

# MAGAZINE SECTION



MICHIGAN  
STATE NEWS

Monday Morning, April 16, 1962

# SPOTLIGHT





# 'Passion According to St. Mathew'

# Chorus, Orchestra Do Bach Friday

## Annual Concert At Auditorium

This is Holy Week, the most important season of the Christian calendar.

Good Friday, a day sacred to the whole of Christendom and solemnized by various services, will be marked by the University's annual concert.

For the past decade and more, MSU has had a Good Friday Observance of its own, to which President Hannah invites the University community by a notice at the head of the weekly Staff Bulletin. It takes the form of a musical presentation, put on by the music department, in which the University Chorus and Orchestra performs an appropriate work, under the direction of Professor Gomer L. Jones.

This year, at 8:15 p.m. in the University Auditorium, the Chorus will present what is regarded by many as the greatest single work of music: Johann Sebastian Bach's "The Passion of Our Lord According to St. Matthew."

This work, universally acknowledged to be the greatest Good Friday music ever composed, has been heard on this campus only once before, when the Chorus presented it at the Observance of 1952. It is a most moving setting of the Passion story as found in the Gospel of Matthew, and it is to the world of music what the Oberammergau Passion Play is to the drama (though the latter is, at least in origin, a people's creation, while Bach is of course far from unlearned in this great masterpiece.)

For its performance, the "St. Matthew Passion" calls for two choruses, two orchestras, a unison choir, several soloists, organ and harpsichord. In the MSU presentation, on Friday evening, over two hundred students, faculty, and others will participate, making this the largest performing group on campus.

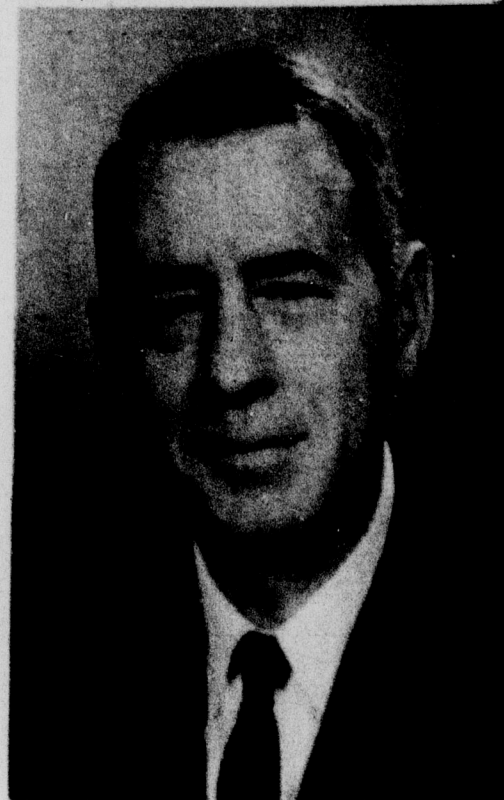
Three visiting soloists, and three from MSU, will appear in the leading roles. Harold Price (bass) of Jackson, a former student of ours, will sing the part of "Je-us". Millard Cates (tenor), assistant professor of voice at the University of Michigan, is the "Evangelist", and carries the exacting burden of narration. William Roth (bass), of Livonia, Michigan, will sing "The High Priest", "Pilate", and bass solos.

From our own ranks, Mary Ecroyd of East Lansing, a member of the MSU Chorus, will sing the soprano solos. Ethel Armeling, of the music department voice faculty, is the contralto. Valson Daugherty, graduate student from Forger, Tex., will sing the parts of "Peter" and "Judas".

All these are experienced and mature singers with varied backgrounds of training and performance in this country and

The Chorus in this work has three very specific functions. In the first place, it represents the various groups of the Gospel story--the disciples, the high priests, the Roman soldiers, the mob. Bach characterizes each of these groups musically, according to the context--the disciples angry at the Woman of Bethany, or troubled at the Last Supper; the high priests pompous or mocking, the Roman soldiers ironic, the mob brutal.

Secondly, the Chorus witnesses and comments on the action, as does the chorus in Greek drama. Here, it represents the faithful Believers, who are summoned in the Prologue to share the mourning of the daughter of Zion.



HAROLD PRICE, Bass



MILLARD CATES, Tenor

Thirdly, as is the case with the arias (solo movements), the Chorus expresses the inmost meditations of the Christian soul, as it ponders the unfolding drama of the Passion. In this capacity it sings the wonderful Lutheran chorales (hymns) which Bach loved to incorporate in his choral works, harmonizing and ennobling them with a wealth of expressive detail.

The interplay between these three functions of the Chorus results in an "inner" or psychological drama that is sometimes subtler to grasp than the narrated one, but equally moving.

## Soloist Notes:

HAROLD PRICE sings the part of Jesus in the concert. He is a visiting soloist from Jackson, who sang the title role in last spring's performance of "Elijah." He has studied in Scotland, Germany and in New York with Louise von Zemlinsky and Leo Rosenik. For some years he was bass soloist at Marble Collegiate Church and Amsterdam Presbyterian Church in New York.

MILLARD CATES has the part of "The Evangelist" in Friday's concert. He is visiting the campus from Ann Arbor, where he is assistant professor of voice at U of M. He has studied at Hastings, Neb., where he was director of choirs for ten years, and at Columbia University. He will also sing the tenor arias.

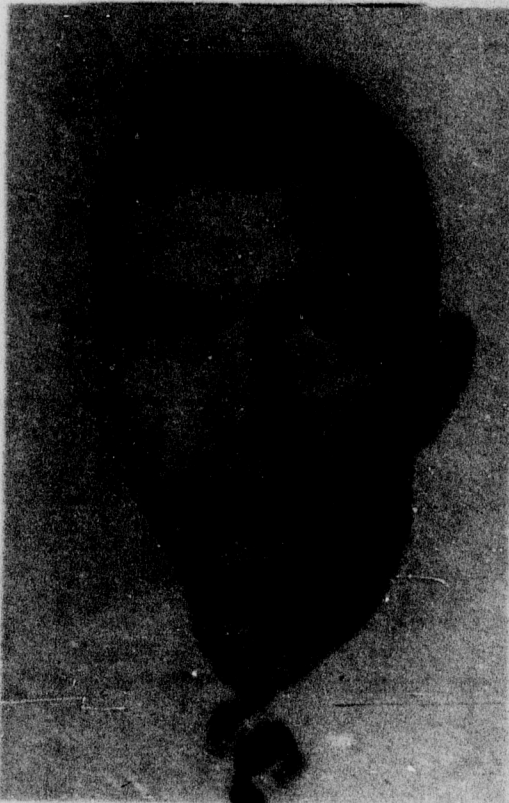
ETHEL ARMELING is a member of the University music faculty. She teaches voice, oratorio, art song and is director of the Women's Glee Club. She studied at the University of Denver, Eastman School of Music and at Munich, Germany. She will sing the contralto arias.

