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A king in New York, Chaplin, Charlie, 1957

Monsieur Verdoux, Chaplin, Charlie, 1947

The great dictator, Chaplin, Charlie, 1940

Limelight, Chaplin, Charlie, 1952

THE CHAPLIN REVUE

I

A DOG'S LIFE

Written, Produced and Directed by Charles Chaplin. Assistant Director, Charles Riesner. Photographed by Rollie Totheroh. Released by First National Pictures, April 14, 1918.

CAST: Charlie Chaplin (a tramp), Edna Purviance (the singer), Tom Wilson (the cop), Sidney Chaplin (proprietor of food wagon), Albert Austin (the crook), Henry Bergman (a bum; a fat lady), Charles Riesner (the clerk; the drummer), Billy White (the cafe owner), James T. Kelly (a bum).

II

SHOULDER ARMS

Written, Produced and Directed by Charles Chaplin. Photographed by Rollie Totheroh. Released by First National Pictures, October 20, 1918.

CAST: Charlie Chaplin (an American soldier), Edna Purviance (the French girl), Sidney Chaplin (the American sergeant; the Kaiser), Henry Bergman (a German officer; the American bartender), Albert Austin (an American officer; a German soldier), Tom Wilson (camp sergeant), Jack Wilson (the Crown Prince).

III

THE PILGRIM

Written, Produced and Directed by Charles Chaplin. Associate Director, Charles Riesner. Photographed by Rollie Totheroh. Released by First National Pictures, February 25, 1923.

CAST: Charlie Chaplin (the escaped convict), Edna Purviance (the girl), Kitty Bradbury (her mother), Mack Swain (the deacon), Loyal Underwood (the Elder), Dinky Dean Riesner (the boy), May Wells (his mother), Sidney Chaplin (her husband), Charles Riesner (the crook), Tom Murray (the sheriff).

Music score for THE CHAPLIN REVUE composed by Charles Chaplin (1958).

By the year 1918, Charles Chaplin had been in movies for four years, had turned out over fifty short comedies, and had become the best known personality in the world. His popularity had, in fact, reached manic proportions. His earlier films were being continually re-edited and released as new productions and any number of imitators --with

such blatantly deceptive screen names as Charles Aplin and Charlie Kaplin -- attempted to cash in on the public's insatiable appetite for the vision of the little tramp with the bowler hat and oversized shoes.

Chaplin had become more than the funniest comedian in the then short history of the movies. His screen character had become the universal symbol of the little man doing battle with the Establishment. The Establishment may be represented by nothing more elaborate than the cop on the corner or an intimidating waiter in a cheap restaurant. But the mass audience understood what it meant; they had been there. And in the mute figure of the little tramp they found their voice.

The essence of the Chaplin of this period is to be found in A DOG'S LIFE. Here is the famous Charlie character, seedy in appearance yet fastidious in demeanor; the whole world seemingly against him yet ever the dreamer and dauntless optimist.

SHOULDER ARMS, generally considered the first major Chaplin classic, was produced during World War I and released shortly before the armistice. The idea of a comedy about war and soldiering was considered a daring risk at the time, but audiences -- including the allied soldiers to whom it was shown in the trenches -- loved it. SHOULDER ARMS is the original of the whole genre of service comedies which continues by way of CATCH-22 and M.A.S.H.

THE PILGRIM was Chaplin's first wholehearted venture into the realm of satire. The object here is small town America, its Puritan mores and accompanying hypocrisy. Chaplin's portrayal of a bogus minister managed to upset a few people at the time -- THE PILGRIM bears the rather odd distinction of having been banned throughout the state of Pennsylvania.

These three short films, which together run a total of nearly two hours, were joined together by Chaplin for European re-release in 1958. It was at this time that Chaplin compiled the brief prologue and composed the score which accompany this presentation.

In preparing A DOG'S LIFE and SHOULDER ARMS for release with sound, it was necessary to subject both films to a process known as "stretch printing". In this way the action does not appear unnaturally accelerated as is so often the case when some of the earlier silent films are run at the modern, sound projection speed of twenty-four frames per second. This process, however, does introduce a slight "jerkiness" into the action which can seem a bit disconcerting until one becomes accustomed to it. THE PILGRIM, a later film, was photographed for projection at a speed much closer to the modern standard. Hence, "stretch printing" was not required here as, most fortunately, neither has it been for any of the Chaplin features.

distributed exclusively by **rbc films**, hollywood, california

THE IDLE CLASS

Written, Produced and Directed by Charles Chaplin, Photographed by Rollie Totheroh. Released by First National Pictures, September 25, 1921. Music score (added in) composed by Charles Chaplin.

