

Ford Motor Car Is Popular One Here

(Continued from page 2.)

present selling price that has ever been produced.

Another of the Ford products that is a pronounced leader in its line is the Fordson tractor, the little tractor with the big accomplishments. The ready adaptability of the Fordson to all kinds of tractor work, its low original cost, together with its power and sturdiness and its low cost of operation and upkeep have made it the leader of the tractor industry.

The newest of the Ford products, the Lincoln automobile, is destined in its class to outstrip the popularity of its companion products. The Lincoln is the last word in high class automobiles and is meeting with such a buying demand that the sales under the Ford management have increased to such an extent as today to be beyond the factory output.

Big Poultry Ranch Brings Fame Here

Enormous Production Recorded at Roy Hands Mammoth White Leghorn Poultry Plant

One of the best known poultry establishments in the state is the Hands egg ranch, located at the edge of Cottage Grove.

Mr. Hands owns and operates a 10-acre poultry breeding establishment. Practically the entire ranch is devoted to the raising of poultry and poultry feed crops.

It is indeed a privilege to visit this establishment and inspect the poultry houses and the fine flock of pullets and breeders. Specializing in egg producing Silver Quill White Leghorns, Mr. Hands has developed a strain which is known throughout the entire country as one of the most dependable egg-laying strains to be had. Starting in 1915, Mr. Hands embarked in a small way and has developed the strain from the original chicks hatched at that time together with occasional desirable introductions of new blood, up to its present large capacity.

There are at present on the Hands farm 1600 layers and 1600 breeders. The past year 40,000 chicks were sold. A heavy business in setting eggs was also handled.

As an indication of the wide recognition and reputation the Hands poultry ranch is enjoying, during the past year they had more orders from breeding and egg centers of the country than they were able to fill.

This ranch is often referred to as the most complete and modernly equipped breeding establishment in the state. The chicken houses are all of the latest and most improved kind and are so placed that all breeders have free access to growing crops.

The success that has been attained by Mr. Hands is one that is in every way deserved and is but a just reward for the expenditures of energy and knowledge in the building up of his business.

Local Creamery Big Aid to Dairymen

High Grade Machinery Used by Cottage Grove Plant to Produce Health Foods.

The Cottage Grove Creamery, R. S. Trask, proprietor, is one of the industries that has earned a position of first rank among the food manufacturing establishments of this district. This company is an important adjunct in the development of the surrounding community and in maintaining the health of the public of this city. The new plant of this company is located at the corner of north Eighth street and Whiteaker avenue.

The Cottage Grove Creamery is a business establishment that is not only contributing to a large measure in the development of Cottage Grove's back country in making a market for high quality cream, produced on farms of this district, but is in a large measure contributing to the possibility of good living in Cottage Grove.

This company, in the manufacture of its products, uses the most modern machinery and appliances. Every possible protection for the quality and purity of the product is used. In fact, Red Rose brand butter and ice cream, manufactured by this company, are as pure and wholesome as modern science has made it possible to manufacture them.

The business was started in 1906 in a small wooden building near the flour mill and is now housed in a modern concrete and tile building at the corner of north Eighth street and Whiteaker avenue.

The equipment includes modern refrigeration and ice-making machinery, pasteurizers for butter and ice cream, churn, homogenizer and freezer, all of the equipment being

of the same type as that used in the largest plants of this kind.

The volume of business that is handled by this company is a large one and is one that is constantly growing as a result of the high quality of its products. It is one of the home industries that deserves the encouragement and support of the people of this district. Not by reason of it being a home industry alone, but also because of its absolutely high grade food products.

Brief Biographies Keaton Troupe

(Continued from first page.)

goes only to those entitled to it, and only in the quantities to which they are entitled.

Out on location the business manager works under difficulties. He can't bring his well furnished and efficient office with him. He must make the best use of what he finds at hand, which adds to his work.

Some times Gilmour becomes so absorbed in his work that he almost forgets his meals. One day he forgot his breakfast, but didn't realize the fact until he noticed he was unusually hungry.

Gilmour has been in the movie game, always in the business management, for 16 years. He has been with Educational pictures for a number of years and came here with Keaton during a lull in work. He has been here for eight weeks, but has been here 13 weeks, being the only one left on the job while the Keaton troupe is temporarily at Hollywood waiting for forest fire smoke to clear so that the filming here may be completed.

