

From
UNITED ARTISTS CORPORATION

(Local Address)

(City and State)

For U. S.
Mailing
Place
4½c. Stamp
Here

SHOWMAN'S CAMPAIGN BOOK



To _____

POSTERS



24
Sheet



3
Sheet
No.1



3
Sheet
No.2

"Steamboat Bill, Jr.," Heralds

Sell Your Herald Cover!

☐ NOTE—Beginning with "Steamboat Bill, Jr." all United Artists Heralds will have blank back cover pages.

☐ This provides space for the theatre imprint and also for local merchant ads.

☐ Exhibitors can sell back cover space for enough money to pay for the heralds.



"STEAMBOAT BILL, JR."

HERALDS

\$3.50 per Thousand

(In United States only)

at United Artists Exchanges

See Order Blank



AUTOGRAPH PORTRAIT

(Size 5 x 7)

ORDER DIRECT FROM

Walco Pictorial Company

522 PARK AVENUE

WEST NEW YORK, N. J.

100	-----	\$1.50 per hundred
1,000 to 5,000	-----	13.50 per thousand
6,000 to 10,000	-----	11.50 per thousand
10,000	-----	10.00 per thousand

NOTE.—A brief biography of Buster Keaton is printed on the back of each portrait, with blank space below amply large for a theatre imprint. These 5 x 7 Buster Keaton portraits make ideal souvenirs for distribution.





JOSEPH M. SCHENCK
presents

BUSTER

KEATON

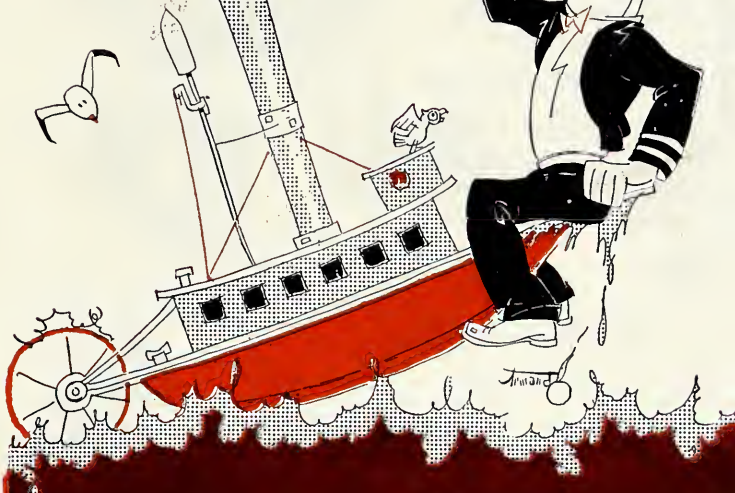
and ERNEST

TORRENCE

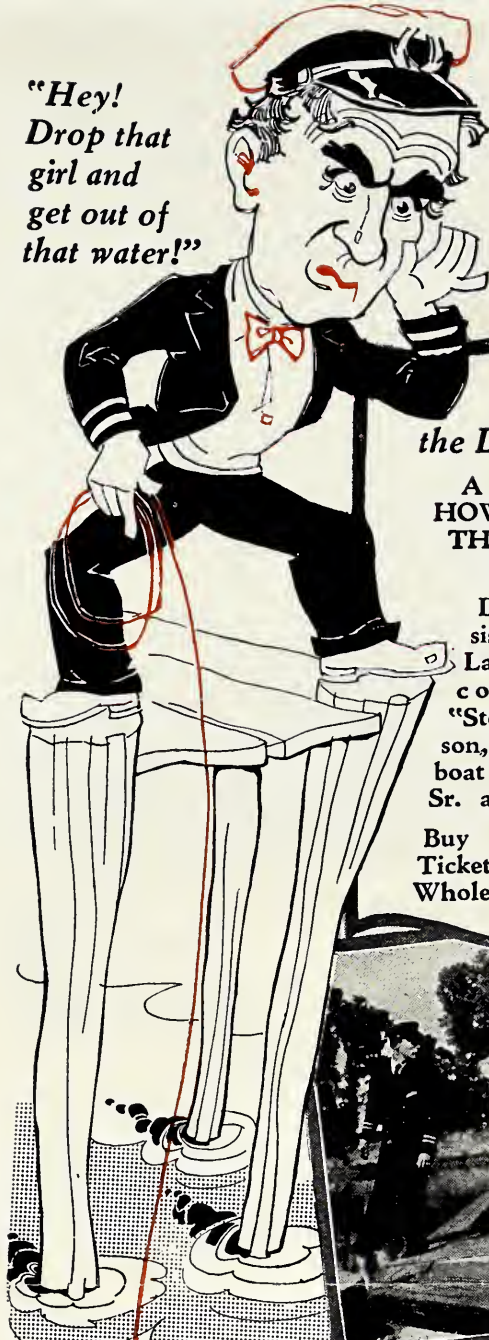
in

"Steamboat Bill, Jr."

UNITED ARTISTS PICTURE



"Hey!
Drop that
girl and
get out of
that water!"



Join
the Laugh Cruise!

A GALE OF
HOWLS, ROARS,
THRILLS AND
CHILLS!

Down the Mis-
sissippi to Joy
Land on the good
comedy ship
"Stonewall Jack-
son," with Steam-
boat Bill, Jr., and
Sr. and Laughter.

Buy a Round-trip
Ticket Now for the
Whole Family!



JOSEPH M. SCHENCK
Presents

BUSTER

KEATON

and ERNEST

TORRENCE

"Steamboat
Bill, Jr."



UNITED ARTISTS PICTURE

Jos. M. Schenck
presents

BUSTER KEATON

"STEAMBOAT BILL, JR."

Bring out the laugh lines!
Ready with the S. R. O. ropes!
Here's Buster Keaton's box-office sensation! It's positively a revelation.

Not only is "Steamboat Bill, Jr." the first big *steamboat* story to crash the motion picture screen, BUT—

What side-splitting comedy! What rousing gags! What amusing love interest! What acrobatic feats! What convincing characterizations! What spacious glimpses of American river life! What huge production values! What spectacular tornado Action—dynamic and awesome one moment, laugh-echoing the next!

WHAT A WOW!

Handle this picture right and ride in with "Steamboat Bill, Jr.," on the high tide of prosperity. Let him land you at the Bank of Big Profits.

All aboard the Mirth Boat!

with

ERNEST TORRENCE

United Artists Picture



He Laughed Himself Well!

AND SO WILL YOU, IF YOU PINE
FOR MIRTH, WHEN YOU WITNESS

**BUSTER KEATON and
ERNEST TORRENCE**

in

“STEAMBOAT BILL, Jr.”

at the **RIALTO THEATRE** (date)

Use this Cut For novelty ads. and for teaser throwaway. Order:
BLX-9—Two-Col. Stretcher Mat, 10c; cut, 30c.
Actual size of Cut, 3½ in. wide by 1⅞ in. high.

Buster Keaton
Ernest Torrence

Street Stuff

HAVE two men in white hospital uni-
form carry a stretcher round town.
On the stretcher have a dummy with a
laughing mask. Use a placard with copy
like that under the stretcher sketch shown
on this page.

Run an auto or sidecar motorcycle
through the streets with a reproduction of
a steamboat pilot house mounted over the
body. Use an appropriate “Steamboat Bill,
Jr.,” display billing.

Obtain a quantity of little white sailor
hats such as are on sale at every 5 and 10
cent store. Have your artist letter them
with “Steamboat Bill, Jr.,” copy, and dis-
tribute them to street newsdealers or news-
boys to wear during the run of the comedy.

**A Special
Art Sketch**

Here we have a character sketch
of Buster Keaton in a Bushnell line
drawing. Use it as a variation from
halftone newspaper and program copy.

Order BLX-5—One-Col. Sketch Keaton
(Mat 5c; Cut 30c)



**Buster Keaton in
“STEAMBOAT BILL, JR.”**

(Actual size of cut: 2 in. wide by 3 in. high,
including caption.)

Laugh Teasers

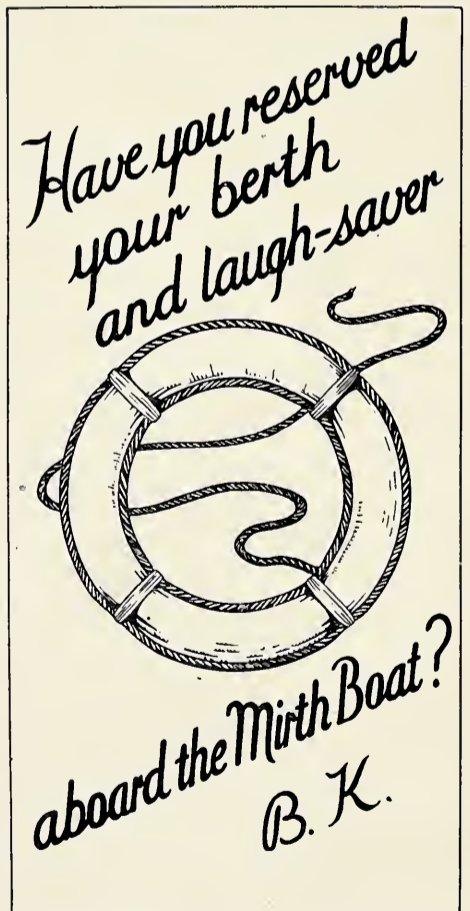
ON this spread are four One-Col. cuts for
use as a Teaser Ad. series, one to be
published daily. They are designated
BLX-a-b-c and d. They build up a pro-
gressive laugh idea for the production.

Note that the four BLX-7 Laugh Teas-
ers are all on one special mat (Mat, 20c).
The cuts come separately mounted, at 30c
for each cut. Order cuts separately as
BLX-7 a, b, c, and d.

River Music

“STEAMBOAT BILL, JR.,” offers a
brilliant opportunity for musical
offerings and presentations featuring such
favorite melodies as “Swanee River,” “On
the Banks of the Wabash,” “The Mississippi
Shore,” and similar numbers new and old,
including a large number of “blues.”

This is BLX-7a, on Two-Col. Mat of Four,
with 7-b, c and d. (Mat of all, 10c; Cuts,
each 30c.)



(The actual size of this cut is 2 in. wide by
4 in. high.)

in "STEAMBOAT BILL, Jr."

Attracters

PLACE a goldfish bowl in your lobby and a miniature steamboat in the bottom of the bowl. Arrange a hose which allows water, one drop at a time, to enter the bowl. Offer your public a prize for the best estimate of how long it takes for enough water to enter the bowl to float the steamboat. (Or for the best estimate of the number of fluid ounces of water required.)

Place anchors painted in bright colors in front of your theatre. Placard them: "Buster Keaton and Ernest Torrence in their big river comedy, 'Steamboat Bill, Jr.', are anchored here. You can't miss it!"

Have Negroes dressed as roustabouts seated on cotton bales in your lobby or atop your marquee playing banjos and singing.

Frozen Face

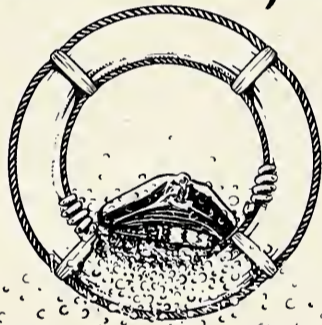
ENGAGE a "smileless man" to pose in your lobby, dressed as Buster Keaton. Challenge your public to make "Steamboat Bill, Jr." laugh. Give a ticket of admission to each person who can do so. You can add interest by having him sit or stand in a pilot house built of compo board.

Ushers

GIVE your men ushers natty double-breasted blue suits with brass buttons. Your girls should wear white double-breasted jackets and white skirts.

Order BLX-7c—One-Col. Laugh Teaser. (On Two-Col. Mat of Four, 10c; Cuts, each 30c.)

*The joy buoy
is bringing
a boatload of laughter*



*that bubbles over
with fun!*

BUSTER KEATON and
ERNEST TORRENCE in
"STEAMBOAT BILL, Jr."

(The actual size of this cut is 2 in. wide by 4 in. high.)

Old Prints

IN art stores and second-hand stores you will find interesting old prints of steamboats. Hang a collection of these in your lobby or foyer, and mention in your publicity for "Steamboat Bill, Jr."

Order BLX-7d—One-Col. Laugh Teaser. (On Two-Col. Mat of Four, 10c; Cuts, each 30c.)

**Here he is, folks!
The mooniest, spooniest,
looniest, navigatin'
mariner you've ever seen!**



The Mirth-Boat docks at the

RIALTO THEATRE

(date)

**BUSTER KEATON and
ERNEST TORRENCE in
"Steamboat Bill, Jr."**

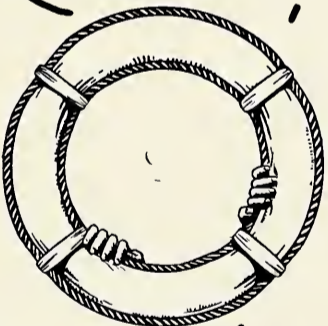
(The actual size of this cut is 2 in. wide by 4 in. high.)

Pink Page

FOR special publicity do not overlook the pink sheet feature: "STEAMBOAT BILL, Jr., Re-written as a Piece for the Third Reader," which is bound in pink paper as Page 11 of the Publicity Stories section of this Campaign Book. Obtain space for this unique humor stunt in the feature section of your newspaper, and use the special cut, BLX-10—Two-Col. Third Reader.

Order BLX-7b—One-Col. Laugh Teaser. (On Two-Col. Mat of Four, 10c; Cuts, each 30c.)

*Laugh Ahoy,
Lubbers!*



*You can't keep
a good man down!*

Steamboat Bill, Jr.

(The actual size of this cut is 2 in. wide by 4 in. high.)

Give Your Audience a Big-Time Steamboat Joy Ride!

Joseph M. Schenck Presents

**BUSTER KEATON and
ERNEST TORRENCE in
"STEAMBOAT BILL, Jr."**

United Artists Picture

Tie To These Exploitation Ideas:

Prize Ads.—In co-operation with literature, journalism and art classes of your local schools conduct a competition for the best advertising layout or poster heralding Buster Keaton and Ernest Torrence in "Steamboat Bill, Jr." at your theatre. Provide them with still pictures, portraits, billing, heralds and other material to work from. Be sure to inaugurate this contest at least two weeks in advance of your opening date. Plan to use the best specimens as reproductions in the newspapers and as an exhibition in your lobby or in a department store window.

Drawing Contest.—The idea of making Buster Keaton laugh is always a good one. Print BL-1, BL-2 or BLX-5 with Keaton's mouth tooled out, and offer awards to those persons who can draw in the best laughing mouth to complete the illustration.

Love Problem.—Conduct a letter writing contest on the topic:

**"Would You Save A Girl
From Drowning Who
Had Jilted You?"**

Laugh Lines.—Attach a short piece of slender hemp cord to a shipping tag. On the tag print:

A Laugh Line For You!

This is a piece of rope with which we will tie up with our boatload of laughs at the Rialto next Monday.

We know you'll like our line.

**BUSTER KEATON and
ERNEST TORRENCE in**

**"Steamboat
Bill, Jr."**

Send quantities of these tags in envelopes to a restricted mailing list in advance of your showing.

Page Four

Radio Stunt.—Sponsor a "Steamboat Bill, Jr." radio program, featuring steamboat songs, river songs, and so forth. Offer awards of tickets to listeners who can identify the largest list of the songs played.

Parodies.—Offer prizes in co-operation with a newspaper for the best parodied verse of the old song, "Steamboat Bill," tying up, of course, with your show.

Sailor Kids.—Proud parents have a fad of dressing five-year-old tots in naval costume. Set a date on which you will admit free all children under a certain age who come wearing sailor or yachting suits. Take a picture of them in a group and offer it to your newspaper.

