything I do. I don't have a favorite because there are so many pretty songs.

Miss Vaughan has been singing professionally for 20 years.

Her career began when she appeared at the Apollo theatre Amateur Hour in New York City.

Her first recording was in the audience when she heard Earl Hines, the pianist who hired her.

Her performance led to recording on television, movies, concerts and radio performances.

Her latest recordings are an album "You're Mine You," and a single "Mint Julep," the song from the movie "For an encore at the University

auditorium performance.

She was in two movies, "Disc Jockeys" and "Murder Incorporated," and appears on television about once every four months, her press agent said.

People walking in and out of the dressing room didn't seem to bother her, except at one point she accepted a fresh cigarette, when she already had one.

"I guess I'm getting to be a chain smoker," she said.

Miss Vaughan said that her family was not particularly talented in music.

"My mother sings in a choir and my brother plays the guitar, but not professionally."

Originally from Newark, N.J., the singer now lives in New York City with her husband and press agent, C. P. Atkins. They have one daughter, 11-month old Deborah Lois, who carries the middle name of her famous mother.

Stratford Festival Set For June 18 Opening

The Stratford Shakespearean Festival in Stratford, Ontario, will open its 10th season with the production of three plays on consecutive nights in mid-June.

Three Shakespearean plays - "Macbeth," "The Tempest," and "The Taming of the Shrew" - are scheduled to appear first, with Rostand's "Cyrano de Bergerac" to be added later in the summer.

On the music side of the Festival's program, Gilbert and Sullivan's "The Gondoliers" will be produced, and afternoon concerts will be held in the Festival theatre during July and August.

Two other actresses and two actors have also been signed for this 1962 season.

Pat Galloway, currently scoring great success in the title role of the satirical musical "Little Mary Sunshine" in Toronto will play the goddess Iris in "The Tempest," Lise and Sister Claire in "Cyrano," and a witch in "Macbeth."

Amelia Hall, one of the members of the 1953 Festival company and the first actress to step onto the Festival stage as Lady Anne in "Richard III," will play the goddess Juno in "The Tempest," Marguerite in "Cyrano," and a witch in "Macbeth."

A young Montreal actor, currently living in New York, Len Birman will make his first appearance at the Stratford Festival this year. He has played at off-Broadway theatres and on tour. At Stratford he will play Caliban in "Macbeth," Adrian in "The Tempest," and

will appear in "Cyrano."

Returning from New York for his fourth appearance is Louis Negin. He will play Philip in "The Taming of the Shrew" and has parts in "Macbeth" and "Cyrano."

Lewis Gordon and Garrick Hagon, both of whom have signed as members of this company for "The Taming of the Shrew." Garrick Hagon will play Lucentio opposite Toby Robin's Bianca, and Lewis Gordon will be seen as Biancetto in the same play.

"The Clan" Runs Wild In Comedy

The Clan has gathered again to spend a little and make a lot, and this time they threw in a few more laughs and sobs than usual.

John Sturges directs "Sargeants 3" and it is evident that he was directed by Sinatra who, by the way, hired him. Sinatra plays his typical role of the hard guy while Dean Martin staggers merrily into his place as the lush. Sinatra and Martin have played these two parts so often that they have now become second nature to them. Peter Lawford skips happily into the picture as the little college man gone rough and tumble soldier type. Sammy Davis Jr. sneaks through most of the picture as a recently freed slave who admires the "pretty blue uniforms" and literally worships at the feet of his Gods, Sinatra and Martin.

To those who saw "Oceans II", you've already seen this movie except for its few queer twists which, if you don't mind mediocrity, make the movie worth your ninety cents.

"Sargeants 3" is a story about the old west just after the Civil War and does have some historical basis. A final Indian religion, titled the "Ghost Dancers", did in truth exist at this time and believed that when the whites were gone the Buffalo and deer would return as before.

This religion takes it upon itself to wipe the whites from the face of this continent and as all bad guys must, they lose. The story begins with a bang and ends as a fizzle, with the writer, W. R. Burnett, just plumb out of new ideas.

Indians, Indians everywhere and not a one gets shot in the first scene, but then we switch to a barroom where the boys are breaking up the citizens better than the Indians. From there the plot moves on to the eventual destruction of the "Ghost Dancers" and the miraculous escape of our heroes who are then awarded the certificate of merit.

Sammy Davis Jr. survives a spear wound in the stomach then makes a difficult climb up a cliff to warn the troops below in the final fifteen minutes of the film, then receives a arrow wound in the chest, which with all things combined would kill any man, especially when one asks the question, how did they ever get him down from way up on that mountain top? Sinatra judiciously left this question unanswered.