WILLIAM ROTH will sing the High Priest, Pilate and bass arias in the concert. He is director of music at Thurston High School, Detroit. He studied voice and violin at Illinois Wesleyan University and spent two years as violist with the Houston, Tex., Symphony Orchestra.

MARY ECROYD is an East Lansing soloist and had done graduate study at the University of Iowa and Alabama and Michigan and has taught voice privately for ten years. She will sing soprano arias.



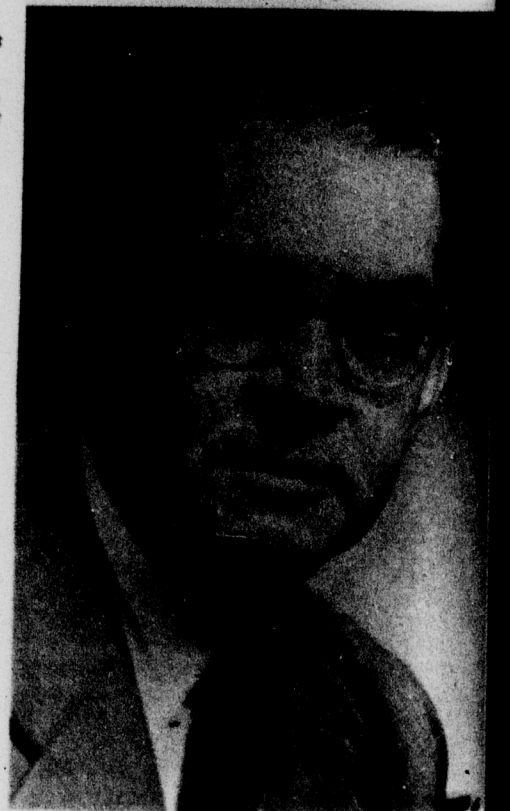
ETHEL ARMELING, Contralto



WILLIAM ROTH, Bass



MARY ECROYD, Soprano



GOMER L. JONES, Director

## Brothers Four Ticket Sale Begins Today

Tickets for the Brothers Four appearance May 9 may be purchased at the Union Ticket Office beginning this morning at 8 o'clock.

This "popular" concert, sponsored by the Frosh-Soph Council, will be held in the Auditorium, the seating capacity of which is approximately 4,000.

Tickets will be sold at the Union Ticket Office only, and price ranges from \$1.50 to \$2.50.

The Brothers Four, a folk singing group originally from the University of Washington, began performing together little over a year ago. From campus functions, the group turned to professional appearances, and recorded "Gre nfields" for Columbia.

The group was originally scheduled to appear here in January, but conflicts in arrangements forced the concert to be postponed until May 9.

Tickets will be on sale until all are gone.

## OUR COVER

This week ushers in the observance of the Easter Season, with the celebration of church services on Maundy Thursday, Good Friday and Easter Sunday. In accordance with this solemn time, our cover today reflects the story of Christ's crucifixion and rising from the dead three days later.

## Glee Club Sings New 'LP' Songs At Fairchild

Songs featured on the newest recording of the Men's Glee Club will be heard in concert Tuesday at 8:15 p.m.

The "singing statesmen", as they are called, will present their annual spring concert at Fairchild Theatre.

The program will consist entirely of contemporary American compositions and arrangements.

The Glee Club, under the direction of Gomer L. Jones, will perform at 8:15 p.m. Tuesday at Fairchild Theatre.

(Continued on Page Three)

### Michigan State News SPOTLIGHT Magazine edition

Published by the students of Michigan State University. Issued on Mondays as a part of the daily Michigan State News, during the fall, winter and spring quarters. SPOTLIGHT offices at 341 Student Services Building, Michigan State University, East Lansing, Michigan.

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# Offer New View Of Christ's Life

By CHARLOTTE DALTON  
Religion Editor

Events surrounding the life and death of Jesus of Nazareth have been held fast in a shroud of obscurity for centuries.

Biblical scholars are fond of emphasizing that by modern standards, Jesus' life was a failure. He died the inglorious, shameful death of a criminal mourned only by relatives and a handful of devoted followers—not a very fitting end for one who claimed to be the Messiah, the Son of God.

The infamy of such a death was underscored by Deuteronomic law which stated, "He that is hanged is accursed of God." To Jews the mere thought of a crucified Messiah was absurd.

Yet it is to this very event that the Christian world has turned for centuries and prepares to do so again during this week.

"Behold the Lamb of God, which taketh away the sin of the world." In these few words John the Baptist enshrined the central fact of Christianity "in all times and in all places, throughout all generations."

In churches of the Catholic tradition, crosses will be draped in black Friday symbolic of mourning in observance of the sacrifice of the Lamb.

Beyond the historical fact of the death of Jesus observed in solemn rites ranging from the liturgical splendor of Orthodoxy to the simplicity of evangelical sects, lies the heart of the Christian faith—Easter morning.

Peter's confession that "Thou art the Christ, the Son of the living Lord," would have little meaning had Golgotha been the last chapter in the life of a most extraordinary man.

Easter, for Christians, testifies that he was more than a man, that he was truly God's Son, for on that morning death itself was conquered by an empty tomb.

"Ye seek Jesus of Nazareth, which was crucified: he is risen; he is not here..."

For at least 17 hundred centuries Easter has remained the high point of the church year and a forceful demonstration that "they, being many are one in Christ."

Controversy as to exactly when the Resurrection should be celebrated raged for generations.

The issue was finally settled by the Council of Nicaea in 325 which decreed that Easter as the feast of the Resurrection should be celebrated on the first Sunday following upon the Spring equinox.

The old Passover tradition was preserved in the celebration of Holy Week in which the whole passion of Christ from the entrance into Jerusalem to the Resurrection was celebrated.

Today, Easter is observed on the first Sunday following the first full moon after the Spring equinox.

## Glee Club Sings

(Continued from Page Two)

don Flood of the Music Department, has just returned from a nine day tour through Illinois, Indiana, and Ohio.

On this 2,000-mile trip they again sang with Dinah Shore and appeared in joint concert with the Glee Club of the Western College for Women at Oxford, Ohio.

The highlight of the tour was a recording session at the new R.C.A. Victor studios in Chicago. An LP has been released and will be available at the spring concert at regular monaural and stereo prices.

