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The Lone Prospector.

The Gold

A United Artists Release in Nine Reels (August 16, 1925)

CAST

Charles Chaplin, Mack Swain, Georgia Hale, Tom Murray, Henry Bergman, Malcolm Waite, Betty Morrissey.

CREDITS

Written, produced, and directed by Charles Chaplin, with Charles ("Chuck") Riesner and H. d'Abbadie d'Arrast as associate and assistant directors. Photography by R. H. Totheroh, with Jack Wilson as cameraman. (A musical score and narration by Chaplin are in the 1942 reissue.)

SYNOPSIS

Charlie plays a lone prospector who comes to Alaska at the turn of the century to search for gold. A snowstorm drives him into the cabin of outlaw Black Larson (Tom Murray). Big Jim McKay (Mack Swain), a prospector who has found gold on his claim, is also driven by the storm into the



Black Larson (Tom Murray) finds Charlie in his cabin.

Rush

same cabin. When Larson orders both men to leave, Big Jim is forced to fight with Larson for possession of a rifle which Charlie keeps trying to avoid but which continually winds up pointing at him no matter where he runs. Big Jim wins the fight, and Larson accepts the two as guests. The three realize that one of them must go for aid. When a deck of playing cards is used to decide the matter, Larson draws the low card and leaves.

During his trek, Larson comes upon and kills two law officers who have been looking for him. He steals their dogsled, but later is killed in a snow avalanche. Charlie and Big Jim are near starvation in the cabin. Charlie cooks one of his shoes for them to eat, and wraps up his bare foot with so many sackcloths that his new, huge "shoe" seems warmer than his old one. Charlie even imagines the shoelaces to be spaghetti and the nails to be bones. However, Big Jim is not satisfied with this meal, and he begins to picture Charlie as a huge rooster to be cooked. Charlie is forced to use all his agility and guile in order to avoid dismemberment. He gets possession of the rifle and shoots a



The pangs of hunger.



The gourmet dines on his shoe and laces.



Hunger has made Big Jim McKay
(Mack Swain) delirious.

Charlie defends himself
against Big Jim.



wandering bear, which becomes their sustenance. When the storm subsides, Charlie and Big Jim go their separate ways.

Charlie arrives at a mining town. He goes into a saloon, where he spots a lovely dance-hall girl named Georgia (Georgia Hale) and immediately falls in love with her. She dances with Charlie but her affections are centered on Jack Cameron (Malcolm Waite). When Charlie's trousers begin to fall, he grabs a nearby rope and ties it around his waist, not realizing that a dog is on the other end of it. The poor dog is dragged around during the dance by the unsuspecting Charlie.

Later on, a hungry Charlie deliberately lies down at the door of a cabin on the outskirts of town to arouse the pity of the cabin owner. This man, Hank Curtis (Henry Bergman), takes him in, feeds him, and later leaves the cabin in his hands when he goes on a trip. Georgia and the girls, out for a walk, find Charlie residing there. While Charlie is outside, Georgia comes upon a photo of herself hidden inside. Upon his return, Georgia and the other girls accept Charlie's invitation to have New Year's Eve dinner with him at the cabin. Charlie makes money for the dinner by shoveling snow for one building owner; then, piling the snow in front of the next building, he gets the job of clearing the snow from its entrance. On New Year's Eve, Charlie has everything prepared, but Georgia has forgotten. He goes to town and sees Georgia celebrating the holiday with others in the saloon. Later, Georgia remembers her promise to Charlie. She and the other girls, accompanied by Cameron, go to the cabin, but Charlie has not returned. When Georgia sees all his preparations, she is saddened by the hurt she knows Charlie is feeling.