Joey Bishop turned in a fine performance as Sargeant Boswell, the typical example of the "Finks" Sinatra wages his gallant war against.

If you like a light plot, no suspense, a little authenticity, and a few belly laughs you will definitely enjoy "Sargeants 3". There is some absolutely stunning scenery in this movie, spoiled only by the fact that some of it is fake.

Never in the history of movie making have so many dummies been thrown over so many cliffs and looked so fake.



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Cerf Advises New Writers 'Work Hard'

By JACKIE KORONA
Assistant Spotlight Editor

If a person has the "writing urge," you can't stop him, said Bennett Cerf. He'll keep on writing, and if he's good, someone is bound to find him.

Following a lecture on campus last week, the author, humorist, and president of Random House publishing company talked in both a professional and fatherly way about the opportunities for new writers, concentrating on the college student.

When a college man or woman wants to write, Cerf said, the best place for him to start is the student publications. Here he can gain all-important experience, work under actual conditions, and get some of his writing published.

With a sly grin on his familiar ("What's My Line?") face, Cerf stage-whispered, "I got more experience as editor of the Columbia 'Jester' than in all the courses I took."

In the line of professional publication Cerf said he feels there is a need for new writers. "All the old ones are either dying or fading from the best-seller lists."

But Cerf's work at Random House has shown him that America is a "me-too" country.

"If our neighbor is reading a book, we have to read it too," he said regretfully. "This makes the best-sellers even bigger, and creates a difficult situation for new authors."

But he remained adamant in his belief that new writers do have a chance in the field. Just how can they be found?

"They can keep writing," he said, taking his pipe out of his mouth and speaking with emphasis. "They can work. At Christmastime the best place for a young writer to work is in a retail book store. Here he can watch the buying tastes of the public, and ask questions when he needs answers. I did this myself, and learned a great deal from the work."

Cerf stressed the importance of finding out what type of material is being published. Young writers should read all kinds of magazines and books before they send any of their own material to publishers, he said.

They will get a break if they work at it," Cerf encouraged, "if not with their first effort, then with the second. Anyone who wants to write can do it."

For young writers, as well as everyone else, Cerf noted a philosophy of the last humorist Will Rogers: "Work hard, think big, and have a dream."

And with this, Bennett Cerf leaves hopeful writers to their future.

WKAR Features 'Cosi Fan Tutte'

Now in its 40th year of service to Michigan, WKAR radio will continue to broadcast its classical dramas, music, news and a variety of other entertainment for listening pleasure.

The opera, "Cosi Fan Tutte", composed by Mozart, can be heard Saturday, April 14th, at 2:00 p.m. April marks the last month for opera broadcasting.

The highway safety program, "You Are the Jury", presented every Friday, at 10:30 a.m., won the highly prized Peabody Award for excellence and the Sloan Award for exceptional service to highway safety.

Marking the 100th anniversary of Land Grant colleges and universities all through the country, WKAR will present several major speeches from the Centennial Convocation of the American Association of Land Grant Colleges and State Universities, which was recently held in Kansas City.

One of the speeches selected is titled, "The Last Hundred Years-And the Next," given by Phillip Coombs, Assistant Secretary of State for Educational and Cultural Affairs. This speech, concerning the past and future of land grant colleges and universities, can be heard Monday, at 7:30 p.m. over WKAR-FM radio.

Also on WKAR's intellectual schedule is the continuation of classical dramas including English translated full length Greek and Roman plays of antiquity. The classical drama, "Seven Against Thebes", by Aeschylus, will be presented Saturday at 8:00 p.m., FM radio.



Noted humorist and publisher Bennett Cerf answers questions of interviewer Jackie Korona.

Spring Week-end Hits Campus May 19

Spring Week-end is coming! Other schools have one BIG week-end in the spring and now MSU gets into the swing of things.

In the past, special events have taken place over a series of weekends. This year the big events of Greek Week and the other special events (parents weekend and water carnival) have been combined to form an extra-special week-end.

Greek Week kick-off will be held on Friday May 11. All houses will pitch in to help with the Community Project on May 12. That night, Beta Theta Pi will sponsor a jazz "Session On the Ceder." The Greek Sing will take place in the auditorium on May 13 at 3 p.m.

Spring Weekend, May 19, will include the Lambda Chi Alpha Jr. 500, Greek Feast, Water Carnival and Parents' Weekend.

