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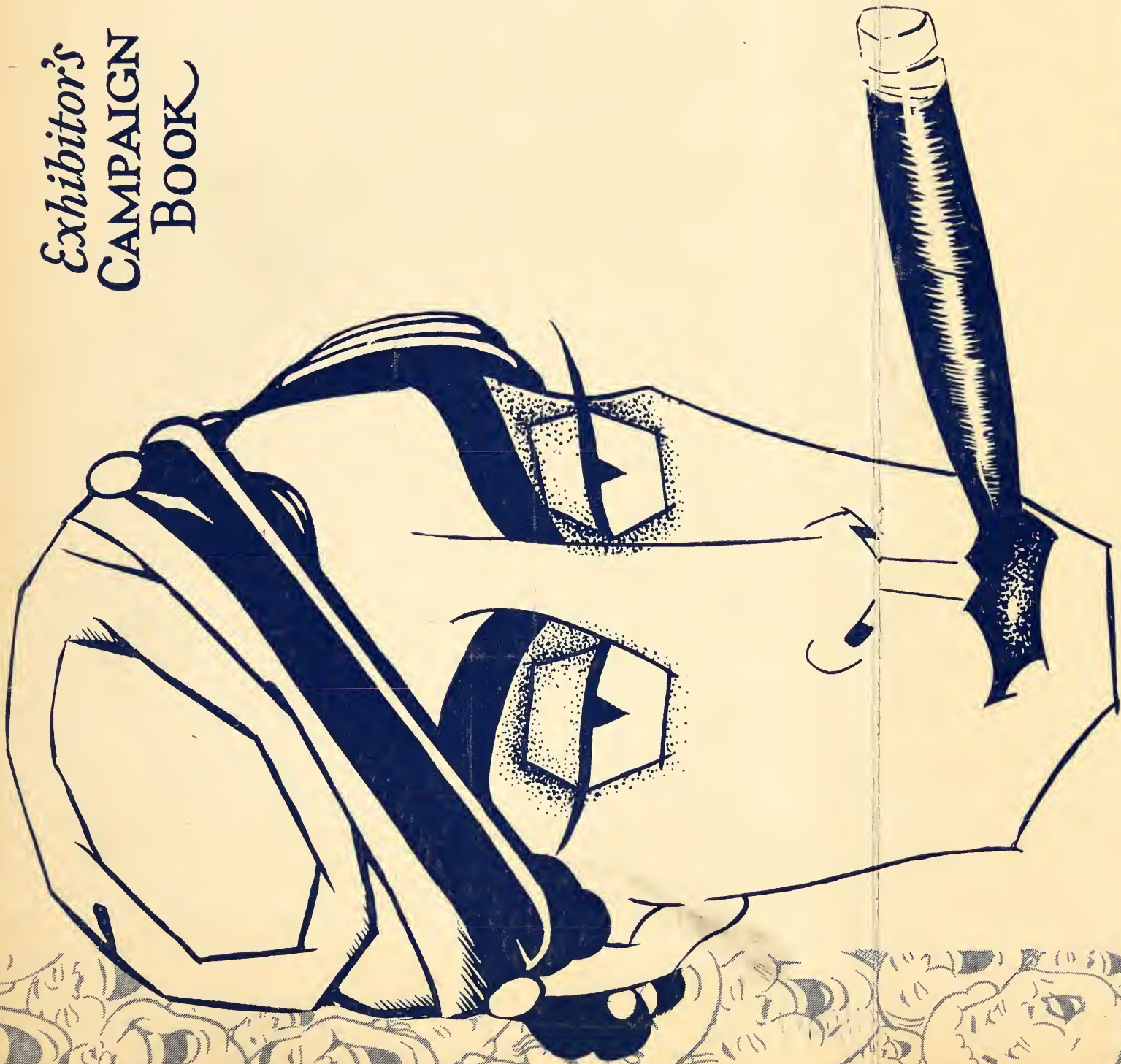
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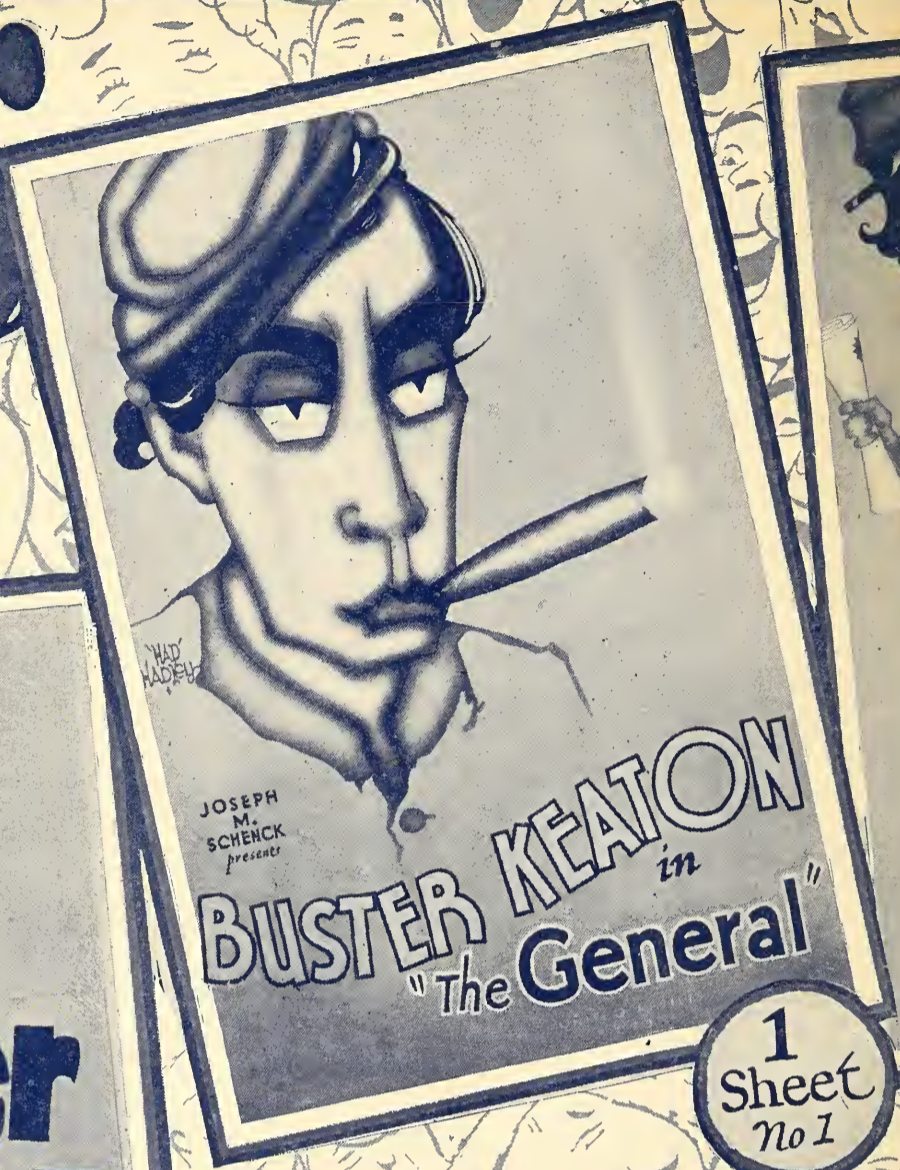
BUSTER KEATON *in*
"The General"

UNITED ARTISTS PICTURE

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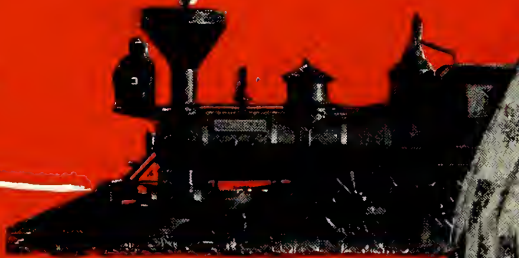
**BUSTER
KEATON**

in

**The
GENERAL**

ER KEATON GENERAL

UNITED ARTISTS
PICTURE



When THE GENERAL pulls in—
Gloom pulls out.



REVIEW

"The General," Buster Keaton's initial comedy for the United Artists Corporation, yesterday opened at the Theatre in the proverbial blaze of glory, with audiences laughing one minute and gasping the next as the Civil War story unfolded on the screen.

For sheer entertainment, Keaton has made a picture that would be difficult to surpass. He has retained the historical atmosphere of the sixties and built a charming love story up to a sensational climax without sacrificing the almost constant laughs which mark the production.

Buster has surrounded himself with a large cast of capable players, including a beautiful and accomplished leading lady, Marian Mack, and he allows the other actors to have their share of the limelight. The star reveals himself as a dramatic star of rare ability as well as a comedian. Gone are the familiar pancake hat, ill-fitting trousers which marked many of Keaton's vehicles; the frozen-faced fun-maker is now a quaintly-garbed Southerner of the sixties.

The story opens with Buster in the role of a locomotive engineer who loves the daughter of a typical Southern fire-eater. When war breaks out between the North and South, the Confederate military leaders secretly tell the youth that he is of more value to the cause as an engine pilot, and they refuse to take him into the army. His fiancée and her family believe him to be a slacker; his only consolation is his beloved "General," a locomotive.

One day while Buster's train is standing at a station in Georgia, a band of Northerners, disguised as Southern refugees, steal the locomotive and launch a raid into Confederate territory. They also kidnap the engineer's sweetheart.

Buster pursues them single-handed, and finally causes their capture; he is hailed by the South as a hero and commissioned in the Confederate Army. And, of course, he wins the girl.

The picture is spectacular. Trains are wrecked, bridges burned and towns destroyed—but laughs predominate. In picturizing the lighter chapters of the Civil War, Keaton does not depend upon burlesque or slapstick to get over his "gags." The historical aspect of the picture is given authentic treatment. Everything in "The General"—costumes, architecture, railroad and military equipment—is true to the period.

"The General" is heralded as the costliest comedy ever made, and it no doubt is. It surely is unrivaled entertainment and mirth-provoking from start to finish.

Produced by Joseph M. Schenck, "The General" is a credit to Keaton and United Artists.

Marian Mack supports Buster in "The General," in which he plays the role of the engineer who loves his iron friend and companion almost as much as he loves his Annabelle Lee.

Glenn Cavender, James Farley, Frederick Vroom, Charles Smith, Joe Keaton and Mike Donlin support Buster in his new comedy at the

Buster Keaton, unsmiling star of "The General," is the only poker player in Hollywood who can try for an "inside straight" and get away with it. He's one book that can't be judged by its cover.

HOW I BROKE INTO THE MOVIES

By BUSTER KEATON

(Star of "The General at the Theatre)

Having spent twenty-one years on the stage, as a member of The Three Keatons, and having reached the ripe old age of twenty-one, I decided to make a change. This was about a decade ago.

Father, mother and I had played all over the world. An offer to leave the variety stage and appear in a Shubert revue at the Winter Garden meant that I was to go "on my own" for the first time. And I was to receive seven hundred and fifty-count 'em—dollars a week!

It was while awaiting rehearsals that I ran into a twist of fate which altered the whole course of my life. I was introduced to Joseph M. Schenck, who said he was making some two-reel comedies, and he offered me an opportunity to try my luck in the pictures. "Salary?" Forty dollars a week.

There was—and is—a lot of difference between \$750 a week and \$40 a week. I don't know why I decided against the fat salary. Perhaps it was because I was afraid I couldn't find use for that much money, and perhaps—and this is really the real reason—because I had been traveling since the day I was born, and the prospect of settling down in one place for a time looked marvelously inviting.

I'll admit I didn't have any idea that pictures would develop into what they are today; in my wildest fancy I didn't envision myself as a star.

Anyway, I accepted Mr. Schenck's offer.

The first picture I worked in was called, "The Butcher Boy." Part of the business was for two comedians to toss bags of flour at each other. I got in the way of one of the bags, and was knocked colder than an Eskimo sleeping porch. Then later in the scene I got myself well lathered with molasses. When the day's work was finished I was more than a terrible mess—I was a wreck!

And for a life like this I had sacrificed \$70 a week!

ORIGINAL OF "THE GENERAL" PRESERVED IN TENNESSEE

The original of "The General," the historic Civil War locomotive which is at once the title player and moving spirit of Buster Keaton's new comedy at the Theatre, is mounted on a pedestal in the Nashville, Chattanooga and St. Louis Railroad depot in Chattanooga, Tennessee.

Buster Keaton visited Tennessee and examined the original of "The General" minutely several months before he began production on his first United Artists picture. His technical staff made copious notes and blueprints of the dimensions of the original puffing iron horse, so that in reconstructing another Civil War engine into the screen General, accuracy would be assured.

The original of The Texas, the other engine which figured in the famous railroad chase in the Andrews raid in '61, is preserved in Grant's Park, Atlanta, Ga., formerly Fort Walker.

These interesting facts were brought to light after Buster and his aids had traveled thousands of miles around the United States, visiting libraries, museums, battlefields, railroad information sources, and consulting descendants of actual participants in the Andrews raid, as well as several survivors in the South who recall the historic incident from their youth.

When an Atlanta newspaper published the fact that Buster Keaton was to film "The General" for the United Artists, a reader named G. L. Jackson of Atlanta, Ga., wrote the editor a letter stating that J. W. Bracken, grandson of Peter Bracken, engineer of The Texas, is continuing in his grandfather's footsteps by working on the railroad, too. Young Bracken is employed by the Alabama Division of the Seaboard Air Line Railroad at Vidalia, Ga. He is an engineer himself, and he recalls quite vividly hearing his grandfather talk of the wild chase of The Texas and The General back in the days of '61. The name of the conductor on The Texas was Fuller, Mr. Bracken said.

REVIEW

Battles raged on the screen at the Theatre yesterday, trains went through burning bridges, Civil War soldiers chased each other with locomotives, hand-cars, horses—and audiences roared with laughter.

It was the opening of Buster Keaton's latest comedy, "The General," a laugh riot, dealing with the lighter chapters of the struggle between the States.

The frozen-faced star has delved into history for his first picture for United Artists and has achieved the biggest success of his career.

Produced on a tremendous scale, "The General" is crammed with mirth and thrills from start to finish.

Minus his pancake hat, Buster, still he of the frozen visage, blossoms forth as a dashing young Southerner who is refused enlistment in the Confederate Army because of his value to the cause as the engineer of "The General," a locomotive.

Spurned by his sweetheart (Marian Mack) and friends because they believe him to be a slacker, Buster finally becomes a hero to the South when he foils, single-handed, a band of Northern adventurers who steal a train, penetrate into Confederate territory and attempt to destroy lines of communication.

The story of "The General" is based upon historical fact—the famous Andrews railroad raid and locomotive chase in Tennessee and Georgia shortly after the outbreak of the Civil War. Real locomotives and trains of the type which thundered over the rails during the sixties play a prominent part in the mirth-provoking production. One of the scenes is the plunge of an engine through a burning bridge, a screen thrill which has never been duplicated.

Buster proves that he is a dramatic star as well as a comedian. He risks life and limb in many of the sensational scenes and makes love like a Don Juan.

Many well-known players appear in the supporting cast. Thousands of soldiers take part in the battles.

Produced by Joseph M. Schenck, "The General" was directed by Keaton himself and Clyde Bruckman.



BK-3—One Col. Sketches
4 on Mat 10c

REVIEW

This is laugh and thrill week at the Theatre.

Showing the biggest comedy of all time, "The General," with the famous Buster Keaton as the star, the management's only difficulty is to find enough seats for the crowds.

There are a thousand and one chuckles, roars and gasps in Buster's epic comedy of Civil War days. For his initial feature as a United Artists star, the comedian has turned back the clock three-quarters of a century and brought the lighter chapters of the Civil War to the screen.

Treating the comedy of war days without reverting to slapstick, Keaton manages to keep the action historically accurate as well as unusually mirth-provoking. He proves that battles, railroad wecks, spy plots and war-time love affairs have their laughs.

Buster has built the main plot of "The General" around an actual happening in the struggle between the States. When a band of Northern raiders, disguised as travelers, stole a locomotive and penetrated into Confederate territory, creating havoc and temporarily disrupting the Confederates' military plans, a brave young Southerner started out single-handed to foil them.

The frozen-faced star re-lives the adventures of the sixties and gets into all sorts of predicaments before he finally outwits the Federals, saves his kidnapped sweetheart and wins the plaudits of the populace below the Mason and Dixon line.

"The General" is produced on a massive scale. Thousands of troops are seen in action and real wood-burning Civil War locomotives and trains thunder over the rails. One of the engines in the picture crashes through a burning trestle to furnish the greatest thrill ever filmed. It is a recorded fact that this scene was made at a cost of \$40,000 after the crash had been filmed in miniature at an outlay of \$1,000.

Joseph M. Schenck, chairman of the board of directors of United Artists and producer of Keaton's pictures, said:

"This scene must be so thrilling that it will bring spectators to their feet. Plunge one of the Civil War locomotives through the burning bridge, no matter how much it costs. Real thrills and laughs in a picture for world-wide distribution are worth anything."