CAST: Charlie Chaplin (a tramp; an alcoholic husband), Edna Purviance (the latter's wife), Mack Swain (her father), Allan Garcia, Loyal Underwood, Henry Bergman, Rex Story, John Rand, Lita Grey.

This uninhibited lampoon of the country club set features Chaplin in a dual role, the familiar tramp and a wealthy alcoholic fop. The film is quite dissimilar from the other Chaplin comedies of this period, being a rather strange mixture of social satire and knockabout burlesque. In this respect it manages to be both a throwback to the Chaplin two-reelers of the 1915-1917 period and at the same time a precursor of things to come.

THE KID

Written, Produced and Directed by Charles Chaplin. Associate Director, Charles Riesner. Photographed by Rollie Totheroh. Released by First National Pictures, February 6, 1921. Music score (added in 1971) composed by Charles Chaplin.

CAST: Charlie Chaplin (a tramp), Jackie Coogan (the kid), Edna Purviance (his mother), Carl Miller (the artist), Tom Wilson (the policeman), Charles Riesner (the bully), Albert Austin (a crook), Nellie Bly Baker (a slum woman), Henry Bergman (proprietor of the flop house), Lita Grey (the flirting angel).

Before the release of THE KID in 1921, Charles Chaplin's phenomenal popularity and acclaim rested almost entirely upon his many short comedies. He played a leading role in Mack Sennett's 1914 feature-length production, TILLIE'S PUNCTURED ROMANCE, but had no hand in the writing or direction of that frenetic opus which is much more Sennett than Chaplin.

Chaplin had made abortive explorations into the feature-length form on two occasions. In 1915, while working for the Essanay company, he had started production on a film to be called simply, LIFE. However, the demand for his short comedies forced him to abandon the project. (much of the footage shot for it, mixed with bits and pieces from other Chaplin comedies and additional material not made by Chaplin, eventually emerged three years later in a two-reel hodgepodge called TRIPLE TROUBLE.)

SHOULDER ARMS was planned and finished as a five-reel feature in 1918. Chaplin, however, decided that it did not sustain that length and cut it to three reels before releasing it to the public. (It should be noted that a decision of this sort did not represent any significant financial sacrifice; so popular were the Chaplin short comedies that they regularly commanded rental fees in excess of all but the most elaborate feature productions.)

THE KID, ironically enough, began as another short film. But as Chaplin became further involved in the writing of the screenplay more and more ideas for the development of the story came to him and the project began to take on a larger dimension. It is not difficult to understand how this occurred as the milieu of the film is remarkably similar to the London slums of Chaplin's own childhood. There is no doubt more of Chaplin's own experience in this-film than any of his previous screenplays. In this regard it ranks with the much later LIMELIGHT and A KING IN NEW YORK as the most personal of his films.

More important than successfully performing the crucial transition to the feature length form -- and the fine screen comics who could not do so were numerous -- THE KID represents a significant departure in Chaplin's story telling method. Rather than being a comedy per se, THE KID is a dramatic story told with comedy. The often hilarious incidents to be found throughout the film are, in a sense, underlined by the poignancy of the dramatic conflict. And the reverse is equally true. This combination of the funny and the sad, only fleetingly evident in Chaplin's previous work, was to become uniquely associated with him in later years.

The performance Chaplin elicited from six-year-old Jackie Coogan became the standard against which all other child actors were measured. More than fifty years later it became a movie critics' cliché to describe Tatum O'Neal's memorable performance in PAPER MOON as that of a "female Jackie Coogan." Here then is the original.

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THE IMMIGRANT

Written and Directed by Charles Chaplin. Photographed by Rollie Totheroh. Produced and released by the Mutual Film Corporation, June 17, 1917. Re-released in 1932 (with added music and sound effects) by the RKO-Van Beuren Corporation.

CAST: Charlie Chaplin, Edna Purviance (immigrants), Albert Austin (Russian immigrant; restaurant diner), Henry Bergman (the artist; a fat woman on the boat), Stanley Sanford (gambler-thief), Eric Campbell (head waiter in restaurant), James T. Kelly (the old tramp), John Rand (restaurant customer), Frank J. Coleman (restaurant owner).

From mid-1916 through late 1917 Charles Chaplin made a series of twelve two-reel comedies for the Mutual Film Corporation. Taken together, these dozen short films comprise the richest period of his formative years as a screen comic. THE IMMIGRANT, the next-to-last of the Chaplin Mutuals, has proved to be among the most enduring of the series.

