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 mov- ies, 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 principal cities. Movies, in short, are "for- eign" then ever.

The year 1961 was particularly notable for the strong entries of the French in the international film derby. Four months in the Lansing area we have seen three outstanding ex- amples of the work of the bright, imaginative Italian directors who are giving some cause for refection about certain economies in Hollywood.

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

U. S. exhibitors call these im- ports "art films," which act-
ually in not so inaccurate a de-
scription. The Italian films mentioned above, the French films, representative of the work of what is called the Wave of French movie-makers, and the intensely poetic works of the Norwegians, at first-rate director Ingmar Bergman do indeed ac-
cer the film medium as a ve-
ritable artistic expression. Hence, films which display some attempt to experiment in cinematic techniques come to us in- 
frequently from Hollywood. Are foreign films now influencing the California indus- try? Is it any indication that American film producers are changing the types of mov- ies 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 shar- ker" who in specialized profes- sions learns a sad lesson about the universal meaning of life is a certain debt to the "non-realist" film tech- niques which have been ex- plored in Europe since the end of the Second World War.

Like the best foreign films, its premiere technique—told in other similar processes—like them it offers a picture of life that is unvarnished and true to the original; like them it offers no single top-drawing star who does through his presence in an incomprehensible story; and like them it offers a variety of techniques, or bit perfor- mances by excellent actors—an "eclecticism" films unique to American movies.

By was geometrically this use of a brief, but thoroughly convincing rules executed by good actors that helped to make "La Dolce Vita" the dazzling viewing experience which has been for many thousands the eye opening 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: "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 the great stars on a strictly American basis: high money- earners whose films are exported to the United States.

Will the pressure for competi- tion with foreign films potent- ially break down the American "big star" system? A possibility. A significant step toward treating the business of film-making from an oppor- tunity, inhibiting superstructure was the splitting up of the ma-
ester studios during the Fifties in- a in a raft of independent com- panies. If exposure to foreign films sooner or later teaches the American movie audience something about taste in mov- ing pictures, then the star sys-
tem 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 present-
ation of an idea or an experi-
ence would become more im-
portant 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 masterly ef-
fects that can be achieved on film when the art of the writer and the director collaborates on a screen. In the making of moving pictures, there is a need for trained linguists. Competition for trained linguists—"big star" system—will be5 a good thing. Surely we have some basis for thinking that competition from foreign films will do Hollywood no harm. In fact, it may be the best in- come for bringing about the maturing of an industry which, oddly enough, this country has had charge of from the very beginning.

-——Cover Photo by Paul Raney.

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Michigan State News SPOTLIGHT, Monday Morning, February 26, 1962
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; Milg Jackson, vibraphone, and Connie Kay, drums, is now in its tenth year.

The program will include such jazz classics as “Lonesome Woman” by jazz composer, Ornette Coleman, “Porgy” from the ballet score “Original Sin,” which John Lewis wrote for the San Francisco Ballet Company, “How High the Moon,” “Rel,” a cute blues, “Who Are You Blues,” 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, Mason junior, will perform Sonata in F Major, Op. 47, No. 2; Juonette Tally, Mid­flute, N.Y., junior, Sonata in F Major, Op. 38, No. 2; Alice Faire O’Daniel, Shreveport, La., graduate student, Sonata in E Flat Major, Op. 31, No. 2; James Norton, South Haven senior, Sonata in E Major, Op. 90; and Mabel Petter, Grand Rapids junior, Sonata in E Major, Op. 109.

The concert Tuesday night will include Johnetta Lucas, Fredericksburg, Va., freshman, Sonata in A Major, Op. 31 No. 2; Virginia Race, Sonata in A Flat Major, Op. 36; Jo Bobul­ski, Huntington, N.Y., senior, Sonata in D Minor, Op. 31, No. 2; and Constance Wilber, Arlington Heights, Ill., sopho­more, Sonata in E Flat Major, Op. 90.

Wednesday’s concert will include LaDonna Rineer, Otisco senior, Sonata in B Flat Major, Op. 22; Margaret Sinclair, Lansing junior, Son­ata in G Major, Op. 79; and Wilma Buckingham, Sonata in A Flat Major, Op. 198.

**Winter Concert**

The 50-piece Concert Band, under the baton of 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 solos for the concert will be by John Boulton, B­
I made plans to visit Sikkim when the school term was over. Accordingly, I made plans to visit Sikkim near the end of another term, and we set off together.

In late October my father handed it to a second man, and we set off together. The road was so smooth that the distance we traveled, on the map, was less than 15 miles. The road wound along the hillside above the Teesta River, and we had to make frequent stops while the road crews cleared debris where tremendous landslides had, a few months earlier, altered the entire hillside, road and all, down into the river. The road was 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 hillside, and an occasional "Pandun", or screen pine, the curiously shaped tree that grows in 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, but we couldn't feel it. When they are perch­ed they droop their wings and become black and white; but when they fly up over the forest they open their wings, exposing the bright chestnut to full advan­tage. Then they keep the tail up and flit away from us.

The Hot Spot: We were in it, but we couldn't feel it. I felt it hard to think of trouble and beauty at the same time. 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 325 species of these intricate flowers. And 15 miles away from the mountains are the rest of us in Tibet.