Buster himself directed "The General," and sharing acting honors with him are Marian Mack, his new leading lady, and a cast of noted screen players.

Good Editors Demand Good Features

COMEDIAN FIRE FIGHTER

Buster Keaton and "The General's" Army Fought Northwest Forest Fire

Stopping work while in the midst of production on his big United Artists comedy spectacle, "The General," which is the feature at the Theatre, Buster Keaton and the 600 members of his company and thousands of extras recently helped fight a disastrous forest fire in the Pacific Northwest.

Keaton was on location in Oregon when the timber blazes broke out. His Civil War towns, constructed for the filming of the costliest laugh feature in the history of motion pictures, were believed to be safe from the flames, but Buster, wishing to aid the forest rangers and thousands of volunteers, immediately ceased activities when he heard of the danger and ordered his forces to the edge of forests, which had become veritable infernoes.

The frozen-faced comedian retained his sense of humor even in the face of danger. Clad only in athletic underwear, shoes and a Confederate campaign hat, Buster led his forces to the attack. The heat thawed out his immobile face, and he kept the fire fighters laughing all during the night. The fire became menacing on a Saturday night, and it was then that Buster put the resources of his organization at the command of the Oregon State Officers. The Hollywood contingent stayed on the job until the flames were under control the next day.

Students of history would have received a shock if they could have seen Buster, garbed like a Welsh rarebit dream Marathon runner, leading the Union and Confederate armies against the flames. "The General" is a comedy with a historically accurate Civil War background, and a battle was being fought on the afternoon the fire started. An armistice was decreed until the common enemy was routed.

The hordes of extras, wearers of the blue and the gray, were forced to use the coats of their uniforms as substitutes for blankets to fight the flames.

Motion picture generals and privates, spies and patriots, southern gentlemen and northern adventurers, as well as cameramen, "gag" men, assistant directors, electricians, property men and production officials fought side by side under the leadership of shirtless, pantsless Buster. For several hours the Keaton camps and thousands of acres of virgin forests were believed doomed, but a change in the wind enabled the fighters to check the flames.

The Keaton fire-fighting equipment, which was kept in readiness all the time during the several months the company was on location, because of the danger from the three Civil War wood-burning locomotives used in the huge comedy, played an important part in getting the forest fire under control.

Several hundred Oregon National Guardsmen, who take part in "The General," also performed heroic service. The Keaton first-aid stations were filled with fire fighters overcome by the smoke, and the wives of the Hollywood group, including Buster's wife, Natalie Talmadge Keaton, a sister of Norma and Constance, prepared sandwiches and coffee for the men.

The frequent forest fires left such a pall of smoke over the entire region that the Keaton company returned to Hollywood by special train, "shot" interiors in "The General" until the fall rains cleared the atmosphere, and then went back to Oregon to complete the picture.

Actual camera work covered a period of more than six months.

Buster leased twelve miles of railroad in Oregon, bought three locomotives and dozens of freight cars and

passenger coaches and converted them at great expense into Civil War rolling stock. Bridges and trestles, such as the ones which spanned the rivers in Tennessee and Georgia during the sixties, were built in Oregon. Thousands of dollars were spent for single laughs and thrills.

One of the scenes in "The General" is the plunge of a locomotive through a burning trestle. This action could have been filmed in miniature for less than \$1,000, but Joseph M. Schenck, producer of Keaton's pictures, insisted on the real thing, so the wreck was staged at a cost of \$40,000.

Those who have seen this scene on the screen declare that it remained for a comedy to furnish the greatest thrill in the history of the silversheet.

"The General" is Buster's first picture for United Artists and is by far the most ambitious comedy in his career.



BUSTER KEATON

**BK-1—One Col. Portrait
Cut 30c; Mat 5c**

**BK-2—Two Col. Portrait.
Cut 50c; Mat 10c**

THEY LET HIM LIVE

"The General" is the title of Buster Keaton's first United Artists picture under the Joseph M. Schenck banner, which comes to the..... Theatre And "The General" is a locomotive, one of several used in the Civil War comedy, and not a military officer.

During the filming of the spectacular comedy, which utilizes the services of several thousand people and unfolds some of the lighter but most thrilling chapters of the struggle between the States, a studio wit approached Buster and asked the frozen-faced star if he knew that his engine chewed tobacco.

"Yes, sir, 'The General' chews tobacco."

"How do you figure that?" asked Keaton.

"Well, it choo choos to start 'er, and it choo choos to back 'er."

\$1,000,000 COMEDIES COMING

Buster Keaton, Who Spent \$500,000 on His Own, "The General," Foresees Higher Cost of Laugh Production

By **BUSTER KEATON**

The day of the million dollar motion picture comedy is not far distant. People would rather laugh than weep, and if they have to pay for the privilege of doing either, it is obvious which form of entertainment they'll choose. That's why I've never had a secret desire to play Hamlet or star in dramatic "epics."

As an illustration of the staggering cost and months of effort required to make a feature comedy of the type demanded by the world's screen fans, I might give a few facts in connection with "The General," which was produced by Joseph M. Schenck as my first picture for United Artists.

Nearly a year ago our organization began searching for material for a comedy with a Civil War background—a picture that would combine laughs with thrills but still not burlesque any phase of the struggle between the States. We finally hit upon a certain chapter of the war as a basis for the story. It was the historic Andrews railroad raid and locomotive chase.

Students of history and Civil War survivors will recall the feat of a band of daring Northerners who penetrated into Confederate territory, stole a locomotive and part of a train, played general havoc with military plans and who subsequently were chased, and many of them captured, by the boys in gray.

It wasn't very funny to anyone concerned at the time, but as we look back, the adventure was replete with comedy. We pledged ourselves to make every phase of the picture historically accurate and not to take liberties with even the smallest episode.

It was our original plan to film the picture in Tennessee, the locale of the chief part of the story. Location scouts spent several weeks in the south and east, searching for a region resembling the railroad raid territory of the sixties. Alas for the progress of the south! We didn't find what we wanted. We had to have several miles of railroad track and have it for our almost exclusive use during the making of "The General." The south's railroads of today were too busy and too modern for our purposes.

After traveling nearly 14,000 miles, I found in Oregon a location which research workers took oath is more like the Tennessee of the sixties than Tennessee was itself. A mountainous country where we could have a railroad practically to ourselves for several months, and nobody to bother us when we staged Civil War battles, ran locomotives into rivers, burned and blew up bridges and generals enjoyed a Hollywood holiday.

Our troubles started when we got ready to leave Hollywood for Oregon. We bought three old locomotives and many freight cars and passenger coaches and had them rebuilt into rolling stock of the Civil War period. We had planned to run them under their own power up the coast, but as they didn't boast any airbrakes, the railroad said, "No." So the engines and trains went on flatcars.

When we arrived in Oregon we had to build towns, hire thousands of extras to enact the roles of Federal and Confederate soldiers—and incidentally provide the correct uniforms for them—set up commissary camps, hospitals, blacksmith shops, isolated storehouses for the huge quantities of powder used in the battle scenes, employ fire wardens to protect the forests from damage, and even engage teachers to school the many children on location.

Thousands of spectators came from miles around to watch us film "The



BK-4—One column Shanahan sketch. Mat only 5c

General." On the day that we plunged one of our three locomotives from a burning trestle into the river below and spent \$40,000 for a single screen thrill, half of the state of Oregon must have been there to see the scene "shot."

One of the big laughs in connection with our location trip was at the expense of the barber in a town where we made our headquarters for several weeks. When he heard that a Hollywood motion picture company was coming, he added several chairs and hired some extra barbers. But we were all Civil War types and had sworn off hair-cuts until the picture was completed. And most of the company wore beards which didn't require any trimming.

The barber got one look at the Hollywood visitors, whom he expected to be at least daily customers, and promptly fired his extra help and took out the rush-season chairs.

"The General," Buster Keaton's first independent film for United Artists, took twice as long to make and cost twice as much money as any previous Keaton comedy. So Buster calls it "a comedy spectacle."

Buster Keaton, "frozen-faced" star of "The General" at the..... Theatre, recently saw Helen Wills, the American tennis star—"little Miss Poker Face"—play tennis. When Greek meets Greek!

John Barrymore recently bet Buster Keaton, star of "The General," a box of cigars he could tell a funny story that would make Buster smile. John told it. Buster remained his frozen-faced self. Then Barrymore handed over the cigars. Buster lit one, puffed delightedly and beamed a smile of contentment. And Barrymore took back the cigars!

ACTOR IN KEATON FILM REMEMBERS '65

Frederick Vroom, who portrays a Confederate military leader in "The General," produced by Joseph M. Schenck as Buster Keaton's first United Artists picture, at the..... Theatre, had a notable stage career before he cast his lot with motion pictures.

Born in Nova Scotia 69 years ago, Mr. Vroom remembers vividly the shock his family received at the news of Lincoln's assassination. He moved to Massachusetts as a boy and was visiting in Philadelphia when he attended a theatre for the first time. The youth had to be coaxed by the friends whom he was visiting to go with them to the theatre. He had refused the invitations several times, but when Edwin Booth came to play a two-week engagement at the old Walnut Street Theatre, the temptation was too much to withstand.

The incident changed the motive of the boy's life entirely. He began immediately to read Shakespeare and study for the stage. In the spring of 1884 he had graduated from the Lyceum Theatre School of Dramatic Arts—afterwards known as the American Academy of Dramatic Art.

Young Vroom had a small part in "Dakolar" and "The Iron Master" at the opening of the New Lyceum Theatre, Robert Mantell, John Mason and Sadie Martinot were in the cast. That was in May of 1884.

Afterwards he played with Modjeska, Thomas Keene and others until 1900, when he left the stage to go to Alaska during the rush to Nome and did not return to the stage until 1910.

Mr. Vroom won instant success when he entered motion pictures several years ago, and has since played in many important productions, climaxing his career with his work in "The General."

STAR OF "THE GENERAL" CAME FROM KANSAS

Buster Keaton, star and director of "The General," the feature at the Theatre, was born on November 4, 1895, at Pickway, Kansas, where Buster's father, Joe Keaton, then in partnership with Harry Houdini, was filling a tent show engagement.

When the elder Keaton and Houdini dissolved partnership, Buster's father and mother, Myra Keaton, formed a vaudeville act and Buster joined it at the age of three. From that time till 1916, when Buster entered pictures, the three Keatons toured America and many foreign countries.

Buster went to France as a private in 1917 and, returning to Hollywood after the armistice, resumed his affiliation with the Joseph M. Schenck organization. After starring in two-reel comedies, Buster entered the feature field.

Some of Buster's famous comedies are "Three Ages," "Hospitality," "Sherlock Junior," "The Navigator," "Seven Chances," "Go West" and "Battling Butler."

"The General," a historical comedy spectacle, is his first feature for the United Artists. He directs his own starring vehicle.



BK-3—Decker Sketches
4 on Mat 10c

KEATON KNOCKED DOWN BY EXPLOSION IN FILM

Some of the big scenes in "The General," the new Buster Keaton comedy which comes to the..... Theatre , nearly ended in tragedy when the picture was being made.

Audiences do not know that men are fighting desperately for their lives as some of the action in the big comedy is flashing across the silversheet. One of these scenes is the attempt of the Northern raiders in the Civil War story to swim a rapids to escape their Confederate pursuers.

On the day that this scene was made on the McKenzie River in Oregon, Buster, as his own director, kept the cameras grinding as long as possible, then plunged into the rapids himself and saved two of the supporting players from drowning.

The rapids through which the actors swam are so rough that boats are not permitted to descend them. A battery of cameras had been placed on rocks in mid-stream, and during the height of the "shooting" one of them fell into the raging torrent and was demolished.

The scene is considered one of the most dangerous ever attempted, both from the standpoint of the actors and the camera men.

Another scene that kept the Keaton first-aid stations busy on the day it was made was the blowing up of a dam by Buster while the raiders were under heavy Confederate fire. The dam blew up with a vengeance, showering members of the company with rock and requiring stitches in several heads.

Buster was thrown down by the force of the explosion, but he kept his wits and his frozen-face, and indicated to the cameraman that he wanted the action to continue till the end of the scene.

Minor casualties were frequent during the filming of "The General," which took six months to make. The cast numbers thousands. The equipment in the picture includes three Civil War locomotives and trains, historically accurate in every detail.

Produced by Joseph M. Schenck, "The General" is Keaton's first United Artists picture and is the costliest comedy ever made.

BUSTER KEATON TUMBLED TO FAME

"How does Buster Keaton keep from breaking his neck, or his arms and legs, when he makes those funny falls in his pictures?"

That's a question which puzzles millions of movie fans who are being thrilled by his first United Artists Picture, "The General," at the..... Theatre.

For years the frozen-faced star has been convulsing and thrilling the public with acrobatic stunts which would land the ordinary mortal in the hospital—or the morgue. The secret of his ability to suddenly stub his toe and fall on his face, or tumble down a flight of stairs without injuring himself, is simple: a lifetime of training and constant practice, plus a physique envied by many professional athletes.

Buster Keaton has tumbled and slammed his way through life. He started his mirth-provoking acrobatics when he was a baby. As most film fans know, the stork arrived with Buster during a Kansas cyclone. The future star's father and Harry Houdini, world-famous as an escape king and magician, were partners in a tent show. The troupe was touring the Middle West, and on the night that the baby was born the tent vanished during the height of the twister. Buster's mother was carried into a church, and it was there the big event took place.

The boy's arrival failed to interfere with the tour. Buster—his name was Joseph at the start—became a trouper from the day of his birth and has been entertaining the public ever since, with the exception of eighteen months spent in the A. E. F. during the World War.

Young Keaton began practicing his trick falls at the age of six months. One day, in a hotel, the tot fell all the way downstairs, and seemed to enjoy the experience.

"What a buster!" exclaimed Houdini, and the name stuck.

A few years later the elder Keaton and Houdini dissolved partnership, and father, mother and Buster became the Three Keatons, who for many years were vaudeville headliners all over America and abroad. Theatregoers will remember how Joe Keaton used to pick little Buster up, as if he were a bag of meal, and hurl the boy around the stage, knocking down scenery and bringing gasps from the audience. In several cities, children's societies complained to the authorities that Buster was being mistreated; once the boy was called before the Governor of New York and stripped to prove he didn't have any bruises or broken bones.

Buster got as much enjoyment out of diving on his ear and letting his dad use him for a human medicine ball as most American boys do in playing shinny and run-sheep-run. The future movie star would spend hours perfecting falls which didn't hurt him, but which looked like real accidents.

By the time he was twenty years old, Buster was regarded as one of the greatest stage acrobats, as well as comedians. But he never stopped practicing, and when he entered pictures, his prowess as an acrobat played a big part in winning him early fame on the screen.

EVER RIDE A HIGH-WHEELED BICYCLE?

Did you ever ride a Civil War bicycle?

Ask granddad, he knows.

Buster Keaton has to master an ancient balky velocipede in "The General," his spectacular comedy of the sixties, at the Theatre, but his mirth-provoking antics astride the machine on the silversheet is only half the story.

When the frozen-faced star was filming his first United Artists feature, he spent five days learning to conquer a contrivance that would make the most stubborn flivver of 1926 look like an invalid's wheel chair. Buster took several bad spills before he finally learned the knack of dashing along on the bicycle's granddaddy without breaking his neck.

Keaton uses many means of locomotion in "The General," which is based on the famous Andrews railroad raid and engine chase, a chapter of the Civil War that came near changing history. In his role of a young Confederate fire-eater, Buster pursues the northerners in locomotives, on hand-cars, on horseback and on foot.

He and his sweetheart (Marian Mack) flee over burning bridges and through shell-swept battlefields as the picture unfolds its thousand and one laughs and thrills. A real Civil War locomotive, one of several used in comedy, goes through a blazing trestle to furnish a minute's thrill. This scene alone was made in Oregon at a cost of \$40,000 to the Keaton Company.

Thousands of characters appear in "The General," which was produced by Joseph M. Schenck as Buster's initial contribution to the United Artists offering of 1926-7 features.

The uniforms, camps, buildings and quantities of Civil War equipment used in the picture are authentic, experts having spent several months in research work before camera activity started.

Universally hailed as the costliest comedy ever made, "The General" represents a financial outlay exceeded by but few dramatic pictures in the history of the cinema industry.

SUCH IS FAME!

It's great to be famous.

Ask Buster Keaton.

Shortly after the frozen-faced comedy star completed his first United Artists picture, "The General," feature photoplay at the , he made a trip back East.

While speeding across the continent Buster planted himself on the observation platform of the limited and was enjoying the scenery when a girl began to eye him suspiciously. As Buster tells it:

"I was wondering whether to give myself up to the authorities when the young lady suddenly inquired, 'Aren't you Buster Keaton?'"

"The third degree unnerved me and I confessed.

"'Will you do me a favor?' she asked.

"'Yes,' I heroically exclaimed. Anything—absolutely anything but diving off the Washington monument.

"'Well,' she giggled, 'when you get back to Hollywood, see if you can get an introduction to Constance Talmadge and ask for a picture of herself for me.'"

