

THE COOK

AND OTHER TREASURES



The Cook, cartoon image from *Fatty's S.R.O.*, an exhibitor's promotional booklet (vol. 1, no. 3, August 1, 1918)

Included in Milestone's press kit for the DVD release:
Text from original promotional material for *The Cook*
"Amusements from Three Comic Giants" by Patricia Eliot Tobias
"The New Version of *The Cook*" by Elif Rongen-Kaynakçi
"A Guide to Amusement and Incubation" by Anke Mebold

Fatty's S. R. O.

Vol. 1

AUGUST 1, 1918

No. 3

ROSCOE "FATTY" ARBUCKLE,
Editor

A monthly periodical published in the interest of exhibitors by

The Comique Film Corporation
JOSEPH M. SCHENCK
President

Producers of "Fatty" Arbuckle
Comedies for Paramount Release
LONG BEACH, CALIFORNIA

Mr. Exhibitor:

"THE COOK" is my latest comedy. It is a travesty on life at the beach and in a beach cafe. I am supported by my usual excellent cast – and – "Luke", the funny dog, you will remember in my earlier Paramount releases.

I am giving you my best efforts. So take this trip. If you book my comedies released by Paramount for return dates you will undoubtedly do more business than by playing cheap re-issues of worn-out comedies featuring my name.

Be far-sighted! All comedies made by myself before contracting with Paramount are two years old. They are out-of-date and not qualified to amuse modern theatre-goers because of this fact.

Your patrons are wise. You will find that they will much prefer a return date of one of my "12 only" than a re-issue of an ancient comedy camouflaged with a new title.

Think it over! My tip means better business.

Be just to your patrons and yourself. Book only Arbuckle-Paramount comedies.

Yours for Standing Room Only,

Roscoe "Fatty" Arbuckle

Some Things You and Your Patrons Will Laugh at in “The Cook”

Fatty juggling pancakes, or tossing food to the waiter.
A Salome dance executed by Fatty, himself, with kitchen utensils for decorations.
Fatty’s funny dog ruining the bad man’s plans and his pants.
Fatty and his canine landing a whale of a fish.
Fatty eating spaghetti up-to-date.
A high dive of 100 feet by the leading lady.
Fatty’s dog doing the same dive after the bad man.
Fatty in Goatland.
How to knit without yarn.

Original Synopsis of **The Cook**

Imagine that Commander-in-Chief of the army of fun – Roscoe “Fatty” Arbuckle – in the role of “The Cook,” which is his latest fun contribution to be released by Paramount. He is the big boss of the kitchen of a beach cafe with his redoubtable bull terrier comic “Luke” as his chief assistant and bouncer.

The story of “The Cook” opens with Fatty Arbuckle happily presiding over the meals and “short orders” which are shouted from the adjoining cafe by the pest waiter. As a chef the jovial Fatty is a genius. There are remarkable improvements in his kitchen that every cafe cook or housewife will be glad to use.

Everything is sailing along beautifully in the Bull Pup Cafe although Fatty and the pest waiter are rivals for the dainty hand of the pretty cashier. Customers are many and the proprietor beams on the whole world. In fact, the colored jazz orchestra and an Oriental dancer work such a spell upon the habitues of the cafe that even Fatty attempts a ludicrous imitation of the Salome dance, using kitchen utensils for decorations.

Suddenly destruction in the form of the toughest guy in the world descends upon them. When he picks on the joy of life of the Bull Pup Cafe he falls in love with the pretty cashier at first sight. With true caveman ideas he seizes her from her haughty post and proceeds to upset the dancing floor. From time to time the pest waiter resents this familiarity and then Fatty, too, – only to be ruined by the toughest guy. Too much is too much for Fatty, however, and he sics “Luke” on the bad man, who is put out to rout and chased ignominiously out on the beach by the pugnacious bull terrier [sic] who has fastened his teeth comfortably in the tough’s pants.

Once again peace reigns in the Bull Pup Cafe until Fatty starts making love to the pretty cashier. The pest waiter’s ire is aroused. He “borrows” a huge bass viol from a member of the colored jazz orchestra and smashes it none too gently over Fatty’s head.

When our portly hero recovers he finds the girl has gone out for the day with the pest waiter. There is nothing left for Fatty to do so he goes fishing, taking “Luke” with him. In the ocean deep Fatty hooks a monster fish, which he almost lands with the aid of his canine chum.

In the meantime the bad man discovers the cashier and the pest waiter at play on the beach. He manages to kidnap the beautiful cashier, but is hotly pursued on the roller coaster by the enraged lover. In the midst of the gigantic struggle between Fatty, "Luke" and their finny prize, Fatty catches a sight of the tough guy pursuing the girl on a roller coaster.

In the melee the girl falls off the top of the roller coaster into the ocean one hundred feet below.

Fatty and "Luke" rush to the aid of the pest waiter. The tough guy is hotly chased over and through every conceivable amusement device. As the pest waiter gives up the chase to save his girl, Fatty and the persistent dog manage to corner the tough guy. While the pest waiter is rescuing his girl with the aid of Fatty, the courageous "Luke" dives into the ocean after the tough guy, chasing him so far out into the ocean that he can't swim back to shore.

It is fitting that after all this action everything ends happily.

[Source: Original promotional material, copyrighted (CLL 12764) and on deposit at the Library of Congress, Motion Picture, Broadcasting & Recorded Sound Division, Washington, DC. Generously supplied by Robert Farr.]

Restoration Credits

The Cook

Vigdis Lian, Haavard Oppøyen, Fred Sassebo, Norsk Filminstitutt, Oslo, Norway
Paolo Cherchi Usai, Edward Stratmann, Chad Hunter, Tim Wagner and Caroline Yeager,
Motion Picture Department, George Eastman House, Rochester, NY
Haghefilm, Amsterdam, The Netherlands

For the new version on the VHS and the DVD (supervised for Milestone by Cindi Rowell):

Patricia Eliot Tobias (new intertitles and editing order)
Elif Rongen-Kaynakçi, Nederlands Filmmuseum (identification and cataloguing)
Jon Gartenberg, Gartenberg Media (archival consultant)
Bruce Goldstein and Mike Bolnick, Audio Plus Video, Northvale, New Jersey
Tim Clark and Lou Santoanni, Cine Magnetics, Armonk, NY

A Reckless Romeo

Vigdis Lian, Haavard Oppøyen, Fred Sassebo, Norsk Filminstitutt, Oslo, Norway
Paolo Cherchi Usai, Edward Stratmann, Chad Hunter, Tim Wagner and Caroline Yeager,
Motion Picture Department, George Eastman House, Rochester, NY
Haghefilm, Amsterdam, The Netherlands

Number, Please?

Rusty Casselton, LarCas Productions

Music scores for all three films composed and performed by Philip Carli

Production Credits

The Cook

1918. USA. Tinted. Running time: 22 minutes. (New intertitles written by Patricia Eliot Tobias.)

Director Roscoe Arbuckle
Producer Joseph M. Schenck
Camera George Peters
Production Company Paramount-Arbuckle Comedy

Cast

Roscoe Arbuckle The cook
Buster Keaton The “pest waiter”
Alice Lake The cashier
Al St. John The “toughest guy”
John Rand The restaurant manager
Bobby Dunn The dishwasher
Luke the Dog Himself

A Reckless Romeo

1917. USA. Tinted. Running time: 23 minutes.

Director Roscoe Arbuckle
Producer Joseph M. Schenck
Camera Frank D. Williams
Based on an original idea by Roscoe Arbuckle and Joseph Anthony Roach
Production Company Keystone (produced in 1916)
Original Distributor Paramount Pictures (released in 1917)

Cast

Roscoe Arbuckle The husband
Corinne Parquet His wife
Agnes Neilson His mother-in-law
Alice Lake A pretty girl
Al St. John Her sweetheart

Number, Please?

