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 the last of a sticker-tape parade for a musician, congratulated by President Eisenhower and given a testimonial lunch 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 an oil company.

His mother had been a talented pianist and student for Artur Rubinstein, the famous pupil of Franz Liszt. Although, Mrs. Cliburn's parents included 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 Julliard School scholarship, the G.B. Daley Award in Dallas and a grant from the Ogle Samiroff Foundation. Upon his graduation from Julliard with highest honors, he received the C.F. Rosenblatt Award and the Frank Darmoush Scholarship.

His most important victory came in 1958 when he won the coveted Lutoslawski 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 a little known 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. Department as part of the Cultural Exchange Program. Enormous crowds gathered to hear him and no one was the ovation at his final concert that the Soviets 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 1960 Moscow State Variety Show.

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. — Elephants love rum and Dr. Frank McClelland, a veterinarian at the local zoo, is glad of it.

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

Duke Hit at Cotton Club

By MIKE SCOTTO

Of the State News Staff

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

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 ped 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. He was a scholarship student at Pratt Institute in Brooklyn but his interest in the piano and conducting made him abandon painting for music.

Music, whether it consists of arranging, composing or conducting was never accrett to Duke. He acquired his brilliancy through hard work and an informal music education, taught 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 throughout the country and parts of Europe, leaving songs such as "Mood Indigo," "Suspended Lady," "Soul" Blues," and a source of others to be listened over and over again by his audiences. The "Ellingtonian Era" was set under way.

Another great moment in Duke's life came on January 23, 1945, when he and his orchestra made their appearance at Carnegie Hall. The Duke became the first black headliner 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 1953, together with his own orchestra, Ellington conducted the Symphony of the Air, at Lewiston Stadium for benefit of Walter Winchell's Union Rite Fund for Cancer Research.

During that year Duke performed before President Eisenhower and his wife at her White House Correspondent's Dinner.

Dancing and creativity have been Duke Ellington's marks of distinction. Ellington took a trial of fools. He used extended forms beyond the standard three minute record length of the 78 and he devised an entire piece of work to a specific jazz soloist. And he used the bass as a melody solo unit.

Tryouts Offer
Second Chance

Students who tried out for the Red University Theatre production of "Brigadoon" had a second chance, to find out what they can do. Though they are all" not hard, Frank Rutledge of the speech department, director of "Brigadoon," said any student who felt he had not done his best was invited to come back during the tryouts and audition once again.

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. John 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 Alben W. Barkley, who is leasing the State student theatre. Finally, Mary Kay Bethok, HPR professor and "Brigadoon" choreographer, read each audition in his ability to dance and learn steps.

After the initial tryouts were completed, a call-back list was posted, and the students were re-rated. The climax of the week of trying was on Wednesday when the call-back list was issued. Seventy-six students had made it.

"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 solo acts 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 stages nearly into his place as the bass. Sinatra and Martin have played these two parts so often that they have now become second nature to them.

Peter Lawford steps happily into the picture as the little old man who grows rough and tumble soldier roles. Sammy Davis Jr., sneaks through most of the picture as a recently freed slave who adores the "pretty blue uniform" and literally worships at the feet of his God, Sinatra and Martin. To those who saw "Ocean 11," 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 fictional Indian religion, titled the "Ghost Dance," did in truth exist at this time and believed that when the whites were gone the Buffals 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 bunch and ends as a fine as the writer, W. S. Burnett, just plum out of new ideas. Indians, however, get even with them. Is there a one gets shot in the first scene, but then the reporter, who wakes up in a bedroom where the boys are breaking up the citizens better to escape. Not very effective. It is safe to say that on the eventual destruction of the "Ghost Dance" that the enactment of this escape of our heroes who are then awarded the certificates of nobility.

Sammy Davis Jr. survives a spear wound in the stomach and 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 in the chest, which with all things combined would kill any man. Of course, one asks the question, how did they ever get him down from way up on that mountain? To Sinatra judiciously left this question unanswered.

Joe Bishop turned in a fine performance as "Sargeant Black," who said a few lines to the "Pinkie" Sinatra wagers his gallant war against.

If you like a light plot, no suspense, a little authenticity, and a few genuine laughs you will definitively enjoy "Bar¬
gentry." This is definitely the funniest starring comedy in this movie, spotted only by a few failings.

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

More and more players, pro and amateur alike, are switching to Top-Siders' ultraflexible "action traction" slipper better footing on every court surface.
Cert Advises New Writers

‘Work Hard’

By JACQUELYN KORONA
Assistant Spotlight Editor

If a person has the "writing urge," you can stop him, said Bennett Cerf. He'd keep on writing, and if he's good, someone is bound to find him.

Following a lecture on campus last week on 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, be paid under actual conditions, and get some of his work published.

With that, it's time to read the best-seller list.

But Cerf's work at Random House has shown him that America is a "no-no" country.

"If our neighbor is reading a book, he wants to know 'What's the name of it?,'" he said reiteratively. "This makes the best-sellers even bigger, and creates a different situation for new authors.

But creative and talented students in his belief that new writers do have a chance in America. "It's a great country," he has said."