Teaser Copy

It won't be long now!

The funniest BILL in the world is coming!

Jest wait!

"Steamboat Bill, Jr.," will take you floatin' down the river of Mirth in the laffinest picture made!

The (name of Theatre) presents its funniest comedy BILL.

*Hear dat whistle round dat bend?
"STEAMBOAT BILL, JR.'s" "com-
in'!"*

**BALLYHOOS
MARQUEE
LOBBY**

(For illustrations see full page drawing on page 5 opposite. No cuts nor mats).

MARQUEE—A painted beaver board cut-out of sunken steamer. Use a practical lantern, bell and flag, and have smoke drifting from the stacks at intervals, also sound bell and whistle at intervals Another marquee would have the upright pilot house and stacks. A man with megaphone atop the structure could cry out "All aboard for the mirth boat, 'Steamboat Bill, Jr.'"

LOBBY—Beaver board cut-outs to represent life preservers trimmed with real ropes and used as frames to display scene stills or 11 x 14 lobby cards.

BOX OFFICE—Booth enclosed in painted beaver board representing the pilot house. Green and red ship lanterns, lighted, at the sides; a spot as searchlight above. . . . Where it is feasible, have a gang-plank leading to the auditorium entrance.

STREET WORK—A man in natty captain's attire using a megaphone to announce the attraction.

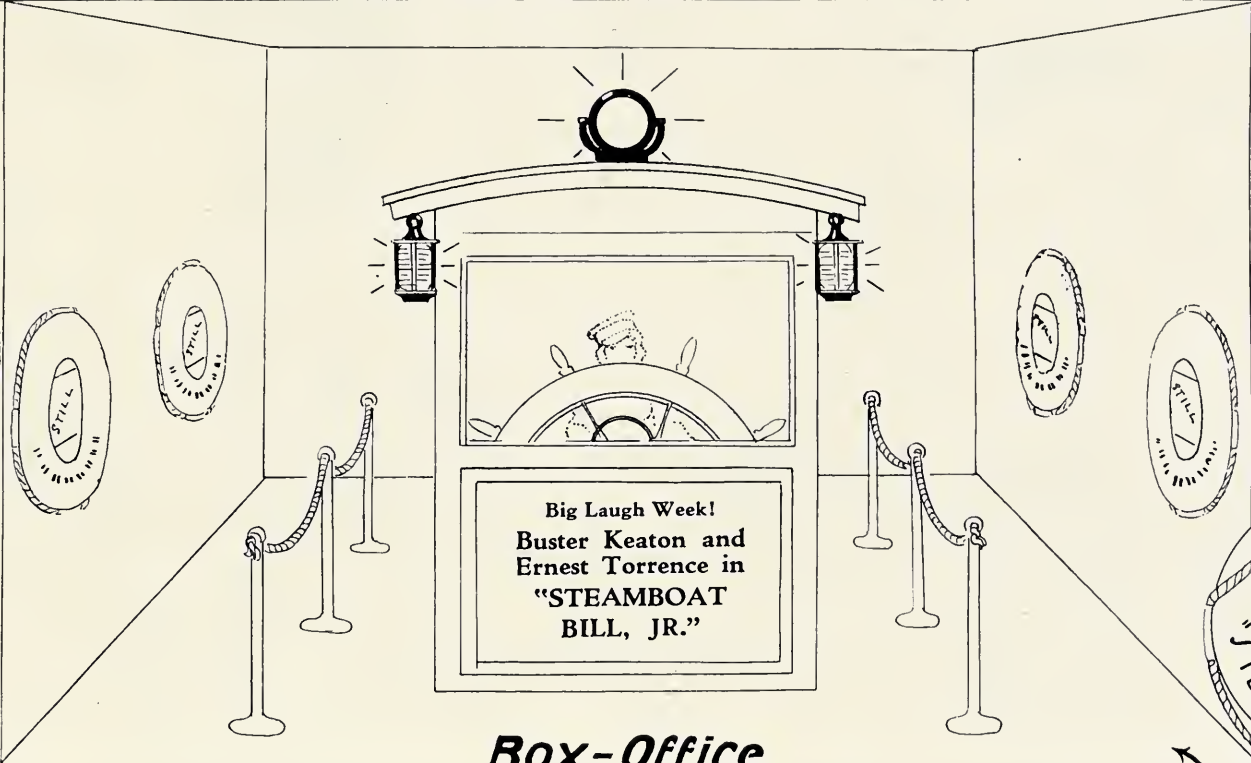
AUTO SHIP—Painted beaver board enclosure or cut-out mounted on a chassis or a truck. Title of the attraction carried on a banner. A smoke pot to provide smoke for the stacks. Flags and lights may also be used. Also the paddle wheel may be made to operate.

GRAPHIC EXPLOITATION SUGGESTIONS

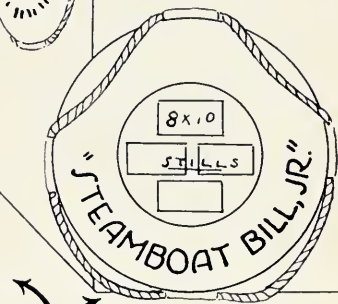
Marquee Cut-Out



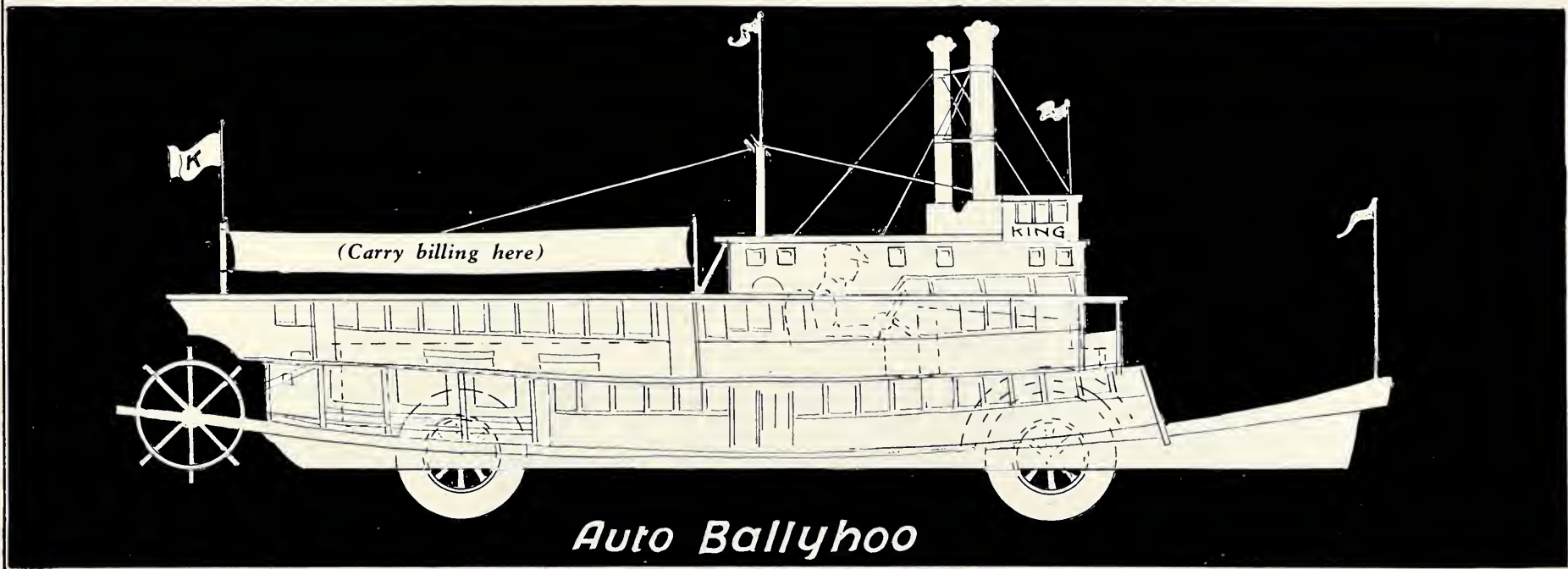
Street Ballyhoo



Box-Office



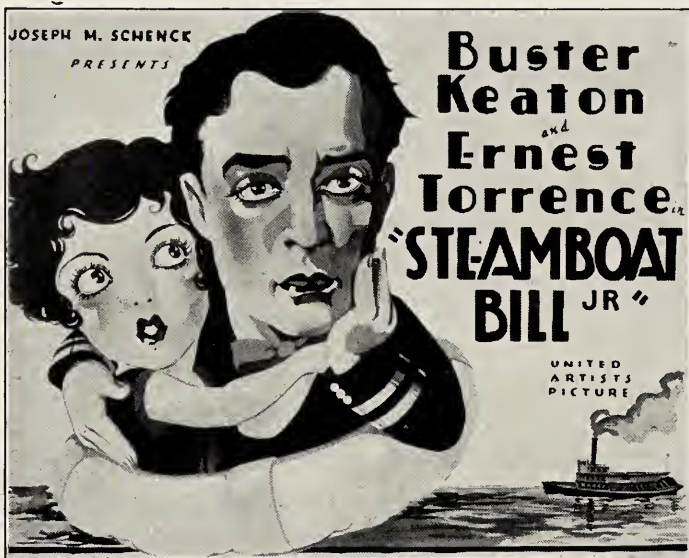
Lobby



Auto Ballyhoo

PULL THIS PAGE DOWN

CROWD ATTRACTING HAN



ABOVE
 EIGHT 11 x 14
 Colored
 Lobby Display
 Price per Set
75 cents



For All Pu
 Use the 8 x 10
Black and Wh
 Price, Set o
\$3.0
 Single Copies,

The above set of 30 includes star
 and novelty shots for ads, public
 display.

OBTAIN THESE SETS FROM
 CORPORATION I
 SEE ORDER

PULL THIS PAGE DOWN

AND COLORED LOBBY CARDS



Purposes

Squeegee
White Photos
of Thirty
10c Each
heads, close-ups, scene shots
ty, lobby display and window

FROM UNITED ARTISTS
EXCHANGES
BLANK

JOSEPH M SCHENCK PRESENTS

UNITED ARTISTS PICTURE

Buster Keaton and Ernest Torrence in "STEAMBOAT BILL JR."

LAUGH AWAY MATE!

YOUR LAUGH PRESERVER

AT LEFT
TWO 22 x 28
Colored
Lobby Display
Price of Each
40 cents

BLD-17—Two-Col. Ad (Mat 10 Cents; Cut 50 Cents)

Joseph M. Schenck presents
Buster KEATON and Ernest TORRENCE
in
"Steamboat Bill Jr."



UNITED ARTISTS PICTURE

All he knew about water was what he learned in a bathtub.
He joined the navy of the Mississippi to please his Dad — and acquired his sea legs to please a girl.
It's a panic! Positively a laugh howl picture from start to finish.

Gags galore!
Thrills aplenty!
A new comedy — a different comedy! The best comedy Keaton ever made.

Actual size of mat or cut—4 in. wide, 6 3/4 in. high.

BLD-13—One-Col. Ad (Mat 5c; Cut 30c)



WHICHEVER WAY YOU LOOK AT IT—
You'll say the team of Keaton-Torrence and the Mississippi River is the greatest comedy trio ever filmed.
Step aboard the "Stonewall Jackson," and join the funniest of all Laugh Cruises.

Actual size of mat or cut—2 in. wide, 5 3/4 in. high.
BLD-15—One-Col. Ad Slug (Mat 5c; Cut 30c)



Actual size of mat or cut—2 in. wide, 1 3/4 in. high.

BLD-19—Three-Column Ad. (Mat 20 Cents; Cut 75 Cents)

Joseph M. Schenck presents

Buster Keaton
and
Ernest Torrence in
"STEAMBOAT BILL JR."



Buster's Gayest Comedy Opus—Simply Bursting With Gals, Guile, and Gales of Laughter!

The Screen's First Big Mississippi River Thriller!

Hold On Everybody
It's a Hurricane of Laughs!

What a thrill! Worth the price of admission alone to see what happened to Buster when the Twister hit the town.
Fun! — fast and furious — runs riot on the Mississippi.

A JOY CRUISE! FOR MOTHERS, DADS, BROTHERS, SISTERS AND THE LITTLE ONES

Actual size of mat or cut—6 in. wide, 6 3/4 in. high.

Apply at Your United Artists Exchange for CUTS and MATS

BLD-14—One-Col. Ad. (Mat 5c; Cut 30c)



Laugh!
Laugh with the screen's most mirthful travesty on Mississippi River. Romance and Adventure. Laughs! Roars! Guffaws!

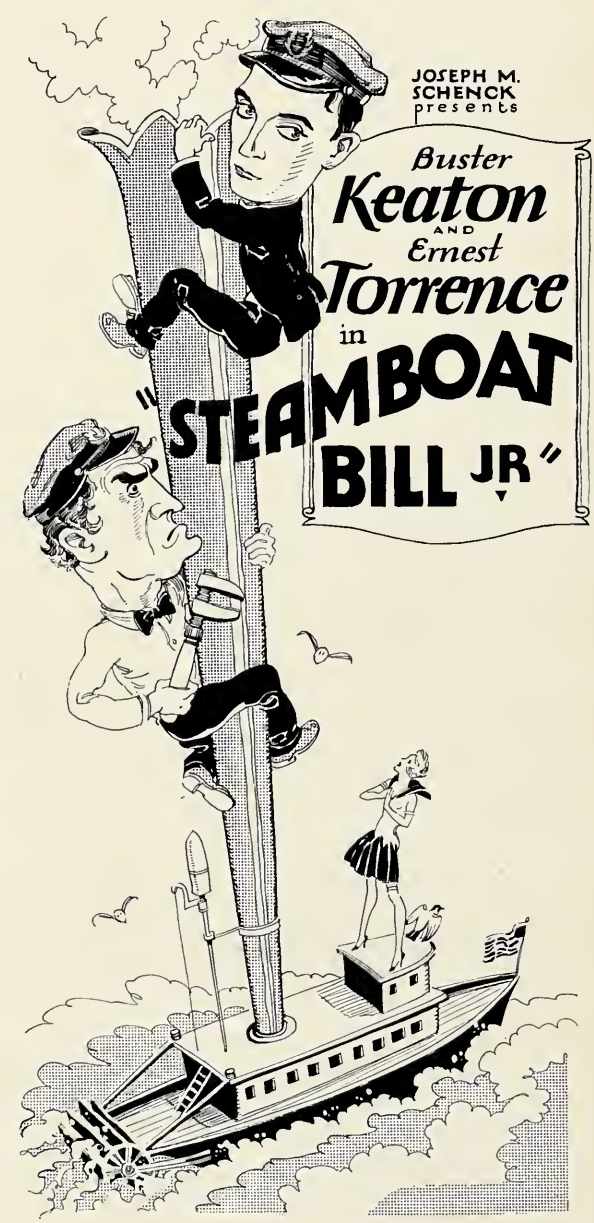
Actual size of mat or cut—2 in. wide, 6 3/4 in. high.

BLD-16—Two-Col. Ad Slug (Mat 10 Cents; Cut 50 Cents)



Actual size of mat or cut—4 in. wide, 2 in. high.

BLD-18—Two-Col. Ad. (Mat 10 Cents; Cut 50 Cents)



KEATON AT HIS COMEDY PEAK

It's a pipe you'll say you have never seen Buster in as joyous and as swift a moving comedy.
Get your ticket today — for the greatest Laugh Cruise ever charted.

UNITED ARTISTS PICTURE

Actual size of mat or cut—4 in. wide, 7 1/2 in. high.