1920. USA. Black-and-white. Running time: 23 minutes.

Director Hal Roach and Fred Newmeyer
Producer Hal Roach
Camera Walter Lundin
Production Company Hal Roach Studios

Cast

Harold Lloyd Our hero
Mildred Davis His ex-sweetheart
Roy Brooks Her new beau

Amusements from Three Comic Giants

Lost and Found: *A Reckless Romeo* and *The Cook*

Lost films are always tantalizing. While they're among the missing, we wonder what delights they might hold. For decades, two Roscoe ("Fatty") Arbuckle films were counted as lost, and oh, they taunted us! Neither *A Reckless Romeo* nor *The Cook* had been seen for years – no prints were known to exist. But like many of the other film treasures that keep surfacing around the world, these two films have now been found and restored.

The films were discovered deteriorating in unmarked canisters during an inventory search of the Norwegian Film Institute in April 1998. Shortly thereafter they were screened at the 1998 Haugesund Film Festival in Norway. And on May 26, 1999, they were shown in the United States, at a screening at UCLA, possibly the first time they had been seen in this country in 80 years.

On the surface, *A Reckless Romeo* would seem to be the more intriguing of the two. Numerous Arbuckle filmographies claimed it was made for Keystone in 1916 in Los Angeles ... or was it made in 1917 in New York, after Arbuckle began producing his films independently under the Comique banner for Paramount? Was Buster Keaton, soon to be a big movie star in his own right, in the film or not? Or, perhaps, was the film made twice – once by Keystone and then again a few months later by Comique?

Much of the mystery about *A Reckless Romeo* was solved by Bo Berglund in an analysis published in *Griffithiana* (no. 65) in 1999. He determined that the film was made by Arbuckle near the end of his tenure at Keystone, but not released at that time. It was then sold to Paramount – perhaps as part of Arbuckle's new contract – and released by Paramount in May of 1917.

According to the May 19, 1917, issue of *Moving Picture World*, quoted by Berglund: "The exteriors of the comedy were made in Palisades Park, the famous amusement resort on the Hudson." He notes in passing that the Palisades Amusement Park, near the movie-making town of Ft. Lee, New Jersey, was owned by the Schenck brothers, Joseph and Nicholas. The brothers soon ventured into a different kind of amusement – the movies. By later that year, Joseph Schenck had become Arbuckle's producer for the Comique films at Paramount (and later would produce Keaton's independent films as well), and his brother Nicholas would eventually run Metro-Goldwyn-Mayer. Given that the Schencks owned the amusement park and Joe was soon to become Arbuckle's producer, perhaps they wangled a deal for the film.

Buster Keaton is clearly not in this version of *A Reckless Romeo*. Could there have been another version of the film made, one that included Keaton, and made within only a few months of the first? It's not likely, given what Berglund determined about the film.

Keaton himself gives us the remaining puzzle piece: he recorded in his date books the release dates of every film he made with Arbuckle until he entered the army in 1918. According to the standard filmographies, *A Reckless Romeo* was released on May 21, 1917, the second Comique film after *The Butcher Boy*.

In his 1917 date book, Buster records that *The Butcher Boy* was released on April 23, 1917. The next film he notes is *The Rough House*, released June 25, 1917. There is no mention of *A Reckless Romeo* at all, and in fact no film listed for May, which strongly corroborates the premise that one, and only one, version of the film was made – the version that is presented here.

Despite the mystery over *A Reckless Romeo*, *The Cook* turns out to be the real missing treasure, for a number of reasons. A delightful comedic gem, it is undoubtedly one of the highlights of the Arbuckle-Keaton partnership. Keaton and Arbuckle had been working as a team constantly since March of 1917, when Keaton had suddenly bolted from a promising Broadway career opportunity to work for less money but more fun with Arbuckle in the movies. Together, they created a new short comedy every couple of months. Close to six months later, in September, the company left the New York area and began work at the Balboa Studios in Long Beach, California. By this time in their partnership, Keaton recalled, he was writing and co-directing the Arbuckle shorts.

The Cook would be the last film Arbuckle and Keaton made together before Keaton was drafted in World War I. On July 7, 1918, Keaton was still in Long Beach, where *The Cook* was filmed. The following day, he was at the newly established Camp Kearny in San Diego, site of the War Department's Southwest Army division. By August 9, 1918, he was on his way to France. A little more than a month after that, on September 15, 1918, *The Cook* was released, by which time Buster had become too busy to keep track of release dates.

Keaton's touch is visible throughout *The Cook*. The two comics, after several months of working together, function as a real comedy team in this film. And they use talents they picked up in vaudeville – juggling and dancing.

Arbuckle and Keaton use their juggling skills to great advantage in *The Cook* – Arbuckle shows off his dexterity with his ever-popular knife-tossing bit, repeated several times. After Keaton calls out the orders to chef Arbuckle, Roscoe tosses the cups, saucers and plates of food across the kitchen to Keaton, who catches them with ease.

We also see the first filmed version of Keaton's Salomé dance, performed here by Arbuckle. During the war, Keaton performed this same dance (which he also commits to film in *Hollywood Revue of 1929*), to entertain the troops.

According to Rudi Blesh in his 1966 biography, *Keaton*, Buster patterned the dance on an act he knew from vaudeville – a belly dancer named Princess Rajah from Hoboken, New Jersey. “Keaton portrayed the New Jersey odalisque wearing a little bra of brass dog tags and a skirt of mess kits, knives and spoons,” wrote Blesh. “Bull Durham sacks hung from his ears, and a string of frankfurters wriggled in his hands” – these being Egypt's fatal asp. Going from bumps to grinds, he finally whirled madly to a syncopated brass version of ‘The Vision of Salomé’ and sank to the stage twitching in death, a frankfurter held to the bra.” The army officers liked the act so much, Keaton was held over in France when everyone else had gotten to go home.

Not only are the juggling and dancing charming, *The Cook's* gags are surprising and inventive, particularly in the spaghetti sequence, when the staff of the restaurant sits down to have a meal together. Full of clever bits, this scene deserves to be seen, not described.

When *The Cook* was made, Arbuckle was the biggest star in the world, after Chaplin. Almost exactly three years after *The Cook* was released, Arbuckle's career came crashing down (and the movie industry almost toppled with it), when he was unjustly accused of manslaughter in the death of a girl who had died shortly after crashing Arbuckle's 1921 Labor Day party in San Francisco. Keaton's career, on the other hand, was just beginning to ascend.

The Norwegian print of *The Cook* is fragmented. The beginning and ending of each reel is missing, along with snippets throughout. In one case, viewers will see the buildup to a gag about a bass fiddle, but the punchline is missing. The Library of Congress' copyright synopsis [see above] tells us that Keaton borrowed "a huge bass viol from a member of the colored jazz band and smashed it none too gently over Fatty's head." But in the film as it exists, Keaton seems to be about to use the fiddle as a weapon against Al St. John, not Arbuckle.

If a complete version of the film is ever discovered, the synopsis at the Library of Congress may prove to be accurate, but it doesn't seem to jibe exactly with the sections that survive. In the case of other films, those synopses, as well as contemporary reviews, have sometimes proved unreliable in describing the details of a film.

[On the other hand, the power of the projectionists and exhibitors must be taken into account. About to screen a film print that had arrived with crucial sections missing, it was a reasonable choice to quickly re-edit in such a fashion that some narrative sense was created, regardless of the integrity of the film as intended by the director. The synopsis for *The Cook* as created by the distributor for the exhibitors in 1918 remains today as the only contemporary witness to the original narrative structure of the film. Even though its reliability is not beyond question, it should be considered the foremost basis for the reconstruction for the narrative. With this and common sense as the philosophical foundations of the version here presented, we proceed to merge the surviving segments of the film.— Editor]

In addition to the fragmented nature of the materials, the original English intertitles were replaced years ago by Norwegian intertitles, which were then transliterated for this version back into not-wholly-functional English. For the combined version, we altered several intertitles and created new ones where useful for clarity's sake. The language found the cartoon image of Arbuckle and Keaton, as printed in the 1918 exhibitor's promotion booklet, directed us in making choices for the diner lingo that mirrored the contemporary slang most likely used in the original version.