"They can keep writing," he said, adding 

Cerf is quoted on the same subject: "Every student who has a vision that is beyond the reach of his immediate environment . . ."

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

WKAFeatures

"Cosi Fan Tutte"

Now in its 6th year of service to Michigan, WKA Radio will continue to broadcast its classical drama, music, news, and a variety of entertainment for listener pleasure.

The program, "Cosi Fan Tutte," composed by Mozart, can be heard Monday, April 11, at 10:00 p.m. The program is the last month for opera broadcasting. The highway safety program, "Are You the Jury?" presented every Friday, at 10:00 a.m., was the highlight of the 1960 season. The People's Award for excellence and the States Award for exceptional service to highway safety.

Marking the 50th anniversary of land Grant colleges and universities throughout the country, WKA will present several major speeches from the Centennial Celebration of the American Association of Land Grant Colleges and State Universities, which was recently held in Kansas City.

One of the speeches will be titled, "The Last Hundred Years-And the Needed Steps," by Philip Condon, Assistant Secretary of State for Education, at the United States Senate. The others, concerning the past and future of land Grant colleges and universities, can be heard Monday, at 7:00 p.m., over WKA.

Also on WKA's information schedule will be the 1961 season of classical drama, including English translations of plays by French and German playwrights. The classical drama, presented by the University of Michigan, will be presented weekly.

**Spring Week-end**

**Hits Campus May 19**

Spring Weekend is coming! Other schools have one BSC 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 biggest 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 12. All houses will pitch into help with the Community Project. (Project on May 12. That night, Beta Theta Pi will sponsor a jazz "Session On the Outside." The Greek Sing will take place in the auditorium on May 13 at 7 p.m.

Spring Weekend, May 15, will include the Lambda Chi Alpha Jr. 500, Greek Feast, Water Carnival and Parents' Weekend.

"Panda," 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 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 Uplifted Great 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.
The Old Vic Company assumed its present as a serious repertory group in 1947 when it initiated a five-year plan to present all thirty-six plays Shakespeare's First Folios. This ambitious plan was again pressed by the mid-1950's. For a long time the Old Vic has been called the "Home of Shakespeare," but it represents plays by other playwrights with classical traditions - Shaw, Beaton, etc.

Playing to capacity crowds in some, familiar in the company, its success amusing, to others this declares that its appeal is not the price as well as the ideas. However, it was originally founded as a temporary hall where one could find a. performance without drink in a poor street of London - on the "Wrong Side" of the road.

In London, one can still see the Old Vic perform for about forty cents. This is due, in part, to that 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, Glyndor Torridon, John Neville, Edith Evans, James Mason, Claire Bloom, Richard Burton and Maurice Evans, as Frank Craven 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 artists have opportunities to play many and varied parts. While the director presents a series of plays using the same actors as he goes to know what each actor 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 as illustration of the past."

During recent years the Old Vic decided itself to Tyrolean Clurman's method of recasting an Elizabethan stage, which from its periodization, arch and curtain, and scenery. From Shakespeare's 19th-century were changed - the Old Vic has been curtailed by some for not offering an outlet to the contemporary playwright. But anyone who makes this criticism ignores the fact that in England popular plays of real substance - plays like as the Old Vic has been interested in some for not offering an outlet to the contemporary playwright. But anyone who makes this criticism ignores the fact that in England popular plays of real substance - plays like "Lawrence" and "Bridge on the River Kwai" - are no part of the classical tradition as he may be an old friend, but maybe new and experimental plays by unknown men. But with all this, however, the Old Vic is considered Britain's National Theatre.

...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 kids. 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 hypotheses. I was passing Bouren Town Square short when heard girl's voice coming from the distance, "We're not competitors — we don't have the same type raincoat."

With this evidence I formulated my second hypotheses: person gains rank according to the type of raincoat he wears. Someone wearing a Macy's or Klein's bag can rent raincoat may be a member of the lower echelon while the wearer of a Waterproof or Salt's Fifth Avenue raincoat would really be high in rack of course.

Hypothetically, one may be right in classifying people, perhaps not as Alpha, Beta, Gamma, but as Klein's, Macy's, Salt's, etc. — raincoat wearers.

These raincoat names only worn on rainy days, but also on the non-rainy days. As a matter of fact, Sanders shed an advertisement in the New York Times several days ago, urging men to buy raincoats for Everyday Wear."

I have been researching the hypotheses with that eminent social scientist Professor P. n Basset who feels both hypotheses need exhaustive research, and they can be added this morning of the hypotheses about the impact of social classification on the lower-upper classes who feel their social standing is affected.

So old Playwright sent five hundred graduate students to southwest Florida to gather statistical data on the correlation between dirty white tennis sneakers and raincoats to group leadership among the nations. 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 starting observations I had recently made, but he did not get excited over them like Professor P. n Basset. My roommate, you see, is a chemist 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 essential. Everyone stared my way as I entered clad in a green spring jacket and brown shoes.

Today I cuffed my jacket, hastily walked my way, I thought this was just the beginning. And now I didn't really mean to be a troublemaker, but I just passed me and left the grill, probably to do other investigations — I mean, investigations.

