



Culture and traditions Great Britain in Modern Film. Charlie Chaplin

COMPLETED STUDENT OF 08001903 VASILYEV NIKITA

Overview of His Life

- ▶ Charles Spencer Chaplin was born in London, England, on April 16th, 1889. His father was a versatile vocalist and actor; and his mother, known under the stage name of Lily Harley, was an attractive actress and singer, who gained a reputation for her work in the light opera field.
- ▶ Charlie was thrown on his own resources before he reached the age of ten as the early death of his father and the subsequent illness of his mother made it necessary for Charlie and his brother, Sydney, to fend for themselves.
- ▶ Having inherited natural talents from their parents, the youngsters took to the stage as the best opportunity for a career. Charlie made his professional debut as a member of a juvenile group called "The Eight Lancashire Lads" and rapidly won popular favour as an outstanding tap dancer.



Stage comedy and vaudeville

- ▶ Chaplin soon found work with a new company and went on tour with his brother, who was also pursuing an acting career, in a comedy sketch called "Repairs".[41] In May 1906, Chaplin joined the juvenile act Casey's Circus,[42] where he developed popular burlesque pieces and was soon the star of the show. By the time the act finished touring in July 1907, the 18-year-old had become an accomplished comedic performer.]
- ▶ Advertisement from Chaplin's American tour with the Fred Karno comedy company, 1913
- ▶ Meanwhile, Sydney Chaplin had joined Fred Karno's prestigious comedy company in 1906 and, by 1908, he was one of their key performers.[45] In February, he managed to secure a two-week trial for his younger brother. Karno was initially wary, and considered Chaplin a "pale, puny, sullen-looking youngster" who "looked much too shy to do any good in the theatre".[46] However, the teenager made an impact on his first night at the London Coliseum and he was quickly signed to a contract.[47] Chaplin began by playing a series of minor parts, eventually progressing to starring roles in 1909.] In April 1910, he was given the lead in a new sketch, "Jimmy the Fearless". It was a big success, and Chaplin received considerable press attention

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CHAS. CHAPLIN	THEY'RE BACK AGAIN AFTER MAKING MILLIONS LAUGH	CHAS. CHAPLIN
	KARNO'S LONDON COMEDIANS	
As He Is	With CHARLES CHAPLIN and a company of fourteen, in "A NIGHT IN A LONDON CLUB"	As "Archibald"
The Noted Character Comedian Geo. F. Hall	Musical Comedy's Clav- erest Pair Brierre & King	Remarkable Human Salamanders The Nagyfys

1914–1917: Entering films

Keystone

▶ Six months into the second American tour, Chaplin was invited to join the New York Motion Picture Company. A representative who had seen his performances thought he could replace Fred Mace, a star of their Keystone Studios who intended to leave.[55] Chaplin thought the Keystone comedies "a crude mélange of rough and rumble", but liked the idea of working in films and rationalised: "Besides, it would mean a new life." [56] He met with the company and signed a \$150-per-week[h] contract in September 1913.] and began working for the Keystone studio on 5 January 1914.

▶ The film was Mabel's Strange Predicament, but "the Tramp" character, as it became known, debuted to audiences in Kid Auto Races at Venice – shot later than Mabel's Strange Predicament but released two days earlier on 7 February 1914.[66][67] Chaplin adopted the character as his screen persona and attempted to make suggestions for the films he appeared in. These ideas were dismissed by his directors.[68] During the filming of his eleventh picture, Mabel at the Wheel, he clashed with director Mabel Normand and was almost released from his contract. Sennett kept him on, however, when he received orders from exhibitors for more Chaplin films.[69] Sennett also allowed Chaplin to direct his next film himself after Chaplin promised to pay \$1,500 (\$38,803 in 2019 dollars) if the film was unsuccessful.]





- ▶ In the last two decades of his career, Chaplin concentrated on re-editing and scoring his old films for re-release, along with securing their ownership and distribution rights.[317] In an interview he granted in 1959, the year of his 70th birthday, Chaplin stated that there was still "room for the Little Man in the atomic age".[318] The first of these re-releases was *The Chaplin Revue* (1959), which included new versions of *A Dog's Life*, *Shoulder Arms*, and *The Pilgrim*.[318].]
- ▶ In America, the political atmosphere began to change and attention was once again directed to Chaplin's films instead of his views.[317] In July 1962, *The New York Times* published an editorial stating that "we do not believe the Republic would be in danger if yesterday's unforgotten little tramp were allowed to amble down the gangplank of a steamer or plane in an American port".[319] The same month, Chaplin was invested with the honorary degree of Doctor of Letters Oxford and Durham.] In November 1963, the Plaza Theater in New York started a year-long series of Chaplin's films, including *Monsieur Verdoux* and *Limelight*, which gained excellent reviews from American critics.[321] September 1964 saw the release of Chaplin's memoirs, *My Autobiography*, which he had been working on since 1957. The 500-page book became a worldwide best-seller. It focused on his early years and personal life, and was criticised for lacking information on his film career.]



▶ Chaplin never spoke more than cursorily about his filmmaking methods, claiming such a thing would be tantamount to a magician spoiling his own illusion.[360] Little was known about his working process throughout his lifetime,[361] but research from film historians – particularly the findings of Kevin Brownlow and David Gill that were presented in the three-part documentary *Unknown Chaplin* (1983) – has since revealed his unique working method



Legacy

- ▶ In 1998, the film critic Andrew Sarris called Chaplin "arguably the single most important artist produced by the cinema, certainly its most extraordinary performer and probably still its most universal icon".[426] He is described by the British Film Institute as "a towering figure in world culture",[427] and was included in Time magazine's list of the "100 Most Important People of the 20th Century" for the "laughter [he brought] to millions" and because he "more or less invented global recognizability and helped turn an industry into an art".[428]
- ▶ The image of the Tramp has become a part of cultural history;[429] according to Simon Louvish, the character is recognisable to people who have never seen a Chaplin film, and in places where his films are never shown.[430] The critic Leonard Maltin has written of the "unique" and "indelible" nature of the Tramp, and argued that no other comedian matched his "worldwide impact".[431] Praising the character, Richard Schickel suggests that Chaplin's films with the Tramp contain the most "eloquent, richly comedic expressions of the human spirit" in movie history.] Memorabilia connected to the character still fetches large sums in auctions: in 2006 a bowler hat and a bamboo cane that were part of the Tramp's costume were bought for \$140,000 in a Los Angeles auction.[]

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