The real challenge with *The Cook* (before the extra footage in the Netherlands came to light), then, was figuring out the right philosophic approach to take in presenting the film: Should the movie be shown exactly as it was discovered in Norway, in which case a modern audience might be left confused by its disjointed nature? Or should the audience's understanding of the film be the foremost consideration – how could the film be presented so it would make the most sense to the viewer? Solving that conundrum became the biggest challenge.

Milestone made the final decision *à la* King Solomon. They determined that audiences need to be able to understand and enjoy the film – *and* that the film should be presented exactly as found, to preserve its historical integrity. Therefore on the DVD, you will see the restored version of *The Cook*, which combines footage from the archives in Norway and the Netherlands, followed by the as-they-were-discovered versions.

[For information about the discovery of extra footage of *The Cook* at the Nederlands Filmmuseum, see below for Elif Rongen-Kaynakçı's essay on the new version.]

Short Amusements

Amusement parks serve as the setting for all three of these silent comedies. In *A Reckless Romeo* (1917), the married Roscoe Arbuckle does a little flirting on the side at Palisades Park in New Jersey and his escapades get caught on film. The second half of *The Cook* (1918) has Arbuckle, Buster Keaton, Alice Lake, Al St. John

and Luke the dog cavorting at the Pike in Long Beach, California, while Harold Lloyd plays around with another dog on a Pacific Ocean pier in *Number, Please?*

The Cook (1918)

The basic plot for *The Cook* was not new in 1917, either to films or to Arbuckle. Some scenes are similar to a kitchen scene in *The Rough House* (1917), the film that was indeed the second film Keaton made with Arbuckle at Comique. In fact, for years *The Rough House* was confused with *The Cook*. In *The Cook*, Roscoe is the chef in a seaside restaurant, Buster the “pest waiter” and Alice Lake the cashier. After Alice is harassed by Al St. John, Roscoe’s dog, Luke – a star in his own right and Arbuckle’s real-life dog – takes matters into his own teeth, attaching his incisors to the seat of St. John’s trousers, and chases him out of the restaurant. In fact, Luke keeps chasing St. John throughout the rest of the film, a literal “running gag.”

On his day off, Roscoe (with Luke as his companion) goes fishing at the amusement park, where he runs into Buster and Alice on a date. On the roller coaster, St. John menaces Alice once again, Roscoe and Buster rescue her, and Luke takes off after the tough guy. Keaton filmed some of *The High Sign* (1921) at this same amusement park, the Pike in Long Beach, California.

A Reckless Romeo (1917)

Like *The Cook*, *A Reckless Romeo* recycled ideas. The married Roscoe flirts with Alice Lake in the park, and is pummeled by her angry beau, played by Arbuckle’s nephew, Al St. John. The whole scene is captured on film by a newsreel camera. Embarrassed, Roscoe tells a different tale to his wife to explain his bumps and bruises, one in which he has been a hero. Later that week, Roscoe, wife and mother-in-law head off to the local movie palace (and quite a sumptuous one it is, too), where not only is Roscoe’s indiscretion shown on the big screen, but Al St. John is there to continue the chase.

The idea in *A Reckless Romeo* of the camera telling a different tale is similar in concept to *Fatty’s Tintype Tangle* (1915), in which a photo of Arbuckle innocently embracing a woman on a park bench is misunderstood by the woman’s husband and Roscoe’s wife. Chaplin did it a year before that, in *The Star Boarder*, which co-starred Arbuckle’s wife, Minta Durfee, as the woman Charlie flirts with while her son catches them on film.

Number, Please? (1920)

Number, Please? is the story of a man, played by Harold Lloyd, who “has loved, lost and tried to forget.” He re-encounters the object of his infatuation, leaning on the arm of her current beau, at the local amusement park. Mere moments later in despair she enlists his help in retrieving her lost lap dog. Both men compete to capture the elusive object of her desire. The new suitor wins out in this first trial of manhood, though not due to merit. The second try-out she imposes on the competitors involves obtaining her mother’s permission to take a hot-air balloon ride: only one shall receive the award of her gratitude and devotion. Harold Lloyd slyly chooses the telephone as the most rapid method of (mis)communication. While the men are thus occupied, the girl’s purse is stolen by a thief, which quite changes the nature of the pursuit and possession game. The fidelity of a dog enhances complications to the utmost, and finally the issue is solved by the insatiable billy-goat of an idle goat cart. [Synopsis by Anke Mebold.]

Look for Lloyd’s producer, Hal Roach, in a small role as a sailor.

According to many experts, *Number, Please?* is the rarest of the Lloyd films. In it, Harold, Mildred Davis (who would become Lloyd’s wife in real life) and Roy Brooks chase the sweetheart’s dog through an

amusement park. The most likely location is Ocean Park, a neighboring community of Venice Beach. One of the most famous of the amusement piers, the Ocean Park pier, burned in 1924. It was rebuilt and Ocean Park continued enjoying its amusement pier until 1967; the pier spent its later years as a nautical theme park.

The opening sequence of *Number, Please?* is shot on the pier's newly constructed Blarney Racer roller coaster, a rather unpopular, sluggish coaster that never earned back its cost and therefore was replaced in 1923 with a new and improved coaster, which in turn one year later fell prey to the 1924 fire.

One shot in the film features the pier in the background with a sign spelling out its name: Pickering Pier. Ernest Pickering purchased the pier in July 1919 from Alexander Frazer, after having operated the pier's amusements under lease since its construction in 1913. Frazer had owned the previous amusement pier on Ocean Park's beachfront as well: the Million Dollar Pier which had been built as the initial rival to Venice's successful Abbot Kinney Pier, and which was completely destroyed by a disastrous fire in 1912.

It is also possible that Venice's Abbott Kinney pier, which was also used for scenes in Keaton's *The High Sign*, was used for the film. This popular pier was built in the 1890s by Abbott Kinney nearby the rival Pickering Pier. As all wooden amusement piers, it was extremely prone to fire. The pier burned on December 20, 1920, the same year *Number, Please?* was released. Partly because of the numerous fires, and partly because Venice had developed a less-than-desirable reputation, the rebuilt Kinney pier was closed by the city of Los Angeles in 1946.

For very complete, excellent information on the amusement park and pier history in the communities of Venice and Ocean Park, now incorporated into Los Angeles' sprawl:

<http://naid.sppsr.ucla.edu/venice/histart.html>

We would be delighted to hear from any viewer with detailed location and/or ride information for all three films in this compilation!

Biographies

All three clowns featured here were born in heart of the Midwest, within a 250-mile radius of each other, during a nine-year span of time.

Roscoe ("Fatty") Arbuckle
(March 24, 1887—1933)

Roscoe Arbuckle was the oldest of the comics presented in this set, a physically adept and graceful large man. He hated to be called Fatty, and who could blame him? Born in 1887 in Smith Center, Kansas, Roscoe turned a talent for singing into a vaudeville career. Eventually, like many others at the time, he stumbled into work in the movies. After apprenticing with Chaplin, Lloyd and Mabel Normand at Keystone, Arbuckle got his own studio, Comique, in 1917. The films – with Buster Keaton, Arbuckle's nephew Al St. John, Alice Lake and Arbuckle's own dog, Luke supporting him – were immensely popular, and he soon moved into features in 1920, leaving the comedy shorts in the hands of his protégé, Buster Keaton. In fact, all of the "Big Three" silent screen comics (Chaplin, Keaton, Lloyd) had one thing in common – they worked with Roscoe Arbuckle, who was for a time more popular than Chaplin.