Gilmour is personally responsible for the rain which has arrived and extinguished the forest fires.

Marion Mack
There must be love interest in every picture. Marion Mack was selected to play opposite Buster Keaton for this role. Love is the usual distinction of being granted, but there should be nothing difficult about it with Miss Mack as the representative of feminine pulchritude. She was selected for her beauty and bearing necessary for a southern girl of ermine days. Her opportunity to play opposite Buster Keaton meant much for her in her rise in motion pictures and she postponed a picture, "Alice in Movieland," in which she is to have the lead, in order to come to Cottage Grove with Keaton.

Miss Mack has made remarkable progress in pictures when it is considered that she wasn't born until 1905 at a little mining village, Eureka, Utah. She finished her education, however, at Detroit, Mich. Before she was through high school she had written Mack Sennett and had been awarded the unusual distinction of being granted an interview, provided her mother accompanied her to Hollywood. She got on immediately. After a short time with Universal and Fox and played the lead in a recent picture, "The Carnival Girl," produced by Lewis Levv.

Clyde Brockman
One of the important men in the Keaton organization, but one who says little, is Clyde Brockman, assistant director and assistant scenario writer. The Sentinel failed to receive data from which to prepare a biography, but "Brock" has worked his way up to an important place in motion pictures.

Al Boasberg
An essential part of the making of a comedy is the gag men. They are not men to gag the actors and keep them from talking. Usually they make the actors talk and make them say things that they had not thought of saying.

As the Buster Keaton picture is to be the best Buster has ever produced, it was natural that the best of gag men should be employed. One of these is Al Boasberg. He appears too serious for a gag man. One wouldn't laugh at him and one wouldn't expect him to. He spends most of his time thinking of how to make others laugh.

Motion pictures had been invented when Al was a kid and he never had an ambition to win fame and fortune in movie land. He got into the movies by accident, and the grace of the New York fire department and his beautiful recovery, and probably never will. His education he got in Dokes poolroom. Having completed a post graduate course in the fire department and had lots of fun watching the wheels go round.

One day he was clerking at Saks third and Broadway, New York, when a fire truck knocked an automobile through the doorway of the store where Al was clerking. The driver of the wrecked automobile was an actor and the accident resulted in a friendship between him and Al, the tire salesman. The actor was struck by the new jokes Al sprung on him and he proposed that they be put on paper. He promised to use them at an early appearance in vaudeville and he said he would pay the author \$100 if they went over good. A few days later Al got his \$100, but he was afraid there was a string to it and he kept the money several days expecting someone to call for it. He is more sophisticated now and has become accustomed to the feel of the long green.

From that beginning Al now furnishes jokes for 17 vaudeville performers, writes a song now and then and furnishes the gags for a big picture like "The General." He has written many complete shows, among them, "Hello, New York," which became "Good Bye, New York," when taken away from that city. Among the songs he has written are "Big Butter and Egg Man from the West" and "Cry and Get It." He has produced hundreds of others, usually to fit the person who was to sing it. Writing a complete comedy requires only an hour or for one who knows how. But writing a comedy means writing only the outline. Much of the comedy is put in after production starts.

Boasberg was a contributing author for the "1925 Music Box Review," the biggest of New York reviews.

Al isn't as old as a review of

what he has done would indicate. He admits 33 years, counting summers and winters. He isn't exactly certain whether he was born, or whether he ever was. He started in the motion picture game four years ago and was with Famous Players and Film Booking Office before joining Buster Keaton a year ago.

One reason Al likes the gag man stunt is because the pay ranks well up towards that paid the stars.

James Farley Says Here Is Splendid Location For Making Southern Pictures

James Farley, who played the part of a Union general in "The General," was born at Waldron, Ark., January 8, 1885, but has managed to live down most of the disadvantages of birth. He entered the show business when 12 years of age, participated in the Philippine rebellion in 1899, left the business in 1901, took the position of United States treasury department in 1902, resigned in 1903 and has been in pictures since 1912, playing principal parts in a number of all the leading stars of movieland.

During 14 years in pictures, Farley has come to recognize a good motion picture location when he sees it. Speaking of the Cottage Grove location, he said: "Your city was selected by Mr. Keaton because of the resemblance to the south where the things took place which he is portraying in his picture. Cottage Grove is a very desirable place for making pictures of this kind, those requiring rural atmosphere, for the town itself is of the period of the 60's and the country is settled by peoples migrating from Missouri and thereabouts after the Civil war. There are many of the original houses, buildings and streets that would have found none more suited for making pictures of the character heretofore mentioned."

