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Charlie Chaplin's filmography Deleted barbershop sequence from Sunnyside An improvised sketch made in 1922 A Woman of Paris was a courageous step in the career of Charles Chaplin... "The Gold Rush" press clipping from the Chaplin archives Charlie tries to disengage a sliver of wood stuck in a sidewalk grating Charlie tries to cross the street in
this deleted scene from Modern Times An interview with Timothy Brock who restored the score to "City Lights" IMDbProStarmeterTop 5,00078Considered to be one of the most pivotal stars of the early days of Hollywood, Charlie Chaplin lived an interesting life both in his films and behind the camera. He is most recognized as an icon of the silent film
era, often associated with his popular character, the Little Tramp; the man with the toothbrush mustache, bowler hat, bamboo cane, and a funny walk. Charles Spencer Chaplin was born in Walworth, London, England on April 16, 1889, to Hannah Harriet Pedlingham (Hill) and Charles Chaplin, both music hall performers, who were married on June
22, 1885. After Charles Sr. separated from Hannah to perform in New York City, Hannah then tried to resurrect her stage career. Unfortunately, her singing voice had a tendency to break at unexpected moments. When this happened, the stage manager spotted young Charlie standing in the wings and led him on stage, where five-year-old Charlie
began to sing a popular tune. Charlie and his half-brother, Syd Chaplin spent their lives in and out of charity homes and workhouses between their mother's bouts of insanity. Hannah was committed to Cane Hill Asylum in May 1903 and lived there until 1921, when Chaplin moved her to California. Chaplin began his official acting career at the age of
eight, touring with the Eight Lancashire Lads. At age 18, he began touring with Fred Karno's vaudeville troupe, joining them on the troupe in New York.
Charlie soon wrote his brother Syd, asking him to become his manager. While at Keystone and directed 35 films, starring as the Little Tramp in nearly all. In November 1914, he left Keystone and signed on at Essanay, where he made 15 films. In 1916, he signed on at Mutual and made 12 films. In June 1917, Chaplin signed up
with First National Studios, after which he built Chaplin Studios. In 1919, he and Douglas Fairbanks, Mary Pickford and D.W. Griffith formed United Artists (UA). Chaplin's life and career was full of scandal and controversy. His first big scandal was during World War I, at which time his loyalty to England, his home country, was questioned. He had
never applied for American citizenship, but claimed that he was a "paying visitor" to the United States. Many British citizens called Chaplin a coward and a slacker. This and other career eccentricities sparked suspicion with FBI chief J. Edgar Hoover and the House Un-American Activities Committee (HUAC), who believed that he was injecting
Communist propaganda into his films. Chaplin's later film The Great Dictator (1940), which was his first "talkie", also created a stir. In the film grossed over $5 million and earned five Academy Award Nominations. Another
scandal occurred when Chaplin briefly dated 22 year-old Joan Barry. However, Chaplin's relationship with Barry came to an end in 1942, after a series of harassing actions from her. In May 1943, Barry returned to inform Chaplin that she was pregnant and filed a paternity suit, claiming that the unborn child was his. During the 1944 trial, blood tests
proved that Chaplin was not the father, but at the time, blood tests were inadmissible evidence, and he was ordered to pay $75 a week until the child turned 21. Chaplin also was scrutinized for his support in aiding the Russian struggle against the invading Nazis during World War II, and the United States government questioned his moral and
political views, suspecting him of having Communist ties. For this reason, HUAC subpoenaed him in 1947. However, HUAC finally decided that it was no longer necessary for him to appear for testimony. Conversely, when Chaplin and his family traveled to London for the premier of Limelight (1952), he was denied re-entry to the United States. In
reality, the government had almost no evidence to prove that he was a threat to national security. Instead, he and his wife decided to settle in Switzerland. Chaplin was married Mildred Harris and they had a son together, Norman Spencer Chaplin, who lived only three days. Chaplin and
Harris divorced in 1920. He married Lita Grey in 1924, who had two sons, Charles Chaplin Jr. and Sydney Chaplin Marriage was to Oona O'Neill (Oona Chaplin), daughter of playwright Eugene O'Neill in 1943. Oona gave birth to eight children: Geraldine Chaplin,
Michael Chaplin, Josephine Chaplin, Josephine Chaplin, Victoria Chaplin, Fugene Chaplin, In contrast to many of his boisterous characters, Chaplin was a quiet man who kept to himself a great deal. He also had an "un-millionaire" way of living. Even after he had accumulated millions, he continued to live in
shabby accommodations. In 1921, Chaplin was decorated by the French government for his outstanding work as a filmmaker and was elevated to the rank of Officer of the Legion of Honor in 1952. In 1972, he was honored with an Academy Award for his "incalculable effect in making motion pictures the art form of the century". He was appointed
Knight Commander of the Order of the Order of the British Empire in the 1975 New Year's Honours List. No formal reason for the honour was listed. The citation simply reads "Charles Spencer Chaplin, Film Actor and Producer". Chaplin's other works included musical scores that he composed for many of his films. He also authored two autobiographical books,
"My Autobiography" (1964) and its companion volume, "My Life in Pictures" (1974). Chaplin died at age 88 of natural causes on December 25, 1977 at his home in Vevey, Switzerland. His funeral was a small and private Anglican ceremony according to his wishes. In 1978, Chaplin's corpse was stolen from its grave and was not recovered for three
months; he was re-buried in a vault surrounded by cement. Six of Chaplin's films have been selected for preservation in the National Film Registry by the United States Library of Congress: The Immigrant (1917), The Kid (1921), The Gold Rush (1925), City Lights (1936), and The Great Dictator (1940). Charlie Chaplin is
considered one of the greatest filmmakers in the history of American cinema, whose movies were and still are popular throughout the world and have even gained notoriety as time progresses. His films show, through the Little Tramp's positive outlook on life in a world full of chaos, that the human spirit has and always will remain the
same. Died December 25, 1977(88) Suggest an edit or add missing content You have no recently viewed pages Charles Spencer Chaplin 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. Chaplin aged 9 or 10, at the time he toured with the Eight Lancashire Lads
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. Beginning of his career When he was about twelve, he got his
first chance to act in a legitimate stage show, and appeared as Billy the page boy, in support of first H. A. Saintsbury and then William Gillette in different productions of Sherlock Holmes. At the close of this engagement, Charlie started a career as a comedian in vaudeville, which eventually took him to the United States in 1910 as a featured player
with the Fred Karno Company. Alf and Amy Reeves, Muriel Palmer & Chaplin on the boat to America for the 1910 Karno tour He scored an immediate hit with American audiences, particularly with his characterization in a sketch entitled A Night in an English Music Hall. When the Fred Karno tour He scored an immediate hit with American audiences, particularly with his characterization in a sketch entitled A Night in an English Music Hall.
for a repeat tour, Chaplin was offered a motion picture contract. He finally agreed to appear before the cameras at the expiration of his vaudeville commitments in November 1913; and his entrance in the cinema world took place that month when he joined Mack Sennett and the Keystone Film Company. His initial salary was $150 a week, but his
overnight success on the screen spurred other producers to start negotiations for his services. Kid Auto Races at Venice (1914), the first film released in which Chaplin moved on to the Essanay Company (1915) at a large increase. Sydney Chaplin had then arrived from
England, and took his brothers place with Keystone as their leading comedian. The following year Charlie was even more in demand and signed with the Mutual Film Corporation for a much larger sum to make 12 two-reel comedies. These include The Floorwalker, The Fireman, The Vagabond, One A.M. (a production in which he was the only
character for the entire two reels with the exception of the entrance of a cab driver in the opening scene), The Count, The Pawnshop, Behind the Screen, The Rink, Easy Street (heralded as his greatest production up to that time), The Count, The Pawnshop, Behind the Screen, The Immigrant and The Adventurer. Charlie Chaplin, Edna Purviance and Charlie's brother Sydney on the set of
The Immigrant (1917) Gaining independence When his contract with Mutual expired in 1917, Chaplin decided to become an independent producer in a desire for more freedom and greater leisure in making his movies. To that end, he busied himself with the construction of his own studios. This plant was situated in the heart of the residential section
of Hollywood at La Brea Avenue. Chaplin ready to build his studios at the corner of La Brea Avenue Early in 1918, Chaplin entered into an agreement with First National Exhibitors Circuit, a new organization specially formed to exploit his pictures. His first film under this new deal was A Dogs Life. After this production, he
turned his attention to a national tour on behalf of the war effort, following which he made a film the US government used to popularize the Liberty Loan drive: The Bond. His next commercial venture was the production of a comedy dealing with the war. Shoulder Arms, released in 1918 at a most opportune time, proved a veritable mirthquake at the
box office and added enormously to Chaplins popularity. Sunnyside, 1919 He followed Shoulder Arms with Sunnyside and A Days Pleasure, both released in 1919. In April of that year, Chaplin joined with Mary Pickford, Douglas Fairbanks and D.W. Griffith to found the United Artists Corporation. B.B. Hampton, in his History of the Movies says: The
corporation was organized as a distributor, each of the artists retaining entire control of his or her respective producing activities, delivering to United Artists the completed pictures for distribution on the same general plan they would have followed with a distribution which they did not own. The stock of United Artists was divided
equally among the founders. This arrangement introduced a new method into the industry. Heretofore, producers and distributors had been the employers, paying salaries and sometimes a share of the profits to the stars. Under the United Artists system, the stars became their own employers. They had to do their own financing, but they received the
producer profits that had formerly gone to their employers and each received his share of the profits of the distributing organization. (Note: The comments on each film outlined below are taken from articles by following our links, since they provide many more insights on Chaplins
life and work.) The Kid (1921) Jackie Coogan and Charlie Chaplin on the set of The Kid However, before he could assume his responsibilities with United Artists, Chaplin had to complete his contract with First National. So early in 1921, he came out with a six-reel masterpiece: The Kid, in which he introduced to the screen one of the greatest child
actors the world has ever known - Jackie Coogan. Later in 1921, he released The Idle Class, in which he portrayed a dual character. Then, feeling the need for a complete rest from his motion picture activities, Chaplin sailed for Europe in September 1921. London, Paris, Berlin and other capitals on the continent gave him tumultuous receptions. A
crowd welcomes Chaplin in London, 1921 After an extended vacation, Chaplin returned to Hollywood to resume his picture work and start his active association with U.A., Chaplin made eight pictures, each of feature length, in the following order: The Masterpiece Features A Woman of Paris (1923) A
Woman of Paris was a courageous step in the career of Charles Chaplin. After seventy films in which he himself had appeared in every scene, he now directed a picture in which he merely walked on for a few seconds as an unbilled and unrecognisable extra a porter at a railroad station. Until this time, every film had been a comedy. A Woman of Paris
was a romantic drama. This was not a sudden impulse. For a long time Chaplin had wanted to try his hand at directing a serious film. Chaplin generally strove to separate his work from his private life; but in this case the two became inextricably and painfully mixed. Searching for a
new leading lady, he rediscovered Lillita MacMurray, whom he had employed, as a pretty 12-year-old, in The Kid. Still not yet sixteen, Lillita was put under contract and re-named Lita Grey. Chaplin and Lita Grey sign the contract for The Gold Rush Chaplin quickly embarked on a clandestine affair with her; and when the film was six months into
shooting, Lita discovered she was pregnant. Chaplin found himself forced into a marriage which brought misery to both partners, though it produced two sons, Charles Jr and Sydney Chaplin. The Circus won Charles Litable forced into a marriage which brought misery to both partners, though it produced two sons, Charles Jr and Sydney Chaplin his first Academy Award it was still not yet called the Oscar he was given it at the first presentations
ceremony, in 1929. But as late as 1964, it seemed, this was a film he preferred to forget. The reason was not the film itself, but the deeply fraught circumstances surrounding its making. Chaplin on the set of The Circus after a fire raged through the studio during the ninth month of shooting, destroying sets and props. Chaplin was in the throes of the
break-up of his marriage with Lita Grey; and production of The Circus coincided with one of the most unseemly and sensational divorces of twenties Hollywood, as Litas lawyers sought every means to ruin Chaplins career by smearing his reputation. As if his domestic troubles were not enough, the film seemed fated to catastrophe of every kind. In the
late 1960s, after the years spent trying to forget it, Chaplin returned to The Circus to re-release it with a new musical score of his own composition. It seemed to symbolize his reconciliation to the film which cost him so much stress. City Lights (1931) City Lights proved to be the hardest and longest undertaking of Chaplins career. By the time it was
completed he had spent two years and eight months on the work, with almost 190 days of actual shooting. The marvel is that the finished film betrays nothing of this effort and anxiety. Even before he began City Lights, the sound film was firmly established. This new revolution was a bigger challenge to Chaplin than to other silent stars. His Tramp
character was universal. His mime was understood in every part of the world. But if the Tramp now began to speak in English, that world-wide audience would instantly shrink. Chaplin boldly solved the problem by ignoring speech, and making City Lights in the way he had always worked before, as a silent film. However he astounded the press and
the public by composing the entire score for City Lights. Chaplin with Albert Einstein and his wife at the City Lights premiere were among the most brilliant the cinema had ever seen. In Los Angeles, Chaplins guest was Albert Einstein; while in London Bernard Shaw sat beside him. City Lights was a critical triumph. All Chaplins