Sadly, Arbuckle's career as a major performer ended at a Labor Day party in 1921 that also changed the movie industry forever. Turning down an invitation to spend the weekend with his best friend, Buster Keaton, Arbuckle decided to spend the holiday partying in San Francisco. A bit-part actress who had crashed the party became ill and died a few days after the party. Almost immediately, Arbuckle was charged – unjustly – with manslaughter. It took three trials, luridly reported all over the world, but Arbuckle was eventually exonerated completely. By that time, his career was in shambles, and he had been banned from appearing in the movies. The media circus surrounding the case churned up the public, who demanded that Hollywood clean itself up, which brought a morals clause to performers' contracts and censorship to the movies.

Arbuckle gamely tried to keep his career going until the early '30s when he was finally allowed back in front of a camera. After making six sound shorts for Vitaphone at Warner Brothers in 1932–33, he signed a contract to make feature films again. But he never lived to make those films; he died that same night of a heart attack.

For more on Arbuckle: <http://silent-movies.com/Arbucklemania/home.html>

Buster Keaton
(October 4, 1895—1966)

Buster Keaton rode into the movies on the coattails of Roscoe Arbuckle, his movie mentor. But his career was already well-established by that time. Also a Kansan, Joseph Frank Keaton was born on a stormy night (or so the legend goes) in 1895, in the tiny town of Piqua, Kansas, where his parents were touring with a medicine show. By the age of three, he had acquired the nickname of Buster – the first person to use that slang word as a name – and was a vaudeville headliner in the family's knockabout comedy act. By the age of 21, when he left vaudeville and went into the movies after a chance encounter with Arbuckle, Keaton had performed on stage between 10,000 and 20,000 times. He and Arbuckle worked as a team until 1920, when Keaton was given his own studio (actually Charlie Chaplin's old one) and began to make a series of 19 shorts and 11 feature films, most of which are now considered masterpieces of both comedy and filmmaking. Not only was Keaton known for doing his own breathtaking stunts, but he was intimately involved in every aspect of these films, from writing to directing to casting to editing. Although he had a strong team working with him, they always acknowledged that Keaton was the driving force behind everything.

Things began to go badly for Keaton in the late 1920s, when he lost control of his studio and was signed over to MGM, which had no experience with comedians. By 1934, Keaton – who had never had a significant failure in his life up till this point – had lost everything he had in a very short span of time. He was bankrupt and owed the IRS thousands of dollars, his marriage broke up, his children were taken from him, he lost his home, and ultimately MGM fired him.

Unlike those of other film giants, Keaton's story has a happy ending. After the worst of his troubles, Keaton, perhaps recognizing the ups and downs of a show business life, dusted himself off and straightened himself out. In 1940, he married his third wife, a dancer named Eleanor Norris, who devoted their life together to taking care of him, and the years after his death to ensuring his legacy. Keaton never stopped working, through the bad times and right up until the last few months of his life. And in his later years, Buster Keaton's films were rediscovered, bringing him worldwide admiration for creating some of the greatest films ever made.

For more on Keaton: www.busterkeaton.com

Harold Lloyd
(April 20, 1893—1971)

Harold Clayton Lloyd was born in Burchard, Nebraska, just northeast of Arbuckle's home town, on April 20, 1893. Lloyd differed from Arbuckle and Keaton in important ways: he had not been trained in vaudeville – in fact he started out to be a dramatic actor – and he was the only one of the three to finish high school, which made him very well educated by show business standards. Well schooled in the art of makeup, Lloyd soon got work as an extra in early silent films at Universal and other studios. Eventually, he went to work for one of his studio extra buddies, Hal Roach, who had suddenly started his own studio. After a brief stint with Arbuckle and Ford Sterling, getting lost in the comedy shuffle at the Mack Sennett studio, Lloyd returned to Roach, where his comedies put the Roach “lot of fun” on the map. After tinkering with different variations on Charlie Chaplin's Little Tramp, Lloyd put on a pair of glasses in 1917 and changed his character into an all-American go-getter. These well-constructed films became enormously popular with American audiences after World War I. Mildred Davis, who played the leading lady in his comedies after Bebe Daniels graduated to dramatic features, married Lloyd in 1923.

Although he was perfectly capable of taking a pratfall, Lloyd approached comedy as he would any other role. His character, more realistic and less inherently funny than other comics of the day, depended on the situation and his character's reaction to it for humor, but audiences readily identified with this down-to-earth character. At his peak, Lloyd made films with strong stories, sometimes making what he called “thrill comedies,” in which he would seem to be taking tremendous physical chances. Lloyd dangling from a clock on the edge of a Los Angeles skyscraper in *Safety Last* has become one of the most lasting images of the American 1920s. These athletic comedies are even more impressive considering that Lloyd had lost part of his right hand in an explosion during a publicity session in 1920 when a supposedly fake bomb turned out to be real.

He eventually controlled the production of his films and all rights to them. But when sound came in and the stock market crashed, the public lost interest in Lloyd's success-at-any-price persona. Lloyd himself, who had learned from his character's example, became a spectacularly successful businessman, who contributed to many charities and spent his later years painting, taking 3D color photographs, and pursuing a succession of other hobbies. Like Keaton, he received numerous awards and much acclaim when his films were rediscovered toward the end of his life.

For more on Lloyd: www.haroldlloyd.com

“Amusements from Three Comic Giants” and biographies written by **Patricia Eliot Tobias**. Ms. Tobias is a co-founder of The Damfinos: The International Buster Keaton Society and the editor of *The Keaton Chronicle*, a quarterly journal. Professionally, she is the senior editor of publications for the Writers Guild of America, west. Until she moved to California in 1998, she worked for the editorial department of *The New York Times*. She has been a consultant for numerous television documentaries, including the A&E *Biography* programs on Buster Keaton and Roscoe “Fatty” Arbuckle. Tobias has taught Communication Science at the University of Connecticut, introductory computer classes to senior citizens, and has lectured on film history around the country. Her husband is author and award-winning filmmaker Joe Adamson.

Acknowledgments: My grateful appreciation to Joe Adamson, Jack Dragga, Annette Lloyd and David B. Pearson for their help in preparing this material.

THE NEW VERSION OF *THE COOK*
(by Elif Rongen-Kaynakçi, Nederlands Filmmuseum)

The long lost Fatty Arbuckle/Buster Keaton film *The Cook* (1918) was found and preserved in Norway in 1997 and presented to an audience in 1999 during the Pordenone Silent Film Festival. After this, George Eastman House made an English version by translating the Norwegian intertitles. The film has since been screened on many occasions, and is also available on DVD (*Buster Keaton - L'Intégrale des courts métrages 1917-1923*, the 4-DVD box set released in France in 2001 by Arte-Lobster).

Now there is a new version! Towards the end of the year 2000, Nederlands Filmmuseum found a 205-meter nitrate negative fragment of the same film. The material arrived in the summer of 2000, following the passing away of a private collector. During the quick registration phase that followed, the registrars jotted down a report mentioning Arbuckle dressed as a cook. It did not take the Film Collection Department a long time to suspect that this item could be *The Cook*. By the summer of 2001, the identification was confirmed, but a rough comparison with a written plot from the Norwegian version made clear that although that print was incomplete, the Dutch fragment was even shorter. Furthermore, the Dutch version, since it was a long stroke of negative, had no insert titles, and some scenes appeared to be in the wrong order.

