

OREGON DAILY EMERALD

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Floats That Float--or--The Fete Tax Equalized

NO more breathless wondering if canoe fete floats are going to hold together past the grandstand or tip over, not with the new permanent float bases approved Monday night by the educational activities board.

In past years many a float has managed to work its harried way past the spotlighted circle with nothing more substantial to hold it upright or together than the tense concern of the audience. Floats constructed hastily had more emphasis on the superstructure, the part which shows, than on any concern for successful navigation.

Rickety as they have been, however, and flimsy, the makeshift contraptions, subject to the individual whim of every different builder, usually got through somehow short of complete and watery catastrophe.

BUT the new arrangement will offer an entirely different footing for the floats. Under the specifications prepared by Dr. Will Norris, University construction expert from the physics department, the bases will be substantial enough for the mounting of anything short of large-caliber naval guns. Complete even to heavy studs, minimum of one-inch decking, and movable barrel mounts, the bases could carry anything.

They are strong for two reasons, first because they are of standard and premeditated design, and second because they will have to stand some handling out of water in their lifetime. With the idea of permanence accepted, the bases will have to be dragged out of water each year, piled together, and dumped back in the following year. No fly-by-night contraption could stand such a program.

If present plans prove workable there will be no element of trucking to give rise to pyramidal labor and wear and tear, for they

will be towed up the millrace in the water—simple and effective, as well as economical.

INTERESTING also is the financial plan to take care of the expense, although the total expense is no more for permanent bases than it is for any year. The custom has been for each of the ten floats to bear a cost limit of \$30, with two houses sharing in the cost and construction of each. The original proposition of the interfraternity council was that, in view of the fact that it was not properly their expense burden, the floats should be paid for entirely by placing the item on the gross expense account of the canoe fete. This proposition the board rejected with speed and completeness.

The accepted plan calls for a \$300 initial investment by the board, to be retired over a period of three years by payments on the part of the interfraternity council and kindred groups, living organizations, the board, and possibly one other as yet uncertain group. Each will pay \$50 a year toward the permanent bases. This does not include the superstructure cost of floats, but the base cost is estimated to be half the total. Then when the first bases are no longer usable, some similar plan can be employed for replacement.

THREE conclusions appear from the decision to use permanent bases: first, there will obviously be permanent bases; second, the element of reliability will enter into float construction for the first time; and third, a concession has been made toward more equitable adjustment of the expenses of the canoe fete, the burden thus approaching more nearly where it ought to rest; for float building can be traced to nothing else than canoe fete expense.

Once Over Lightly

By PAT TAYLOR and SALLY MITCHELL

We're writing this column again this term by popular request.

Sally asked Pat to write it and Pat asked Sally to write it . . . and we're popular . . . with Pat and Sally. . . We've just finished writing the "Lemon Punch" and we're so lemon punchdrunk we wouldn't be surprised if they changed the name of this column to "Onceover Tightly."

Which reminds us . . . the handbills for "The Drunkard" presented by the VLT are pretty cute, as are the black bloomers on the chorus girls.

A pin that has stuck: Tom Robertson's Beta pin on Jane Dowd, Kappa. A smooth couple if we've seen one, and we've seen one.

The fellows are finally realizing what they've been missing. Witness the sudden surge of saddle shoes on the boys.

The campus has once again

lured Ned Simpson, the perennial playboy, back to Eugene. Back too, is Pat Shea, Kappa card, who just returned from New York.

Spring Plantings: The Phi Deltas grab the lead early with Marge Clear, another Kappa, wearing Bill Watson's; and Jane Doyle, still another KKG, taking Warren Treece's—Walker's leedle bro. And Ted Holmes has his on Jo Bullis, Pi Phi.

Joan Hoke, Theta girl, now has ex-Beta prexy George Coney's pin, and little Marie Weatherly has at last taken Jimmy Selder's Sigma Nu pin—which means a real engagement.

If you're free Friday you can go free to the Spring Variety Show, which previews like a good deal. Featuring Betty "Andy" Anderson singing her own song with the Pi Phi chorus. Also free fags, kiddies.

Newest member of the Order of the O: Tex Oliver's little daughter, Patricia Kay, with her tiny white letterman's sweater—major O and everything.

If anybody hasn't seen any of the SAE boys lately, they can be found in their attic, in front of a little mouse's hole. great big, brave, boys tempt

the poor beastie out with chiz, then approach from behind to give it a few short ones with a club. Brutes.

Oh to have a station wagon, now that spring is here. . . Hank Miller, Sigma Chi, has one, as does Libby Eades, Theta, and one that is really a dilly . . . and all the ummy beige convertibles . . . almost makes one rebel. And hardly a stashon waggin, but a car with-er-style, is the Alpha Phi's "Jiminy Cricket."

If, as Moxley says, the local bands aren't drawing so well as usual, sumpin' must be wrong with us. Two fies on the campus for not realizing that Holman has a better band than half the so-called "big name" boys we've been getting. A bunch of goon-children are we for not appreciating 'em . . . s'pose we'll just wait until they go and then be sorry they're gone. Foo.

There'll probably be copious gobs of furor when five of the girls about the campi suddenly turn very, very blond . . . warning in advance, they have to treat said locks with lacquer and gold dust for their parts as "Les Blonds" in forthcoming "Idiot's Delight."

Goodby.

Water Colors Fail to Reflect England's War

By PAT ERICKSON

Seeing his peaceful water-color interpretations of his native countryside, you'd never know John Ensor was a son of now-warring England.

But when he talks, you catch the true British inflection of his voice.

John Ensor, A. R. C. A., whose "bread and butter line" is commercial poster work in England, stopped in Eugene Wednesday to show some forty of his paintings to University art students.

Plans to Stay

With relatives in Victoria, B.C., Mr. Ensor is using that location as his American center, having toured the northern part of the country giving numerous exhibits. He plans to stay here "until I am called back to London."

Noted for a mural painting he did for the Science museum in London, Mr. Ensor has also painted the London telephone exchange and numerous South African scenes for advertising purposes.

Cover Wide Range

His paintings, made in England, Scandinavia, Italy, and France, cover a wide range of subjects, predominantly landscapes, with ar-

Coy Etontertain With Sweet Swing

Sweet swing will be on the menu for campus dancers when Gene Coy presents his 13 Black Aces at the annual Sigma Delta Chi dance, April 13, according to Dick Williams, orchestra chairman.

"We believe that Gene Coy will go over well here," Jimmie Leonard, general chairman for the dance, said, "because his music is good and each member of his orchestra is a talented entertainer."

Coy has played over national hookups, including NBC, CBS, and Mutual.

Plans for dance decorations are progressing rapidly under Dale Mallicoat, and some definite announcement concerning them is expected soon.

chitectural and intimate study treatments.

University art students were shown Norwegian fishing ports, the London Thames at sunset, in winter, farms in England, historical spots in Florence and Venice, as well as many others.

"No, I haven't done much painting in your country," Mr. Ensor smiled. From Eugene he will go to San Francisco, where he will hold exhibitions before traveling down into Mexico to do some artistic work.

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