BLD-20—Three-Column Ad. (Mat 20 Cents; Cut 75 Cents)

For HERALDS on "Steamboat Bill, Jr." Apply at Your United Artists Exchange

(See Back Cover Page and Order Blank of this Campaign Book)



The Sheik of Old "Muddy Waters."

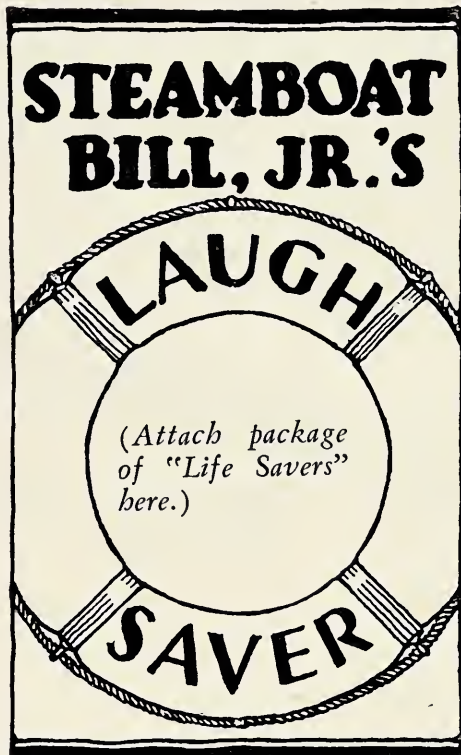
'Twas a mean anchor he heaved — this son of Steamboat Bill.
He might have been a Junior in the school of navigation, but he sure was a graduate from the school of love.
Never has there been so much fun on a boat.

He came dressed for a palatial yacht— He stayed to run an old flat-bottomed river boat and he ran it — but Oh! My! HOW!

Keaton's Greatest Comedy Splash!

Actual size of mat or cut—6 in. wide, 7 in. high.

Play on this Novelty Idea



Order BLX-6—One-Col. Laugh Saver
(Mat 5c; Cut 30c)

(Actual size of this cut is 2 in. wide by 3½ in. high.)

PRINT cards from the adjoining mat or cut. Obtain from your local distributor of "Life Saver" candies a quantity of sample packages of the candy in small wrapped rolls holding about four "Life Savers." Attach one of these rolls by its base to the blank center of the card with glue. Have your ushers hand them out to patrons during the week before "Steamboat Bill, Jr." plays. Be sure to have the card large enough to carry the billing for your show under the cut.

This promises to prove one of the most effective tie-ups with this popular candy, which usually is available for theatre cooperation throughout the country.

Catchlines

Most Convulsing Comedy That Ever
Romed Down a Gangplank!!!

Mighty as the Mississippi; Mirthful
as Minnehaha!!

Happy, Hectic, Hilarious—
and HOW!

A Whale of a Roar—
Afloat and Ashore!!!

Yo-ho and a Barrel of Fun!

COMING — with every deck piled
high with baled laughs!

BUSTER KEATON — ERNEST
TORRENCE, World's Funniest
Steamboatmen!

See the Laugh Deluge—
See the Smile Cyclone!

A Scream Entertainment with
the Safety Valve Blown Out!

Buster's Most Boisterous
and His Biggest and Best!!!

Will Pilot You to a State
of Helpless Hilarity!

Seven Thousand Feet of Shrills and
Thrills and Shouts and
Shrieks of Laughter

Every Ticket Good for 1000 Laughs!

You'll Laugh Till You're Weak
During "Steamboat Bill, Jr.," Week

Buster Keaton



Ernest Torrence

A One-Lunged Sternwheeler Bucks a
Ritzy Floating Rival in a Ridiculous,
Riotous, Spectacular Steam-
boat War

A Spasm of Spectacular Mirth

The Longest Laugh About the
Longest River

DeSoto Discovered the Mississippi,
but "Steamboat Bill, Jr.," Discov-
ered the Funny Side of It

Gloom Meets Its Waterloo in
"Steamboat Bill, Jr."

Engage Your First Cabin Passage To
A Conniption Fit

A River Epic That Sets Its Audiences
In A Roar!

Ride on the Good Ship "Stonewall
Jackson" — Loaded with Cotton
Bales and Buster Keaton and
Button-bursting Buffoonery

On a triumphal trip, steering the
good ship "Humor" between banks
lined for miles with cheering, hyster-
ical, happy humanity.

A famous navigator charting the
continent's biggest flood of rare Amer-
ican comedy with sensational success.

Join the crowd rushing to the levee
to greet the Leviathan of Laughs!

The world's verdict—Ferry, ferry
funny!

in "STEAMBOAT BILL, Jr."

(A LETTER)

MR. ERNEST TORRENCE,
Palooka City, Ark.

Dear Dad:

Expect me home at the end of this semester to help aboard the steamboat. It's now sixteen years since I've seen a river, and I'll wager Mrs. Sippi (Mississippi) — ha! ha! — missed me. But I'll introduce modern ideas once I get back to aqua firma.

Shall I get measured for a yachting cap and blue suit with brass buttons? I already have a riding crop, tennis shoes, and a ukulele.

Hope I may have shore leave ever and anon. I've met the Miss King whose father runs the other boat on your river. I dare say he and you, dear pater, are fast friends, even though his ship gets all the trade.

I want to take Miss King to see us all in "Steamboat Bill, Jr.," at the _____ Theatre, beginning _____. Miss King loves to laugh.

Au revoir—or, as they say in Mayfair, pip, pip!

Your devoted son,

BUSTER KEATON.

Model building contests are always good for a terrific response in the way of publicity, good will and box-office profits.

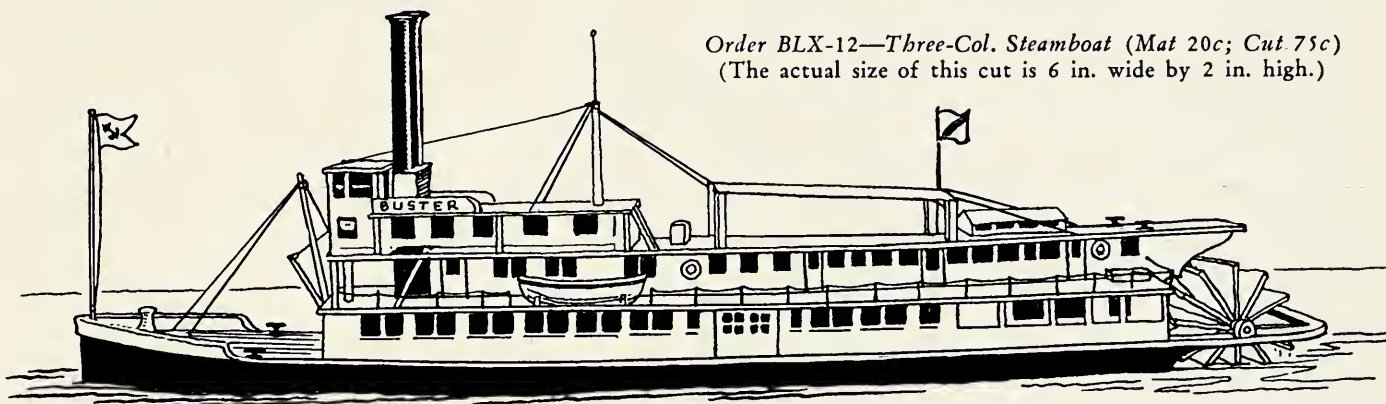
Start the contest for a "Steamboat Bill, Jr." model fully three weeks in advance of your opening. Give the boys a chance to make their steamboats, and give yourself a chance to capitalize on the contest.

Get newspaper cooperation and school cooperation, if possible. Get department store cooperation for a tremendous window display of competing models, just before your "Steamboat Bill, Jr." opens.

Offer worthwhile prizes—and also boost the contest on your screen.

You will have the whole town interested in a short time.

Boys, Build a "Steamboat Bill, Jr." Model !!



Order BLX-12—Three-Col. Steamboat (Mat 20c; Cut 75c)
(The actual size of this cut is 6 in. wide by 2 in. high.)

How many clever boys with tools have wondered what to make next? Well, here it is! Get right to work and make a "Steamboat Bill, Jr." model steamboat! Look at this picture and build a model resembling it. It is the Mississippi river craft upon which Buster Keaton, the famous comedian, and Ernest Torrence, noted character actor, have their side splitting adventures in the movie of "Steamboat Bill, Jr." which will soon be seen at the _____ Theatre.

With the fun of making the model, you may win valuable prizes and a chance to see the show as well.

Make your model any size you please. Make it of wood, or tin or pasteboard. Change the design if you want to. The best looking models will win. Paint the superstructure white, the smoke stacks black, and the hull red.

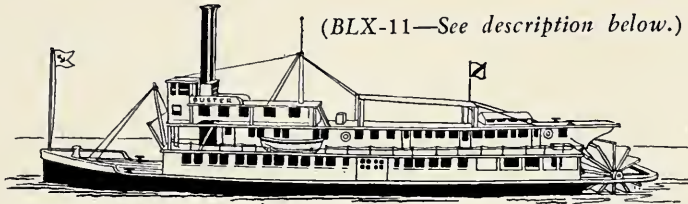
(Other rules here.)

(List of prizes here.)

Come One!

Come All!

A Rip-Roaring River Joy Ride!!



A LAUGH AT EVERY LANDING!

A LANDING AT EVERY LAUGH!

Hurry Aboard the Mirth-ship!

“Steamboat Bill, Jr.”

COMEDY
EXCURSION
DE LUXE

Buster Keaton

Pilot

Ernest Torrence

Captain

Ticket Office:

RIALTO

Prices: 35c & 50c

Theatre

Order BLX-11—Two-Col. Steamboat (Mat 10c, Cut 50c); or BLX-12—Three-Col. Steamboat (Mat 20c, Cut 75c), and make up a novelty ad. as above. The same plan can be used in making throwaways, snipe sheets and mail matter for use before the opening of the picture.

Buster Keaton



Ernest Torrence

Program Copy:

HAVE you ever seen a gala day in a river town when the whole population, dressed in its best, trooped down to the city wharf to welcome a flag-bedecked floating palace, its deep whistle and its yodeling calliope vying with the cheers of the multitude?

Well, just like that, the whole town will throng to the Rialto Theatre next week, when the world's merriest, biggest and, in fact, its first Mississippi river comedy, "Steamboat Bill, Jr.", makes its advent.

With Buster Keaton in the pilot house! The navigat'nest navigator that ever navigated!

And Ernest Torrence as Captain Bill, Sr., the most humanly convincing river character of present or modern times!

And Marion Byron, as a flapper heroine who has not only It, but That and Those!

And a performing troupe of big and little steamboats, tornadoes, floods, Main streets, and thrills in the skies overhead and on the earth and in the waters beneath!

Boys, this is Buster's biggest. Girls, this is a gigglefest to tell your grandchildren of!

Buster Keaton — in "Steamboat Bill, Jr." with Ernest Torrence!

(Use copy like the above for your program with Cut BL-1 or BLX-5.)

“Steamboat Bill, Jr.” Forecasts:

(Start these teasers 10 days in advance of your opening, building up to the start of your display ad. campaign several days ahead of the playdate. Keep up the idea of the weather forecast and get the most appropriate position obtainable in your newspapers.)

WEATHER—Fair and Funny!
“STEAMBOAT BILL, Jr.”

WEATHER—A comedy Cyclone Coming!
“STEAMBOAT BILL, Jr.”

WEATHER—A Cloudburst of Laughter!
“STEAMBOAT BILL, Jr.”

WEATHER—Sunshine! Nothing Else But!

**BUSTER KEATON and
ERNEST TORRENCE in
“STEAMBOAT BILL, Jr.”**

WEATHER—Always Fair When Good
Fellows Get Together!

Next Monday
**BUSTER KEATON and
ERNEST TORRENCE in
“STEAMBOAT BILL, Jr.”**

Work the River

RIVER towns are especially happy in playing "Steamboat Bill, Jr.", and the river situation should be played up to the limit.

Tie in with a steamboat company for a spectacular delivery of the film, with flags flying, bands playing, and a parade from the wharf.

Have Steamboatmen's Night, at which the old timers of the river traffic will be guests of honor . . . mates, captains, pilots and steamboat magnates. Get interviews with old river men for newspaper anecdotes.

Placard all steamboat landings above and below town.

in "STEAMBOAT BILL, Jr."

Merchant Co-operation

DOUBLE TRUCK AD—Arrange with local firms for a co-operative double truck ad. in a newspaper, featuring the "Junior" idea. Get firms like "Thomas Jones, Jr., Co., Inc.," and, in fact, any firms that have a "Jr." in their title, to take space. The newspaper advertising manager will take hold of the idea.

TOYS—Get toy steamboats and steamships featured in shop windows, with still pictures to tie up with the "Steamboat Bill, Jr." comedy.

NAUTICAL GOODS—Obtain window displays of field glasses, telescopes, compasses, and similar articles in optical goods stores; also of nautical articles in ship chandlers' stores.

CLOTHING—Obtain window displays in clothing stores. Use models of "Bill, Jr." in his dress uniform and in his "sloppy weather" attire as contrasts for a "clothes make the man" idea. Use stills from "Steamboat Bill, Jr." to embellish the windows, and a slogan: "They laugh at Buster

Keaton on the screen and they'll laugh at you on the street if you don't dress up."

HATS—Use the hat fitting stills from "Steamboat Bill, Jr." for a tie up in hat store windows. Use a card: "Buster Keaton in 'Steamboat Bill, Jr.' at the Rialto can't find a hat to fit, but here anybody can."

BARBERS—Use stills of Buster and the girl in barber chairs for a tonsorial tie-up captioned: "When a screen star visits the barber."

NECKTIES—Use the still showing the girl tying Buster's new tie, for a haberdasher's display.

HERE is a novel contest that will prove itself a winner.

Use the accompanying illustration:

☐ Have a newspaper run the cut with plenty of white space above it, to allow of a hat being drawn in by contestants.

☐ Print rules of the contest under the coupon. The coupon is to be filled out with the name and address of the contestant, and is to be sent in to the newspaper along with the finished sketch.

☐ Use prizes of cash or of theatre tickets.

☐ You can get local hatters to co-operate with offers of a man's hat as the first prize.

☐ You can even use the cut and contest as the center of a co-operative page in which local hat dealers take space, each one offering a prize for the best hat sketch sent in by their own customers.

☐ In case a tie-up with a newspaper is not effected, the contest can be conducted directly by the theatre printing the cut on cards distributed to patrons the week before "Steamboat Bill, Jr." opens.

Put a Hat on "Steamboat Bill, Jr."

Order BLX-8—Two-Col. Hat Contest (Mat 10c, Cut 50c.)



Actual size of Mat or Cut 4 in. wide, 3 1/2 in. high.

"Steamboat Bill, Jr." Editor,
Daily Enterprise.

The hat on the above sketch of Buster Keaton in "Steamboat Bill, Jr." coming to the Rialto Theatre next week, was drawn by the undersigned:

Name

Address

My favorite local hatter is

Accessories Page

Buster Keaton and Ernest Torrence in

“STEAMBOAT BILL, Jr.”

Music Scores

Special Orchestra Scores, comprising the authorized themes for “Steamboat Bill, Jr.” for both small and large orchestras, may be rented or purchased from

PHOTOPLAY MUSIC CO., Inc.

1520 Broadway, New York, N. Y.

For rental and sale prices for orchestras, or piano and organ, apply direct to Photoplay Music Co., Inc.

Music Cues

Music Cue Sheets on “Steamboat Bill, Jr.” may be obtained gratis at all United Artists exchanges.

Cuts and Mats

Apply at your nearest United Artists exchange for cuts and mats on “Steamboat Bill, Jr.” See price list attached to this Campaign Book.



Slide No. 1—Price 15 Cents

Colored Insert Card



Size—14 in. x 36 in. Price 25c Each.