"Pseudo", the theme of Water Carnival, is a take-off on today's society. Each living unit will compete with floats for prizes.

The traditional Junior 500 held on Circle Drive will find all living units racing push-carts. To the average college student this event is as much fun as the big race at Indianapolis.

Greek Feast wraps up Greek Week with all fraternity and sorority members gathering at the Sigma Nu house for a chicken barbeque. The Ugliest Greek on Campus will be selected during the entertainment.

Parents are invited to attend all events. Most living units will hold open house for the parents and visitors.

and i



and i,
remember the distance between our eyes,
when our love was young
and the simple lies
like magic clouds
blessing summer skies
drifted between our eyes.
remember the feeling of my shy hand,
that brushed away the water's sand,
when a jealous wave would try to steal
the only part of you that was real,
to others.
and remember our first goodbye,
and how i tried,
yet could not cry,
and the distance grew between our eyes.
time is a funny word,
and from my heart i think it's lured,
everything i could never share
things that hurt more than i could bare.
but that's over...
we meet now, and
the distance between our eyes,
is far enough to see simple lies,
and yet too close to ever see
that pain of what still might be...
so laugh
and i will watch your eyes,
(that sometimes turn that the colour
of crystal-dawned skies)
until the moment when there will be no lies,
between two misty pair of eyes
that know each other,...

Sheila Natasha Simrod

Disc Dope

1. Shout! Shout! - Ernie Maresca - See
2. Tell Me - Dick and Dee Dee - Liberty
3. She Cried - Jay and the American United Artists
4. Shout - Joey Dee - Roulette
5. Johnny Angel - Shelley Fabares Colpix
6. Soldier Boy - Shirelles - See
7. Village Of Love - Nathaniel May Fortune
8. Twist Twist Senora - Gary U.S. Bonds Legrand
9. Lover Please - Clyde McPherson Mercury
10. Ginny Come Lately - Bryan Hyatt ABC Paramount

May Events

Events scheduled for the beginning of May include the appearance of Brothers Four sponsored by the Phi Kappa Phi Council on May 9.

The Hawaiian Luau will take place May 5. Tickets were sold out for dinner during registration; some still available for the entertainment portion which will feature stars appearing in shows at Hawaiian hotel.

MONDAY, APRIL 9th is
ACADEMY AWARDS NIGHT
OSCARCAST
Tune To CHANNEL 12-10:30 P.M.

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JACKIE KESSON
Shown 7:45

Monday, April 9th is
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OSCARCAST
TUNE TO CHANNEL 12
10:30

Old Vic Opens



Barbara Jefford as Joan in the Old Vic's "Saint Joan."

Vic perform for about forty cents. This is due, at least in part, to the government's subsidy of the theatre.

Nonetheless, some of the most distinguished actors and actresses in the world have received much of their theatrical training and experience with the Old Vic: Laurence Olivier, Ralph Richardson, John Gielgud, Alec Guinness, Sybil Thorndike, John Neville, Edith Evans, James Mason, Claire Bloom, Richard Burton and Maurice Evans, as Frank Rutledge of the speech department has pointed out, "The Old Vic offers important training ground for young actors and directors in England. They work on long schedules of thirty to forty weeks per year, and as a result the actors have opportunities to play many and varied parts. While the director presents a series of plays using the same actors so he gets to know what each each player can do."

This may be the reason Harold Clurman, theatre reviewer for The Nation, has said of the Old Vic's current presentation of Romeo and Juliet, "It is not a 'revival,' a reproduction, a replica of the whole Shakespearean repertory.... The new Romeo has its own individual character. It is really theatre -- not an illustrated recital."

During recent years the Old Vic dedicated itself to Tyrone Guthrie's method of recreating an Elizabethan stage, which is opposed to the proscenium arch and curtain, and scenery is minimized.

"Now," Mr. Rutledge said, "the Old Vic has a tendency to do plays in the tradition of the nineteenth century scenic conventions -- doing Shakespeare with full scenery and settings for each play." Scenery becomes as much a part of the play as the dialogue itself.

The Old Vic has been criticized by some for not offering an outlet to the contemporary playwright. But anyone who makes this criticism does not realize that in England popular plays of the day are presented at the West End, while new and experimental plays by unknown playwrights are presented at the East End. With all this, however, the Old Vic is still considered Britain's National Theatre.

The Old Vic Company assumed its character as a serious repertory group in 1914 when it initiated a five year plan to present all thirty-six plays of Shakespeare's First Folio.