Mike Donlin
Mike Donlin looks like a name. He is playing the part of a northern major in the Keaton picture, but he is a member of the major leagues. He will be remembered by baseball fans as a player on the New York Giants when baseball was in its heyday. He has won a part in the Keaton picture, for he spent years in the legitimate stage, first with his clever wife, the late Mabel Normand, and later as the lead in "Turn to the Right," Golden's sensational crook drama.

Ed Foster
One of the most genial members of the Buster Keaton troupe is Ed Foster, of Foster and Foster, is a member of the engine crews. He too is an ex-league baseball player and was a popular one in his day with the Cleveland fans. He didn't get his first job in the lower league until he was 19, but he has been able to become a piano playing wizard. He can make the piano play anything he wants around on the floor out of sheer enjoyment at the way Ed fingers the ivories. Ed is the only one who has so far been able to play classical music in the picture, wearing three pairs of motormen's gloves.

Frederic Vroom
Frederic Vroom, who plays the part in the Keaton picture of a Confederate general of the rank of Robert Lee, is well known to the motion picture public and has played prominent parts in many pictures that have appeared here. On the beautiful seventh of November, 1887, he was born in a small town in Nova Scotia. It has been said that a break was made in the sky and a child was dropped to earth while his father was pulling carrots in the vegetable field—it was before the sun had reached its highest on that particular day. That child was the now well known Frederic Vroom of movieland.

After seven snows had melted the great Abraham Lincoln was assassinated in the United States. The much loved president was upon the "Bluebonnet." The little boy of seven listened but said nothing. He seemed more sorry for the handsome young assassin than for the president who had been killed. He was a year and a half old when he was pulled from the carrots migrated to Massachusetts with five children—Frederic being the oldest—and the beautiful mother. After three years of the usual misadventures of childhood, he was away from home in Philadelphia and had to be coaxed by his friends to go to the theater. He had refused the invitations several times but when Edwin Booth came to play a two-week engagement at the Grand Opera House the temptation was too much to withstand the curiosity of at least seeing a brother of the stage, committed to memory such an impression on the lad. The incident changed the motive of the boy's life entirely. He began immediately to read Shakespeare and study for the stage.

In the spring of 1884 he had graduated from the Lyceum Theater School of Dramatic Arts—afterwards known as the American Academy of Dramatic Art. Franklin Sargent Dean, David Belasco, Steele MacKays—a pupil of Delaarte and Fred Williams—father of Fritz Williams and formerly stage manager at the Boston Museum Company, Boston. (He had the class in Shakespeare and Frederic was said to have been his "prime pupil.") The lad had a small part in "Dakota" and "The Iron Master." At the opening of the New Lyceum theater Robert Mantel, John Mason and Sedit Marti were not in the cast. That was in May of 1884. Young Vroom had, in addition to his regular study for the stage, committed to memory the original four of the tragedies from Shakespeare—the entire plays, all the parts in every scene. He was committed to memory with William Lyle, father of Bert Lyle now in pictures, at Montreal, Canada, and the next season and for five consecutive seasons with Lawrence Barrett, the last four seasons with Mr. Barrett's association with Edwin Booth—the company known as "The Booth-Barrett Co."

These were the happy years of a young but eventful life. Mr. Barrett was the greatest friend Vroom ever had.

Vroom played with the Booth-Barrett Co., "Julius Caesar," "Louie XIII" ("Richelieu," King Claudius and the ghost in "Hamlet," Antonio in "Merchant of Venice," Manfredi (Duke) in "The Fool's Revenge," Simone Gesso in a magnificent production of "Oscar Wilde's 'The Dutchess of Padu.'"

Simone Gesso was 80 years old, wicked and vindictive, a part which Vroom played with much credit. Afterwards he played with Modjeska, Thomas Keene and others until 1900, when he left the stage to go to Alaska during the rush to Nome and did not return to the drama until 1910, when he accidentally secured a position as assistant director to a former chum—who played in the Booth-Barrett Co. and has since directed, managed and played in pictures.

Barrett was the greatest friend Vroom ever had.