Concert selections range from the quietly fervent religion generated by Joseph Clogey's setting of the 121st Psalm to the intense, rhythmic religion in Robert Shaw's arrangement of the Negro spiritual, "Set Down Servant."

American music has been influenced in many ways. A calypso, "Marry A Woman Uglier Than You", represents the Latin American rhythms and features Tom Clark, tenor, and Wayne Dugger, lancer.

The American folk song is represented by the Roger Wagner arrangement of "Shenandoah," with Dave Graves doing the baritone solo.

A section of the program is devoted to the American stage, operetta, and musical. The Glee Club will sing "Michigan Morn" a selection from the opera Michigan Dream by H. Owen Reed, chairman of Theory and Composition.

Also representing this segment of American music is "Stamp Your Foot", the production number from Aaron Copland's opera, "The Tender Land." Assisting the Glee Club will be the MSU Promenaders.

The popular song field will be represented by several selections, including Cole Porter's "What Is This Thing Called Love?"



Members of the Bamboushay Steel Band, as they appeared on the album of their first LP recording for Folkway Record company, is made up of MSU students, includes, in the front row, Cheme Rodriguez, Derek Hodge, Gene Bluestein, Keith Williams; Ariel Melchior, Winston Hodge, and Tom Gatten, back row. Copies of the record are now on sale at local record shops.

## Art Center Scene of Tea After 'Romeo'

By WILLIAM COHEN  
Of the State News Staff

A reception sponsored by the MSU Players, Theta Alpha Phi and AUSG was held for the Old Vic players last Tuesday afternoon in Kresge Art Center.

The evening before the Old Vic had presented a brilliantly realistic version of Romeo and Juliet and that evening they were preparing to present Saint Joan. The students and teachers at the reception freely mingled with the cast. The joviality and spirit of the group was particularly striking.

Upon being asked about the beginning of the Old Vic, Edward Atienza (Mercutio and Canon d'Estivet) referred to one of its founders, Lilian Baylis, as saying, "In despair, I turn to Shakespeare." From that time on the Old Vic has been considered "the home of Shakespeare," and was the first dramatic group in the world to play the entire First Folio. As Barbara Jefford (Saint Joan) pointed out, "Shakespeare is box-office in London."

John Stride (Romeo) felt that the portrayal of the characters in Romeo and Juliet was realistic because their social class was played down. And realism in the movies and theatre is usually associated with the poor and lower classes.

"When we began," he mentioned, "an overrealistic attempt at characterization resulted in bad reviews in England." Since then a proper balance in characterization has been achieved. One writer for the United Press International has called it the "best Romeo and Juliet I have ever seen!"

A student asked Barbara Jefford if she had any complaints about her tour in America.

With apparent agreement from the rest of the Company, she pointed out that MSU's auditorium and many theatres in this country are far too large.

"There is no opportunity for subtlety on stage. I must shout so everyone can hear me and cannot control my voice as I would like." She continued, "Traveling with a repertory group keeps me fresher than playing long-run engagements. I like different audiences too."

Understatement and modesty underly Joanna Dunham's statement, "Playing Juliet seemed easy. I simply studied the play and acted as I felt it should be acted."

Harold Clurman, theatre reviewer for The Nation, said that she was "the best Juliet in my experience."

Robert Manning (Escalus and the Archbishop of Rheims) pointed out that most English actors begin their careers by either attending a dramatic academy—both he and John Stride attended the Royal Academy of Dramatic Art in London—or playing minor parts in small repertory theatres or just trying out for the right play at the right time and having the right face.

Just then an unknown member of the Old Vic interjected, "Politics too!"

And so ended a delightful discussion with the Old Vic players.

## Student Band Releases Disc

Appearing on Folkways Record label on the April selection list is the first LP record by the Bamboushay Steel Band, a group composed of university students.

The recording, which was taped last year, includes a number of tunes ranging from popular American songs to West Indian and Latin American hits. It will be available soon at local record stores.

Songs such as "Begin the Beguine," "A Certain Smile," and the theme song from the movie "Never on Sunday," are integrated with selections like the Haitian song "Choucoun," better known as "Yellow Bird," "Kingston Town," and "Cocunut."

Other Caribbean hits are "Coqui," "Mr. Benwood Dick," "Mambo Jumbo," "Maquinolandela," and of course, the band's theme song "Bamboushay."

Although this is its first recording, the band has made several appearances on campus, including two on WMSB-TV, at the Gate of Horn nightclub in Chicago, and recently at the Michigan Folklore Festival in Ann Arbor.

Members of the group appearing on the album are Gene Bluestein, Brooklyn (who teaches American Thought and Language); Keith Williams, Bermuda; Thomas Gatten, Michigan; Derek and Winston Hodge, Ariel Melchior, all of the Virgin Islands; and Chemo Rodriguez, Texas.

With the exception of Winston Hodge, who was graduated last June, and who was a

(Continued on Page Four)

## Gets 'E' String

"Thank you so much Mr. Stern. You've decided my life's work—I'm really going to play—really going to work harder," said Ronald R. Hicks to the great violinist after Isaac Stern's performance at the Auditorium, April 4.

Hicks, a sophomore at Bay City's T.L. Handy high school, is a talented musician. He is 17 and blind.

Enthused by Stern's superb performance—the first "live" concert he had heard—Hicks rushed back stage to talk with the violinist.

He asked Stern to authenticate, by autographing, a box containing a bow string given by Stern to Hick's sister a year ago at Oberlin College, Ohio.

According to his sister Polly Marie Hicks, transfer from Oberlin, she had gone back stage after Stern's concert in Ohio and asked for a string for her brother. She explained the circumstances and said that an autograph would do little good. She was given the E string.

Hicks expressed his love and understanding of music throughout his conversation with Stern. He asked the violinist highly technical questions which Stern kindly and patiently answered.

Brother and sister live in Bay City—both are musicians. Musically each raised the other. Polly plays the harp and the piano while Hicks plays almost any string instrument from violin to guitar.

"Ronny's learnings have always been towards the string. He seems to feel a greater challenge in being forced to create his own notes rather than just hitting keys on a piano," said Polly.

Hicks first experience with any musical instrument occurred when he was about one year old Polly continued.

"It was Christmas eve and father had given him a harmonica. After discovering he could make music on it, Ronny started to pick out a tune. One of the notes was flat and he started to cry. Father had to go out that night and buy another harmonica."

According to his sister Hicks is "a good example of a properly adjusted person overcoming a physical defect. His greatest handicap is the public which refuses to recognize his potential because he is blind."