Meanwhile, Big Jim, who has forgotten where his gold claim is, has been looking for Charlie in the hope that Charlie can help him find it. When they meet, Big Jim promises Charlie half the claim in return for his aid. The two men decide to spend the night at Larson's cabin before they set out. During the night, a new snowstorm has driven the cabin to a cliff. When the two men awake, the cabin, which is already partially over the edge of the cliff, starts tottering as they move to the other side. When Charlie opens the door, he almost falls to his death. Charlie and Big Jim keep sliding on the floor as they try to climb to the safer side. Big Jim finally escapes from the cabin and discovers

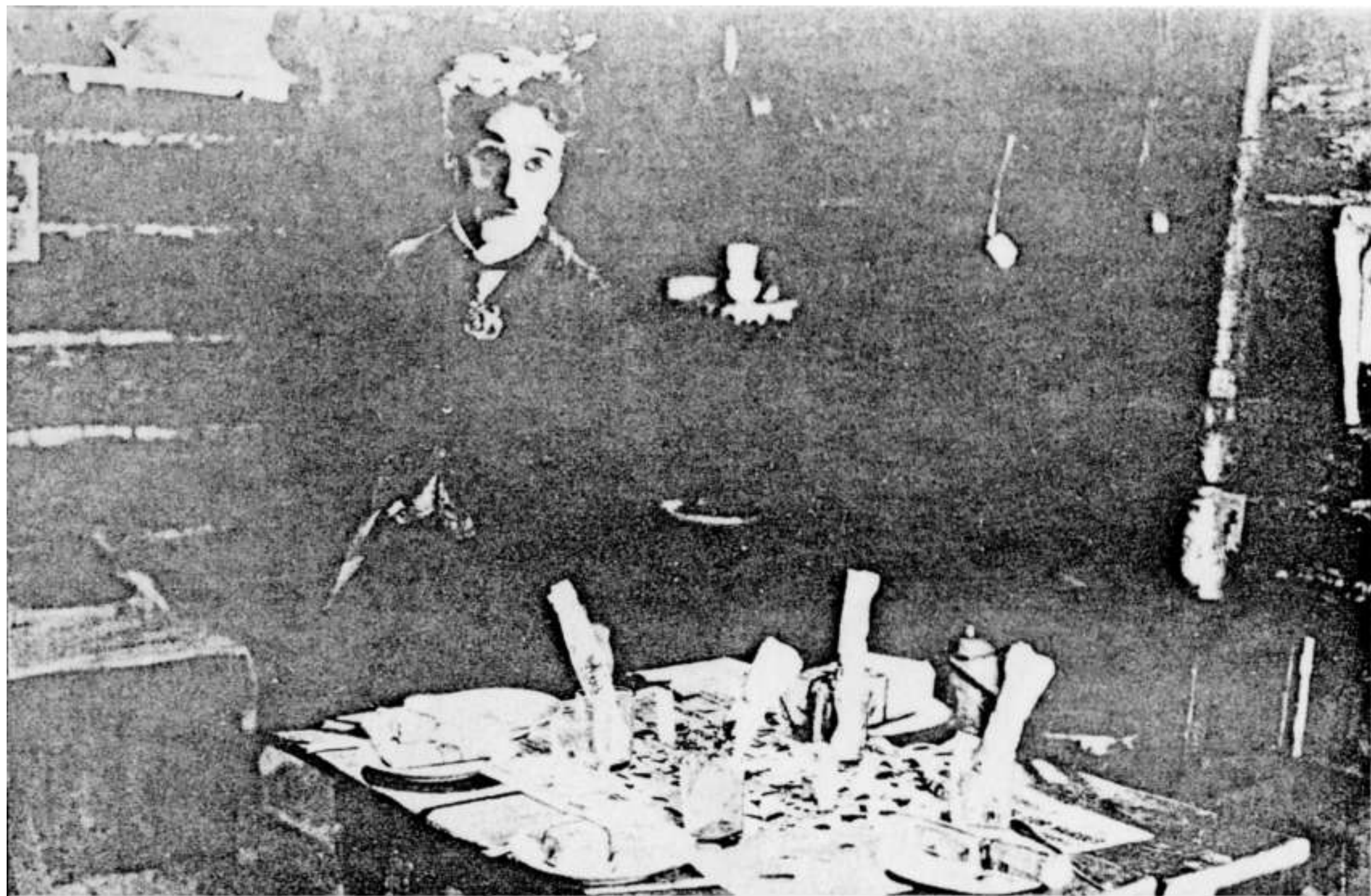


Charlie falls in love with the dance hall girl (Georgia Hale).

that he is standing on his gold claim. He throws a rope to Charlie in the cabin and pulls him to safety just as the cabin goes over the cliff.

