

"ED'S CO-ED" TO GET SECOND SHOWING

TICKETS

Tickets for Saturday night's premiere may be purchased now at Stevenson's drug store, next to the McDonald Theatre, the Co-op, or by mail orders sent direct to the McDonald Theatre.



CAMPUS MOVIE EDITION

UNIVERSITY OF OREGON, EUGENE, OREGON

CAMPUS MOVIE EDITION

Robbins and McNabb Win Movie Theme Song Contest

RANDOM SHOTS FROM CAMPUS CINEMA PRODUCTION WHICH GETS WORLD'S PREMIERE AT McDONALD FRIDAY AND SATURDAY

Judges Pick Waltz From Four Entries

"Joanne" is Name Given Piece by Composer of Music

Serenade Scene from Film Features Ballad

Dale Robbins, sophomore in music, was yesterday named first-place winner in the theme song contest conducted in conjunction with the premiere showing of the campus movie, "Ed's Co-Ed." The four contest judges, Dean John J. Landsbury, and John Stark Evans, of the university school of music, George Weber, and Frank D. C. Alexander, organist at the McDonald theater, reached their decision only after careful deliberation and comparison of the songs entered.

"Joanne" is the name of the theme song, written by Robbins especially for use in the serenade scene in the photoplay. Words for the waltz were composed by William McNabb. The song will be copyrighted soon and special permission will be given the movie directorate to use the number wherever the film is shown.

The theme song contest was announced spring term by James Raley, Carvel Nelson, and Bea Milligan, composing the campus movie directorate. Four songs in all were written by Oregon students for the competition and they were given their first public presentation last Friday night at the McDonald theater. Radio programs from station KORE have also featured some of the songs from time to time.

Verne Isn't 'Stuck Up'

By Success in Movie

No! No! No! Are campus movie stars conceited?

If Verne Elliott is the example, the answer is absolutely "No." Verne is clean-cut, slim, tall, with finely chiseled features. He is natural and unassuming. He wouldn't even have tried out for the picture if McBride of Hollywood hadn't gone to his house for dinner and begged him to.

"My mother was sure tickled when she heard," he said, "that's why I'm glad that I got it."

Verne, by the way, is taking his mother, as well as his girl, to the premiere Friday night.

"Naturally I would like to go into the movies," he said, "because I think any one would; not for the publicity or the fun, but for financial reasons. It's really very hard work."

"But I won't be going into the (Continued on Page Four)



Embryonic screen stars had lots of fun this spring filming their first campus movie. 1—This is what happens to athletes at Oregon, at least sometimes. In the photo are Helen Sullivan, Jane Fraley, Bill Overstreet, Dorothy Wade and Margaret Hedges. 2—Actual filming of scene from campus movie. James F. McBride, director and photographer, is about to shoot a scene with Jewell Ellis doing her stuff. 3—In this scene the unfortunate "green" frosh is sent up to the Delta Gamma house to register by some sophomore wags. He boldly walks in, but comes rushing out when he encounters the house scrub woman. Verne Elliott is the frosh and Constance Roth is the irate maid of all work, who vigorously enforces the rule, "no men allowed in the house before noon." 4—James F. McBride, Hollywood photographer of the campus movie. 5—Verne Elliott, leading man, and Dorothy Burke, co-ed heroine, snapped during scene on location. 6—Norman Eastman, tubby comedian of film.

TICKETS ARE SOLD TO DISTANT FANS

Oregon's campus movie is one, and perhaps the only, thing for which loyal O. S. Cer's allow their traditional grudge against Oregon to lapse temporarily. The lure of seeing "Ed's Co-Ed," Oregon's super-film, overcame the scruples of some twenty-odd persons enrolled at the neighboring college and they mailed orders in to Ron Hubbs, business manager. Ron also reports that orders came even as far as from Seattle for choice seats.

Students, Faculty Members Supply Working Capital

Film Production Financed In Accord With Rulings Made By University

To conceive and plan a moving picture is one thing; to finance it is another. To even attempt such an idea as producing a moving picture on a college campus seemed impractical enough, but to invest good money in such an undertaking appeared to be the height of speculation.

When the Campus Movie was first suggested on the standard film basis, the financing of it was offered to the associated students and the university in turn, but both, though enthusiastic as to its possibilities, were reluctant to enter into such a probable gamble which they properly believed was not within the scope of their financial activities.

After conferences with officials of the student body and the university, permission was given to produce the movie subject to the following conditions: that the production at all times be subject to faculty control; that neither the associated students nor the university should assume any financial liabilities connected therewith; that subscribers to the movement should be fully acquainted with the risk they were undertaking; that the picture should meet with the full approval of the university before it could

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SCREEN TRYOUT TIME ONE OF BUSTLING ACTIVITY ON CAMPUS

Excitement, worry, mischievousness, determination and expectation were vividly portrayed by the faces of the 535 screen contestants last spring term, as they patiently waited their turn for the University of Oregon campus movie try-outs.

McArthur court buzzed with activity. A long line of tables supplied the real movie make-up. Renee Grayce Nelson, and her able assistants, splashed greasepaint, eyebrow pencil, lip-stick and powder on the aspirants, according to their facial form and coloring. With faces rivaling Alyce Joyce and John Gilbert, each student was taken before James Frank McBride, cinema-photographer from Hollywood, and were approved or disapproved. Perry Douglass then took the prospects in hand and arranged

the setting, and the lighting to their advantage. Wilson Jewett, headcameraman, or Fred Felter, assistant, turned the crank as McBride shouted, "smile."

The "smiles" were all taken in two days, on 22 reels of film, and were rushed to Los Angeles for development. The trial of seeing "one's self" was set for a week later, and was held in Villard hall. Many of the tests were dark, due to the fact that they were taken indoors. From the 535 tests, five of the seven actors of "Ed's Co-Ed" were chosen directly.