Polly, a major in Anthropology, Sociology and Special Education emphasized the fact that Hicks is extremely well adjusted and capable of caring for himself.

An A minus—B plus student, Hicks does well in everything from mathematics to English. He operates a ham radio and dubs tapes professionally for people.

Hicks and his sister often perform together. Last fall they gave a joint concert including some of their own compositions, for a Multiple Sclerosis benefit at the Saginaw County Hospital.

Talented young Hicks has won Bay City Music Foundation scholarships for two years. This year he won the top prize—the \$150 Interlochen scholarship.

Because of his blindness, Interlochen refuses to accept him as a pupil, said Polly. Therefore he has been coming to Michigan State for the past two summers.

According to Polly, Hicks will become a student at the University in two years.

Now Hear This From The Top Hinge At The Store



"Your Natural Shouldered Madras Trousers by Corbin Ltd. Are in. They're ridiculously low priced at \$19.50."

Compbell's Suburban Shop





Fitness is the word for spring term. To be ready for the swim suit season at the IM pool, freshmen coeds take instructions from Mike Stoll, Niles freshman. Pictured at their first lesson are (left to right) Judy Mannes of Richmond, Sheila Simrod of Battle Creek, Carol Maus of Kal-amazoo, and Anne Fisher of White Plains, N.Y.

## Lamont Speaks

Dr. Corliss Lamont, author and lecturer, will speak at the meeting of the Humanist Society in 31 Union at 7:30 p.m. April 16. Educated at Harvard, Oxford and Columbia, Dr. Lamont will lecture on "Humanism as a Philosophy". A charter member of the American Humanist Association, Lamont is a member of the American Philosophical Association, chairman of the Board of Rights Fund and vice chairman of the Emergency Civil Liberties Committee. He has written pamphlets, articles and books, some of them dealing with Humanism and related subjects. Lamont has taught courses on Humanism at Columbia and the New School for Social Research. An active supporter of civil liberties, Lamont has spoken over radio and TV in behalf of peace and international understanding.

## Provost Lecture Speakers Discuss Human Community

Plans for this term's Provost Lectures, sponsored by AUSG, announce the theme for the series as, "Bonds of Human Community."

Six speakers will give their interpretation of this theme in Wednesday afternoon lectures at the Kiva, beginning at 4 p.m. Attempting to define the conditions surrounding the community, they will discuss the emerging third culture, the problem of human survival through arms control, race relations and of the community as Shakespeare would see it.

Engaged for the series are, Ernest Melby, professor of education, Dr. John Useem, professor and head of the sociology and anthropology department, Arthur Hadley, Stanley Townsend, professor and head of the foreign languages department, Herbert Weisinger, English professor and editor of the Centennial Review and C. J. Vivian. Fall term, the series focused on automation and winter term's theme was a new cosmology. This is the first year that the lectures have been given.

### HAVOC PLAYS OWN MOTHER

NEW YORK (AP) -- June Havoc is going to portray her own mother in upcoming stock production of "Gypsy."

The musical, based upon the autobiography of Miss Havoc's sister, Gypsy Rose Lee, concerns their childhood in vaudeville under ambitious maternal guidance.

Miss Havoc is to tackle the assignment in performance at the Paper Mill Playhouse in Millburn, N.J., next fall.

## 3 Shows Set For U-Theatre

Three major productions, "A Streetcar Named Desire," "Waiting for Godot," and "Bridadoon," are scheduled to be presented during spring term under the auspices of the University Theatre.

"A Streetcar Named Desire," written by the famed Tennessee Williams will be performed in Fairchild Theatre from April 25 through 29.

Plays are chosen at the beginning of each school year by speech staff members, but once a term a play is selected and directed by students. The third Arena Theatre production is to be presented from May 2 through 5. Alan Kennedy, New York graduate student, will direct "Waiting for Godot."

Tryouts for this presentation will be on April 9 and 10. Any student who has an all-university 2.0 is eligible to participate.

The final production of the year will be the musical, "Bridadoon." Members of the speech, music and physical education departments are working together on this program.

Opening on May 24 and continuing until the 26th, this is the only performance of the year to be presented in the Auditorium. Tickets will go on sale in the box office May 14. The curtain goes up for all performances of the University Theatre at 8:00.

Other programs sponsored by the University Theatre this term include the Film Classic Series and the Children's Laboratory production.

On May 18 "The Treasure of the Sierra Madre" will be shown. The movie, directed by John Huston and familiar to many, stars Humphrey Bogart.

Many youngsters will be attracted to "The Wizard of Oz" when it is presented by the children's lab. Open to the public, the play will be directed by members of the speech department.

The Summer Circle players, this year marking their second season, will present "The Front Page," "Five Finger Exercise," Shakespeare's "Twelfth Night," "The Queen and The Rebels", and "Our Town." Tryouts for the summer term performances will take place on May 31 and June 1.

## Student Band

(Continued from Page Three)

member when the band formally started during the winter term of 1961, the original group remains unchanged.

Designed by Roger Clyne of Folkways, the album cover has brown lettering on a pink background with a picture of the band inserted on the lower right hand.

Enclosed in the album is a booklet with background information, giving the origin of the steel band in general, and how the drums are made. The sheet also contains information on the various selections on the record, and illustrations of the instruments which make up the Bamboushay band.

## Exercising Advised For Spring Fitness

By CAROL WALLEN  
Of the State News Staff

Springtime brings with it the sensation of new life new energy. People everywhere seem to have the urge to move.

"Why not take advantage of this urge and get in shape," Dr. Janet Wessel, professor of health, physical education and recreation, asks. "People look better, feel better and do better when they are physically fit."

Dr. Wessel stressed the importance of health and fitness as well as physical beauty in giving a person enjoyment of life and making him perform efficiently. Too many people exercise with only the idea of looking better in mind she said.

"Exercise is like food," Dr. Wessel said. "There is a great variety and it is important that we get the right kinds. Food is divided into basic groups and from each group we should eat a specified amount per day. Exercise may also be divided into basic groups. We need to do exercises from each group in order to be physically fit."

Basic exercise groups are muscular tone (body proportions, motion and strength), elastic tone (flexibility, freedom from aches and pains), organic tone (weight, energy, body function) and psychic tone (release of tensions, self interests), Dr. Wessel said.

Sports participation, planned exercises or exercise that can be done while performing other activities are three ways Dr. Wessel suggests for developing oneself in these four basic groups. Whichever manner used, exercise three times a week and never less than twice.

### Doug Rowe Says

Doug Rowe, MSU swimming star, plans to use both sports and planned exercise to keep in shape during spring term.

