

THE HIGH SIGN

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THE ELECTRIC HOUSE

Day Dreams

The Balloonatic

Audio Film Center



THE FILMS OF **BUSTER KEATON**

AMERICAN ART INSTITUTIONS



Theatre arts
Our Hospitality

SHERLOCK JR.

THE NAVIGATOR

Seven Chances

GO WEST

Battling Butler

THE GENERAL

COLLEGE

STEAMBOAT BILL JR.

Audio Film Center



AUDIO FILM CENTER is pleased to announce that it has been designated the exclusive 16mm distributor for 9 features and 17 short subjects starring Buster Keaton by special arrangement with Raymond Rohauer and Leopold Friedman, trustee of Buster Keaton Productions, Inc. The films listed here are available only for non-theatrical use by non-profit organizations. They may not be shown commercially or used for fund-raising purposes where advertised to the general public. For biographical material on Keaton and more information regarding his films and how they were made, we recommend the book *Keaton* by Rudi Blesh (The Macmillan Company, 1966).

Few of Buster Keaton's films were ever re-issued theatrically; many in this collection were believed lost and have not been seen for 40 years. They represent the finest of Keaton's comedic art, and Keaton represents one of the finest talents ever seen in motion pictures. To those familiar with Keaton, his films need no introduction; those not familiar with him will find a gratifying experience in watching this unique comedian. Others copied his gags and situations, but none ever successfully imitated his style or personality. He was the eternal pessimist, always a victim of misfortunes not of his making. He was the timid soul, careful to follow the rules and inevitably foiled by a mechanical "thing." His sense of timing was perfect, his execution magnificent. Buster Keaton died on February 1, 1966. He left a legacy of laughter that will endure forever.



"The Three Keatons" around 1900.

JAMES AGEE ON BUSTER KEATON

Extracted from "*Comedy's Greatest Era*"
(Life magazine, September 3, 1949)
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KEATON'S FACE RANKED ALMOST WITH LINCOLN'S as an early American archetype; it was haunting, handsome, almost beautiful, yet it was irreducibly funny; he improved matters by topping it off with a deadly horizontal hat, as flat and thin as a phonograph record. One can never forget Keaton wearing it, standing erect at the prow as his little boat is being launched. The boat goes grandly down the skids and, just as grandly, straight on to the bottom. Keaton never budes. The last you see of him, the water lifts the hat off the stoic head and it floats away.

No other comedian could do as much with the dead pan. He used this great, sad, motionless face to suggest various related things: a one-track mind near the track's end of pure insanity; mulish imperturbability under the wildest of circumstances; how dead a human being can get and still be alive; an awe-inspiring sort of patience and power to endure, proper to granite but uncanny in flesh and blood. Everything that he was and did bore out this rigid face and played laughs against it. When he moved his eyes, it was like seeing them move in a statue. His short-legged body was all sudden, machinelike angles, governed by a daft aplomb. When he swept a semaphorelike arm to point, you could almost hear the electrical impulse in the signal block. When he ran from a cop his transitions from accelerating walk to easy jogtrot to brisk canter to head-long gallop to flogged-piston sprint—always floating, above this frenzy, the untroubled, untouchable face—were as distinct and as soberly in order as an automatic gearshift.

Keaton was a wonderfully resourceful inventor of mechanistic gags (he still spends much of his time fooling with Erector sets); as he ran afoul of locomotives, steamships, prefabricated and over-electrified

houses, he put himself through some of the hardest and cleverest punishment ever designed for laughs. In *Sherlock Jr.*, boiling along on the handlebars of a motorcycle quite unaware that he has lost his driver, Keaton whips through city traffic, breaks up a tug-of-war, gets a shovelful of dirt in the face from each of a long line of Rockette-timed ditch-diggers, approaches a log at high speed which is hinged open by dynamite precisely soon enough to let him through and, hitting an obstruction, leaves the handlebars like an arrow leaving a bow, whams through the window of a shack in which the heroine is about to be violated, and hits the heavy feet-first, knocking him through the opposite wall. The whole sequence is as clean in motion as the trajectory of a bullet.

Much of the charm and edge of Keaton's comedy, however, lay in the subtle leverages of expression he could work against his nominal dead pan. Trapped in the side-wheel of a ferryboat, saving himself from drowning only by walking, then desperately running, inside the accelerating wheel like a squirrel in a cage, his only real concern was, obviously, to keep his hat on. Confronted by Love, he was not as dead pan as he was cracked up to be, either; there was an odd, abrupt motion of his head which suggested a horse nipping after a sugar lump.

Keaton worked strictly for laughs, but his work came from so far inside a curious and original spirit that he achieved a great deal besides, especially in his feature-length comedies. (For plain hard laughter his nineteen short comedies—the negatives of which have been lost*—were even better.) He was the only major comedian who kept sentiment almost entirely out of his work, and he brought pure physical comedy to its greatest heights. Beneath his lack of emotion he was also unconsistently sardonic; deep below that, giving a disturbing tension and grandeur to the foolishness, for those who sensed it, there was in his comedy a freezing whisper not of pathos but of melancholia. With the humor, the craftsmanship and the action there was often, besides, a fine, still and sometimes dreamlike beauty. Much of his Civil War picture *The General* is within hailing distance of Mathew Brady. And there is a ghostly, unforgettable moment in *The Navigator* when, on a deserted, softly rolling ship, all the pale doors along a deck swing open as one behind Keaton and, as one, slam shut, in a hair-raising illusion of noise.

Perhaps because "dry" comedy is so much more rare and odd than "dry" wit, there are people who never much cared for Keaton. Those who do cannot care mildly.

*Actually, seventeen of the nineteen have been saved

BUSTER KEATON

by Raymond Rohauer

JOSEPH FRANCIS KEATON was born to a family of vaudevillians on October 4, 1895. His parents, of Scottish and Irish descent, had a farm near Piqua, Kansas, and both his birthplace and his professional milieu had great influence on his subsequent film career. At the age of three his father put him into the family traveling vaudeville act, a knockabout acrobatic routine. Quite literally thrown about the stage by his father, in fright wig and grotesque make-up as a kind of dwarf "comic Irishman," Keaton learned early to fall and roll with precision. The great Harry Houdini, appearing on a bill with the Keatons, saw the boy hurtle unharmed down a flight of stairs on his spine and said "He's a real buster . . .". And Buster stuck. Buster Keaton.

After a tempestuous blowup with a theatre manager, Keaton's father brought the family act to an end. His parents went back to the Piqua farm and Buster went to New York. While appearing in a Shubert revue he met Roscoe ("Fatty") Arbuckle on the street, who asked Keaton to work with him in movies. On impulse, Keaton auditioned for Joseph Schenck, Arbuckle's producer, and was offered forty dollars a week to act in films. He accepted, terminating his Shubert contract (which paid him \$750. per week) to appear in Fatty's two-reel comedies "to see what it was like . . ."

National Film Theatre, London

January 16th, 1968



Starting in 1917, he made 15 shorts with Arbuckle, produced by Schenck, the sequence interrupted by his service in the infantry in France, where he stayed until the Armistice in 1918. Back home, and still for Schenck, he appeared in and directed, with Eddie Cline, a series of two-reelers. In 1923 he began his full-length features for Metro under Schenck, and in 1926 for United Artists. These constitute the high point of his career, Keaton's classic peak: OUR HOSPITALITY, SHERLOCK JR., THE NAVIGATOR, SEVEN CHANCES, GO WEST, BATTLING BUTLER, THE GENERAL, COLLEGE, STEAMBOAT BILL JR.

With his first talkie, FREE AND EASY, the Keaton star began its descent. His series of feature-length talking pictures for M-G-M from 1929 to 1933 had lost the magic of his great silent films. After discouraging attempts at two films in Europe, he returned to the U.S. to make a series of undistinguished shorts. His despair caused him to spend 1927 in a psychiatric clinic. In 1938 he returned to M-G-M as a gag-man, assistant director and screen writer (often inventing routines for Red Skelton). He played small roles, some not billed, in many M-G-M comedies and musicals. He appeared as himself in Billy Wilder's SUNSET BOULEVARD, played in Chaplin's LIMELIGHT, AROUND THE WORLD IN EIGHTY DAYS and IT'S A MAD, MAD, MAD, MAD WORLD. His last major film was Richard Lester's A FUNNY THING HAPPENED ON THE WAY TO THE FORUM the year before his death in 1966.

In the summer of 1954, Buster Keaton approached me for aid in saving his old films. I was at the time managing the Society of Cinema Arts in Los Angeles—a popular showcase for silent and sound screen classics, documentary and experimental films. Keaton had heard of my reputation for gathering silent films and restoring them for exhibition. He said he had a number of prints of his films and knew they would have to be destroyed, since the nitrate film was badly decomposed. He knew they had some value, but was equally concerned because they were taking up space in his garage! Long an admirer of his work, I was delighted to help, since I knew the value of his films and was certain of their eventual revival and acceptance. The only troubling aspect was the seeming diffidence of Keaton himself—concerned but very off-hand.

The following day, I went to Keaton's house. There were original prints of THE NAVIGATOR, SHERLOCK JR., GO WEST, STEAMBOAT BILL JR., COLLEGE and some of the best two-reel shorts, such as THE BOAT and THE PLAYHOUSE . . . and true enough, nitrate prints in a deplorable state. Keaton, living in obviously reduced circumstances, seemed defeated. The films seemed almost an embarrassing reminder of his former eminence. I couldn't help feeling that under his mask



Raymond Rohauer (left) and Leopold Friedman.

Photo—Chris K. Economakis

of diffidence was a desire for recognition, not of himself, but of the intrinsic merit of his films. In later years this was confirmed. Keaton's life was in his films, and he always felt shy and was uncommunicative in personal dealings. At that second meeting, Keaton made it clear that he did not own the rights and copyrights to the films, and in fact had no knowledge of the legal position.

Obviously the first step was to preserve the films at hand. I arranged for the immediate transfer to safety stock of the films in Keaton's garage. The difficult question of ownership rights was still to be pursued . . . an entanglement that would mean many years of research and negotiation.

I will never forget the excitement of that day: Keaton working like mad to personally load his car with all the films to take them to a lab for transferral. Little by little, as my own funds permitted, the films were copied—over a third of these great comedies saved. Some time later, word came that a number of Keaton films had been found in his former home in Beverly Hills, then occupied by the actor James Mason. I urged Keaton to go there and ask for their return; he did so, but in Mason's absence was refused. I have since asked James Mason to amplify this incident, and in a recent letter he said that on his return he heard of the request and, in his words, "A dilemma presented itself. Should I make a respectful humane gesture toward this great artist? Or should I guarantee the preservation of the films? I knew that Keaton could not use the films to his personal advantage and that he did not command the facilities for preserving them. Anyway, right or wrong, I chose (to donate the films to) the Academy." In retrospect, this was a sensible reaction on Mason's part—subsequently the Academy turned the films over to me—but at the time somewhat humiliating for Keaton. Later, Mason did meet Keaton, and according to Mason, "talked about his films, only from the point of appreciation."