Two Trailers

National Screen Service issues a regular Service trailer, 90 feet long, on every United Artists picture. It also issues De Luxe trailers, 200 feet long, on many United Artists pictures.

National Screen Service prices are: \$25 per month for a complete service (West of the Rocky Mountains, \$30), by which the exhibitor gets a Regular Service trailer on every picture he plays, regardless of what company's pictures they are. For \$3.50 additional per trailer, the subscriber can obtain a De Luxe trailer on any picture for which one is available.

Non-subscribers to the monthly service pay \$5 per Regular Service trailer, with \$1.50 remitted when the trailer is returned. They can get De Luxe trailers at \$12.50 per trailer, with \$5 back when the trailer is returned.

Four months after the release date of a picture a Regular Service trailer is rented at \$2.50, with \$1 back when it is returned.

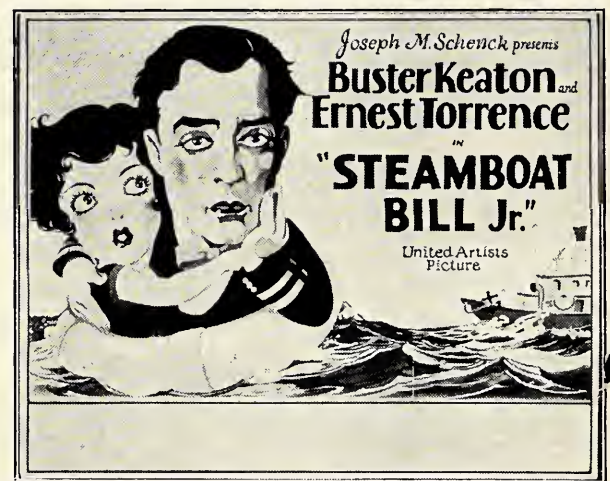
Address all orders to

NATIONAL SCREEN SERVICE, Inc.

126 W. 46th St., New York, N. Y.

845 S. Wabash Ave., Chicago, Ill.

1922 S. Vermont Ave., Los Angeles, Calif.



Slide No. 2—Price 15 Cents.

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ORDER BLANK

ORDER YOUR ACCESSORIES HERE FOR

“STEAMBOAT BILL, Jr.”

United Artists Picture

Send to

Manager _____

Name of Theatre _____

Town _____ State _____

These Prices Prevail for United States Only

	Price	How Many	Amount
POSTERS (Lithographed):			
One Sheet, No. 1 _____	\$0.15		
One Sheet, No. 2 _____	.15		
Three Sheet, No. 1 _____	.45		
Three Sheet, No. 2 _____	.45		
Six Sheet _____	.90		
Twenty-Four Sheet _____	2.40		
WINDOW CARD (Lithographed):	.07		
BLACK AND WHITE SQUEEGEE PHOTOS, 8 x 10:			
All purposes (30 in set; including newspaper, lobby, star heads) _____	3.00		
Single copies, squeegee photos _____	.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		
SLIDE No. 1 _____	.15		
SLIDE No. 2 _____	.15		
HERALDS (See back cover page), per 1,000 _____	3.50		
	<i>Mats</i>	<i>Cuts</i>	
BK-1—One-Col. Star Scene Head, Keaton _____	\$0.05	\$0.25	
BK-2—Two-Col. Star Scene Head, Keaton _____	.10	.50	
BL-1—One-Col. Scene, Keaton _____	.05	.30	
BL-2—One-Col. Scene, Keaton _____	.05	.30	
BL-3—Two-Col. Scene, Keaton and Girl _____	.10	.50	
BL-4—Two-Col. Scene, Keaton and Torrence _____	.10	.50	
BLX-5—One-Col. Sketch, Keaton _____	.05	.30	
BLX-6—One-Col. Laugh Saver _____	.05	.30	
BLX-7-a-b-c-d—Laugh Teasers (on two-col. mat of 4) _____	.10	—	
BLX-7-a-b-c-d—Laugh Teasers (cuts each 30c) _____	—	1.20	
BLX-8—Two-Col. Hat Contest _____	.10	.50	
BLX-9—Two-Col. Stretcher _____	.10	.50	
BLX-10—Two-Col. Pink Sheet Third Reader (Torrence and Keaton) _____	.10	.50	
BLX-11—Two-Col. Steamboat _____	.10	.50	
BLX-12—Three-Col. Steamboat _____	.20	.75	
BLD-13—One-Col. Ad. _____	.05	.30	
BLD-14—One-Col. Ad. _____	.05	.30	
BLD-15—One-Col. Ad. Slug _____	.05	.30	
BLD-16—Two-Col. Ad. Slug _____	.10	.50	
BLD-17—Two-Col. Ad. _____	.10	.50	
BLD-18—Two-Col. Ad. _____	.10	.50	
BLD-19—Three-Col. Ad. _____	.20	.75	
BLD-20—Three-Col. Ad. _____	.20	.75	
Complete Set “Steamboat Bill, Jr.” Mats _____	\$ 2.10		
Complete Set “Steamboat Bill, Jr.” Cuts _____	10.80		
Trailers from National Screen Service			
Music Cues on “Steamboat Bill, Jr.”	Gratis		
	Total _____		

Apply at your nearest United Artists Exchange for CUTS and MATS!

Good Ones Before Opening

KEATON'S NOSE BROKEN IN MAKING PICTURE

An unscheduled steamboat collision, an accident that cost Buster Keaton a broken nose, and other mishaps failed to interfere with the filming of the frozen-faced star's new United Artists feature, "Steamboat Bill Jr.," which will be shown at the Theatre starting

The company spent two months at a made-to-order river town across from Sacramento, the California state capital, and then worked for several weeks in Hollywood, filming interior scenes in the rollicking screen story of steamboat life.

Keaton, whose motion picture career has been marked by broken bones ever since he played minor roles in two-reelers, ran true to form during the filming of "Steamboat Bill Jr." when his nose came in contact with a baseball hurled by a member of a Sacramento team. Keaton's own nine, which he always takes with him on location, was playing another amateur organization when the accident occurred. Buster could not appear before the camera in close-ups for several days.

Two of the steamboats chartered by the Keaton company crashed without doing serious damage. Keaton, Ernest Torrence, who is playing a straight comedy role, and Marion Byron, who has the leading feminine part in "Steamboat Bill Jr.," were enacting a scene when the craft came together.

Charles "Chuck" Reisner, director, and Harry Brand, general manager of the Keaton company, averted an incipient panic among hundreds of extras. "Steamboat Bill Jr.," an original story by Keaton's scenario staff, of which Carl Harbaugh is the head, is the comedy star's third United Artists feature, the others being "The General" and "College".

LINDBERGH ATE HAM CARVED FROM HIS PIGS

Motion picture stars receive thousands of letters each year from people over the world. Many of the communications are requests for jobs in the films.

When Buster Keaton was making "Steamboat Bill Jr." his latest United Artists comedy, which reaches the

..... next

..... a young man by the name of Charles Lindbergh was making aviation history.

And a farmer in New Jersey was trying to make hay while the sun shone.

"One day, just after Captain Lindbergh had completed his epical flight to Paris, I received a special delivery, air mail letter," said Buster.

"The writer wanted me to get him a job in pictures because he said he was the fellow who raised the hogs for the ham in the sandwiches which Lindy carried in his plane. "This chap explained that his home had become a 'shrine', and that people were coming to his place from miles around and whittling away his fences, pig-pens and apple trees for souvenirs. He thought a picture built around his 'shrine' would be timely. He offered to furnish his farm as a location, and suggested that Lindbergh be given the starring role.

"Oh, yes, we wouldn't have to spend any money for a story because his wife had already written a scenario."



BUSTER KEATON and ERNEST TORRENCE in "STEAMBOAT BILL, JR."

BL-4—Two Col. Scene (Mat 10c; Cut 50c.)

NEW KEATON FILM IS COSTLY COMEDY

"Steamboat Bill Jr.," the Buster Keaton comedy for United Artists, which will have its local premiere at the Theatre

..... Theatre

..... is probably the most lavishly produced laugh feature ever made. From the first glimpse of the frozen-faced star, when he ambles onto the screen as a sappy youth whose own father doesn't even give him credit for being able to do anything but play a ukulele, till the uproarious climax, when Buster turns into the most extraordinary character that ever trod the deck of a stern-wheeler, "Steamboat Bill Jr.," is said to keep audiences in hysterics.

Advance notices call "Steamboat Bill Jr." Keaton at his funniest. He is the awkward son of a river ship owner, whose position is being threatened by a rival shipper. The part of Buster's father brings Ernest Torrence as the stumbling, shambling, laughable, but not unlovable old shipowner, out of step with modern business, but stoutly refusing to give up the ship.

Buster's plight throughout the picture is such stuff as laughs are made of. When, for instance, he smuggles into the crude jail where his father is, a huge loaf of bread containing an entire jailbreaking kit, the situation pits the Keaton comedy against the Torrence comedy, contrast making comedy more comical.

Marion Byron, a slender, girlish little newcomer into the United Artists forces, plays the girl opposite Buster's awkward youth. Tom McGuire and Tom Lewis are other prominent members of the cast who share laugh honors.

"Steamboat Bill Jr." was directed by Charles "Chuck" Reisner, former associate of Charles Chaplin and later the megaphone chief for Syd Chaplin during the filming of "The Better 'Ole", "The Missing Link" and other comedies.

Both Keaton and Reisner regard "Steamboat Bill Jr." as the outstanding picture of their careers.

FILM DIRECTOR IS A SONG WRITER, TOO

Charles "Chuck" Reisner, the director of Buster Keaton's new mirth-provoking screen vehicle, "Steamboat Bill Jr.," which will be shown at the Theatre

..... Theatre

..... is known as one of the most interesting personalities in the amusement world. Before achieving success as a film director, Reisner pursued an exciting career all over the world. He has been a vaudeville headliner, musical comedy star, professional boxer, with many ring triumphs to his credit; song writer, motion picture actor, scenario writer and "gag" man. At one time he was Charley Chaplin's right hand man in the making of comedies. During the World War Reisner composed "Good-bye Broadway, Hello France," a song which enjoyed international popularity and brought the writer a fortune.

BUSTER KEATON HAD TO HAVE A CAT

Many of the greatest motion picture comedy stars and directors, such as Charles Chaplin, Buster Keaton and Charles "Chuck" Reisner, do not work with scripts, or scenarios, when they are making screen features which make the world laugh.

Most of the situations are spontaneous. Some of the hilarious "gags" which occupy only a few minutes on the screen, may have taken days to evolve, while others, which get even bigger laughs, are inspired on the spur of the moment.

During the filming of Buster Keaton's latest United Artists success, "Steamboat Bill Jr.," which is to be shown at the

..... next

..... the star, his director, Reisner, and Carl Harbaugh, story chief, were discussing the need of something to put over a certain "gag" for the next scene.

Suddenly they decided they needed a cat. But it was during the filming of night scenes, and they were on location, several miles from the nearest town.

"Must have a cat," said Buster. A half hour later, at 2:30 in the morning, an automobile roared up to the entrance of the Sacramento, California, central police station, a man jumped out and rushed up to the desk sergeant. The man was out of breath. "Control yourself!" barked the policeman. "Hurry, tell us what's the trouble. Is it a murder or a robbery?" "Can I borrow a cat?" gasped Buster's head property man. "My boss is

ERNEST TORRENCE IS OPPOSITE KEATON

"Playing opposite Buster Keaton, one of the greatest of comedians, was one of the most interesting ventures of my screen career," says Ernest Torrence, who is Buster's father in the United Artists comedy, "Steamboat Bill Jr.," which reaches the

..... next

..... "I had long cherished a desire to portray a straight comedy role which would be vastly different from the screen villainies in which I have indulged," he declared. "Steamboat Bill Jr." was a real vacation for me."

Strangely enough, although Torrence was a stage comedian he made his picture debut as a villain in "To'able David" with Richard Barthelme. Among his screen villainies were "Twelve Miles Out" and "Captain Salvation." His achievements in straight character roles include "The King of Kings" and "The Covered Wagon."

out here twelve miles holding up work on a big picture until we get a cat. Any kind will do. Tom, Angora, alley or otherwise."

"Cat? Are you crazy? Here, Murphy, you better lock this bird up."

But the property man finally convinced the desk sergeant that the request was bona fide, and as the policemen were motion picture fans, they soon rounded up not one cat, but four.

A half hour later a cat had broken into pictures.

See him—or rather, it's a her—in "Steamboat Bill, Jr." and you'll admit the trouble was worth the laugh you enjoy.

"STEAMBOAT BILL, JR."

(UNITED ARTISTS PICTURE)

*Buster Keaton's Comedy, with Ernest Torrence, as
Re-written for "THE THIRD READER"*

by FRED SCHAEFER

1. On a fair summer's day, the good folk of Palooka City, on the banks of the Mississippi, a rather large and important river of the Western hemisphere, assembled wearing clean collars and a smile of welcome. The event was the arrival of the new sternwheeler, "King," glistening white in its fresh paint like a new set of porcelain teeth, and nearly all paid for, too.

2. Forgotten was the faithful old packet, "Stonewall Jackson," which for two score years had taken away baled hay and fetched guano and St. Louis lightning rod agents. No wonder the mahogany face of its weather-beaten owner, known to all as "Steamboat Bill," paled to a golden oak at the fickleness of the public. Republics are ungrateful, and Democrats even more so.

3. Would no one come to the aid of the staunch riverman?

4. The answer is in the affirmative, or Yes! Anyhow, Bill believes so. For Bill, Jr., dumbest and only son of the captain, just released from an academy, or seat of learning, arrives today.

5. In his early childhood William, as he was then called, used to stand on the levee and watch the majestic packets float by like proud swans, or at least ducks, and feel the thrill of ambition to carve out a career for himself. He vowed to become a tea room manager or possibly an artificial flower designer. So he was hurriedly sent to college to be matriculated, as if that would do any good.

6. Now he had grown up and come home completely disguised in the garb of an alumnus. Our first impression of him is ludicrous. Whereas his sire munches the



The "Stonewall Jackson's" only Excess Baggage

coarsest tobacco with gusto, nothing passes the lips of Bill, Jr., but fragrant gums and chicles. Instead of being a staff to lean upon, or something to tie a hawser to, he is a soda straw.

7. Swallowing his disappointment and a cud of bitter reflection with a tin tag on it, Bill, Jr.'s parent sets about to mold him into a horny handed he-son of the Father of Waters.

8. The old adage says, "Little ships should keep near shore," but our young hero heeds it not. He ran the "Stonewall Jackson" onto a sand bar while looking upon Miss King, daughter of old man King, owner of the opposition floating palace.

9. As Confucius often said, "How sharper than an aching

tooth it is to have a witless child."

10. Soon the steamboat "King" was hauling all the passengers and freight. It boasted plush seats in the main salon, two smokestacks, and a calliope. The "Stonewall Jackson" flaunted only one smokestack and a faint whistle. It went up and down the tawny flood without much of a load, its only excess baggage being "Bill, Jr."

11. To add to this, our hero managed to spoil his father's long-plotted strategy to win back the river trade. A philosopher would have said, "What boots it to repine!" But old Bill boots his young hopeful onto a train headed North, after which he punches sneering Mr. King in the bezer with, as it were, one hasty impulse.

12. It should be added that winsome Miss King, about this time, broke the engagement and threw the pieces, along with Bill Jr.'s matrimonial hopes, into the Mississippi.

13. Behold now the father immured the calaboose, or lock-up as it is termed, for smiting Mr. King. Behold also the "Stonewall Jackson" tied up to a tannery wharf to rot. Behold Mr. King, none his power to dispute, riding high, wide and handsome. And our wandering boy! Oh, where is he?