Everything was cast aside for a while, until the spring of 2002, when upon hearing that Milestone Video, in collaboration with the Norsk Filminstitutt and George Eastman House, was about to issue a DVD of *The Cook*, archival consultant Jon Gartenberg mentioned to them that the Nederlands Filmmuseum also had some material of *The Cook*. Milestone asked for a close comparison of the GEH/NFI material with the Dutch material and the result was astonishing.

Although both versions roughly cover the same scenes (both lacking the end), the Filmmuseum version misses some scenes entirely, such as Buster flirting with the lady customer. However, it also contains just a few seconds that are fundamental for the plot development, adding some very short scenes filling in some of the jump cuts. Although still not providing us with the complete film, clearly these additions will improve the narration by adding causality. For example, now there is a scene where Al St. John falls on the spaghetti table as a result of being chased by Luke, and another scene where Buster repeatedly falls off the goat-cart (whereas the earlier version only had him trying to get on the cart). One of the most dramatic additions is certainly the extreme long shot of Alice Lake taking a dive from the top of the roller coaster, towards the end of the film.

Milestone Video edited these extra scenes to the earlier material, and this 'new version' is now available for viewing on their Roscoe Arbuckle DVD and VHS. By contributing to this release, Nederlands Filmmuseum hopes that in the near future even more material of the film will re-surface somewhere, making a complete restoration possible.



A Guide to AMUSEMENT & INCUBATION in
The Cook and *A Reckless Romeo*
(by Anke Mebold, Milestone Film & Video)

The amusement park scenes in *The Cook* were shot in July 1918 at “The Pike” in Long Beach, California. The Pike dates back to 1902 when Colonel Drake, president of the Long Beach Bath House and Amusement Company, negotiated an extension of the Pacific Electric street car service into Long Beach, and built a bathhouse. That bathhouse, with its light-colored, tall columns, is visible in the background of several shots in *The Cook* and is the landmark most useful for identification of the park in the film.

The name “The Pike” came to designate the area between Pine and Chestnut Avenues; by 1905 the name was in general use for this beach site of amusement. The first roller coaster on The Pike’s Silver Spray Pier was built in 1907. It was granted a ten-year lease for operation, yet in 1912 nearby Venice Beach boasted record numbers of passengers on their Race Through the Clouds coaster, claiming to exceed the number of coaster passengers in Coney Island. With impudence the “Venetians” filed for a franchise to build a new racing coaster barely to the east of The Pike, encroaching on the territory and pride of Long Beach. Immediately, Long Beach in return filed for a new franchise. In March 1914 the old coaster was done away with. Long Beach was issued a permit to extend the pier further into the ocean so that all hindrances for a new and glorious large-sized racing coaster were removed. On May 1, the Jackrabbit Racer opened for business. In the center of the wooden structure was an alcove, where the “Jackrabbit Players” would play jazz music on all weekend evenings and on Sunday afternoon. Later, in the mid-twenties, the Jackrabbit was slightly remodeled for increased steepness and height in the dips on the east side of the coaster.

In *The Cook*, the Jackrabbit Racer is the location of the crucial pursuit of innocent woman by evil man. Its vast dimensions and dramatic views provide a spectacular setting for death-defying chase scenes. Immediately following Arbuckle’s fishing scene, the pretty cashier takes to flight, pursued by Al St. John, and both the Jackrabbit’s entrance and its station are visible. In a strikingly composed though very brief shot the evil one approaches his victim per coaster train and the complex landscape of tracks is displayed. Shortly afterwards there is a shot of the evil one lurking between the two trains, ready to pounce, which gives a clear impression of the nature of a racing coaster: two entirely independent tracks used to run two trains simultaneously in competitive fashion.

Other contemporary attractions of The Pike are also visible in *The Cook*, amongst them the Bamboo Slide. It was constructed probably in the mid-teens, on solid land to the east of the pier, on the site of the former Spiral Way. Customers slid down the slide on jute mats with protective armpieces to conserve arms and sleeves. The spindly high structure of a captive airplane ride is visible in some of the film’s shots. One of the staple attractions of the Pike were the goat carts owned by Mr. Shipley, ample use of those is made in *The Cook*, and to great effect.

A Reckless Romeo was filmed in Fort Lee, New Jersey, and at Palisades Amusement Park on the border of Cliffside Park and Fort Lee in 1916. The scenes that were shot on location in Palisades Park are introduced with an establishing shot of the Ferris Wheel, which reveals a nice background view across the Hudson toward Manhattan. The natural beauty of the former trolley park, easy access from Manhattan by the 125th Street Ferry, combined with convenient trolley access for New Jersey residents, made it a prospering recreational facility predating the completion of the George Washington Bridge (in 1931) by more than three decades. In the mid-1890s the Bergen County Traction Company acquired 38 acres of woodland to create a park that would encourage trolley use on Sundays, a practice common at the time that had proven

successful all over the country. In 1898 the “Park on the Palisades” opened for the season, splendidly equipped with views, tall old trees, wild rocks, flower gardens and picnic groves. Over the years the park flourished; gazebos were constructed, picnic areas improved and plants rearranged to maintain and increase the flow of recreation seekers.

Late in 1907 the rumor abounded that the Park had been sold to investors who planned to erect “cold water flats” on the site. Strong opposition and activism against the loss of their park arose among the residents of the neighboring boroughs. By early 1908 the rumor was proven wrong, and the actual new owners of the Park hired Alvin H. Dexter to manage the Park and equip nature with attractions and entertainments, rather to the dismay of the residents of Fort Lee and Cliffside Park. In addition to roughly fifteen thousand electric lights and the usual array of food concessions and familiar attractions (e.g., a shooting gallery and a dancing pavilion), there were to be visited during the 1908 season: a Wild West Show, various daily balloon ascents, high-diving horses and the world’s most daring high diver, Arthur Holden. His fame had been initiated by a jump off the Brooklyn Bridge in 1896. He performed at Palisades Park from 1908 until 1937, jumping from a height of 105 feet into a petite pool with the frightening depth of only 5 feet. Legs, ribs, arm and foot were reportedly broken during his decades of operation. In *A Reckless Romeo* a sign advertising the High Dive is displayed:

Ticket Office Capt. Louis Sorchos Great Deep Sea Divers

It is difficult to determine why Great Deep Sea Divers are needed to dive from great height; also it seems that the film exaggerates the height by claiming “A 120-foot dive,” nevertheless in *A Reckless Romeo* we get to witness one of those jumps – possibly performed by Arthur himself. (Years later, in 1935, Arthur Holden was prevented from jumping off the George Washington Bridge; the following year Viola Moss, scantily clad high diver from Chicago, attempted the same, accompanied by two Park Officials. All three were arrested for disorderly conduct and fined, to prevent further cheap publicity stunts for the Park.)

In February 1910, the Park, now prominently positioned amongst America’s favorite amusement resorts, was sold to the Palisades Realty and Amusement Company. The brothers Nicholas and Joseph Schenck, of later film fame, were the new owners and already tried and proven in the amusement industry. (They also had been among the group of anonymous investors who had wished to build cold water flats on the site three years earlier.) The towns of Fort Lee and Cliffside Park were progressively unhappy with the park, which had “grown into an intolerable nuisance, a menace to the moral tone of three residential communities ... a cheap catchpenny imitation of the commonest features of Coney Island.” This conflict between the amused and the residents was to last throughout the history of the park, and eventually led to rezoning of the Park’s land and consequently its closure in 1971.

Back to 1913: To compensate for its only shortcoming in direct comparison with Coney Island’s accumulation of amusement (Steeplechase founded in 1897, Luna Park in 1903 and Dreamland in 1904), Palisades Amusement Park was outfitted with the largest outdoor saltwater pool in the world, also visible in the film. Built on the large site that had formerly been occupied by the popular Wild West Show, the pool sprawled one city block in width and three in length and featured a beach of Atlantic Ocean sand, bathhouses for 2,000 bathers, an island, a waterfall and a great novelty: waves. William F. Mangels, who held the patent for the mechanism employed to create the galloping movement of carousel horses, was commissioned to design the wave machine for the saltwater pool. The one and a half million gallons of water

held by the pool were exchanged nightly, draining the pool took roughly five hours, the bottom and walls were scrubbed with lime and the pool refilled with (filtered) brackish Hudson River water, which was pumped up the cliffs at high tide.