The procedures in clearing rights and copyrights was a long and involved one. Keaton knew little or nothing of the legalities of such matters. I insisted that he discuss the films with Joseph M. Schenck, the man who first established Keaton as a star, and who guided his career for many years. Schenck's terminal illness precluded my visiting him, but I felt that Keaton, who had once been his brother-in-law, would be a welcome choice. Unfortunately, Mr. Schenck's physical deterioration was such that Buster was never sure he was recognized, though he reported that Schenck had smiled at him. This avenue, perhaps the most important key to the ownership of the Keaton films, seemed closed. I then took Keaton to see Schenck's attorneys. After many meetings, in which I used Keaton himself to establish authority, a corporation was established that, with associate trusteeship, was to once again give Buster Keaton control of his own films.

It was Buster himself, buoyed by a reception in Europe that overwhelmed his natural reserve, who suggested that we call on Mr. Leopold Friedman in 1963. Mr. Friedman, the surviving trustee of the assets of Buster Keaton Productions, Inc., the original production company, was most cordial. His control was a guarantee of proper handling of the films, and has been the factor responsible for the revival and availability of the films in both theatrical and non-theatrical, archival and study situations. As trustee, he shepherds the ownership of all rights and copyrights in and to all of the films of Buster Keaton made between the years 1917-1928. Rights are also held to Comicque Films (*also spelled Comique*), the predecessor company of Buster Keaton Productions, Inc. In 1911, Mr. Friedman joined Metro Pictures, and was an officer successively of Metro Pictures, Metro-Goldwyn and Metro-Goldwyn-Mayer, as well as of Loew's Inc. until his retirement in 1954. He continues actively in the motion picture business as trustee of the Keaton films.

The re-establishment of Keaton the artist was complicated by the rehabilitation of Keaton the man. In 1956 Keaton suffered a violent throat hemorrhage, due to excessive drinking, and lapsed into a coma, near death. After many blood transfusions and partial recovery, he was given the choice of living, or, if he touched alcohol, dying. He chose life, and until the day of his death in 1966 never, to my knowledge, drank.

That Keaton recovered some measure of comfortable living was in part due to his being hired as technical adviser for the film, *THE BUSTER KEATON STORY* (1957). The film was not good, not true—but Keaton was paid well, and he took consolation only in that. In the meantime, our joint work in assembling prints

and negatives continued, and the complete record on film of Keaton's career began to emerge.

I arranged for the commercial release in Germany of Buster's masterpiece, *THE GENERAL*, with Buster in attendance. The German public, almost completely unaware of Keaton previously, was ecstatic. We found an Austrian locomotive, similar to the American Civil War engine of the film's title, and it was used to promote the film all over Germany, with Buster and the press in attendance. He was beginning to warm to the adulation of the new audiences for his film, though the "great stone face" was still the mask presented to the world.

On that same European trip, virtually all of Keaton's shorts and feature films were shown in a special tribute in Paris at the Cinémathèque Française. The critics and the special French film public went wild when, by a ruse, I maneuvered Buster on stage, the entire project unknown to him. The year 1965 saw the proper culmination of all our efforts. At the Venice Film Festival that year, Keaton was honored by professionals from all over the world. A twenty-minute standing ovation reduced him to tears, virtually the only uncontrolled emotion I had ever seen him express. I have a sequence of photographs from the Venice tribute which document minute by minute the events of that day, and I am moved each time I look at them. When Buster Keaton died, February 1, 1966, it was with dignity, his films restored, his life in order. Virtually all the Keaton films were shown in a special season at the British Film Institute's National Film Theatre in London in January, 1968, again to standee audiences and general acclaim. The world once again praised the moving image of one of its most inventive actors; an acrobat and comedian preserved on strips of film who could go on to delight future generations.



Keaton arriving at the Venice airport, September 1, 1965 (with Raymond Rohauer).



SHORT SUBJECTS:

1920

THE HIGH SIGN

Producer: Joseph M. Schenck; Directors
and Script: Buster Keaton, Eddie Cline
with BUSTER KEATON
Buster Keaton Productions

KEATON'S FIRST SHORT SUBJECT after he left Arbuckle's Comique Film Corporation was made quickly while awaiting preparation of his first feature, *The Saphead*. Keaton didn't like *The High Sign* and it was shelved, to be released more than a year later while he was in the hospital recovering from a broken ankle suffered during production of *The Electric House*, which in turn was delayed one year also.

Buster is a drifter who gets a job in a shooting gallery owned by the head of the Blinking Buzzards, a generally no-good group devoted to various aspects of crime. Because of his pretended prowess at shooting, Buster is hired as a bodyguard by the town miser, August Nickelnurser, whose life has been threatened by the Buzzards unless he pays them \$10,000. When his boss at the gallery recruits him into the Buzzards and assigns him the job of bumping off Nickelnurser, Buster finds himself with a touchy conflict of interest. He ingeniously devises a situation so that he saves the miser, gets the crooks arrested and winds up in an embrace with Nickelnurser's attractive daughter.

18 minutes (sound speed)



1920

One Week

Producer: Joseph M. Schenck; Directors
and Script: Buster Keaton, Eddie Cline
with BUSTER KEATON, Sybil Seely
*Buster Keaton Productions/Metro Corp.,
released September, 1920.*

KEATON PROUDLY TAKES HIS BRIDE directly from the wedding to the site of their happy home: an empty lot piled high with boxes from the Portable House Company. The directions are simple: "Put up according to numbers on boxes," and the newlyweds begin construction. But the next day it is obvious that something is wrong—windows are at odd angles, the kitchen sink is on the outside, and the entire structure appears to be on the verge of collapse. The week passes with at least one dilemma a day until Friday the 13th: the house is finished and guests arrive for the house-warming. In the midst of the celebration a storm comes up and the house starts spinning on its foundation, tossing guests out through doors and windows.

The next morning Buster and his bride sit dejectedly staring at their monster, and along comes a man to add to their troubles. A sign was upside down and they have settled on lot number 66, not on lot 99 where they are supposed to be. Buster props what is left of the house on barrels, ties it to his car and tries to haul it across the railroad tracks to the right location. The house gets stuck on the tracks, and the couple stand in helpless horror as a train bears down on them, but the train is on another track and passes by harmlessly. As they jubilantly prepare to continue moving, another train appears from the opposite direction and shatters the house into splinters. Keaton picks up a "For Sale" sign, puts it on the pile of rubble, and the resigned groom and his bride walk off down the road.

19 minutes (sound speed)

CONVICT 13

1920

Producer: Joseph M. Schenck; Directors
and Script: Buster Keaton, Eddie Cline
with BUSTER KEATON, Sybil Seely,
Joe Roberts, Joe Keaton and Myra Keaton
*Buster Keaton Productions/Metro Corp.,
released October 4, 1920.*

Convict 13 HAD BEEN CLASSed as one of the "lost" Keaton films; that is, no prints or negatives were known to exist (as with *Hard Luck* and *The Love Nest*). An incomplete print, regrettably only slightly more than half the film, was recently located in a European archive. Since it is incomplete, the subject is not recommended for entertainment purposes, but is offered for those interested in a study of Keaton's work.

It is the story of a convict (Keaton) who is about to be hanged before an audience consisting of his fellow prisoners. There's a circus atmosphere surrounding the entire affair, and the prisoners riot when the executioner bungles his job and they are deprived of their entertainment. By helping to control the mutiny and as a result of the circumstances that follow, Keaton ends up in the job of executioner.

10 minutes (sound speed)



The hangman is co-director Eddie Cline.



The Scarecrow

1920

Producer: Joseph M. Schenck; Directors
and Script: Buster Keaton, Eddie Cline
with BUSTER KEATON, Sybil Seely,
Joe Roberts
*Buster Keaton Productions/Metro Corp.,
released December, 1920.*

"WHAT IS A HOME WITHOUT A MOTHER?" reads a placard on the wall. This one is a bungalow housing two bachelors (Keaton and Big Joe Roberts) who have perfected the art of bachelorhood by inventing a series of multi-purpose household devices: a combination phonograph and stove, a refrigerator that doubles as a bookcase, a couch that converts into a sink, and dishes permanently affixed to a removable table top. All the dining table necessities (salt and pepper, catsup, utensils) conveniently descend from strings attached to the ceiling. It's a paradise of effortless living.

In addition to the bungalow the two bachelors also share the same girl, and her father disapproves of both. Their rivalry for her affection becomes apparent when Keaton is chased by a supposedly rabid dog (it just stuck its snout in a cream pie) and room-mate Big Joe assists by solemnly parking himself on the curbside, carefully lining up medicines and bandages. But Keaton escapes the pursuing dog (which has been joined by the girl's irate father) and ends up on his knees in front of the girl who assumes he is proposing. The two of them take off on a motorcycle with the father and Big Joe in hot pursuit. They run into a minister who performs the marriage ceremony while perched on the handle-bars.

17 minutes (sound speed)

Neighbors

1920

Producer: Joseph M. Schenck; Directors
and Script: Buster Keaton, Eddie Cline
with BUSTER KEATON, Virginia Fox,
Joe Keaton, Joe Roberts

*Buster Keaton Productions/Metro Corp.,
released January, 1921.*

A BIG CITY TENEMENT DISTRICT is the setting for this not-too-tender love story. While Buster and the girl next door are passing love notes back and forth through a hole in the fence, their parents are engaging in some gigantic squabbles. They all end up in court and Keaton tells the judge he wants to marry the girl because her father is mistreating her. The judge forces the parents to sign a peace bond and the young couple prepare for their wedding.

The relatives from both sides show up at the ceremony carrying bricks and clubs and pandemonium breaks out. Then the girl's father takes exception to the cheap ring Keaton is offering, hauls his daughter off and locks her in her third floor room. Keaton's mother locks him up too, but with the assistance of two friends and some astounding acrobatics, Buster rescues the girl and they make off to presumably eternal bliss.

17 minutes (sound speed)



*Buster and the cop—fellow director
and writer Eddie Cline.*



THE HAUNTED HOUSE

1921

Producer: Joseph M. Schenck; Directors
and Script: Buster Keaton, Eddie Cline
with BUSTER KEATON, Virginia Fox,
Joe Roberts, Eddie Cline
*Buster Keaton Productions/Metro Corp.,
released February 7, 1921.*

THE SMALL TOWN BANK where Buster is a teller is in a state of chaos because he has spilled glue over all the paper money and must hand it out in wads to the bewildered customers. In the midst of the confusion a counterfeiting crew attempts a holdup, but they get stuck in the money; Buster gets a gun and chases them out. The bank president emerges from his office and, seeing Buster with the gun, assumes he is one of the crooks, but Buster evades arrest by hiding in the vault.

Meanwhile, a troupe of actors performing "Faust" have been set upon by their unappreciative audience and have taken refuge in an old manor that is headquarters for the counterfeiters. Buster, also looking for a hiding place, stumbles in and gets mixed up in a free-for-all with the devilishly costumed actors, the "spooks" created by the crooks, and an infernal moving stairway that goes down whenever he wants to go up. The bank president arrives with the sheriff, but the crooks get the drop on them. Buster comes to their rescue and is knocked out: while unconscious he dreams of going up a long flight of stairs only to have St. Peter pull a lever and slide him into hell. He wakes up with the bank president's daughter nursing him and finds that he is a hero.