Instantly I went to work. I noticed every man passing in a corner apart from everyone else in town with a white tennis sneaker, was scratching his leg and staring at his fellow man. Just then I sort of flushed it over and noticed my own. I was beginning to itch. I had itchy legs from walking in the different kinds of dirt to do.

Suddenly I noticed the two people who usually left the grill earlier standing by the gate door. And one of them was wearing the dirtiest white tennis sneaker I had ever seen and a fancy tan raincoat with a white carnation in the lapel and dark sunglasses. I flew edged my way to the door, following running down my forehead back, I could feel my shirt sticking to me. I was going to be in, but maybe not.

The next day I checked with the same roommates, and after looking over the account of his research manuscript, giving him to my own observations I can only report that other things remain the same. So, go, but the white tennis sneakers and raincoats shall continue to model human nature.
Spotlight on Bridge

Duplicate vs. Contract

By A. R. DRURY

How does duplicate bridge differ from contract bridge? Basically they are the same game. Any play of bridge can quickly learn to play duplicate bridge.

The form of the game was devised to take some of the element of luck out of contracts by cards of cards out of the game, in that basically you compete with people who hold the same cards that you do.

The bridge in the tournament form 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, 11 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 section.

The cards are shuffled and dealt at each table on only this round. The vulnerability and dealer are indicated on each hand. Each hand is independent of the next. There is no score carry-over or pot score when you commence to bid. If you bid less than game and make it, you get 10 points plus tricks value. If you bid game and make it, you get 200 points plus vulnerabilities, plus your trick score. Honors do not count in the scoring as everyone holding the hand would have the same honors. Penalties and elimination are the same as rubber bridge rules.

As each card is played you keep your hand in front of your position. When all have played to the trick, each person turns his card long way down according to which side took the trick. Each person has the 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 a score around, you can see what others have done with the same hand.

You then pick up your hand and place it in a specially designated holder that shows the hand, the direction, the dealer and the vulnerability. After three hands you play the director announces the change for the next round. The North-South pairs all switch to the East-West partners to the next higher-numbered table. The South-East pairs stay at the next lower table. As play progresses, each hand is played at all the tables by all partnerships.

The evening play is over for the evening (which involves 21-27 hands) the scores sheets are gathered. Assuming there were 7 tables to play, the North-South pair with the highest score will have beaten 6 other N-S pairs, so are awarded 1,000 points. The next highest N-S pair get 500, the third 300, the fourth 200, the fifth 100, the sixth 0. Each team has 3 points for each pair that 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 scores are scored, the points per partnership are recorded on a master sheet. The numbers are added up and the partnership with the highest total is the winner unless an equal 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 to that you strive to get the most possible score out of each hand. For instance, a successful contract of three no trump, making 10 vulnerable, scores 400 points for the hand. Four spades, making 6, scores 1,200, which is not as good as 430. However, if 5 spades are made for 450 on the 4 spade bid, it tops 3 NT making 4. You work real hard and really class for the best result for your direction on each hand. Weighing bidding in a vital part of the game as clubs, down 2, mountain, and the other 100 points, which is better than allowing opponents to contract 3 spades, making even, for 100 points.

They have a master point system of awards, for all levels of play and natural- ly the bigger the tournament the greater the awards for winning and placing. Our game Wednesday evening was sanctioned and operated under ACBL. One month a week we can award full master point to each of the winning partners for each direction. On normal nights, fractions according to the number of tables in play are awarded. Number 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 join the game of the Universal Duplicate Bridge Club every Wednesday evening at 7:15 in the Community Room of East Lansing Savings and Loan Building.

Water Color Show

At Kresge Gallery

The 16th Annual Water Color Exhibition sponsored by the Michigan Water Color Society opens April 3 and continues until the 16th in the Kresge Gallery.

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

Six cash awards of $125.00 will be given including the Maximilian J. Jager Memorial Award. All awards will be presented by Mrs. Kib, also.

This year is the first year that Kresge Art Center will be the opening exhibition for the exhibition. A reception Sunday, April 3, sponsored by the Lansing to Guild opened the show.

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

Calendar's ready? The Lecture-Concert series is offering a wide variety of programs this term to interest everybody. The Old Vic Company of London will present people from all over the state this evening for their production of "Romeo and Juliet." To follow on "Lucky" at their world famous interpretation of "Saint Joan.

Currently on their fourth tour of 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 60. The curtain goes up for all performances at 8:15--guests are urged to be in their seats at this time.

Get Lucky

the taste to start with...the taste to stay with

What makes Lucky Strike the favorite regular cigarette of college smokers? Fine-tobacco taste. It's a great taste to start with, and it spells you for other cigarettes. That's why Lucky smokers stay Lucky smokers. So, get with the taste you'll want to stay with. Get Lucky today.

Poem

A college romance
A giddy dance,
The girl-toy chase,
The servant embraces,
When viewed retrospectively
And analyzed objectively,
Are not much
Yet add a lot
To social points,
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.
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• Have a coke date
• Bowl awhile
• Play Billiards
• Relax in a nice
  lounge
• Etc. etc. etc.

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