This ambitious plan was again presented in the mid-1950's. For a long time, the Old Vic has been called "the home of Shakespeare," but it frequently presents plays by other playwrights in the classical tradition -- Shaw, Ibsen, Chekhov.

Playing to capacity crowds is something familiar to the company. Its success seems amazing, especially to Americans, when one realizes that its appeal is to the poor as well as the wealthy.

It was originally founded as a temperance hall where one could find food and entertainment without drink in a poor section of London -- on the "wrong side" of the Thames.

In London, one can still see the Old

What's in a Trench?

By BILL COHEN
Of The State News Staff

Everywhere I look, to the north of me, to the south of me, and to the east and west of me all I see are people clad in tan raincoats and white tennis sneakers.

They are up to something, I can sense it. And the raincoats and sneakers are their uniforms. Why else would they dress this way? It's like the army or boy scouts or something like that.

How do they distinguish their rank? I have not figured out this question yet, but I do have several hypotheses.

First of all, have you noticed that those with the dirtiest white sneakers

Macy's, Sak's,.... raincoat wearers.

These raincoats are not only worn on rainy days, but also on the sunniest days. As a matter of fact, Sak's had an advertisement in the New York Times several days ago which began, "Raincoats for Everyday Wear."

I have discussed both of my hypotheses with that eminent social scientist Professor Platypus P. Peacock who feels both these hypotheses need exhaustive research before they can be added to his theory of leadership in the urban communities of southwest Borneo among the lower-upper classes who feel their social stratification is all balled up.

So old Platypus sent five-hundred graduate students to southwest Borneo to gather statistical data on the correlation between dirty white tennis sneakers and raincoats to group leadership among the natives. However, he forgot to tell his researchers whether they were to investigate in -- group leadership or out -- group leadership.

I told my roommate about the startling observations I had recently made, but he did not get excited over them like Professor Peacock. My roommate, you see, is a chemistry major and life to him is just one lousy pH after another. The only thing he said about my hypotheses was, "Oh! That's nice."

Last week I went to the union grill to further investigate the raincoat and sneakers situation. It was ominous. Everyone stared my way as I entered clad in a green spring jacket and brown shoes.

Two rough looking fellows, in uniform, hastily walked my way. I thought this was it, they'd get me now. I didn't really mean to be a trouble maker. But they walked right passed me and left the grill, probably to get reinforcements.

Instantly I went to work. I noticed one couple sitting in a corner apart from everyone else. The girl, clad in raincoat and sneakers, was scratching her boyfriend's back, and he wore neither raincoat nor sneakers. Just then I sort of wished I had someone to scratch my back; it was beginning to itch. No matter! I had important scientific work to do.

Suddenly I noticed the two fellows who hastily left the grill earlier standing by the glass door talking to three other fellows. And one of them was wearing the dirtiest white tennis sneakers I had ever seen and a fancy tan raincoat with a white carnation in the lapel and dark sunglasses. I slyly edged my way to the back door. The sweat was running down my forehead and back. I could feel my shirt sticking to me. It was going to be close, but I made it.

The next day I checked with Professor Peacock, and after looking over the accounts of his research staff and adding them to my own observations I can only report that other things may come and go, but the white tennis sneakers and tan raincoats shall remain forever ubiquitous.



tend to be the most popular among their group. Someone with nice clean white sneakers is a novice in the group; so he does not have rank. But as his sneakers darken, up and up and up he goes.

Last Friday evening something happened to me which gives rise to my second hypothesis. I was passing Beaumont Tower about midnight when I heard girl's voice coming from the darkness. "We're not compatible -- we don't have the same type raincoat."

With this evidence, I formulated my second hypothesis: a person gains rank according to the type of raincoat he wears. Someone wearing a Macy's or Klein's bargain basement raincoat may be a member of the lower echelon, while the wearer of a McGregor or Sak's Fifth Avenue raincoat would really be high in rank of course.

Aldous Huxley may have been right in classifying people, perhaps not as Alpha, Beta, Gamma,...., but as Klein's,

Tonight **ACADEMY AWARDS** OSCARCAST TUNE TO CHANNEL 12 10-11 P.M.

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Spotlight on Bridge

Duplicate vs. Contract

Spotlight on Bridge
By A. R. DRURY

How does duplicate bridge differ from contract bridge? Basically they are the same. Anyone who plays bridge can quickly learn to play duplicate bridge.