struggles and anxieties, it seemed, were compensated by the film which still appears as the zenith of his achievement and reputation. Modern Times (1936) Chaplin was acutely preoccupied with the social and economic problems of this new age. In 1931 and 1932 he had left Hollywood behind, to embark on an 18-month world tour. In Europe, he had
been disturbed to see the rise of nationalism and the social effects of the Depression, of unemployment and of automation. He read books on economic theory; and devised his own Economic Solution, an intelligent exercise in utopian idealism, based on a more equitable distribution not just of wealth but of work. In 1931 he told a newspaper
interviewer, Unemployment is the vital question . . . Machinery should benefit mankind. It should not spell tragedy and throw it out of work. Chaplin, out of costume, rehearses the famous feeding machine sequence In Modern Times Chaplin set out to transform his observations and anxieties into comedy. The little Tramp - described in the film credits
as a Factory Worker- is now one of the millions coping with the problems of the 1930s, which are not so very different from anxieties of the 21st century - poverty, unemployment, strikes and strike breakers, political intolerance, economic inequalities, the tyranny of the machine, narcotics. The Great Dictator (1940) When writing The Great Dictator in
1939, Chaplin was as famous worldwide as Hitler, and his Tramp character wore the same moustache. He decided to pit his celebrity and humour against the dictators own celebrity and evil. He benefited if that is the right word for it, given the times from his reputation as a Jew, which he was not (he said I do not have that pleasure). In the film
Chaplin plays a dual role a Jewish barber who lost his memory in a plane accident in the first war, and spent years in hospital before being discharged into an antisemite country that he does not understand, and Hynkel, the dictator leader of Tomania, whose armies are the forces of the Double Cross, and who will do anything along those lines to
increase his possibilities for becoming emperor of the world. Chaplins aim is obvious, and the film ends with a now famous and humanitarian speech made by the barber, speaking Chaplins own words. Chaplin on the set of The Great Dictator Monsieur Verdoux (1947) The idea was originally suggested by Orson Welles, as a project for a dramatised
documentary on the career of the legendary French murder Henri Dsir Landru who was executed in 1922, having murdered at least ten women, two dogs and one boy. Chaplin was so intrigued by the idea that he paid Welles $5000 for it. The agreement was signed in 1941, but Chaplin took four more years to complete the script. In the meantime the
irritating distractions of a much-publicised and ugly paternity suit had been compensated by his brilliantly successful marriage to Oona ONeill. Chaplin and Martha Raye with dancers during the shooting of Monsieur Verdoux In the late 1940s, Americas Cold War paranoia reached its peak, and Chaplin, as a foreigner with liberal and humanist
sympathies, was a prime target for political witch-hunters. This was the start of Chaplins last and unhappiest period in the United States, which he was definitively to leave in 1952. Limelight (1952) Not surprisingly, then, in choosing his next subject he deliberately sought escape from disagreeable contemporary reality. He found it in bitter-sweet
nostalgia for the world of his youth the world of his youth the world of the London music halls at the opening of the 20th century, where he had first discovered his genius as an entertainer. Buster Keaton and Chaplin in Limelight, 1952 With this strong underlay of nostalgia, Chaplin was at pains to evoke as accurately as possible the London he remembered from half a
century before and it is clear from the preparatory notes for the film that the character of Calvero had a very similar childhood to Chaplins own. Limelights story of a once famous music hall artist whom nobody finds amusing any longer may well have been similarly autobiographical as a sort of nightmare scenario. Chaplins son Sydney plays the
young, talented pianist who vies with Calvero for the young ballerinas heart, and several other Chaplin family members participated in the film. It was when on the boat travelling with his family to the London premiere of Limelight that Chaplin learned that his re-entry pass to the United States had been rescinded based on allegations regarding his
morals and politics. Chaplin therefore remained in Europe, and settled with his family at the Manoir de Ban in Corsier sur Vevey, Switzerland, with view of lake and mountains. What a difference from California. He and Oona went on to have four more children, making a total of eight. A King in New York (1957) Charles Chaplin and his son, Michael
in A King in New York, 1957 With A King in New York, 1957 With A King in New York Charles Chaplin was the first film-maker to dare to expose, through satire and ridicule, the paranoia and political intolerance which overtook the United States in the Cold War years of the 1940s and 50s. Chaplin himself had bitter personal experience of the American malaise of that time. To take
up film making again, as an exile, was a challenging undertaking. He was now nearing 70. For almost forty years he had enjoyed the luxury of his own studio and a staff of regular employees, who understood his way of work. Now though he had to work with strangers, in costly and unfriendly rented studios. The film shows the strain. A Countess from
Hong KongCharlie Chaplin directing Marlon Brando and Sophia Loren In 1966 he produced his last picture, A Countess from Hong Kong for Universal Pictures, his only film in colour, starring Sophia Loren and Marlon Brando. The film started as a project called Stowaway in the 1930s, planned for Paulette Goddard. Chaplin appears briefly as a ship
steward, Chaplins son Sydney once again has an important role, and three of Chaplins daughters have small parts in the film was unsuccessful at the box office, but Petula Clark had one or two hit records with songs from the soundtrack music and the music continues to be very popular. Last Years Charlie Chaplin and his wife, Oona, at the
Manoir de Ban Chaplins versatility extended to writing, music and sports. He was the author of at least four books, My Trip Abroad, A Comedian Sees the World, My Autobiography, My Life in Pictures as well as all of his scripts. An accomplished musician, though self-taught, he played a variety of instruments with equal skill and facility (playing violin
and cello left-handed). He was also a composer, having written and published many songs, among them: Sing a Song; With You Dear in Bombay; and Theres Always One You Cant Forget, Smile, Eternally, You are My Song, as well as the soundtracks for all his films. Charles Chaplin was one of the rare comedians who not only financed and produced
all his films (with the exception of A Countess from Hong Kong), but was the author, actor, director and soundtrack composer of them as well. He died on Christmas day 1977, survived by eight children from his last marriage with Oona ONeill, and one son from his short marriage to Lita Grey. English comic actor and filmmaker (18891977) "Charles
Chaplin" redirects here. For other uses, see Charles Chaplin (disambiguation). SirCharlie Chaplin (B89-04-16) (aged88) Corsier-sur-Vevey, SwitzerlandBurial placeCimetire de Corsier-sur-Vevey, Corsier-sur
SwitzerlandOccupationsActorcomediandirectorcomposerscreenwriterproducereditorYearsactive18991975WorksFull listSpousesMildred Harris (m.1943)Children11, including Charles, Sydney, Geraldine, Michael, Josephine, Victoria, Eugene and
ChristopherParent(s)Charles Chaplin Sr. Hannah HillRelativesChaplin familyWebsitecharlie Chaplin family
controversy. Chaplin's childhood in London was one of poverty and hardship. His father was absent and his mother was committed to a mental asylum. Chaplin began performing at an early age, touring music halls and later working as a stage of nine.
actor and comedian. At 19, he was signed to the Fred Karno company, which took him to the United States. He was scouted for the film industry and began appearing in 1914 for Keystone Studios. He soon introduced and adopted the Tramp as his screen persona. He directed his own films and continued to hone his craft as he moved to Essanav
Studios, where the Tramp persona was developed emotionally in The Tramp (1915). He then attracted a large fanbase and demanded more money as he moved to Mutual and First National corporations. By 1918, he was one of the world's best-paid and best-known figures. In 1919, Chaplin co-founded the distribution company United Artists, which
gave him complete control over his films. His first feature-length film was The Kid (1921), followed by A Woman of Paris (1923), The Gold Rush (1923), and The Circus (1923), and The C
Dictator (1940), which satirised Adolf Hitler. The 1940s were marked with controversy for Chaplin, and his popularity declined rapidly. He was accused of communist sympathies, and some members of the press and public were scandalised by his involvement in a paternity suit and marriages to much younger women. An FBI investigation was opened,
and Chaplin was forced to leave the U.S. in 1952 and settle in Switzerland. He abandoned the Tramp in his later films, which include Monsieur Verdoux (1957), and A Countess from Hong Kong (1967). Chaplin wrote, directed, produced, edited, starred in, and composed the music for most of his films. He
was a perfectionist, and his financial independence enabled him to spend years on the development and production of a picture. His films are characterised by slapstick combined with pathos, typified in the Tramp's struggles against adversity. Many contain social and political themes, as well as autobiographical elements. He received an Honorary
Academy Award for "the incalculable effect he has had in making motion pictures the art form of this century" in 1972, as part of a renewed appreciation for his work. He continues to be held in high regard, with The Gold Rush, City Lights, Modern Times, and The Great Dictator often ranked on lists of the greatest films. Seven-year-old Chaplin
(centre, head slightly cocked) at the Central London District School for paupers, 1897Charles Spencer Chaplin Jr. was born on 16 April 1889 to Hannah Chaplin (ne Hill) and Charles Chaplin Sr. His paternal grandmother came from the Smith family, who belonged to Romani people.[1][2][3][4] There is no official record of his birth, although Chaplin Sr. His paternal grandmother came from the Smith family, who belonged to Romani people.[1][2][3][4] There is no official record of his birth, although Chaplin Sr. His paternal grandmother came from the Smith family, who belonged to Romani people.[1][2][3][4] There is no official record of his birth, although Chaplin Sr. His paternal grandmother came from the Smith family, who belonged to Romani people.[1][2][3][4] There is no official record of his birth, although Chaplin Sr. His paternal grandmother came from the Smith family, who belonged to Romani people.[1][2][3][4] There is no official record of his birth, although Chaplin Sr. His paternal grandmother came from the Smith family, who belonged to Romani people.[1][2][3][4] There is no official record of his birth, although Chaplin Sr. His paternal grandmother came from the Smith family for the Smith family f
believed he was born at East Street, Walworth, in South London.[5][a] His parents had married four years previously, at which time Charles Sr. became the legal guardian of Hannah's first son, Sydney John Hill.[9][b] At the time of his birth, Chaplin's parents were both music hall entertainers. Hannah, the daughter of a shoemaker,[10] had a brief and brie
unsuccessful career under the stage name Lily Harley,[11] while Charles Sr., a butcher's son,[12] was a popular singer.[13] Although they never divorced, Chaplin's parents were estranged by around 1891.[14] The following year, Hannah gave birth to a third son, George Wheeler Dryden, fathered by the music hall entertainer Leo Dryden. The child
was taken by Dryden at six months old, and did not re-enter Chaplin's life for thirty years.[15]"I was hardly aware of a crisis because we lived in a continual crisis; and, being a boy, I dismissed our troubles with gracious forgetfulness."Chaplin, on his childhood[16]Chaplin's childhood was fraught with poverty and hardship, making his eventual
trajectory "the most dramatic of all the rags to riches stories ever told" according to his authorised biographer David Robinson. [17] Chaplin's early years were spent with his mother and brother Sydney in the London district of Kennington. Hannah had no means of income, other than occasional nursing and dressmaking, and Chaplin Sr. provided no
financial support.[18] As the situation deteriorated, Chaplin was sent to Lambeth Workhouse when he was seven years old.[c] The council housed him at the Central London District School for paupers, which Chaplin remembered as "a forlorn existence".[20] He was briefly reunited with his mother 18 months later, but Hannah was forced to readmit
her family to the workhouse in July 1898. The boys were promptly sent to Norwood Schools, another institution for destitute children. [21] For the two months she was there
Chaplin and his brother Sydney were sent to live with their father, whom the young boys scarcely knew.[23] Charles Sr. was by then severely alcoholic, and life there was bad enough to provoke a visit from the National Society for the Prevention of Cruelty to Children.[24] Chaplin's father died two years later, at 38 years old, from cirrhosis of the
liver.[25]Hannah entered a period of remission but, in May 1903, became ill again.[24] Chaplin, then 14, had the task of taking his mother to the infirmary, from where she was sent back to Cane Hill.[26] He lived alone for several days, searching for food and occasionally sleeping rough, until Sydney who had joined the Navy two years earlier
returned.[27] Hannah was released from the asylum eight months later,[28] but in March 1905, her illness returned, this time permanently. "There was nothing we could do but accept poor mother's fate", Chaplin later wrote, and she remained in care until her death in 1928.[29]A teenage Chaplin in the play Sherlock HolmesBetween his time in the
poor schools and his mother succumbing to mental illness, Chaplin began to perform on stage. He later recalled making his first amateur appearance at the age of five years, when he took over from Hannah one night in Aldershot. [d] This was an isolated occurrence, but by the time he was nine Chaplin had, with his mother's encouragement, grown
interested in performing. He later wrote: "[she] imbued me with the feeling that I had some sort of talent".[31] Through his father's connections, [32] Chaplin became a member of the Eight Lancashire Lads clog-dancing troupe, with whom he toured English music halls throughout 1899 and 1900.[e] Chaplin worked hard, and the act was popular with
audiences, but he was not satisfied with dancing and wished to form a comedy act.[34]In the years Chaplin was touring with the Eight Lancashire Lads, his mother ensured that he still attended school but, by the age of 13, he had abandoned education.[35][36] He supported himself with a range of jobs, while nursing his ambition to become an actor
[37] At 14, shortly after his mother's relapse, he registered with a theatrical agency in London's West End. The manager sensed potential in Chaplin, who was promptly given his first role as a newsboy in Harry Arthur Saintsbury's Jim, a Romance of Cockayne. [38] It opened in July 1903, but the show was unsuccessful and closed after two weeks.
