

Janus Films presents

Harold Lloyd in

SAFETY LAST!

90th Anniversary - New Digital Restoration

Dir: Fred C. Newmeyer & Sam Taylor

Year: 1923

Runtime: 67 min (24 fps)

Aspect Ratio: 1.37

Sound: Stereo - Silent with Original Score by Carl Davis

Formats: DCP, 35mm, Blu-ray

<http://www.janusfilms.com/safetylast>

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JANUS FILMS

SYNOPSIS

The comic genius of silent star Harold Lloyd is eternal. Chaplin was the sweet innocent, Keaton the stoic outsider, but Lloyd—the modern guy striving for success—is us. And with its torrent of perfectly executed gags and astonishing stunts, *Safety Last!* is the perfect introduction to his world. Lloyd plays a small-town bumpkin trying to make it in the big city, who finds employment as a lowly department store clerk. He comes up with a wild publicity stunt to draw attention to the store, resulting in an incredible feat of derring-do that gives him a head start on the climb to success. Laugh-out-loud funny and jaw-dropping in equal measure, *Safety Last!* is an unforgettable movie experience from a genuine legend.

Janus Films is proud to celebrate the 90th anniversary of Lloyd's crowning achievement with a DCP restoration sourced from an original nitrate print, as well as new 35mm prints and Blu-rays, all featuring Carl Davis's sparkling score.

Restoration Information

The DCP of SAFETY LAST was created from a 2K transfer of an original nitrate print. Over 300 hours of digital work went into cleaning the image. Composer Carl Davis then re-synced his original score to the restored master to create the best possible match for theatrical presentation.

CAST/CREW

Cast

The Boy
The Girl
The Pal
The Law
The Floorwalker

Harold Lloyd
Mildred Davis
Bill Strother
Noah Young
Westcott B. Clarke

Crew

Directed by

Fred Newmeyer

Assistant director

Sam Taylor

Story by

Robert A. Golden

Hal Roach

Sam Taylor

Tim Whelan

Photographed by

Walter Lundin, A.S.C.

Edited by

T. J. Crizer

Titles by

H. M. Walker

Original Score by

Carl Davis

INTERESTING FACTS ABOUT HAROLD LLOYD

- Harold's earliest film characters were all slight derivations on Chaplin's "Little Tramp." It was when he put on his own clothes and a pair of horn-rimmed glasses to play an average "boy next door" that his career took off.
- Despite his trademark frames, Harold Lloyd didn't actually need glasses until he was in his 60s.
- In August 1919, Harold lost half of his right hand in a terrible accident when a real bomb was confused for a prop during a photo shoot. Despite the setback, he continued to do his own stunts and went on to make the greatest daredevil films of his career. If you look closely in his later films, you can see the prosthetic glove he used to conceal his injury.
- Of all the silent film comedians, Harold Lloyd was the most profitable. His films outgrossed the movies of Charlie Chaplin and Buster Keaton, and he made more films than both of them put together.
- In 1928, Variety proclaimed Harold the highest paid film star in Hollywood.
- Harold made over 200 films over the course of his career, starting in 1913 and ending in 1947.
- After retiring from film, Harold became a pioneer in the art of 3-D photography, amassing a huge collection of stereo landscapes and portraits (including portraits of Marilyn Monroe, Betty Page, Jayne Mansfield, and number of nudes).
- He was the fifth film star to immortalize his hand and footprints (and glasses!) in the pavement outside Grauman's Chinese Theatre in Hollywood, and he has two stars on the Walk of Fame.

BIOGRAPHY

Harold Lloyd was born in Burchard, Nebraska on April 20, 1893. He was the second son of James Darsie and Elizabeth Lloyd. His ambition to perform went “back to the first time I can remember knowing what an actor was. I never had any other idea. And when my family moved around, as it did frequently, I began to play in amateur theatricals. When I was only twelve years old, I was playing Little Abe in *Tess of the D’Urbervilles*.”

Stage roles in school plays led to work in stock theatrical productions. Harold was down to his last nickel in San Diego when the Edison Film Company came to town looking for extras. After shooting his four-second debut as an Indian in *The Old Monk’s Tale*, Harold set his sights on a career in the movies and moved to Los Angeles.

Harold describes sneaking onto the Universal lot:

“The gatekeeper was a crabby old soul who let me understand that it would be a pleasure to keep me out. As I lurked about I noticed that at noon a crowd of actors and extras drifted out in make-up to eat at a lunch counter across the way, passing the gatekeeper without question each way. The next morning I brought a make-up box. At noon I dodged behind a billboard, made up, mingled with the lunch-counter press and returned with them through the gate without challenge.”