Newspapers Like Biographies

BUSTER'S LEADING LADY SMALL TOWN GIRL

Marian Mack, a dashing little brunette, plays opposite Buster Keaton in "The General," the costliest comedy spectacle in the history of pictures, and the frozen-faced star's first feature for United Artists, at the.....Theatre.

Miss Mack's work in "The General" has been hailed by critics as a revelation, as it was not long ago that the little leading lady was a motion picture bathing beauty. In the Keaton comedy, which has an authentic and historically accurate background, Marian proves that she is a real actress and one worthy of stardom. In her role of a Southern belle of crinoline days and the idol of the Confederate soldiers, she shines both as a comedienne and as a dramatic actress.

Yes, Marian is Buster's sweetheart in "The General," and chief cause of most of his adventures. Keaton, portraying a young Confederate patriot who is refused for service in the army because of his value to the cause as a locomotive engineer, goes through all kinds of laughable and thrilling adventures to prove to his sweetheart and her family that he is not a slacker.

Miss Mack is modest. On the set or in her various social activities, she has a good word for everyone. She has none of what writers are pleased to term temperament.

Miss Mack is proud of the fact that she came from a small town. It was about three years ago that a little Eureka, Utah, schoolgirl dreamed the dream of millions of other girls in all parts of the world. But she did more than dream; she told herself that she could make good in Hollywood if she had the opportunity, and she determined to create the opportunity. She wrote a letter to one of the world's foremost producers of comedies, explaining her ambitions. Fate must have been in league with the girl, for something happened that happens very seldom in real or reel life. She received a reply from the producer, inviting her and her mother to come to Hollywood for an interview. She came, and saw, and conquered. And within a few months she was playing featured roles in two-reel comedies. But a two-reel comedienne and bathing beauty was not her goal. Then, as now, she preferred comedy to anything else and she had her eyes on the feature field, so when the opportunity came to appear in longer pictures she made good with a vengeance.

Everyone was talking about her cameo-like beauty and acting ability when Keaton launched plans for his most ambitious picture. He chose Miss Mack from among a score of feminine stars and leading ladies, practically all of them of much wider experience than the former Utah girl.

Perhaps because she is a "small town" girl Miss Mack prefers home life to anything else, even in Hollywood. When the work at the studio is over for the day she finds her recreation in her artistic Spanish style residence in the hills overlooking the motion picture capital. She is a great reader and an accomplished musician.

Others may have their golf and tennis and swimming and horseback riding to keep in condition, but Miss Mack's favorite exercise is bicycle riding. Although she is an all-round sportswoman she peddles her way to physical fitness along secluded paths in the vicinity of her home.

DEAF—BUT HEARD DINNER BELL

By BUSTER KEATON

(Star of "The General at the Theatre)

"Twas a long way to Tipperary for the Tommies during the late unpleasantness, but a darn sight longer way back to Hollywood for a certain Yank.

How he foiled the European chapter of the Amalgamated Order of Conquering Cooties and got back to the land of Moonlight and Roses—and Cafeterias—proves that turning points in careers are like hairpin turns—you have to slow down while making 'em.

Came the day—as the title writers don't say any more—when an actor whom we will refer to in these confessions as "Frozen-Face," landed in New York after an engagement abroad, said engagement officially terminating in November, 1918, on the occasion of Young Peace Dove knocking Kid Mars for a loop. But, on account of traffic jams on the Atlantic Ocean and other unavoidable delays, the foreign time act ran unofficially until 1919.

The early months of that year found Frozen-Face doing a stretch on a cot in a New York hospital—taking the rest cure, as it were, and renewing acquaintance with white sheets. The worst part of the whole deal was that he couldn't hear—not even the dinner bell, which was particularly tough.

Hollywood then seemed as far away as the South Pole. Frozen-Face had left the Kleig Light Capital in 1917. He was playing in two-reel comedies when he exchanged his pancake hat for a style of chapeau that suddenly became extremely popular all over the United States. The only way you could acquire one of the aforesaid bonnets was to learn the combination of a piece of tinware called a mess kit. This entitled you to the pass-word, "Come and get it."

Anyway, on a certain day in 1919, Frozen-Face was reclining on his downy couch, reading something—it either was "The History of the Honey Bee," or "The Battles of John L. Sullivan," the actor forgets which, and listening to the woodpeckers at work on a nearby building. As a matter of fact, steel riveters were doing their stuff on a New York skyscraper, but they sounded like woodpeckers to Frozen-Face.

A visitor was announced. Our subject didn't hear any announcement; sounds nicer, though, to always speak of them as being announced.

It was Joe Schenck—Joseph M. Schenck. Now, Mr. Schenck was the man behind the pictures in which Frozen-Face had appeared. The producer talked, and Frozen-Face nodded his head and said "Sure" and "Certainly"—just as if he knew what Mr. Schenck was talking about.

Finally Frozen-Face, fearing that his boss would think he was conversing with a goofy individual, asked Mr. Schenck to write it out.

The producer did, and he said, in effect, that Frozen-Face had a job waiting for him in Hollywood, and was going to get the chance to be a full-fledged comedy star.

Talk about the thrill that comes once in a lifetime? That was Frozen-Face's. "California, Here I Come," hadn't been written yet, but if it had, the woodpeckers would have been playing it!

That was the turning point in B. K.'s career.

The woodpeckers don't peck any more—at least, they're real birds, not steel workers, if they do. And the perpetrator of this sketch can now hear any kind of a dinner bell perfectly.

"POWDER MAN" HAS NO EASY JOB ON KEATON FILM

His name is Jack Little. But his job is a big one. He looks after the powder during filming of pictures. When Buster Keaton wanted somebody to take care of all the dynamite and powder to be used in "The General," his comedy spectacle at the Theatre, he found Little.

Fifteen years ago the unusual "powder man" got interested in pictures. He has been injured four times and he was nearly blown to the heaven of all good picture folk during the filming of "The General" in Oregon. When the soldiers were trooping across the fields in "The Big Parade," Little kept the powder under surveillance. Naturally, therefore Buster picked the same powder man to do the honors for the ammunition employed by the Southerners and Northerners in the Keaton film.

These Southerners and Northerners, by the way, battled all day long and then drew pay checks from the same paymaster, ate in the same mess hall and talked about the same favorite

comedian. The people of Cottage Grove, Oregon, where much of "The General" was made, shared the enthusiasm of the "warriors" for Buster, since Cottage Grove was one of the first towns in America to exhibit "The General" in film form.

CLEARED THE TRACK FOR "THE GENERAL"

They cleared the track for "The General" up in Oregon, where Buster Keaton's puffing iron horse chugged its way to a cinematic triumph, as visitors to the Theatre this week will testify. Railroads in the Pacific Northwest are nothing if not accommodating, so they changed schedules on a branch line for three months in order to let "The General" charge along a twelve-mile stretch of track all by itself.

When Buster had chosen the rough country in the vicinity of Cottage Grove, Oregon, as the district which today most resembles the railroad country of Tennessee and Georgia in the sixties, it became necessary for some railroad to set aside certain tracks then in use for the exclusive travels of

KEATON PICKED SOLDIERS FOR SOLDIER PARTS

When Buster Keaton cast the principals in "The General," his million dollar comedy of the Civil War, which is the feature at the.....Theatre, he chose, so far as possible, actors who had served in the military forces of the United States.

Keaton himself served for eighteen months overseas during the World War, and dozens of others in the huge United Artists laugh feature, produced by Joseph M. Schenck, are veterans of the army and navy. One of these supporting players, who was personally selected by Buster because of his army record and his wide experience in motion pictures, is Glen Cavender.

There are few men in pictures who have had more colorful careers than

Cavender has participated in several wars, and he holds many medals, among them the Congressional Medal, America's highest military decoration.

More than a quarter of a century ago, when he was a member of the Sixth U. S. Cavalry, Cavender won the Congressional Medal, the Medal for Valor and the Medal for Conspicuous Bravery Under Fire for his feats during the Philippine campaign and in the Chinese Boxer expedition. He was decorated by France with the medal of a Chevalier Legion d'Honneur for conspicuous bravery at Peking when he saved the life of a French marshal.

Cavender retired from the army in 1907 and pioneered in motion pictures, both as a director and as a featured player.

The World War found the retired army man back in the thick of the fighting. As a major in the Officers' Reserve Corps, Cavender was called to the colors and served in the intelligence department. One of his feats during the World War was to capture, single-handed, two high officers of the German army and bring them through the American lines. For this service he was again decorated by the United States and French Governments and also by Italy.

Cavender was a personal friend of the late Theodore Roosevelt, and served on the future President's staff during the Spanish-American War. He was chosen by President Roosevelt as the army officer to serve as Alice Roosevelt's personal bodyguard when the executive's daughter visited the Philippines.

Directed by the comedy star himself, "The General," his first United Artists picture, employs the services of thousands of people and introduces great masses of Civil War equipment, such as three authentic locomotives and scores of 1861 passenger coaches and freight cars. One of the engines plunges through a burning trestle to furnish a \$40,000 one-minute's thrill.

Marian Mack, who plays the role of a Confederate belle, is Buster's new leading lady.

"The General." It was done in the very best tradition of the Northwest. Schedules were changed and Buster's engines allowed to roam at will during the best sunlit hours. At night the regular traffic passed over the tracks.

It was not unusual for passengers along the line to wait patiently for late trains while the Keaton company held up traffic to burn bridges, tear up track and destroy locomotives and cars, all for the entertainment of audiences who see "The General."

After Your Opening

"THE GENERAL COM- MANDS LAUGHS

"The General" is in town!

It's the big laugh spectacle which is convulsing audiences at the..... Theatre.

Based on the humorous side of the Civil War and with Buster Keaton as the star, "The General" represents the last word in elaborate comedies. The picture was produced on such a vast scale that it took nearly a year to make and necessitated a financial outlay which would be sufficient for all but a few of the biggest dramatic productions of the past few years.

The story deals with the feat of a band of Northerners who stole a train and raided Confederate territory during the early part of the Civil War. They tore up track, destroyed telegraphic communication and would have disrupted the South's military plans had it not been for a young Confederate locomotive engineer who chased them single-handed and finally caused their capture.

This foolhardy lad comes to life on the screen in the person of Buster Keaton. He and his frozen-face get laughs out of the most dangerous situations and take part in crucial battles as if they were pink teas.

Thrills crowd laughs for honors in many of the scenes in "The General." One of the three authentic Civil War engines which figure in the comedy is run onto a high, burning trestle and plunged into the river below, completely wrecking it.

The railroad chase, in which Buster and his sweetheart (Marian Mack) pursue the train stealers and in turn are chased by them, is said to have brought cheers from audiences in many of the larger cities where "The General" has been shown.

Keaton has a supporting cast of thousands.

"The General" is the famous star's first United Artists Picture and was produced by Joseph M. Schenck.

GREAT STONE FACE

When Buster Keaton and members of his technical staff were touring the Southern States in their quest for historical data in connection with "The General," his big comedy spectacle of the Civil War, which is now at the..... Theatre, the party visited the famous Stone Mountain.

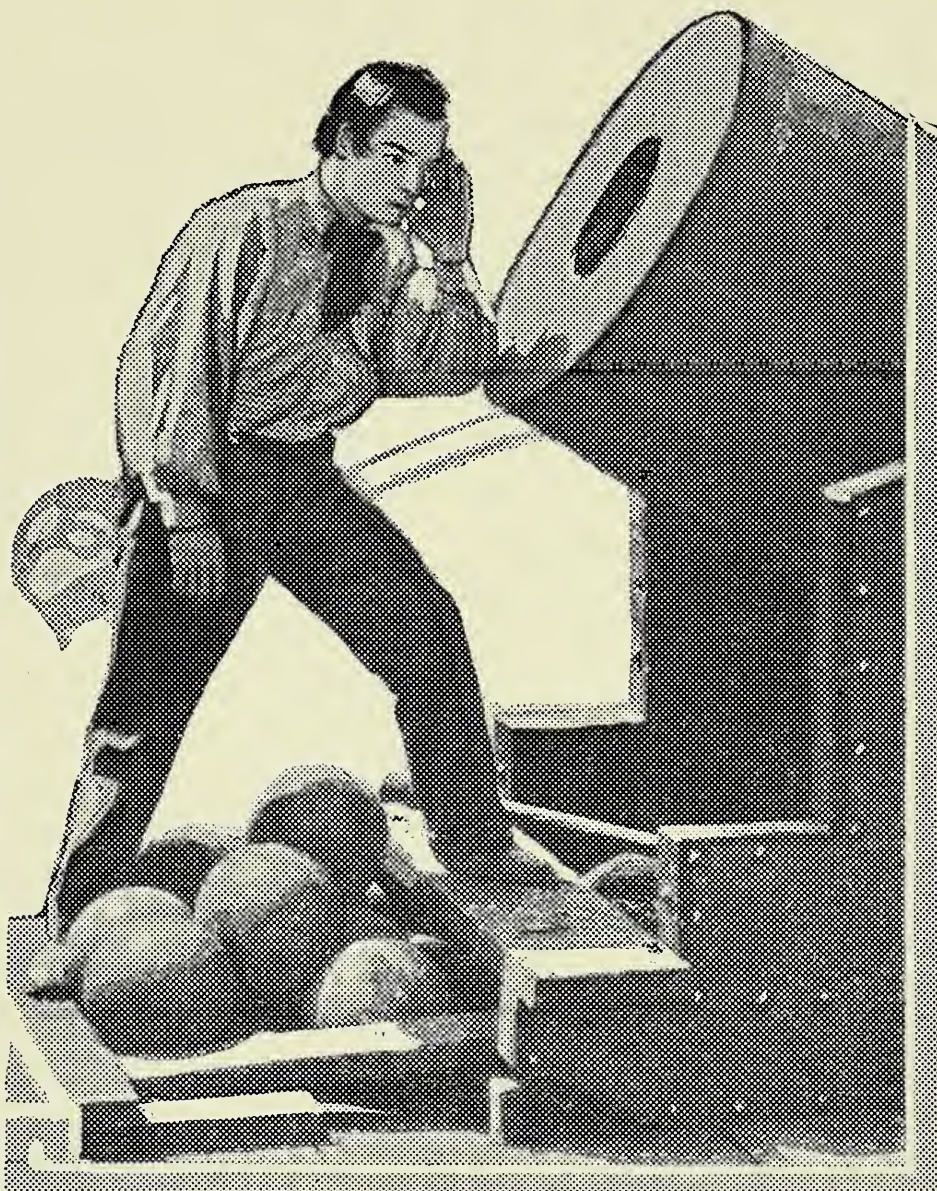
They were gazing at the Great Stone Face, carved by nature on the bluff.

A schoolchild, an admirer of the frozen-faced comedian, recognized her hero, and within a few minutes Buster was surrounded by a bevy of youngsters who had been picnicking nearby.

The little girl grouped her friends around Buster and addressed them thusly:

"This is Buster Keaton, kids, and he's the Great Stone Face whose pitcher is on the mountain. Ain't I right, Mr. Keaton?"

"Sure," replied Buster. "Now let's go and get some ice cream cones as your reward for getting my face on such a big mountain. I have two boys about your age and I want to bring them down here some day and show them my picture in stone."



BUSTER KEATON in "THE GENERAL"

BK-7—Two Col. Scene Cut 50c. Mat 10c

BUSTER PICKED MARIAN IN A THEATRE

Buster Keaton has a system all his own in selecting a leading lady.

That's why Marian Mack, who was comparatively unknown in Hollywood until about a year ago, has the feminine lead in "The General," the frozen-faced star's first picture for United Artists, and the feature comedy at the..... Theatre this week.

Several months before Keaton, whose pictures are all produced by Joseph M. Schenck, decided to make an elaborate comedy with a Civil War background, he began scouting for a girl who was his idea of a Confederate belle during the sixties. He didn't care whether his leading lady in "The General" had been in pictures six years or six months—or whether, so long as she had ability, she had ever appeared before the camera. Buster wanted a girl with the charm and poise of the old South, a beauty such as the average individual imagines his grandmother was as a maid.

So Keaton searched and searched and was almost in despair until one night he saw a girl walk down the aisle of a Los Angeles theatre in which he and Mrs. Keaton were enjoying a musical show.

"There's the girl to play in 'The General' if she can act and wants the job," exclaimed Buster.

An introduction was arranged, screen tests made the following day, and within twenty-four hours a contract had been signed.

COMEDIAN MUST BE "FROZEN-FACE" ALWAYS

Buster Keaton's life has been a solemn one.

All his life the star of "The General," the Civil War laugh feature at the..... Theatre, has been making others laugh, yet he is never granted for his own part a levity lighter than an undertaker heading a procession. As if that were not enough, he can never show any real grief.

Buildings may tumble upon his head, trains run off the track and locomotives plunge into rivers, as in "The General." Animals may sample his anatomy and horses step on his face, yet he is always prohibited from expressing the pain he feels.

Buster the "frozen-faced" he was dubbed, and Buster the "frozen-faced" he has to be.

The famous comedy star's latest picture is his first for United Artists. It is based on the famous Andrews railroad raid and locomotive chase, one of the most thrilling chapters of the Civil War, and it combines historical accuracy with hilarious situations.