Chaplin's comic performance, however, was singled out for praise in many of the reviews.[39]Saintsbury secured a role for Chaplin in Charles Frohman's production of Sherlock Holmes, where he played Billy the pageboy in three nationwide tours.[40] His performance was so well received that he was called to London to play the role alongside
William Gillette, the original Holmes.[f] "It was like tidings from heaven", Chaplin recalled.[42] At 16 years old, Chaplin starred in the play's West End production at the Duke of York's Theatre from October to December 1905.[43] He completed one final tour of Sherlock Holmes in early 1906, before leaving the play after more than two-and-a-half
years.[44]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.[45] In May 1906, Chaplin joined the juvenile act Casey's Circus,[46] 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.[47] He struggled to find more work, however, and a brief attempt at a solo act was a failure.[g]Advertisement from Chaplin's American tour with the Fred Karno comedy company, 1913Meanwhile, Sydney Chaplin had joined Fred Karno's prestigious comedy
company in 1906 and, by 1908, he was one of their key performers. [49] 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". [50] However, the teenager made an impact on his first
night at the London Coliseum and he was quickly signed to a contract.[51] Chaplin began by playing a series of minor parts, eventually progressing to starring roles in 1909.[52] 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.[53]Karno selected his new
star to join the section of the company that toured North America's vaudeville circuit, a section which also included Stan Laurel.[54][55] The young comedian headed the show and impressed reviewers, being described as "one of the best pantomime artists ever seen here".[56] His most successful role was a drunk called the "Inebriate Swell", which
drew him significant recognition.[57] The role was in the play titled Mumming Birds, known as A Night in an English Music Hall when Chaplin performed it on tour, which was the longest-running sketch the music halls produced, and included throwing pies at the players among other innovations.[58][59] The tour lasted 21 months, and the troupe
returned to England in June 1912.[60] Chaplin recalled that he "had a disquieting feeling of sinking back into a depressing commonplaceness" and was, therefore, delighted when a new tour began in October.[61]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. [62] Chaplin thought the Keystone comedies "a crude mlange of rough and rumble", but liked the idea of working in films and rationalised: "Besides, it would mean a new life." [63] He met with the company and signed a $150-per-
week[h] contract in September 1913.[65] Chaplin arrived in Los Angeles in early December, [66] and began working for the Keystone studio on 5January 1914.[67] Chaplin (left) in his first film appearance, Making a Living, with Henry Lehrman, who directed the picture (1914) Chaplin arrived in Los Angeles in early December, [66] and began working for the Keystone studio on 5January 1914.[67] Chaplin arrived in Los Angeles in early December, [66] and began working for the Keystone studio on 5January 1914.[67] Chaplin arrived in Los Angeles in early December, [66] and began working for the Keystone studio on 5January 1914.[67] Chaplin arrived in Los Angeles in early December, [66] and began working for the Keystone studio on 5January 1914.[67] Chaplin arrived in Los Angeles in early December, [66] and began working for the Keystone studio on 5January 1914.[67] Chaplin arrived in Los Angeles in early December, [66] and began working for the Keystone studio on 5January 1914.[67] Chaplin arrived in Los Angeles in early December, [68] and began working for the Keystone studio on 5January 1914.[68] and began working for the Keystone studio on 5January 1914.[68] and began working for the Keystone studio on 5January 1914.[68] and began working for the Keystone studio on 5January 1914.[68] and began working for the Keystone studio on 5January 1914.[68] and began working for the Keystone studio on 5January 1914.[68] and began working for the Keystone studio on 5January 1914.[68] and began working for the Keystone studio on 5January 1914.[68] and began working for the Keystone studio on 5January 1914.[68] and began working for the Keystone studio on 5January 1914.[68] and began working for the Keystone studio on 5January 1914.[68] and began working for the Keystone studio on 5January 1914.[68] and began working for the Keystone studio on 5January 1914.[68] and began working for the Keystone studio on 5January 1914.[68] and began working for the Keystone studio on 5January 1914.[68] and began working for 5January 1914.[68] and
Venice (1914), Chaplin's second released filmChaplin's boss was Mack Sennett, who initially expressed concern that the 24-year-old looked too young. [68] He was not used in a picture until late January, during which time Chaplin attempted to learn the processes of filmmaking. [69] The one-reeler Making a Living marked his film acting debut and was
released on 2February 1914. Chaplin strongly disliked the picture, but one review picked him out as "a comedian of the first water".[70] For his second appearance in front of the camera, Chaplin selected the costume with which he became identified. He described the process in his autobiography: I wanted everything to be a contradiction: the pants
baggy, the coat tight, the hat small and the shoes large... I added a small moustache, which, I reasoned, would add age without hiding my expression. I had no idea of the character. But the moment I was dressed, the clothes and the makeup made me feel the person he was. I began to know him, and by the time I walked on stage he was fully born.[71]
[i]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 "the Tramp" character, as it became known, debuted to make suggestions for the films
he appeared in. These ideas were dismissed by his directors.[75] During the filming of his 11th picture, Mabel at the Wheel, he clashed with director Mabel Normand and was almost released from his contract. Sennett also allowed Chaplin to direct his
next film himself after Chaplin promised to pay $1,500 ($48,000 in 2024 dollars) if the film was unsuccessful.[77]Caught in the Rain, issued on 4May 1914, was Chaplin's directorial debut and was highly successful.[78] Thereafter he directed almost every short film in which he appeared for Keystone,[79] at the rate of approximately one per week,[80]
a period which he later remembered as the most exciting time of his career.[81] Chaplin's films introduced a slower form of comedy than the typical Keystone farce,[73] and he developed a large fan base.[82] In November 1914, he had a supporting role in the first feature length comedy film, Tillie's Punctured Romance, directed by Sennett and
starring Marie Dressler, which was a commercial success and increased his popularity.[83] When Chaplin's contract came up for renewal at the end of the year, he asked for $1,000 a week,[j] an amount Sennett refused, as he thought it was too large.[84]Chaplin and Edna Purviance, his regular leading lady, in Work (1915)The Essanay Film
Manufacturing Company of Chicago sent Chaplin an offer of $1,250[k] a week, with a signing bonus of $10,000.[l] He joined the studio in late December 1914,[85] where he began forming a stock company of regular players, actors he worked with again and again, including Ben Turpin, Leo White, Bud Jamison, Paddy McGuire, Fred Goodwins and
Billy Armstrong. Chaplin soon recruited a leading lady, Edna Purviance, whom he met in a caf and hired on account of her beauty. She went on to appear in 35 films with him over eight years;[86] the pair also formed a romantic relationship that lasted until 1917.[87]Chaplin portrayed for the role as The TrampCharlie Chaplin (1915) walking down the
road dejectedly, in the famous last scene of The Tramp, filmed on location in Niles Canyon, CaliforniaChaplin asserted a high level of control over his pictures and started to put more time and care into each film.[88] There was a month-long interval between the release of his second production, A Night Out, and his third, The Champion.[89] The final
seven of Chaplin's 14 Essanay films were all produced at this slower pace. [90] Chaplin also began to alter his screen persona, which had attracted some criticism at Keystone for its "mean, crude, and brutish" nature. [91] The character became more gentle and romantic; [92] The Tramp (April 1915) was considered a particular turning point in his
development.[93] The use of pathos was developed further with The Bank, in which Chaplin "found the themes and the settings development.[94] At Essanay, writes film scholar Simon Louvish, Chaplin "found the themes and the settings" are also contained by the settings are also contained by the setting by the setting by the setting are also contained b
that would define the Tramp's world".[95]During 1915, Chaplin became a cultural phenomenon. Shops were written about him.[96] In July, a journalist for Motion Picture wrote that "Chaplinitis" had spread across America.[97] As his fame grewnal that would define the Tramp's world".[95]During 1915, Chaplin became a cultural phenomenon. Shops were written about him.[96] In July, a journalist for Motion Picture wrote that "Chaplinitis" had spread across America.[97] As his fame grewnal that would define the Tramp's world".[95]During 1915, Chaplin became a cultural phenomenon.
worldwide, he became the film industry's first international star. [98] In September 1915, Chaplin topped a poll held by Pictures and the Picturegoer of the greatest British film actors, receiving 142,920 votes from readers. [99] The classic music hall sketch, A Night in an English Music Hall, would be the basis for his 12th Essanay film, A Night in the
Show, released in November 1915.[58] When the Essanay contract ended in December 1915,[100][m] Chaplin, fully aware of his popularity, requested a $150,000[n] signing bonus from the Mutual Film Corporation at $10,000[o] a week.