14. Little more remains to be told. For the kaleidoscopic events that now ensue, utterly baffle the pen of a Balzac, a Hugo, or even a McGuffey.

15. Suffice it to say that our mariner does not remain on the train; that he returns to save his father from mildewing in the dungeon dire; that, indeed, Bill, Jr. rises to heights of heroism on the wings of a tornado that wafts him hither and thither over Palooka City and its frightened population. Disaster piles upon disaster, and the snooty sternwheeler "King" careens, leaving none to rescue Miss King and the frantic populace from flood and famine. But wait, there is the once scorned, old "Stonewall Jackson," manned by Bill, Jr.!

16. As Lord Chesterfield says, "It is a long worm that has no turning." Our hero is now idolized, whereas formerly he was ostracized, anathematized and even undersized.

17. Yet, far from being resentful against Miss King, the brave lad held nothing against her except his manly and forgiving chest, he having rescued Miss King chiefly for that purpose.

A Page of Shorts

Buster Keaton, who is now appearing in "Steamboat Bill, Jr.," participated in the late World War. He was detailed to entertain the troops on the other side after the Armistice had been signed, and remained abroad for five months after hostilities had ceased.

A cyclone is the finale of "Steamboat Bill, Jr.," the United Artists picture in which Buster Keaton and Ernest Torrence are to be seen at the theatre. These sequences cost \$255,000 to film and they are said to represent the most costly comedy scenes in any Keaton film, even more expensive than the battle scenes in "The General." Thrills were mixed with laughs in making "Steamboat, Bill, Jr."

The 1927 World's Series games between the New York Yankees and the Pittsburgh Pirates were reported for the The New York Telegram, one of the 26 Scripps-Howard papers, by Buster Keaton, star of "Steamboat Bill, Jr.," at the theatre. Buster is a good amateur ball player himself and during the making of "Steamboat Bill, Jr.," along the Sacramento River in California, he and his company played baseball regularly.

Competition may be the life of trade but it's the death of a Mississippi River boat in "Steamboat Bill, Jr.," the new United Artists comedy at the theatre, in which Buster Keaton and Ernest Torrence are co-starred. The old order and the new modernistic go-getter are strongly contrasted in two river boats which are democratized by a cyclone wholly lacking in discrimination.

Tom McGuire, who plays the part of Mr. King, rival of "Steamboat Bill" in the Mississippi river boat trade, makes a speech from the deck of his new boat in "Steamboat Bill, Jr.," at the theatre, and the speech is said to be one of the best bits of pantomime yet contributed in a screen comedy. Urbane, smiling, self-deprecating, warm, smooth and sure of himself is the new owner of the nice shining river boat. Over on the steamboat "Stonewall Jackson," the other ship-owner, Ernest Torrence strokes his beard. Then Buster Keaton—"Steamboat Bill, Jr.,"—puts in an appearance and the fun begins.

Buster Keaton, whose "Steamboat Bill, Jr.," comes to the theatre is teaching his two sons, Joe and Bob, to be "regular fellers." When Buster made "Battling Butler" the children were given a thorough course in boxing; when he made "The General," they learned Civil War history. But when Buster made "College," the kids continued their elementary studies.

Buster Keaton maintained his average of one accident a picture when he broke his nose during the filming of "Steamboat Bill, Jr.," for United Artists. The mishap, however, occurred off the set. Keaton and his company, on location near Sacramento, Calif., was playing baseball one evening when

he failed to dodge a ball thrown by a wild pitcher. Since he became a motion picture comedy star, Buster has broken arms, legs—in fact, most everything but his neck.

Buster Keaton's last picture was "College." In the beginning of his newest film, "Steamboat Bill, Jr.," at the theatre, he returns from college to go to work for his father, Ernest Torrence, on a Mississippi River boat. This is a visual link between the two Keaton pictures.

Buster Keaton, whose "Steamboat Bill, Jr.," comes to the theatre has a treasure chest of souvenirs. Among them is an autograph album in which many famous people have inscribed fitting tributes to Buster. Among these is Elsie Janis who, more than ten years ago, wrote:

"There's a dear little man we know quite well,
Who around our hearts has cast a spell;
If he made a mistake you never could tell,
For he's a mimic, comedian and acrobat as well."

Buster Keaton, who is co-starred with Ernest Torrence in "Steamboat Bill, Jr.," soon coming to the theatre, was born in a cyclone and has led a cyclonic existence ever since. As a child he was pummelled around the stage by his father in "The Three Keatons," a vaudeville skit. Buster was in the late World War and was sent home on sick leave. He went to and through "College," and up to the time of going to press his latest casualty was a broken nose, which temporarily suspended production activities.

"One Week" Buster Keaton met "Convict Thirteen" who was called "Scarecrow" by "The Neighbors." He said his "Hard Luck" came from "The Haunted House" after "Paleface" had given the "High Sign" to the "Cops" on "The Boat." He was "The Goat" for "His Wife's Relations" at the "Playhouse" but "The Blacksmith" took "Seven Chances" to get him to his "Love Nest" in "The Frozen North." His "Day Dreams" became "Balloonic" from fear of "Sherlock Holmes, Jr.," and "The Electric House," but "Battling Butler," "The General," "The Navigator" and "The Three Ages" said "Go West," "Our Hospitality" is yours. Go to "College" and see "Steamboat Bill, Jr.," Buster's new picture in which he is co-starred with Ernest Torrence.

Meet "Peanuts." That's the nickname of Marion Byron, leading lady in the Buster Keaton-Ernest Torrence comedy, "Steamboat Bill, Jr." The pint-size comedienne who shares supporting honors in the laugh feature with Tom McGuire and other notables, never had been inside of a studio until Buster Keaton discovered her singing and dancing in a Hollywood stage revue and offered her a five-year contract. When she reported to Director "Chuck" Reisner at the start of work on "Steam-

boat Bill, Jr.," the members of the company asked what her name was, and she replied: "Peanuts." The name stuck, and that's the way Hollywood discovered the girl who is regarded as the greatest find as a comedienne since Mabel Normand first burst into the limelight.

Hollywood's most surprising screen find plays the feminine lead in the Buster Keaton-Ernest Torrence comedy, "Steamboat Bill, Jr.," which will have its local premiere at the theatre.....

Buster Keaton, whose "Steamboat Bill, Jr.," comes to the theatre owns one of the finest autograph albums in existence. One of the first entries in this book was made by the late Lew Dockstader, who foresaw a great future for the miniature frozen-faced star at that time, and wrote the following verse:

"Buster, you're a dandy; Buster,
your're a brick;
Buster, you can make all juveniles look sick;
Some day you'll be a great one, the
captain of the crew,
But don't forget old Wilmington, the
place of your debut."

When Buster Keaton and his staff are preparing the story for a feature comedy they believe in getting "far from the maddening crowd," so that's why a party of five men spent a month in the high Sierras during the planning of "Steamboat Bill, Jr.," the frozen-faced star's picture which is at the

Buster and his director, Charles "Chuck" Reisner; Harry Brand, general manager of the Keaton studio; Carl Harbaugh, chief of the scenario department; and Sandy Roth, assistant director, left Hollywood without announcing their destination, and nobody but their families knew where they were until they returned.

Some of the funniest situations in "Steamboat Bill, Jr.," were drafted and acted out by Buster and his aides while they were fishing, hunting and hiking in the wildest section of northern California.

California's newest town, which when completed in the record time of three weeks was populated by thousands of people, was built along the shores of the Sacramento river a short distance from the California state capital. The community sprang up especially for Buster Keaton's new United Artists comedy, "Steamboat Bill, Jr.," now at the theatre. Hundred of carpenters and other artisans worked day and night to construct the mushroom city. The fleets of trucks which plied daily between Sacramento and the made-to-order town, carrying quantities of lumber and other materials, were reminiscent of early California days when boom towns sprang into existence overnight.

Sandy Roth, who assisted Reisner in the direction of "Steamboat Bill, Jr.," has been "Chuck's" chief aide for years, and he, too, has led an adventurous life, having been a well-known boxer, entertainer and comedy writer before entering the directional ranks.

She is petite Marion Byron, a 17-year-old girl who hadn't even been inside a studio until Keaton selected her as his leading lady.

A score of young actresses, including several who have played leading roles opposite the best known stars, took tests for "Steamboat Bill, Jr.," but Miss Byron was the unanimous choice of Buster, Charles "Chuck" Reisner, who directed the comedy, and executives at the Keaton studio. The frozen-faced star was so impressed with the girl's screen possibilities that he has placed her under a five-year contract, the first instance of its kind in the history of the Keaton organization. Miss Byron has been called the greatest find as a comedienne since Mabel Normand first burst into fame.

Because there were no cotton fields along the stretch of river where Buster Keaton and Ernest Torrence made many of the scenes of their United Artists comedy, "Steamboat Bill, Jr.," the frozen-faced star's technical aides grew one overnight. How? Simple. They just got together several cotton plants and transplanted them. In another instance of motion picture resourcefulness, it was found that the river in front of the town that Keaton had constructed for "Steamboat Bill, Jr.," wasn't deep enough to permit large packets to moor at the levee. So the Keaton company negotiated with the captain of a huge dredge, and within twenty-four hours the water was deep enough for a fleet of boats. "Steamboat Bill, Jr.," was directed by Charles "Chuck" Reisner.

When Buster Keaton completed several weeks' location scenes in "Steamboat Bill, Jr.," and returned to Hollywood to make the interior scenes in the United Artists comedy special, the technical department discovered that they needed a cross-section of a steamboat pilot house. Wishing to match perfectly the interiors with the exteriors, which were made aboard big river packets on the Sacramento in central California, Keaton has his aides transport bodily one of the pilot houses to the studio in Hollywood. "Steamboat Bill, Jr.," which was directed by Charles "Chuck" Reisner, boasts a cast of notables, including Keaton's co-star, Ernest Torrence, who has temporarily deserted screen villainies for comedy; Marion Byron, petite leading lady, and Tom McGuire, famous character actor.

A Page of Reviews

REVIEW

Ha! Ha! Ha! Ho! Ho! Ho! ad infinitum.

That's a fair summing up of Buster Keaton's latest laugh riot, "Steamboat Bill, Jr.," which opened..... at the Theatre forrun.

Easily Keaton's funniest and without a doubt one of the year's biggest pictures, either comedy or dramatic, the feature is, first of all, 100 per cent entertainment.

"Steamboat Bill Jr." although obviously made for laughing purposes only, has the added merit of providing audiences with plenty of thrills, sustained suspense until the sensational climax, and a delightful love story, a neglected virtue in many comedies.

Originality—a welcome absence of moth-eaten "gags"—marks this modern river comedy all the way through. There is enough slapstick for everybody, but what there is is fresh, clean and not draggy. There is subtle humor—one of the hardest things in the world to put over effectively—and there are a few touches of pathos by way of contrast.

Keaton proves that he is in a class by himself when it comes to motion picture comedy of the type exemplified by "Steamboat Bill Jr." Chaplin and Harold Lloyd have their undisputed niches in the laugh world, and Buster has his. Chaplin's "Circus", Lloyd's "Grandma's Boy" and Keaton's "Steamboat Bill Jr." are perhaps among the funniest pictures ever made.

To the star, of course, go the acting honors, but he does not monopolize the best situations. Chief of the supporting players, and one who proves that he is as great a comedian as he is a villain, is Ernest Torrence. You saw Torrence in "The Covered Wagon," "Tol'able David," "The King of Kings," "Twelve Miles Out," "Captain Salvation" and other dramatic features. Now see him in "Steamboat Bill Jr." and realize the versatility of the man who can play a roaring, brutal rum-runner, a western gun-fighter, a religious disciple or a laugh-provoking steamboat pilot and be convincing in each role.

As Buster's hard-boiled father in "Steamboat Bill Jr." Torrence is a startling contrast to the character played by the frozen-faced star.

The comedy starts out with a bang. Keaton, who has been away to a polite boarding school since childhood, returns to a he-man river town just in time to get in on a bitter feud between his dad and a rival steamboat owner. Not having seen his boy for many years, old Bill expects to greet a six-foot plus, two fisted specimen like himself, but instead, a collegiate-garbed, ukulele-toting sap appears on the scene. Then the fun begins!

Bill tries to make a man out of the youth, who promptly complicates matters by falling in love with the daughter of his father's hated rival. Mixup after mixup keeps the audiences in roars until the spectacular ending, when a cyclone, which demolishes a town and jerks large steamboats from their moorings as if they were shells, gives the blundering hero a chance to demonstrate that he's not so dumb after all.

The settings are lavish, and thousands of people take part in some of the bigger scenes.

Buster has a dynamic little comedienne, Marion Byron, for his leading lady, and she captures her share of the laughs.

REVIEW

Buster Keaton, aided and abetted by Ernest Torrence, Director Charles "Chuck" Reisner, a girl by the name of Marion Byron, and seemingly thousands of other actors and actresses, has made one of the year's funniest pictures.

It is "Steamboat Bill Jr." and it opened at the Theatre to capacity audiences which all but fell out of their seats at the antics of the frozen-faced star and his assisting mirth-provokers.

The comedy, which was directed by Charles F. Reisner and released by United Artists, is a laugh riot from the opening scene till the cyclonic finish. Cyclonic is right, for the tornado which climaxes "Steamboat Bill Jr." would be, even minus its laughs, a thrill in the most dramatic of dramatic features.

"Steamboat Bill Jr." is different, for it has a real story, with a logical development of plot, has recognized screen favorites in the supporting cast, and doesn't underrate the intelligence of the audience.

The "gags" or comedy situations, are clean, and above all, original.

Buster's characterization of the rah rah boy who comes home from college to help his hardboiled dad (Ernest Torrence) battle a rival steamboat line is the best thing he has ever done. How the rabbit becomes a roaring lion, teaches the rough fellows some new stunts, wins the town magnate's daughter (Marion Byron) and finally rescues the entire population from a tornado and flood, provides Buster with a laugh-a-minute picture which also abounds in love interest and photographic surprises.

"Steamboat Bill Jr." is a story of modern river life, filmed against a beautiful background. The humorous side of steamboating predominates, of course, but there are moments when the thrills overshadow the laughs. Especially is this true too in the final scenes, in which disaster is visited upon the river town and the comedy star turns hero.

Don't miss "Steamboat Bill Jr."—it's 100 per cent entertainment!

Did you know that Ernest Torrence, who plays the chief supporting role opposite Buster Keaton in the United Artists laugh feature, "Steamboat Bill Jr.," which reaches the Theatre next used to be a musical comedy star? Torrence, an Englishman by birth, is world-famous as a screen villain, but "Steamboat Bill Jr." provides him with a straight comedy role.

Another character who has plenty to do, and does it well, is Tom McGuire. He plays Torrence's business rival, the father of the girl.

The direction, by Charles "Chuck" Reisner, shows the expert touch of the man who was Charles Chaplin's right-hand man for several years and who more recently has been directing Syd Chaplin. Reisner can be as proud of "Steamboat Bill Jr." as he was of "Charley's Aunt," "The Better 'Ole" and "The Missing Link," to mention just a few of his previous successes.

All in all, "Steamboat Bill Jr." is an exceptionally good evening's entertainment and a big credit to United Artists, for whom Keaton made this comedy.

REVIEW

As many laughs as can be crammed into seven thousand feet of film; romance, suspense, thrills—these are some of the elements which go to make up the year's surprise comedy, "Steamboat Bill Jr.," which stars Buster Keaton and presents a number of noted supporting players of the calibre of Ernest Torrence.

Keaton's new United Artists laugh feature is convulsing capacity audiences at the Theatre, and this writer takes pride in especially recommending "Steamboat Bill Jr." as one of the season's "guaranteed pictures."