"Swimming is a sport which gives use to nearly every muscle of the body," Rowe said. "If a swimmer wants to be good he can't play other sports because it detracts from his swimming ability."

Because Rowe will no longer be in competition he plans to swim only for relaxation. He also plans to keep in shape doing such exercises as sit-ups and playing tennis and paddleball.

### Nancy Fleming Says

Nancy Anne Fleming, former Miss America, uses all three methods to maintain physical fitness. Miss Fleming enrolled in a Swedish gym course (exercise routines to music) winter term because she felt it offered much activity and would be something she could continue using.

This term Miss Fleming is taking tennis to complete her physical education requirements. However, she said, "I feel that all the exercise I get walking to class lessens the

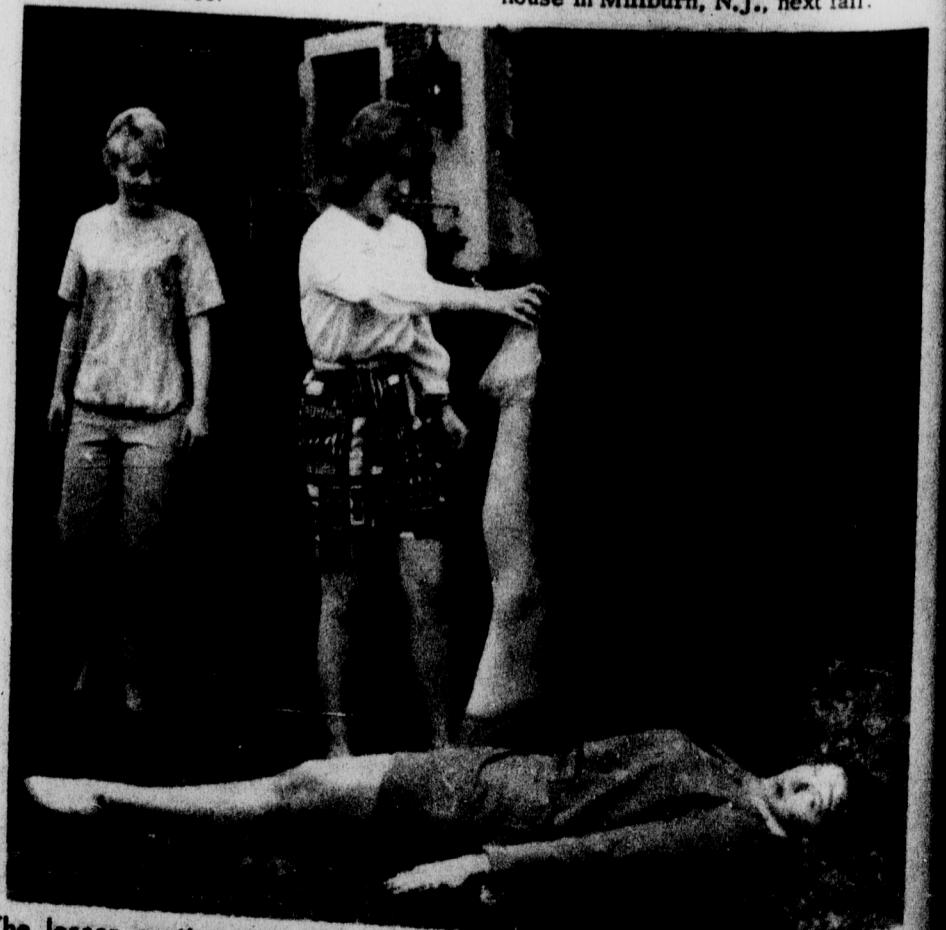
need for other activities."

"To be Miss America or a sports star you have to have the constitutional endowment to exercise and eat right," Dr. Wessel said. "If students do not have the time for sports or an exercise program they can still live with fitness built into their daily routine. Little changes in acquired mannerisms can make a big difference."

Walking up the stairway instead of taking the elevator can use up calories as well as tone up leg muscles, Dr. Wessel said. Another suggestion was to grasp the arms of your chair tightly while sitting in lecture and push down with your arms. This will improve arm and shoulder muscles.

"One secretary lost an inch and a half from her waistline by pulling in her waist before answering the phone each time it rang," Dr. Wessel said. "MSU students might practice the same idea while driving a car. Each time you stop for a red light, pull in your waist and hold it until the light turns."

Facts for calorie counters that Dr. Wessel gave are that walking an hour can use up 300 calories, running an hour, 800-1000, swimming an hour, 800-900 and playing tennis an hour 400-500.



The lesson continues as Anne Fisher helps Sheila keep her toes pointed, Judy Mannes waits her turn.



# Spotlighting Books

**MEMBERED EARTH.** By Marvin Davis. The Naylor Co. \$3.75

Reviewed by Dr. O. L. Abbott, Associate Professor, Foreign Languages  
Marvin Davis Winsett, author of REMEMBERED EARTH, is not only Poet Laureate of Texas, but also a successful business man operating his own advertising agency in Dallas, Texas. His recent book of poems, MEMBERED EARTH, reflects the variety of his interests, a nostalgia for his early rural life, a warm awareness of the history of his state, and a keen awareness of the atom bomb in our space age.

MEMBERED EARTH is divided into two groups of poems reflecting the poet's interests. In the first group, he returns in thought to his boyhood home. These contain such lines as: "Where are the faces of the well?" "The bristling oak stood as sentinel shading the porch with its arms outspread;" "The creaking chain on the singletree/Was pleasured in my ear;" "My hands still long to be buried in the soil;" "The defeated earth flows in soddened earth flows rut and track;" and "Turned by the wind in flowing upward swell." The second group abounds in auditory and imagery.

"Call Out Their Names Again," the poet shares with us his love for Texas. Through his eyes we see "The Travis, Crockett, Bowie, Bonham, and Jacinto." The poems contain tributes to the leaders of the hard fight for independence. The poet's skill is shown in such lines as "Days in brassy skies and fleeing hopes;" "Hardy volunteers were battle honed;" "Iced, locked in quick step with death;" "The Alamo ignore defeat."

"Walk Again In Memory," Mr. Winsett arranged a group of poems in which he returns to the pensive but less veiled vein. His philosophy is gentle. His finest poems, "Garnered," sums up acceptance of both the unhappy and the happy in the world about him. The group called "Atomic Phobia," shows that he knows today's world as well as that of yesterday by such lines as "There's no content/in so much and only fear of judgment/ That assume and make a rubble heap." "I assume upon space flight for poetic such as "brass laughter."