[102]By 1916, Chaplin was a global phenomenon. Here he shows off some of his merchandise, c.1918.A contract was negotiated with Mutual that amounted to $670,000[p] a year,[103] which Robinson says made Chaplin at 26 years old one of the highest-paid people in the world.[104] The high salary shocked the public and was widely reported in the
press.[105] John R. Freuler, the studio president, explained: "We can afford to pay Mr. Chaplin his own Los Angeles studio to work in, which opened in March 1916.[107] He added two key members to his stock company, Albert Austin and Eric
Campbell,[108] and produced a series of elaborate two-reelers: The Floorwalker, The Fireman, The Vagabond, One A.M. and The Count.[109] For The Pawnshop, he recruited the actor Henry Bergman, who was to work with Chaplin for 30 years.[110] Behind the Screen and The Rink completed Chaplin's releases for 1916. The Mutual contract
stipulated that he release a two-reel film every four weeks, which he had managed to achieve. With the new year, however, Chaplin began to demand more time.[111] He made only four more films for Mutual over the first ten months of 1917: Easy Street, The Cure, The Immigrant and The Adventurer.[112] With their careful construction, these films
are considered by Chaplin scholars to be among his finest work.[113][114] Later in life, Chaplin also felt that those films became increasingly formulaic over the period of his career.[115] However, Chaplin also felt that those films became increasingly formulaic over the period of his career.[115] However, Chaplin also felt that those films became increasingly formulaic over the period of his career.[115] However, Chaplin also felt that those films became increasingly formulaic over the period of his career.[115] However, Chaplin also felt that those films became increasingly formulaic over the period of his career.[115] However, Chaplin also felt that those films became increasingly formulaic over the period of his career.[115] However, Chaplin also felt that those films became increasingly formulaic over the period of his career.[115] However, Chaplin also felt that those films became increasingly formulaic over the period of his career.[115] However, Chaplin also felt that those films became increasingly formulaic over the period of his career.[115] However, Chaplin also felt that those films became increasingly formulaic over the period of his career.[115] However, Chaplin also felt that those films became increasingly formulaic over the period of his career.[115] However, Chaplin also felt that those films became increasingly formulaic over the period of his career.[115] However, Chaplin also felt that those films became increasingly formulaic over the period of his career.[115] However, Chaplin also felt that those films became increasingly formulaic over the period of his career.[115] However, Chaplin also felt that those films became increasingly formulaic over the period of his career.[115] However, Chaplin also felt that those films became increasingly formulaic over the period of his career.[115] However, Chaplin also felt that those films became increasingly formulaic over the period of his career.[115] However, Chaplin also felt that those films became increasing the period of his career.[115] How
that.[116]Chaplin was attacked in the British media for not fighting in the First World War.[117] He defended himself, claiming that he would fight for Britain if called and had registered for the American draft, but he was not summoned by either country.[q] Despite this criticism, Chaplin was a favourite with the troops,[119] and his popularity
continued to grow worldwide. Harper's Weekly reported that the name of Charlie Chaplin was "a part of the common language of almost every country", and that the tramp image was "universally familiar".[120] In 1917, professional Chaplin imitators were so widespread that the tramp image was "universally familiar".[121] and it was reported that nine out of ten men who
attended costume parties, did so dressed as the Tramp.[122] The same year, a study by the Boston Society for Psychical Research concluded that Chaplin was "an American obsession".[122] The actress Minnie Maddern Fiske wrote that "a constantly increasing body of cultured, artistic people are beginning to regard the young English buffoon,
Charles Chaplin, as an extraordinary artist, as well as a comic genius".[120]A Dog's Life (1918). It was around this time that Chaplin began to conceive the Tramp as a sad clown. In January 1918, Chaplin began to conceive the Tramp as a sad clown. In January 1918, Chaplin was visited by leading British singer and comedian Harry Lauder, and the two acted in a short film together. [123] Mutual was patient with Chaplin began to conceive the Tramp as a sad clown. In January 1918, Chaplin began to conceive the Tramp as a sad clown. In January 1918, Chaplin began to conceive the Tramp as a sad clown. In January 1918, Chaplin began to conceive the Tramp as a sad clown. In January 1918, Chaplin began to conceive the Tramp as a sad clown. In January 1918, Chaplin began to conceive the Tramp as a sad clown. In January 1918, Chaplin began to conceive the Tramp as a sad clown. In January 1918, Chaplin began to conceive the Tramp as a sad clown. In January 1918, Chaplin began to conceive the Tramp as a sad clown. In January 1918, Chaplin began to conceive the Tramp as a sad clown. In January 1918, Chaplin began to conceive the Tramp as a sad clown. In January 1918, Chaplin began to conceive the Tramp as a sad clown. In January 1918, Chaplin began to conceive the Tramp as a sad clown. In January 1918, Chaplin began to conceive the Tramp as a sad clown. In January 1918, Chaplin began to conceive the Tramp as a sad clown. In January 1918, Chaplin began to conceive the Tramp as a sad clown. In January 1918, Chaplin began to conceive the Tramp as a sad clown. In January 1918, Chaplin began to conceive the Tramp as a sad clown. In January 1918, Chaplin began to conceive the Tramp as a sad clown. In January 1918, Chaplin began to conceive the Tramp as a sad clown. In January 1918, Chaplin began to conceive the Tramp as a sad clown. In January 1918, Chaplin began to conceive the Tramp as a sad clown. In January 1918, Chaplin began to conceive the Tramp as a sad clown. In January 1918, Chaplin began to conceive the Tramp as a sad cl
decreased rate of output, and the contract ended amicably. With his aforementioned concern about the declining quality of his films because of contract scheduling stipulations, Chaplin's primary concern in finding a new distributor was independence; Sydney Chaplin, then his business manager, told the press: "Charlie [must] be allowed all the time
he needs and all the money for producing [films] the way he wants... It is quality, not quantity, we are after."[124] In June 1917, Chaplin signed to complete eight films for First National Exhibitors' Circuit in return for $1 million.[r][125] He chose to build his own studio, situated on five acres of land off Sunset Boulevard, with production facilities of the
highest order.[126] Charlie Chaplin Studios was completed in January 1918,[127] and Chaplin was given freedom over the making of his pictures.[128] Dog's Life, released April 1918, was the first film under the new contract. In it, Chaplin demonstrated his increasing concern with story construction and his treatment of the Tramp as "a sort of
Pierrot".[129] The film was described by Louis Delluc as "cinema's first total work of art".[130] Chaplin then embarked on the First World War.[131] He also produced a short propaganda film at his own expense, donated to the government for the Allies of the First World War.[131] He also produced a short propaganda film at his own expense, donated to the government for the Allies of the First World War.[130] Chaplin then embarked on the Third Liberty Bond campaign, touring the United States for one month to raise money for the Allies of the First World War.[130] Chaplin then embarked on the Third Liberty Bond campaign, touring the United States for one month to raise money for the Allies of the First World War.[130] Chaplin then embarked on the Third Liberty Bond campaign, touring the United States for one month to raise money for the Allies of the First World War.[130] Chaplin then embarked on the Third Liberty Bond campaign, touring the United States for one month to raise money for the Allies of the First World War.[130] Chaplin then embarked on the First World War.[130] Chaplin the First World War.[130] Chaplin then embarked on the First World War.[130] Chaplin then embarked on the First World War.[130] Chap
fund-raising, called The Bond.[132] Chaplin's next release was war-based, placing the Tramp in the trenches for Shoulder Arms. Associates warned him against making a comedy about the war but, as he later recalled: "Dangerous or not, the idea excited me."[133] He spent four months filming the picture, which was released in October 1918 with
great success.[134]After the release of Shoulder Arms, Chaplin requested more money from First National, which was refused. Frustrated with their lack of concern for quality, and worried about rumours of a possible merger between the company and Famous PlayersLasky, Chaplin joined forces with Douglas Fairbanks, Mary Pickford and D. W.
Griffith to form a new distribution company, United Artists, in January 1919.[135] The arrangement was revolutionary in the film industry, as it enabled the four partners all creative artists to personally fund their pictures and have complete control.[136] Chaplin was eager to start with the new company and offered to buy out his contract with First
National. They refused and insisted that he complete the final six films owed.[137]The Kid (1921), with Jackie Coogan, combined comedy with drama and was Chaplin's first film to exceed an hour. Before the creation of United Artists, Chaplin married for the first time. The 16-year-old actress Mildred Harris had revealed that she was pregnant with his
child, and in September 1918, he married her quietly in Los Angeles to avoid controversy.[138] Soon after, the pregnancy was found to be false.[139] Chaplin was unhappy with the union and, feeling that marriage stunted his creativity, struggled over the production of his film Sunnyside.[140] Harris was by then legitimately pregnant, and on 7July
1919, gave birth to a son. Norman Spencer Chaplin was born malformed and died three days later. [142] Losing the child, plus his own childhood experiences, are thought to have influenced Chaplin's next film, which turned
the Tramp into the caretaker of a young boy.[128][143] For this new venture, Chaplin also wished to do more than comedy and, according to Louvish, "make his co-star.[145] The Kid was in production for nine months until May 1920 and, at
68 minutes, it was Chaplin's longest picture to date. [146] Dealing with issues of poverty and parentchild separation, The Kid was one of the earliest films to combine comedy and drama. [147] It was released in January 1921 with instant success, and, by 1924, had been screened in over 50 countries. [148] Chaplin spent five months on his next film, the
two-reeler The Idle Class.[136] Work on the picture was for a time delayed by more turmoil in his personal life. First National had on 12 April announced Chaplin's engagement to the actress May Collins, whom he had hired to be in the same
room" as Collins, but instead of breaking off the engagement directly, he "stopped coming in to work, sending word that he was suffering from a bad case of influenza, which May knew to be a lie."[149]Ultimately work on the film resumed, and following its September 1921 release, Chaplin chose to return to England for the first time in almost a
decade.[150] He wrote a book about his journey, titled My Wonderful Visit.[151] He then worked to fulfil his First National contract, releasing Pay Day in February 1922. The Pilgrim, his final short film, was delayed by distribution disagreements with the studio and released a year later.[152] Having fulfilled his First National contract, Chaplin was
free to make his first picture as an independent producer. In November 1922, he began filming A Woman of Paris, a romantic drama about ill-fated lovers.[154] and did not appear in the picture himself other than in a brief, uncredited cameo.[155] He wished the film to have a
realistic feel and directed his cast to give restrained performances. In real life, he explained, "men and women try to hide their emotions rather than seek to express them".[156] A Woman of Paris premiered in September 1923 and was acclaimed for its innovative, subtle approach.[157] The public, however, seemed to have little interest in a Chaplin
film without Chaplin, and it was a box office disappointment. [158] The filmmaker was hurt by this failure he had long wanted to produce a dramatic film and was proud of the result and soon withdrew A Woman of Paris from circulation. [159] The Tramp resorts to eating his boot in The Gold Rush (1925). Chaplin returned to comedy for his next project
Setting his standards high, he told himself "This next film must be an epic! The Greatest!" [160] Inspired by a photograph of the Donner Party of 18461847, he made what Geoffrey Macnab calls "an epic comedy out of grim subject matter". [161] In The Gold Rush, the Tramp is a lonely prospector
fighting adversity and looking for love. With Georgia Hale as his leading lady, Chaplin began filming the picture in February 1924.[162] Its elaborate production, costing almost $1 million,[163] included location shooting in the Truckee mountains in Nevada with 600 extras, extravagant sets, and special effects.[164] The last scene was shot in May
1925 after 15 months of filming.[165]Chaplin felt The Gold Rush was the best film he had made.[166] It opened in August 1925 and became one of the highest-grossing films of the silent era, with a U.S. box-office of $5million.[s][167] The comedy contains some of Chaplin's most famous sequences, such as the Tramp eating his shoe and the "Dance of the highest-grossing films of the silent era, with a U.S. box-office of $5million.[s][167] The comedy contains some of Chaplin's most famous sequences, such as the Tramp eating his shoe and the "Dance of the highest-grossing films of the silent era, with a U.S. box-office of $5million.[s][167] The comedy contains some of Chaplin's most famous sequences, such as the Tramp eating his shoe and the "Dance of the highest-grossing films of the silent era, with a U.S. box-office of $5million.[s][167] The comedy contains some of the highest-grossing films of the silent era, with a U.S. box-office of $5million.[s][167] The comedy contains some of the highest-grossing films of the silent era, with a U.S. box-office of $5million.[s][167] The comedy contains some of the highest-grossing films of the silent era, with a U.S. box-office of $5million.[s][167] The comedy contains some of the highest-grossing films of the silent era, with a U.S. box-office of $5million.[s][167] The comedy contains some of the highest-grossing films of the silent era, with a U.S. box-office of $5million.[s][167] The comedy contains a U.S. box-office of $5million.[s][167] The c
the Rolls".[168] Macnab has called it "the quintessential Chaplin film".[169] Chaplin stated at its release: "This is the picture that I want to be remembered by".[170]Lita Grey, whose bitter divorce from Chaplin stated at its release: "This is the picture that I want to be remembered by".[170]Lita Grey, whose bitter divorce from Chaplin stated at its release: "This is the picture that I want to be remembered by".[170]Lita Grey, whose bitter divorce from Chaplin stated at its release: "This is the picture that I want to be remembered by".[170]Lita Grey, whose bitter divorce from Chaplin stated at its release: "This is the picture that I want to be remembered by".[170]Lita Grey, whose bitter divorce from Chaplin stated at its release: "This is the picture that I want to be remembered by".[170]Lita Grey, whose bitter divorce from Chaplin stated at its release: "This is the picture that I want to be remembered by".[170]Lita Grey, whose bitter divorce from Chaplin stated at its release: "This is the picture that I want to be remembered by ".[170]Lita Grey, whose bitter divorce from Chaplin stated at its release: "This is the picture that I want to be remembered by ".[170]Lita Grey, whose bitter divorce from Chaplin stated at its release: "This is the picture that I want to be remembered by ".[170]Lita Grey, whose bitter divorce from Chaplin stated at its release."