After the "show" was over, James Raley, co-director of the movie, who was in charge of the entire contest, gave out to each student their own screen test for further use if they so wished.

Ed's Co-ed is Dorothy Burke. She has langorous brown eyes that sparkle with enjoyment if you particularly please her, and she has a mouth with a comelighter smile.

She isn't the typical Oregon co-ed; she's frivolous and gay but she's just like any other girl for all her looks and she likes the same things that girls have liked for all time.

You rather guess that she must have liked dolls when she was a wee babe. Now, you rather guess she likes men—and if the movie is any criterion, Verne is the one.

Joanne of Movie Wants Happiness, Not Film Career

Dorothy Burke Declares Star's Life Is No Bed Of Roses

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She doesn't want to be a movie star. "I just want to be happy," she says, and "movie stars aren't usually happy. They're always wanting more than they have, and afraid that when they get old they won't be able to land a contract."

When Dorothy says "happy" her hands reach out in a little gesture just as if she would pull it in. She was dressed in flaming orange and she looked like a brilliant, tropical flower, drinking in the sun. But it's her eyes that "get" you. They make you think of dark, balmy nights.

"I thought my part was bad enough," she said. "It was hard, but Verne's was so much harder (Continued on Page Four)

Jantzen Mills Want to Feature Cast of Play

The traditional results of a hit in screenland are following the cast of "Ed's Co-Ed." Already having they had offers to appear again. The manager of the Jantzen's Knitting mill, located in Portland, Oregon, was so pleased with the advance showing of this University of Oregon film that he wants the cast to be featured in a two reel picture for his firm.

Jim Lyons, Villain, Handles Hard Part Like Professional

"Sure! I'd like to go in the movies if I got enough money for it!" ejaculated Jim Lyons, villain of the campus movie.

"Movie actors certainly earn their money. It's hard work. Of course, it looks nice and easy on the screen, but when you get wet," Jim was thinking of the time they shot the mill race scene, "you don't do it once, but lots of times, and scenes have to be rehearsed and re-rehearsed."

Jim had just come in from riding. He was dressed in riding breeches, and looked anything but a villain.

"There wasn't anything satisfactory at all in playing the part. In the end the villain gets suddenly converted and is good. That isn't normal. I tried to understand the man, but I couldn't."

"Typical? Well, it hasn't a lot of rah-rah college stuff in it, but kids would never have come to

Townpeople Have Chance To View Film

Saturday Night Screening And Acts to Duplicate Friday Matinee

Premier Will be Eugene's Own Performance

Almost before the tickets were placed on sale on the campus of the university, every available seat for the Friday night premiere of "Ed's Co-Ed," the University of Oregon campus movie, was sold. Permission to stay out until long after midnight—long enough to get home from this midnight matinee—has been granted students for this one night.

The world premiere had been scheduled originally for but one night, Friday, and here was a problem. Hundreds of townspeople were eager to see this student project. Alumni from all over the state would be in town anxious for a glimpse of the picture about which they had heard so much.

So the youngsters simply decided to have TWO world premieres, the second exactly like the first, and they scheduled the second for Saturday night, a midnight premiere like the first.

This Saturday night showing will be Eugene's own show, staged especially for townspeople and out-of-town visitors. It will be replete with every detail of the Friday night showing. The same elaborate stage presentations will be offered, the stars will again appear in person, and Eugene will be transformed into a miniature Hollywood just like it will be Friday.

The Saturday night world premiere will be put on with all the jazz and noise and "whoopee" that is associated with such events on Broadway or Hollywood. At the entrance there will be flares, flashlights will bang and photos will be taken as stars and notables enter, and inside the cinema spirit will be unconfined.

The Saturday night showing is for Eugene, so that townspeople may see the first real feature length motion picture ever made here. The showing will bring to Eugene a real picture, one that has been pronounced professional in every way, and equal in quality to the best. The presentation will be equal to world premieres anywhere in the United States—

So—Tickets are on sale at Stevenson's drug store, next to McDonald theater, or mail orders may be sent direct to the McDonald theater.

Order your tickets today and come prepared for a big time Saturday night at the midnight premiere of "Ed's Co-Ed."

BLONDES ARE BEST, DECLARES EASTMAN

"She managed me," grinned Buddy Eastman, the fat boy of the movies, when he told how he got along with Phyllis, "but I liked it fine."

Phyllis and Buddy played opposite each other, and Buddy still sticks up for her. "There wasn't any one any better in the picture. She's a darn good actress."

"I guess gentlemen just prefer blondes," Buddy grinned.

James F. McBride, Director, Credited for Film's Success

James F. McBride came to Oregon from Hollywood for a rest. Then he got in on the campus movie business, and if he were here to speak for himself, he would undoubtedly verify the statement that he got everything but rest. He was the recipient of jibes and panings. He was repeatedly told that the movie would be an utter "flop" and that he would receive nothing, in the end, but a hearty chorus of good old-fashioned horse-laughs from his friends down in California.

And so he went calmly on, looking into every detail, planning and working day and night, forgetting everything else, completely subjecting himself to one idea: that there should be a real moving picture as a result of all that work.

His patience was astounding.

There were a hundred thousand little things that continued to go wrong every day. It was a big job to plan the scenes, direct the actors, and film the action. Somehow he found his way into the complete confidence of the members of the cast. Along towards the shooting of the final scenes of the picture, when everyone's nerves were frayed, it was only through his perpetual calm and slow good humor that the picture was completed and is now ready for showing.

It is to Mr. McBride that praise has come from the critics who have seen "Ed's Co-Ed" in the private previews in Portland. They declare his photography to be so far above that in the average movie that that alone should make the picture a success.