

Document Citation

Title	The cameraman
Author(s)	Tom Allen Andrew Sarris Tom Allen Andrew Sarris
Source	<i>Village Voice</i>
Date	1986 aug 12
Type	review
Language	English English
Pagination	
No. of Pages	1
Subjects	
Film Subjects	The cameraman, Sedgwick, Edward, 1928

and Harry Gribbon, introduced a still comically effective Keaton in the first of his Metro silent movies, but for the first time in a decade he was no longer in full control of either the plot or his own persona. Keaton as a contract star was not yet a character in someone else's movie, but he lost his fixed point in a personally conceived universe. Metro-Goldwyn-Mayer, as it would do later with the Marx Brothers in *A Night at the Opera*, was trying to make Keaton more accessible and thereby domesticating an anar-

chic talent for the benefit of a larger and more sentimental constituency. Keaton's character is sweeter and less dry, but still an extravagant romantic who will drop a phone and race across town to complete a call in person. For perhaps the last time, he also works against a grand backdrop scale. The topic is newsreels and hot urban events like a ticker-tape parade, rescuing a damsel in distress, and weaving in and out of the full-scale violence of a tong war. Keaton dazzlingly displays the old athletic verve and

has some priceless comic bits with an ingeniously resourceful monkey, who becomes his camera assistant. (Co-feature: Keaton's *The General*)
Thalia: 4:30, 7:30, 10:30 *Sabbath*



Buster Keaton as *The Cameraman*

CULVER PICTURES

FRIDAY

View 9-12-56
 Edward Sedgwick's **THE CAMERAMAN** (1928), from a screenplay by Richard Schayer, based on a story by Clyde Bruckman and Lou Lipton, with Buster Keaton, Marcelline Day,