The final group of poems, appropriately titled "These are Our Days," Mr. Winsett returns to his contemplative philosophy. "Let's enjoy it," is the theme of the words of one of the poems. He expresses his belief with "Our time is this our being," and "Then let us fight and sing." The poems are expressive of the poet's love of birds and animals. "The Passing of the Whooping Cranes" is an excellent poem. The poet laments the near extinction of these birds in "One thin, uncertain, less than a score/Flew straight the face of autumn sun." Colorfully speaks of how "They wing their way to oblivion." His conclusion of the poem contains his belief that they may be more than just waterfowl in the sky, some misplaced mirage fading too soon.

"Years Have Fled Me" is one of the most powerful poems in the book. It reflects the writer's lofty thought, his skill as an imager, and fine technique. The poem: "My years have fled me like a leaf/Threshed from the golden ripened grain," and the concluding line "The years slipped by and I was unaware that time had subtly trapped me in it."

**TRIAL**, by JEAN LABORDE. BLEDAY AND CO., NEW YORK. PUBLISHED MARCH 16, 1962, \$4.95. "I'm afraid," he said, that it will be necessary to perform a very disagreeable autopsy!

As a statement, not a question, in a tone of almost brutal sharpness, he thought so at once, as soon as I he was dead!"

Mr. Trial by Jean Laborde is a very good novel. It is not supposed to be. It is a novel of passion and the law so the jacket says. The story is about a French lawyer who is accused of a nurse who has given a French patient a lethal injection. The lawyer is the law part.

The nurse is accused by the industrialist's wife of having been the industrialist's mistress.

This is part of the passion part. The lawyer is prosecuting her for the industrialist's wife.

But it seems that the wife is the guilty one.

She planned the whole thing. The lawyer is passionately mad about his client. You know how French men and women are.

This is more of the passion part. All kinds of complications enter in.

The investigating justice thinks something is fishy so he takes the nurse's side. He is a very moral man, a bachelor who is a nut on Stendahl.

But all the circumstantial evidence is against the nurse, so no matter what he does it doesn't work.

So our only moral one quits the case. Once you almost think the nurse will win.

But the world doesn't work that way and she is supposed to get sent to the electric chair but they have mercy on her and only send her away for six years.

The book has three hundred and forty-seven pages.

**DUE PROCESS** - by BRAD WILLIAMS. WM. MORROW CO., 1961, \$4.50.

Gerry Geisler may have been the most famous courtroom lawyer in recent California history, but George T. Davis runs a close second, though second to none in his success.

Capital punishment occupies the major portion of Davis' attention. His office door is open to anyone threatened with the final and conclusive measure - and often he worked for no fee. His dedication to be abolition of capital punishment cost him time, effort, and money (all synonymous terms in law), and gained him little prestige from his fellow attorneys.

His list of clients range from the famous to the infamous; from Alfred Krupp at the Postwar trials in Germany, to Caryl Chessman in California. Davis' range of interest extends from minor misdemeanor to civil rights to murder.

His climb upward reads like an updated Horatio Alger tale; his current private life like that of countless other harried and hurried men.

Probably his most celebrated case was his fight to save Chessman. His efforts met with the apathy of official California, and the entrenched opinion and position of jurists who previously controlled the Chessman case. The story of the legal maneuvers involved in this celebrated case call for a close and attentive reading, with the result of being almost angry and our slow and laborious legal system, and its seeming obstruction of due process and justice.

Davis' story gives the lie to the theory that one man can do nothing. One man cannot only do something, but can very often do a great deal.

Mr. Williams writes very much like the journalist he is, and in the case of this book the directness and terseness are well applied.

Paul Scott

**COLETTE** - by ELAINE MARKS. RUTGERS UNIV. PRESS, 1960, \$5.00

In fifty-four years she produced more than eighty novels, several plays, a number of volumes of personal reminiscence plus various collections of her newspaper writings. Colette was one of the most widely read French writers during her lifetime and for good reason.

Colette wrote of the heart-of-love in all its many manifestations.

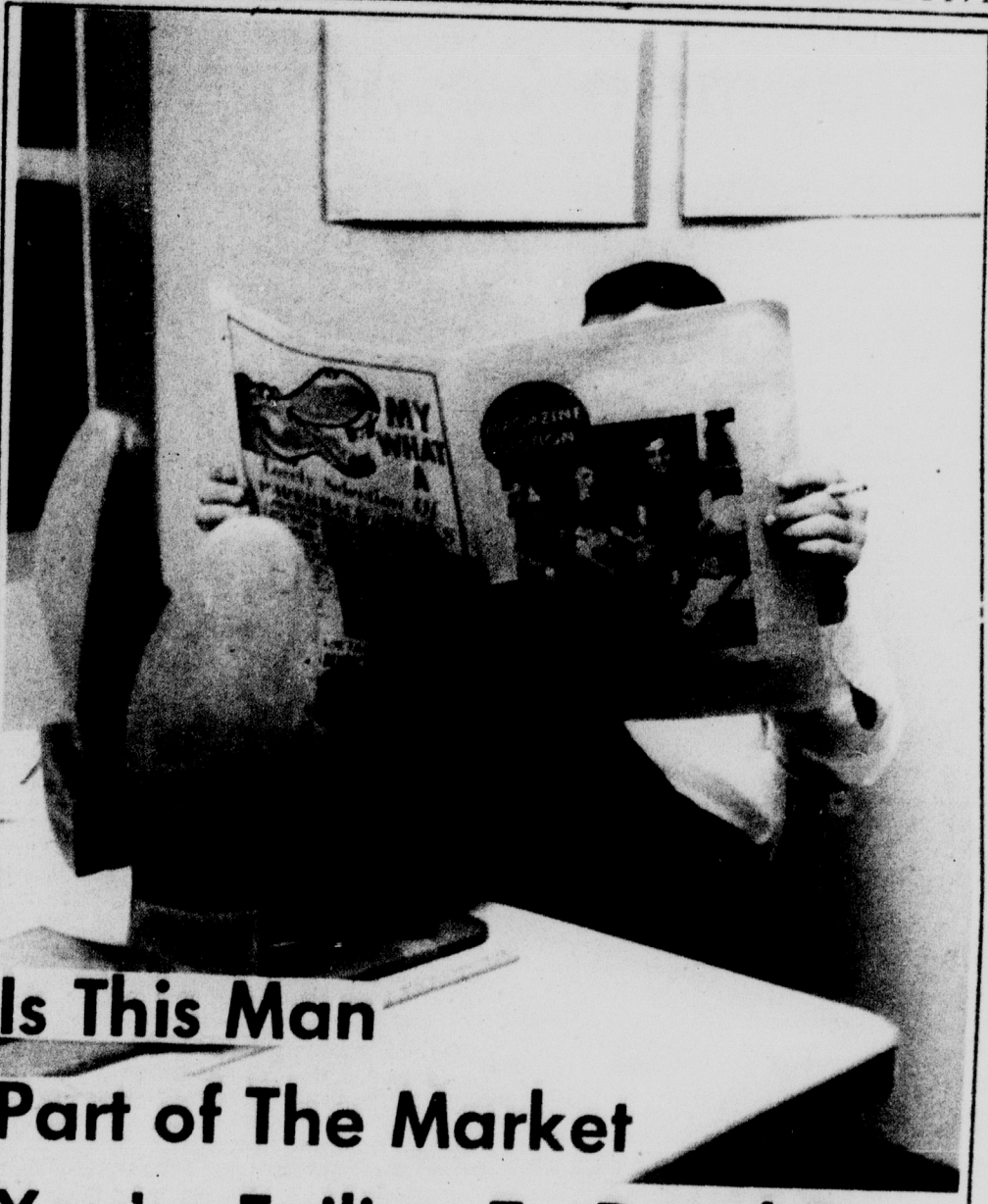
Her favorite characters were women; her stories told with the slant only a feminine view point could afford.