THE CIRCUS

Written, Produced and Directed by Charles Chaplin. Assistant Director, Harry Crocker. Photographed by Rollie Totheroh, Jack Wilson, Mark Marklatt. Released by United Artists Corporation, January 7, 1928. Music score (added in 1970) composed by Charles Chaplin.

CAST: Charlie Chaplin (a tramp), Allan Garcia (Circus owner and ring master), Merna Kennedy (his stepdaughter, a circus equestrienne), Betty Morrissey (the vanishing lady), Harry Crocker (Rex, the tightrope walker), George Davis (a magician), Henry Bergman (the old clown), Stanley Sanford (the chief property man), John Rand (the assistant property man), Steve Murphy (the pickpocket).

Following the unprecedented acclaim and popularity of THE GOLD RUSH considerable speculation developed over what Chaplin would do next. As is always the case in a situation of this kind, there is an inner pressure to self-consciously try and top the previous achievement. Chaplin wisely resisted the temptation and instead produced in THE CIRCUS a modest and charming little jewel of a film.

With the passing of years THE CIRCUS has become the most nearly forgotten of the Chaplin features. In contrast to the many to whom THE KID and MODERN TIMES remained vivid memories, few could recall anything of this unpretentious story of circus life. Now that THE CIRCUS has finally been made available again, we can discover how undeserved has been its reputation as a minor and unimportant work. While not one of the major Chaplin films, THE CIRCUS, in its gentle and classically simple way, attains something close to perfection.

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CITY LIGHTS

Written, Produced and Directed by Charles Chaplin. Assistant Directors, Harry Crocker, Henry Bergman, Albert Austin. Photographed by Rollie Totheroh, Gordon Pollock and Mark Marklatt. Set design, Charles D. Hall. Music score composed by Charles Chaplin, arranged by Arthur Johnston, and conducted by Alfred Newman. Released by United Artists Corporation, February 6, 1931.

CAST: Charlie Chaplin (a tramp), Virginia Cherrill (the blind girl), Florence Lee (her grandmother), Harry Myers (the eccentric millionaire), Allan Garcia (his butler), Hank Mann (a prize-fighter), Henry Bergman (a city official; a janitor), Albert Austin (a streetcleaner; a crook), John Rand (an old tramp), James Donnelly (the foreman), Eddie Baker (fight referee), Robert Parrish (a newsboy), Stanhope Wheatcroft and Jean Harlow ("extras" in the cafe).

When Chaplin began filming CITY LIGHTS in 1928, dialogue movies were largely considered a passing novelty. By the middle of that year, however, it was becoming clear that the "talkies" were here to stay. Throughout, Hollywood silent films then in production were either hastily converted to "part-talkies", entirely remade in the new medium, or simply scrapped. Chaplin halted the filming of CITY LIGHTS to think over the situation.

To most of the writers, directors, cameramen and performers, the addition of spoken dialogue to film was an unwelcome intrusion. The silent film was a unique art form while talkies, or so it seemed then, were stage plays canned in celluloid. (A look at all but a very few of the early sound films easily explains this judgment.) For Chaplin the challenge (or threat) of sound presented a special problem. The tramp character he had so carefully developed over a period of fifteen years had long been a universal figure. To add to it, a distinctive voice in a specific language could not help but compromise, even destroy this universality.

As his own producer, financing his own films, Chaplin was free to make his films any way he saw fit. And so, while everyone else was converting to sound and dialogue, Chaplin resumed production on CITY LIGHTS as a silent film. Those who thought he had lost touch with reality found themselves with much company.

When filming was finally completed in early 1930, Chaplin spent the next several months composing and supervising the arrangement and recording of the score for CITY LIGHTS. Then, with what must have been more than a little apprehension, the film was released to the public. The reviews were ecstatic, the theatres filled, and Chaplin had done it again.

The film itself is, along with the much later LIMELIGHT, the most touching of the Chaplin movies. Its many moments of rich humor are played against an underlying strain of melancholy, bordering on tragedy. To many it is the quintessence of Chaplin.

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THE GREAT DICTATOR

Written, Produced and Directed by Charles Chaplin. Assistant Directors, Dan James, Wheeler Dryden and Bob Meltzer. Photographed by Karl Struss and Rollie Totheroh. Sets designed by J. Russell Spencer. Score composed by Charles Chaplin, arranged and conducted by Meredith Willson. Film Editor, William Nico. Released by United Artists Corporation, October 15, 1940.