This form of the game was devised to take some of the element of luck in holdings of cards out of the game, in that basically you compete with people who hold the same cards that you do. Duplicate bridge is the tournament form and is more competitive in that the element of poor cards is negligible and you try for extra tricks whenever possible or contracts that will score the most points.

The game commences by placing a number of duplicate boards (usually three, each containing a deck of cards) on all tables. Partners are assigned either North-South or East-West positions and take the table number for their partnership number. You keep the same partner and number for the play of the session.

The cards are shuffled and dealt at all the tables on only this round. The vulnerability and dealer are indicated on each board. Each hand is independent of the next. There is no score carry-over or part score when you commence to bid. If you bid less than game and make it, you get 50 points plus tricks value. If you bid game and make it, you get 300 points not vulnerable, and 500 points vulnerable, plus your trick score. Honors do not count in the scoring as everyone holding the hand would have the same honors. Penalties and slam bonuses are the same as rubber bridge scoring.

As each card is played you keep your card in front of your position. When all have played to the trick, each person turns his card long way face down according to which side took the trick. Each person has his same thirteen cards in front of him at the end of play.

A traveling score card is filled out on which you record the results obtained at your table. Thus you have played each round, you can see what others have done with the same hand. You then pick up your hand and place it in a specially designed holder that indicates the direction, the dealer and the vulnerability. After three hands are played the director announces the change for the next round. The North-South pairs sit still and the East-West people go to the next higher-numbered table. The cards in the boards go to the next lower table. As play progresses, each hand is played at all the tables by all partnerships.

When play is over for the evening (which involves 21-27 hands) the score sheets are gathered. Assuming there were 7 tables in play, the North-South pair with the highest score will have beaten 6 other N-S pairs, so are awarded 6 match points. The next highest N-S pair get 5. This rating goes on until some N-S pair did not beat anyone so they get 0 points. The process is now reversed for the East-West players and naturally the E-W that allowed the highest N-S gets no points. When all board scores are match pointed, the points are recorded on a master sheet. The numbers are added up and the partnership with the highest total is the winner unless an irregular number of hands are played. When this happens factoring becomes necessary in that you must equalize the chances for everyone.

Duplicate is a greater challenge in that you strive to get the most possible score out of each hand. For instance, a successful contract of three no trump, making 4 not vulnerable, scores 430 points for the hand. Four spades, making 4, scores 420, which is not as good as 430. However, if 5 spades can be made for 450 on the 4 spade bid, it tops 3 NT making 4. You work real hard and figure close for the best result for your direction on each hand.

Successful sacrifice bidding is a real part of the game as 3 clubs, down 2, not vulnerable, costs 100 points set, which is better than allowing opponents to have contract at 2 spades, making even 2, for 100 points.

There is a national organization known as the American Contract Bridge League (ACBL) with offices in New York City. They offer club franchises and set rules and regulations for clubs and play.

They have a master point system of awards for all levels of play and naturally the bigger the tournament the greater the awards for winning and placing.

Our game Wednesday evening is sanctioned and operated under ACBL. One night a month we can award 1 full master point to each of the winning partners for each direction. On regular nights, fractions according to the number of tables in play, are awarded. A member of ACBL accumulates these points and periodically registers them with ACBL. This provides a national ranking system among all participants. When designated levels are reached, titles are conferred on such people.

Life Master is the highest and is obtained by winning 300 points, some of which must be red points, which are won in regional or national tournaments. To my knowledge we have two Life Masters living in the Lansing Area. They

are Ward Ryan and most recently Terry Bladen.

Anyone who plays bridge is welcome to play or kibitz the game of the University Duplicate Bridge Club every Wednesday evening at 7:15 in the Community Room of East Lansing Savings and Loan Building.

HIGH REVIVAL COSTS

NEW YORK (AP) -- An off-Broadway revival costs almost as much today as a Broadway production did 12 years ago.

The example is "A Stage Affair," a four-actor play by Paul Crabtree. The price tag on the current presentation is \$15,000. When done in 1950 on Broadway (under a different title, "A Story for Sunday Evening") the cost was \$16,000.

Water Color Show At Kresge Gallery

The 16th Annual Water Color Exhibition sponsored by the Michigan Water Color Society opens April 8 and continues until the 28th in the Kresge Art Gallery.

Pictures for the show were submitted by present and former Michigan water colorists. The pictures entered were juried by Mrs. Katharine Kuh, author and critic from New York City. Mrs. Kuh selected 80 of the pictures entered and these make up the exhibition.