The big comedy, produced by Joseph M. Schenck and directed by Keaton himself, is the costliest screen opus of its kind ever made. Months were spent in filming "The General," and the company of thousands traveled to distant parts of the United States in their search for locations. Civil War towns were reconstructed, miles of railroad leased and three locomotives and dozens of freight cars and passenger coaches purchased and converted into old rolling stock.

KEATON'S RAILROAD COMEDY COMING

Unrivaled dramatic thrills—
Spectacular battle scenes—
The greatest railroad crash ever filmed—

A blood-tingling love story—
And the most laughs ever crammed into a motion picture.

That, in a nutshell, is "The General," Buster Keaton's colossal comedy, which is playing to packed houses at the..... Theatre.

Produced on a lavish scale by Joseph M. Schenck, chairman of the board of directors of United Artists, as the frozen-faced star's first feature for United Artists, "The General" is at once the costliest and most ambitious laugh picture in the history of the screen.

The story is built around certain of the lighter chapters of the Civil War and is enacted on the silversheet with every degree of historical accuracy. Keaton has taken a stirring page from the sixties—the famous Andrews railroad raid and locomotive chase—and made it into several thousand feet of record-breaking celluloid entertainment.

Thousands of people appear in the big photoplay, which required more than six months to produce.

Several locomotives and scores of railroad cars were bought outright by the Keaton organization and converted into Civil War period equipment; museums of the country were combed for battle relics; a number of towns were built as replicas of the Tennessee and Georgia communities which figure in the story; entire companies and troops of the national guard were recruited to serve as Union and Confederate soldiers.

Buster, who also directed "The General," has the mirth-provoking role of a young Southern patriot who blunders his way into fame and the affections of the girl when a band of Federal raiders swoop down upon the Confederates, steal a train and play havoc with the South's military plans. The frozen-faced farceur pilots the wood-burning engines, figures in wrecks, helps the generals win their battles and finally convinces the Confederates he is a hero instead of a slacker.

Marian Mack, a young actress who deserted starring roles in dramatic features for the opportunity to play opposite Keaton in the biggest comedy ever made, portrays a Southern belle and the star's companion during his ludicrous adventures.

"WHAT A BUSTER"

Buster Keaton, whose new comedy spectacle, "The General," is at the..... Theatre, was born on November 4, 1895, in Pickway, Kansas. A few months later a cyclone blew Pickway off the map. And it's still off.

For many years Buster's father, Joe Keaton, was in partnership with Harry Houdini, afterward the famous magician. Houdini and the senior Keaton had a tent show. When Buster was six months old he fell downstairs.

"What a buster!" said Houdini when he found that young Keaton wasn't hurt.

"That's a good name for the kid," declared Buster's father. And "Buster" it has been ever since.

Advance Or During Run

IF I HAD A VACATION

By BUSTER KEATON

(Star of "The General at the Theatre)

I'm not going to get a week's vacation—not the kind of a vacation I mean—so this will be a pipe dream. Vacations are the bunk, anyway.

It takes me a month to prepare for a week's vacation, and a month to rest up after one. Therefore I must have nine weeks—and my wife and children, office boy, cameramen, "gag" men, police dogs and sparring partners say it can't be done without a permit from a congressional investigating committee.

But if the millennium arrived and I found myself with a week's loafing at my disposal, I'd:

Start hunting for the bird who first said, "So's Your Old Man." After gleefully slaying him I'd:

Run amuck until no wise crackers were left to thank you for the buggy ride, and then:

Try to find a Russian refugee who held lower rank than general before the revolution, and if I had any time left:

Take in a few baseball games and boxing bouts, go to a circus, if there were one in town; ride the roller coaster at the beach, eat hot dogs, peanuts and popcorn until I couldn't hold any more,—

And then go home and sleep until Monday morning rolled around again.



BK-3—One Col. Sketches
4 on Mat 10c



BK-3—One Col. Sketches
4 on Mat 10c

KEATON FILM BASED ON HISTORICAL FACT

"The General," Buster Keaton's latest comedy, and the feature attraction next week at the Theatre, has an authentic Civil War background, being based on one of the most thrilling chapters of the struggle between the States—the famous Andrews railroad raid and locomotive chase.

Andrews and a score of Union men captured the locomotive, "The General," at Big Shanty, Georgia, in April, 1862, hoping to make their way to Chattanooga, burning bridges and destroying the road on their way, thus preventing the Southern army from succoring Chattanooga. The success of this raid might have turned the tide of the war.

Buster plays the part of the engineer on "The General." He is refused admission into the Southern army, although his sweetheart has informed him that unless he puts on the gray of the South she will have nothing further to do with him. The reason for the refusal of his enlistment is that the military authorities believe him to be of more value to the cause as an engineer.

His friends of the South turn against him, thinking it merely a subterfuge to avoid service. His girl turns him down. His only friend is his locomotive.

So, when the Andrews raiders steal it, he starts in pursuit, not so much to do his duty to the cause as to rescue his only friend and companion, "The General." He follows the raiders so closely that they are prevented from carrying through their bridge burning plans. However, he follows them too closely, and finds himself within the Northern lines, where he is captured.

His sweetheart, who was on the train, is likewise made a captive inadvertently, as she was in the baggage car looking through her trunk when the raid started. She thinks Buster's appearance on the scene is to rescue her. Buster manages to escape with the girl, seize "The General" and starts back. He has learned of plans for an attack on the South which he unconsciously manages to frustrate by accidentally blocking the way, and giving warning. He is acclaimed a hero and is permitted to enlist, his sweetheart forgiving him, and the friends who shunned him idolizing him. He is likewise appointed a lieutenant in the Southern Army.

"The General" was produced on a lavish scale, with thousands in the supporting cast, and the use of miles of specially built railroad.

THREE THOUSAND PEOPLE IN BUSTER KEATON COMEDY

In producing "The General," the first big Buster Keaton picture for United Artists, at the Theatre this week, Joseph M. Schenck provided the frozen-faced star with the largest company and the costliest settings and equipment ever assembled for a comedy.

As many as three thousand people were on the payroll during the filming of the Civil War laugh feature, a picture which treats of the lighter side of the war between the states but which does not in any way burlesque the stirring events of the sixties.

"The General" was in production for more than six months, the Keaton company being forced to travel thousands of miles from Hollywood to find the right locations. At one location in Oregon, where six cameras were used to "shoot" some of the biggest scenes, Buster and his army of actors and technical workers spent ten weeks. Three locomotives and scores of freight cars and passengers, rebuilt into Civil War period rolling stock, were taken to Oregon from Hollywood and twelve miles of railroad track leased.

Civil War towns were erected along the right of way, modern bridges dismantled and wooden trestles, such as were in use along the Atlantic & Western line in Tennessee and Georgia in the sixties, substituted.

Because of the danger from forest fires caused by sparks from the old wood-burning locomotives which figure in "The General," special arrangements were made with the state of Oregon to have a small army of fire wardens on duty constantly. Physicians and nurses were on hand all during the filming of the picture to care for the casualties in the battle scenes and the spectacular railway wrecks.

"The General" is based on the historic Andrews railroad raid during the war, when a band of northerners stole an engine and penetrated into Confederate territory, tearing up track, destroying telegraph wires and burning bridges as they headed for Chattanooga.

Keaton, who directed "The General" with Clyde Bruckman, is supported by a big cast of well known principals and thousands of extras.

Marian Mack is Buster's leading lady in the spectacular Civil War comedy.

KEATON WORKED SIX MONTHS BEFORE FILMING ONE SCENE

Months of preparation elapsed before a single scene was made in "The General." Buster Keaton's first United Artists Picture which comes to the Theatre....., after being hailed by critics who have seen it as the most elaborate comedy spectacle in the history of the motion picture industry.

Technical and research workers traveled thousands of miles through the east and south in their quest for data in connection with the Civil War story. Thousands of uniforms had to be specially tailored, great quantities of old rifles, pistols, swords, artillery pieces and other relics assembled and tons of properties and acres of sets built.

One of the unique features was the purchase of three old locomotives and scores of freight cars and passenger coaches and their reconstruction into railroad rolling stock of the sixties.

All this mass of material, destined to play an important part in producing the big laugh feature based on the historic Andrews railroad raid and locomotive chase in Tennessee and Georgia, was transported by special train to Oregon, where the Keaton company spent several months on location.

The spectacle of thousands of actors, garbed as Union and Confederate soldiers, engaged in battle, burning bridges, blowing up trains and dotting the countryside with their war-like camps, attracted throngs to the Keaton location from all parts of the Pacific coast. It was estimated that there were 12,000 people on hand the day Keaton spent \$40,000 on a scene that occupies a minute's time on the screen—the plunge of a real locomotive from a burning trestle into the river below.

After completing the spectacular scenes on location, Keaton and his "General" company returned to Hollywood and spent several weeks filming interiors at the frozen-faced star's big studio. Many more weeks were required to edit and cut the mass of film.

"The General," which was produced under the Joseph M. Schenck banner, is Keaton's first United Artists Picture. Directed by Buster himself and Clyde Bruckman, the historically accurate Civil War comedy boasts a notable supporting cast, including Marian Mack, the star's new leading lady.

"THE GENERAL" MADE SPECTATORS HYSTERICAL

Realism in motion pictures: When spectators, watching a scene being "shot," become hysterical.

This actually happened while Buster Keaton was making his latest picture, "The General," at the Theatre. And it's a comedy, too; in fact, the biggest comedy in the history of the cinema industry, costing more to make and taking longer to produce than any previous laugh feature.

One scene alone represents an expenditure of \$40,000, and it represents less than a minute's action on the screen. It is the crash of a real locomotive through a burning trestle into a river hundreds of feet below, and on the day that the wreck was filmed, thousands of spectators were on hand to see the thrill enacted.

When the Civil War type railway engine, one of the three especially built for "The General," fell through the blazing bridge and plunged into the stream with an explosion that could be heard over a radius of several miles in Oregon, where the Keaton Company was on location, it was the signal for thousands of Union soldiers to ford the river and pursue the Confederates.

The excitement of witnessing a real railroad wreck in such a spectacular setting, followed by the sight of great masses of troops milling around in the water, with numbers of soldiers swimming for their lives after being thrown from their horses, was too much for many of the women in the great audience. Screams from the spectators could be heard above the din.

Seemingly the only calm persons among the thousands were Buster himself, directing his own picture, and the dozen cinematographers behind the battery of cameras that recorded the \$40,000 thrill.

The doctors who were on hand to care for casualties in the battle scenes were forced to devote some of their time to hysterical spectators.

Produced by Joseph M. Schenck, "The General" is Buster's first United Artists picture.

More than 200,000 feet of film was "shot" in making "The General," Buster Keaton's big comedy spectacle at the Theatre. From this mass of swift and hilarious action Buster and his staff of editors and cutters selected the 7,000 odd feet in the film.

Good Ones Before Opening

MY IDEA OF THE IDEAL GIRL

By BUSTER KEATON

(Star of "The General at the Theatre)

Close your eyes and watch me closely, folks. I have nothing concealed up my sleeve, and if you know lip reading, it should be easy to say the titles out loud without disturbing your neighbor.

I agree perfectly with the late Mons. Munchausen that the first requisite of the ideal tribute payer to the bobber is that she is able to play pinochle. This insures fiances and husbands against getting pneumonia and hoof and mouth complaint when they are forced to leave the fireside on rainy nights to attend business conferences downtown.

The "I'll Deal" girl also keeps the game speeded up and prevents the heavy winner from suddenly remembering that he promised to be home in time to prepare the police dog's breakfast.

My I. of the I. G. always insists on the rugs being sprinkled with cigar, cigarette and pipe ashes. In fact, she would be expected to tip over a few ash trays in order to make the boy friends feel at ease.

She also:

Reads the right-hand side of Jesse James cafe menus before ordering from the left-hand side.

Doesn't drag her spouse or sweetheart to recitals given by infant prodigies. Calls the police the minute any of her guests begin reciting "The Shooting of Dan McGrew."

Waives all rights to the radio during jazz music programs and lets hubby tune in on the fight-by-rounds. Also agrees that the sport page is as important as the fashion page in the newspapers, and acts accordingly.

Demands that her handsome mate fire his homely stenographer and hire a pretty one.

Admits that the reason why she goes to Grand Opera is to see what the other women are wearing, not because she likes the show.

Has her nose all powdered, her coiffure all coiffed and her gown all gowned at the exact hour she said she would be ready for the ball, the theatre or the visit to the friends' house.

Refrains from asking foolish questions at the baseball game. Ditto—football game, boxing match and horse race.

Doesn't use expressions such as "Too bee-u-ti-ful for words!", "So de-elish-ous, it melts in your mouth!", "Darlingest thing in the world!"

Refuses to agree with ultra-flappers that Mons. Marcel is a greater man than the inventor of the sewing machine; or that the discoverer of radium was a poor prune compared to the bird who thought up the double chocolate pecan sundae.

Disclaims having certain relatives who are handsomer than John Barrymore, prettier than Mary Pickford, more athletic than Doug Fairbanks and funnier than Charles Chaplin—needing only the chance in the movies to make the afore-said stars lose their jobs.

I can tell you where the ideal girl lives. It's in the town where the dodo birds come from; gasoline sells for five cents a gallon; talking in picture shows is punishable by boiling in oil; you always get the right number on the telephone; all trains arrive on time; and waiters and hat checkers refuse to be tipped.

Try and find it!

BUSTER KEATON NOT "THE GENERAL" AFTER ALL

For the first time in motion picture history, a star allows another character to play the title role in his own production, in Buster Keaton's "The General," which comes to the..... Theatre..... An iron horse of the crinoline days is "The General."

In April of 1862 the famous Andrews railroad raid took place at Big Shanty, Ga., and much of the fun in Keaton's new comedy centers upon that basic incident. It was fashionable in the days when skirts were skirts and America didn't need a good five cent cigar to christen your pet locomotive with a symbolic name. So the crack railway snorter of Big Shanty was baptized "The General."

Buster plays the part of the young engineer, an actual character in history, who was so attached to his iron friend and companion, "The General," that he chased a score of Union daredevils over burning bridges and torn-up tracks, even inside the Federal lines.

"The General" is the costliest comedy spectacle ever made and is Keaton's first picture for United Artists. Directed by Buster himself, the comedy was produced by Joseph M. Schenck.

"BIOGRAPH BABY" BACK IN FILMS WITH KEATON

Ross McCutcheon, who portrays one of the northern raiders in Buster Keaton's Civil War comedy spectacle, "The General," at the Theatre, was the original "Biograph Baby" in the early days of motion pictures.

Young McCutcheon played in the famous company which gave present day notables such as D. W. Griffith and Mack Sennett their starts.

McCutcheon left the Biograph Company to appear on the legitimate stage with Willie Collier, Sr.

He served during the World War and spent five years on the stage after the end of hostilities before again entering motion pictures.

McCutcheon narrowly escaped death when he swam a rapids during the filming of a spectacular scene in "The General," which was produced by Joseph M. Schenck as Keaton's first picture for United Artists.

Buster Keaton had a double responsibility in making "The General," for he directed his own most ambitious starring vehicle.

BUSTER KEATON'S NEW FILM COMING TO.....

The biggest comedy in the history of the motion picture industry is coming to the..... Theatre.....!

It is "The General," Buster Keaton's first United Artists starring vehicle.

Combining thrills which have never been equaled in the dramatic field with the most laughs of Keaton's career, "The General" is said to sound a new, dominant note in the comedy world. Produced by Joseph M. Schenck, chairman of the board of directors of the United Artists Corporation, the huge fun film is acknowledged to be the costliest comedy ever made.

Thousands appear in the supporting cast, which is headed by Marian Mack, a young actress who temporarily abandoned a starring career in dramatic pictures to become Buster's leading lady. Miss Mack contends that a leading role in a Keaton United Artists production gives her comedy experience necessary for permanent stardom.

"The General" is one picture in which historical accuracy has been preserved without sacrificing laughs.

Based on the famous Andrews railroad raid and locomotive chase during the Civil War, the comedy treats the lighter side of the struggle between the States without burlesquing any of the historical episodes. Several battles are re-enacted on the screen in unfolding the story of a young Confederate daredevil who at the start of the war is refused enlistment in the Southern army because of his value to the cause as a railroad engineer.

When a band of Northern raiders steal a train and attempt to penetrate into Confederate territory, tearing up track and destroying lines of communication, Buster, fearing for the safety of his beloved locomotive, "The General," and to rescue his sweetheart, a prisoner of the foe, pursues them.

One of the sensational scenes in the case is the plunge of a locomotive from a burning trestle into a river. This one thrill alone cost \$40,000 to make.

As an illustration of the magnitude of the production of "The General" it might be mentioned that the Keaton company purchased three locomotives and dozens of coaches, converted them into Civil War period equipment, and leased several miles of track in the Pacific Northwest.

Actual camera work on "The General" required more than six months.

PRIVATE IN SPANISH WAR: GENERAL ON SCREEN

One of the interesting personalities in Buster Keaton's supporting cast in "The General," the frozen-faced comedy star's first picture for United Artists and the costliest laugh feature ever made under the Joseph M. Schenck banner, is James Farley.

