

Ag Estes Carnival Planned For March 18

'Pixie Pranks' Theme Of Annual Event

The annual Ag College Estes Carnival will be held in the College Activities Building on Friday, March 18, from 7:30 p.m. until 11:30 p.m.

The Ag YM and YW are sponsoring the event to raise money to send delegates to the Y Estes Conference in June at Estes Park, Colorado.

A new attraction of this year's Estes Carnival is a pancake feed preceding the Carnival. Ruthie Ernst, chairman of the feed, said that pancakes will be served from 6 to 7 p.m.

Riley and Trumble Co-Chairmen
Co-chairmen of this year's Estes Carnival featuring as its title "Pixie Pranks" are Twila Riley and

Charlie Trumble. Trumble said that all carnival co-chairmen will meet Friday, 5 p.m. at the Ag Student House.

Riley commented that the booths at the carnival will be judged on audience appeal, attractiveness and organization. Last year's winner was Love Hall. Loomis Hall won second place and Ag Men's Club placed third.

Chaperons and judges are Mr. and Mrs. Karl Loerch, Mr. and Mrs. Chase Alred and Mr. and Mrs. T. H. Gooding.

Organization Booths
Organizations participating, their booths, and their chairmen are Alpha Gamma Sigma, "Pixies in Profound," Oscar Blomstedt; Home Ec Club, "Pixie Patch," Elaine

Sackschewsky and Sis Matzke; Love Hall, "Pixie Playground," Doris Fischer and Joan Hathaway; University 4-H Club, "Beat the Pixie Clock," Ruth Ann Clarke; Loomis Hall, "Put the Pixie in the Dark," Marilyn Sheldon and Nancy Wilson; VHEA, "Shoo Shanigan," Ellen Jacobsen; Alpha Gamma Rho, Jerry Langemeier; Ag Union, "Flower Cart," Lorajane Baskin; Farmhouse, "Pixie Barbershop," Tom Hoffman; City YW-CA, Jan Aunspaugh; Agronomy Club, "Put Out the Pixie Light," Lonnie Wrasse; Rodeo Association, "Treasure Island," Tom Riley. Trumble added that dancing will be held during the Estes Carnival and the winning booths will be presented.



Courtesy Lincoln Star

Home Ec Students Honored

Omicron Nu, home economics honorary, has honored nine home economics students for their scholarship in their freshman

year. Left to right (standing) are Ellen Ann Jacobsen, Sandra Saylor, Marion Sokol, Caroline Rhodes, Marilyn Lingo and Mar-

garet Edwards. Seated are Shirley Edwards, Judith Koester and Joyce Bengel.

Program Rescheduled

Wishnow To Lead Symphony Orchestra In Sunday Concert

The University Symphony Orchestra, under the direction of Emanuel Wishnow, professor of violin, will present a concert in the Union Ballroom Sunday at 4 p.m.

Originally scheduled for last Sunday, the concert had to be postponed due to a fire in a publishing house in Philadelphia. The house was to furnish the choral work for "This Is Our Time." The piece will be substituted by "Quiet City," a modern piece by Copland. Orlan Thomas and Roger Brendle will be featured soloists.

Other program numbers will be "Symphony in D minor," by Franck; "The Faithful Shepherd," by Handel-Beecham and "Two Aquarelles," by Delius.

Members of the orchestra are Violin, Joan Szydowski, Charles Palmer, Walter Carlson, Virginia McPeck, Rosemary Weeks, Gail Katskree, Paul Jersild, Ken Siekman, Betty Harrison, Coleen Dreher, Hanna Rosenberg, Carol Ashbury, Don Moul, Lucille Lavine, Norma Bossard, Barbara Packard and Mary Kelly. Viola, Louis Trzcinski, Harold

Welch, Morris Collier, Beth Keenan, Sandra Sherman, Everett Bailey and Martha Graham.

Cello, Carolyn Roxberg, Georgia Ann Harmes, Darrel Schindler, Robert Patterson, Joan Marshall, Elizabeth Blunn, Janet Rash and Charles Elwell.

Bass, George Work, Harold Spicknall and John Marshall.

Flute, Donna Stewart, Paul Parker and Ellene Knutson.

Clarinet, Wesley Reist and Robert Beadell.

Oboe, Orlan Thomas.

Bassoon, Charles Wright, Kim Mumme and Philip Murphy.

Trumpet, Roger Brendle, Lauren Faust and Dan Grace.

Trombone, Stanley Shumway, Wendell Friest and Fred Boucher.

French Horn, Dennis Carroll, Janet Schuman, Gene Hazen, Hal Verney, Allen Ziegenbein and Blaine McClary.

Tuba, Robert Maag.

Harp, Elaine Barker.

Percussion, Jerry Humphery and Phil Coffman.

There is no admission charge.

Top Students In Journalism Recognized

Nineteen University students in the School of Journalism have received recognition for outstanding scholastic achievement for the first semester.

The students are: freshmen, Beverly Buck, Marilyn Heck, Barbara Sharp and Peggy Volzke; sophomores, Beverly Deepe, Barbara Jelgerhuis, Mary Keys, Mary Rohse and Lucigrace Switzer; juniors, Betty Ann Bay, Cynthia Henderson, Phyllis Hershberger, John Gourlay, Marilyn Mitchell and Shirley Rosenberg; seniors, Kathryn Bruggeman, Lyle Denniston, Marjanne Hansen and Nancy Odum.

St. Pat Cards

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TODAY

★ VARSITY

SC Filing

Filings for organizational representatives on Student Council may be submitted until March 23.

Applications are available in Dean Halgren's office, Administration Building, Room 209. Organizations will be contacted by the Council later regarding elections.