19 minutes (sound speed)

1921

THE GOAT

Producer: Joseph M. Schenck; Directors and Script: Buster Keaton, Malcolm St. Clair with BUSTER KEATON and Virginia Fox
Buster Keaton Productions/Metro Corp., released May 17, 1921.

The Goat IS A CHASE from beginning to end—a chase involving a series of cops and Keaton's ingenious methods of evading capture. Hitting a cop with a horseshoe sets off the sequence of events: Buster is chased by one cop, another joins in, then another. He traps them in the back of a moving van and casually walks down the street only to have the van reappear and disgorge his adversaries at his feet. He jumps aboard a train with the cops at his heels on a chase through the cars, but outwits them by uncoupling the engine. Keaton's triumphant return to town is a fantastic shot: barely discernible in the distance, the train engine heads toward the camera; it comes closer and closer, and there is Buster sitting on the "cowcatcher" moving into a full screen closeup.

That chase has barely ended when another begins: a single detective spots him and mistakes him for Dead Shot Dan. While looking for a place to hide, Buster meets a girl who invites him to her house for dinner: it is, of course, the detective's daughter. But Buster traps her father in an elevator and makes off with the damsel.

20 minutes (sound speed)



The Playhouse

1921

Producer: Joseph M. Schenck; Directors and Script: Buster Keaton, Eddie Cline with BUSTER KEATON, Virginia Fox
Buster Keaton Productions

THE FIRST HALF OF THIS FILM involves a masterful use of trick photography. Buster buys a ticket to a vaudeville show, and once inside, the screen is filled with Keatons: he's every member of the orchestra; he's nine minstrels on the stage at one time; he's the entire audience—male and female, young and old, stately dowagers and brats sucking lollipops—it's an incredible sight. Keaton claimed it was intended as a gentle jab at producer Thomas H. Ince who was being needled by critics of the day because his name appeared so many times in the credits on his films.

A fadeout indicates it was all a dream and Buster is really just a stagehand in the theatre, but quite a trouble-maker at that. He's asked to dress a monkey used by one of the performers, but the little devil is too much to handle so Buster dresses *himself* as a monkey, goes on stage and demolishes the sets with his antics. He fills in as one of the acrobats in another act and within minutes ruins their entire performance. When a girl appears in a glass tank for her underwater act, Keaton thinks she's drowning, busts open the tank and floods the theatre. But all ends well and he gets the girl he has been courting—one of twins he has been mixing up all through the film.

20 minutes (sound speed)

1921 The Boat

Producer: Joseph M. Schenck; Directors
and Script: Buster Keaton, Eddie Cline
with BUSTER KEATON and Sybil Seely
Buster Keaton Productions

A HOME-BUILT BOAT named "Damfino" is Keaton's antagonist in this subject. The first problem arises as the family gets ready to start their vacation: the boat is too big for the garage doors; Buster pulls it through anyhow and the whole house collapses. The launching becomes a complete disaster when the boat slides gracefully down the ramp and beneath the waves with its perplexed builder standing on the bow. Repairs are completed and the voyage begins, but the boat is still tied to the dock and takes part of it along. When his small son falls overboard, Keaton throws him a life preserver and it sinks like a rock; when he throws out the anchor, it floats.

Just as the problems seem to be solved and the voyage is going smoothly, a storm hits and water starts pouring in through cracks and crevices everywhere. Desperately Keaton radios an SOS to the Coast Guard who ask him, "Who are you?" "Damfino," Keaton replies, and the Coast Guard disgustedly answers, "Neither do I." With torrents of water now pouring into the doomed craft, Keaton loads his family into the tiny lifeboat (a bath tub), but his son pulls the plug and they all huddle together as they start to sink. Suddenly the boat stops and Keaton, somewhat baffled, steps out. He's only knee-deep in water so they wade ashore. "Where are we?" his wife asks, and Keaton's lips form "Damfino."

19 minutes (sound speed)



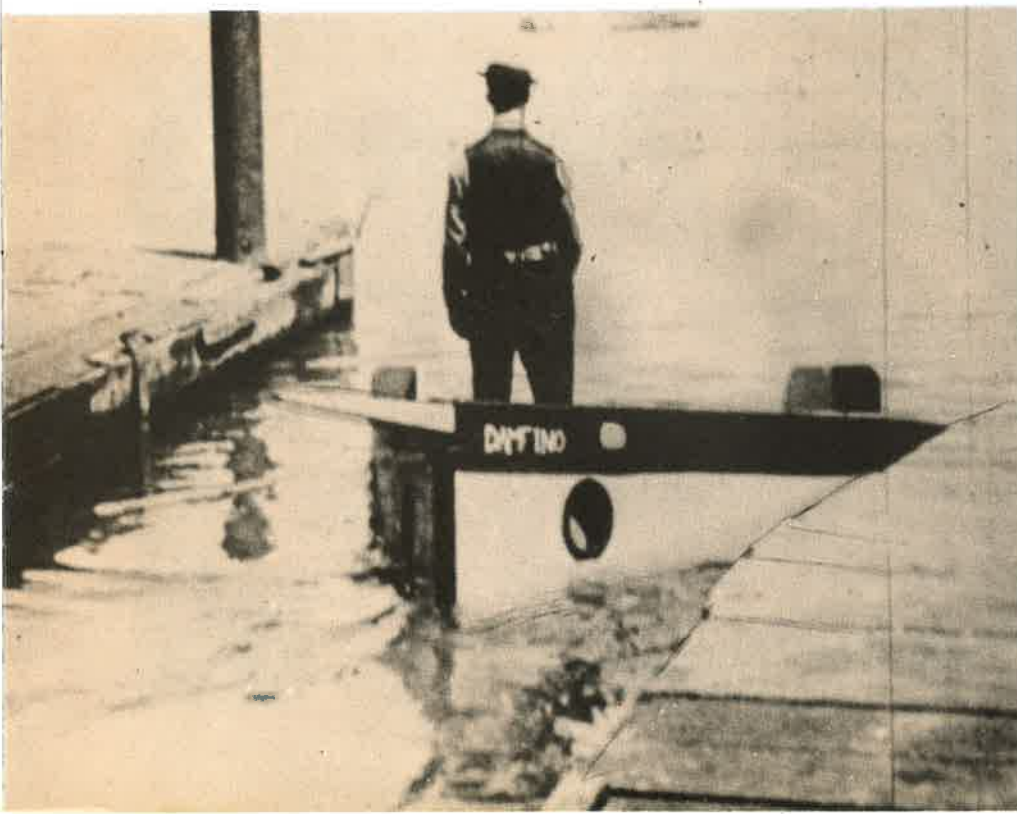
1921 THE PALEFACE

Producer: Joseph M. Schenck; Directors
and Script: Buster Keaton, Eddie Cline
with BUSTER KEATON
Buster Keaton Productions

INDIANS WHO ARE BEING VICTIMIZED by unscrupulous oil sharks are very nearly Keaton's demise. When the oil men steal the deed to the Indians' reservation and give them 24 hours to vacate, the chief swears they will kill the first white man who comes through their gate: it's Buster, avidly chasing butterflies. They tie him to a stake and begin gathering wood for the fire, but he escapes and the chase is on. He's recaptured in an abandoned cabin where he found a roll of asbestos and fashioned himself some fireproof underwear. Because he survives the burning ceremony sooty but unscathed, the Indians make him an honorary member of the tribe. Learning of their problems, he sticks a feather in his pork-pie hat and leads the tribe to town for a showdown with the villains.

In the oil company office Buster leads the tribe in a war dance, then sets off in pursuit of the fleeing company president. The president, who has the Indians' deed in his pocket, pulls a gun on Keaton and forces him to swap clothes, and Buster finds himself pursued by his own adopted tribe. When his correct identity is finally established, Buster discovers the stolen deed in the pocket of the coat he is wearing. An Indian maiden smiles at him and they go into a clinch. A title indicates "Two Years Later" and he's still in a passionate embrace with the Indian girl.

22 minutes (sound speed)





1922 **My Wife's Relations**

Producer: Joseph M. Schenck; Directors and Script: Buster Keaton, Eddie Cline with BUSTER KEATON, Kate Price, Monty Collins, Wheeler Dell
Buster Keaton Productions

AN OPENING TITLE proclaims, "In the foreign section of a big city where so many different languages are spoken, people misunderstand each other perfectly." Racing down the street after clobbering a mail man with a wad of taffy, Keaton bowls over a portly matron. She hauls him before a judge who speaks no English and assumes them to be a Polish couple he is supposed to marry. The woman is delighted to find she has hooked a husband and drags him home to her father and four brothers—as rough and tough a crew as ever lived. The family heaps considerable abuse on their puny in-law until they find a letter in his pocket indicating he's heir to a fortune. They overpower him with kindness, pool their money and take a ritzy apartment.

But it's only the environment that has changed, and Keaton is assigned the task of tending a caldron of home brew cooking in the kitchen while the rest of the family entertains guests. He accidentally spills a whole box of yeast into the pot and it starts bubbling over just as his in-laws discover the inheritance letter isn't addressed to Keaton after all (it stuck to him in the collision with the mail man). A wild chase begins through the foam filled rooms, but Buster escapes and jumps aboard a train heading out of town, its rear car bearing the sign "Reno Limited."

23 minutes (sound speed)

1922

COPS

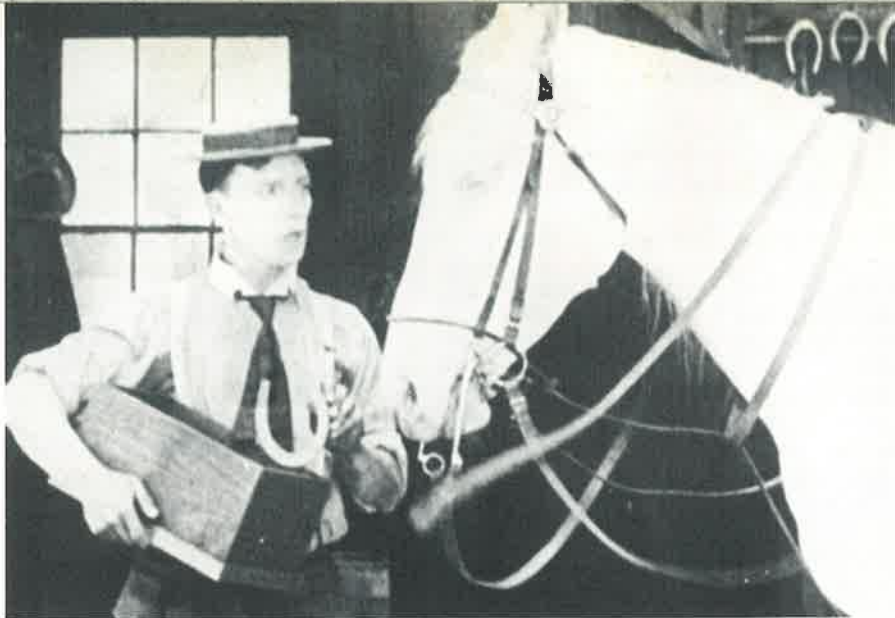
Producer: Joseph M. Schenck; Directors and Script: Buster Keaton, Eddie Cline with BUSTER KEATON and Virginia Fox
Buster Keaton Productions

AS THE FILM OPENS, Keaton's girl tells him she won't marry him until he's a successful business man. Success beckons when, in a scramble for a cab, he ends up with a wallet full of money. Down the street a family has its possessions piled on the sidewalk waiting for the mover to pick them up, and a con man offers to sell all the furniture to Keaton at a bargain price. He accepts, then buys a horse and wagon (also from a man who does not own them), and the family to whom the furniture belongs helps him load it, assuming he's the mover.