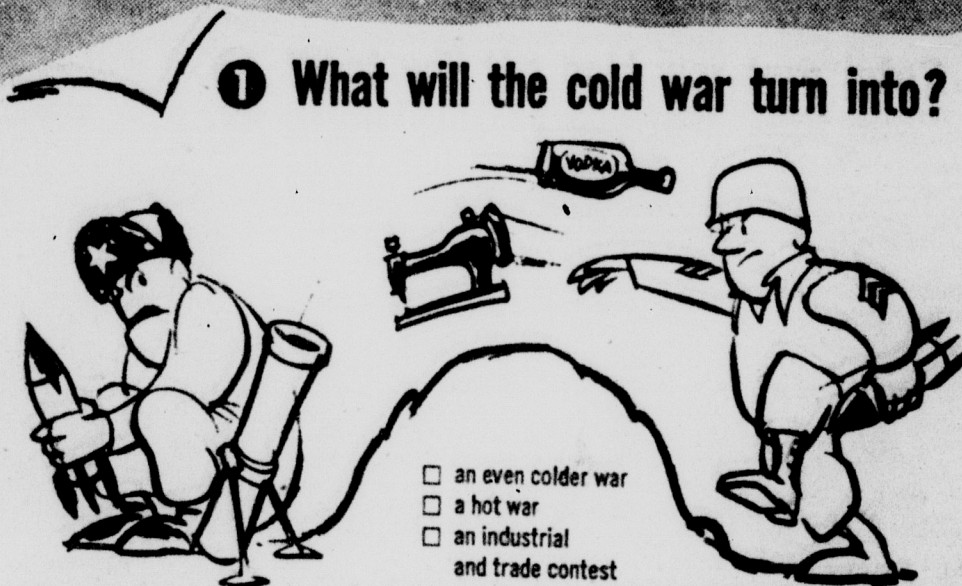
Six cash awards of \$125.00 will be given including the Maximilian Jaeger Memorial Award. All awards will be selected by Mrs. Kuh, also.

This year is the first year that Kresge Art Center will be the opening exhibitor for the exhibition. A reception Sunday, April 8, sponsored by the Lansing Art Guild opened the show.

The exhibition includes abstract and realist, landscapes, and still life all done in watercolors. It is truly worth seeing the 16th Annual Water Color exhibition.

Check your opinions against L&M's Campus Opinion Poll '79

① What will the cold war turn into?



- an even colder war
- a hot war
- an industrial and trade contest

② Do a coed's chances of getting the right man diminish after college?



- Yes
- No

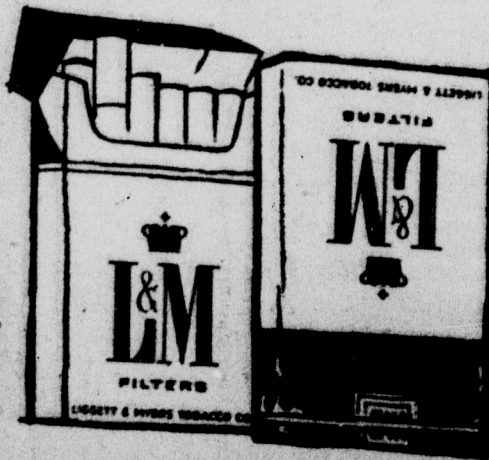
③ With a friend's pack of cigarettes on the table, would you...



- take one?
- pull out one of your own?

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① Colder war	25%	31%
① Hot war	27%	27%
① Conflict	48%	42%
② Yes	48%	44%
② No	52%	56%
③ Friends	42%	43%
③ Your own	58%	57%

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Gallery

Water Color Exhibi-
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Spring Calendar Sails

Calendars ready? The Lecture-Concert series is offering a wide variety of programs this term to interest everybody.

The Old Vic Company of London will attract people from all over the state this evening for their production of "Romeo and Juliet" to be followed on Tuesday by their world famous interpretation of "Saint Joan."

Currently on their fourth tour of the U.S., the British company of 50 has been acclaimed in cities all over the nation. Michigan State is the only college that will be visited by the group which marks their second appearance on our stage. On Monday, April 30 the coloratura

soprano Roberta Peters will appear on the Auditorium stage. Her program will include selections by Handel, Debussy, Bach and Respighi.

Highlighting her performance will be Miss Peter's renditions of the Mad Scene from "Lucia di Lammermoor," Sweet Bird from "L'Allegro, Il Pensieroso" and selections from "La Sonnambula."

"The World, The United Nations, and Africa" has been announced as the topic of the lecture by Ralph J. Bunche. The Under-Secretary of the United Nations will come to State on Thursday, May 10.