Farley, a veteran of the silver sheet, has the role of a Northern General in the spectacular Civil War comedy at he..... Theatre.....

Born at Waldron, Arkansas, on January 8, 1883, Farley went on the stage at the age of twelve. A few years later, yearning for adventure, he joined the United States army in time to fight in the Philippine rebellion.

Farley left the service in 1901 and took a position in the United States Treasury Department.

He played in his first motion picture in 1912 and since then has enacted hundreds of roles in films.



BUSTER KEATON in "THE GENERAL"

BK-6—One Col. Scene
Cut 30c; Mat 5c

KEATON'S LAUGH FEAST COMING TO.....

A thousand and one laughs, plus a hundred and one thrills, plus one-mile-a-minute love affair, equals . . .

"The General," the next attraction at the..... Theatre.

Buster Keaton is responsible for the biggest comedy spectacle ever brought to the screen, a humorous story of the Civil War that took nearly a year to make, cost a fortune, utilized the services of thousands of people and necessitated the purchase of three locomotives and scores of cars for conversion into ante-bellum railroad equipment.

The huge laugh opus deals with the lighter chapters of the struggle between the States.

Buster, who directed his first United Artists feature, which was produced by Joseph M. Schenck, is a young Southerner who pilots one of the crack trains running through Tennessee and Georgia during the early sixties.

The outbreak of hostilities finds him anxious to leave civil life and join the Confederates at the front, but the military leaders secretly decree otherwise and decide he is of more value to the cause as an engineer. This brings complications, for his sweetheart, her family and the rest of the Southerners brand him as a slacker.

The youth gets his chance to prove he is made of heroic stuff when a band of Northerners steal "The General" and dash through Tennessee and Georgia with the wood-burning locomotive, destroying track, bridges and telegraph wires. Buster chases them, repairing the damage as he goes. How he finally foils the enemy by plunging a locomotive from a burning bridge into a river and giving warning to the Confederates in time to avert a military disaster forms a climax that is as thrilling as it is mirth-provoking.

Keaton's big supporting cast in "The General" is headed by Marian Mack, one of Hollywood's best known leading ladies, who has the role of a Confederate belle.

More Advance News

HISTORICAL ACCURACY IN KEATON PICTURE

Historical accuracy was insisted upon by Joseph M. Schenck, producer of Buster Keaton's pictures, when the frozen-faced comedian decided to make "The General," Civil War comedy spectacle, which comes to the..... Theatre.....

The picture is concerned with the lighter side of the famous Andrews railroad raid in April, 1862, when a score of Union daredevils captured a locomotive at Big Shanty, Ga. The comedy, Keaton himself says, is in no sense a burlesque of the Civil War or of any incident thereof.

Buster and his staff of technical aides made extensive trips to New York, Georgia, Tennessee and actual Civil War battle sites, occupying several months with research and collection of historical data. Thousands of extras were garbed as Confederate and Union soldiers during the filming of "The General."

Keaton himself directed the picture, in which he plays the part of the son of the South who is so loyal to his homeland and so unconsciously brilliant as a military strategist that he blocks the progress of the Northern forces single-handedly.

A study of history reveals the fact that in April of 1862, when the Andrews railroad raid took place at Big Shanty, Ga., a group of Union bravealls captured "The General," which was a locomotive and not the prototype of Mr. Keaton's characterization. The raiders wished to make their way to Chattanooga, burning their bridges behind them, and tearing up the tracks as they trekked over them, in an attempt to prevent the Southern army from succoring the Tennessee city.

The pages of one history book mention a young engineer who chased the whole lot of them, both as a duty to the South and to rescue his iron friend and companion, "The General." This engineer comes out of history's pages in the frozen-faced guise of Buster Keaton.

This youth belonged to the ranks of the heroes of 1862, Northerners and Southerners, who chafed under the tasks imposed upon them by their respective superiors. Like so many others, the gallant engineer yearned for glory in the first line of fighting, only to be told that a man who could run a crack railway locomotive like "The General" should do nothing else but.

Something of the proportions upon which modern motion-picture production is done can be had from the fact that the Keaton company not only hired thousands of extra performers for Union and Confederate soldier roles and parts of citizens in the section where the raid occurred but that many miles of specially built railroads were utilized and several old locomotives rebuilt into engines of the types used during the Civil War. In addition, scores of technically perfect passenger coaches and freight cars were constructed.

What? No Austrians?

"Buster Keaton—Austrian."

A press dispatch from Europe announcing that this designation of a nationality had been wished upon the frozen-faced comedian by some newspapers, elicited the following reply from at the Theatre, and Buster's first United Artists Picture.

"If I'm an Austrian, Norma and Constance Talmadge must be the Siamese Twins, Charley Chaplin a Hottentot and Harry Lauder aspendthrift."



BK-8—Two column scene cut 50 cents. Mat 10 cents

BUSTER KEATON HELPED N. G. O. RECRUITING

Recruiting for the Oregon National Guard recently was given an impetus when Buster Keaton made "The General," his first big comedy for United Artists, many of the scenes of which were filmed in the Pacific Northwest. "The General" is the feature film at the..... Theatre this week.

Oregon state officials co-operated with the Keaton company by permitting the frozen-faced star to use several companies of militia for the Civil War battle scenes. Word went out that National Guardsmen would be given a chance to display their prowess in motion pictures, and within two days after the announcement was made, the recruiting offices were besieged by swarms of men and youths.

The National Guard companies were recruited to full strength, hundreds of aspirants being rejected. Officials estimated that Keaton would have had the use of 10,000 soldiers if he had needed that many.

Several companies of the Reserve Officers' Training Corps also were used in re-enacting the Civil War battles which play an important part of the gigantic laugh feature.

The soldiers took the parts of the thousands of Confederate and Union cavalry and infantry in "The General," which, although a comedy, does not in any way burlesque the struggle between the States. The picture is based on the lighter chapters of the Civil War, much of the plot centering around the historic Andrews railroad raid and locomotive chase. Three wood-burning locomotives of the type which snorted over the rails during the sixties play a prominent part in "The General."

One scene alone—the plunge of an engine through a burning trestle—cost \$40,000 to make.

BUSTER KEATON BUILT A TOWN FOR MOVIE

Buster Keaton: Town Builder.

The famous frozen-faced comedian had to essay that role when he made "The General," his first United Artists Picture, which is playing at the..... Theatre.

The story is built around the lighter chapters of the Civil War. Most of the action takes place in Tennessee and Georgia during the sixties, and because of the progress of the South since the struggle between the States, it was necessary to seek elsewhere for virgin territory in which to construct entire towns, a railroad, bridges and other properties incident to the historical comedy.

After traveling more than 9,000 miles in search of location, Buster and his technical staff selected a strip of wooded, mountainous country in Oregon for "The General." Keaton personally supervised the construction of the sets, which required several weeks to erect. Replicas of Tennessee and Georgia towns as they appeared during the sixties were built along the right-of-way of the railroad leased by Keaton. Several trainloads of materials were used.

At the height of activity in the Keaton camp, the population of the towns totaled thousands, but when "The General" was completed and the Keaton company had departed for Hollywood, the towns resembled ghost cities. Some of the material used in the construction of the towns was salvaged. The skeletons of the motion picture cities still remain in Oregon as mute reminders of their brief days of glory in bringing the lighter side of the Civil War to the screen.

Produced by Joseph M. Schenck for United Artists, "The General" was directed by the frozen-faced star and Clyde Bruckman. The large supporting cast is headed by Marian Mack, who has the role of a Confederate belle. Many other well known screen players appear in the comedy spectacle.

KEATON'S LOCOMOTIVES NOT FROM A TOY SHOP

Buster Keaton recently went shopping for locomotives!

Not toy ones, but real iron horses weighing many tons each.

Keaton needed the locomotives for his first United Artists picture, "The General," a comedy spectacle with a Civil War background, which comes to the..... Theatre..... When he found three of the type he wanted, he rebuilt them into replicas of engines that snorted over the rails during the 60's. He also acquired many old freight cars and passenger coaches for conversion into Civil War period rolling stock.

In filming the costliest and most ambitious comedy in the history of the motion picture industry, Keaton assembled equipment and historical data from all parts of the country. Although primarily planned for laughing purposes only, "The General" is technically accurate from an historical standpoint, and was filmed on a scale attempted in in but few dramatic productions.

\$500,000 KEATON COM- EDY COMING TO.....

Acclaimed as the costliest and most lavish comedy ever produced, "The General," Buster Keaton's laugh and thrill feature of the Civil War comes to the..... Theatre.....

"The General" is unique in filmdom, in that it picturizes a true story of the sixties, is historically accurate, contains thrills never duplicated in the biggest dramatic photoplays, and at the same time is comedy from the opening fade-in to the final fade-out.

When Buster started work on "The General" as his first picture for United Artists, he did so with the idea of making the year's biggest comedy. When critical Hollywood audiences previewed the completed opus they pronounced it not only the greatest comedy they had ever seen, but a feature that ranks in dramatic action with some of the outstanding photoplays of the past decade.

Nearly a year elapsed from the time Buster and his staff began research work on "The General" until the comedy was completed. Several months were spent on location in Oregon, where Civil War towns were built, a railroad leased, three locomotives and scores of cars purchased and converted into wood-burners and equipment of the sixties, and thousands of National Guardsmen and former soldiers recruited for the battle scenes.

One of the big thrills in "The General," which is based on the Andrews railroad raid and locomotive chase, a vivid chapter of the Civil War, is the plunge of a speeding locomotive from a burning trestle into a raging river. This scene was made at a cost of \$40,000; the wreckage still reposes in the bed of the river near Cottage Grove, Oregon.

Personally directed by the star and photographed by several of the best-known cameramen, "The General" was produced by Joseph M. Schenck.

Buster Keaton, star of "The General," finds recreation in his radio; while his leading lady, Marian Mack, finds hers in her bicycle.



BUSTER KEATON in "THE GENERAL"

BK 5—One Col.
Scene (Cut 30c Mat 5c)

JOSEPH M. SCHENCK

presents

BUSTER KEATON

in

"THE GENERAL"

Adapted by Al Boasberg and
Charles Smith

Photographed by J. D. Jennings
and Bert Haines

Fred Gabourie, technical editor;
Denver Harmon, electrical ef-
fects; J. S. Kell, film editor;
Harry Barnes, assistant director.

Directed by Buster Keaton and
Clyde Bruckman

United Artists Picture

THE CAST

Johnnie Gray.....Buster Keaton
Captain Anderson..Glenn Cavender
General Thatcher.....Jim Farley
A Southern General,
Frederick Vroom
Annabelle Lee.....Marian Mack
Her Father.....Charles Smith
Her Brother.....Frank Barnes
Three Union Officers..Joe Keaton
Mike Donlin
Tom Nawn

The general opinion about "The General" is that Buster Keaton has scored a tremendous hit. Your private opinion of "The General" will be the same!

BUSTER KEATON COMING IN "THE GENERAL"

"Frozen-Face" In Civil War
Comedy Spectacle To Be
Shown At.....
Theatre

Buster Keaton,—he of the frozen face,—comes to the Theatre next week in "The General," his great comedy spectacle of the sixties, the comedian's most pretentious effort. "The General" cost \$500,000 to produce and it is Buster's first United Artists picture, placing him in the same category with Mary Pickford, Gloria Swanson, Charlie Chaplin, Douglas Fairbanks, John Barrymore and other dominating film stars who comprise United Artists membership.

"The General" is based on actual historical fact. The Andrews Railroad Raid of 1862 inspired the comedian to make a huge comedy spectacle, with thousands of soldiers and lavish sets in nature's studio, with three Civil War railroad engines bumping over the ties and jouncing audiences out of their seats with laughter. Marian Mack, a brunette, is the Southern belle for whom the gallant Buster stakes his shirt,—the grey flannel one.

Nearly all of the action is hilarious, swift-moving railroad fun, with Buster as the engineer of The General, an historic engine of the sixties, which chased and was chased by another iron horse all over the countryside. In one scene an engine nose dives into a river,—and \$40,000 of Joseph M. Schenck's money went with it for a one-minute thrill on the screen. Mr. Schenck and Buster were unanimous in their decision to film the scene as realistically as possible. Buster leaped from the cab just in time to save the film business one of its greatest assets.

Unlike many comedies, "The General" has a real love story running through it, a breath-taking, hair-raising tale of soldiers and engines and sweethearts and a face that never smiles. The girl thinks Buster is a slacker because the recruiting officer thinks an engineer more valuable to the South than a foot soldier. But Buster shows her, and how!

Manager of the Theatre announced yesterday that he felt the Theatre honored in offering to its patrons Buster Keaton's first independent production, a comedy so chock-full of entertainment values, thrills, suspense and hilarious situations that only a Keaton could keep a straight face in watching it.

"Buster wanted to make his first independent film a big picture, something surpassing anything he had done before," said Manager, "and I'm sure everyone will agree he did it."

"The General" was nearly a year in production. It cost a few thousand dollars more than an even half million dollars. Most of the vast scenes depicted were taken near Cottage Grove, Ore., which Buster decided after three months' travelling in the South and West, was the spot most resembling the Big Shanty, Ga., of 1862. In the South where the original incident of

WHAT IT'S ALL ABOUT

In 1862 there were thousands of patriots, both northerners and southerners, who chafed under the tasks imposed upon them by their respective governments. Many of them, yearning for glory in the first line of fighting, were doomed to serve in less heroic capacities.

One of these unsung heroes—unsung in 1862—was a young southerner (Buster Keaton), who repeatedly tried to enlist in the Confederate army, but who was refused on the ground that he was of more value to the cause as the engineer of "The General." (In those days the crack railway locomotives were known by names instead of numbers.)

The youth didn't particularly care because his bravery was questioned by his friends in the south; he knew he was doing his duty and serving in the capacity that the military chieftains decreed; what hurt him was that his sweetheart, too, believed he was a slacker, unwilling to don the gray uniform of the army. So, after being rejected by the sweetest girl in Dixie, Buster turned to his only friend, "The General."

The engine was his pride and joy and he gloried in grooming it as if it were a human giant. Spurned by the girl he loved and sneered at by the southern fire-eaters, who imagined that the only way a man could serve his country was to shoulder a musket and meet the enemy hand to hand, the youth lived with and for his beloved.

Only the highest men in the army knew that he would rather enlist than remain with "The General" as pilot; the people of the south—and his sweetheart—insisted that the railroad job was merely a subterfuge to escape military service.

In April of 1862 there occurred one of the most thrilling and history making events of the struggle between the states. It was the famous Andrews railroad raid, when a score of Union daredevils captured the locomotive, "The General," at Big Shanty, Georgia, hoping to make their way to Chattanooga, burning bridges and tearing up the track behind them, in an attempt to prevent the southern army from succoring the Tennessee city.

The young engineer, braving death and capture, started in pursuit of the raiders, not so much as a duty to the south, but to rescue his iron friend and companion, "The General." Then followed one of the perilous chapters of the Civil War.

Keeping so closely on the heels of

the northerners that they were prevented from carrying out their bridge burning plans, the youth eventually found himself inside the Federal lines and a prisoner.

On the same train with the youth, but unbeknown to him, was his sweetheart, who happened to be in the baggage car looking for her trunk when the raid started. She, too, was taken prisoner, and she believed Buster's appearance on the scene was to rescue her from the Yanks.

After a series of exciting and laughable—to some one else, not him—adventures in the northern camp, Buster managed to escape with the girl, re-captured his locomotive, and started back for the southern lines. While a prisoner of the Federal forces, he had learned of plans for a surprise attack on the Confederates. Fleeing toward home with his sweetheart and "The General," he unconsciously blocked the progress of the northern forces long enough to give warning to the Confederate leaders.

This adventure was looked upon as a tremendous service to the south. Acclaimed as a hero and idolized by the former friends who had shunned him, Buster was then permitted to enlist, being appointed a lieutenant in the Confederate army.

And, of course, the girl forgave him and welcomed him to her arms as a real southern hero.

"The General" was produced by Joseph M. Schenck on an extremely big scale. Keaton and his staff spent months in research work, traveling thousands of miles in their hunt for historical data.

Although primarily for laughing purposes, the picture is historically accurate and does not in any way burlesque the days of '62. Instead, a serious attempt has been made to re-enact some of the most thrilling lighter chapters of the great conflict.

Thousands of extras were recruited to play the parts of northern and southern soldiers and citizens of that part of the south in which the celebrated railroad raid took place. Many miles of specially built railroad were utilized. Several old locomotives were rebuilt into engines of the type used during the Civil War and scores of technically perfect passenger coaches and freight cars constructed.

"The General" is Keaton's first United Artists picture and it was directed by the star himself and Clyde Bruckman.

the Andrews Railroad Raid occurred, native industry and subsequent prosperity during the past half century have builded the region so rapidly that, as Buster says, "You'd never know the old place now." So he went up to Oregon, built replicas of Big Shanty,

Kingston and other towns which figure in the action of the film, and after six months' production work in the great outdoors, brought forth "The General" for audiences at the Theatre to view.