The introductory panning shot of the Palisades Park sequence in *A Reckless Romeo* reveals a roller coaster (the Big Scenic Coaster) to the right of the bath house roof. Palisades Amusement Park housed generations of outstanding coasters, starting in 1909 with the Toboggan Slide, which was followed in 1910 by the picturesque Sleigh Ride coaster. Also in 1910, the Big Scenic Coaster was built near the entrance of the Park, with fear-inspiring dips and screeching turns – and thus thrilled but shrill passengers. Management felt compelled to publicly declare its safety, and after a lawsuit, was obliged to compromise with suffering residents of the vicinity: the ride was closed at 10 p.m. each night to alleviate their nights' disturbance. Other significant coasters at Palisades Park were the wooden Sky Rocket (1926), immediately followed in 1927 by a steel coaster named Cyclone, designed by famed Harry Traver. His three coasters are said to have “set a new standard for terror.” The coaster's placement near the edge of the cliff must have made it a truly nerve-racking experience. It was prematurely dismantled in 1934, due to high maintenance cost and lack of courageous passengers caused by its reputation. Similar fate befell the Lake Placid Bobsled, constructed in 1937 by John Miller who had also built the Skyrocket. It ran on rubber wheels in chutes instead of on tracks, and is said to have been the “most vicious” of its type. In 1944 the Skyrocket coaster fell victim to a fire, for the third time. The redesigned version, constructed under the supervision of Joe McKee was renamed Cyclone. It achieved fame among coaster enthusiasts worldwide, as an outstandingly thrilling traditional wood coaster and remained in successful operation until the dismantling of the Park in 1971.

Facing the Hudson River was the Park's Grand Esplanade, and on it the famous “Palisades Amusement Park” sign was constructed by the Globe Electric Company of New York in 1909. (The end of the sign is visible in *A Reckless Romeo* during the high dive scene, viewed from behind.) Each letter was eighteen feet high, the whole sign stretched four hundred feet along the cliff and reputedly was visible from Babylon on Long Island, given a clear dark night.

The attraction that would qualify as the most mysterious of those displayed in *A Reckless Romeo*, would have to be the scarcely documented Infant Incubator exhibit, famed in Coney Island as one of the most popular attractions, but hardly known to exist in Palisades Park. In the film, one of the exhibit's signs is cut off by the top edge of the film frame, and milling bodies obstruct the sight of another in the background. It reads:

Infant Incubators with Living Infants

The nurse parading the baby in front of the facilities proves an infallible lure for Fatty's female company. Situated next door, in compliment to the infants, is Dr. Stork, displaying official office hours. Fatty, less interested in the babies themselves but instead eager to generate them, gets distracted from the main attraction. He wanders over to the stork and hands a piece of paper into the enclosure. After Fatty reveals to his beloved that he gave their address to the stork, wife and mother-in-law huff off to visit the incubated babies, while he is free to peruse the other attractions offered by the park. Significantly, the women seem to spend their entire outing captivated by the incubated infants, which would seem to attest to (and pun on) the great attraction this concession held for female park visitors.

Palisades Amusement Park of necessity had to feel pressured to match Coney Island's success with infant incubator exhibits. References to the attraction are extremely, strangely scarce and seem to exist in only one source: *The Palisadian*, a weekly, highly localized publication. In a July 20, 1923 article, there is mention of some of the attractions of the Park: "The Whip, Ferris Wheel, Comet, Caterpillar, Infant Incubators, Freak Animal Show, Third Degree, Venice, Circle Swing, Shooting the Rapids, Giant Coaster, Virginia Reel, Sleigh Ride, Racer, Carousel, Scenic, Witching Waves, Dodgem, Whirlpool, a dance hall, an acre square with Louis Fisher's orchestra, a salt water surf bathing pool three blocks long by two blocks wide, the thrilling high dive by Arthur Holden from a 103 foot ladder into a tank five feet deep, the twenty-five acres of wooded picnic grounds, and a miniature railway, are just a few of the attractions that Nicholas M. Schenck will show the visiting newspaper men."

The second reference is in an article from June 1924: "Have you seen the little colored baby that Dr. Schultz has at his Infant Incubators," thus suggesting that a Dr. Schultz is in charge of the Palisades Park Incubators – and also that the privilege of being incubated was mostly reserved for (or: taken advantage of) by 'caucasian premies'.

In an August 1924 article the last mention is to be found: "two sets of twins now in the Infant Incubators."

Vince Gargiulo, author of the authoritative book on Palisades Amusement Park, has never in his extensive research found any photos of the Infant Incubators, therefore the film footage shot in 1916 for *A Reckless Romeo* may be the only existing photographic evidence of the attraction. It does seem odd that this footage was shot roughly seven years before the first written mention of the exhibit.

[For greater depth and breadth of information on Palisades Amusement Park, refer to Vince Gargiulo's *Palisades Amusement Park: A Century of Fond Memories* (New Brunswick, NJ: Rutgers University Press, 1995).]

Infant Incubation

For die-hard enthusiasts of amusement park history, the following attempt at a summary of the infancy of infant incubation in the US is provided, since for four decades this aspect of medical care was provided and sustained by the amusement industry, rather than housed in the (more appropriate?) context of the medical profession.

Dr. Martin Couney was the pediatrician who imported the French invention of infant incubators to the US. He exhibited premature babies in incubators at Coney Island from 1903–c.1943. It is said that at Coney Island he saved 7500 premature babies out of 8000 or 8500 given into his care – a record presumably unmatched by the medical profession of his time.

The origin of neonatology as a field of experimentation and intensive scientific study is largely due to French efforts in the aftermath of the 1870–71 war against Germany. Much loss of life in the war prompted an interest in improving the survival rate of newborn infants. In 1878 E. S. Tarnier, leading Parisian gynecologist and obstetrician, had ordered the construction of an adapted version of incubators in use for poultry at the Paris zoo. These earliest infant incubators were premiered at the Maternité Hospital in Paris in 1880. His student, Prof. Pierre Constant Budin, opened the first ward specializing in premature infant care at the Maternité, while also serving as the Director of the Tarnier Clinique, which became the other leading institution in the studies of premature infant care.

Dr. Martin Couney was Professor Budin's assistant. Having completed his medical studies at the German Universities of Breslau and Berlin with a doctoral degree in Leipzig, he arrived in Paris in 1890 for further studies. Here he developed improvements on the Tarnier Incubator and was charged with exhibiting those at the World Exposition in Berlin in 1886. It was Couney's idea to exhibit actual premature babies along with the incubators; these were procured with Queen Augusta Victoria's help from the wards of Berlin's Charite Hospital. All six Babies of the Berlin World Exposition not only survived but the exhibit was also an immensely popular success, possibly due in part to its location in the amusement section of the Exposition.

Dr. Couney was invited to do a repeat exhibit in 1897 at the Victorian Era Exhibition in Earl's Court in England. This time the incubators he used were made in Berlin by Paul Altmann. It turned out that the British were unwilling to subject their babies to what were presumed to be French incubators, therefore Dr. Couney imported three baskets full of premature Parisian babies warmed with hot-water bottles on their ferry journey across the Channel. Once again, the exhibit was a raving success.