Charley Smith
Much of the success of "The General," and it is going to go over big as a comedy, will be due to Charley Smith, one of the scenario writers and screen men. He was formerly the Smith of Smith and Campbell, originators of vaudeville's sidewalk conversation act. He has been in the picture business since the stage between acts and exchange repartee they are paying tribute to Charley Smith of the "The General." He wrote the material for his own act and is the author of that big Broadway mystery drama, "The Deep Purple."

Harry Barnes
One of the most popular men with those outside the company is Harry Barnes, casting director. He is in charge of the extra talent and has on hand the entire morning whatever Buster orders the night before, or sometimes a few minutes after it is ordered. He has been in the picture business since the stage between acts and exchange repartee they are paying tribute to Charley Smith of the "The General." He wrote the material for his own act and is the author of that big Broadway mystery drama, "The Deep Purple."

The Two Jackies
Probably Jackie Lowe and Jackie Hanlon hope to imitate Jackie Coogan. If that is their ambition, they were given a good start when selected for parts in the Keaton picture. They are yet young enough so that their mothers had to leave them in the hands of the front of the cameras they are just regular boys, as was demonstrated when their mothers, after leaving them in the hands of the camera men, returned to find them engaged in mortal combat and rolling each other around on the floor.

Glen Cavender
Glen Cavender, who in "The General" plays the heavy opposite Keaton as Captain Andrews, northern spy and chief of the raiders, has had a notable career in pictures and otherwise.

Cavender was born in Tucson, Arizona. Entered military service in 1914. He is now in the United States Army, Philippine Division, China Boxers and Porto Rican wars in different U. S. cavalry regiments, retiring as captain and receiving the rank of major in 1916 in U. S. Army intelligence department as major, leaving service in 1920.

Entered pictures in 1909 with St. Louis Film company at Albuquerque, N. M., with Gilbert P. Hamilton, later known as the Front Street Film company, starring Dot Carley, Buck Connors, Ray Payton and others, playing small bits and parts, leaving there in 1910 and in 1911 joining the Kay-Bee Broncho company, later known as Inceville, Calif., later known as Inceville. He played parts with such as Dick Stanton, William D. Taylor, Charles Ray, Clara Williams, Louise Glann and William S. Hart. He left in 1913 and joined the Keystone Comedies under Mack Sennett, working with such as Mabel Normand, Roscoe (Fatty) Arbuckle, Charlie Chaplin, Ford Sterling and Fred F. C. Jones, later becoming assistant to Mr. Sennett and finally directing pictures for him in which appeared such stars as Sam Bernard, Weber and Fields, Joe Jackson and Ray Griffith.

He left there in 1916 and joined Roscoe Arbuckle and Buster Keaton as co-director on two pictures, "The Cook" and "The Sheriff." Then he went to war as drill master in U. S. training camps and army posts—Fort MeArthur, Camp Lawry and Camp Lewis, later being transferred to the intelligence department.

He returned to the screen in 1921 under the William Fox organization, playing opposite Dustin Farnum, Tom Mix, Buck Jones, Shirley Mason and others—leaving Fox on account of accident (gasoline explosion which rendered him unable to walk for several weeks), returning to screen in 1924 under Vitaphone banner, playing heavies opposite Alice Calahan, J. Warren Kerrigan, Bert Lyle and others, leaving Vitaphone and joining Metro-Goldwyn-Mayer Productions, playing opposite Ralph Graves, Kenne Aldree, Paulette Goddard and others and finally to the heavy in the Keaton picture.

Tom Nawn
Tom Nawn, member of one of the engine crews, is small in stature but he has loomed big in comedy, legitimate stage and silver screen, for many more years than he cares to mention. His "Pat and the General" was a comedy of the first order, a convulsed discriminating Broadway for years. Tom is now 63 years young and as full of pep as a terrier.

He has been in the picture business since the stage between acts and exchange repartee they are paying tribute to Charley Smith of the "The General." He wrote the material for his own act and is the author of that big Broadway mystery drama, "The Deep Purple."

There would have been expensive and would have caused delays, so six of the raiders, who were ready to do more for Buster, volunteered to brave the big rapids of the McKenzie. All were battered on rocks, none escaped without minor injuries and two became exhausted in the swift waters.

The cameramen had a precarious position on a rock in midstream and one of three cameras slipped off into the water.

This one scene will have been taken at three places distant from each other, part at Culp Creek on Row river, 35 or 40 miles from the point on the McKenzie where the final portion of the scene was taken, and the part between the two is to be taken on some rocks out from Santa Monica, Calif.