Order Your Accessories Here for
BUSTER KEATON
 IN
“THE GENERAL”
 United Artists Picture

Send to


Manager

Name of Theatre

Town State

THE GENERAL—Order Blank	Price	How Many	Amount
POSTERS (Lithographed):			
One Sheet, No. 1.....	\$0.12		
One Sheet, No. 2.....	.12		
Three Sheet, No. 1.....	.36		
Three Sheet, No. 2.....	.36		
Six Sheet .....	.72		
Twenty-four Sheet	2.00		
WINDOW CARDS (Lithographed).....	.10		
LOBBY DISPLAY CARDS:			
Hand Colored 22 x 28, each.....	.40		
Hand Colored 11 x 14 (Set of eight).....	.75		
INSERT CARD (Hand Colored) 14 x 36, each.....	.25		
In lots of 50 or over, each.....	.20		
BLACK and WHITE SQUEEGEE PHOTOS, 8 x 10			
Lobby Set (25 in set).....	2 50		
Newspaper Set (25 in set).....	2.50		
Single copies squeegee photos.....	.10		
SLIDE No. 1.....	.15		
SLIDE No. 2.....	.15		
	<i>Mats</i>	<i>Cuts</i>	
BK-0—Thumbnail Sketch.....	x	\$0.20	
BK-1—One-Column Portrait	\$0.05	.30	
BK-2—Two-Column Portrait .....	.10	.50	
BK-3—One-Column Sketches (four).....	.10	x	
BK-4—One-Column Sketch .....	.05	x	
BK-5—One-Column Scene .....	.05	.30	
BK-6—One-Column Scene .....	.05	.30	
BK-7—Two-Column Scene .....	.10	.50	
BK-8—Two-Column Scene .....	.10	.50	
BK-9—Two-Column Sketch .....	.10	x	
BK-10—Two-Column Engine .....	.10	x	
BKX—Two-Column Time Table .....	.10	.50	
BK-11—Four-Column Cannon .....	.30	x	
BK-12—Six-Column Cartoons (Set of six).....	1 00	x	
BKD-13—One-Column Ad Slug.....	.05	x	
BKD-14—One-Column Ad.....	.05	.30	
BKD-15—One-Column Ad.....	.05	.30	
BKD-16—Two-Column Ad Slug.....	.10	x	
BKD-17—Two-Column Ad .....	.10	.50	
BKD-18—Two-Column Ad .....	.10	.50	
BKD-19—Three-Column Ad .....	.20	x	
BKD-20—Four-Column Ad .....	.30	x	
			Total.....

These Prices Prevail for United States only



BOX OFFICE LAUGHS!

PROCLAIM "The General" as Buster Keaton's newest production.

ANNOUNCE it as his first United Artists picture.

EMPHASIZE that it is his **BIGGEST** picture.

REMINDE your public that Buster's producer, Joseph M. Schenck abolished all limits on cash in preparing the most ambitious production of the famous comedian's career.

STRESS the fact that "The General" is a super-calibre comedy—fashioned in the de-luxe manner—with towns, railroads and bridges built to provide the machinery for colossal humor; with vasty landscapes and mobs and battles to point Titanic frolicking.

MAKE KNOWN that this is the **FASTEST** of all Buster Keaton comedies. The most screaming of comedy situations is based on **THRILL**. In "The General," Laugh after Laugh is piled Thrill upon Thrill.

HEADLINE "The General" as spectacular; as stirring; as vibrating with love interest; as accurate in its historic background; as lavish in production; as 100 per cent. entertainment; as sublime, knockout, convulsing **FUN**.

TELL THEM—

THRILLS BY THE HUNDREDS!

LAUGHS BY THE THOUSANDS!

Laughs

Laughs

BOOST BUSTER KEATON'S

WEDDING PHOTOS

Invite the public to enter old-time bride-and-groom portraits in a contest; call for "Daguerreotypes of the '60's"; offer prizes for the quaintest poses and costumes; or for costumes most closely resembling those used in "The General." Let Still No. 17 be your guide.

Get newspaper cooperation on the old daguerreotype contest. Such a contest promises great reader interest as well as novelty.

Get a loan collection of old tintypes or daguerreotype subjects for a window or for a lobby display, especially tintypes that are contest entries. Feature the contest in every way.

Make slides or film shots of the winning tintypes and flash them on the screen for your audiences. Or, you can develop this screen idea by having the audience make the decisions from the entries flashed on the screen.

Handle this contest in a dignified manner, and press home the fact that the old portraits had high artistic merit despite the fact that the costumes look odd to the present generation.

LAUGHTER CARD

Make up an imitation labor union membership card for special distribution. It should be made out to Joseph F. (Buster) Keaton, as a member in good standing in the "Brotherhood of Laughtermotive Engineers"; address, your theatre; employed, on the W & A. R. R.; local lodge, "The General"; dues paid up, to date of your opening; etc.

You might also plant cards of this kind and offer rewards for their return, conducting a treasure hunt.

Distribute these "Laughter-Motive Union Cards" to all local lodges in your town, having them handed out on meeting nights to individual members.

If you can get a mailing list of lodge members, mail them out direct.

RAILROADING

Railroad offices will cooperate with you in displaying photographs and models of their older equipment, along with atmosphere stills from "The General," and with models and photographs of their modern rolling stock as a contrast.

"FROZEN FACES"

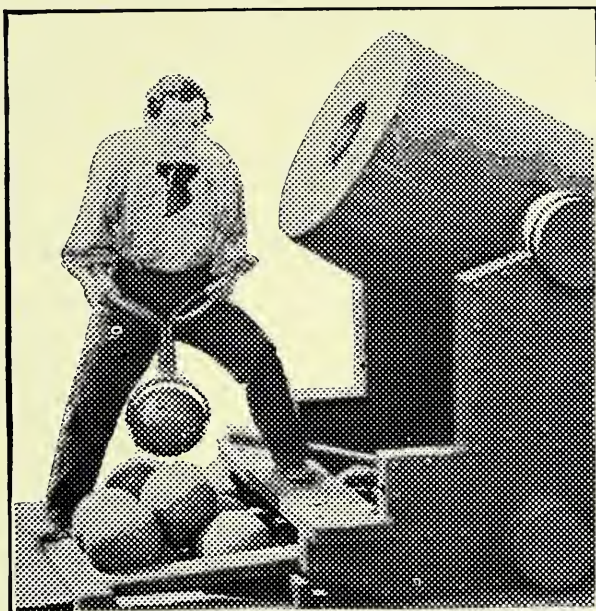
Go in for a "Frozen Face Contest." Call for candidates to rival Buster Keaton's impassivity under any circumstances. Hang up prizes for those men or women who can keep a straight face when everyone is trying to make them laugh or smile.

Handle this like an "Amateur Night"—having your contestants on the stage while the audience good-naturedly "razzes" them. The first contestant who laughs or grins at one of the audience's "wise cracks" is eliminated, and so on until the most stoical one remains. Have the orchestra help along with grotesque medleys of standard and rag-time airs.

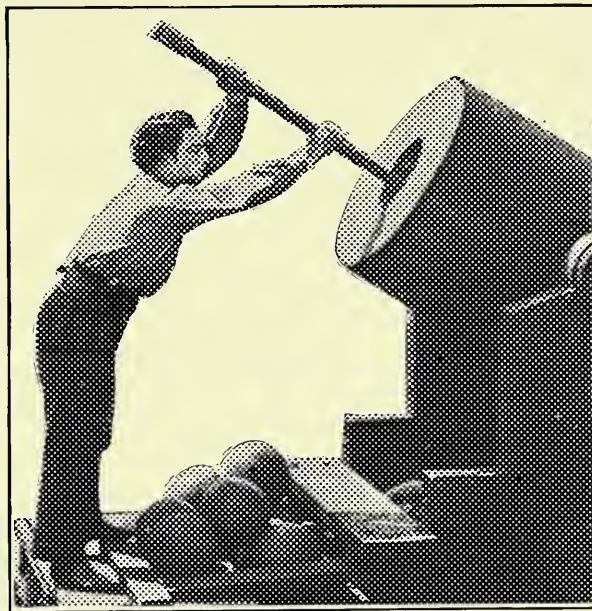
You can combine a newspaper competition for stony-faced photographs with personal appearances in the "Frozen Face Contest."

An ice cream eating contest can be combined with the "Frozen Face Contest." Let your contestants freeze their "Frozen Faces" by eating ice cream on the stage while the audience tries to make them laugh. Ice cream should be supplied by some local dealers for the ad.

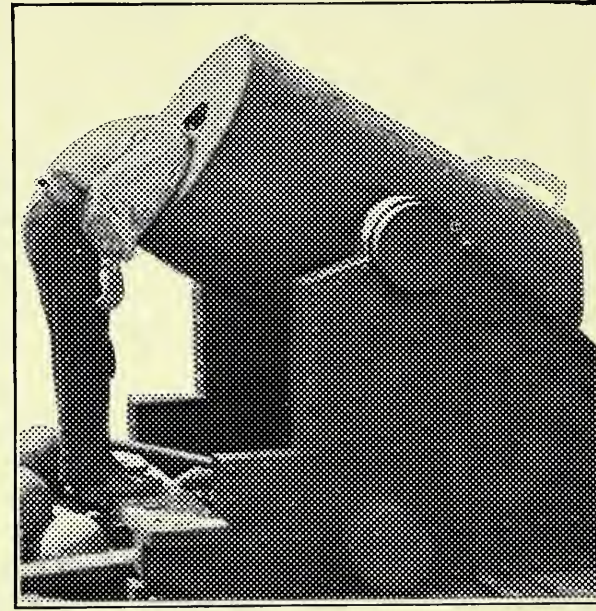
"HOW TO FIRE A CANNON"—Posed by BUSTER KEATON in "THE GENERAL"



LOADING—Obtain ammunition at a bowling alley—round shot, shrapnel, pretzels, Edam cheeses—anything! Procure a pair of rubber ice tongs that will not scratch the enamel. You have already packed the bore of the cannon with T. N. T. and apple sauce. Lift in shot. Wad same with a clean undershirt and some Chinese laundry tickets.



RAMMING—Push the charge home with a dustless mop. If no mop is available, use a crutch. Save the crutch—you'll need it. For the sake of an accurate shot be sure and chalk the tip of the crutch. See that all dampers are open. Make your will. Before doing that, however, kiss the cook.



FIRING—Shake all the old ashes out of the grate so that cannon will have a good draft. Insert short fuse into firebox and touch fuse with a match. Use a lot of matches; use two. Tune in your radio for angel music. Look into muzzle to see if T. N. T. has caught. If it has, you will hear beautiful singing and see visions of Venus doing the Charleston.

For this newspaper feature get BK-11— Four-Column Cannon MATS ONLY (Mat 30 Cents)

"LAUGH PANIC" OF THRILLS

BALLY-HOOS

A LOCOMOTIVE of the type used in "The General" can be constructed over an automobile chassis for use on the street. Dress the driver like Buster. A sure fire stunt.

A BICYCLE, high wheeled, such as Buster rides in the picture, is a logical attention attractor. Easy enough to make of buggy wheels and to ride.

SANDWICHMEN garbed in the quaint costumes of the Sixties (stovepipe hats, frock coats and strap pantaloons) make an effective ballyhoo.

A MORTAR and cannon balls on a float with a figure of Buster clowning about it makes a sensational street attraction. See Still No. 62 or No. 74.

"YANKS" AND "REBS," represented by two men in costume might escort a Buster Keaton character about the streets as a prisoner.

A "HALF-AND-HALF" General on horseback will draw attention. One half his uniform is gray and the other half is blue, divided in the middle.

SPECIAL NIGHTS

For Special Nights, cooperation in railroad circles is appropriate. Likely angles are indicated in the Brotherhood of Locomotive Engineers, the Trainmen, etc. Where there are General Offices of a railroad in the city, you can make a similar point of interest for the large clerical staffs.

Wherever advisable, special G. A. R. or Confederate Veteran performances may be promoted.

An American Legion Night or a Boy Scouts Matinee or a Boy Scouts Field Day each has its value.

INTEREST WOMEN!

Start a newspaper discussion in which the grandmothers defend the crinoline and hoopskirts of the Civil War period. They will assert that the misses of '62 were just as active as the flappers of today. The modern girls may contend that the dresses of old may have been picturesque but uninspiring.

Another discussion can center around the long hair of '62 versus modern bob; the bustle versus the boyish form; the plump figure versus the slim; long skirts versus the short.

CONTESTS

ANDREWS RAID essays could be written by school children. Offer prizes for the best description of this historic incident upon which "The General" is built, the data to be obtained from authentic literature. Get public library cooperation with a list of reference books.

"JOKES OF '62" provide material for a contest. Offer rewards for the best "Yank and Reb" jokes remembered or dug up from the newspaper files of the period. A variation of this is to have Vets contribute their funniest reminiscences of the olden army camps.

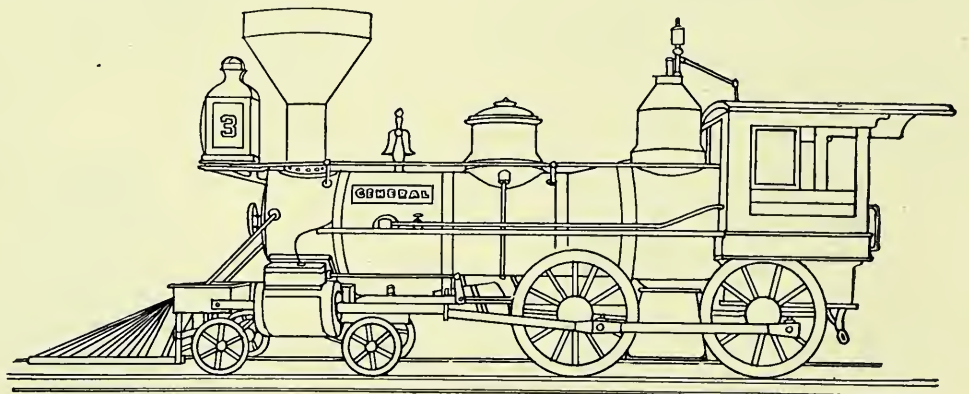
TRAIN CALLING contests, on the order of the popular "hog calling" contests staged in the Middle West theatres, are appropriate as added attractions to "The General." Get your stentorian railroad brakemen and depot callers to compete, the audiences to decide the most melodious or loudest callers.

"REBEL YELLS" can be made a competition similar to the above in Southern sections where candidates are likely to be accomplished in the art.

BIG RETURNS FROM A MODEL-MAKING CONTEST

For sure-enough, worthwhile exploitation results, nothing can beat a contest that arouses the mechanical ingenuity of our younger public. The contest should culminate with finished models ready to make a big display when your play date comes, and when big cumulative interest has been developed for your show.

Tie up with a newspaper with an award for the best wooden models of an old-time railroad engine like "The General." Let manual training classes and home workshops compete. Offer added prizes for tenders, box cars, etc., for the less skillful. Give everyone time to compete.

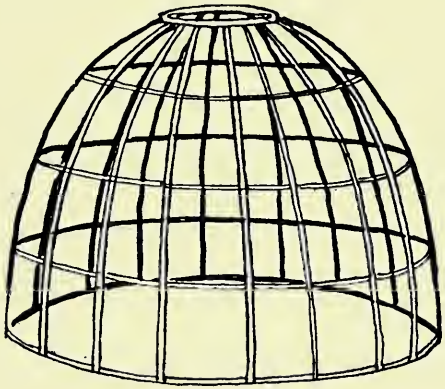


BK-10—Two-Column Engine MAT ONLY (Mat 10 cents)

(This sketch is designed as a guide for contestants in preparing models. Use it in newspaper copy in connection with a contest, or distribute it on hand bills and throwaways. The cut can also be printed in your program in order to give the contest added circulation.)

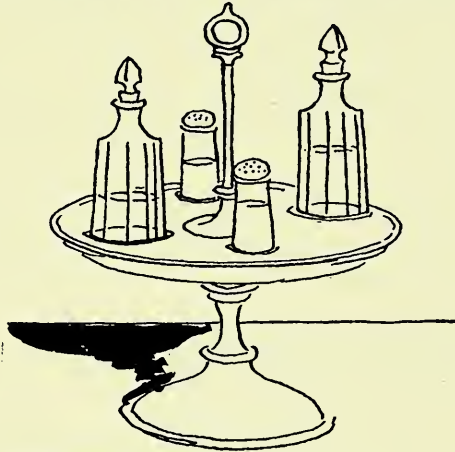
STAGE AN "1862" EXHIBIT

Go after a piece of novelty for a show window or a lobby display. Assemble a collection of relics of the period, these illustrated on this page being only a few of the possibilities. Headline the display: RELICS OF 1862—Used in BUSTER KEATON'S Spectacular Comedy "The General." Interest is added by marking each object with a humorous caption. (Note—No mats or cuts of these illustrations are available.)



THE HOOSKIRT

Ladies perambulated in skirts which were draped over a frame like this, and wore pantalettes to mask the ankles. On windy days all you saw was all you saw.