Buster happily sets out with his new found furniture business, turns a corner and unknowingly takes up a position at the head of the annual Policeman's Day Parade. Nonchalantly driving down the street followed by hundreds of cops, he stops the wagon in front of the mayor's reviewing stand as an anarchist throws a bomb. Buster catches it, uses it to light his cigarette, and tosses it aside just as it explodes. In the melée that follows, the wagon is upset and Buster takes off on foot with the entire police force in pursuit. One of the wildest chase sequences ever filmed follows: in and out of buildings, up and down alleys. Finally Buster runs into a building (it's the police station) and all the cops follow him; a few moments later he emerges—in a policeman's uniform. His girl friend wanders by but isn't impressed: he shrugs, opens the doors and walks back into the station.

22 minutes (sound speed)





1922 **The Frozen North**

Producer: Joseph M. Schenck; Directors and Script: Buster Keaton, Eddie Cline with BUSTER KEATON, Freeman Wood, Bonny Hill, Joe Roberts
Buster Keaton Productions

THIS UNDISGUISED PARODY of western idol William S. Hart is a horse opera without horses set somewhere in the snow covered North Country. Casually emerging from a completely out-of-place subway exit in the middle of a snowy wasteland, Keaton attempts to holdup a crowd in a dance hall with the assistance of a cardboard gunman, but his ruse is discovered and his victims chase him away. He wanders into a cabin and nonchalantly shoots a man he thinks is making love to his wife, then simply shrugs it off when he discovers it isn't his house or his wife.

The remainder of the film involves Keaton's dogged pursuit of an already married young woman and an uncharacteristic depiction of him as a ruthless villain. In the climax Buster gets into a fight with the woman's husband, pulls a gun and is about to fire away when his own wife, passing by, shoots him. There is a dissolve and it all turns out to be a dream with Buster being awakened by a theatre janitor, presumably having fallen asleep after seeing a William S. Hart movie. According to Keaton, Hart didn't appreciate the humor of it all and wouldn't speak to him for a year.

17 minutes (sound speed)

1922

The Blacksmith

Producer: Joseph M. Schenck; Directors and Script: Buster Keaton, Malcolm St. Clair with BUSTER KEATON and Virginia Fox
Buster Keaton Productions

HOPEFULLY NO REAL VILLAGE SMITHY ever served his customers as Keaton does in the course of this one afternoon. The first victim is an elegantly attired lady who leaves her magnificent white horse to be fitted with new shoes. The fitting is accomplished without much difficulty, though in a very unique way, and Buster moves the horse to one side to begin working on an old car. Soon the side of the horse nearest the car is a mass of greasy handprints; the owner returns, sees only the clean side of her mount, and happily rides off. The next customer is a limping woman leading her horse by its reins. Buster solves her problem by installing an incredible saddle equipped with shock absorbers, and she gleefully bounces down the road. Customer number three is a sportily dressed gentleman who leaves an expensive white car to have its bumper repaired; within minutes it is covered with oil, its windows are broken and its paint burned by a blowtorch.

But then the real troubles begin: the horse with the special saddle returns—without its rider. It's followed by Keaton's employer who takes one look at the mess in the shop and attacks Buster with a sledge hammer; time after time he aims at the elusive Keaton, but only succeeds in demolishing the already damaged white car. Buster escapes down the road where he encounters the elegant lady who is still unaware of the grease on her horse and so is still a satisfied customer. They enter into a quick engagement and board a train just in time to evade the murder-minded employer and his irate customers. A final shot shows Buster happily married and surrounded by domestic bliss.

21 minutes (sound speed)





1922

THE ELECTRIC HOUSE

Producer: Joseph M. Schenck; Directors
and Script: Buster Keaton, Eddie Cline
with BUSTER KEATON, Virginia Fox
Joe and Myra Keaton
Buster Keaton Productions

IN A GRADUATION MIX-UP Keaton's diploma in botanical science is interchanged with that of an electrical engineer, and Buster is hired to install electricity in a mansion while the wealthy family is on vacation. When they return, he escorts them through the house to demonstrate his surprises: a series of marvelously useless devices that include a bath tub that slides from the bath room to the side of the bed, library books that eject themselves from shelves, billiard balls that automatically return to their rack, and a dinner table equipped with a train that delivers food from the kitchen. There's also an electrified stairway—a primitive escalator.

At dinner the train derails and dumps the main course in the matron's lap, then the stairway goes berserk and throws the owner out a window into the swimming pool. But the situation gets even worse when the revenge-seeking real electrical engineer finds the control room and starts crossing wires: guests are beamed by flying billiard balls and library books; the bed traps the owner's daughter in the wall; and the stairway goes wild, tossing people in every direction. The episode comes to a close as Keaton is flushed down the drain of the self-cleaning swimming pool.

The Electric House was started in 1921 following *The Goat*; however, on the second day of production Keaton broke his ankle (working on the electric stairway). The film was scrapped, then completely re-made with a new set a year later.

22 minutes (sound speed)

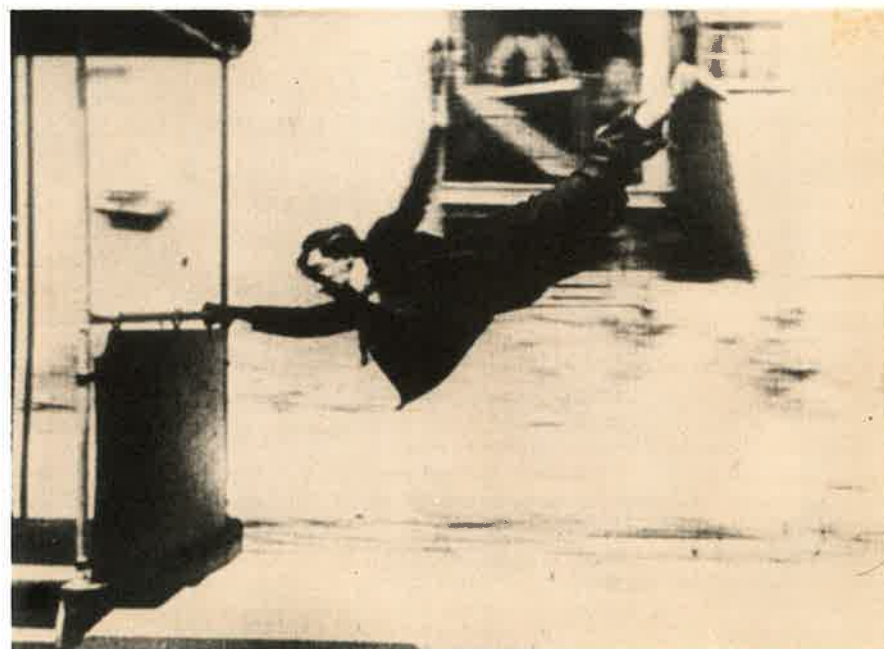
1922 Day Dreams

Producer: Joseph M. Schenck; Directors
and Script: Buster Keaton, Eddie Cline
with BUSTER KEATON, Renée Adoree,
Virginia Fox, Joe Roberts
Buster Keaton Productions

WHEN BUSTER PROPOSES MARRIAGE to his girl friend her father nearly has a fit, so the prospective bridegroom offers to go to the big city to prove himself by performing a series of great deeds. He's so confident he offers to come back and shoot himself if he isn't successful—a plan the father finds to his liking. Shortly letters begin to arrive describing Buster's accomplishments and flashbacks show them: he claims to be the head of a hospital caring for 200 patients (it's a dog and cat hospital and he gets fired when he gives refuge to a wild skunk); the next letter claims he's cleaning up on the stock exchange (he is—as a street cleaner in the Wall Street district); he writes that he's exploring his artistic talents starring in the role of Hamlet (he has a minor role in a Roman costume drama and is thrown out of the theatre after wrecking the stage).

The final letter explains the crowds were so enthusiastic he had to make a clean getaway: he did, all right, but it was from dozens of cops. The chase offers Buster the opportunity to engage in a series of marvelous stunts to elude his pursuers. He ultimately accomplishes this by hiding in the paddle wheel of a ferry boat, but when it goes too fast, he's thrown into the water and hooked by a surprised fisherman. In the closing sequence, the battered Keaton arrives back at the girl's house by mail. Her father hands him a gun so he can fulfill his promise, but Keaton is no better at shooting himself than he was at anything else, and he misses. The father-in-law not-to-be unceremoniously kicks him out of the window.

19 minutes (sound speed)





1923 The Balloonatic

Producer: Joseph M. Schenck; Directors
and Script: Buster Keaton, Eddie Cline
Photography: Elgin Lessley
with BUSTER KEATON, Phyllis Haver
Buster Keaton Productions

THIS DELIGHTFULLY ABSURD SERIES of completely illogical events begins with Buster trying to pick up a girl in an amusement park. He enters the Tunnel of Love with a beautiful young thing—and emerges with a smashed hat and black eye. His real adventures start when an enormous gas-filled balloon gets prematurely launched with Buster perched on top of it. The balloon eventually descends in a remote area where Phyllis Haver is on a camping trip. Buster's intrusion is anything but welcome insofar as she is concerned, particularly when his obvious inexperience at "roughing it" continually disrupts her own activities.

But love conquers all after Buster accidentally shoots a bear menacing the girl, they float dreamily down the river in a canoe, strumming on a ukelele and stealing an occasional kiss. Just as the canoe and its unsuspecting occupants are about to plunge over a waterfall, the canoe hesitates for a moment on the brink, then continues its journey seemingly floating in mid air. The camera moves back revealing that they weren't gliding down the river at all but are suspended from the balloon.

23 minutes (sound speed)

FEATURE FILMS:



Our Hospitality

Producer: Joseph M. Schenck; Directors: Buster Keaton, Jack Blystone; Script: Jean C. Havez, Joseph A. Mitchell, Clyde Bruckman; Photography: Elgin Lessley, Dev. Jennings.

CAST: William McKay	BUSTER KEATON
Virginia Canfield	Natalie Talmadge
The Baby	Buster Keaton, Jr.
Lew Doolittle, Engineer	Joe Keaton
Aunt Mary	Kitty Bradbury
Joseph Canfield	Joe Roberts
James Canfield	Leonard Chapham
Lee Canfield	Craig Ward
Clayton Canfield	Ralph Bushman
John McKay	Edward Coxen
Rev. Benjamin Dorsey	Monty Collins
Mrs. McKay	Jean Dumas
Sam Gardner, Conductor	James Duffy

Metro Pictures Corporation, released November 19, 1923.

KEATON'S THIRD FEATURE FILM (preceded by *The Saphead* and *The Three Ages*) was photographed in the High Sierra country near Lake Tahoe on the California-Nevada border, though the story locale is the Blue Ridge Mountains during the early 1800s. The story derived from the Hatfield-McCoy feud (re-named Canfield-McKay for the film) and three generations of Keatons are featured: Buster, his 15-month-

old son and his father Joe Keaton, plus Buster's wife Natalie Talmadge. Sets and props were meticulously reproduced from old prints to establish an air of authenticity.