Miss Marks' book is not a biography. It is more a critical analysis, or perhaps

(Continued on Page Seven)

## Disc Dope

1. Tell Me Dick & Dee Dee Liberty
2. Shout Shout! Ernie Maresca Seville
3. Soldier Boy The Shirelles Scepter
4. Shout Joey Dee Roulette
5. She Cried Jay and the Americans United Artists
6. Village of Love Nathaniel Mayer Fortune
7. Twist Twist Senora Gary (U.S.) Bonds Legrand
8. Johnny Angel Shelley Fabares Colpix
9. Mashed Potato Time Dee Dee Sharp Cameo
10. Ginny Come Lately Bryan Hyland AB C Paramount



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# SPOTLIGHT



# Stayman Convention Explained

## Drury City Bridge

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## This Week's TV

By JUDITH...

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## Poetry

REMEMBERED AND BE THAN YOU

When you said...  
You were just a boy...

You were just a boy...  
That nothing really happened...

That nothing really happened...  
That you were waiting for me...

That you were waiting for me...  
That you saw the sun above protecting you...

That you saw the sun above protecting you...  
That you were warmed by the smiling sun...

That you were warmed by the smiling sun...  
Or that you saw the earth gleamed by shining raindrops...

Or that you saw the earth gleamed by shining raindrops...  
That you may have heard a boy giggle or hear the child's prayer...

That you may have heard a boy giggle or hear the child's prayer...  
That someone loves you...

That someone loves you...  
Why did he say goodbye...

Why did he say goodbye...  
That tomorrow you will no longer see our blessings...

That tomorrow you will no longer see our blessings...  
— Dennis Miller  
Three Rivers, Michigan

— Dennis Miller  
Three Rivers, Michigan

— Dennis Miller  
Three Rivers, Michigan

— Dennis Miller  
Three Rivers, Michigan

— Dennis Miller  
Three Rivers, Michigan

— Dennis Miller  
Three Rivers, Michigan

— Dennis Miller  
Three Rivers, Michigan

— Dennis Miller  
Three Rivers, Michigan

— Dennis Miller  
Three Rivers, Michigan

STARDUST  
NOW THE TRUTH  
IT WOULD BE BETTER  
POWER AND  
BEYOND  
SEEN  
IT WOULD BE BETTER  
POWER AND  
BEYOND  
SEEN

### Radio News

Radio news...  
The first news...  
The second news...

### GLADMER

NEW...  
GIL...  
The first...  
The second...

### MICHIGAN

THE...  
The first...  
The second...

### LAST 3 DAYS

THE...  
The first...  
The second...



# A Train Ride

By JULIAN P. DONAHUE

Every day, 4500 passenger trains run about India, from the leather city of Shimla to the jungles of Assam, from the coconuts of Kerala. Trains daily travel a distance equal to surface trips around the earth at the rate of 1000 miles a day. For over 5,000 miles I have seen the faces of those passengers.

To economize, and to see the heart of India, I make it a rule to travel third class. In the other classes don't offer a better value--they are cleaner and more comfortable.

To get an unreserved third class seat is a savage struggle--but I'm getting used to it. Consider a segment of the trip on an Indian train. (Be sure to bring a cushion and some soap.) A coolie watches my baggage I step on the clusters of people scattered on the floor--waiting, eating, or sleeping. I "queue up" at the ticket window. For an absurdly small amount (sample: a third class costs 85¢ on an express train) I buy a ticket, and the coolie leads me to the proper platform. Sooner or later the train arrives. (About half the trains are late, the rest run up to two or three hours late.)

There are no conductors the screaming is infuriating. As people come out the door other people, with baggage, are fighting to get in and secure a seat. I wait after a while, and climbed through the windows to get a good seat or, the luggage rack to sleep on. Battered and bruised are rather disheartening, of

The next obstacle is to get rid of the coolie who has followed me faithfully. No one with rare exceptions is content with the pay, which is normally twice the rate (usually 2¢ to 5¢ per "head" or 80 lbs). So I set the money down on the shrill train whistle pierces the eardrums and the train begins to move. The coolie decides that this "Ain Sahi" is no soft touch and he departs. With the money, of course, I get settled down to read I usually find noise at the end of the compartment may be wailing, singing, (?) or a timed clackety-clack of a castanet instrument. They all herald the approach of the same thing. Beggars.

Professional beggars proliferate because railway personnel turn a blind eye to the forbidden practice. The beggars seem to be in masochistic delight--it means money. There are all types of beggars--young, hungry children, amputees, station alone I counted, suspicious-looking men with arms amputated above the elbow, cripples lepers, and blind per-

sonally canvassing the compartment the beggars wait for the next train to hobble to the next car. Some give them alms, others ignore them as a method to get rid of them. Once I saw a man who had nothing smaller than a penny make change with a woman, who eventually got about a third of the change.

Confusion prevails at the station stops, I am securely inside and looking out at the peddlers of all kinds, sizes,



To serve a customer, this fruit walla has to do a one-legged balancing act. He features two kinds of grapes and some bananas (which cost about 10¢ a dozen).



At every station stop the platform teems with walla selling everything from bananas to puris.

shapes, and descriptions loudly advertise their wares: all kinds of fruits, sweetened milk, tea, coffee candy, notions, food packets, peanuts, books, light meals and, on the tourist trail, junk.