CAST: Charles Chaplin (a Jewish barber and Hynkel, dictator of Tomania) Paulette Goddard (Hannah), Jack Oakie (Napaloni, dictator of Bacteria), Reginald Gardiner (Schultz), Henry Daniell (Garbitsch), Billy Gilbert (Herring), Grace Hale (Madame Napaloni), Carter De Haven (the Bacterian ambassador), Maurice Moscovitch (Mr. Jaekel), Emma Dunn (Mrs. Jaekel), Bernard Gorcey (Mr. Mann), Paul Weigel (Mr. Agar), Chester Conklin (a barber shop customer), Eddie Gribbon (a storm trooper), Hank Mann (his assistant), Leo White (a barber), Lucien Prival (an officer), Esther Michelson, Florence Wright, Robert O. Davis, Eddie Dunn, Peter Lynn Hayes, Nita Pike.

Prior to the release of THE GREAT DICTATOR the entire popularity--and sometimes adulation--of Charles Chaplin was based upon his tramp character. When Chaplin, the last holdout for the silent film, found that the inability to find actors still capable of performing in that style forced him to come to terms with dialogue, he was forced also to retire the tramp.

For THE GREAT DICTATOR, his first dialogue film, Chaplin created two new characters, a meek Jewish barber, who is something of an extension of the tramp, and Adenoid Hynkel, a lampoon of Adolph Hitler. The whole project was considered a daring risk at the time, but audiences loved it and, although banned in several countries (and not just the obvious ones), it quickly became the most popular success Chaplin had yet experienced.

In subsequent years THE GREAT DICTATOR has come in for some criticism from those who feel that the horrors of Nazi Germany were beyond the realm of comedy. At the time it was Chaplin's conviction that Hitler and his regime must be made to look ridiculous; that laughter could be used as a potent weapon. In this film, a sometimes clashing mixture of deft satire and broad burlesque, he accomplished his purpose. It is doubtful that anyone once having seen it could subsequently view newsreel footage of Der Führer and his goose-stepping minions in any but a much altered context. However, in his autobiography, published in 1964, Chaplin admits that, had he known the true nightmares of the Nazi concentration camps, he could not have brought himself to make THE GREAT DICTATOR.

Another controversy, this one of a more aesthetic nature, has long surrounded the closing minutes of the film. It is here that Chaplin steps completely out of character and delivers, directly to the audience, an impassioned speech on man's inhumanity to man. Some find it a moment of daring inspiration; others find it ludicrous. In context of the time of the film's original release audiences found here a moving articulation of their most fervent hopes. The speech was widely circulated in print and Chaplin was twice called upon to repeat it on network radio broadcasts. Today these final few minutes of THE GREAT DICTATOR may well seem awkward and incongruous, but to an anxious nation on the eve of an inevitable war against one of the most abominable powers in the history of the world, it was an inspirational rallying cry for individual freedom and the dignity of man.

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A KING IN NEW YORK

Written, Produced and Directed by Charles Chaplin. Assistant Director, Rene Dupont. Photographed by Georges Perinal. Art Director, Allan Harris. Edited by Spencer Reeves. Score composed by Charles Chaplin; arranged by Boris Sarbek; conducted by Leighton Lucas. An Attica Production filmed at Shepperton Studios, London. Released in Great Britain by Archway Film Distributors, Ltd., 1957. Distributed in the United States by rbc films, 1973.

CAST: Charles Chaplin (King Shadov), Dawn Addams (Ann Kay), Oliver Johnston (the ambassador), Michael Chaplin (Rupert Macabee), Maxine Audley (Queen Irene), Harry Green (Shadov's Lawyer), Phil Brown (the school headmaster), John McLaren (Mr. Macabee), Allan Gifford (the school superintendent), Joan Ingram (Mrs. Cromwell), Sidney James (Mr. Johnson), Jerry Desmonde (the Prime Minister), Robert Arden (the elevator operator), Shani Wallis and Joy Nicols (nightclub vocalists), Lauri Lupino Lane and George Truzzi (nightclub comedy act).

When A KING IN NEW YORK was released in Europe in 1957, reports filtering back to the United States via the press clearly indicated that Chaplin had produced an unfunny, hate-filled diatribe against his former adopted home. (Art Buchwald, then the Paris correspondent for the New York Herald-Tribune, even accused Chaplin of having "used his son to spit out his hatred at America.")

Now that A KING IN NEW YORK is finally available for us to view, it may be surprising to find that the movie is not nearly as bitter as we might have been led to suspect from contemporary reports. Nor is it as angry as one might well expect from a man who had been treated as unjustly as was Chaplin by the US government. Presented with a re-entry permit prior to his trip to Europe in 1952, Chaplin, a British citizen, was informed on the day following his departure from New York that he would not be allowed to return to his home in the United States unless he submitted to a Department of Immigration hearing on charges of a political nature and of alleged moral turpitude. This double-cross did not sit well with Chaplin and he decided to make a new home in Europe.