The fast-moving story of river life is Keaton at his funniest and Torrence in his most interesting role. Photoplaygoers who invariably associate the noted character actor with villainous parts are due for a shock when they see him sharing laughs in his portrayal of Buster's hardboiled, swashbuckling dad, a modern river pilot with a hatred for mollycoddles, and with a penchant for getting into trouble.

How his son, "Steamboat Bill Jr.," as played by Keaton, turns from sap to hero, wins the town belle, defeats a gang of river rowdies intent upon ruining him, and finally rescues the entire community from a tornado and flood, forms a background for scores of mirthful situations.

The settings in the big comedy are as spectacular as the action itself.

A typical lower Mississippi river town suddenly given a new lease on life by a bitter war between rival steamboat owners! Thousands of townspeople taking sides in the feud! Buildings swept into the river by a cyclone! Large packets helpless in the storm! And a laugh a minute throughout the excitement, which starts with the first scene and reaches its climax in the wildest, funniest ending ever shown on the screen.

The director of "Steamboat Bill Jr." was Charles "Chuck" Reisner, former right-hand man of Charles Chaplin and the megaphone expert responsible for Syd Chaplin's "Charley's Aunt", "The Better 'Ole" and "The Missing Link." In the opinion of last night's audience, "Steamboat Bill Jr." has more laughs than any feature in either Keaton's or Reisner's career.

In addition to the star and his chief supporting player, Torrence, the cast includes Marion Byron, petite leading lady and Tom McGuire, veteran character actor.

Marion Byron, a new comedienne, is Buster Keaton's leading lady in "Steamboat Bill, Jr.," which also has Ernest Torrence in a co-starring role and which will be seen at the..... theatre..... Marion is only seventeen.

Who is your favorite comedian? Buster Keaton? Charlie Chaplin? Harold Lloyd? Ray Griffith? Louis Wolheim? Ernest Torrence? Harry Langdon? For the price of one admission you can see two of them, Buster Keaton and Ernest Torrence, in one picture, "Steamboat Bill, Jr.," at thetheatre.....

Harry Houdini, the late wizard of magic, was the man who first called Joseph Francis Keaton, "Buster." Keaton was a babe in arms then. Now he is "Steamboat Bill, Jr.," at the..... theatre. Ernest Torrence is co-starred.

REVIEW

To the accompaniment of river shipping wars, tornados and love affairs, Buster Keaton is leading a laugh carnival this week at the Theatre, where the frozen-faced star's new United Artists comedy, "Steamboat Bill Jr.," is showing in this territory for the first time.

Keaton has made several highly successful feature comedies during his career—"Seven Chances," "The Navigator," "Battling Butler," and "College", to mention a few—but "Steamboat Bill Jr." has them all beat for abundance of laughs, originality of story, colorful background and excellent supporting cast.

The star, still his frozen-faced self, is a master of subtle comedy and pantomime in "Steamboat Bill Jr." as well as the limb-risking, blundering farceur whom the lovers of broader risibilities prefer. He also gives the other members of the company opportunity to glean their share of the laughs, especially Ernest Torrence, who is as funny in Buster's picture as he has been villainous in most of his previous vehicles. Torrence's venture into straight comedy stamps him as a gloom chaser of the first degree.

Another supporting player who should be heard from as a result of "Steamboat Bill Jr." is Marion Byron, a little comedienne who has a rollicking love affair with the star. This hoyden has a distinctive naivete greatly reminiscent of Mabel Normand. Tom McGuire, the veteran character actor, is another sharer of honors in Keaton's river comedy.

"Steamboat Bill Jr." is replete with thrilling situations. Steamboat crashes, fights and a cyclone which demolishes an entire town and makes a hero out of the blundering character played by Keaton are included in the entertainment menu.

One of the biggest laughs of the picture is the scene in which Keaton, by a ruse, liberates his father (Torrence) from the town bastille.

The brilliant direction is the work of Charles "Chuck" Reisner, former right-hand man of Charles Chaplin and more recently the director of Syd Chaplin's comedies.

The titles in "Steamboat Bill Jr." are a scream.

Buster Keaton's leading lady in the United Artists comedy, "Steamboat Bill Jr.," arriving at the Theatre is 17-year-old Marion Byron, who was singing and dancing in a Hollywood stage revue when the frozen-faced star discovered her and placed her under contract. Miss Byron, a former Ohio girl, had never been inside a studio until Keaton made her his leading lady. She weighs 100 pounds and is a vivacious brunette. She shares honors in "Steamboat Bill Jr." which was directed by Charles "Chuck" Reisner, with Ernest Torrence, Tom McGuire and other prominent supporting players.

Buster Keaton, who is co-starred with Ernest Torrence in "Steamboat Bill, Jr.," soon to come to the..... theatre, played in nine comedies with Roscoe (Fatty) Arbuckle many years ago.

Buster Keaton's real name is Joseph Francis. But this week he is "Steamboat Bill, Jr.," at the..... theatre.

News of the Personalities

WHAT BEING WIFE OF FILM STAR MEANS

(By Natalie Talmadge Keaton, wife of Buster Keaton, in "Steamboat Bill, Jr.," at the)

It means seeing your husband come home almost every night as someone else—a sailor or a college boy, or possibly a railroad engineer, followed by cameramen and hearing them talk way into the night about the seriousness of being funny.

It means having dinner one night at nine and the next night at six.

It means suddenly going away on location and living out in the open for two and three weeks at a time.

It also means running one's house as a home should be run—for the individuals rather than for the furniture.

It means—well—above everything leading an interesting if somewhat diversified life.

Discounting the fact that the salary of a motion picture star is usually sufficient to cover the necessities and many of the luxuries of life, there are still many good reasons why it is nice to be married to a successful screen star.

The everyday things of life seem to interest us more intensely. Like all people in the picture world, we take nothing casually. To us, almost unconsciously, every situation is dramatic and our effort is to bring something to life rather than to get something from it.

That I suppose is the real reason—we have made the world romantic by thinking it so—and a husband who spends his life trying to make the world laugh is bound to be amusing to his wife.

In Hollywood a film star is an actor or actress whose name is mentioned before that of the picture. A star appears "in" a picture. A featured player is one whose name follows that of the picture, the film being "with" so and so. In "Steamboat Bill, Jr.," the United Artists comedy which comes to the theatre.....

Buster Keaton and Ernest Torrence are co-starred. Charles "Chuck" Reisner directed. It was he who made "The Better 'Ole."

Which of Buster Keaton's pictures did you like best? The last "College," or "The General," or "The Navigator?" His newest, in which Ernest Torrence also appears, is "Steamboat Bill, Jr.," and it comes to the..... theatre.....

What are the first names of Buster Keaton, Babe Ruth, Jack Dempsey, and Gene Tunney? Eugene is not Tunney's first name; it is James. Dempsey is really William Harrison Dempsey and Ruth is George Herman Ruth. Keaton is Joseph Francis Keaton and he is at the..... theatre now in "Steamboat Bill, Jr." Ernest Torrence is also starred in the picture of Mississippi River boats and cyclones.

Ernest Torrence, who is co-starred with Buster Keaton in "Steamboat Bill, Jr.," at the..... theatre, is as Scotch as Sir Harry Lauder. And as big-hearted as Santa Claus. Ernest is doing comedy as a relief from his heavy dramatic work in "The King of Kings," "The Covered Wagon" and other films.



BUSTER KEATON

BK-2—Two Col. Scene (Mat 10c; Cut 50c)

Moving locales for moving pictures seems to be a new wrinkle put over by Buster Keaton. In "The General," his first United Artists picture, a Civil War locomotive was the scene of most of the action, with Buster clambering up and down smokestacks. Now, in "Steamboat Bill, Jr.," at the..... theatre, the action takes place on a Mississippi River steamboat. If Buster sticks to means of transportation, he'll have to make an airplane comedy soon.

A cyclone is the kick finish to Buster Keaton and Ernest Torrence's co-starring comedy, "Steamboat Bill, Jr.," at the theatre. The tornado sweeps through the Mississippi River country where "Steamboat Bill" is having a hard time with his side-wheeler, the "Stonewall Jackson," because of heavy competition from his rich rival, the important Mr. King. More than a quarter of a million dollars' destruction is wrought in behalf of laughter. The funny part of it is that the town of Pickway, Kansas, and the birthplace of Buster, not so far from the scene of the Keaton film was blown off the map by a tornado shortly after Keaton was born there in the rectory of a church in which his parents took refuge from the storm.

Buster Keaton, who may now be seen in "Steamboat Bill, Jr.," at the..... theatre, despite his diminutive size, is a great athlete. Not only does Buster box, row, swim, and ride, but he has also organized an amateur baseball team on the west coast which bids fair to rival many professional teams.

Buster Keaton and Ernest Torrence, who are co-starred in "Steamboat Bill, Jr.," are the long and the short of it. Torrence, who is strong and brawny, portrays the role of delicate-looking Buster's father in the first picture in which the two will be seen together.

Buster Keaton, who may be seen now in "Steamboat Bill, Jr.," at the theatre, is the only son of Myra and Joe Keaton, famous vaudeville folk, the husband of Natalie Talmadge, and the brother-in-law of Norma and Constance Talmadge.

Buster Keaton, who is co-starred with Ernest Torrence in "Steamboat Bill, Jr.," now at the..... theatre, was a private in the infantry during the late war. He was recently honored by the Governor of Oregon by being commissioned a captain in the National Guard of that state for his heroic work in fighting forest fires.

"LUCKY BREAKS"

By Buster Keaton

(Star of "Steamboat Bill Jr." which reaches the next)

Life for me has just been one lucky break after another.

I arrived upon this planet during a storm in a little Kansas town—a storm blew down the tent where my mother and father were working a medicine show with the late Harry Houdini. The stork had already sent word he was on his way, so mother wanted to give him a proper reception and started, with my father, for the nearest parish-house. They got into the church by mistake, so that was where the stork delivered me—making him a sort of bird-of-pray.

But that was a lucky break, wasn't it, coming into the world under such proper conditions?

As for my lucky break in pictures, that was my decision to take forty dollars a week to make two-reel comedies for Joseph M. Schenck instead of accepting several hundred for an act at the New York Winter Garden.

From the time of my entrance into this vale of tears, I had appeared in an act with my parents, travelling over the world in so doing. When I was twenty-one the Shuberts asked me to go into musical comedy at the Winter Garden.

This was a very good offer and I was rehearsing when Joe Schenck called to ask me if I'd like to make a series of two-reel pictures for him at \$40 weekly.

All my life I had travelled and the idea of settling down in one spot was more attractive to me than the actual money gain. Besides, I liked Mr. Schenck and felt he knew what he was talking about when he assured me there was a future for me in motion pictures.

And so I took the forty dollars, and consider that decision the luckiest break of all my lucky breaks.

Natalie Talmadge Keaton, wife of Buster Keaton, who will soon be seen in "Steamboat Bill, Jr.," gave up a promising career as a screen actress to make a home for her actor-husband.

A bit of pantomime which Buster Keaton employs in "Steamboat Bill, Jr." is said by manager.....of the..... theatre to rank with the memorable Oceana Roll danced by Charlie Chaplin's biscuits in "The Gold Rush." Keaton's film father, Ernest Torrence, is in jail and mad at the son whose stupidity put him there. The penitent youth arrives at the jail with a loaf of bread for his father, but the father refuses it. Then Keaton pantomimes to the tune of "The Prisoner's Song" the fact that he has the means of escape with him. Manager..... of the says it's a howl.

Buster Keaton gradually is covering the United States with locales of his pictures. "College" was laid in the golden west, "where land and water meet"—California. "The General" was inspired by an incident of the American Civil War, during which an engine chased another puffing locomotive through Georgia. Now, in "Steamboat Bill, Jr.," Keaton and Ernest Torrence are seen on the deck of an old Mississippi River boat. The new comedy comes to the..... theatre.....

MY IDEA OF HAPPINESS

By Buster Keaton

(Star of "Steamboat Bill Jr.," which reaches the next Theatre next)

Distant fields are always supposed to be the greenest, and the world in general is usually credited with wishing for something it hasn't got, but in my own case, I am happier now than I would be under any other circumstances or in any other clime.

Briefly, my idea of happiness is this: to have a happy, healthy family, tried and true friends, and to be engaged in work like this. I am grateful beyond words that I have them all.

It has taken me years, however, to make my idea of happiness come true, and there were many, many times that I thought I would never reach my goal. For from the day of my birth and up until about a decade ago, I feared I never would have a home.

The reason was because I never stayed in one place long enough to call it home. My parents were show people; I was a member of their act practically since babyhood, and we roamed the world.

I wonder if the average person, born and reared in a real home atmosphere, realizes how much traveling show people secretly yearn for a chance to settle down? Jumping from city to city, country to country,—that sounds exciting and adventurous. It is—for a while, but just spend the first twenty years of your life doing it, and see how glad you'll be to acquire a permanent postoffice address.

To have a home and a family was always my ambition, and I realized the first part of it when I quit vaudeville and entered motion pictures. A few years later I met THE girl. My wife thought enough of a home to abandon a very promising career in pictures. Perhaps you've heard of Natalie Talmadge.

Now there are two little Keatons, and of course, like all mothers and fathers, we think they're the finest boys in the world.

So, with (pardon me for boasting) the finest wife, the finest sons, the finest friends and the finest work—helping keep the world in a cheerful mood—I am the most contented man in the world.

And that's my idea of happiness.

BUSTER KEATON WAS ANXIOUS TO FIGHT

Did you know that one of Buster's boyhood ambitions was to be a professional prize-fighter? While touring the world as a member of his parents' vaudeville act, "The Three Keatons," Buster met all the great and near great in fistiana. John L. Sullivan, James J. Corbett, Tom Sharkey, James J. Jeffries and other stars of the prize ring patted little Buster on the head and predicted he would be famous some day. The youth outgrew his professional pugilistic ambitions, and became instead an amateur boxer of note. He is still an enthusiast and numbers among his thousands of friends practically all the ring champions of today. When he is not making a picture he rarely misses a championship bout. Buster's latest picture, "Steamboat Bill Jr.," which arrives at the Theatre next shows his proficiency with his fists.



BUSTER KEATON
in 'STEAMBOAT BILL, JR.'

BL-1—One Col. Scene

WINDSTORM FILMED IN KEATON COMEDY

When a terrific wind storm leveled a populous town on the banks of the Sacramento River, across from the California state capital, and uprooted trees, blew steamboats and other craft from their moorings, everybody was happy.

It was all part of a motion picture comedy, "Steamboat Bill Jr.," in which Buster Keaton and Ernest Torrence star under the Joseph M. Schenck banner for United Artists.

The town required several weeks to build, and up until the day of the storm the thriving community enjoyed a peaceful existence. When the hurricane had subsided all that was left of the several acres of buildings was debris.

The storm lasted all day. Scores of wind machines and steel cables attached to tractors out of camera range were the chief instruments of destruction. Buildings toppled into the river as if struck by a giant unseen hand. Clouds of dust were visible for miles around. Thousands of people journeyed to the scene of the excitement to witness the synthetic holocaust.

Keaton's made-to-order town in "Steamboat Bill Jr." which comes to the next Theatre next was the most expensive set ever constructed for a comedy and thrill on the screen was so complete that there was nothing left to salvage.

Supporting Keaton in the cast are Ernest Torrence, the famous portrayer of villainous roles who is playing his first comedy role; Marion Byron, 17-year-old leading lady; Tom McGuire and Tom Lewis.

Charles "Chuck" Reisner directed the spectacular laugh feature of river life.

Buster Keaton, who is soon to be seen in "Steamboat, Bill, Jr.," once feared that he would have no permanent home. That was in the days before he met his one and only, Natalie Talmadge. Buster, who travelled around the country with his mother and father as an act, "The Three Keatons," slept in one town, ate breakfast in another, etc.