While working on the Universal lot, Harold met Hal Roach, who would later produce the films of Laurel and Hardy and the Our Gang comedies. When Roach formed his own company, Lloyd joined him. His early comic characters included “Just Nuts,” “Willie Work,” and “Lonesome Luke,” all slight derivations on Charlie Chaplin’s Little Tramp.

It wasn’t until Harold decided to transform his screen character into someone more like himself that his career took off. Harold was the first film comedian to portray a character that looked and acted like someone sitting in the audience – an average guy, the boy-next-door, an everyman. Luke’s ill-fitting tramp outfit was traded in for Harold’s own everyday clothes and a simple pair of horn-rimmed glasses.

With this “Glasses” character, as Harold called it, he could experience the humor in everyday life. And, as an average fellow, Harold could have a romance. It was the beginning of romantic comedy in films.

As his new character grew more popular, the one-reel comedies grew to two-reels. It was during a photo shoot to promote his million-dollar two-reelers that Harold’s promising career came to an abrupt halt.

On a Sunday in August of 1919, Harold posed for a photographer. The set-up called for him to light a cigarette with a prop bomb – the round, black, type you might see in the cartoons. Unfortunately, the bomb wasn't a prop at all; it exploded in his hand. It ripped open the sixteen-foot ceiling and left Harold blind and with most of his right hand missing. Doctors told him he would never see again. His career was over.

But the doctors were wrong. Eventually, his sight did return, the scars healed, and a glove was crafted to hide his handicap from his public. The comedian, known for doing all his own daredevil stunts, felt his audience would be concerned for his safety and not laugh at the movie if they knew about his injury. So he wore the glove in every movie he ever made.

By 1922, the two reelers had become five reels, and Harold Lloyd was making feature length comedies.

If the creation of the “glasses” character was a turning point in his career, *Safety Last!* was another. Harold had made several successful “thrill” comedies, short films where he found himself on the ledge of tall buildings. But the feature length *Safety Last!* surpassed all the shorter efforts. Harold recounts how he came upon the idea while walking down the street:

“One afternoon in downtown Los Angeles I stopped to watch Bill Strothers, who called himself the Human Spider, scale the sheer walls of a high office building. The higher he climbed the more nervous I grew, until, when he came to a difficult ledge twelve stories up, I had to cut around a corner out of sight of him and peek back to see if he was over the ledge. If it makes me this jumpy, what would it do to a picture audience, I asked myself.”

Safety Last! is the story of an industrious fellow who climbs a skyscraper to win his girl, and remains the ultimate thrill comedy. Harold performed the hair-raising comedic stunt all by himself with only one hand. There were no fake backgrounds or computer graphics back in 1923. Strategic camera angles created the dizzy drops. At no time in filming could Harold have fallen more than three stories, but as Harold liked to remind his critics, “Who wants to fall three stories onto a mattress?”

When the movie opened on April Fool's Day in 1923 it was a huge success. Harold Lloyd was crowned “The King of Daredevil Comedy.”

After filming *Safety Last!* Harold married his leading lady, Mildred Davis, and they raised three children together. Harold constructed an elaborate movie star home in Beverly Hills and called it Greenacres.

By the mid 1920s, Harold had left Roach and was producing all the films in which he starred. Of all the silent film comedians, Harold Lloyd was the most profitable. His films out-grossed the movies of Charlie Chaplin and Buster Keaton, and he made more films than both of them put together. With hits like *The Freshman*, *The Kid Brother*, and *Speedy*, Harold Lloyd was the number one box office star two years in a row. In 1928, *Variety* proclaimed him the highest paid film star.

Harold was an innovator in the movie business. He pioneered new camera techniques, and was one of the first filmmakers to preview his comedies to a test audience, re-shooting, re-cutting and then previewing them again. At a time before unions, Harold paid his crew year-round, even when they weren't working on a film.

When talking pictures came along, Lloyd was one of the first filmmakers to embrace the new medium. "Welcome Danger" opened in 1929 and was Lloyd's highest grossing film. Twelve days later the stock market crashed and the country changed. Lloyd's All-American go-getter no longer seemed in fashion to an audience struggling to survive the Depression. His sound films in the 1930s lacked the success of his earlier silent work.

In 1947 Harold made his last movie, *The Sin of Harold Diddlebock*. It was written and directed by Preston Sturges and produced by Howard Hughes. As an actor-for-hire, Harold no longer had total control as he had back in the 1920s, and didn't find the experience very rewarding. He had made 200 films since his fourth debut in 1913, and it was time to move on.