Charlie and Big Jim, now wealthy, leave on a ship for the American mainland. Charlie agrees to pose in his old outfit for a news photographer. While doing this, he spots Georgia on the deck below. He had looked for her without success in town. When he rushes to her the girl thinks that he has stowed away, and volunteers to help him. When the captain explains that Charlie is a wealthy man, Georgia is astonished. Charlie says that he hopes she will become his wife, and the two look forward to a bright future together.

This film, Chaplin's most ambitious effort up to this time, was highly successful, and deservedly so. In the future, the time between each Chaplin release would grow longer and longer. But he was never forgotten and his new films were awaited with an eagerness rarely shown for the pictures of other personalities. *The Gold Rush*, which many



Charlie has prepared a banquet for the girls who never come.

consider to be Chaplin's finest achievement, was revived in 1942 with a sound track which introduced a narration written and spoken by Chaplin. A few scenes were cut and a few unused scenes were inserted in this version. It was dedicated to Alexander Woolcott, who had seen in Charlie's "unfailing gallantry—his preposterous innocent gallantry in a world of gross Goliaths—the finest gentleman of our time."

When *The Gold Rush* was reissued with a sound track in 1942, James Fields received an Academy nomination for sound recording, Max Terr for scoring.

What was said about
THE GOLD RUSH

The New York Times. Reviewed by Mordaunt Hall.

Here is a comedy with streaks of poetry, pathos,

tenderness, linked with brusqueness and boisterousness. It is the outstanding gem of all Chaplin's pictures, as it has more thought and originality than even such masterpieces as *The Kid* and *Shoulder Arms*.

New York Herald Tribune. Reviewed by Harriette Underhill.

Praising one of Mr. Chaplin's pictures is like saying that Shakespeare was a good writer. And yet we heard pie-faced persons coming out of the Strand after the performance was over saying, "Do you know, I think Chaplin is a genius!" Well, so do we, but never has it been written so clearly in letters of fire as now.

New York Evening Post

Any audience will be enthusiastic over *The Gold Rush*. Mr. Chaplin has never been funnier, nor has he been more pathetic. The film contains some

The cabin is carried by a storm to the edge of a precipice.



of the most hilarious as well as some of the saddest moments that we have ever encountered upon the screen. A keen directorial sense of dramatic situation is strikingly evident throughout this picture and there is an intelligence, a sense of refined discrimination in the choice of episodes which wrenches the film at once out of the ordinary level of the moving picture and deposits it securely on a pinnacle far above the average production.

New York Daily News. Reviewed by Mildred Spain.