MRS. BUSTER KEATON IS HAPPILY WED

Buster Keaton's wife, Natalie Talmadge Keaton, always accompanies her famous husband when he goes on location with his company, and during the filming of the comedian's United Artists feature, "Steamboat Bill Jr.," which reaches the Theatre next while they were at Sacramento, Calif., making steamboating scenes, someone asked Mrs. Keaton for her happy matrimonial recipe.

"Because we are two romantics; we like the same things, laugh at the same jokes, love family life, and have in common our sons, Joe and Bob," replied Mrs. Keaton, who gave up a screen career to star domestically. She is content to let Norma and Constance uphold the honor of the Talmadge family on the screen.

Natalie Keaton tells how Norma used to take her to the old Vitagraph studio in Brooklyn and permit her to sit on the sidelines and watch the stars of that period. She confesses that she "fell in love" several times, but that the actors she adored didn't know anything about it.

"I had a schoolgirl 'crush' on Tony Moreno, and then I thought that Francis Bushman was my ideal; and then I scrapped both of them for dashing Maurice Costello—'Dimples,' everybody called him in those days," laughed Natalie, as Buster, sitting beside her on the set, exclaimed, "Ah, ha, now it's all coming out!"

"Yes," she continued, "those were the heroes of my kid days. The comedian of those days—it was two or three years before the war—were not as subtle as Buster. They went in for slapstick, not character touches. John Bunny was in his heyday. He was getting, I think, \$200 a week. That made him look like an emperor to us.

"Regarding Buster. Well, the late Harry Houdini owned a tent show in partnership with Joe and Myra Keaton. A cyclone blew down the tent, and Buster arrived in the world that night.

"He had a pretty rough passage as a youngster. He started his stage career as a tot, and later was what one might call the 'juvenile lead' in a vaudeville act, 'The Three Keatons'. Then the new industry of the movies caught him up; but he wasn't exactly world-famous or wealthy when the war came, and Buster went overseas as a private in the American Army.

"Then he came into the pictures again, and achieved stardom. Also, we met.

"I was working as assistant to the studio manager when our romance started. We sort of thought we liked one another. Buster was shy. He blushed when he first asked me out to dinner. But, having asked me once, he asked me a lot more times, in quick succession—in case, he told me afterwards when we knew one another better, he got out of practice and lost his nerve.

"When I left Hollywood to join Constance in the East, Buster got agitated. A steady stream of letters and telegrams came. And then, came Buster himself. It was a forlorn Buster, walking with the aid of crutches—he had been injured in a film.

"Obviously, he had to be comforted. Obviously, also, we couldn't separate again. In fact, we decided then and there that we couldn't separate again for all the rest of our lives; and in the spring of 1921 we were married at Norma's country home.

BERNHARDT TAUGHT BUSTER KEATON

"Steamboat Bill, Jr.," the Buster Keaton comedy for United Artists which will have its premiere at the Theatre next, is undoubtedly Buster's funniest comedy.

Keaton, like most humorists, has a serious side. He is, for instance, quite serious about the bringing-up of his two children. In writing about it, he said:

"The theatre educated me. By meeting great people like Bernhardt, by hearing her recite beautiful bits of poetry. Because I was a child and because she loved children, she would explain to me in simple words the meaning of the story. I studied geography by traveling all over the world. At about twelve years of age, I could draw a map and put almost everything in it that should be put in it. A child of the theatre is really to be envied because he learns by playing.

"I decided that when my two youngsters should reach the age of reason, which is four years old, in my estimation, that they, too, would learn, as I had learned, constantly and through pleasure as well as through the usual kindergarten experiences. In 'Battling Butler,' I had a boxing expert come to our house for three months to teach me how to box. At the end of three months, both of those boys of mine had some scientific knowledge of boxing. You couldn't have paid them to leave me while I was taking a lesson.

"When we made 'The General,' which by the way is the name of the engine, they became so steeped in Civil War history that they were fighting over the different uniforms worn by the members of the cast. They hung around that engine that we had made, which is an exact reproduction of the original of 'The General' now on view in the North Carolina and St. Louis Railroad station in Nashville, Tenn., until they knew every screw and wheel in it. From this picture, in fact from every picture that they have watched in the making, they have learned the power of details. They know the labor that it takes before pleasure is achieved."

Buster Keaton is Steamboat Bill, Jr. in his latest comedy, which will head the bill at the Theatre next.

For this picture, Buster put his "iron face" into training for a month. Exactly four weeks before he went on the set as Steamboat Bill, Jr., Keaton gave up smiling—for he does smile in private life—often a wide, generous grin that changes the entire expression of his face.

Keaton generally takes three weeks before shooting starts on a picture to train his face by keeping it absolutely expressionless. The extra week for Steamboat Bill, Jr. may have been because of Ernest Torrence, who was co-starred with him. Torrence loves to "break up" anyone who acts with him. To "break up" in picture parlance is to make people laugh when they don't want to.

However, Buster came before the camera with his frozen expression and not once during the picture was Torrence able to "break him up." The frozen face never melted.

"We found married life the best fun possible. We don't go about much; we are great 'homebodies'. Buster rides, rows, swims, golfs, plays tennis, baseball, handball and football. I like swimming and golf.

BUSTER IS BUMPED WHILE MAKING FILM

Buster Keaton has many narrow escapes from injury during the making of his motion picture comedies, because he takes chances and refuses to let "doubles" work for him in the hazardous scenes.

Sprained ankles and similar hurts are common with him. In one picture a couple of years ago he all but fractured his skull and had to stop work for a week.

But in the making of his new United Artists laugh opus, "Steamboat Bill Jr.," which is to be shown at the Theatre next he got through most of the production with nothing more serious than a bad cold, only to suffer a broken nose while playing baseball with the members of the company at the close of a day's camera work.

It happened across the river from Sacramento, Calif. where the Keaton unit of the Joseph M. Schenck organization spent two months on location, with big steamboats and a populous river town in "properties".

The frozen-faced comedian does not play golf nor tennis, so he organized two baseball teams composed of motion picture players, directors, cameramen, scenarists, continuity writers, etc.

Ernest Torrence, who plays Buster's father in "Steamboat Bill Jr.;" Charles "Chuck" Reisner, director; Carl Harbaugh, scenarist; Tom McGuire, a member of the cast; and Dev Jennings and Bert Haines, cameraman, were among the stars of Keaton's team.

Sacramento baseball fans crowded the ball park for the twilight game for the Keaton company championship.

For eight innings Buster donned the mask and as catcher managed to hold on to every ball the spitball artist flung to him. Buster caught them all in the groove of the glove. At the end of the eighth inning, positive that the pitcher was under perfect control, he removed his mask.

A fast ball, with lightning speed came toward him so quickly that before he could stick up his hands, it landed right on Buster's nose.

BORN "JOE" BUT WAS RE-NAMED "BUSTER"

What's in a name?

Lots, thinks Buster Keaton, whose latest United Artists comedy "Steamboat Bill Jr.," which was filmed under the Joseph M. Schenck banner and directed by Charles "Chuck" Reisner, reaches the Theatre next

"If my parents had christened me Algernon, or Geoffrey or something like that, I don't know what would have happened. As a matter of fact, I was named Joseph, after my father, whose father bore the same name. But I became Buster at the age of six months, and I believe my name has helped in bringing what screen success has come my way."

Buster and his wife, Natalie Talmadge Keaton, a sister of Norma and Constance, have two sons. When the boys were born they were named Joe and Bob, not Joseph and Robert, but just plain Joe and Bob, and the Keatons believe they have given their boys a good naming start in life.



BUSTER KEATON in "STEAMBOAT BILL, JR."

BL-3—Two Col. Scene (Mat 10c; Cut 50c.)

KEATON DRESSES IN ROOMS WITH NAMES

Buster Keaton had to add another dressing room to his studio when he completed his new United Artists comedy, "Steamboat Bill Jr.," which was produced by Joseph M. Schenck and directed by Charles "Chuck" Reisner.

The studio didn't particularly need another dressing room, for there were dozens already, but Buster insisted on following a precedent which he established when he started in motion pictures more than ten years ago.

The frozen-faced comedian began naming dressing rooms after his pictures. He has always named them after his previous pictures, and as the supply of rooms was exhausted after the completion of "Steamboat Bill Jr.," the carpenters got busy and made a small addition to the film plant.

When actors sign to play in a Keaton picture they are assigned to dressing rooms by name, not number. They are told to dress in "The General," "College," "Battling Butler," "Go West," "Seven Chances," "Navigation," or in one of the many others, including "The Blacksmith," "Convict 13," "The Scarecrow," "The Haunted House," "Neighbors," "The High Sign," "Hard Luck," "The Playhouse," "The Goat," "The Paleface," "The Boat," "Hospitality," etc.

"So long as I keep making pictures at my own studio there will be no shortage of dressing rooms," opined Keaton.

"Steamboat Bill Jr" will be shown at the Theatre next Ernest Torrence heads Keaton's supporting cast.

Two of the members of the cast of Buster Keaton's "Steamboat Bill, Jr.," at the Theatre, were on the legitimate stage before joining the movie ranks. Marion Byron had a small part in a Los Angeles musical comedy; Ernest Torrence had several musical comedy leads before the movies won him over.

BARRYMORE CALLS KEATON FINE ACTOR

John Barrymore in a recent article said in reference to Buster Keaton, "One of the finest motion picture actors that I can think of is Buster Keaton, who has the necessary and instinctive genius for his craft. And one of the elements of his great success lies in his having acquired the facial impassivity of a blackboard in a grammar school, on which he slenderly traces patterns that photograph like Maryon's etchings. And that is pretty fine stuff in black and white."

So much for the legend that actors are jealous. As a matter of fact, their appreciation of each other's work is most generous and intelligent.

In Hollywood, while a picture is being made, they visit each other on the set, are sympathetic in their attitude and in no way display the enviousness credited to them.

It is of course true that the motion picture actor today differs from the actor of other days. He is a householder, seldom travels except to go on location; the business side of his art is more systematized and, provided he is a star, he has his special type of role.

While the emotion of jealousy still exists, it does not dominate the moving picture element of Hollywood.

Throughout his latest picture, "Steamboat Bill, Jr.," in which Buster Keaton is co-starred with Ernest Torrence, there was not the slightest fight for the center of the set.

Ernest Torrence, who will be seen in "Steamboat Bill, Jr." at the Theatre, was discovered by Henry King about eight years ago, while Torrence was playing in "The Night Boat," a musical comedy. Thereafter, Mr. Torrence has appeared exclusively in motion pictures.

Ernest Torrence, who is co-starred with Buster Keaton in "Steamboat Bill, Jr.," is a musical comedy star of considerable fame. He appeared in musical comedies in Great Britain for fifteen years before coming to America.

BUSTER AND ERNEST BOTH GOT ALL WET

Buster Keaton and Ernest Torrence changed their daily dozen to their daily ducking during the filming of "Steamboat Bill Jr.," the spectacular United Artists comedy of a thousand laughs which comes to the Theatre

The frozen-faced star and his co-starring player in the Joseph M. Schenck production like to swim, but they received an overdose of bathing with all their clothes on.

When the Keaton company spent two months on location along the Sacramento River in central California, Buster and Torrence, who has temporarily deserted screen villainies for straight comedy, fell off of steamboats and decks to provide laughs in the feature directed by Charles "Chuck" Reisner, and when they returned to the studio in Hollywood for the final scenes, a huge tank was constructed so they could continue the immersions.

Both actors were forced to change their clothes as many as five times a day.

"Steamboat Bill Jr." is described as a modern story of river life which is as thrilling as it is laughable. Torrence, playing a hardboiled steamboat captain, tries to make a real man out of a sap son, with surprising results.

Among the members of the cast are Marion Byron, 17-year-old unknown chosen by Buster as his leading lady; Tom Lewis, who formerly appeared in the Ziegfeld Follies, and Tom McGuire, veteran character actor.

During the filming of the river scenes Buster used as many as two hundred extras at one time.

Keaton has made three United Artists pictures without a rest, and, with the completion of "Steamboat Bill Jr." the star started on his first real vacation in years.

FLEET OF BOATS USED FOR NEW KEATON FILM

A fleet of large steamers, barges, launches and dredges were leased or built for Buster Keaton's new United Artists picture, "Steamboat Bill Jr.," a spectacular comedy of modern river life, which is to be shown at the Theatre next

A town, populated by several thousand people, was built on the banks of the Sacramento River, across from the California state capital, and then destroyed in a synthetic cyclone to provide thrills and laughs. Ernest Torrence, noted character actor; Marion Byron and Tom McGuire are among the supporting players in "Steamboat Bill Jr." Charles "Chuck" Reisner, whose directorial career includes features for Charles Chaplin and Syd Chaplin, was the man behind the megaphone during the filming of Keaton's biggest production to date.

Buster Keaton, who is co-starred with Ernest Torrence in "Steamboat Bill, Jr.," now at the Theatre, is an amateur boxer of some note. His childhood ambition was to become a famous boxer, and although he outgrew these dreams of the boxing ring, he numbers among his friends some of the greatest boxers of all time. Charles "Chuck" Reisner, director of "Steamboat Bill, Jr." was also a prize-fighter. He was so proficient as a songwriter, boxer, actor, director and "gag" man, that he had some difficulty in deciding which vocation he would follow.

"STEAMBOAT BILL, JR.," BRINGS BUSTER KEATON WITH ERNEST TORRENCE TO.....

Third United Artists Picture of Frozen-Faced Comedian Is River Tale of Old Boats

"Steamboat Bill Jr.," called by many who have seen it, Buster Keaton's funniest comedy, will head the bill at the Theatre next

The frozen-faced funny man who gave us such farces as "College," "The General" and "Go West," now becomes the well-bred son of a burly Mississippi River boat captain. When things start going from bad to worse for the father, his "softy" son arrives on the scene. Bill Jr. doesn't exactly give dad any helping hand when he falls in love with the daughter of the rival captain, nor does he help to regain the business which the other has stolen from his father. However, a cyclone comes along and then Buster—but it doesn't require such imagination to think of the antics he indulges in!

Ernest Torrence, featured player in many films since "The Covered Wagon," won a juicy role when he was cast as Buster's he-man parent. It marks his first comedy characterization in many a day. Heading Keaton's supporting cast are Marion Byron, a pretty little newcomer; Tom Lewis, and Tom McGuire.

If you saw "Charley's Aunt" or "The Better 'Ole," you don't need to be told that Charles "Chuck" Reisner is a good comedy director. Why shouldn't he be? His early training was secured at the elbow of Charlie Chaplin!

"Steamboat Bill Jr.," Buster's third comedy for United Artists release, was filmed by Devereaux Jennings and Bert Haines. Carl Harbaugh prepared it as an original screen story. Harry Brand acted in a supervisory capacity.



BUSTER KEATON in "STEAMBOAT BILL, JR."

BL-2—One Col. Scene (Mat 5c; Cut 30c.)

RIVER JUNCTION PASSED AWAY LIKE BABYLON

Ever hear of River Junction, California?

You won't find it on the map; in fact, it was in existence only a few months, but during its short life it enjoyed more excitement than some towns do in fifty years.

River Junction was a bustling city constructed especially for a motion picture—"Steamboat Bill Jr.," in which Buster Keaton stars and in which that swashbuckling villain, Ernest Torrence, will be seen at the..... Theatre..... as a comedian.

The town was erected on the banks of the Sacramento River, across from the historic country where gold was discovered in California. Like some of those early gold rush towns, River Junction served its purpose and then crumbled, though in this case the Keaton company destroyed the community in order to provide thrills and laughs for the public.