The curtain goes up for all performances at 8:15 -- guests are urged to please be in their seats at this time.

Poem

(some)
college romances
at giggling dances,
the girl-boy chases,
the fervent embraces,
when viewed retrospectively
and analyzed objectively,
are so much rot,
yet add a lot
to social poise,
for girls and boys,
are meant to play together

- Shila N. Simrod

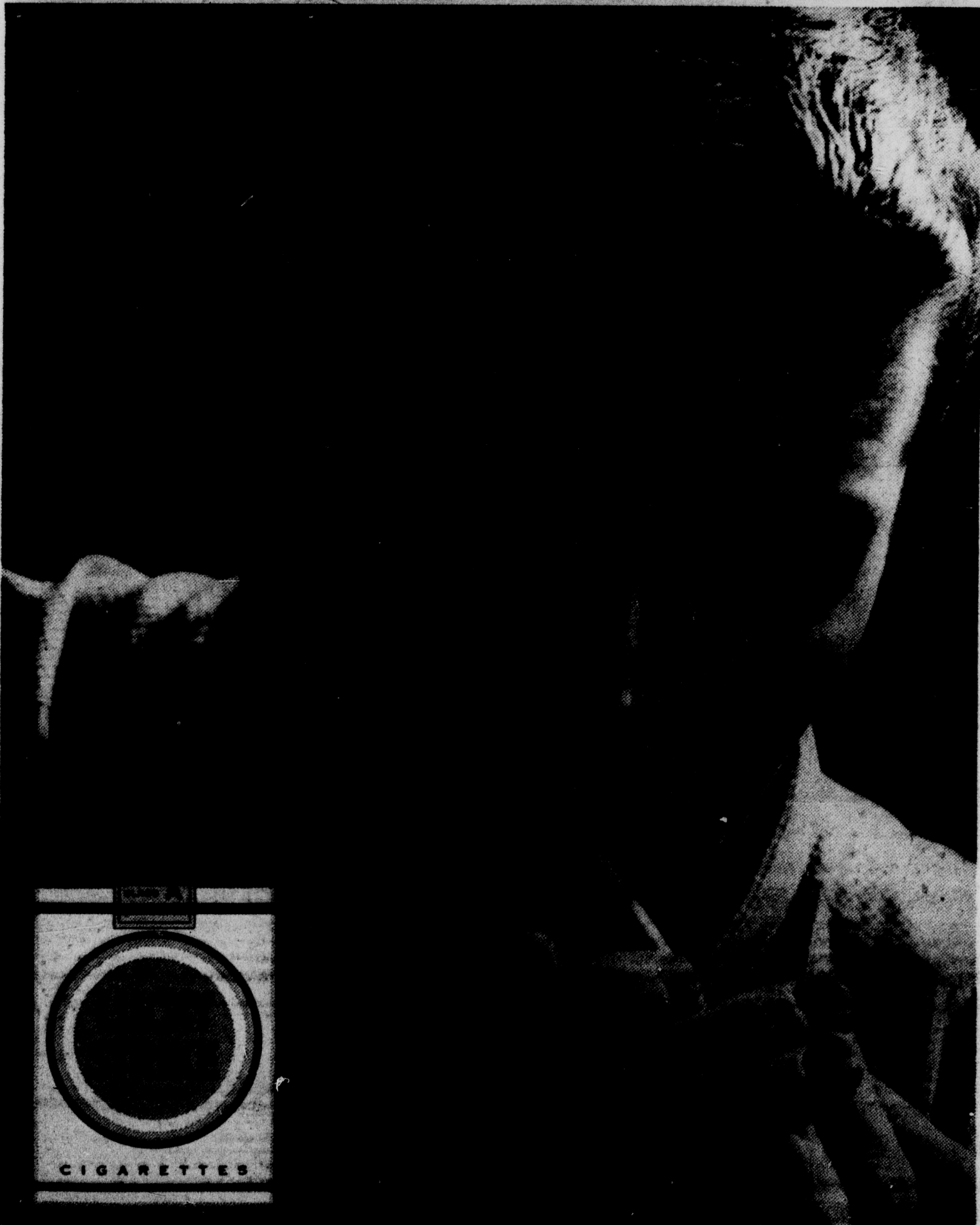
When you use whole-grain flour, stir it lightly with a fork or a spoon; do not sift it. Measure the flour after stirring.