The atmosphere in the US at that time has been described as one of paranoia. The fear of internal subversion by Communism had reached a fever pitch which was being cleverly exploited by various politicians, newspapers, and a wide assortment of super-patriotic groups. Chaplin, an extraordinarily successful capitalist with vaguely leftist political sentiments, became a prime target for hysterical vilification. His two previous films, MONSIEUR VERDOUX (1947) and LIMELIGHT (1951), had been extensively picketed and theatres showing them threatened with boycotts. Once the most famous and loved personality in America, Chaplin had become one of the most controversial. Chaplin deals with the national state of mind that caused this strange turnabout in A KING IN NEW YORK.

The film, however, is not entirely about politics and McCarthyism. The surface of our whole way of life is gently satirized; commercial television, our popular music of the fifties, dogma-spouting radicals, even wide-screen movies become the object of humor. But ultimately it is the spectacle of a society gone insane that Chaplin, the most celebrated victim of this insanity, presents to us here.

At the end of A KING IN NEW YORK Chaplin as King Shadov expresses to the young boy whom he has befriended the hope that in time the hysteria will pass. In 1972 an elderly Charles Chaplin revisited the United States to receive the adoring cheers of New York's Philharmonic Hall and of the Academy of Motion Picture Arts and Sciences. The hope had been fulfilled, and the King had returned in triumph.

LIMELIGHT

Written, Produced and Directed by Charles Chaplin. Photographed by Karl Struss. Photographic Consultant, Rollie Totheroh. Assistant director, Robert Aldrich. Art direction, Eugene Lourie. Edited by Joe Inge. Score composed by Charles Chaplin; arranged by Ray Rasch; conducted by Keith Williams. Ballet choreographed by Andre Eglevsky, Melissa Hayden and Charles Chaplin. A Celebrity Production, released by United Artists, 1952.

CAST: Charles Chaplin (Calvero), Claire Bloom (Thereza), Nigel Bruce (Postant), Sidney Chaplin (Neville), Buster Keaton (Calvero's partner), Norman Lloyd (Bodalink), Marjorie Bennett (Mrs. Alsop), Wheeler Dryden (Thereza's doctor), Barry Bernard (John Redfern), Stapleton Kent (Claudius), Mollie Glessing (maid), Leonard Mudi (Calvero's doctor), Loyal Underwood, Snub Pollard and Julian Ludwig (street musicians), Geraldine Chaplin, Michael Chaplin and Josephine Chaplin (street children).

The Ballet: Andre Eglevsky (Harlequin), Melissa Hayden (Columbine), Charles Chaplin, Charles Chaplin, Jr., Wheeler Dryden (clowns). Corps de Ballet, Carmelita Maracci.

At the time of its production LIMELIGHT was rumored to have been planned by Chaplin as his final film. Whether this was Chaplin's intention at the time is still open to conjecture. However, LIMELIGHT most certainly does have the tone and quality of a final statement. It is also a very personal statement. It is probably more difficult here than with any of the other Chaplin films, excepting A KING IN NEW YORK, to separate the work from its creator. The story is placed in the same year, 1914, that Chaplin left the world of English music hall comedy to try his luck with the movies; and certainly the spectre of a once renown comic who can no longer move his audiences to laughter eerily recalls the popular rejection of Chaplin's previous film, MONSIEUR VERDOUX.

LIMELIGHT is, in fact, so personal a work that it has been attacked by some as being hopelessly self-indulgent. Well it is self-indulgent. And it is also slowly paced, melancholy, lengthy, sentimental, and given to verbosity. Because of this, not despite it, LIMELIGHT is for most viewers an intensely moving experience. Here, in this wistful depiction of age giving way to youth, the most revered figure in history of the movies reflects, at age 62, upon the past and indicates to us some of what it has all meant.

When LIMELIGHT was first released in 1952, the anti-Chaplin hysteria in America was at its apex. Theatres showing the film were picketed by super-patriotic groups and the threat of similar disturbances caused other theatres to cancel bookings. All of this was directed not at the movie, which is without the slightest hint of political implication, but at Chaplin himself. (Such were the perils being a non-conformist during that period.) While the rest of the world flocked to LIMELIGHT making it one of Chaplin's most successful films, he quickly withdrew it from United States distribution and few have had the opportunity of seeing it until now.

distributed exclusively by **rbcfilms**, hollywood, california

MODERN TIMES

Written, Produced and Directed by Charles Chaplin. Assistant Directors, Carter De Haven and Henry Bergman. Photographed by Rollie Totheroh and Ira Morgan. Set Design, Charles D. Hall. Score composed by Charles Chaplin, arranged by David Raksin, and conducted by Alfred Newman. Released by United Artists Corporation, February 5, 1936.