Frankforter

Professor Honored By Cobs

Col. C. J. Frankforter was conferred the title, Advisor Emeritus, by Corn Cobs at a banquet at the Lincoln Municipal Airport Wednesday evening.

Col. Frankforter, instructor in chemistry at the University for 46 years, is presently employed as a special consultant for students in athletics. For more than 20 years, he was sponsor of the Varsity Band, Corn Cobs, Innocents Society and Interfraternity Council.

Junior Knobel, president of Cobs, served as master of ceremonies and presented Raymond Dein, professor of accounting and Corn Cob advisor for the last several months, with a Corn Cob sweater and key.

Chancellor Clifford M. Hardin; William C. Harper, director of University services and treasurer of student activities, and Duane Lake, managing director of the Union, were guests. Others present were the senior members of Cobs, active members and workers.

Coed Debaters Rank Near Top In Tournament

Varsity debate teams journeyed to St. Paul, Minn., for the annual St. Thomas Invitational Debate Tournament last weekend and placed a team in the semi-final contest of the women's division.

The team of Sharon Mangold and Sandra Reimers, winning six of their eight debates, advanced to the quarter finals and won again, placing them in the semi-final round where they were eliminated.

Two other Nebraska teams, Jere McGaffey and Dick Fellman, and Ernest Enke and Russell Gutting, each won six and lost two rounds in the men's division.

The tournament was held on two campuses in St. Paul. All men's teams debated at St. Thomas College, while the women's teams competed at Macalester College.

IFC Ball

'Satchmo's' Dixieland Sets Pace For Jazz

By **ROGER HENKLE**
Copy Editor

Louis Armstrong, one of the giants of American jazz, will give University students a taste of "Dixieland" jazz at the Interfraternity Council Ball Friday.

Dixieland is the first and most influential "school" of American jazz. Since jazz may be said to be essentially melodic improvisation on a certain distinct rhythm, Dixieland is as close to its origins as any type of modern-day music.

The actual beginnings of jazz are unclear. Certainly the background of African native rhythms were carried into the United States by the slave-trade Negroes. But the chord-structure and the melody clearly developed out of American and English folk music.

The work-song of the men on the levees and the railroads was the first form of the "blues," which later became the core of most jazz work. The Negro plantation workers of the South began to pick up the messages of the Bible, and work them into spirituals.

This curious combination of work song, spiritual and minstrel tune became, in the late nineteenth century, the blues song, and then Dixieland. The name, Dixieland, grew out of the name originally given the South by Negro slaves sent there by Johaan Dixie. In New Orleans, the Dixie was an Americanization of the French word dix, which was printed on New Orleans ten-dollar bills.

New Orleans was the home of Dixieland and the birthplace of jazz. From 1897 to 1917, a district of New Orleans called "Storyville" was set aside by law for licensed prostitution. The district filled up with Negroes who began to get together into little groups to play blues songs.

These were part-time musicians

Language Society To Hear Readings

Phi Sigma Iota, Romance Language honor society, will meet Wednesday at 7:30 p.m. in the Faculty Lounge of the Student Union.

Jeanne Beck will read a paper on the "Dreyfus Affair in Anatole France's Historie Contemporaine." George Klin will present a paper entitled "Thematic Variations in Becquer's Prose Works."

CLASSIFIED ADS

Room for rent, 3211 Starr, employed woman or mature student, 6-3170 after 8:00.

Lost: Grey tweed topcoat on 2nd floor Union St. night. Ph. 6-2695.

Low: Pair of glasses, Monday, Feb. 28, vicinity of Sociology Bldg. Reward, 3-3342.

who marched to wakes and funerals, and paraded through New Orleans with their bands, whenever they could find an excuse. They played old jazzed-up spirituals, like "When the Saints Go Marching In."

This era was filled with almost-legendary musicians who poured out heartful of jazz in the bordellos and bars of Storyville. "Jelly Roll" Morton, King Oliver, and Sidney Bechet ruled the jazz world. At that time, too, the young Louis Armstrong got his start.

Armstrong was born on July 4, 1900, in New Orleans. He bummed around the French Quarter, playing a guitar for pennies, until, in 1914, he was sent to a Waif's Home, where he learned to play the cornet. After that, Louis hung around King Oliver, picking up enough knowledge of music and feeling for jazz to replace Oliver when the King went to Chicago.

Armstrong played on riverboats and cabarets in New Orleans until 1922, when he joined Oliver in Chicago. Chicago was then the jazz center of the nation, and Louis played with all the great bands, Oliver, Fletcher Henderson and Kid Ory. He formed his own group, called the "Hot Five," and recorded in 1925.

From then on Armstrong's life has been a drifting path from place to place. Sometimes leading his own band, sometimes playing with others, he has toured the United States and Europe, keeping up on all the jazz movements and evolving with his music.

Armstrong — sometimes called "Satchmo," "Pops" or "Dippermouth" — is generally considered the top trumpeter in American jazz. The "riffs" and "stretching-outs," and improvisations of Dixieland have largely come from him. Jazz has changed a lot since the early days in New Orleans, but Armstrong has been a pace-setter most of the way.

The Brubecks and the Gillespies of modern jazz have split away from Dixieland, and for almost ten years, since the "swing" period of the forties, there has been a schism in jazz. Now, the new leaders of jazz, like Mel Powell and Ruby Graff, have tried to knit together the two branches, and are rediscovering Dixieland.

The most authentic Dixieland is still the Louis Armstrong type. With a new troupe, he will appear Friday at the Turnpike Ballroom from 8:30 to 12 p.m. to play at the IFC ball. Tickets are now on sale at \$3.25 in fraternity houses.

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