Tuesday, Feb. 27
0-12 p.m. U.S. Marine Corps Recruitment.
First Floor Concourse, 26 Union.
12:30 p.m. Spartan Christian Fellowship, Oak Room, Uni­on.
1:30 p.m. Faculty Folk Spanish Interest Group, Mural Room, Union.
3:00 p.m. University Theatre Practice, 22 Union.
7:00 p.m. Spartan Christian Fellowship, 26 Union.
8:00 p.m. Spartan Christian Fellowship, Oak Room, Uni­on.
8:00 p.m. Water Carnival Social, 3 Union.
8:00 p.m. University Theatre Practice, 22 Union.
9:00 p.m. Interfraternity Council Social, 3 Union.
9:30 p.m. Phi Delta Theta, Oak Room, Union.
10:00 p.m. University Theatre Practice, 22 Union.
10:30 p.m. University Theatre Practice, 22 Union.

Wednesday, Feb. 28
6:00 a.m. 7:00 p.m. U.S. Marine Corps Recruitment.
First Floor Concourse, 26 Union.
12:30 p.m. Spartan Christian Fellowship, Oak Room, Uni­on.
12:30 p.m. Greek Week.
4:00 p.m. Greek Week.
5:30 p.m. Spartan Round Table.

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12:30 p.m. Spartan Christian
7:00 p.m. Sno Caps.
7:00 p.m. Water Carnival Executive Committee. Art Room, Union.
7:00 p.m. Delta Phi Epsilon Pledges. Oak Room, Union.
6:30 p.m. Tau Beta Pi Banquet. Mural Room, 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. Fresh Soph Council. 33 Union.
7:00 p.m. Accounting Club. 34 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. Panhellenic Carnival Committee. 44 Union.
7:00 p.m. Hawaiian Luau. Tower Room, Union.
7:30 p.m. Alpha Lambda Delta. 33 Union.
12 noon. Spartan Christian Fellowship. 35 Union.
12 noon. Spartans Christian Fellowship. oak Room, Union.
6:00 p.m. Phi Mu Epilion Banquet. Parlor A, Union.
6:30 p.m. Tau Beta Pi Banquet. Parlor C, Union.
7:00 p.m. Delta Phi Epilion Pledges. Oak Room, Union.
7:00 p.m. Water Carnival Art and Design Committee. Mutual 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 Contest. 33 Union.
7:00 p.m. Delta Phi Epilion. 34 Union.
7:00 p.m. Christian Science Organization. 35 Union.
7:00 p.m. Sci Caps. 34-35 Union.
7:30 p.m. Alpha Kappa Alpha Pledges. 42 Union.
7:30 p.m. Rowing Club. Tower Room, Union.
7:30 p.m. Union Board BridgeInitiation. 34 Union.
7:30 p.m. Agricultural Honors Program Auditorium, Anthony Hall.
8:00 p.m. Conservative Club. Congressman Bruce Alger. 35 Union.
8:00 p.m. Alpha Kappa Alpha. Oak Room, Union.
8:00 p.m. Omega Psi Phi. 34 Union.
8:00 p.m. Alpha Kappa Alpha. 35 Union.
8:00 p.m. Winter Concert. Concert Band. Auditorium.
8:30 a.m.–Color and Design Workshop. Art Room, Union.
8:30 a.m. Chinese Student Bible Study Class. 35 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 Parlor.
4:00 p.m. Short Course Banquet. Union Ballroom.
6:00 p.m. Short Course Dance. Union Parlor.
4:00 p.m. Short Course Games.
7:00 p.m. Big Ten Track. Jackets Hall.
7:00 p.m. University Theatre Practice. 34 Union.
8:00 p.m. OACO. 711 Dance Casino. Capitol Room. Capitol Park Hotel, Sesquicentennial.
8:00 p.m. Literature Discussion Group. Topic: Ferlinghetti's "Coney Island of the Mind." Fourth Floor Library.
8:15 p.m. Graduate Recital – Doris Borsch, violinist. Music Auditorium.
8:30 p.m. Omega Psi Phi Initiation. 34 Union.
8:30 p.m. Omega Psi Phi Initiation. 34 Union.
8:00 p.m. Union Band Dance. "Swing out." Union Ballroom.
9:00 p.m. World Travel Series – Alfred Bailey. "Mormon Land Highlights." Auditorium.
9:00 p.m. Spring Dinner. "Conservatives—Dynamic Forces for Freedom." Union Ballroom.
5:30 p.m.–Beethoven Piano Festival. Music Auditorium.
10:00 p.m. University Band. "Spring Festival." Music Auditorium.
12 noon. Spartan Christian Fellowship. 35 Union.
5:00 p.m.–Spring Dinner. "Conservatives—Dynamic Forces for Freedom." Union Ballroom.
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. Designed with the idea of a 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 strike each Sunday afternoon by carillonneur Wendell Westcott, the tower provides atmosphere and variety of musical tastes. The recitals given by Westcott at 5 p.m. on Sunday are to provide atmosphere and after home football games, an audience to the activities. Beaumont Tower is one of the better locations for a carillon in the whole country. The area surrounding the tower is pleasant, has park-like landscaping and the problem of carillon is that it can be heard from all parts of campus.

The bells are part of many campus activities — before football games, before football games, at dinner in residence halls, and after a football game. As a result of the tower’s various functions, there are tours for those who wish to see the bells. Monday through Friday, the bells are rung 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 tower has a carillon in it, located high in Beaumont Tower. —Photo by Paul Remy.

mastery, 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 8:15 a.m. and 5 to 5:15 p.m. On Sunday, Westcott presents a recital from 2 to 2:15 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.

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By MARGARET ANN OPSATA

SPOTLIGHT Radio-TV Writer

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Dean Hawley has represented MSU at the MPATI conferences on expanding the program to college curricula.

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