was a teenage actress, originally set to star in the film, whose surprise announcement of pregnancy forced Chaplin into marriage. She was 16 and he was 35, meaning Chaplin could have been charged with statutory rape under California law.[171] He therefore arranged a discreet marriage in Mexico on 25 November 1924.[172] They originally met
during her childhood and she had previously appeared in his works The Kid and The Idle Class.[173] Their first son, Charles Spencer Chaplin III, was born on 5May 1925, followed by Sydney Earl Chaplin on 30 March 1926.[174] On 6 July 1925, Chaplin became the first movie star to be featured on a Time cover.[175] twas an unhappy marriage, and
Chaplin spent long hours at the studio to avoid seeing his wife.[176] In November 1926, Grey took the children and left the family home.[177] A bitter divorce followed, in which Grey's application accusing Chaplin of infidelity, abuse and of harbouring "perverted sexual desires" was leaked to the press.[178][t] Chaplin was reported to be in a state of
nervous breakdown, as the story became headline news and groups formed across America calling for his films to be banned.[180] Eager to end the case without further scandal, Chaplin's lawyers agreed to a cash settlement of $600,000[u] the largest awarded by American courts at that time.[181] His fan base was strong enough to survive the
incident, and it was soon forgotten, but Chaplin was deeply affected by it.[182] Less than five months after the divorce, Grey's former butler Don Solovich was murdered in Utah, and articles speculated about connections between Chaplin and the murder.[183][184][185]Before the divorce suit was filed, Chaplin had begun work on a new film, The
Circus.[186] He built a story around the idea of walking a tightrope while besieged by monkeys, and turned the Tramp into the accidental star of a circus.[187] Filming was suspended for ten months while he dealt with the divorce scandal, [188] and it was generally a trouble-ridden production.[189] Finally completed in October 1927, The Circus was
released in January 1928 to a positive reception.[190] At the 1st Academy Awards, Chaplin was given a special trophy "For versatility and genius in acting, writing, directing and production; Chaplin omitted The Circus from his autobiography, and
struggled to work on it when he recorded the score in his later years.[192]I was determined to continue making silent films... I was a pantomimist and in that medium I was unique and, without false modesty, a master.Charlie Chaplin, explaining his defiance against sound in the 1930s[193]By the time The Circus was released, Hollywood had
witnessed the introduction of sound films. Chaplin was cynical about this new medium and the technical shortcomings it presented, believing that "talkies" lacked the artistry of silent films. [194] He was also hesitant to change the formula that had brought him such success, [195] and feared that giving the Tramp a voice would limit his international
appeal.[196] He, therefore, rejected the new Hollywood craze and began work on a new silent film. Chaplin was nonetheless anxious about this decision and remained so throughout the filming began at the end of 1928, Chaplin had been working on the story
for almost a year.[197] City Lights followed the Tramp's love for a blind flower girl (played by Virginia Cherrill) and his efforts to raise money for her sight-saving operation. It was a challenging production that lasted 21 months,[198] with Chaplin later confessing that he "had worked himself into a neurotic state of wanting perfection".[199] One
advantage Chaplin found in sound technology was the opportunity to record a musical score for the film, which he composed himself.[199][200]Chaplin finished editing City Lights in December 1930, by which time silent films were an anachronism.[201] A preview before an unsuspecting public audience was not a success,[202] but a showing for the
press produced positive reviews. One journalist wrote: "Nobody in the world but Charlie Chaplin could have done it. He is the only person that has that peculiar something called 'audience appeal' in sufficient quality to defy the popular
and financial success, eventually grossing over $3million.[v][204] The British Film Institute called it Chaplin's finest accomplishment, and the critic James Agee hails the closing scene as "the greatest piece of acting and the highest moment in movies".[205][206] City Lights became Chaplin's personal favourite of his films and remained so throughout
his life.[207]City Lights had been a success, but Chaplin was unsure if he could make another picture without dialogue. He remained convinced that sound would not work in his films, but was also "obsessed by a depressing fear of being old-fashioned".[208] In this state of uncertainty, early in 1931, the comedian decided to take a holiday and ended
up travelling for 16 months. [209][w] He spent months travelling Western Europe, including extended stays in France and Switzerland, and spontaneously decided to visit Japan. [211] The day after he arrived in Japan, Prime Minister Inukai Tsuyoshi was assassinated by ultra-nationalists in the May 15 Incident. The group's original plan had been to
provoke a war with the United States by assassinating Chaplin at a welcome reception organised by the prime minister, but the plan had been foiled due to delayed public announcement of the event's date.[212]Modern Times (1936), described by Jrme Larcher as a "grim contemplation on the automatisation of the individual"[213]In his
autobiography, Chaplin recalled that on his return to Los Angeles, "I was confused and without plan, restless and conscious of an extreme loneliness was relieved when he met 21-year-old actress Paulette Goddard in July 1932, and the pair began a relationship.[215] He
was not ready to commit to a film, however, and focused on writing a serial about his travels (published in Woman's Home Companion).[216] The trip had been a stimulating experience for Chaplin, including meetings with several prominent thinkers, and he became increasingly interested in world affairs.[217] The state of labour in America troubled
him, and he feared that capitalism and machinery in the workplace would increase unemployment levels. It was these concerns that stimulated Chaplin to develop his new film.[218] Featuring the Tramp and Goddard as they endure the Great
Depression, it took ten and a half months to film.[220] Chaplin intended to use spoken dialogue but changed his mind during rehearsals. Like its predecessor, Modern Times employed sound effects but almost no speaking.[221] Chaplin's performance of a gibberish song did, however, give the Tramp a voice for the only time on film.[222] After
recording the music, Chaplin released Modern Times in February 1936.[223] It was his first feature in 15 years to adopt political references and social realism, [224] a factor that attracted considerable press coverage despite Chaplin's attempts to downplay the issue.[225] The film earned less at the box-office than his previous features and received
mixed reviews, as some viewers disliked the politicising. [226] Today, Modern Times is seen by the British Film Institute as one of Chaplin's "great features", [205] while David Robinson says it shows the filmmaker at "his unrivalled peak as a creator of visual comedy". [227] Following the release of Modern Times, Chaplin left with Goddard for a trip to
the Far East. [228] Chaplin, Goddard and a Japanese servant named Yonnemori arrived in Saigon in April 1936, and visited multiple locations in French Indochina. [229] They then visited Phnom Penh to view Angkor Wat, and Da Lat, followed by Hu, arriving in Nng where he visited the Marble Mountains and the Henri Parmentier Museum. [229] In
Hanoi (the capital city of French Indochina)[229] they visited the popular tourist destination H Long Bay, and the couple had refused to comment on the nature of their relationship, and it was not known whether they were married or not.[230] Sometime later,
Chaplin revealed that they married in Canton during this trip.[231] By 1938, the couple had drifted apart, as both focused heavily on their work, although Goddard was again his leading lady in his next feature film, The Great Dictator. She eventually divorced Chaplin in Mexico in 1942, citing incompatibility and separation for more than a year.
[232]Chaplin satirised Adolf Hitler in The Great Dictator (1940). The 1940s saw Chaplin face a series of controversies, both in his personal life, which changed his fortunes and severely affected his popularity in the United States. The first of these was his growing boldness in expressing his political beliefs. Deeply disturbed by the
surge of militaristic nationalism in 1930s world politics, [233] Chaplin found that he could not keep these issues out of his work. [234] Parallels between himself and Adolf Hitler wore the same moustache style as Chaplin. It was this
physical resemblance that supplied the plot for Chaplin's next film, The Great Dictator, which directly satirised Hitler and attacked fascism. [235] Chaplin spent two years developing the script[236] and began filming in September 1939, six days after Britain declared war on Germany. [237] He had submitted to using spoken dialogue, partly out of
acceptance that he had no other choice, but also because he recognised it as a better method for delivering a political message. [238] Making a comedy about Hitler was seen as highly controversial, but Chaplin's financial independence allowed him to take the risk. [239] "I was determined to go ahead", he later wrote, "for Hitler must be laughed at."
[240][x] Chaplin replaced the Tramp (while wearing similar attire) with "A Jewish Barber", a reference to the Nazi Party's belief that he was Jewish.[241][y] In a dual performance, he also played the dictator "Adenoid Hynkel", a percody of Hitler.[243]The Great Dictator spent a year in production and was released in October 1940.[244] The film
generated a vast amount of publicity, with a critic for The New York Times calling it "the most eagerly awaited picture of the year", and it was one of the biggest money-makers of the era. [245] The ending was unpopular, however, and generated controversy. [246] Chaplin concluded the film with a five-minute speech in which he abandoned his barben
character, looked directly into the camera, and pleaded against war and fascism. [247] Charles I. Maland has identified this overt preaching as triggering a decline in Chaplin's popularity, and writes: "Henceforth, no movie fan would ever be able to separate the dimension of politics from [his] star image", [248] Nevertheless, both Winston Churchill and
Franklin D. Roosevelt liked the film, which they saw at private screenings before its release. Roosevelt subsequently invited to other patriotic functions to read the speech to
audiences during the years of the war. [249] The Great Dictator received five Academy Award nominations, including Best Picture, Best Original Screenplay and Best Actor. [250] In the mid-1940s, Chaplin was involved in a series of trials that occupied most of his time and significantly affected his public image. [251] The troubles stemmed from his
affair with an aspiring actress named Joan Barry, with whom he was involved intermittently between June 1941 and the autumn of 1942.[252] Barry, who displayed obsessive behaviour and was twice arrested after they separated, [z] reappeared the following year and announced that she was pregnant with Chaplin's child. As Chaplin denied the claim,
Barry filed a paternity suit against him. [253] The director of the Federal Bureau of Investigation (FBI), J. Edgar Hoover, who had long been suspicious of Chaplin's image, [254] the FBI named him in four indictments
related to the Barry case. Most serious of these was an alleged violation of the Mann Act, which prohibits the transportation of women across state boundaries for sexual purposes.[aa] Historian Otto Friedrich called this an "absurd prosecution" of an "ancient statute", [257] yet if Chaplin was found guilty, he faced 23 years in prison. [258] Three
charges lacked sufficient evidence to proceed to court, but the Mann Act trial began on 21 March 1944. [259] Chaplin was acquitted two weeks later, on 4 April. [260] [255] The case was frequently headline news, with Newsweek calling it the "biggest public relations scandal since the Fatty Arbuckle murder trial in 1921". [261] Chaplin's fourth wife and
widow, OonaBarry's child, Carol Ann, was born in October 1943, and the paternity suit went to court in December 1944. After two arduous trials, in which the prosecuting lawyer accused him of "moral turpitude",[262] Chaplin was declared to be the father. Evidence from blood tests that indicated otherwise were not admissible,[ab] and the judge
ordered Chaplin to pay child support until Carol Ann turned 21. Media coverage of the suit was influenced by the FBI, which fed information to gossip columnist Hedda Hopper, and Chaplin increased when two weeks after the paternity suit was filed it was
announced that he had married his newest protge, 18-year-old Oona O'Neill, the daughter of American playwright Eugene O'Neill. [265] Chaplin, then 54, had been introduced to her by a film agent seven months earlier. [ac] In his autobiography, Chaplin described meeting O'Neill as "the happiest event of my life", and claimed to have found "perfect
love".[268] Chaplin's son, Charles III, reported that Oona "worshipped" his father.[269] The couple remained married until Chaplin's death, and had eight children over 18 years: Geraldine Leigh (b. July 1944), Michael John (b. March 1946), Josephine Hannah (b. March 1949), Victoria Agnes (b. May 1951), Eugene Anthony (b. August 1953), Jane Cecil
(b. May 1957), Annette Emily (b. December 1959), and Christopher James (b. July 1962).[270]Monsieur Verdoux (1947), a dark comedy about a serial killer, marked a significant departure for Chaplin.Chaplin claimed that the Barry trials had "crippled [his] creativeness", and it was some time before he began working again.[271] In April 1946, he
finally began filming a project that had been in development since 1942.[272] Monsieur Verdoux was a black comedy, the story of a French bank clerk, Verdoux (Chaplin), who loses his job and begins marrying and murdering wealthy widows to support his family. Chaplin's inspiration for the project came from Orson Welles, who wanted him to star in
a film about the French serial killer Henri Dsir Landru. Chaplin decided that the concept would "make a wonderful comedy",[273] and paid Welles $5,000[ad] for the idea.[274]Chaplin again vocalised his political views in Monsieur Verdoux, criticising capitalism and arguing that the world encourages mass killing through wars and weapons of mass
destruction.[275] Because of this, the film met with controversy when it was released in April 1947;[276] Chaplin was booed at the premiere, and there were calls for a boycott.[277] Monsieur Verdoux was the first Chaplin release that failed both critically and commercially in the United States.[278] It was more successful abroad,[279] and Chaplin's
screenplay was nominated at the Academy Awards. [280] He was proud of the film, writing in his autobiography, "Monsieur Verdoux is the cleverest and most brilliant film I have yet made. [282] Along with the damage of the Joan Barry
scandal, he was publicly accused of being a communist. [283] His political activity had heightened during World War II, when he campaigned for the opening of a Second Front to help the Soviet Union and supported various SovietAmerican friendship groups.