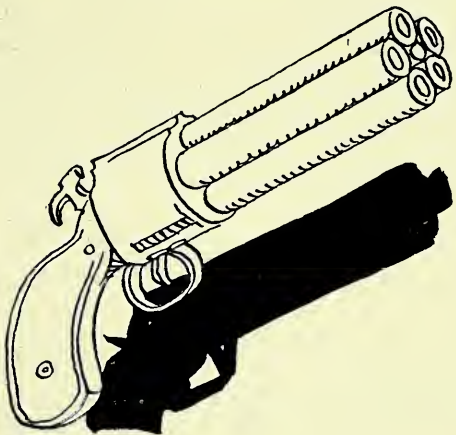
CRUET STAND

No dining room was complete without one of these obstructions to reaching across the boarding house table. They became unpopular because too many boarders were wounded while reaching.



POKE BONNET

This headgear comes in every ten years, but it really flourished in 1862. The answer is that you can't spoil a really pretty girl no matter what you put on her head or neck.



PEPPERBOX PISTOL

The barrels revolved instead of the cylinder. You saw five deaths every time you looked into the muzzle. No wonder Vicksburg fell.



FLOWERED VEST

Everybody tried to look like a Mississippi steamboat gambler by wearing vests like this. Now they use these vests for Persian carpets.



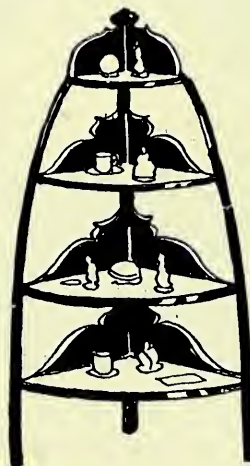
CAMEO BROOCH

That was when there was no other kind. People also wore hair watch chains, chignons and strap pantaloons. You have eighty-five guesses as to what a chignon is.



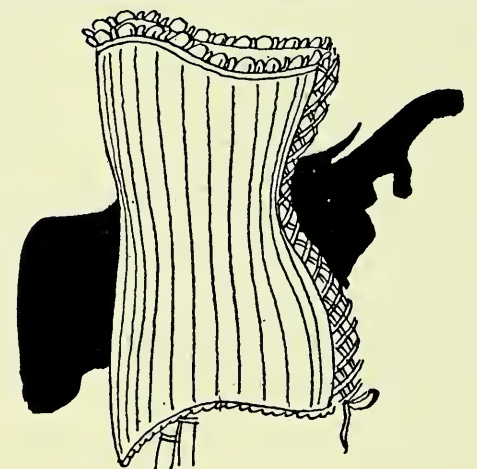
MOUSTACHE CUP

Every he-man wore hirsute soup-strainers, but was strangely finicky about coffee. When inhaling Java he insisted upon a guard rail to shield his alfalfa.



WHAT-NOT

The funniest thing about a what-not, next to its name, was that it had shelves for heirlooms. This has disappeared along with chin whiskers and cottage organs.



STAYS

If a woman went on the street without a whalebone corset on she felt completely undressed. Ladies never died from not wearing stays, but whaling captains had to live.

MORE RED HOT HUNCHES

PRELUDES

For a musical prelude to "The General," a modified jazzy version of "March of the Wooden Soldiers" will make a hit if the participants are dressed in blue or gray uniforms.

Railroad songs are most appropriate to a presentation and there is quite a repertory of such songs. "Casey Jones," "Alabama Bound," "My Dad's the Engineer," "I've Been Working on the Railroad," are a few suggestions.

Old time Southern melodies can be woven into a pleasing introductory program.

Army songs also have a definite place in a prelude.

Sentimental songs of yore will apply readily to a prelude in which crinoline girls and young recruit swains could sing and dance.

USHERS

Ushers dressed as Marion Mack, heroine in "The General," will be an attractive adjunct to a presentation. The bonnet, basque and crinoline make a fetching attire.

Girls dressed as switchmen will also make a novel appearance; or they can be dressed in the Keaton engineer costume. (See Still No 17.)

CANDY STUNT

Arrange with a manufacturer to distribute sample candy kisses at the theatre. Label the candy:

A Kiss from Keaton.
See Buster Keaton in "The General" and get a laugh with your kiss.

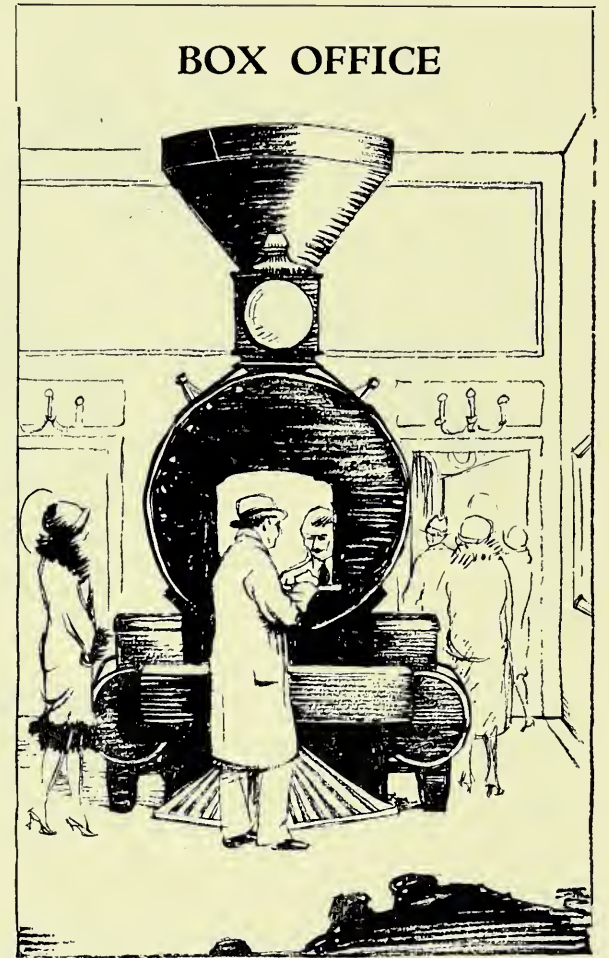
A CHARACTER SKETCH OF BUSTER KEATON

by Lee Joseph Roche



(BK-9—Two-Column Character—MATS ONLY (Mat 10c))

BOX OFFICE



"BOX OFFICE" TIP

Frame your ticket window with a composite semblance of a locomotive front, following the pattern of "The General." The tickets are sold through an opening in the boiler front.

MARQUEES

In making replicas of locomotives for display, an added effect is produced by having the wheels move. Do this by rigging up a motor mechanism that will work the wheels by means of a belt.

Using a compressed air whistle and a practical engine bell on a marquee model gives your display an appeal to the ear as well as to the eye.

Suggestions for the marquee are reproductions of the Civil War locomotives used in "The General"; cardboard cutouts of Buster Keaton from the attractive line of poster material; army tents with patrolling sentinels; or a campfire scene with dummy figures representing soldiers. Many different effective lightings can be given a camp scene for night display. The same can be said for a locomotive scene where the headlight and firebox both invite electrical effects. Use a practical engine bell as a noisemaker.

POWERFUL ADVERTISEMENTS FOR YOU IN CUT OR MAT FORM

BKD-17—Two Col. Adv. (Mat 10c, Cut 50c)



That Face!
Them Eyes!
That Look!

Ho! Ho!
Ha! Ha!
Wow! Help!
It's the funniest
sight in town.

JOSEPH M. SCHENCK
presents

BUSTER KEATON *in* "The General"

Here! In (name of city) With
his Laughter Army! The merriest,
Jolliest band of gloom chasers that
ever rocked your ribs.

LAUGHS
that last.

THRILLS
that chill.



UNITED ARTISTS PICTURE

BKD-14—One Col. Adv.
(Mat 5c, Cut 30c)

EYES FRONT

Funny-Bones Get Ready!

JOSEPH M.
SCHENCK
presents



BUSTER KEATON *in*

"The General"

Here is the funniest,
laughingest Buster Keaton
yo u ever did see.

Fast and furious runs the tale.
High and wild speeds the fun.
Thrills, side splitting laughter.

*Whata picture!
Whata comedy!*

UNITED ARTISTS PICTURE

BKD-16—Two Col. Adv. Slug (Mat 10c, No Cuts)



BUSTER KEATON
in
"The General"

BKD-15—One Col. Adv.
(Mat 5c, Cut 30c)

JOSEPH M. SCHENCK
presents

Buster Keaton

in
"THE GENERAL"

CHOO! CHOO! *The Laughter Special's Here!*

"The General" brings Buster Keaton to (name of city) in the biggest laugh and thrill show he ever made. Come ride with him! Come smile with him!

Come shake and quake with the world's famous "Frozen-Face" fun-maker.



UNITED ARTISTS PICTURE

BKD-13—One Col. Adv. Slug
(Mat 5c, No Cuts)



BKD-18—Two Col. Adv. (Mat 10c, Cut 50c)

"LOOK!---
"Who Comes Here!"
"Advance 'Frozen Face'
and give the pass word."
"LAUGHTER"

"Pass with your train-load of thrills, hilarious joy and side-splitting mirth."

JOSEPH M. SCHENCK
presents

BUSTER KEATON

in
"The General"

Comedy Masterpiece!



UNITED ARTISTS PICTURE

Father!—bring Mother. Mother!—bring Father, and both of you—bring the youngsters for the Laugh of Your Life—and Theirs.



JOSEPH M. SCHENCK
presents

BUSTER KEATON

in

"The General"

Goes

UP and UP and UP

into his greatest popularity with
this comedy masterpiece.

"The General" is wonderful.
The last word in laugh-creating
entertainment.

Into this story he put the fun-
niest rib-tickling situations.

You are going to like the
story because it is refresh-
ing, clean and full of
interest.

You are going to gasp and
shake, shiver and quiver
at his thrilling rides and
daring adventures.

You'll darn near fall off
your seat as Buster rolls
up one tremendous laugh
moment after another.

*"The General" is a Laughter
Leader—whose laughs last.*

UNITED ARTISTS PICTURE



LAUGHTER

Guaranteed—

BUT

at your own

Risk.



JOSEPH M. SCHENCK
presents

Buster Keaton

in
"THE GENERAL"

**TOOT-TOOT
WHAM-BANG**

Clear the track
Here comes the
Laughter Leader
The General of Joy
commanding
Private Laughs
Corporeal Laughs
Major Laughs
a Million General
Laughs

But the Girl
commands him.
How Funny.

When the General
pulls in
GLOOM
pulls out!



**WARNING TO
OUR PATRONS!**

If You Have
RIBS

hyper or [super - sensitive,
kindly do not see this pic-
ture unless you have had
your ribs reinforced.

The Management will not
be responsible for ribs
bent, broken, [wrecked or
split, caused by over
laughing, over-shaking or
uncontrolled hilarity, af-
fecting any person or
persons while seeing this
production.

If you have weak ribs, see
the picture on week days.

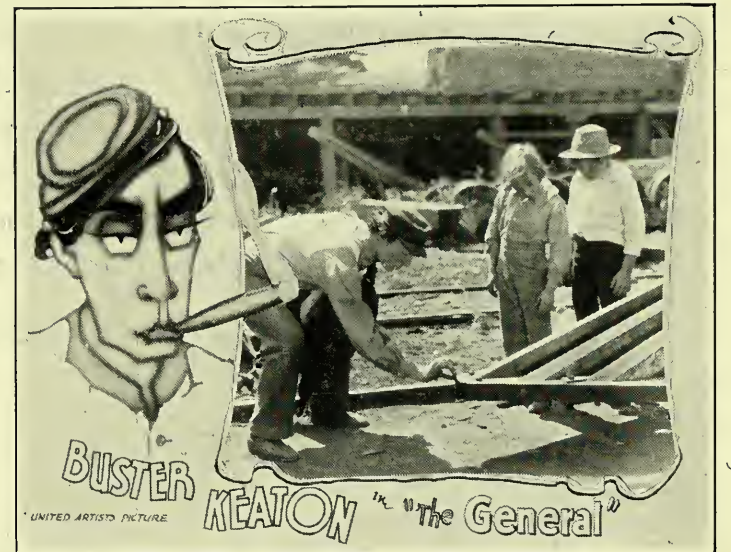
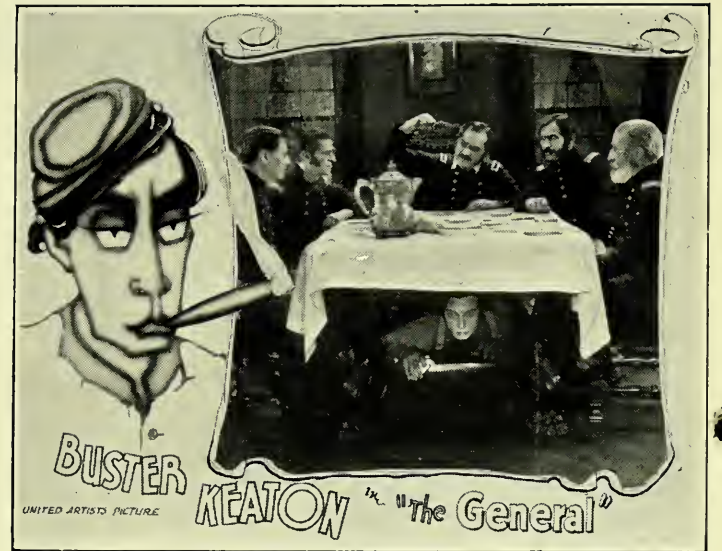
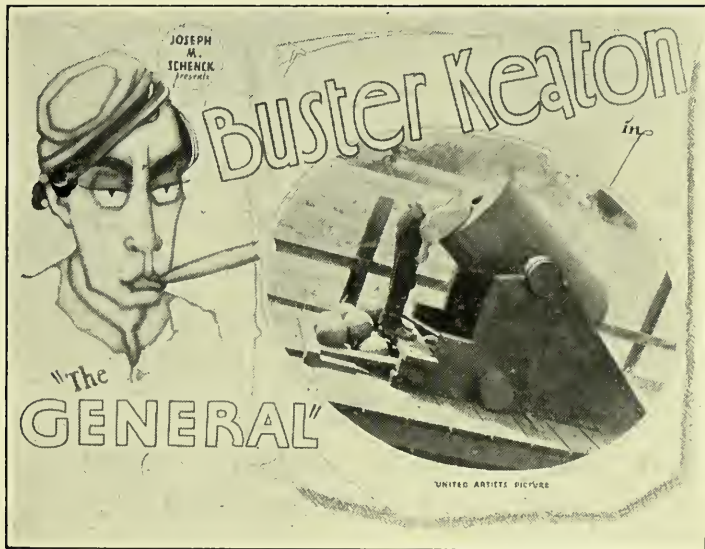
(Signed)
THE MANAGEMENT

UNITED ARTISTS PICTURE

POWERFUL ADVERTISEMENTS FOR

For Display Advertisements
Pull Down This Page

THESE COLORED L

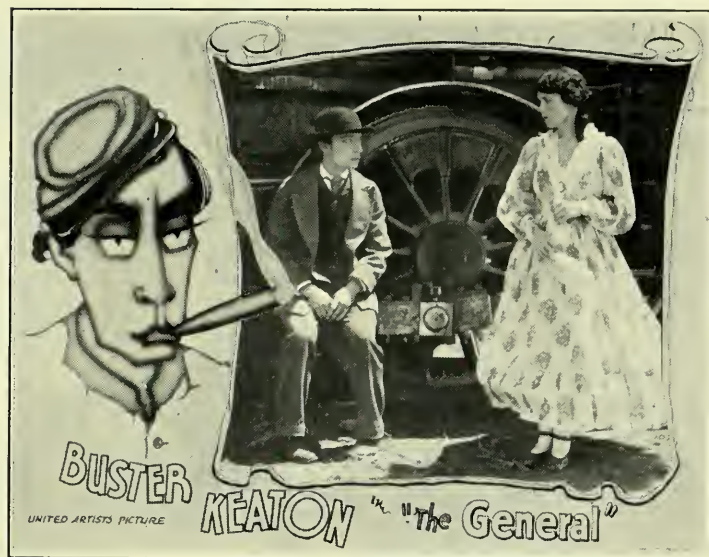
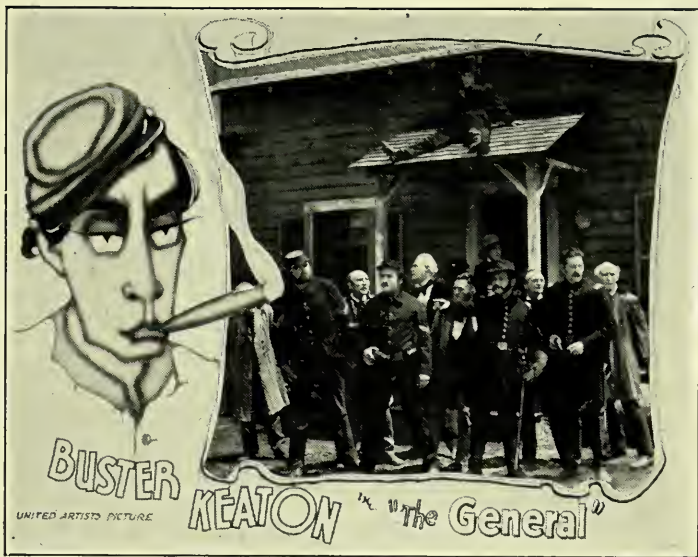


Above
EIGHT 11 x 14
COLORED
LOBBY DISPLAY
Price per Set
75 cents



Set of
BLACK AND WHITE
For Displays use the Square
(Set of 25) Price \$2.00
For Publicity use the
PHOTOS, including Square
Price \$2.00
Obtain both sets from United Artists
exchange
See Order Form

TYPE COPY NOT INCLUDED IN CUT OR MAT
LOBBY CARDS BRING BUSINESS



of Fifty
WHITE PHOTOS
 Squeegee LOBBY PHOTOS
 Price \$2.50 per Set.
 Squeegee NEWSPAPER
 Star Portrait (Set of 25)
 50 per Set.
 United Artists Corporation
 Changes.
 der Blank

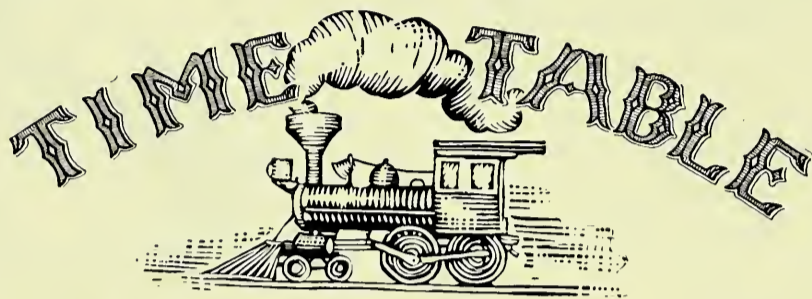


At Left
TWO 22 x 28
COLORED
LOBBY DISPLAY
 Price 40 cents each
 80 cents set of two

USE LOBBY NOVELTIES

USE LOBBY NOVELTIES

Make up this old-time railroad table, suiting the hours to your performance schedule, and post it in lobby, around town, in railroad terminals,—anywhere it can be seen. For program or publicity use the cut is available. Get BKX—Two-Col. Time Table (Cut 50c; Mat 10c).