Thefts occasionally occur in the stations. A thief once reached in the bathroom window of a train compartment and snatched a bra an American woman had washed and hung up to dry. No comment.

Just as I get settled down to my book again the train stops, seemingly out in the middle of nowhere. Once I saw that a young buffalo had wandered onto the unfenced right of way and had been cut in two by our train. Usually, however, someone has pulled the alarm chain. Despite a heavy fine for its improper use (over \$50), many ticketless travelers pull the chain and walk across the field to their village, thus evading the station ticket collectors.

Ticketless travelers (a train guard once said they account for well over 10% of the passengers) are difficult to detect because the cars are not connected with a passageway for ticket examiners. When an examiner boards a car at a station the ticketless passenger just drifts to the next car.

By now the dirt has become evident. The car was clean when I got on, but it doesn't take long for coal dust and cinders to drizzle in from the smoke of the noisy old steam engines. Add to that matchsticks, papers, spilled water, cigarette butts, peanut hulls, and scraps of food.

About the time the filth becomes un-

bearable and every pore is clogged with dust, a sweeper shovels out the accumulation and the cycle begins again. During the hot season it is especially bad, when all the windows are open, the fans are on full blast, and the temperature is over a hundred degrees.

By now, of course, the soap and cushion we brought along have been put to good use.

Why on earth I do it? How I can stand it?

I must admit that the first few trips are

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A Continental Distributing, Inc. Release

MARIA SCHILL STUART WHITMAN and ROD STEIGER

a little rough. But it is the most economical way to travel, and from an obscure vantage point (nestled in with a carload of Indians) the everchanging, protean visage of India is slowly revealed to my wondering, Western eyes.

## Spotlighting Books

(Continued from Page Five)

a biography of Colette's literature. The book is described as an "evaluation of an author who has been described as eluding analysis". Now it may be true that Colette has presented problems to other critics, but these problems must have been ones of oversight, or of poor reading or lack of ambition.

Miss Marks seems to have encountered no great difficulty in figuring out what Colette had to say.

Colette did precious little moralizing, instead told stories of very real people in very ordinary circumstances - yet in a way that transformed them. The theme that characterized Colette's whole life - "the theme that is expressed in one word, 'Regarde'. To Colette the work meant 'look, feel, wonder, accept, live'. It was the word most often used by Colette's mother, Sido, and it was the last word Colette uttered before her death".

Miss Marks success is that she accept the imposed limitations of Colette, the restricted area that Colette chose to work within. She does not try to place Colette in any special place in the world literature or to give her a grade. She simply and effectively analyzes the works of a very fine story teller.

Paul Scott

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of  
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story!

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BARBARA STANWYCK as "JO"

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ALL  
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(AMERICAN)

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Based on Actual Incidents in The East Zone

## Tonight

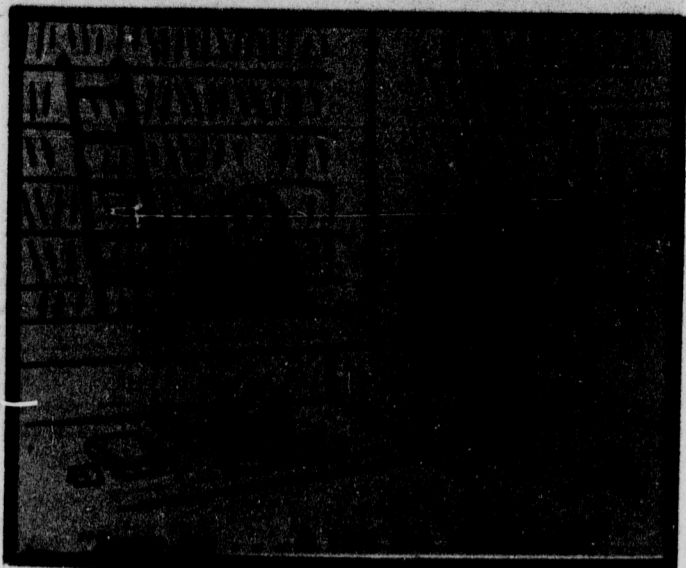
Mon. April 16 7:30p.m.

University Auditorium

Admission: 50¢

Tickets Available At Union Ticket Office






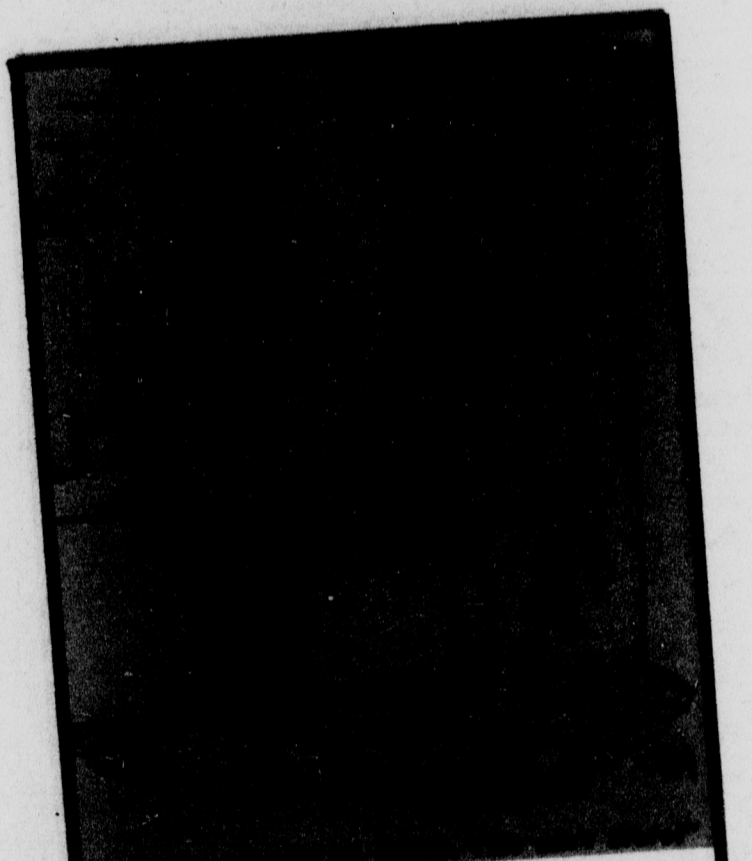
# The **UNION** BOOK STORE (That Is)

## SPECIAL NOTICE

May 1st is the last day to sign up for the Union Board 4 week European Trip. Sooo -- if you want to gooo -- Sign up now!




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