by Soviet diplomats in Los Angeles. [285] In the political climate of 1940s America, such activities meant Chaplin was considered, as Larcher writes, "dangerously progressive and amoral". [288] are larcher writes, "dangerously progressive and amoral". [2
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Charlie Chaplin vs. America, May 10, 2024, C-SPAN Chaplin denied being a communist, instead calling himself a "peacemonger", [290] but felt the government's effort to suppress the ideology was an unacceptable infringement of civil liberties. [291] Unwilling to be quiet about the issue, he openly protested against the trials of Communist Party members and the activities of the House Un-American Activities Committee. [292] Chaplin received a subpoena to appear before HUAC but was not called to testify. [293] As his activities were made for him to be deported; in one extreme and widely published example, Representative John E. Rankin, who helped establish HUAC, told Congress in June 1947: "[Chaplin's] very life in Hollywood is detrimental to the moral fabric of American gouth. He should be deported

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and gotten rid of at once."[295]In 2003, declassified British archives belonging to the British Foreign Office revealed that author and social critic George Orwell's list document. Chaplin's name was one of 35 that Orwell gave to the Information
 Research Department (IRD), a secret British Cold War propaganda department which worked closely with the CIA.[296] Chaplin was not the only actor in America whom Orwell accused of being a secret communist.[296] Limelight (1952) was a serious and autobiographical film for Chaplin. His character, Calvero, is an ex-music hall star (described in
this image as a "Tramp Comedian") forced to deal with his loss of popularity. Although Chaplin remained politically active in the years following the failure of Monsieur Verdoux, [af] his next film, about a forgotten music hall comedian and a young ballerina in Edwardian London, was devoid of political themes. Limelight was heavily autobiographical,
alluding not only to Chaplin's childhood and the lives of his parents, but also to his loss of popularity in the United States. [298] The cast included various members of his family, including his five oldest children and his half-brother, Wheeler Dryden. [299] Filming began in November 1951, by which time Chaplin had spent three years working on the
story.[300][ag] He aimed for a more serious tone than any of his previous films, regularly using the word "melancholy" when explaining his plans to his co-star Claire Bloom.[302] Limelight featured a cameo appearance from Buster Keaton, whom Chaplin cast as his stage partner in a pantomime scene. This marked the only time the comedians worked
together in a feature film.[303]Chaplin decided to hold the world premiere of Limelight in London, since it was the setting of the film.[304] As he left Los Angeles, he expressed a premonition that he would not be returning.[305] At New York, he boarded the RMSQueen Elizabeth with his family on 18 September 1952.[306] The next day, United States
 Attorney General James P. McGranery revoked Chaplin's re-entry permit and stated that he would have to submit to an interview concerning his political views and moral behaviour to re-entry permit and stated that he would have to submit to an interview concerning his political views and moral behaviour to re-entry permit and stated that he would have to submit to an interview concerning his political views and moral behaviour to re-entry permit and stated that he would have to submit to an interview concerning his political views and moral behaviour to re-entry permit and stated that he would have to submit to an interview concerning his political views and moral behaviour to re-entry permit and stated that he would have to submit to an interview concerning his political views and moral behaviour to re-entry permit and stated that he would have to submit to an interview concerning his political views and moral behaviour to re-entry permit and stated that he would have to submit to an interview concerning his political views and moral behaviour to re-entry permit and stated that he would have to submit to an interview concerning his political views and moral behaviour to re-entry permit and stated that he would have to submit to an interview concerning his political views and moral behaviour to re-entry permit and stated that he would have to submit to an interview concerning his political views and moral behaviour to re-entry permit and stated that he would have to submit to an interview concerning his political views and moral behaviour to re-entry permit and stated that he would have to submit to an interview concerning his political views and moral behaviour to re-entry permit and stated that he would have to submit to an interview concerning his political views and moral behaviour to re-entry permit and stated his political views and moral behaviour to re-entry permit and stated his political views and moral behaviour to re-entry permit and stated his political views and moral behaviour to re-entry permit an
 released in the 1980s, that the US government had no real evidence to prevent Chaplin's re-entry. It is likely that he would have gained entry if he had applied for it.[307] However, when Chaplin received a cablegram informing him of the news, he privately decided to cut his ties with the United States: Whether I re-entered that unhappy country or it is likely that he would have gained entry if he had applied for it.[307] However, when Chaplin received a cablegram informing him of the news, he privately decided to cut his ties with the United States: Whether I re-entered that unhappy country or it is likely that he would have gained entry if he had applied for it.[307] However, when Chaplin received a cablegram informing him of the news, he privately decided to cut his ties with the United States: Whether I re-entered that unhappy country or it is likely that he would have gained entry if he had applied for it.[307] However, when Chaplin received a cablegram informing him of the news, he privately decided to cut his ties with the United States: Whether I re-entered that unhappy country or it is likely that he would have gained entry if he had applied for it.[307] However, when Chaplin received a cablegram informing him of the news, he privately decided to cut his ties with the United States: Whether I re-entered him the united States had a private him to the new of the new o
not was of little consequence to me. I would like to have told them that the sooner I was rid of that hate-beleaguered atmosphere the better, that I was fed up of America's insults and moral pomposity...[308] The
scandal attracted vast attention, [310] but Chaplin and his film were warmly received in Europe. [306] In America, the hostility towards him continued, and, although it received some positive reviews, Limelight was subjected to a wide-scale boycott.
 "may be the most dramatic in the history of stardom in America".[312]I have been the object of lies and propaganda by powerful reactionary groups who, by their influence and by the aid of America's yellow press, have created an unhealthy atmosphere in which liberal-minded individuals can be singled out and persecuted. Under these conditions I
find it virtually impossible to continue my motion-picture work, and I have therefore given up my residence in the United States. Charlie Chaplin did not attempt to return to the United States after his re-entry permit was revoked, and instead sent his wife to settle his
affairs.[ah] The couple decided to settle in Switzerland and, in January 1953, the family moved into their permanent home: Manoir de Ban, a 14-hectare (35-acre) estate[315] overlooking Lake Geneva in Corsier-sur-Vevey.[316][ai] Chaplin put his Beverly Hills house and studio up for sale in March, and surrendered his re-entry permit in April. The next
year, his wife renounced her US citizenship and became a British citizen.[318] Chaplin severed the last of his professional ties with the United States in 1955, when he sold the remainder of his stock in United States in 1955, when he sold the remainder of his stock in United States in 1950s,
 especially after he was awarded the International Peace Prize by the communist-led World Peace Council, and after his meetings with Zhou Enlai and Nikita Khrushchev. [320] He began developing his first European film, A King in New York, in 1954. [321] Casting himself as an exiled king who seeks asylum in the United States, Chaplin included
 several of his recent experiences in the screenplay. His son, Michael, was cast as a boy whose parents are targeted by the FBI, while Chaplin's character faces accusations of communism. [322] The political satire parodied HUAC and attacked elements of 1950s culture including consumerism, plastic surgery, and wide-screen cinema. [323] In a review
the playwright John Osborne called it Chaplin's "most bitter" and "most openly personal" film.[324] In a 1957 interview, when asked to clarify his political views, Chaplin founded a new production company, Attica, and used
Shepperton Studios for the shooting.[321] Filming in England proved a difficult experience, as he was used to his own Hollywood studio and familiar crew, and no longer had limitless production time. According to Robinson, this had an effect on the quality of the film.[326] A King in New York was released in September 1957, and received mixed
reviews.[327] Chaplin banned American journalists from its Paris premire and decided not to release the film in the United States. This severely limited its revenue, although it achieved moderate commercial success in Europe.[328] A King in New York was not shown in America until 1973.[329][330]Chaplin with his wife Oona and six of their eight
children (Jane and Christopher are absent) in 1961In 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.[331] In an interview he gave in 1959, the year of his 70th birthday, Chaplin stated that there was still "room for the Little Man
in the atomic age".[332] 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.[332]In America, the political atmosphere began to change and attention was once again directed to Chaplin's films instead of his views.[331] In July 1962, the New York Times published
an editorial stating, "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".[333] The same month, Chaplin was invested with the honorary degree of Doctor of Letters by the universities of Oxford and Durham.[334] 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.[335] September 1964 saw the release of Chaplin's memoir, My Autobiography, which he had been working on since 1957.[336] 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. [337] Shortly after the publication of his memoir, Chaplin began work on A Countess from Hong Kong (1967), a romantic comedy based on a script he had written for Paulette Goddard in the 1930s. [338] Set on an ocean liner, it focused on his film career.
starred Marlon Brando as an American ambassador and Sophia Loren as a stowaway found in his cabin.[338] The film differed from Chaplin's earlier productions in several aspects. It was his first to use Technicolor and the widescreen format, while he concentrated on directing and appeared on-screen only in a cameo role as a seasick steward.[339]
He also signed a deal with Universal Pictures and appointed his assistant, Jerome Epstein, as the producer. [340] Chaplin was paid $600,000 director's fee as well as a percentage of the gross receipts. [341] A Countess from Hong Kong premiered in January 1967, to unfavourable reviews, and was a box-office failure. [342] [343] Chaplin was deeply hurt
by the negative reaction to the film, which turned out to be his last. [342] Chaplin had a series of minor strokes in the late 1960s, which marked the beginning of a slow decline in his health. [344] Despite the setbacks, he was soon writing a new film script, The Freak, a story of a winged girl found in South America, which he intended as a starring
 vehicle for his daughter, Victoria. [344] His fragile health prevented the project from being realised. [345] In the early 1970s, Chaplin concentrated on re-releasing his old films, including The Kid and The Circus. [346] In 1971, he was made a Commander of the National Order of the Legion of Honour at the Cannes Film Festival. [347] The following
year, he was honoured with a special award by the Venice Film Festival.[348]Chaplin (right) receiving his Honorary Academy Award from Jack Lemmon in 1972. It was the first time he had been to the United States in twenty years. In 1972, the Academy of Motion Picture Arts and Sciences offered Chaplin an Honorary Award, which Robinson sees as a
sign that America "wanted to make amends". Chaplin was initially hesitant about accepting but decided to return to the US for the first time in 20 years. [347] The visit attracted a large amount of press coverage and, at the Academy Awards gala, he was given a 12-minute standing ovation, the longest in the academy's history. [349] Visibly emotional,
Chaplin accepted his award for "the incalculable effect he has had in making motion pictures the art form of this century".[350]Although Chaplin still had plans for future film projects, by the mid-1970s he was very frail.[351] He experienced several further strokes, which made it difficult for him to communicate, and he had to use a wheelchair.[352]
[353] His final projects were compiling a pictorial autobiography, My Life in Pictures (1974) and scoring A Woman of Paris for re-release in 1976.[354] He also appeared in a documentary about his life, The Gentleman Tramp (1975), directed by Richard Patterson.[355] In the 1975 New Year Honours, Chaplin was awarded a knighthood by Queen
Elizabeth II,[354][356][aj] though he was too weak to kneel and received the honour in his wheelchair.[358]Chaplin's grave in Corsier-sur-Vevey, SwitzerlandBy October 1977, Chaplin died at home after having a stroke in his
sleep.[353] He was 88 years old. The funeral, on 27 December, was a small and private Anglican ceremony, according to his wishes.[360][ak] Chaplin was interred in the Corsier-sur-Vevey cemetery.[359] Among the film industry's tributes, director Ren Clair wrote, "He was a monument of the cinema, of all countries and all times... the most beautiful
gift the cinema made to us."[362] Actor Bob Hope declared, "We were lucky to have lived in his time."[363] Chaplin left more than $100 million to his widow.[364]On 1 March 1978, Chaplin's coffin was dug up and stolen from its grave by Roman Wardas and Gantcho Ganev. The body was held for ransom in an attempt to extort money from his widow.