A prologue indicates that the Shenandoah Valley is ruled by the Canfields who have eliminated all but three of the McKays. When the elder McKay is shot down, his wife and baby son leave the valley and head north. There is a 21 year time lapse and the film re-opens in New York as the now grown boy (Buster) is preparing to head back south to reclaim the ancestral estate. The train trip is hilariously dominated by a preposterous engine and its equally preposterous engineer (Joe Keaton). En route Buster meets a young woman (Natalie Talmadge) with the same destination, and she invites him to dinner at his home.

She is, of course, a Canfield, but Buster is unaware of the age-old feud until he overhears a conversation among the Canfields that they are determined to do him in, but cannot do so while he is their house guest—Southern Hospitality. He tries to escape their house by dressing in women's clothing, but the ruse is discovered and the chase is on. It is a beautifully manipulated and breath-taking chase that ends with Buster trapped on a ledge over a treacherous stream trying to rescue the Canfield daughter who is about to be swept over a waterfall. Buster maneuvers through some incredible acrobatics to effect the rescue; the lovers are wed and the feud comes to an end for all time.

1923

72 minutes (sound speed)



SHERLOCK JR.

Producer: Joseph M. Schenck; Director: Buster Keaton; Script: Jean C. Havez, Joseph A. Mitchell, Clyde Bruckman; Photography: Elgin Lessley, Byron Houck; Art Director: Fred Gabourie; Costumes: Clair West.

CAST: Sherlock Jr.	BUSTER KEATON
The Girl	Kathryn McGuire
The Girl's Father	Joe Keaton
The Rival	Ward Crane
and Jane Connelly, Erwin Connelly, Ford West, George Davis, Horace Morgan, John Patrick, Ruth Holley	

Metro Pictures Corporation, released April 21, 1924.

THIS STORY of a motion picture projectionist who yearns to be a great detective uses a simple plot as a framework for some of Keaton's most intricate and finest stunts. It is a magical, captivating film, perhaps more astonishing than funny, and employs some of the most brilliantly contrived special effects ever seen. A young man (identified only as "Boy" in the titles) has two ambitions: to win Girl and to become a great detective. He is outwitted in his first ambition by a rival who plants a pawn ticket on him making it appear he has stolen a watch belonging to Girl's father. Given the heave-ho, he returns to his job as a movie projectionist, falls asleep and dreams. A "ghostly" Boy rises from the sleeping body; it materializes, walks down the theatre aisle and right into the screen. Boy is now in the movie and becomes a victim of its scene cuts: he





steps into a living room, the scene changes and he's outside the door; he dives from a rock surrounded by sea waves and lands in a snow bank; he leans against a tree, it vanishes and he falls into a garden. The effect is uncanny.

A living room scene appears in the movie, and in it the three characters of his real life adventure: Father, Girl and Sheik (the rival). Some pearls are missing and they call in the World's Greatest Detective, Sherlock Jr. Keaton as Sherlock proceeds to unravel the mystery of the missing pearls through a series of clever stunts, and saves Girl from the villainous Sheik in a final chase sequence. The dream ends and the sleeping projectionist awakens just as real-life Girl arrives to announce there's been a mistake and all is forgiven. Both the movie he is projecting and his real-life adventure come to an end with Boy getting Girl.

When *Sherlock Jr.* was ready for production, Keaton hired his old friend Roscoe (Fatty) Arbuckle (with whom he had started his film career in the earlier "Comique" series of shorts) as director. Arbuckle had been banned from the motion picture industry by censorship czar Will Hays because of his near conviction for murder in the Virginia Rappe scandal three years earlier, but Keaton hired him under the pseudonym William Goodrich. However, after a few days' shooting so much friction developed between the crew and the nervous Arbuckle that he left the production. The film was scrapped and the picture started again with Keaton directing.

1924

42 minutes (sound speed)

THE NAVIGATOR

Producer: Joseph M. Schenck; Directors: Buster Keaton, Donald Crisp; Script: Jean C. Havez, Joseph A. Mitchell, Clyde Bruckman; Photography: Elgin Lessley, Byron Houck; Art Director: Fred Gabourie.

CAST: The Young Millionaire	BUSTER KEATON
The Young Millionairess	Kathryn McGuire
The Father	Frederick Vroom
Native Chief	Noble Johnson
and Clarence Burton, H. M. Clugston	

Metro-Goldwyn, released October 13, 1924.

FRED GABOURI, who had been the brunt of repeated jokes because of his mis-designing of the two crafts used in filming *The Boat* (one wouldn't float, the other wouldn't sink), had vowed he would someday come up with a real boat for Keaton. When he came across the SS Buford, a full-fledged ocean liner due to be scrapped, the prop was so intriguing that a story was written to make use of it. It became Keaton's most successful film commercially.

A rich boy and a rich girl who were accustomed to having their every need cared for by servants find

themselves alone on an ocean liner—a completely dead ship adrift with no crew, no passengers, no steam, no lights. It was *Man versus The Machine* carried to its ultimate. The attempts at domesticity by the two inexperienced principals are delightful: they boil six coffee beans in four gallons of sea water; they signal an approaching Coast Guard ship by raising the yellow quarantine flag; a particularly vicious machine in the form of a hard-to-handle deck chair nearly gets the better of both of them; and how do you boil two eggs in a giant cauldron designed to boil hundreds?

But perhaps the biggest problem facing the writers was how to insert the necessary chase scene in a picture with a cast of two people and one ocean liner. The solution comes in a devastating conclusion as the liner floats close to an island inhabited by cannibals. The natives attack while Keaton is walking around on the ocean floor in deep-diving gear. His monster-like appearance frightens them off, but they re-group and attack again. Obviously all is lost as the hero and heroine jump into the sea to what must be their demise, but no: a conning tower appears and a submarine rises out of the sea lifting them to safety and whisking them away to happiness ever after.

1924

62 minutes (sound speed)



Seven Chances

Producer: Joseph M. Schenck; Director: Buster Keaton;
Script: Jean C. Havez, Joseph A. Mitchell, Clyde
Bruckman; From a play by Roi Cooper Megrue; Photography:
Elgin Lessley, Byron Houck.

CAST: James Shannon BUSTER KEATON
His Friend T. Roy Barnes
The Mother Frankie Raymond
Lawyer Snitz Edwards
The Girl Ruth Dwyer
Man-servant Jules Cowles
The Priest Erwin Connelly
(The switchboard operator is the young Jean Arthur)

Metro-Goldwyn, released March 16, 1925.

THE PLAY from which this picture was adapted had been a relatively unsuccessful Broadway production and Keaton didn't like it. He claimed it was an unbelievable farce, so he and his writers set about making changes. They used only the basic story line from the original and tailored the specific incidents to suit Keaton's talents. The story involves a young man who is to inherit a fortune provided he is married before 7 p.m. on a designated date. He delays facing the problem until the last minute, then sets out on what he assumes will not be a difficult task.

The first six attempts to capture a bride result in six unfortunate circumstances (but no bride); it is the seventh try that offers the film's wildest scenes. In desperation Keaton advertises in the paper that he will marry any woman who appears at the church at 5:00 o'clock. A veritable herd of women show up (500 extras of every conceivable size and shape were hired for the scene) and they overflow the church, blocking

all the roads leading to it. Overcome by the situation, the prospective bridegroom flees with all 500 would-be brides in hot pursuit. Plunging down a steep hillside, Keaton accidentally dislodges a couple of small rocks; they in turn dislodge larger rocks, and these start an avalanche of huge boulders. Caught between the slides and the brides, Keaton manages to side-step both, leaving the two terrible forces to face each other.

According to Keaton the spectacular climax was really unintentional: in the original filming a few small rocks did come tumbling down the hill after him, and it produced such a favorable reaction from a sneak preview audience that the ending was re-filmed with the rock gag played up to its present form of hilarious absurdity. The opening sequence of *Seven Chances*, depicting the passing of the four seasons, was originally filmed in two-strip Technicolor, the first commercial use of the process.

1925

69 minutes (sound speed)



The prospective bridegroom waits at the church . . .



. . . and the brides arrive!



GO WEST

Producer: Joseph M. Schenck; Director: Buster Keaton;
Script: Raymond Cannon; Based on a story by Buster
Keaton; Photography: Elgin Lessley, Bert Haines.

CAST: Friendless	BUSTER KEATON
The Ranch Owner	Howard Truesdale
His Daughter	Kathleen Myers
Foreman	Kay Thompson
Brown Eyes	Herself

Metro-Goldwyn, released November 1, 1925.

KEATON HAD OFTEN COMPLAINED about the problem of finding suitable leading ladies for his comedies: he needed one who was attractive, could play a straight role and still feed situations to the star, and who could take an occasional pratfall. In *Go West* he solved the problem by casting a cow, Brown Eyes, in the role. He trained her himself and in ten days had her following him around the set.

Keaton plays Friendless, a down-and-out midwesterner who hobbles his way to Arizona and becomes a

cowboy, more or less. He meets a limping cow, removes a pebble from her hoof, and a two-way love affair begins. But financial troubles force the owner of the ranch to sell his stock, including Brown Eyes, and ship the entire herd off to the stockyards in Los Angeles. When the train departs Friendless is trapped in one of the cars while saying goodbye to Brown Eyes, and some ruthless ranchers, trying to stop the shipment, kill the engineer. The train is off on its long journey with 350 head of cattle—and Friendless as the only human aboard.

Friendless survives the trip and manages to stop the train in Los Angeles, then proceeds to open all the doors and release the cattle right in the middle of the business district. Absolute chaos follows: hundreds of steers bellow their way through crowded downtown streets, poking into barbershops and Turkish baths, and sending the populace scurrying for cover. Friendless finally gets his herd to the stockyards just as the grateful rancher and his daughter arrive. It's a happy ending as the rancher sells his cattle and presents Brown Eyes to Friendless as his reward.

1925

72 minutes (sound speed)

Battling Butler

Producer: Joseph M. Schenck; Director: Buster Keaton;
Script: Al Boasberg, Paul Gerard Smith, Charles Smith,
Lex Neal; Based on a play by Stanley Brightman and
Austin Melford; Photography: J. Devereux Jennings, Bert
Haines; Technical Director: Fred Gabourie; Electrical
Effects: Ed Levy.

CAST: Alfred Butler	BUSTER KEATON
Mountain Girl	Sally O'Neil
Alfred's Valet	Snitz Edwards
Alfred "Battling" Butler	Francis McDonald
His Wife	Mary O'Brien
His Trainer	Tom Wilson
His Manager	Eddie Borden
The Girl's Father	Walter James
The Girl's Brother	Buddy Fine

Metro-Goldwyn-Mayer, released August 30, 1926.

