

## Document Citation

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IS it possible for one man to combine high art and low comedy in a single performance without stretching the imagination of the spectator?

Yes, indeed! If in doubt journey to the T. & D. theater this week and observe the interpretation of the "lone prospector" given by Charlie Chaplin in "The Gold Rush." It is a performance for the book if ever there was one.

Into eight reels, Chaplin has not only crammed melodrama, romance, subtlety, comedy and buffoonery, but he has taken time out to add touches of symbolism and satire that come so fast one really has to see the picture twice before grasping the entire conception of the master clown.

At least that was the experience of this reviewer who was forced to wait until his second viewing of the film to appreciate many of the niceties of Chaplin's cinematic diction, to get the point of the failure of the Royal Northwest Mounted to get their man for once in a photoplay age; to observe the cleverness with which Chaplin hinted at the foolishness of his character in the party scene by the casual introduction of a beast of burden as the lone guest.



Both of these are but flashes in the midst of an electric storm of hilarity and pathos but they are there none the less and bespeak careful direction and thought, that simply slipped a cog when the dance hall girls of the gold rush days pranced across the screen in bobbed hair. It has been said that Chaplin wants to be remembered

by "The Gold Rush." It is safe to predict that he will, although he may make funnier pictures in the days to come as he had in days gone by.

"The Gold Rush" tells the story of a pathetic little bum who ventures into the frozen north to wrest a fortune from the earth and does, by the merest good luck, after a series of experiences that would have struck terror into less hardy souls—experiences that ran the gamut of starvation, blizzards, difficulties with insane men, broken hearts and near-extinction. The story is not constructed solely for laughs. In fact, it leans toward melodrama but there is one comedy scene that will be guaranteed to send future audiences into hysterics as it did those of yesterday—the scene where the house tilts over the precipice.

The comedy in "The Gold Rush" is carefully built up to this climax. Chaplin gets his first laugh with a gun-pointing bit, follows it with the chicken scene, hits a little harder with his feather fight, clinches the laughs with his Oceana roll and then comes in for his wow finish with the falling house. Meanwhile he is making a hero out of his derbied tramp and preparing the audience for the grand sentimental fade-out when the bum wins the pretty dance hall girl.

Chaplin is well supported by Mack Swain as his rough and tumble partner and Georgia Hale, discovered in "The Salvation Hunters," as the dance hall queen. The picture at the T. & D. is preceded by an elaborate production number arranged by Fanchon and Marco and is screened to thematic music arranged by George Lipschultz and played with skill by the orchestra.