Dr. Tonse N.K. Raju wrote about the aftermath of those two Exhibitions in *Hippocrates* (May 2000, Vol. 14, No. 5):

Within eight months, an incubator craze was in full swing. An editorial in the *Lancet* decried copycat exhibitions organized "by all sorts of persons, who had no knowledge of the intricate scientific problem involved." In those displays the incubated infants were exposed to "the dust of bicycle racing, the smoking of the men, and the exhalations from the crowd," as well as "the obnoxious odor that arises from cages in which ... animals are incarcerated." The indignant *Lancet* editors asked: "Is it in keeping with the dignity of science that incubators and living babies should be exhibited amidst the aunt-sallies, the merry-go-rounds, the five-legged mule, the wild animals, the clowns, penny peep-shows, and amidst the glare and noise of a vulgar fair?"

Dr. Couney's answer to that question appears to be a simple one: If necessary, yes. As it turned out, hospitals in the United States were unwilling to adopt this evolution in premature infant care, instead the technology remained ensconced in the amusement industry. The beginnings of infant incubation in the United States followed closely behind those in Great Britain. In 1898, Dr. Couney traveled to the Omaha Trans-Mississippi Exposition and exhibited infant incubators for the first time in the United States. Many exhibits were to follow over the next decades, at state, regional and international fairs and scientific expositions throughout the United States. Since Dr. Couney found himself unable to convince U.S. hospitals to adopt his techniques, he finally set up permanent exhibits in Dreamland and Luna Park at Coney Island in c.1904. The premature infant incubators were a vital attraction there for almost 40 years.

The history of premature infant care in the U.S. spans more than forty years of exhibited incubator-infants: Only in the early 1940s, after Cornell Hospital in New York (now Cornell Medical Center) opened its first specialized premature infant-care ward, did Dr. Couney cease to exhibit infants. Shortly after his last temporary infant exhibition at the 1939-40 New York World's Fair, Dr. Couney closed down the infant incubators at Coney Island. He died on March 2, 1950.

The most useful of the websites consulted:

www.fuchsluger.net/DissertationEinleitungK.html

www.neonatology.org/classics/liebling.html

www.hippocrates.com/archive/May2000/05departments/5greatmoments.html

Also consulted for this article:

“The Pike on the Silverstand”, in the journal published in 1982-83 by the Historical Society of Long Beach

Stanton, Jeffrey, *Venice of America: “Coney Island of the Pacific”*. From Donahue Publishing.

Additional info on Dr. Couney and Coney Island to be found in:

McCullough, Edo. *Good Old Coney Island: a Sentimental Journey into the Past: The Most Rambunctious, Spectacular, Illustrious, Prodigious, Frolicsome Island on Earth*. (New York: Scribner, 1957.) [specifically pp.276-279]

Information on Milestone’s Partners Collaborating on this DVD Project

NORSK FILMINSTITUTT (Norwegian Film Institute)

Mission and Primary Objective

The objective of the Norwegian Film Institute is to preserve, support and distribute Norwegian and foreign films, so that film as an expression of art and culture becomes more visible.

The Institute’s primary objectives are

- to preserve and restore films
- to distribute and screen films
- to market and inform about films in Norway
- to market Norwegian films abroad

The Norwegian Film Institute is under the authority of the Ministry of Cultural Affairs, and the goals in the area of film which have been adopted by the Storting (Parliament), govern the Institute’s activities.

The Film Institute is located in the Film House (Filmens Hus) at Dronningens gate 16 in Oslo. Filmens Hus is a gathering place for film administration, film business and for the general public. The Film Institute is responsible for most public-oriented work there. In June of 2002 the Film Institute reorganized. After the Norwegian Film Fund (Norsk filmfond) was established in the summer of 2002, the Institute ceased being responsible for financial support schemes for the production of new Norwegian films. Managing director of the Institute is Vigdis Lian.

National Film Archive

The collection, preservation and restoration of old and new Norwegian films is the Archive’s primary responsibility. The Archive works with Norwegian film of all sizes and formats, in addition to documents, photos, literature and technical equipment. The Norwegian Film Institute is also the reception center for copies of all new films and videos made in Norway. The Archive has a Documentation Service which maintains archives of film stills, posters and documents, as well as a professional library of film literature. The library is open to the general public. The facilities are largely used by students, researchers, film writers, and film and television producers. Department manager Kjell Billing heads the National Film Archive.

Other divisions at the Norwegian Film Institute include: International Department (the distribution and marketing of Norwegian films abroad); Acquisitions and Distribution (distribution of films in video and DVD format); Exhibition and Education (film-cultural initiatives); and Cinematheque (film screenings at two in-house cinemas).

GEORGE EASTMAN HOUSE

The motion picture collection at George Eastman House was founded in 1947, making it one of the oldest film archives in the United States. It is now considered to be among the top cinematic collections worldwide. The archive's main purpose is still fundamentally the same one formulated in 1947: to acquire, preserve, document, catalogue, and make available for research and exhibition its collection.

This collection contains film titles encompassing features, shorts, documentaries, newsreels, and related amateur and video productions produced between 1894 and the present. The collection also includes historic artifacts of motion picture culture posters, star portraits, correspondence, music cue sheets, lobby cards, scripts, pre-cinema materials, and other paper documents.

Joining the Fédération Internationale des Archives du Film (FIAF) in the 1950s, the archive began a systematic search for lost nitrate film and a preservation program. Preservation is achieved both through proper archival storage in the Museum's new state-of-the-art archives facility (opened in 1989) and through production of preservation negatives and reference prints. The duplication of nitrate onto polyester and acetate safety materials is an on-going project, as is the production of new 35mm negatives from the extensive 28mm collection of American and French films from the 1910s. A large portion of the films collected at the Eastman House are unique in that no other prints are known to survive. Their preservation is of utmost importance for the survival of our national film heritage.

Highlights

- * One of the most important and unique collections of silent films in the world
- * The most complete collection of Warner Brothers motion picture stills
- * Especially strong in classic American films from the silent and sound periods, German and French films of the nitrate era (pre-1950), and independent documentary and avant-garde films
- * A major collection of German and Soviet film posters

NEDERLANDS FILMMUSEUM

"to allow future generations to enjoy films in their full glory on the big screen"

As a national center for cinematography the Filmmuseum - located in Amsterdam, The Netherlands - aims to promote a lively Dutch film culture, by the collection, restoration and screening of film treasures. The Filmmuseum also presents new films, both Dutch and foreign art films. The collection includes thousands of films, and many photos, posters, papers and other witnesses of film history. The film collection has a wide range, from 1898 onwards. Every year new titles are acquired. The information center at the Vondelstraat is the largest film library in the Netherlands, and is open to anyone interested in the cinema. As a distributor, the Filmmuseum brings both classics and contemporary art films to Dutch film theaters.

Screenings

The Filmmuseum presents at least three daily screenings: theme programmes, classics, archive films, Grolsch Master Movie (favourites), Mondo Bizarro (cult films), and screenings for children. The focus is on unique films from film history and contemporary cinema: premieres, rare prints, historical reconstructions and films with musical accompaniment. Special theatrical shows combine silent films with theater, music and amusement.

Production

The Filmmuseum produces found footage films and historical programmes, theater shows and books on film history, to promote and give access to film treasures. Dutch film productions are supported by the Filmmuseum, and a video label presents both archive films and contemporary art films.

International activities

The Filmmuseum is a member of the International Federation of Film Archives (FIAF) and the Federation of European Film Archives (ACE). Its international activities include participation in the educational projects Archimedia and **Film Archives On Line**.

THE DAMFINOS: THE INTERNATIONAL BUSTER KEATON SOCIETY

The Damfinos: The Buster Keaton Appreciation Society was founded in 1992, on October 4, Buster's birthday, in New York City. Members include friends and colleagues of Buster Keaton, professional people and artists of all kinds, and those who have just discovered the magic of Buster Keaton.