In 1949, Harold's face graced the cover of *TIME Magazine* as the Imperial Potentate of the Ancient Arabic Order of the Nobles of the Mystic Shrine, their highest-ranking position. He devoted an entire year to visiting 130 temples across the country, giving speeches for over 700,000 Shriners. During the last twenty years of his life, he worked tirelessly for the Shriner Hospitals for Children, and in the 1960s, he was named President and Chairman of the Board.

In addition to the Shrine, Harold had his hobbies. Whatever he put his mind to, he mastered: chess, bowling, microscopy; painting – in fact, Harold became a color expert and developed a color palette for artists. In the late 40s, Harold developed an interest in 3-D photography and traveled the world taking pictures. In the last twenty years of his life he amassed close to 300,000 stereo slides.

Throughout his long career, Harold received many tributes. He was the fifth film star to immortalize his hand and footprints in the pavement outside Grauman's Chinese Theatre in Hollywood, and he has two stars on the Walk of Fame. The George Eastman House honored him twice for his work in film, and in 1953, he

received an honorary Academy Award for being a “Master Comedian and Good Citizen.” Over twenty years after his death, his bespectacled face appeared on a U.S postage stamp.

Harold Lloyd died in 1971 at his home in Beverly Hills at the age of seventy-seven. After his death, his magnificent estate was run as a museum, but the property was eventually auctioned off and subdivided. The house and six acres still remain. In 1984, Greenacres was placed on the National Register of Historic Places.

It’s not surprising that today the films of Harold Lloyd are being rediscovered. As Harold stated several years before he died,

“It has been amazing to me that these comedies can still strike a responsive note of laughter with audiences of all ages and in all parts of the world. Laughter is the universal language. It establishes a common identity among people—regardless of other differences. It is the sweetest sound in the whole world.”

-courtesy haroldlloyd.com

Filmography

Harold Lloyd has been called the cinema's "first man in space." He was a product of the film industry. His comedy wasn't imported from Vaudeville or the British Music Hall like his contemporaries, Charlie Chaplin and Buster Keaton. Harold learned to use the camera the way other comics used a bowler hat or a funny walk.

In 1917 he shed the comedic clown persona prevalent in comedy for hundreds of years and pioneered romantic comedy by putting the ordinary guy up on the screen — a guy with faults and fears, "the boy next door." With his young man in horned-rimmed glasses, he created classic films.

- courtesy haroldlloyd.com

Early Film Appearances

The Old Monk's Tale 1913
Cupid in a Dental Parlor 1913
His Chum, The Baron 1913
Algy on the Force 1913
Twixt Love and Fire 1913
Rory O' The Bogs 1913
Samson 1914
The Patchwork Girl of Oz 1914
Beyond his Fondest Hopes 1915
Close-Cropped Clippings 1915

Pete the Pedal Polisher 1915
Willie Runs the Park 1915
Hogan's Romance Upset 1915
Just Nuts 1915
Love, Loot and Crash 1915
Their Special Splash 1915
Miss Fatty's Seaside Lovers 1915
From Italy's Shores 1915
Courthouse Crooks 1915

The Lonesome Luke Films

Spit-Ball Sadie 1915
Terribly Stuck Up 1915
A Mixup for Mazie 1915
Some Baby 1915
Fresh From the Farm 1915
Giving The Fits 1915
Bughouse Bellhops 1915
Tinkering with Trouble 1915
Great While it Lasted 1915
Ragtime Snap Shots 1915

The New Adventures of
Terence O'Rourke 1915
A Foozle at the Tee Party 1915
Ruses, Rhymes, and Roughnecks 1915
Peculiar Patients' Pranks 1915
Lonesome Luke, Social Gangster 1915
Lonesome Luke Leans to the Literary 1916
Luke Lugs Luggage 1916
Lonesome Luke Lolls in Luxury 1916
Luke, the Candy Cut-Up 1916
Luke Foils the Villain 1916

Luke and the Rural Roughnecks 1916
Luke Pipes the Pippins 1916
Lonesome Luke, Circus King 1916
Luke's Double 1916
Them Was the Happy Days 1916
Luke and the Bomb Throwers 1916
Luke's Late Lunchers 1916
Luke Laughs Last 1916
Luke's Fatal Flivver 1916
Luke's Society Mixup 1916
Luke's Washful Waiting 1916
Luke Rides Rough-Shod 1916
Luke, Crystal Gazer 1916
Luke's Lost Lamb 1916
Luke Does the Midway 1916
Luke Joins the Navy 1916
Luke and the Mermaids 1916
Luke's Speedy Club Life 1916
Luke and the Bang-Tails 1916
Luke, the Chauffeur 1916
Luke's Preparedness Preparations 1916