OUR COVER

When balmy breezes blew into East Lansing, they whipped up a new friendship between man and dog. On our cover today, Mrs. Sue Grow, East Lansing graduate student, holds her 14-month-old son, John, who is introducing himself to one of the Alpha Epsilon Pi mascots, named Runt. Gregory Gullahorn, 16-month-old son of Dr. and Mrs. John Gullahorn, offers a cookie to mascot Sterling. Marty Kranitz, Buffalo N.Y., sophomore, far right, and Elliott Fruhling, Long Beach, N.Y., sophomore, far left, own the two dogs.

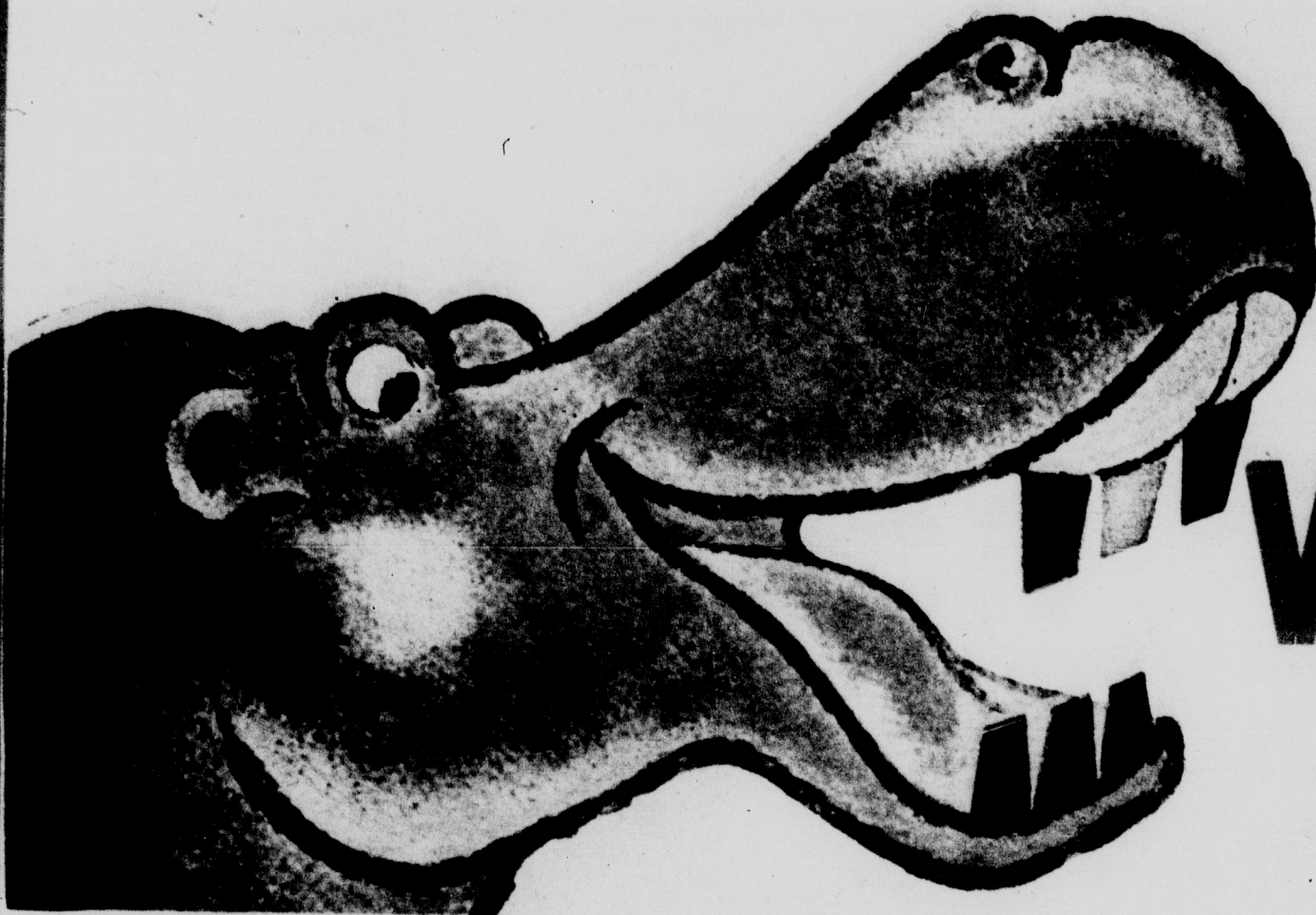
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- Relax in a nice lounge
- Etc. etc. etc.



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