Thousands of people—motion picture extras—inhabited the town at the height of its activity. The levee was crowded. Steamboats, barges, launches and other craft dotted the river.

After a few months the Keaton company returned to Hollywood, leaving a ghost town behind.

Even as Babylon and Ninevah, River Junction perished, not because it was wicked, but because the world must be entertained, and in this case the entertainment is a tornado as funny as it is awesome.

"Steamboat Bill Jr.," which was produced by Joseph M. Schenck, president and chairman of the board of directors of United Artists, is the most ambitious picture in Keaton's screen career.

Charles "Chuck" Reisner was behind the megaphone. Devereaux Jennings and Bert Haines, veteran cinematographic aces, headed the camera battery.

JOSEPH M. SCHENCK

presents

BUSTER KEATON AND ERNEST TORRENCE

in

"STEAMBOAT BILL, JR."

United Artists Picture

Directed by Charles F. Reisner

Story by Carl Harbaugh

Photographed by Dev Jennings and Bert Haines

Technical Director, Fred Gabourie

Assistant Director, Sandy Roth

CAST

Steamboat Bill	Ernest Torrence
His First Mate	Tom Lewis
Mr. King, His Rival	Tom McGuire
Mary King, His Daughter	Marion Byron
Steamboat Bill, Jr.	Buster Keaton

THE STORY.

A sleepy river town on the lower Mississippi has suddenly awakened and is staging the biggest celebration in its history.

Buildings are gaily decorated; the levee is in holiday attire; people are massed along the river bank; a band is blaring martial tunes; everybody seems to be happy.

All but one person—"Steamboat Bill," owner of the packet "Stonewall Jackson".

The occasion for the celebration is the arrival of a new boat which henceforth is to ply between River Junction and southern ports. And the owner of "The King" is letting the townspeople know that he is out to run "Steamboat Bill" off the river. King, who has modestly named his craft after himself, has practically secured control of the town.

Bill used to be the "leading citizen", but by lavish expenditures and much smooth talk about what he's going to do for River Junction, King, a newcomer in the state, has prejudiced the citizens and convinced them that the veteran steamboater and his antiquated boat are dangerous.

A few days later Bill receives good news; his son, whom he hasn't seen since babyhood—the mother, since dead, having taken the child to Boston to rear in a different environment than "that rough river town"—is scheduled to arrive to live with his father. Bill decides that with his husky son to aid him, he'll be able to prevent King and the rich man's crowd from ruining him financially. Bill himself is six foot, three inches tall, and he hopes the boy, now grown to manhood, will be at least six feet four.

When Bill's offspring arrives, however, the giant steamboat pilot gets the shock of his life. Young Bill is a shrimp, wears college clothes, plays a ukulele and rolls his r's.

Nothing daunted, Bill reflects that after all, a son is a son, so he sneaks him up an alley, gets him into some he-man clothes, and tries to make a river man out of him.

The ruthless river war continues. Steamboat Bill is being gradually a rabbit in a lion's den, but if nothing else, he's game, loyal to his father, and a glutton for punishment. He is also susceptible to feminine charms, for the minute he meets Mary King, daughter of his father's bitter rival, he's head over heels in love.

The romance of the couple proceeds under difficulties; their fathers discover the affair and forbid further meetings, with the result they are forced to exchange vows clandestinely.

The ruthless river war continues. Steamboat Bill is being gradually forced to the wall by King and his more powerful organization when an opportunity arises for a coup which will restore the veteran to his former prestige. Bill Junior throws the proverbial monkey-wrench into the plans, and the father is so disgusted with his seemingly worthless son that he orders the youth back to Boston.

Bill Junior leaves, but returns to River Junction in the dead of night and discovers that his father has been jailed for getting into a fist-fight with King. The youth hoodwinks the jailer, smuggles his father out of a cell and, again reconciled, continues the war with his father against King.

Discovering some of King's henchmen in the act of attempting to wreck the "Stonewall Jackson", Bill and his son give battle, with the result that the father is returned to jail, and Junior, injured, is sent to a hospital. Mary, estranged from her sweetheart because of the family feud, refuses to visit him.

King's triumph is shortlived; a tornado hits River Junction; all the boats but Bill's are swept from their moorings, and the townspeople, driven from their homes by storm and flood, take refuge on the old "Stonewall Jackson". Young Bill forgets his hurts, escapes from the hospital and takes charge of the situation.

A real river man at last, Bill Junior rescues his father, pilots the tornado survivors to safety, and winds up in a blaze of glory by risking his life to save Mary.

FACTS ABOUT "BILL"

1. Buster Keaton and Ernest Torrence,—two of filmdom's biggest stars,—in the same picture, "Steamboat Bill, Jr." "Little Bill" and "Big Bill" are a combination as invincible in films as Bill Tilden and Bill Johnston in tennis.

2. Charles F. "Chuck" Reisner, director, made Syd Chaplin's "The Better 'Ole." He was also Charlie Chaplin's right hand man in making of "The Gold Rush."

3. Marion Byron, a 17-year-old "find," is Keaton's leading lady. Tom Lewis and Tom McGuire are other notables in the cast.

4. The story by Carl Harbaugh is that of a famous old Mississippi River steamboat and its modern rival,—with all the thrills and humor connoted by such boats in contest on the muddy waters.

5. "Steamboat Bill, Jr.," is physically the biggest comedy in which either Buster Keaton or Ernest Torrence has appeared. It cost more than half a million dollars to produce.

6. The climax of this picture is a tornado. The destruction wrought in the cause of laughter amounted to \$255,000.

Editors Like Biographies

FROZEN-FACE MYSTERY EXPLAINED AT LAST

Filmdom's solemnest individual—on the screen—owes his ability to keep a frozen face to his early training on the stage.

Referring, of course, to Buster Keaton, whose immobile visage in "Steamboat Bill Jr.," his latest United Artists comedy, is convulsing audiences at the Theatre as never before.

The Joseph M. Schenck star was taught by his parents years ago to let the spectators laugh and keep his own face straight.

"Be different," they advised, "and you may get some place some day. Anybody can laugh at his own jokes; it's whether audiences laugh that counts in the amusement world."

Keaton's life has been as exciting as his comedies. Although still in his thirties, he has been before the public almost constantly during the past quarter century.

Born on November 4, 1895, during a cyclone, he has enjoyed a cyclonic life ever since. Buster's mother and father, Myra and Joe Keaton, were traveling the country with a tent show, in which the late Harry Houdini, the magician and handcuff king, was a partner.

On the night the stork arrived, a tornado swept that part of Kansas, and away went the show, tent and all. The only building left standing was a church, and there Mrs. Keaton was taken. Buster was born in the sacristy.

When the Keaton offspring was six months old he fell downstairs—and seemed to enjoy the experience.

"What a buster!" exclaimed Houdini.

"That's a good name for the kid," opined Joe Keaton, and Buster it has been to this day.

After Houdini and the elder Keaton dissolved partnership, "Dad" Keaton and his wife organized a vaudeville set. Buster joined them at the age of three and during the next sixteen years he visited every city in the United States and the British colonies.

Buster turned down a \$750 a week at Shubert's Winter Garden in New York to enter motion pictures at \$40 a week in 1916. Early in 1917 the comedian enlisted and went to France. Upon his return, after serving eighteen months in the ranks as a private, Buster returned to Hollywood and continued his affiliation with the Schenck organization. The comedies in which he appeared proved so popular with the exhibitors that it was decided to send him "out on his own." Before being elevated to head his company in the two-reel field, he was co-starred with William Crane in "The Saphead," which made a big hit and established him as one of the screen's best sellers.

He was then given his own company by Mr. Schenck. His first picture, "One Week," proved a big success. Overnight he became a box office attraction and his "frozen face" brought him world-wide fame.

Some of the most successful feature length comedies made by Buster Keaton during the past few years are "Three Ages," "Hospitality," "Sherlock, Junior," "The Navigator," "Seven Chances," "Go West," "Battling Butler," "The General" and "College." "Steamboat Bill Jr." is his latest.

Buster Keaton who comes to the in his latest picture, "Steamboat Bill, Jr.," does not, like the usual comedian, care for so-called funny stories. However, Norman Hap-

ERNEST TORRENCE IS AGAIN A COMEDIAN

Ernest Torrence has gone back to his first love—comedy.

The famous screen villain and character actor has temporarily forsaken the serious roles for a co-starring part with Buster Keaton in the United Artists laugh feature, "Steamboat Bill, Jr.," which reaches the..... Theatre next.....

Born in Edinburgh, Scotland, Torrence was one of a family of fourteen. After attending Edinburgh University, he went to Stuttgart to study piano and vocal music. Returning to Scotland, he became a piano teacher and an amateur singer of note, receiving a medal for his vocal accomplishments.

Deciding to cast his fortunes with the professional stage, he secured an engagement and leaped to fame in Great Britain, where he played in musical shows for fifteen years before coming to America. His first appearance in New York was in "Modest Suzette." Then followed several musical successes, and it was while he was singing and dancing in "The Night Boat" about eight years ago that Henry King, the director, saw Torrence as a screen possibility.

King was searching for a particularly villainous character for "Tol'able David," the first starring vehicle of Richard Barthelmess. Torrence laughed at first when King approached him with an offer to play a ruffian on the screen, but the director persuaded the comedian that after all, drama and humor are sisters under the skin.

So Torrence played the never-to-be-forgotten role of "Luke" in "Tol'able David" and immediately found several motion picture producers bidding for his services. Particularly will be remembered his roles in "The Covered Wagon," "Ruggles of Red Gap," "The King of Kings," "Twelve Miles Out" and "Captain Salvation."

Several companies were bidding for Torrence's services when he selected the part in "Steamboat Bill Jr." as more to his liking than any role for some time.

"It was a great experience to get back to comedy," said Torrence. "I never had so much fun in my life as when working with Buster and his director, Charles 'Chuck' Reisner."

Torrence is one of the film capital's finest pianists and vocalists, and guests at Hollywood gatherings are always assured of a treat when the noted actor consents to play and sing.

Whether comedian or villain in reel life, he is known as a cultured, home-loving gentleman and a devoted husband and father in real life.

His wife invariably accompanies him on location trips, as she did when the Keaton company spent two months along the Sacramento River filming scenes in the spectacular comedy of river life.

good confided the following one to him and the frozen-faced comedian broke into one of his rare smiles:

When Hapgood was in Russia, a porter took him to a hotel where he engaged a room. When he returned that evening, he found all his luggage missing. He sent for the porter who said he would go right down and tell Comrade Clerk about this. He did so and Comrade Clerk said, "Comrade Porter, did you take the luggage?" "No," replied Comrade Porter, "Comrade Thief must have taken it."



BUSTER KEATON

BK-1—1 Col. Scene
(Mat 5c; Cut 25c.)

MARION BYRON IS KEATON LEADING LADY

Unknown a few months ago, without a single day's motion picture experience; now leading lady for one of the most prominent stars and with a five-year contract which should carry her to the heights of fame.

That, in a nutshell, is what the modern Aladdin's lamp—Hollywood—has done for Marion Byron, pint-size comedienne, who plays in Buster Keaton's latest United Artists feature, "Steamboat Bill, Jr.," which is being shown at the..... Theatre.

Marion, who answers to the unclassical nickname of "Peanuts," is one of the few girls who went to Hollywood and had no idea of breaking into motion pictures. She takes oath that this is the truth.

She was born in Dayton, Ohio, 17 years ago, went to school there, and arrived in Hollywood with her family in 1921. Here she continued her studies. All the films meant to her was an occasional visit to a neighborhood theatre with her playmates. A leader of activities at school, she was always ready for any kind of a lark. One day when the boys invited her to play baseball, she surprised them by batting and running bases as well as any member of the team. When the "gang" gave a "show," Marion ran away with it. But when her friends said: "You should be in the movies," she replied, "Aw, there are too many girls trying to get in them now. I'd rather go on the stage."

About a year ago her family consented, and she won a small bit in a Hollywood musical show. Theatre-goers started to talk about her scintillating personality and her rare mimicry. A manager of a number of picture stars persuaded her to have a private screen test "just for a joke." Then, unbeknown to her, he showed the test to Keaton, who was searching high and low for a leading lady.

The next day she visited a studio for the first time and was signed to a five-year contract, appearing with Buster for the first time in "Steamboat Bill, Jr.," under the direction of Charles "Chuck" Reisner.

FILM DIRECTOR WAS A PRIZE FIGHTER

If life is the greatest teacher, Charles "Chuck" Reisner, famous director of motion picture comedies, can lay claim to being the world's best educated man.

For the two-fisted, keen-witted builder of screen laughs who was behind the megaphone during the making of the Buster Keaton-Ernest Torrence comedy, "Steamboat Bill, Jr.," which arrives at thenext....., has crammed into his adventurous career to date experience and success enough for ten men.

Although the amusement world has known Reisner chiefly as a film director during the past few years, a glimpse at his earlier career reveals episodes more exciting than some of the ones he directs for the screen.

Reisner has been a stage hand, stage manager, vaudeville star, professional boxer, successful song writer, motion picture actor, "gag" man, assistant director and director.

Handy with his fists and still handier with his brain, Reisner as a boy became a leader and the one depended upon to take the initiative in any youthful adventure. Growing to manhood, he had a difficult time deciding whether to follow the career of a pugilist or an actor. He rose to stellar heights in both lines, defeating some of the best men of his weight in the ring and winning recognition as a box office bet in vaudeville.

It was while he was following a stage career that he wrote one of the most successful war-time songs, "Good-bye Broadway, Hello France," a popular hit which earned him thousands of dollars for a few hours' work.

Sensing the possibilities of his comedy mind in motion pictures, "Chuck" came, saw and conquered in Hollywood. He was an actor, "gag" man and assistant with Charles Chaplin for several years, and functioned as the great comedian's right hand man during the filming of "The Gold Rush."

Going "on his own" as a full-fledged director, Reisner quickly developed into one of the most popular megaphone wielders. Among his outstanding features before he signed with Keaton were the Syd Chaplin starring vehicles, "The Better 'Ole," "Charley's Aunt" and "The Missing Link."

Buster Keaton, who comes to..... in "Steamboat Bill, Jr.," his latest and third comedy for United Artists, has his own views on what a wife should be. In a recent article, Keaton wrote:

"She must have a lovely smile. She must be able to sing and to cook, and she must never tell funny stories. Under no circumstances must she greet me, when I come home from the studio, with this—'Oh, I saw the funniest thing today, something you can use in your next picture!' The Sullivan Law was put through for people who say that.

"She must love her home and she must be able to put things in it and about it that don't look as though they were put there by an interior decorator. She must be sympathetic, generous and have a decided personality of her own. Also, decided views of her own. She must vote. She must wear soft clothes, with lots of lace and small hats. And she must love children and animals, and a man who never smiles and who sometimes walks downstairs on his head."

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TWO BIG KEATON SCREAMS!

Buster Keaton in "The General"

Love, Laughs and Locomotives! . . . The Comedy
Thriller of Civil War Adventures 'Way Down
South . . . Huge Cast and Most Lavishly
Staged . . . A Box-Office Hit!

Buster at his Best in a Howling Screen Success!

Buster Keaton in "College"

Funniest of all Kampus Kut Komedies . . . Penetrating
in its Satire, Intriguing in its Theme, Exciting
in its Action . . . The Love Progress of a
Would-be College Athlete
Convulsingly Screened

Hailed by Public and Press as a Riot of Fun!

UNITED ARTISTS CORPORATION

Mary Pickford ~ Norma Talmadge  Gloria Swanson ~ Charles Chaplin
Douglas Fairbanks ~ D.W. Griffith ~ Samuel Goldwyn

JOSEPH M. SCHENCK
President and Chairman Board of Directors

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