BASED ON A BROADWAY COMEDY, *Battling Butler* is a departure from the earlier films in one respect: it has a straight dramatic ending—indeed, surprisingly dramatic. It is a story of mistaken identity involving two Alfred Butlers: one is the foppish son of a millionaire, the other is the world's heavyweight boxing champion. Coincidence brings them both to the same backwoods area of Kentucky, and the local hillbillies mistake millionaire Alfie (Keaton) for the real champ who thinks it's all very funny until his wife is found in an apparently "compromising" situation with Buster. Far from being enamored with the boxer's wife, Buster has found a lovely little mountain girl to woo. Champion Butler insists on a grudge fight with Alfie to be held at Madison Square Butler, and the non-athlete decides he must go through with it so as not to appear a coward in the eyes of his fiancée.

Alfie's valet (a great portrayal by Snitz Edwards) gets some books on boxing, hires a trainer and sparring partners (even the worst of them deck Alfie easily), and they all try to teach the timid young man the art of fisticuffs. It's hopeless, and when the day of battle arrives, Buster takes a brutal beating in the ring in a sequence unusually realistic for a comedy. Bloodied and about to collapse, he suddenly regains strength from the image of his mountain girl sitting in the audience, and lets go with a barrage that flattens the unsuspecting and overly-confident opponent.

1926

77 minutes (sound speed)

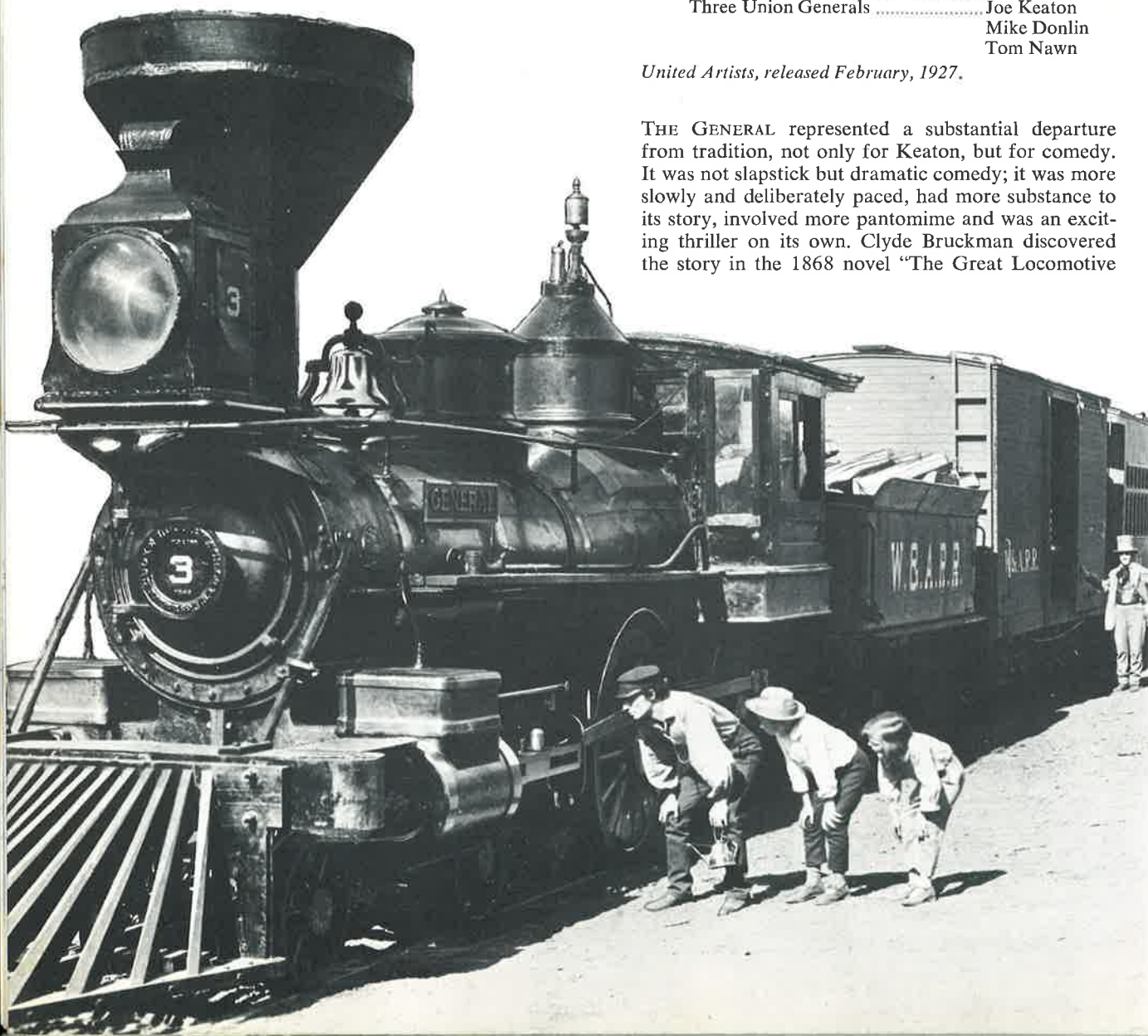
THE GENERAL

Producer: Joseph M. Schenck; Directors: Buster Keaton; Clyde Bruckman; Script: Al Boasberg, Charles Smith; From a story by Buster Keaton and Clyde Bruckman; Photography: Bert Haines, J. Devereux "Dev" Jennings; Editor: Sherman Kell; Art Director: Fred Gabourie.

CAST: Johnnie Gray	BUSTER KEATON
Annabelle Lee	Marian Mack
Captain Anderson	Glenn Cavender
General Thatcher	Jim Farley
Southern General	Frederick Vroom
Her Father	Charles Smith
Her Brother	Frank Barnes
Three Union Generals	Joe Keaton
	Mike Donlin
	Tom Nawn

United Artists, released February, 1927.

THE GENERAL represented a substantial departure from tradition, not only for Keaton, but for comedy. It was not slapstick but dramatic comedy; it was more slowly and deliberately paced, had more substance to its story, involved more pantomime and was an exciting thriller on its own. Clyde Bruckman discovered the story in the 1868 novel "The Great Locomotive



Chase" by William Pittenger. It is a Civil War story about a small band of Union raiders who, dressed as civilians, penetrate 300 miles behind Confederate lines, steal a locomotive and make a run back to Chattanooga, burning bridges and cutting telegraph lines on their way. The Confederate train crew pursues them in another engine, re-captures the stolen train and races back to the South, this time with the Union troops in pursuit.

Keaton recognized the possibilities immediately—the entire story was a chase—and he launched the production insisting on authenticity in the smallest details. Filming took place in Oregon, the only place with sufficiently narrow gauge railway available, and utilized the entire Oregon State Guard as soldiers. Keaton is an engineer with two loves: his locomotive (The General) and his girl, Annabelle Lee, whose tintype hangs in the engine cab. Annabelle is in the baggage car when the train is stolen by the Union raiders, thus giving Keaton a double reason for pursuit. And pursue he does—on foot, on a handcar, on a bicycle and in *The General's* sister engine, The Texas. It is a credit to the film's visual presentation that fewer than 50 subtitles are used to explain the story in a day when 300 or more titles were common in dramatic films.

1926

82 minutes (sound speed)

COLLEGE

Producer: Joseph M. Schenck; Director: James Horne;
Script: Carl Harbaugh, Bryan Foy; Photography:
J. Devereux Jennings, Bert Haines; Supervisor: Harry Brand.

CAST: Ronald	BUSTER KEATON
His Mother	Florence Turner
The Girl	Ann Cornwall
The Girl's Friend	Flora Bramley
The Rival	Harold Goodwin
His Friends	Buddy Mason
	Grant Withers
The Dean	Snitz Edwards
Boat Crew Trainer	Carl Harbaugh
Baseball Trainer	Sam Brawford

United Artists, released August 9, 1927.

A FAST-PACED RETURN to the tradition of slapstick, *College* is a twist on the theme Harold Lloyd had used two years earlier in *The Freshman*, but it is a new, all-Keaton twist and it is uproariously funny. The setting, a college athletic field, is a perfect stage for Keaton's agile talents. He plays the role of Ronald, a college freshman and former high school valedictorian who worships brain and deplores brawn, and who knows little about athletics: "Future generations depend upon brains and not upon jumping the discus or hurling the javelin," he proclaims. But in addition to Mother and Books, he also loves a girl who is being wooed away from him by a handsome athlete. So he closes his books and takes a stab at sports: he's trampled by the runners in baseball, nearly scalps the dean with a discus, barely makes three feet in the high jump, and the hammer throws him.

He finally settles for coxswain of the rowing team where his diminutive proportions could be an advantage. In the big meet with the traditional rivals he nearly scuttles the boat, then ingeniously saves the day: the boat's rudder tears loose, Ronald fastens it to his rear, dangles himself over the stern and steers the team to victory. In the midst of his hero's welcome, he learns that his rival for the girl has carried her off and locked her in a dormitory room. Forgetting his past failures, he sets out on a wild rescue, broad-jumps a wide pond, hurdles row after row of bushes, pole vaults into a second story window, clobbers the villain and saves the heroine.

1927

70 minutes (sound speed)





STEAMBOAT BILL JR.

Producer: Joseph M. Schenck; Director: Charles F. Reisner; Script: Carl Harbaugh; Photography: J. Devereux Jennings, Bert Haines; Editor: Sherman Kell; Art Director: Fred Gabourie.

CAST: Willie Canfield BUSTER KEATON
 Bill Canfield, Sr. Ernest Torrence
 Marion King Marion Byron
 Tom Carter Tom Lewis
 John James King Tom McGuire

United Artists, released May 12, 1928.

THE STORY is a bit of Americana about the bitter rivalry of two riverboat owners. The locale is the Mississippi River of the old side-wheeler days, though filming was done near Sacramento, California, where a southern town was built on the Sacramento River levee. The climax is the famous "cyclone" sequence—probably the most fantastically outrageous, hilariously funny and beautifully perpetrated disaster ever filmed.

Keaton's father (Ernest Torrence) is a rough and tumble old-time riverboat captain fighting to keep his ancient boat in operation against a new steamer owned by the local bank president. The old man's son, whom

he hasn't seen for years, arrives home from college to help him, and the arrival is one of Keaton's greatest entrances. Expecting a chip off the old block "bigger and tougher than me," poor Steamboat Bill Sr. is at a loss for words at what greets him: a puny creature in bell-bottom trousers, polka-dot tie and beret with a wispish mustache and ukelele. He hustles the son off to the local haberdasher for a re-doing, but before that can be accomplished the father has a run-in with the banker and lands in jail. Then Bill Jr. meets a girl and falls in love—it's the banker's daughter, of course.

And then the cyclone hits, and what follows cannot be adequately described—it must be seen. But one example: Keaton is standing on the street as the whole town is being blown away. Behind him a building begins to crack and a whole wall starts falling toward him. It crashes down in what is sure disaster, but lo and behold an open window passes over the hero who stands there nonchalantly surrounded by debris. The scene was not faked: it was a two ton wall that really came down in one of the most carefully planned and dangerous stunts of Keaton's career. The film concludes with Keaton rescuing his father's boat, his girl, his father (who is still in the jailhouse that is floating down the river), the banker and, at the fade-out, a minister.