Oona Chaplin. The pair were caught in a large police operation in May, and Chaplin's coffin was found buried in a field in the nearby village of Noville. It was re-interred in the Corsier cemetery in a reinforced concrete vault. [365][366]Chaplin believed his first influence to be his mother, who entertained him as a child by sitting at the window and
mimicking passers-by: "it was through watching her that I learned not only how to express emotions with my hands and face, but also how to observe and study people."[367] Chaplin's early years in music hall allowed him to see stage comedians at work; he also attended the Christmas pantomimes at Drury Lane, where he studied the art of clowning
through performers like Dan Leno. [368] Chaplin's years with the Fred Karno company had a formative effect on him as an actor and filmmaker. Simon Louvish writes that the company was his "training ground", [369] and it was here that Chaplin learned to vary the pace of his comedy. [370] The concept of mixing pathos with slapstick was learnt from
 Karno,[al] who also used elements of absurdity that became familiar in Chaplin's gags.[370][371] From the film industry, Chaplin drew upon the work of the French comedian Max Linder, whose films he greatly admired.[372] In developing the Tramp costume and persona, he was likely inspired by the American vaudeville scene, where tramp
characters were common.[373]A 1922 image of Charlie Chaplin's films between 1918 and 1952 were producedChaplin never spoke more than cursorily about his filmmaking methods, claiming such a thing would be tantamount to a magician spoiling his own illusion.[374] Little was known about his working process
throughout his lifetime, [375] 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. [376] Until he began making spoken dialogue films with The Great Dictator (1940), Chaplin never shot
 from a completed script.[377] Many of his early films began with only a vague premise, for example "Charlie enters a health spa" or "Charlie works in a pawn shop".[378] He then had sets constructed and worked with his stock company to improvise gags and "business" using them, almost always working the ideas out on film.[376] As ideas were
 accepted and discarded, a narrative structure would emerge, frequently requiring Chaplin to reshoot an already-completed scene that might have otherwise contradicted the story.[379] From A Woman of Paris (1923) onward Chaplin began the filming process with a prepared plot,[380] but Robinson writes that every film up to Modern Times (1936)
 "went through many metamorphoses and permutations before the story took its final form".[381]Producing films in this manner meant Chaplin took a break from the shoot, which could last for days, while keeping the studio ready for
 when inspiration returned.[383] Delaying the process further was Chaplin's rigorous perfectionism.[384] According to his friend Ivor Montagu, "nothing but perfection would be right" for the filmmaker.[385] Because he personally funded his films, Chaplin was at liberty to strive for this goal and shoot as many takes as he wished.[386] The number
was often excessive, for instance 53 takes for every finished take in The Kid (1921).[387] For The Immigrant (1917), a 20-minute short, Chaplin shot 40,000 feet of film enough for a feature-length.[388]No other filmmaker ever so completely dominated every aspect of the work, did every job. If he could have done so, Chaplin would have played every
role and (as his son Sydney humorously but perceptively observed) sewn every costume. Chaplin biographer David Robinson [374]Describing his working method as "sheer perseverance to the point of madness", [389] Chaplin would be completely consumed by the production of a picture. [390] Robinson writes that even in Chaplin's later years, his work
continued "to take precedence over everything and everyone else".[391] The combination of story improvisation and relentless perfectionism which resulted in days of effort and thousands of feet of film being wasted, all at enormous expense often proved taxing for Chaplin who, in frustration, would lash out at his actors and crew.[392]Chaplin
exercised complete control over his pictures,[374] to the extent that he would act out the other roles for his cast, expecting them to imitate him exactly.[393] He personally edited all of his films, trawling through the large amounts of footage to create the exact picture he wanted.[394] As a result of his complete independence, he was identified by the
 film historian Andrew Sarris as one of the first auteur filmmakers.[395] Chaplin did receive help from his long-time cinematographer Roland Totheroh, brother Sydney Chaplin, and various assistant directors such as Harry Crocker and Charles Reisner.[396]Collection of scenes from The Kid (1921) that demonstrate Chaplin's use of slapstick, pathos,
and social commentaryWhile Chaplin's comedic style is broadly defined as slapstick, [397] it is considered restrained and intelligent, [398] with the film historian Philip Kemp describing his work as a mix of "deft, balletic physical comedy and thoughtful, situation-based gags". [399] Chaplin diverged from conventional slapstick by slowing the pace and
exhausting each scene of its comic potential, with more focus on developing the viewer's relationship to the characters. [73][400] Unlike conventional slapstick comedies, Robinson states that the comic moments in Chaplin's films centre on the Tramp's attitude to the things happening to him: the humour does not come from the Tramp bumping into a
tree, but from his lifting his hat to the tree in apology.[73] Dan Kamin writes that Chaplin's "quirky mannerisms" and "serious demeanour in the midst of slapstick action" are other key aspects of his comedy,[401] while the surreal transformation of objects and the employment of in-camera trickery are also common features.[402] His signature style
consisted of gestural idiosyncrasies like askew derby hat, drooping shoulders, deflated chest and dangling arms and tilted back pelvis to enrich the comic persona of his 'tramp' character. His shabby but neat clothing and incessant grooming behaviour along with his geometrical walk and movement gave his onscreen characters a puppet-like quality
[403]Chaplin's silent films typically follow the Tramp's efforts to survive in a hostile world. [404] The character lives in poverty and is frequently treated badly, but remains kind and upbeat; [405] defying his social position, he strives to be seen as a gentleman. [406] As Chaplin said in 1925, "The whole point of the Little Fellow is that no matter how
down on his ass he is, no matter how well the jackals succeed in tearing him apart, he's still a man of dignity."[407] The Tramp defies authority figures[408] and "gives as good as he gets",[407] the Universal Robinson and Louvish to see him as a representative for the underprivileged an "everyman turned heroic saviour".[407] Hansmeyer notes that several
of Chaplin's films end with "the homeless and lonely Tramp [walking] optimistically... into the sunset... to continue his journey."[410]It is paradoxical that tragedy stimulates the spirit of ridicule... ridicule, I suppose, is an attitude of defiance; we must laugh in the face of our helplessness against the forces of nature or go insane. Charlie Chaplin
explaining why his comedies often make fun of tragic circumstances [411] The infusion of pathos is a well-known aspect of Chaplin's work, [412] and Larcher notes his reputation for "[inducing] laughter and tears". [413] Sentimentality in his films comed from a variety of sources, with Louvish pinpointing "personal failure, society's strictures, economical transfer and tears".
disaster, and the elements".[414] Chaplin sometimes drew on tragic events when creating his films, as in the case of The Gold Rush (1925), which was inspired by the fate of the Donner Party.[411] Constance B. Kuriyama has identified serious underlying themes in the early comedies, such as greed (The Gold Rush) and loss (The Kid).[415] Chaplin
also touched on controversial issues: immigration (The Immigration (The Immigration (The Kid, 1921); and drug use (Easy Street, 1917).[410] He often explored these topics ironically, making comedy out of suffering.[416]Social commentary was a feature of Chaplin's films from early in his career, as he portrayed the underdog in a sympathetic light
and highlighted the difficulties of the poor. [417] Later, as he developed a keen interest in economics and felt obliged to publicise his views, [418] Modern Times (1936) depicted factory workers in dismal conditions, The Great Dictator (1940) parodied Adolf Hitler and Benito
Mussolini and ended in a speech against nationalism, Monsieur Verdoux (1947) criticised war and capitalism, and the psychologist Sigmund Freud believed that Chaplin "always plays only himself as he was in his dismal
youth".[421] The Kid is thought to reflect Chaplin's childhood trauma of being sent into an orphanage,[421] the main characters in Limelight (1952) contain elements from the lives of his parents,[422] and A King in New York references Chaplin's experiences of being shunned by the United States.[423] Many of his sets, especially in street scenes.
 bear a strong similarity to Kennington, where he grew up. Stephen M. Weissman has argued that Chaplin's problematic relationship with his mentally ill mother was often reflected in his female characters and the Tramp's desire to save them. [421] Regarding the structure of Chaplin's films, the scholar Gerald Mast sees them as consisting of sketches
tied together by the same theme and setting, rather than having a tightly unified storyline.[424] Visually, his films are simple and economic,[425] with scenes portrayed as if set on a stage.[426] His approach to filming was described by the art director Eugne Louri: "Chaplin did not think in 'artistic' images when he was shooting. He believed that
 action is the main thing. The camera is there to photograph the actors".[427] In his autobiography, Chaplin wrote, "Simplicity is best... pompous effects slow up action, are boring and unpleasant... The camera should not intrude."[428] This approach has prompted criticism, since the 1940s, for being "old fashioned",[429] while the film scholar Donald
 McCaffrey sees it as an indication that Chaplin never completely understood film as a medium. [430] Kamin, however, comments that Chaplin's comedic talent would not be enough to remain funny on screen if he did not have an "ability to conceive and direct scenes specifically for the film medium". [431] Chaplin playing the cello in 1915 Chaplin
developed a passion for music as a child and taught himself to play the piano, violin, and cello.[432] He considered the musical accompaniment of a film to be important,[190] and from A Woman of Paris onwards he took an increasing interest in this area.[433] With the advent of sound technology, Chaplin began using a synchronised orchestral
soundtrack composed by himself for City Lights (1931). He thereafter composed the scores for all of his silent features and some of his short films. [434] As Chaplin was not a trained musician, he could not read sheet music and needed the help of professional composers, such as David
 Raksin, Raymond Rasch and Eric James, when creating his scores. Musical directors were employed to oversee the recording process, such as Alfred Newman for City Lights. [435] Although some critics have claimed that credit for his film music should be given to the composers who worked with him, Raksin who worked with Chaplin on Modern
Times stressed Chaplin's creative position and active participation in the composer(s) exactly what he wanted and singing or playing tunes he had improvised on the piano.[436] These tunes were then developed further in a close collaboration
 among the composer(s) and Chaplin.[436] According to film historian Jeffrey Vance, "although he relied upon associates to arrange varied and complex instrumentation, the musical imperative is his, and not a note in a Chaplin musical score was placed there without his assent."[437]Chaplin's compositions produced three popular songs. "Smile",
composed originally for Modern Times (1936) and later set to lyrics by John Turner and Geoffrey Parsons, was a hit for Nat King Cole in 1954.[437] For Limelight, Chaplin composed "Terry's Theme", which was popularised by Jimmy Young as "Eternally" (1952).[438] Finally, "This Is My Song", performed by Petula Clark for A Countess from Hong
 Kong (1967), reached number one on the UK and other European charts.[439] Chaplin also received his only competitive Oscar for his composition work, as the Limelight theme won an Academy Award for Best Original Score in 1973 following the film's re-release.[437][am]Main article: Charlie Chaplin filmographyDirected features:The Kid (1921)A
 Woman of Paris (1923)The Gold Rush (1925)The Circus (1925)The Circus (1928)City Lights (1931)Modern Times (1936)The Great Dictator (1940)Monsieur Verdoux (1947)Limelight (1952)A King in New York (1957)A Countess from Hong Kong (1967)Star on the Hollywood Walk of Fame at 6755 Hollywood BoulevardChaplin received many awards and honours,
 especially later in life. In the 1975 New Year Honours, he was appointed a Knight Commander of the British Empire (KBE).[441] He was also awarded honorary Doctor of Letters degrees by the University of Oxford and the University of Durham in 1962.[334] In 1965, he and Ingmar Bergman were joint winners of the Erasmus Prize[442]
and, in 1971, he was appointed a Commander of the National Order of the Legion of Honour by the French government. [443] From the film industry, Chaplin received a special Golden Lion at the Venice Film Festival in 1972, [444] and a Lifetime Achievement Award from the Lincoln Center Film Society the same year. The latter has since been
 presented annually to filmmakers as The Chaplin Award. [445] Chaplin was given a star on the Hollywood Walk of Fame in 1972, having been previously excluded because of his political beliefs. [446] Chaplin was given a star on the Hollywood Walk of Fame in 1972, having been previously excluded because of his political beliefs.
