

ROSETTA AND EVA BUY OUT SIMON LEGREE

Series of Events Leading up to Acquisition by Duncan Sisters of Musical "Uncle Tom's Cabin Show."



Rosetta Duncan (left) and Vivian Duncan, and below, Rosetta as "Topsy"

...and Eva, in partnership, have bought out Simon Legree. ... doesn't mean anything unless read "Uncle Tom's Cabin," so what happened: ... and Rosetta Duncan, singer and dancer, turned Harriet Stow's masterpiece into a show. Vivian played Eva, Rosetta the coal-black Topsy, and

THE NEA PLAY JURY'S TEN BEST PLAYS

...coming Pulitzer Award Prompts Talk on Seasons Best Theatrical Offerings

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- English, had to know. Fair Gus. Guardsman. Show-off. Wild Duck. Knew What They Wanted. Price Glory.

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...by the NEA Play Jury ... April 11.—They'll be sitting with the change and pass the bouquets for the present at season in a few more weeks. Pulitzer prize of \$1000, it is said, will be awarded on April 15. The jury nominees "They Knew What They Wanted" for the best play performed in the original play performed in New York which shall best represent the usual value and power of the raising the standard of good taste and good man-

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...ward will depend—this year an for a long time past—upon addition of morals, taste and power. Each of the two plays mentioned with profanity and an girl is not orthodoxly "good." ... combine more than any other qualities of power, sincerity, truth, and they win this vote. ... what play actually will get of the prize jury? There's ... The prize might even go to the two favorites here nominally. It might go to "The Fall Skewed and Gipping Comedies American vernacular by the American vernacular by the Shaw, Ibsen, Molnar and Galsworthy. ... and the departed ... easily admissible as to mores and manners and possessed in powers. Just differently ... "Dancing ... or the O'Neill tragedy "Desire for Love." ... a noteworthy plays are ... aim not to receive the prize. ... of eligibility, were such imposing productions as "The Miracle," "Cyrano de Bergerac," "Saint Joan" and "Outward Bound." ... Congress's "Love for Love," unexpurgated and robustly laughable, has been revived at the Greenwich Village theater. It is the second play of this master of Restoration comedy to be given here this year. It is

Ben Turpin Quits Motion Pictures

LOS ANGELES, April 11.—Ben Turpin, motion picture comedian, announced that he has decided to quit the screen. His retirement was made imperative, he explained, by the serious illness of his wife, who recently suffered two strokes of apoplexy.

Play Is Resumed After Two Years

LONDON, April 11.—(AP)—Lady Furnival, whose peacage in her own right is one of the oldest in existence, dating back to 1295, decided recently to take up her acting for the film where she left off two years ago, with a play never completed because of mechanical difficulties.

Will Jackie Still be Star of Films?

NEW YORK, April 11.—A critical period in the professional life of Jackie Coogan is at hand—that uncertain time between childhood and adolescence which has eliminated many promising juveniles from the screen.

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"INTRODUCE ME" STARTS STRONG BUT GOES INTO EXTRAVAGANCE

Too Bad Hannibal Didn't Own This, Comments Reviewer on Spectacular Stunt



Douglas MacLean and Anne Cornwall

By JACK JUNGMEYER (NEA Service Writer)

NEW YORK, April 11.—Had Douglas MacLean sustained throughout the picture the high level of polite comedy achieved in the early reels of his latest, "Introduce Me," it would rate among the best pieces of screen fun ever done.

But in the end the plausibility of situation, which gave it reality and suspense three-quarters of the way, veers so sharply into wildest extravagance that the spell is broken and a fine effort somewhat mangled. And it seemed to me, quite needlessly, because of over-importance attached to the presumptive value of novelty "gags."

In this case the two final "gags," no doubt the pride of the producer, Arthur S. Kays, and the story authors, show MacLean masquerading as America's greatest mountaineer, hurtling down a famous Swiss peak encased in a huge snowball, breaking trees and bouncing off cliffs in a many-thousand-foot plunge, to emerge unharmed beside his sweetheart as the snowball encases her and breaks to bits.

A very funny situation that, in itself, but not in tune with the rest of "Introduce Me." Despite the incongruity, however, the picture is still one of the season's best—highly entertaining.

MacLean as "Jimmy Clark," a retiring young American impelled by sudden love for "Betty Perry" (Anne Cornwall), allows himself to become the victim of mistaken identity. This forces him to reveal the masquerade and presumably lose the girl, or enter a hazardous mountain-climbing contest in the Alps. The real mountaineer is off hand to see that he does not take the climb. Love impels him; danger appalls him. And the girl's father (E. J. Ratcliffe), stirred to rage by many unintentional offenses, is a further burden upon the timid young American.

Faint with terror, the boy who has never even climbed a hill, essays the ascent of the Matterhorn in a race with noted Alpinists. Pursuit by a bear—the more imminent of two evils—forces him up the peak in record time, and the aforementioned snowball, formed by his rolling fall, brings him down even faster.

At this point, where the bear enters the scene, "Excuse Me" becomes artificial, broad comedy. Instead of showing the bear and the youth in a possible though hazardous climb, the camera is tilted at an angle to make the violation of gravity plainly evident.

Blasphemy this fault in direction is a stroke of genius. It comes as showing the bear and the youth to marry him. Together they are gazing aloft at the towering Matterhorn, beautifully presented by the camera, where on the morrow the boy feels he is to lose his life in payment for his love.

Here is the sublime, mystic, eternal pat of the great Alp looking down upon the puny human comedy, love and fear, enacted as in this movie, over and over again at its base. Some such feeling moves one as no laughter at Jimmy's ludicrous plight. Perhaps, one is nudged to think, from that altitude all our fun is tragic, and all our tragedy comic.

Mary Pickford for The Modern Girl

(Continued from page six)

ventures of the girl are followed from initial employment in a 5-and-10-cent store to eventual business success. Bokum (most debated and debatable phase of current picture-making) will be absent. Little Annie will depend on human qualities. Reasons for Miss Pickford's return to American modern girl parts are two: first, to please her fans, and second, to please herself.

Property Boy Makes Good

Back in the way early days when films flickered and accompaniment was a tiny one-plumist orchestra, Boudine was an assistant property boy at the Biograph. On the same lot, earning \$5 a day, was a little unknown named Mary Pickford. Sometimes she played leads, and sometimes "bits"—for such was the system of that day.

Boudine, ambitious then for a future directorship, predicted that he would some day direct Mary in one of his pictures. A long time from then to now, but Boudine doesn't neglect to say, "Ah, I told you so."

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