1927

75 minutes (sound speed)

THE FILMS OF BUSTER KEATON

(1917-1966)

(Compiled by RAYMOND ROHAUER)

Arbuckle Period

(TWO-REELERS BY COMIQUE FILM CORPORATION)

- 1917 *The Butcher Boy*. Directed by Arbuckle. With Roscoe Arbuckle, Al St. John, Buster Keaton, Josephine Stevens. (New York)
- 1917 *Rough House*. Directed by Arbuckle. With Arbuckle, Keaton, St. John. (New York)
- 1917 *His Wedding Night*. Directed by Arbuckle. With Arbuckle, Keaton, St. John, Alice Lake. (New York)
- 1917 *Fatty at Coney Island*. Directed by Arbuckle. With Arbuckle, Keaton, St. John. (New York)
- 1917 *Oh, Doctor!* Directed by Arbuckle. With Arbuckle, Keaton, St. John, Lake. (New York)
- 1917 *Out West* (alternate title: *The Sheriff*). Directed by Arbuckle. With Arbuckle, Keaton, St. John, Lake. Released 1918. (California)
- 1918 *The Bell Boy*. Directed by Arbuckle. With Arbuckle, Keaton, St. John, Lake. (California)
- 1918 *Goodnight Nurse*. Directed by Arbuckle. With Arbuckle, Keaton, Lake, St. John. (California)
- 1918 *Moonshine*. Directed by Arbuckle. With Arbuckle, Keaton, Lake, St. John. (California)
- 1918 *The Cook*. Directed by Arbuckle. With Arbuckle, Keaton, Lake, St. John. (California)
- 1919 *A Desert Hero*. Directed by Arbuckle. With Arbuckle, Keaton, Lake, St. John. (California)
- 1919 *Backstage*. Directed by Arbuckle. With Arbuckle, Keaton, Lake, St. John. (California)
- 1919 *A Country Hero*. Directed by Arbuckle. With Arbuckle, Keaton, Lake, St. John. Released 1920. (California)
- 1919 *The Garage*. Directed by Arbuckle. With Arbuckle, Keaton, Lake, St. John. Released 1920. (California)

Feature Film Starring Buster Keaton

- 1920 *The Saphead*. Based on the play *The New Henrietta*. Directed by Winchell Smith. Released October. Metro Corp.

Comedies Produced by and Starring Buster Keaton

- 1920 *The High Sign*. Written and directed by Buster Keaton and Eddie Cline. With St. John. Released March 11, 1921. Metro Corp. (Actually made in 1919 and held for release to capitalize on expected success of *The Saphead*.)
- 1920 *One Week*. Written and directed by Keaton and Cline. Released September. Metro Corp.
- 1920 *Convict 13*. Written and directed by Keaton and Cline. With Joe, Myra, Louise, and Harry Keaton. Released October 4, 1920, by Metro Corp.
- 1920 *The Scarecrow*. Written and directed by Keaton and Cline. Released December. Metro release.
- 1920 *Neighbors*. Written and directed by Keaton and Cline. Released January, 1921. Metro release.
- 1921 *The Haunted House*. Written and directed by Keaton and Cline. Released February 7, 1921. Metro release.
- 1921 *Hard Luck*. Written and directed by Keaton and Cline. Released March 14, 1921. Metro release.
- 1921 *The Goat*. Written and directed by Keaton and Malcolm St. Clair. Released May 17, 1921. Metro release.
- 1921 *The Electric House* (incomplete first version, destroyed).
- 1921 *The Playhouse*. Written and directed by Keaton and Cline. Released in October, 1921. First National release.
- 1921 *The Boat*. Written and directed by Keaton and Cline.
- 1921 *The Paleface*. Written and directed by Keaton and Cline.
- 1922 *Cops*. Written and directed by Keaton and Cline.
- 1922 *My Wife's Relations*. Written and directed by Keaton and Cline.
- 1922 *The Blacksmith*. Written and directed by Keaton and St. Clair.
- 1922 *The Frozen North*. Written and directed by Keaton and Cline.
- 1922 *The Electric House* (Second and complete version). Written and directed by Keaton and Cline.
- 1922 *Day Dreams* (3 reels). Written and directed by Keaton and Cline.
- 1922 *The Balloonatic*. Written and directed by Keaton and Cline. With Phyllis Haver. Released 1923.
- 1923 *The Love Nest*. Directed by Buster Keaton.

Feature Comedies Produced by and Starring Buster Keaton

- 1923 *The Three Ages* (6 reels). Written by Clyde Bruckman, Joseph Mitchell, and Jean Havez. Directed by Keaton and Cline. With Wallace Beery, Margaret Leahy. Released August 24, 1923. Metro Pictures.

- 1923 *Our Hospitality* (7 reels). Written by Bruckman, Mitchell, and Havez. Directed by Keaton and Jack Blystone. With Natalie Talmadge Keaton, Joe Keaton, Joseph Keaton Talmadge, Big Joe Roberts. Released November 20, 1923. Metro Pictures.
- 1924 *Sherlock Jr.* (4½ reels). Written by Bruckman, Mitchell, and Havez. Directed by Keaton. With Ward Crane, Kathryn McGuire, Joe Keaton. Released April 21, 1924. Metro Pictures.
- 1924 *The Navigator* (6 reels). Written by Bruckman, Mitchell, and Havez. Directed by Keaton and Donald Crisp. With Kathryn McGuire. Released October 13, 1924. Metro-Goldwyn.
- 1925 *Seven Chances* (6 reels). Written by Bruckman, Mitchell, and Havez. Based on a play by Roi Cooper Megrue. Directed by Keaton. Released March 16, 1925. Metro-Goldwyn.
- 1925 *Go West* (7 reels). Story by Keaton. Screenplay by Raymond Cannon. Directed by Keaton. With Kathleen Myers, Howard Truesdale, Brown Eyes. Released November 1, 1925. Metro-Goldwyn.
- 1926 *Battling Butler* (7 reels). Written by Al Boasberg, Paul Gerard Smith, Charles Smith, and Lex Neal. Directed by Keaton. With Sally O'Neill, Snitz Edwards. Released August 30, 1926. Metro-Goldwyn-Mayer.
- 1926 *The General* (8 reels). Story by and directed by Keaton and Bruckman. Screenplay by Boasberg and Charles Smith. With Marian Mack, Joe Keaton. Released February, 1927. United Artists.
- 1927 *College* (6 reels). Written by Carl Harbaugh and Bryan Foy. Directed by James Horne. With Florence Turner. Released August 9, 1927. United Artists.
- 1927 *Steamboat Bill Jr.* (7 reels). Written by Harbaugh. Directed by Charles "Chuck" Reisner. With Ernest Torrence. Released May 12, 1928. United Artists.

Metro-Goldwyn-Mayer Period, 1928–1933

- 1928 *The Cameraman* (8 reels). Produced by Keaton. Story by Bruckman and Lou Lipton. Screenplay by Richard Schayer. Directed by Edward Sedgwick, Jr. With Marceline Day, Harry Gribbon. Released August 15, 1928.
- 1929 *Spite Marriage* (7 reels). Story by Lou Lipton. Screenplay by Schayer and Ernest Pagano. Directed by Sedgwick. With Dorothy Sebastian, Leila Hyams.
- 1929 *Buster Se Marie* (French version of *Spite Marriage*). Directed by Claude Autant-Lara. With Mona Goya, Françoise Rosay, André Luguet.
- 1929 *Hollywood Review of 1929* (13 reels). Directed by Reisner. All-star cast, including Lionel Barrymore, Joan Crawford, Laurel and Hardy. (Sound picture)

- 1929 *Wir Schalten um auf Hollywood* (German version of *Hollywood Review of 1929*). Directed by Frank Reicher.
- 1930 *Spite Marriage* (with added sound track, length expanded to 9 reels).
- 1930 *Free and Easy* (10 reels). Story by Paul Dickey. Screenplay by Boasberg and Schayer. Directed by Sedgwick. With Anita Page, Robert Montgomery, Lionel Barrymore, Trixie Friganza, Karl Dane, Fred Niblo. (Sound picture)
- 1930 *Estrellados* (Spanish version of *Free and Easy*). With Raquel Torres, Don Alvarado, Maria Calvo, Emile Chautard.
- 1930 *Doughboys* (8 reels). Produced by Keaton. Story by Boasberg and Sidney Lazarus. Screenplay by Schayer. Directed by Sedgwick. With Sally Eilers, Cliff Edwards, Edward Brophy, Victor Potel. (Sound picture)
- 1930 (Spanish version, title unknown, of *Doughboys*.)
- 1931 *Speak Easily* (8 reels). Screenplay by Laurence Johnson and Ralph Spence. Based on the play *Footlights* by Clarence Budington Kelland. Directed by Sedgwick. With Jimmy Durante, Ruth Selwyn, Thelma Todd, Hedda Hopper, Sidney Toler, Henry Armetta, Edward Brophy. (Sound picture)
- 1931 *Sidewalks of New York* (8 reels). Written by George Landy and Paul Gerard Smith, with dialogue by Robert E. Hopkins and Eric Hatch. Directed by Jules White and Zion Myers. With Anita Page, Cliff Edwards. Not released until 1933. (Sound picture)
- 1931 (French version, title unknown, of *Sidewalks of New York*.)
- 1932 *Parlor, Bedroom and Bath* (8 reels). Story by Charles Bell and Mark Swann. Screenplay by Schayer, with dialogue by Schayer and Hopkins. Directed by Sedgwick. With Charlotte Greenwood, Reginald Denny, Cliff Edwards, Dorothy Christie, Sally Eilers, Edward Brophy. (Sound picture)
- 1932 *Casanova wider Willen* (German version of *Parlor, Bedroom and Bath*). Directed by Brophy. With Marion Lessing, Françoise Rosay, Wolfgang Zilzer. (Sound picture)
- 1932 *The Passionate Plumber* (8 reels). Screenplay by Johnson, with dialogue by Spence. Based on the play *The Cardboard Lover* by Jacques Deval. Directed by Sedgwick. With Jimmy Durante, Irene Purcell, Polly Moran, Gilbert Roland, Mona Maris, Henry Armetta. (Sound picture)
- 1932 *Le Plombier Amoureux* (French version of *The Passionate Plumber*). Directed by Claude Autant-Lara. With Jeanette Ferney, Douglas Fairbanks, Jr.
- 1933 *What! No Beer?* (7 reels). Story by Hopkins. Screenplay by Carey Wilson and Jack Cluett. Directed by Sedgwick. With Jimmy Durante, Phyllis Barry, Roscoe Ates, Henry Armetta, Edward Brophy. (Sound picture)

Miscellaneous Features Starring Keaton, 1934-1935

- 1934 *Le Roi des Champs-Elysées (The Champ of the Champs-Elysées)*. Written by Arnold Lipp, with dialogue by Yves Mirande. Directed by Max Nosseck. With Paulette Goddard, Colette Darfeuil, Pierade, Lucien Gallemand, Gaston Du-pray, Madeleine Guitty, Jacques Dumesnil. Nero Film production, released by Paramount. (France)
- 1935 *An Old Spanish Custom* (alternate title: *The Invaders*). Directed by Adrian Brunel. With Lupita Tovar, Esme Percy, Lyn Harding, Hilda Moreno. (England)

Educational Comedies Starring Keaton, 1934-1937

- 1935 *Allez Oop*.
1935 *The Gold Ghost*
1935 *Palooka from Paducah*. With Joe, Myra, and Louise Keaton.
1935 *Tars and Stripes*.
1935 *Hayseed Romance*.
1935 *E-Flat Man*.
1935 *One Run Elmer*.



