

THIS YEAR ITS 'HEART ATTACK'**History of Past Two Senior Balls Reviewed**

Senior classes seem to think of imaginative themes for their annual balls—in 1951 it was "Cotton Ball," in 1952 "Island Interlude," and this year it's "Heart Attack."

In 1951, King Perry's orchestra, fresh from a week at the New Orleans Mardi Gras, provided jazzy music for students and their dates dressed in cotton dresses and levis. The Perry group was secured after four fruitless months of looking for a "name" outfit. Chairman Steve Church said of the plan for an informal Senior Ball:

"We felt our obligation to the students to present the best possible dance with the best available orchestra was stronger than the desire to follow tradition of a formal dance."

Storm of Protest

A storm of student protest was aroused by the plan for the "informal" dance, and attendance was not good, even at the bargain price of \$1.75.

The Perry orchestra presented top arrangements of current songs, and special arrangements of such numbers as "The Thing." Such numbers as "12th Street Rag" and "Dark Eyes" also were in the Perry repertoire for the "cotton-pick-erish" crowd.

Intermission entertainment featured several comedy skits and a boogie combo of Steve Church on piano and Bob Wheelless on bass. Bob Chambers and gravel-throated Marcia Knosher presented a comedy routine, a group of Carson girls gave a "slightly Americanized hula," and Jack Faust and Cy Newman exchanged bright repartee.

Committee chairmen for the event included Joe French, chaperones; Rog Nudd, promotion; Georgie Oberteuffer, programs; Virginia Kellogg, tickets; Bonnie Birkemier, decorations; Stan Turnbull, publicity; Donna Marry Brennan, Leslie Tooze and Emily West, entertainment. Other senior officers working on the dance beside Church were vice-president Bob Pierce, Secretary Leslie Tooze, and Treasurer Florence Hansen.

Jurgens in 1952

For 1952, the seniors did get a "name" band, Dick Jurgens, and they lost money on it—about \$450. Figures showed about 400 tickets sold at \$2.60 each, or a total of between \$1100 and \$1200. Dance costs were estimated at over \$1500.

Planners for 1952 saw the dance "Island Interlude" as a "test case" for future "name bands," pointing out that a dance which turned out in the black might have some influence in enabling other groups to be permitted to take the financial risk involved in engaging

Phi Beta Announces New Co-ed Pledges

Phi Beta, women's national honorary for speech, music and drama, announced new pledges recently. Those tapped for membership were Allison LeRoux, freshman in journalism; Leta Fairbanks, freshman in English; Audrey Mistretta, sophomore in music, and Floy-Louise Von Groenwald, sophomore in speech.

Others pledged were liberal arts freshmen Joella Wood, Marilyn Lundell, June Fulco and Maryls Nelson; liberal arts sophomores Mary Wilson, Kathleen Harris and Donna Schafer, and music majors, Pat Lauer and Mary Sweeney, freshmen, and Jean Long, junior.

Nancy Morse, senior in physical education, and Elaine Chambers, senior in speech, were the other new members.

Emerald Classified ads bring results.



KING PERRY
"Cotton Ball" in 1951

an expensive orchestra.

The poor financial results apparently tended to discourage future dance committees with optimistic ideas on "name" dance bands.

Really a "Name Band"

Jurgens was, however, an artistic success with his danceable music heard for the second time on the Oregon campus—he played in 1948 for the Senior Ball. His orchestra featured Ray McIntosh, vocalist-trumpeter, and Al Galante, vocalist-violinist. The group had broadcast over all coast-to-coast radio networks and had appeared at such ballrooms as the Palomar, the Aragon and Trianon in Chicago, the Claremont hotel, Berkeley; and the Statler hotel and Astor Roof in New York City.

Jurgens supervised all musical arrangements personally, for his band. He had written such tunes as "One Dozen Roses," "Careless" and "Elmer's Tune"—the latter written in collaboration with an embalmer, Elmer Albrecht.

Mog-Mog "Interlude"

An Emerald article by Associate Editor Bill Clothier reminisced about Jurgens' wartime activities in the Marine Corps. Clothier and Jurgens were both in the South Pacific that inspired James Michener to write his "Tales of the South Pacific" and a popular Broadway musical starring Ezio Pinza.

Clothier recalled that Jurgens

had played for another "Island Interlude"—on the island of Mog-Mog, Uliithi Atoll, Caroline group. Mog-Mog was "a lovely piece of real estate about the size of Hayward field. It was the Navy's recreation area (i.e. beer bust island) for the Western Pacific.

"Physical characteristics included a few battered palm trees, a thatched hut, gooney birds, wind, sand and stars. The only women in a thousand miles were confined on a neighboring island frequented by staff officers only. Or maybe it was flag officers only."

Marine Leaps Off Palm

Anyway, Jurgens played, and the sorrowful sweetness of his music was almost fatal to an inebriated Marine who landed in a mud puddle after an attempted flight home out of a near-by palm tree.

But, Clothier added, Jurgens played the Marine's Hymn to revive the pathetic character.

Creating island atmosphere for Jurgens were bright cotton sarongs and crepe-paper leis, under the direction of decorations chairman Carol Lee Tate.

Other committee chairmen for the ball were Dave Rodway, class president and General Chairman; Kay Moore, tickets; John Gram, promotion; JoAnne Hewitt and Lillian Schott, programs; Barbara Keelen, chaperones; and Gretchen Grondahl, publicity.

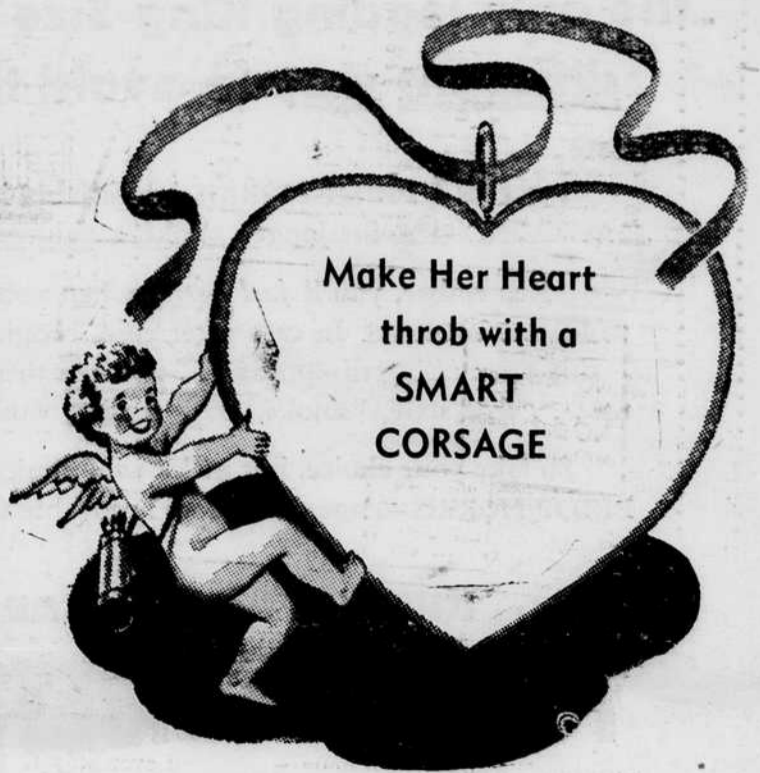


DICK JURGENS
"Island Interlude in 1952"

VETERANS

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