CAST: Charlie Chaplin (a tramp), Paulette Goddard (the gamin), Chester Conklin (the factory mechanic), Henry Bergman (cafe proprietor), Allan Garcia (corporation president), Stanley Sanford, Hank Mann, Louis Natheau (burglars), Lloyd Ingraham, Wilfred Lucas, Heinie Conklin, Edward Kimball, John Rand.

For MODERN TIMES Charles Chaplin once again defied motion picture industry convention and produced a silent film nearly ten years after wholesale conversion to dialogue films. In 1934 it was rumored that Chaplin did shoot some test sequences in an attempt to outfit the famous tramp character with a voice, but soon gave up the whole idea as foredoomed. Charlie was born silent, it was through silence that he became a universal figure, and silent he would remain. Except for a short song Chaplin sings in complete gibberish near the end of the movie, dialogue is heard in MODERN TIMES only from loudspeakers and television screens.

In the more than thirty-five years since its original release, MODERN TIMES has become perhaps the most popular of the Chaplin films. Although firmly rooted in the Depression period of the mid-thirties, this satire of mass production and its effects upon the lives of factory workers has taken on the aura of a timeless classic. Challenged only by Rene Clair's brilliant 1931 comedy, A NOUS LA LIBERTE, MODERN TIMES remains the definitive film on the subject.

Actually, MODERN TIMES is concerned with a good deal more than assembly lines. Some criticism has been made of the film's alleged lack of thematic unity, since we are presented with a half-hour of Charlie in the factory, then Charlie in jail, Charlie as a night watchman, as a singing waiter, and so on. To this point of view (which was widely voiced at the time of the film's original release) the effect is one of several sequences which, clever as most of them are, fail to add up to a unified whole. What is overlooked by such criticism is that the very matter of day-to-day survival, always a strong underlying current in Chaplin's work, becomes in MODERN TIMES the central concern, and indeed the very theme of the film. This was not only singularly appropriate for the America of 1936, but also contributes no doubt in large share to the film's remarkable refusal to become dated.

MODERN TIMES was to write the final pages in two very important chapters of motion picture history. It was the last American silent film. Only Chaplin had held out for pantomime as a unique and valid form in which to tell a screen story. But now it had become nearly impossible to find performers who could act in the silent screen style. The tradition had crumbled around him and with his next picture, THE GREAT DICTATOR, Chaplin came to terms with sound. As the tramp character is inherently a silent one, it became necessary that he be retired. Charlie, who had during the previous twenty-two years become the most famous figure in the world, would be seen no more.

Although audiences of the time could not have known it, the sight of Charlie and the young girl walking down the road in optimistic hope of better times was to be the final fade-out on infinitely more than a single film.

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MONSIEUR VERDOUX

Written, Produced and Directed by Charles Chaplin. Based on an idea by Orson Welles. Associate directors, Robert Florey and Wheeler Dryden. Assistant director, Rex Bailey. Photographed by Rollie Totheroh, Curt Courant and Wallace Chewing. Art direction, John Beckman. Edited by Willard Nico. Score composed by Charles Chaplin, arranged and conducted by Rudolph Schrager. Released by United Artists Corporation, April 11, 1947.

CAST: Charles Chaplin (Henri Verdoux), Mady Correll (Mona, his wife), Allison Roddan (their son), Robert Lewis (Maurice Bottello), Audrey Betz (Mme. Bottello), Martha Raye (Annabella Bonheur), Ada-May (Annette, her maid), Helen Heigh (Yvonne), Margaret Hoffman (Lydia Floray), Marilyn Nash (the girl), Irving Bacon (Pierre Couvais), Edwin Mills (Jean Couvais), Virginia Brissac (Carlotta Couvais), Almira Sessions (Lena Couvais), Eula Morgan (Phoebe Couvais), Bernard J. Nedell (the perfect of police), Charles Evans (Detective Morrow), William Frawley (a guest at the wedding), Fritz Leiber (the priest), Barbara Slater (flower shop saleslady), Wheeler Dryden (bond salesman), Arthur Hohl, John Harmon, Vera Marshe, Christine Ell, Pierre Watkin, Lois Conklin, Tom Wilson.

Of all the phoney excuses moviemakers, playwrights, recording artists and others involved in commercial entertainment like to use to explain away the failure of certain of their endeavors, the claim that the bomb under discussion was "simply ahead of its time" is surely among the most popular. The claim, though nearly always of highly dubious merit, is one most comforting to egos bruised by popular rejection. It permits one to feel both avant garde and slightly contemptuous of an insensitive audience.