Members of the Damfinos: The International Buster Keaton Society receive a quarterly newsletter, discounts on Keaton merchandise, information about special events, and more! Only \$20 per year (U.S.).

To join online: www.busterkeaton.com

Or write Melody Bunting, 161 W. 75th Street, #14-F, New York, NY 10023.

For further research on film preservation and the archives involved in this DVD, stop by:

Milestone Film & Video: www.milestonefilms.com

Norsk Filminstitutt: www.nfi.no

Motion Picture Department, George Eastman House: www.eastman.org/10_colmp/10_index.html

L. Jeffrey Selznick School of Film Preservation at George Eastman House:

www.eastman.org/16_preserv/TOC.html

Nederlands Filmmuseum: www.filmmuseum.nl

The Damfinos: The International Buster Keaton Society: www.busterkeaton.com

La Cineteca del Friuli/*Griffithiana*: www.cinetecadelfriuli.org/gcm/index2.html

The Library of Congress, Motion Picture & Television Reading Room: <http://lcweb.loc.gov/rr/mopic/>

National Film Preservation Foundation: www.filmpreservation.org

The International Federation of Film Archives: www.fiafnet.org/uk/

Association of Moving Image Archivists: www.amianet.org

For more on Roscoe Arbuckle: <http://silent-movies.com/Arbucklemania/home.html>

For more on Buster Keaton: www.busterkeaton.com

For more on Harold Lloyd: www.haroldlloyd.com

For more on America's historic amusement parks:

National Amusement Park Historical Association: www.napha.org/

American Coaster Enthusiasts: www.aceonline.org

Defunct Amusement Park Info: www.defunctparks.com

Palisades Amusement Park Historical Society: www.palisadespark.com

For more on the Venice area amusement parks: <http://naid.spsr.ucla.edu/venice/histart.html>

Rob Farr's site devoted to forgotten silent comics: <http://pw1.netcom.com/~lippfarr/mugshots.htm>

Slapstick (David Pearson's site): <http://silent-stars.com/Slapstick/home.html>

Silent Film Sources: <http://www.cinemaweb.com/silentfilm/>

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Dana S. Nemeth, Peter Dowd, David Schwartz, American Museum of Moving Image
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Jan Olsson
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Haghefilm, Amsterdam, The Netherlands
Bruce Goldstein and Mike Bolnick, Audio Plus Video, Northvale, New Jersey
Tim Clark and Lou Santoanni, Cine Magnetics, Armonk, NY

Milestone Film & Video

“Since its birth ... the Milestone Film & Video Co. has steadily become the industry’s foremost boutique distributor of classic and art films – and probably the only distributor in America whose name is actually a guarantee of some quality.” — William Arnold, *Seattle Post-Intelligencer*

Milestone is a boutique distribution company with more than twelve years experience in art-house film distribution. The company has earned an unparalleled reputation for releasing classic cinema masterpieces, new foreign films, groundbreaking documentaries and American independent features. Thanks to Milestone’s rediscovery, restoration and release of such important lost films as Mikhail Kalatozov’s award-winning *I am Cuba*, Pier Paolo Pasolini’s *Mamma Roma*, F.W. Murnau’s *Tabu*, and Alfred Hitchcock’s *Bon Voyage* and *Aventure Malgache*, the company now occupies an honored position as one of the most influential independent distributors in the American film industry. In 1999, the *L.A. Weekly* chose Milestone as “Indie Distributor of the Year.”

Amy Heller and Dennis Doros started Milestone in 1990 to bring out the best films of yesterday *and* today. The company has released such remarkable new films as Bae Yong-kyun’s *Why Has Bodhi-Dharma Left for the East?*, Yoichi Higashi’s *Village of Dreams*, Hirokazu Kore-eda’s *Maborosi*, the films of artist Eleanor Antin, the art documentaries of Philip Haas, Edoardo Winspeare’s *Pizzicata*, and Takeshi Kitano’s *Fireworks (Hana-Bi)*. In 2001 Milestone released *Marching to A Different Toon*, a collection of animated films by the talented independent filmmaker John Canemaker. Theatrically, in 2002, Milestone re-released Conrad Rook’s extraordinary adaptation of Hermann Hesse’s *Siddhartha* (1972) and premiered Manoel de Oliveira’s sublime *I’m Going Home* (2001).

Milestone's re-releases have included restored versions of Luchino Visconti's *Rocco and His Brothers*, Merian C. Cooper and Ernest B. Schoedsack's *Grass and Chang*, Henri-Georges Clouzot's *The Mystery of Picasso*, Marcel Ophuls's monumental *The Sorrow and the Pity* (a Woody Allen presentation) and Hiroshi Teshigahara's *Woman in the Dunes* and *Antonio Gaudi*. Milestone is also working with the Mary Pickford Foundation on a long-term project to preserve, re-score and release the best films of the legendary silent screen star. In recent years, Milestone has re-released Frank Hurley's *South: Ernest Shackleton and the Endurance Expedition*, Kevin Brownlow's feature films, *It Happened Here* and *Winstanley*, Lotte Reiniger's animation masterpiece, *The Adventures of Prince Achmed*, Michael Powell's *The Edge of the World* (a Martin Scorsese presentation), and a stunning restoration of Rolando Klein's Mexican classic, *Chac*.

The company is also well known for rediscovering, acquiring, restoring and distributing unknown "classics" that have *never* been available in the US and Canada. These include Pier Paolo Pasolini's *Mamma Roma*, Alfred Hitchcock's "lost" propaganda films, *Early Russian Cinema* (a series of twenty-eight films from Czarist Russia), *I am Cuba* and Jane Campion's *Two Friends* and Gillo Pontecorvo's *The Wide Blue Road* (a Jonathan Demme and Dustin Hoffman presentation).

In August 2000 the Film Society of Lincoln Center in New York premiered Milestone's 10th Anniversary Retrospective. During the New York run and the nationwide tour that followed all revenues from retrospective screenings were donated to four major archives in the United States and England to help restore films that might otherwise be lost.

In 2003, Milestone will be releasing an important series of great silent films restored by the world's foremost film historians and preservationists, Photoplay Productions of London. These stunning versions, never before available in the United States, include the horror classic *The Phantom of the Opera*; the first authorized release of F.W. Murnau's great vampire film *Nosferatu*; woman film pioneer Lois Weber's magnificent *The Blot*; André Antoine's early neorealist adaptation of Emile Zola's *La Terre*; bombshell Clara Bow in *It*; and an astonishing historical epic of Polish independence by Raymond Bernard, *The Chess Player*. Milestone will also be releasing on DVD and VHS *Cut-Up*, the collected works of Canadian animator Grant Munro, along with more rarely seen work by the original "America's Sweetheart", Mary Pickford; *Mad Love*, a compilation of films by early Russian cinema director Evgenii Bauer; and *White Thunder*, a National Film Board of Canada documentary about Varick Frissell, the doomed exploration filmmaker-New York socialite.

Milestone received a Special Archival Award in 1995 from the National Society of Film Critics for its restoration and release of *I am Cuba*. Eight of the company's films — Charles Burnett's *Killer of Sheep*, *Tabu*, Edward S. Curtis's *In the Land of the War Canoes*, Mary Pickford's *Poor Little Rich Girl*, Lon Chaney's *The Phantom of the Opera*, Clara Bow's *It*, Winsor McCay's *Gertie the Dinosaur*, and *Grass* — are listed on the Library of Congress's National Film Registry.

Cindi Rowell, director of acquisitions, has been with Milestone since 1999. In 2002, Anke Mebold joined the company as director of international sales.

"Milestone Film & Video is an art-film distributor that has released some of the most distinguished new movies (along with seldom-seen vintage movie classics) of the past decade."

— Stephen Holden, *New York Times*

Visit our website at www.milestonefilms.com for more details on the Milestone collection – and to download pages of information on these films and more!