M. & A. R. R.—MAIN LINE STATION BUSTER KEATON in "THE GENERAL"

Departure of Trains	Destinations
No. 11. 2:20 P.M.	*Smile Junction and Way Points. (Buster Keaton jilted at the roundhouse.)
No. 3. 2:24 P.M.	†Snickerville, via Grin Station. (Adopts locomotive as substitute sweetheart.)
No. 19. 2:31 P.M.	‡Shock, via Surprise. (Enemy steals locomotive and girl.)
No. 7. 2:36 P.M.	Clamor and Indignation. (Chases stolen engine on velocipede.)
No. 15. 2:41 P.M.	||Laugh Ripples. (Switches to handcar.)
No. 1. 2:45 P.M.	Guffaws, Big Chuckles and Snorts. (Commandeers another engine.)
No. 5. 2:56 P.M.	Cheers, Gasps and all Way Points. (Continues chase over burning bridges.)
No. 13. 3:02 P.M.	§Conniption, Hysterics and all points North. (Spectacular collisions.)
No. 9. 3:11 P.M.	¶Howitzer, Seven Pines, and Shell Shriek. (Blunders into midst of red hot battle.)
No. 23. 3:20 P.M.	\$Laugh Center, Climax Crossing and Daredevil, via Dumb Luck. (Buster and girl snared by foe.)
No. 17. 3:30 P.M.	Fun Riot. (Buster and girl break guardhouse.)
No. 13½. 3:36 P.M.	?Screams, Thrill, Panic and Chase. (Buster recaptures "The General.")
No. 21. 3:42 P.M.	Laughter, Runs Wild, and Way Stations. (Buster absorbs shock of enemy's rolling stock.)
No. 29. 3:48 P.M.	bHilarity, via Thrill. (Buster proves unknown hero.)
No. 33. 3:52 P.M.	Audience, Rolling-Off, Seats. (Buster wins war and joins army.)
No. 31. 3:58 P.M.	Huzzas, via Big Climax. (Buster wins girl.)

*Will not run except on Tuesdays, Wednesdays, Thursdays, Fridays, Saturdays, Sundays and Mondays.
†Mixed train.
‡(Sherman was right.)
§De luxe—carries cuspudors in day cocah.

¶Daily except weekly.
||Stops only on signal, and seldom then.
§Carries caboose.
bWill not run Feb. 30 nor June 31.

SAFETY FIRST

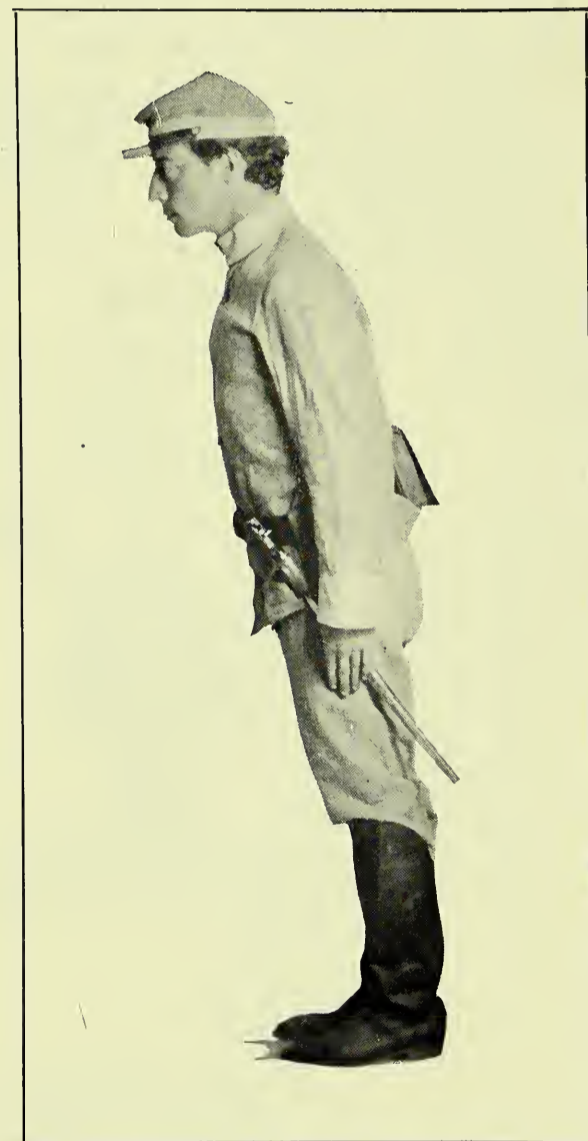
Place three stacked guns in the lobby, a cork in each muzzle, and a placard:

These guns were loaded with laughter by Buster Keaton in "The General." The corks are to keep them from going off in the lobby. Step inside and hear the laugh bombardment.

TRACKS

Lay sections of compo-board through your lobby and paint it as with tracks and ties—have the audience "walk the track" through the foyer.

You can make a startling effect with a short length of raised track in the lobby to the front of a locomotive appearing to come out of the wall.



WAX WORKS

Fasten a pair of boots to the floor; have a man dressed as Keaton stand in the boots and lean forward at a precarious angle. Let him hold this position long at a time and perfectly immovable and expressionless. The idea is—"Is he alive?" Lots of talk is caused by this sort of stunt.

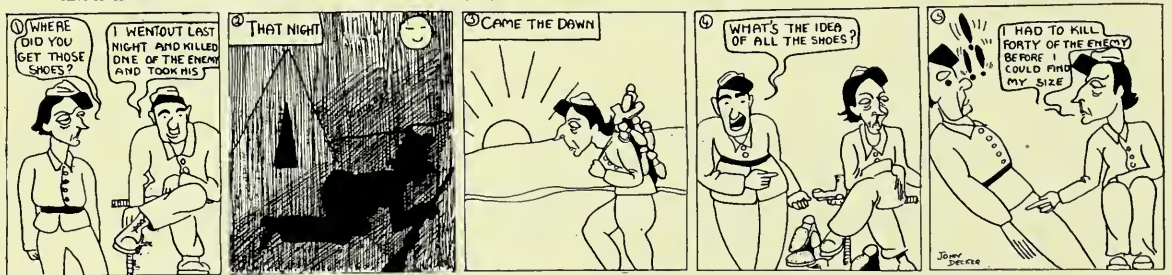
TIE-UPS AND CARTOONS

"GENERAL" MDSE.

Don't overlook the opportunity for a big local tie-up with business concerns that operate under the title of General. Every city directory will give you a list of "General" establishments—from a hand laundry to the General Motors Company. Here is a fine field for window or other tie-ups individually arranged. Or your newspaper may go after an advertising double truck by lining up most of the "General" firms for ad space round your theatre ad.

John Decker, New York World cartoonist, has made a series of six special cartoons on Buster Keaton. These are shown herewith in miniature, but they are obtainable at United Artists Corporation exchanges in TWELVE-INCH width. Offer them to your newspaper to run as a comic feature. Ask for BK-12—Six Column Cartoons (Price \$1.00 per set of six mats).

"LITTLE FROZEN FACE"—Empty Shoes—BUSTER KEATON in "The General."



"LITTLE FROZEN FACE"—So This is War!—BUSTER KEATON in "The General."



"LITTLE FROZEN FACE"—A Human Bullseye—BUSTER KEATON in "The General."



"LITTLE FROZEN FACE"—Not So Dumb—BUSTER KEATON in "The General."



"LITTLE FROZEN FACE"—Wanted: An Ear Trumpet!—BUSTER KEATON in "The General."



"LITTLE FROZEN FACE"—High Pressure—BUSTER KEATON in "The General."



OTHER TIE-UPS

BICYCLES.—Get a sporting goods store window display centered round a wooden high-wheeled bike, like Buster's, in contrast with modern stock. (See Still No. 218.)

OIL CANS.—Hardware stores will see an excuse in Still No. 3 and others to feature a display of oil cans and monkey wrenches.

QUILTS.—Get antique shops and women's exchanges to display log cabin quilts of the civil war period. (See Still No. 182.) There is also a contest idea in this.

CLOTHING.—A good idea for a special clothing store attention display is seen in two wax figures representing Buster Keaton shaking hands with himself—on one side as a Union and on the other as a Confederate soldier.

OVERALLS.—Have a dealer stage a window display with a draped set of overalls, using a cut-out head of Buster Keaton to complete the figure to represent him as the engineer of "The General." There's plenty of poster material for cut-outs.

ARMY STORES.—This is an especially appropriate tie-up. There's no end of appropriate material for an army store window.

FURNITURE.—Have a department store put in an 1862 window, with an old time loan collection of furniture to contrast with more modern wares.

TOYS.—Suggest to a toy dealer that he make over one of his electric toy trains into a train of 1862 by slipping a pasteboard funnel smoke stack on it and masking a few other parts with pasteboard alterations until it resembles "The General." There's also a lobby display idea here.

MAIL AND PROGRAM IDEAS

SELL LAUGHS BY DIRECT MAIL:

Aboard "THE GENERAL"
Laughter Unlimited

Dear Patron:

If ever you receive a sincere invitation to laugh to the limit, this is it!

Buster Keaton in the biggest comedy he has ever made -- biggest in action, in thrills, in wit, humor and downright swirls of joy -- is coming to the ----- Theatre next week.

"The General" is the hilarious adventure of an oldtime wood burner locomotive and a frozen faced engineer. It has the most laughs, thrills and breakneck love ever crammed into a motion picture. A huge panorama of a period when engines had pet names instead of Pullman cars.

LOVE, LOCOMOTIVES and LAUGHS!

Get ready for some of those rich, rare riots of MIRTH!

Here comes "THE GENERAL" with Buster at the throttle!

Yours merrily,

Manager.

PROGRAM COPY



For this cut
order BK-O
(Electro only;
Price 20 cents)

Come on aboard! Take a hair-raising, side-splitting excursion with Buster Keaton in "The GENERAL"!

Get the gasps that Buster Keaton gets at the throttle of an old-time, wood-burner locomotive, as he rockets back and forth across battle lines, over bridges and into tunnels to save his pet engine and his sweet heart.

Take a front seat with the love-sick locomotive engineer blissfully booming through a million hazards!

Get your tickets at the box office of the Regent Theatre! Come early to avoid having to stand up while we go round the curves! You'll

LAUGH

THRILL

LAUGH

at Buster Keaton in "The GENERAL"—a dynamic upheaval of boxcars, bombardments and breathless blunders!

UTILIZE THESE SIX-DAY TEASER ADS:

GENERAL Pershing may have four stars, but this "GENERAL" has only one star—Buster Keaton!

(Your Theatre)—Next Week

France had a GENERAL in Napoleon, but "The GENERAL" has a Napoleon in Buster Keaton.

(Your Theatre)—Next Week

GENERAL Wellington won at Waterloo, but Buster Keaton's "GENERAL" won at water too.

(Your Theatre)—Next Week

GENERAL Delivery gives you your mail, but Buster Keaton's GENERAL delivers your Mirth.

(Your Theatre)—Next Week

Fabius was a Roman GENERAL, but you ought to see "The GENERAL" roamin' with Buster Keaton.

(Your Theatre)—Next Week

"Give 'em more grape!" cried the GENERAL to the Captain.
"Give 'em more laughs!" cried Private Buster Keaton to "The GENERAL."

(Your Theatre)—Next Week

CONVULSING CATCH LINES

See "THE GENERAL" and surrender
—to laughter.

Sherman said only half of it. War can
be a frolic. See Buster Keaton in "THE
GENERAL."

When Buster climbs into the cab,
laughter has the right of way.

"THE GENERAL" — Biggest Keaton
Komedy Ever Made—Buster's Most Hi-
larious Achievement!

He's in the army now! Buster Keaton
as "THE GENERAL" leads the host of
Joy against an army of Gloom.

Buster Keaton in "THE GENERAL"
shows 'em how to run a war at 60 miles
an hour!

Here comes "THE GENERAL"
Headin' down the line—
Runnin' slap-bang into an
OPEN SWITCH of HOWLS and
ROARS and LAUGHS!

A superb Comedy Spectacle of Laughs
and Thrills!

Not a burlesque of the Civil War but a
rip-roaring COMEDY of the period.

"THE GENERAL" is a choo-choo
That wanders far and near;
It's a joke to everybody—
Except its engineer.

Ludicrous railroading in the Sixties with
Buster Keaton at the throttle.

Battles, bombardments, box cars and
BUSTER KEATON!

"THE GENERAL"—tearing down an
open track with a feather to tickle you in
the ribs!

Frozen-faced Buster Keaton makes even
the army mules laugh with "The Gen-
eral," the world's biggest laughtermotive
engine!



HOBBY HORSE

For a ballyhoo or for a stage presentation
on the comedy order have a man represent
"The General" on horseback with a hobby-
horse outfit in which the man walks about
in a frame representing a steed. Always
good for a laugh.

KID WHISTLES

Get your young friends lined up
through a distribution of "locomotive
whistles." Any toy whistle will serve
the purpose. This is a great aid
toward working up special perform-
ances of "The General." Tag these
whistles: "Toot! Toot! Here comes
Buster Keaton in 'The General'—
Regent Theatre."

The lighter side of war and railroading
—Buster Keaton in "THE GENERAL."

Napoleon was right—an army marches
on its stomach and laughs up its sleeve,
as proved by Buster Keaton in his big
comedy spectacle, "THE GENERAL."

A vast dramatic cataclysm convulsed
with Buster Keaton's capers.

The North and the South united in a
guffaw!

Scores of big scenes—
Hundreds of Thrills!
Thousands of soldiers!
Millions of Laughs!

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A comedy of undreamed-of magnitude
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A laugh feature on an unprecedented
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The Georgia belle—and—
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MIRTH.

Dramatic moments and madcap love
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If you don't laugh yourself weak and
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A laugh and thrill riot from the open-
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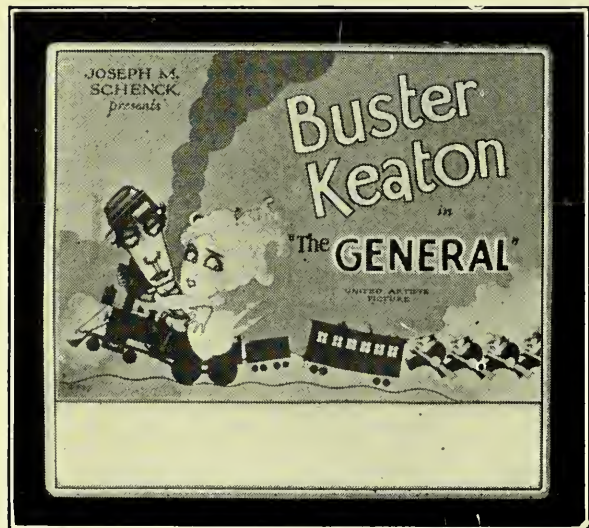
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