In one of his last films, *2 MARINES E UN GENERAL (WAR ITALIAN STYLE)*, Buster played a preposterous Nazi general with two popular Italian comedians. At the fade-out, he donned his familiar porkpie hat, baggy suit and well-worn shoes and walked away into the sunset—for the last time.



- 1936 *Timid Young Man*.
1936 *The Chemist*. Produced by Al Christie. Written by David Freeman. With Marilyn Stuart, Earl Gilbert, Don McBride, Herman Lieb.
1936 *Three on a Limb*. Directed by Charles Lamont.
1936 *Grand Slam Opera*. Written by Keaton and Lamont. Directed by Lamont.
1936 *Blue Blazes*. Written by Freeman. Directed by Raymond Kane.
1936 *Mixed Magic*. Written by Arthur Jarrett and Marcy Klauber. Directed by Kane.
1937 *Ditto*. Written by Paul Gerard Smith. Directed by Lamont.
1937 *Jail Bait*. Written by Paul Gerard Smith. Directed by Lamont.
1937 *Love Nest on Wheels*. Story by William Hazlett Upson. Screenplay by Paul Gerard Smith. Directed by Lamont.

Miscellaneous Films Featuring or Starring Keaton, 1939-1940

- 1939 *Hollywood Cavalcade* (10 reels). Story by Hilary Lynn and Brown Holmes. Screenplay by Ernest Pascal. Slapstick sequences directed by Malcolm St. Clair. Directed by Irving Cummings. With Don Ameche, Alice Faye, Ben Turpin, Chester Conklin. 20th Century-Fox.

- 1939 *The Jones Family in Hollywood*. Story by Keaton and Hoffman. Screenplay by Hoffman and Stanley Rauh. Directed by St. Clair. With Prouty, Byington. 20th Century-Fox.
1939 *The Jones Family in Quick Millions*. Story by Keaton and Hoffman. Screenplay by Hoffman and Rauh. Directed by St. Clair. With Prouty, Byington. 20th Century-Fox.
1940 *The Villain Still Pursued Her*. Written by Elbert Franklin. Directed by Cline. With Anita Louise, Richard Cromwell, Alan Mowbray. RKO Pictures.
1940 *L'il Abner*. Story by Ben Oakland and Milton Berle. Screenplay by Charles Kerr and Tyler Johnson. Based on characters created by Al Capp. Directed by Albert S. Rogell. RKO Pictures.

Columbia Comedies Starring Keaton, 1939-1941

- 1939 *Mooching Through Georgia*. Written by Bruckman. Directed by Jules White. With Monte Collins, Bud Jamison.
1939 *Pest from the West*. Written by Bruckman. Directed by Del Lord.
1939 *Nothing But Pleasure*. Written by Bruckman. Directed by White.
1940 *Pardon My Berth Marks*. Written by Bruckman. Directed by White.
1940 *The Spook Speaks*. Written by Bruckman and Ewart Adamson. Directed by White. With Elsie Ames.
1940 *Taming of the Snood*. Written by Bruckman and Adamson. Directed by White.
1941 *So You Won't Squawk*. Written by Ellwood Ullman. Directed by Lord.
1941 *His Ex Marks the Spot*. Written by Felix Adler. Directed by White.
1941 *General Nuisance*. Written by Adler and Bruckman. Directed by White.
1941 *She's Oil Mine*. Written by Adler. Directed by White. With Elsie Ames, Monte Collins.

Films with Casts Including or Starring Keaton, 1943-1965

(WITH ONE EXCEPTION, FILMS MADE FOR TELEVISION NOT INCLUDED)

- 1943 *Forever and a Day* (10 reels). A film of short sketches. Keaton was in one sketch. Directed by René Clair, Edmund Goulding, Cedric Hardwicke, and others. RKO Radio.
1944 *San Diego I Love You* (8 reels). Story by Ruth McKenny and Richard Bransten. Screenplay by Michael Fessier and Ernest Pagano. Directed by Reginald LeBorg. With Jon Hall, Louise Albritton, Edward Everett Horton, Eric Blore. Universal Pictures.

- 1945 *That's the Spirit* (9 reels). Written by Fessier and Pagano. Directed by Lamont. With Jack Oakie, Peggy Ryan, June Vincent, Arthur Treacher, Gene Lockhart, Johnny Coy, Andy Devine. Universal.
- 1945 *That Night with You* (8 reels). Story by Arnold Belgard. Screenplay by Fessier and Pagano. Directed by William Seiter. With Franchot Tone, Susanna Foster, David Bruce, Louise Albritton. Universal.
- 1946 *El Moderno Barba Azul*. Directed by Jaime Salvador. (Mexico)
- 1946 *God's Country*. Screenplay by Robert Tansey. Based on a novel by James Oliver Curwood. Directed by Tansey. With Robert Lowry, Helen Gilbert, William Farnum. Screen Guild.
- 1948 *Un Duel à Mort*. With Bourvil. (France)
- 1949 *You're My Everything* (9 reels). Story by George Jessel. Screenplay by Lamar Trotti and Will H. Hays, Jr. Directed by Walter Lang. With Dan Dailey, Anne Baxter, Shari Robinson, Anne Revere, Alan Mowbray. 20th Century-Fox.
- 1949 *In the Good Old Summertime* (10 reels). Directed by Robert Z. Leonard. With Judy Garland, Van Johnson, Metro-Goldwyn-Mayer.
- 1949 *The Lovable Cheat* (7 reels). Directed by Richard Oswald. With Charles Ruggles, Alan Mowbray, Peggy Ann Garner, Film Classics production, released by United Artists.
- 1950 *Sunset Boulevard* (11 reels). Written by Charles Brackett, Billy Wilder, and D. M. Marshman, Jr. Directed by Wilder. With Gloria Swanson, William Holden, Erich von Stroheim, Jack Webb, Cecil B. DeMille, H. B. Warner, Anna Q. Nilsson, Paramount.
- 1952 *Limelight* (11 reels). Written and directed by Charles Chaplin. With Chaplin, Claire Bloom, Sydney Chaplin, Charles Chaplin, Jr. United Artists.
- 1953 *The Awakening*. Based on Gogol's "The Overcoat." Produced by Douglas Fairbanks, Jr., for television. (England)
- 1953 *Paradise for Buster*. Produced by Wilding Picture Productions, Inc., for Deere & Company, for private showings. Never released commercially. (Chicago)
- 1956 *Around the World in Eighty Days* (15 reels). Screenplay by S. J. Perelman, James Poe, and John Farrow. Based on a novel by Jules Verne. Directed by Michael Anderson. All-star cast, including David Niven, Cantinflas, Shirley MacLaine, Robert Newton. Mike Todd independent production, released by United Artists.
- 1960 *The Adventures of Huckleberry Finn* (10 reels). Produced by Samuel Goldwyn, Jr., Directed by Michael Curtiz. With Eddie Hodges, Archie Moore, Judy Canova. Metro-Goldwyn-Mayer.
- 1962 *Ten Girls Ago*. With Bert Lahr, Eddie Foy, Jr., Jan Minor, Jennifer Billingsley. Am-Can Productions. (Canada)

- 1963 *It's a Mad, Mad, Mad, Mad World*. Produced and directed by Stanley Kramer. All-star cast, including Sid Caesar, Milton Berle, Buddy Hackett, Dorothy Provine, Jonathan Winters, Ethel Merman, Mickey Rooney, Spencer Tracy. United Artists.
- 1963 *The Triumph of Lester Snapwell*. Directed by James Calhoun, starring Buster Keaton. Eastman Kodak Co.
- 1965 *The Railrodder* (2½ reels). Directed by Gerald Potterton. National Film Board. (Canada)
- 1965 *Buster Keaton Rides Again* (55 minutes). Profile of Buster Keaton's career. Directed by John Spotton. National Film Board. (Canada)
- 1965 *Film*. Silent-film story written by Samuel Beckett for solo performance by Keaton (one part of a trilogy). Produced by Evergreen Theatre. Directed by Alan Schneider.
- 1965 *Pajama Party*. American International Productions. (California)
- 1965 *Beach Blanket Bingo*. American International Productions. (California)
- 1965 *How to Stuff a Wild Bikini*. American International Productions. (California)
- 1965 *2 Marines e un General (War Italian Style)*. Directed by Luigi Scattini, starring Franco Franchi, Ciccio Ingrassia and Buster Keaton. Italian International Film. American International Productions. (Italy)
- 1966 *A Funny Thing Happened on the Way to the Forum*. Directed by Richard Lester. With Zero Mostel, Phil Silvers, Jack Gilford. (Spain)
- 1966 *The Scribe* (3 reels, filmed Oct. 3-15, 1965). Directed by John Seibert. Co-producers Ann and Kenneth Heeley-Ray. Film-Tele Productions. (Canada)

Miscellany

- 1944 *Bathing Beauty* (10 reels). Starring Red Skelton and Esther Williams, with special gags (without screen credit) by Keaton. Metro-Goldwyn-Mayer.
- 1949 *Neptune's Daughter*. Starring Red Skelton and Esther Williams, with special gags (without screen credit) by Keaton. Metro-Goldwyn-Mayer.
- 1949 *A Southern Yankee*. Directed by Sedgwick. Starring Red Skelton and Arlene Dahl, with special gags by Keaton. Metro-Goldwyn-Mayer.
- 1957 *The Buster Keaton Story* (9 reels). Written by Robert Smith and Sidney Sheldon. Directed by Sheldon. Starring Donald O'Connor (as Keaton), Rhonda Fleming, Ann Blyth, Peter Lorre. Paramount.
- 1963 *Thirty Years of Fun*. (Assemblage from old films.) Produced by Robert Youngson, starring Charlie Chaplin, Buster Keaton, Laurel and Hardy, Syd Chaplin, Charlie Chase, Harry Langdon. 20th Century-Fox.

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Most American 16mm projectors have a choice of only two projection speeds: 24 frames-per-second (normal "sound speed") or 16 frames-per-second (termed "silent speed"). While the very early silent films were photographed at 16 f.p.s., by the 1920's most cameramen were using a somewhat higher speed, though there was no established standard. The Buster Keaton shorts were photographed at approximately 18-20 f.p.s. and can be projected at either "sound speed" or "silent speed" as preferred; however, all the feature films were photographed at approximately 22 f.p.s. and should be projected at "sound speed."

APR 21 1969

THE FILMS OF BUSTER KEATON

RAYMOND ROHAUER is at present preparing for publication the book "BUSTER: THE FILMS OF BUSTER KEATON"—the definitive, picture-by-picture record of all the Keaton films. The book will include many previously-unknown stills, personal photographs and step-by-step Keaton gags through frame blow-ups.



Graphic Design: William Hogarth

Audio Film Center

34 MacQuesten Parkway So.
Mount Vernon, N.Y. 10550
(914) 664-5051

Audio Film Center

2138 East 75th Street
Chicago, Illinois 60649
(312) MUseum 4-2531

Audio Film Center

406 Clement Street
San Francisco, California 94118
(415) 752-4800

Photograph: Roddy MacDowall