The raiders are Glen Cavender, captain, who died when his engine went through a trestle; Al Hanson, engineer, who was shot when he tried to drive the engine over the trestle; the six who participated in the McKenzie river scene, Ross McCutcheon, Charles Phillips, Jack Dempster, Red Thompson, Tony Harvey, Ray Panford; and Tom Moran, Bud Finn and Jimmie Bryant. Earl Mohan of Cottage Grove doubled for Tom Moran in the McKenzie river scene.

Harry Roselotte
Few probably will recognize Harry Roselotte, the name. He is plain "Rosie" to all members of the Keaton troupe and officials as scenic director. The scenic director must be ready to make a scene of any kind or order on a few moments' notice and to know all about what points will be in this scene. It was who made a new city built of new lumber in the forenoon look like a Civil war village in the afternoon by the application of the right kind of paints and chemicals.

Ross McCutcheon
Ross McCutcheon, one of the raiders in the Buster Keaton picture, has had a career in some respects similar to that of Buster. He started at five years of age in a family company with his father, Wallace McCutcheon. Ross was known as the "biograph baby" of New York. Other members of the company were D. W. Griffith and Mack Sennett, both of whom have since become renowned in the production field. Much of their success undoubtedly has been due to their training under McCutcheon.

The Movietone Biograph company, operated by the father of Ross, was a pioneer in the movie field. When Ross was 19 years of age the senior McCutcheon died and the "biograph baby" took over the management of the business. D. W. Griffith was yet a member of the company.

Within a short time the junior McCutcheon left the biograph company and went on to the legitimate stage with Willie Collier. It was at this point that Griffith started on his great career.

Ross served in the world war, spent five years on the legitimate stage and recently returned to the screen with the Fox productions, recently playing a prominent part in "The Iron Master." He is a popular fellow with other members of the company and has made many friendships here.

The Camera Crew
A statement that the cameramen have an important part to play in the filming of a motion picture probably will not be disputed, at least not successfully.

Buster Keaton brought with him a complete retinue of cameramen and as complete a retinue of assistants as he carried by any company.

His camera crew consists of Dev Jennings, first cameraman; "Boots" Haines, second cameraman; Elmer Ellsworth, assistant cameraman; Byron S. Houck, who handles the "stills"; Dale Clawson and William Pitz.

Ellsworth had to return to Hollywood several weeks ago because of a fractured arm.

Jennings started his career as a civil engineer. He was induced by a friend to go into the movie camera game 15 years ago and has never regretted that he did so.

Haines and Houck are stars on the Keaton baseball team. Houck, who formerly was with Philadelphia as a pitcher, and later with Portland in the same capacity, fills the box to overflowing in the Keaton line-up.

Fred Wright
An important position in the Keaton organization is held by Fred Wright, chief electrician. He hardly knows himself what his duties are. Broadly they are anything that might be expected of an expert in his line, with considerable added. He is a man of few words, but he is a man of many ideas. He called upon to build a steel bridge in the forenoon, make some kind of fancy filigree work at noon, repair a locomotive in the afternoon and design a new kind of "bobbin pin" in the evening. And he mustn't say that it can't be done. He has to find a way to do it.

A fire fighting engine designed by Wright, with a capacity for four 120-pound streams at one time, has played an important part in the making of "The General," being used to extinguish the flames after burning bridge scenes, to prepare a ground for such scenes and for fighting fires started in the area in which the Keaton company has operated. He often doubles for Buster when Buster is busy directing or when Buster is "frozen face" need not be in the picture. In physique he has a striking resemblance to Buster.

erected along the line of the chase of the raiders.

Like so many others in the Keaton company, his years are few. He is 28. Barnes of the McKenzie. All were battered on rocks, none escaped without minor injuries and two became exhausted in the swift waters.

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Jack Little
Nine hundred or more shots were fired in the battle scenes of "The General." As high as 150 shots were used in one scene. In one scene the shots apparently tore off the tops of many of the trees in the Culp Creek neighborhood. Jack Little had charge of this feature and his job was an important one, as it would be expensive to refill any of the scenes in which powder was used.

Mr. Little has been in the movie game 15 years and in the powder game three years. This is his first picture with Keaton. He handled the powder for "The Big Parade," in which there were 400 shots and 1500 men on the battlefield. He got orders the night before to prepare the field for taking the pictures at 9 o'clock in the morning. He and a crew worked all night laying 80,000 feet of wire.