There are occasions, however, when an initially unpopular movie does find an audience in later years. DUCK SOUP, UNFAITHFULLY YOURS, PATHS OF GLORY and SINGIN' IN THE RAIN are now regarded as such classics that it is difficult for most present day audiences to believe that these films were once written off as failures.

In the case of MONSIEUR VERDOUX the initial reaction, both critically and popularly, could not have been more of a disaster. 1947 audiences promptly rejected the idea of a comedy based on the systematic extinction of wealthy widows by a twentieth century Bluebeard. Coming from Chaplin, whom audiences still remembered as the game little tramp, it approached insult.

Within succeeding years movies such as KIND HEARTS AND CORONETS, THE LADYKILLERS and DR. STRANGELOVE have served to harden us and remove the remaining sacred cows. The vindication for Chaplin's "comedy of murders" came in 1964 when MONSIEUR VERDOUX was revived at the Plaza Theatre in New York. A film which had run in New York City for only six weeks upon its original release played for seven months seventeen years later to capacity houses. Since then MONSIEUR VERDOUX has become one of the most popular of the Chaplin films; a genuine case of a movie being ahead of its time.

distributed exclusively by **rbc films**, hollywood, california

PAY DAY

Written, Produced and Directed by Charles Chaplin. Photographed by Rollie Totheroh. Released by First National Pictures, April 2, 1922. Music Score (added in 1971) composed by Charles Chaplin.

CAST: Charlie Chaplin (a construction workman), Phyllis Allen (his wife), Mack Swain (the foreman), Edna Purviance (his daughter), Sidney Chaplin (proprietor of food stand; a friend), Henry Bergman, Allan Garcia.

This relatively minor but still charming essay on a day in the life of a much beleaguered construction worker was to be Charles Chaplin's last short comedy. The twenty to thirty minute form had served him extraordinarily well since his earliest films produced by Mack Sennett in 1914. However, the extraordinary success of the hour-long THE KID, released a year prior to PAY DAY, made it clear that Chaplin's future would be in feature-length films.

THE GOLD RUSH

Written, Produced and Directed by Charles Chaplin. Associate Directors, Charles Reisner and Harry d'Abbadie d'Arrast. Technical Director, Charles D. Hall. Photographed by Rollie Totheroh and Jack Wilson. Released by United Artists Corporation, August 16, 1925. Music score and commentary (both added in 1942) by Charles Chaplin.

CAST: Charlie Chaplin (a lone prospector), Mack Swain (Big Jim McKay), Tom Murray (Black Larsen), Georgia Hale (the dance hall girl), Betty Morrissey (her friend), Malcolm Waite (Jack Cameron), Henry Bergman (Hank Curtis).

From the standpoint of sheer production THE GOLD RUSH remains the most ambitious of the Chaplin films. To tell this story of turn-of-the-century Klondike gold fever entailed fourteen months of filming. Most of the exteriors were photographed in the Nevada mountains to which were brought hundreds of "extras" for the impressive opening scenes.

Such elaborate production is not to be found in Chaplin's other work which is by nature more intimate. But THE GOLD RUSH was to be told in the setting of an epic and no effort or expense was spared.

When released in the summer of 1925 THE GOLD RUSH immediately supplanted all previous Chaplin films in popular acceptance. It is not difficult to understand why, for THE GOLD RUSH easily rates as one of the most nearly-perfect motion pictures ever made. There are other Chaplin films with more laughs and others that are more moving, but the blending of comedy, drama and excitement to be found in THE GOLD RUSH is unique.

In 1942 Chaplin re-issued THE GOLD RUSH to an exact reprise of the acclaim with which it had been greeted seventeen years earlier. For the occasion he added an original score and replaced the printed narrative and dialogue titles with his own spoken narration. This revision greatly benefited the pacing of the film, and it is this version which will be shown here.

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Contact: _____

Phone: _____

Organization: _____

FOR IMMEDIATE RELEASE

(Organization) To Present

Chaplin Series

(organization) is presenting a unique series of the films of one of the movies' greatest artists, Charles Chaplin. Chaplin is probably the best-known theatrical personality of the century. Whenever anyone sees the moustache, derby, and cane there is immediate recognition; but there has been little opportunity in recent years to see the great Chaplin films.

For the first time, all of Chaplin's starring features will be available for the enjoyment of today's audiences. The series begins _____
(time, date, & location) with the classic (year of release)
comedy, (title).