Luke, the Gladiator 1916
Luke, Patient Provider 1916
Luke's Newsie Knockout 1916
Luke's Movie Muddle 1916
Luke, Rank Impersonator 1916
Luke's Fireworks Fizzle 1916
Luke Locates the Loot 1916
Luke's Shattered Sleep 1916
Luke's Lost Liberty 1917
Luke's Busy Day 1917
Luke's Trolley Troubles 1917
Lonesome Luke, Lawyer 1917
Luke Wins Ye Ladye Faire 1917
Lonesome Luke's Lively Life 1917
Lonesome Luke on Tin Can Alley 1917
Lonesome Luke's Honeymoon 1917
Lonesome Luke, Plumber 1917
Stop! Luke! Listen! 1917
Lonesome Luke, Messenger 1917
Lonesome Luke, Mechanic 1917
Luke's Wild Women 1917

The One-Reel "Glasses" Character Films

Over the Fence 1917
Lonesome Luke Loses Patients 1917
Pinched 1917
By the Sad Sea Waves 1917
Birds of a Feather 1917
Bliss 1917
From London to Laramie 1917
Rainbow Island 1917
Love, Laughs and Leather 1917
The Flirt 1917
Clubs are Trump 1917
All Aboard 1917
We Never Sleep 1917
Move On 1917
Bashful 1917

Step Lively 1917
The Tip 1918
The Big Idea 1918
The Lamb 1918
Hit Him Again 1918
Beat It 1918
A Gasoline Wedding 1918
Look Pleasant Please 1918
Here Come the Girls 1918
Let's Go 1918
On the Jump 1918
Follow the Crowd 1918
Pipe the Whiskers 1918
It's a Wild Life 1918
Hey There 1918

Kicked Out 1918
The Non-Stop Kid 1918
Two-Gun Gussie 1918
Fireman, Save My Child 1918
The City Slicker 1918
Sic 'Em Towser 1918
Somewhere in Turkey 1918
Are Crooks Dishonest? 1918
An Ozark Romance 1918
Kicking the Germ Out of Germany 1918
That's Him 1918
Bride and Gloom 1918
Two Scrambled 1918
Bees in His Bonnet 1918
Swing Your Partners 1918
Why Pick On Me? 1918
Nothing But Trouble 1918
Hear 'Em Rave 1918
Take a Chance 1918
She Loves Me Not 1918
Wanted - \$5,000 1919
Going! Going! Gone! 1919
Ask Father 1919
On the Fire 1919
I'm On My Way 1919
Look Out Below 1919
The Dutiful Dub 1919
Next Aisle Over 1919
A Sammy in Siberia 1919

Just Dropped In 1919
Crack Your Heels 1919
Ring up the Curtain 1919
Young Mr. Jazz 1919
Si, Senor 1919
Before Breakfast 1919
The Marathon 1919
Back to the Woods 1919
Pistols for Breakfast 1919
Swat the Crook 1919
Off the Trolley 1919
Spring Fever 1919
Billy Blazes, ESQ. 1919
Just Neighbors 1919
At the Old Stage Door 1919
Never Touched Me 1919
A Jazzed Honeymoon 1919
Count Your Change 1919
Chop Suey & Co. 1919
Heap Big Chief 1919
Don't Shove 1919
Be My Wife 1919
The Rajah 1919
He Leads, Others Follow 1919
Soft Money 1919
Count The Votes 1919
Pay Your Dues 1919
His Only Father 1919

The Two-and Three-Reel "Glasses" Character Films

Bumping Into Broadway 1919
Captain Kidd's Kids 1919
From Hand to Mouth 1919
His Royal Slyness 1920
Haunted Spooks 1920
An Eastern Westerner 1920
High and Dizzy 1920

Get Out and Get Under 1920
Number, Please? 1920
Now or Never 1921
Among those Present 1921
I Do 1921
Never Weaken 1921

The Silent Features

A Sailor-Made Man 1921

Grandma's Boy 1922

Dr. Jack 1922

Safety Last! 1923

Why Worry? 1923

Girl Shy 1924

Hot Water 1924

The Freshman 1925

For Heaven's Sake 1926

The Kid Brother 1927

Speedy 1928

The Sound Feature Films

Welcome Danger 1929

Feet First 1930

Movie Crazy 1932

The Cat's-Paw 1934

The Milky Way 1936

Professor Beware 1938

The Sin of Harold Diddlebock 1947

Cameo Appearance

Dogs of War 1923

Compilation Films

Down Memory Lane 1949

Harold Lloyd's Laugh Parade 1951

Harold Lloyd's World of Comedy 1962

Harold Lloyd's Funny Side of Life 1963