Mr. Little handled the powder for "The Unknown Soldier." In this 500 shots were fired and dirt was thrown 20 feet in the air without use of dynamite or anything that would injure soldiers who were pictured as marching into the shots. He has been in the powder game for three years and as a powder man he has never had a casualty.

Before going into the movie game, Little thrilled audiences over the country by jumping gaps with automobiles. For his first jump he was paid \$10, but he raised the price for following performances.

Makeup Men
Parents who object to the way their daughters smear on paint and powder should see the way it is sometimes done in the movies. With the Buster Keaton company are J. K. Pietrain, chief of wardrobe and makeup and F. C. Ryte, representing the Western costume company, both of whom know their stuff.

Tony Harvey
Tony Harvey, one of the raiders, was born of French-Italian parentage with the name, Anthony J. VaConti. The last time he left home he adopted the name of Tony Harvey and went on the legitimate stage with Willie Collier. It was at this point that Griffith started on his great career.

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in all of Buster Keaton's pictures for some time. He had parts in "Tramp, Tramp, Tramp," "The Chive Man," "Battling Butler" (Keaton picture just being released), "The Iron Horse" and "Don Juan." In "The General" he is a corporal.

Ray Hanford
Ray Hanford, one of the raiders, was born in Oakland, Calif., and naturally became imbued early with the desire to get into motion pictures, which he entered in 1911. He was nine years with Universal, during which time he played heavy in a serial, "Troy of Hearts." He was a year with Fox. Since then he has been a free lance, playing character heavy and heavy leads. Recent releases in which he took part are, "Into a Kingdom," in which Corinne Griffith was starred; "Queen of Diamonds," in which Evelyn Brent was starred; and "Glimmer of the Mounted," in which "Sir Lumber Jack," in which Lefty Flynn was starred. Hanford played heavy in all of these.

Charles Phillips
Charles Phillips, one of the raiders, was born in Syracuse, N. Y., in 1903, came to Los Angeles in 1919, worked at the Mack Sennett studio as a laborer to 1920 and started to work at the Buster Keaton studio as a truck driver in 1921. His first appearance in a picture was in a mob scene. He worked at the Metro and other studios doing small bits and in 1924 went on the Los Angeles police department, always watching for chances to do small bits at the several studios. After a short engagement with the Metro, he returned to the Farbach and Mares, of the West Coast theaters, he returned to the Buster Keaton company and has worked in all the Keaton pictures since.

The following leading and progressive Cottage Grove business firms have made it possible for The Sentinel to present this movie section and to present copies of this special issue to members of the Buster Keaton company.

QUALITY MARKET
Fresh and Cured Meats
Wholesale and Retail

COTTAGE GROVE SERVICE STATION
All Kinds Gasoline and Oils
Goodyear Tires and Tubes

THE MARKSBURY CO.
Department Store.

THE PICTURE SHOP
H. V. Waldron, Prop.

THE WHITE PHARMACY
Luncheonette and Soda Water
Drugs, Etc.

GRAY'S CASH & CARRY
Groceries, Fruits and Meats

BRESSLER & SON
Furniture, Stoves, Ranges and
Camping Equipment

BANK OF COTTAGE GROVE
The Bank Where You
Feel at Home

SMITH-SHORT GROCERY
The Store That Appreciates
Your Trade

THE OWL
Cleaners and Tailors
Caterers to Men Who Like
to Be Well Dressed

SANFORD SIGN SHOP
Lettered Signs for
Keaton Locations

KNOWLES & GRABER
Hardware and Implements

C. J. BREIER CO.
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Ladies and Gents' Furnishings

MOUNTAIN STATES POWER COMPANY

FARMERS UNION STORE
Groceries and Feed

J. C. PENNEY CO.
745 Department Stores
Everything in Ready-to-Wear
for Men Women and Children

KEM'S FOR DRUGS
The Rexall Store

McQUEEN'S GROCERY
Groceries and School Supplies
Phone 65

DARBY & LISTON
Hardware and Sporting Goods

COTTAGE GROVE BOTTLING WORKS

BURKHOLDER & COMPTON
General Merchandise
Wool and Mohair

HARRY RENTLE
Motorcycles, Bicycles
General Repairing

THE BASKET GROCERY
Quality Groceries
Fresh Fruit in Season