The series will include THE CHAPLIN REVUE, a compilation of three rare Chaplin shorts, A DOG'S LIFE (1918), SHOULDER ARMS (1918), and THE PILGRIM (1922), screening (time and date). Chaplin's first feature, THE KID (1921), the film that brought Jackie Coogan to stardom will be shown (date and time).

The authorized version of THE GOLD RUSH (1925), with musical score and narration by Chaplin will screen (date and time), as will the newly scored, THE CIRCUS (1928) (date and time).

In the 1930's, Chaplin tried to keep the art of screen pantomime alive with CITY LIGHTS (1931), to be shown (date and time), and MODERN

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TIMES (1936), screening _____ (date and time) _____. His only concessions to sound were the musical scores he composed for both films, and the gibberish song he sings in MODERN TIMES.

In his first talking film, the devastating satire, THE GREAT DICTATOR (1940), showing _____ (date and time) _____, Chaplin played a dual role as Adenoid Hynkel, the dictator of Tomania, and as a Jewish barber. The film marked the final appearance of Chaplin's famous tramp character on the screen.

In 1947 Chaplin turned to a more sophisticated role as MONSIEUR VERDOUX, which he subtitled "a comedy of murders." The film will screen _____ (date and time) _____.

Chaplin's last American film, LIMELIGHT (1952), screening _____ (date and time) _____, also stars Claire Bloom and Buster Keaton. This portrait of an English music hall clown had very limited theatrical bookings. The film did not play in the Los Angeles area, and therefore did not qualify for Academy Award consideration that year. When the film was reissued in 1972, it made its first appearance in L.A., and was nominated for and won the Academy Award for best original musical score.

The special event of the series will be the premiere American showing of Chaplin's last starring film, A KING IN NEW YORK (1957) on _____ (date and time) _____. The film was made in England, and is Chaplin's look at American manners and mores in the 1950's.

Advance tickets for the Chaplin series can be obtained at _____ (location).

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CHAPLIN
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CHAPLIN SPONSOR CHECKLIST

By using the suggestions outlined below, a Campus Film Programmer can promote a highly successful presentation of the Chaplin Series on his campus.

1. Confirm auditorium reservations.
 2. Arrange for projectionist and proper 16mm and 35mm projection facilities. Be sure to read the leaders on the 35mm prints, as the projection aspect ratio may change from print to print.
 3. Arrange for advance Series Ticket Sale, if desired.
 4. Arrange for the following persons to be at the auditorium at least 30 minutes before start of first show:
 - A) ticket seller
 - B) ticket taker(s)
 - C) ushers (if needed)
 5. Reserve advertising space in your campus and/or local newspapers--we supply glossy ad proofs with the press kits. Make up a budget for series as well as individual film advertising.
 6. Use the advance stories in the press kits to arrange for newspaper ARTICLES in your campus and local papers. We also provide stills to illustrate the articles. Arrange for a window display announcing the series in the Student Union. Use the series poster and several stills.
 7. Arrange for press screenings of the films to get reviews in campus and local papers.
 8. Put local program information on the posters. Put up half the posters at least one week before each show. Replace stolen or damaged posters during the week of the show. Try to place posters in glass display cases. Occasionally local merchants will allow a series poster to be placed in their windows.
 9. Use the large ad proofs to print handbill-type flyers, and saturate campus and classroom billboards with them. Be sure to make the Art, Music, Drama, English, and Film Departments aware of the series.
 10. Use the glossy mailer proof provided to produce a mailer, and send to your community affairs list. You can also use the mailer as a handout/flyer on campus.
 11. Use the press releases to provide copy for radio public service announcements, and contact campus and local radio station public service directors to see if you can get some psa time.
 12. Show the Chaplin Series Trailer over your campus TV and/or video tape network. Clips from the trailer may also be used for local TV reviews or announcements. Make sure you show the Series Trailer once or twice prior to the first Chaplin film.
 13. Reproduce the program notes provided in the press kits, and arrange for them to be distributed at each show. Add a note at the bottom of the notes reminding the audience of the next title and playdate in the series.
 14. Raffle off a set of Chaplin posters at one of the first shows.
 15. Have cash-box with change available at the door for ticket sales.
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Upon completion of your program, complete and return the postcard box office report enclosed in the film case, along with any and all payments due rbc films. If tickets were supplied for your show, please return your remittance with the completed box office and ticket accounting form. Please also return the unused tickets to rbc films, 933 North La Brea, Hollywood, California 90038

PLEASE RETURN THE FILMS IMMEDIATELY. CHECK FILM CASE FOR RETURN SHIPPING INSTRUCTIONS.

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