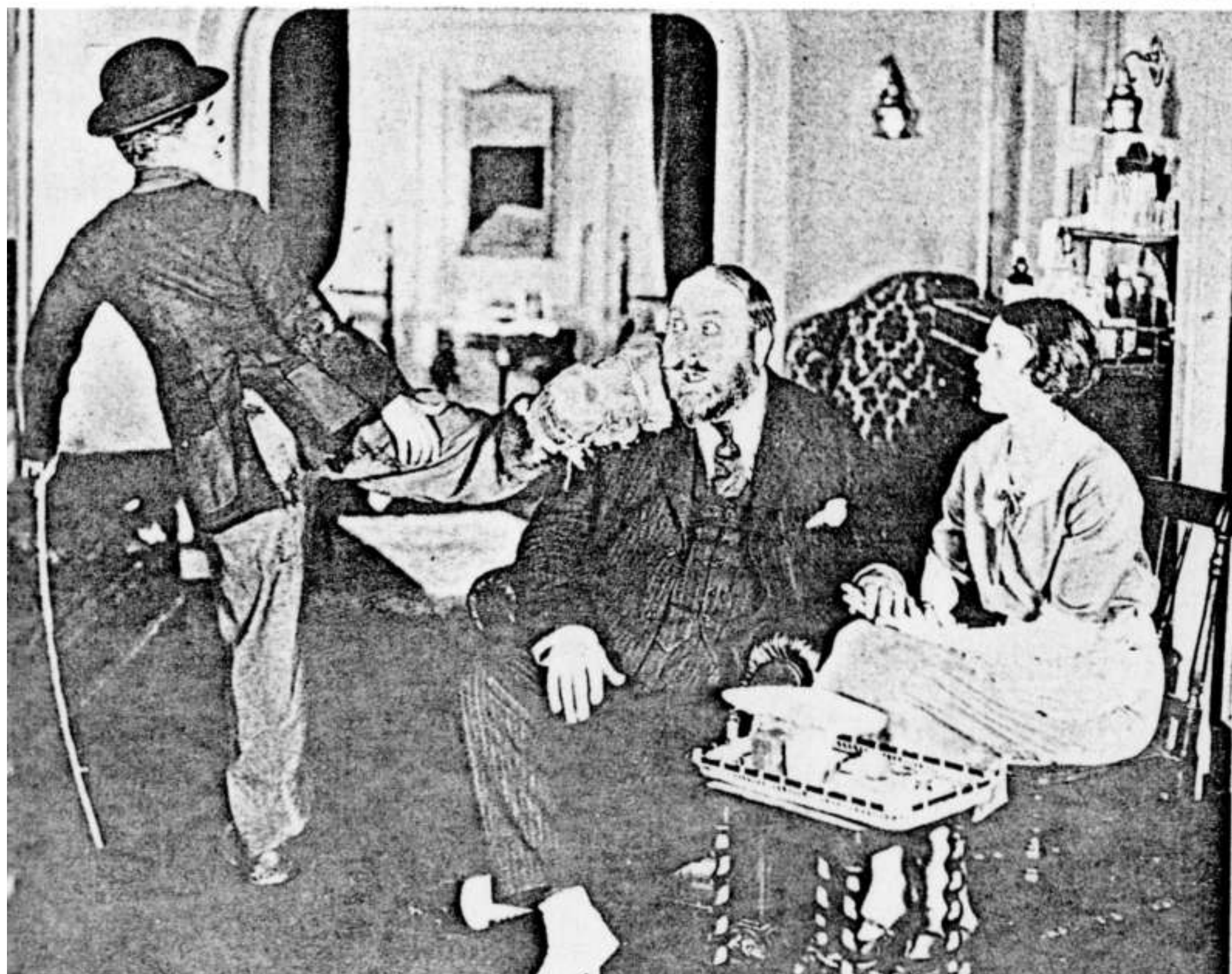
The Gold Rush collars you, plays quickly upon your emotions and leaves you in that mood where you can't laugh without a sob tearing through or sob without a laugh bubbling up from the depths of the understanding of laughter. It is the funniest and saddest of all comedies. The latest Chaplin picture is like a boy who has grown old without going through the doldrums of middle age. Chaplin hasn't the broad, boisterous note of his earlier work, or the smart, pin-pointed subtlety of *A Woman of Paris*. The new picture is cunningly placed between those phases.

New York Daily Mirror. Reviewed by Dorothy Herzog.

The Gold Rush is a box office mint. . . . In spots this comedy sent an audience of blasé movie people into gales of laughter, fairly rocking the theatre. . . . It is rare merriment and another riotous success for Chaplin.



Charlie finds more than gold; he finds the dance hall girl.



The now wealthy Charlie reminds Big Jim of the old days.