 [191] a second Honorary Award for "the incalculable effect he has had in making motion pictures the art form of this century" in 1972,[350] and a Best Score award in 1973 for Limelight (shared with Ray Rasch and Larry Russell),[437] He was further nominated in the Best Actor, Best Original Screenplay, and Best Picture (as producer) categories for
The Great Dictator, and received another Best Original Screenplay nomination for Monsieur Verdoux. [447] In 1976, Chaplin was made a Fellow of the British Academy of Film and Television Arts (BAFTA). [448] Six of Chaplin's films have been selected for preservation in the National Film Registry by the United States Library of Congress: The
 Immigrant (1917), The Kid (1921), The Gold Rush (1925), City Lights (1931), Modern Times (1936), and The Great Dictator (1940). [449] Year Association Category Nominated Work Result Ref. 1928 Academy Award Honorary Academy Award Honorary Academy Award The Circus Won 1940 Outstanding Production The Great Dictator Nominated Best Actor Nominated Best Original
 FellowshipReceived1974Directors Guild of America AwardLife Achievement AwardReceived1972Film Society of Lincoln CenterGala TributeReceived1972Venice International Film FestivalCareer Golden LionReceived1972Venice International Film FestivalCareer Golden 
 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".[451] and was included in Time magazine's list of the "100 Most
of cultural history;[454] 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.[455] 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".[456]
 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.[457] 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
 sociology and grammar" and claims that Chaplin was as important to the development of comedy as a genre as D.W. Griffith was to drama.[461] He was the first to popularise feature-length comedy and to slow down the pace of action, adding pathos and subtlety to it.[462][463] Although his work is mostly classified as slapstick, Chaplin's drama A
 Woman of Paris (1923) was a major influence on Ernst Lubitsch's film The Marriage Circle (1924) and thus played a part in the development of "sophisticated comedy".[464] According to David Robinson, Chaplin's innovations were "rapidly assimilated to become part of the common practice of film craft".[465] Filmmakers who cited Chaplin as an
 influence include Federico Fellini (who called Chaplin "a sort of Adam, from whom we are all descended"),[363] Jacques Tati ("Without him I would never have made a film"),[363] Ren Clair ("He inspired practically every filmmaker"),[363] Jacques Tati ("Without him I would never have made a film"),[363] Ren Clair ("He inspired practically every filmmaker"),[363] Franois Truffaut ("My religion is cinema. I believe in Charlie Chaplin"),[466] Michael Powell,[467] Billy Wilder
[468] Vittorio De Sica,[469] and Richard Attenborough.[470] Russian filmmaker Andrei Tarkovsky praised Chaplin as "the only person to have gone down into cinematic history without any shadow of a doubt. The films he left behind can never grow old."[471] Indian filmmaker Satyajit Ray said about Chaplin "If there is any name which can be said to
symbolise cinema it is Charlie Chaplin I am sure Chaplin I am sure Chaplin I am sure Chaplin I struly immortal."[472] French auteur Jean Renoir's favourite filmmaker was Chaplin is truly immortal."[472] French auteur Jean Renoir's favourite filmmaker was Chaplin I struly immortal."[472] French auteur Jean Renoir's favourite filmmaker was Chaplin I struly immortal."[472] French auteur Jean Renoir's favourite filmmaker was Chaplin I struly immortal."[472] French auteur Jean Renoir's favourite filmmaker was Chaplin I struly immortal."[472] French auteur Jean Renoir's favourite filmmaker was Chaplin I struly immortal."[472] French auteur Jean Renoir's favourite filmmaker was Chaplin I struly immortal."[472] French auteur Jean Renoir's favourite filmmaker was Chaplin I struly immortal."[472] French auteur Jean Renoir's favourite filmmaker was Chaplin I struly immortal."[472] French auteur Jean Renoir's favourite filmmaker was Chaplin I struly immortal."[473] French auteur Jean Renoir's favourite filmmaker was Chaplin I struly immortal."[473] French auteur Jean Renoir's favourite filmmaker was Chaplin I struly immortal."[473] French auteur Jean Renoir's favourite filmmaker was Chaplin I struly immortal."[473] French auteur Jean Renoir's favourite filmmaker was Chaplin I struly immortal.
 influenced the work of later comedians. Marcel Marceau said he was inspired to become a mime artist after watching Chaplin/[463] while the actor Raj Kapoor based his screen persona on the Tramp.[468] Mark Cousins has also detected Chaplin's comedic style in the French character Monsieur Hulot and the Italian character Tot.[468] In other
 fields, Chaplin helped inspire the cartoon characters Felix the Cat[475] and Mickey Mouse, [476] and was an influence on the Dada art movement. [477] As one of the founding members of United Artists, Chaplin also had a role in the development of the film industry. Gerald Mast has written that although UA never became a major company like MGM artists.
or Paramount Pictures, the idea that directors could produce their own films was "years ahead of its time".[478]In 1992, the Sight & Sound Critics' Top Ten Poll ranked Chaplin at No. 5 in its list of "Top 10 Directors" of all time.[479] In the 21st century, several of Chaplin's films are still regarded as classics and among the greatest ever made. The
2012 Sight & Sound poll, which compiles "top ten" ballots from film critics and directors to determine each group's most acclaimed films, saw City Lights rank among the critics' top 50, Modern Times inside the top 100, and The Great Dictator and The Gold Rush placed in the top 250.[480] The top 100 films as voted on by directors included Modern
Times at number 22, City Lights at number 30, and The Gold Rush at number 91.[481] Every one of Chaplin's features received a vote.[482] Chaplin was ranked at No. 35 on Empire magazine's "Top 40 Greatest Directors of All-Time" list in 2005.[483] In 2007, the American Film Institute named City Lights at number 91.[481] Every one of Chaplin's features received a vote.[482] Chaplin was ranked at No. 35 on Empire magazine's "Top 40 Greatest Directors of All-Time" list in 2005.[483] In 2007, the American Film Institute named City Lights at number 91.[481] Every one of Chaplin's features received a vote.[482] Chaplin was ranked at No. 35 on Empire magazine's "Top 40 Greatest Directors of All-Time" list in 2005.[483] In 2007, the American Film Institute named City Lights at number 91.[481] Every one of Chaplin's features received a vote.[482] Chaplin was ranked at No. 35 on Empire magazine's "Top 40 Greatest Directors of All-Time" list in 2005.[483] In 2007, the American Film Institute named City Lights at number 91.[481] Every one of Chaplin was ranked at No. 35 on Empire magazine's "Top 40 Greatest Directors of All-Time" list in 2005.[483] In 2007, the American Film Institute named City Lights at number 91.[481] Every one of Chaplin was ranked at No. 35 on Empire magazine's "Top 40 Greatest Directors of All-Time" list in 2005.[483] In 2007, the American Film Institute named City Lights at number 91.[481] Every one of Chaplin was ranked at No. 35 on Empire magazine's "Top 40 Greatest Directors of All-Time" list in 2005.[483] In 2007, the American Film Institute named City Lights at number 91.[481] Every one of Chaplin was ranked at No. 35 on Empire magazine's "Top 40 Greatest Directors of All-Time" list in 2005.[483] In 2007, the American Film Institute named City Lights at number 91.[481] Every one of Chaplin was ranked at No. 35 on Empire magazine named City Lights at number 91.[481] Every one of Chaplin was ranked at No. 35 on Empire magazine named City Lights at number 91.[481] Every one of Chaplin was ranked at 
 in Paris. The office represents Association Chaplin, founded by some of his children "to protect the name, image and moral rights" to his films made after 1918, and Bubbles Incorporated S.A., which owns the copyrights to his image and name. [487] Their central archive is held at
 the archives of Montreux, Switzerland and scanned versions of its contents, including 83,630 images, 118 scripts, 976 manuscripts, 7,756 letters, and thousands of other documents, are available for research purposes at the Chaplin Research Centre at the Cineteca di Bologna. [488] The photographic archive, which includes approximately 10,000
photographs from Chaplin's life and career, is kept at the Muse de l'Elyse in Lausanne, Switzerland.[489] The British Film Institute has also established the Charles Chaplin Research Foundation, and the first international Charles Chaplin Research Foundation Re
 Film Archive as part of the Roy Export Chaplin Collection.[491] Chaplin's final home, Manoir de Ban in Corsier-sur-Vevey, Switzerland, has been converted into a museum named "Chaplin's World". It opened on 17 April 2016 after fifteen years of development, and is described by Reuters as "an interactive museum showcasing the life and works of
Charlie Chaplin".[492] On the 128th anniversary of his birth, a record-setting 662 people dressed as the Tramp in an event organised by the museum film Museum hosted and career in 1988. The London Film Museum hosted and career in 1988.
 exhibition called Charlie Chaplin The Great Londoner, from 2010 until 2013.[494]Chaplin memorial plaque in St Paul's, Covent Garden, LondonIn London, a statue of Chaplin as the Tramp, sculpted by John Doubleday and unveiled in 1981, is located in Leicester Square.[495] The city also includes a road named after him in central London, "Charlie
Chaplin Walk", which is the location of the BFI IMAX.[496] There are nine blue plaques memorialising Chaplin in London, Hampshire, and Yorkshire.[497] In Canning Town, East London, the Gandhi Chaplin and Mahatma
Gandhi at a local house in 1931.[498] The Swiss town of Vevey named a park in his honour in 1980 and erected a statue there in 1982.[499] In 2011, two large murals depicting Chaplin on two 14-storey buildings were also unveiled in Vevey.[499] The Swiss town of Vevey named a park in his honour in 1980 and erected a statue there in 1982.[495] In 2011, two large murals depicting Chaplin on two 14-storey buildings were also unveiled in Vevey.[499] In 2011, two large murals depicting Chaplin has also been honoured by the Irish town of Waterville, where he spent several summers with his honour in 1980 and erected a statue there in 1982.[495] In 2011, two large murals depicting Chaplin has also been honoured by the Irish town of Waterville, where he spent several summers with his honour in 1980 and erected a statue there in 1982.[495] In 2011, two large murals depicting Chaplin has also been honoured by the Irish town of Waterville, where he spent several summers with his honour in 1980 and erected a statue there in 1982.[495] In 2011, two large murals depicting Chaplin has also been honoured by the Irish town of Waterville, where he spent several summers with his honour in 1980 and erected a statue there in 1982.[495] In 2011, two large murals depicting Chaplin has also been honoured by the Irish town of Waterville, where he spent several summers with his honour in 1980 and erected a statue there is no also be a statue that has a several summer with his honour in 1980 and erected a statue there is no also be a several summer with his honour in 1980 and erected a statue there is no also be a several summer with his honour in 1980 and erected a statue there is no also be a several summer with his honour in 1980 and erected a statue there is no also be a several summer with his honour in 1980 and erected a statue there is no also be a several summer with his honour in 1980 and erected a statue there is no also be a several summer with his honour in 1980 and erected a statue there is no also be a several summer with his 
family in the 1960s. A statue was erected in 1998;[500] since 2011, the town has been host to the annual Charlie Chaplin Comedy Film Festival, which was founded to celebrate Chaplin (discovered by Soviet astronomer Lyudmila Karachkina in 1981) is
named after him.[502] Throughout the 1980s, the Tramp image was used by IBM to advertise their personal computers.[503] Chaplin's 100th birthday anniversary in 1989 was marked with several events around the world,[an] and on 15 April 2011, a day before his 122nd birthday, Google celebrated him with a special Google Doodle video on its
global and other country-wide homepages. [507] Statues of Chaplin around the world, located at (left to right) 1.Trenianske Teplice, Slovakia; 2.Chema, Poland; 3.Waterville, Ireland; 4.London, England; 5.Hyderabad, India; 6.Alassio, Italy; 7.Barcelona, Spain; 8.Vevey, SwitzerlandChaplin is the subject of a biographical film, Chaplin (1992) directed by
 Richard Attenborough and starring Robert Downey Jr. in the title role, with Geraldine Chaplin playing Hannah Chaplin.[508] He is also a character in the historical drama film The Cat's Meow (2001), played by Eddie Izzard, and in the made-for-television movie The Scarlett O'Hara War (1980), played by Clive Revill.[509][510] A television series about
Chaplin's childhood, Young Charlie Chaplin, ran on PBS in 1989, and was nominated for an Emmy Award for Outstanding Children's Program. [512] Tommy Steele in Search of Charlie Chaplin investigated Chaplin's roots in south-east London.
 [513] Chaplin's life has also been the subject of several stage productions. Two musicals, Little Tramp and Chaplin, were produced in the early 1990s. In 2006, Thomas Meehan and Christopher Curtis created another musical, Little Tramp and Chaplin, were produced in the early 1990s. In 2006, Thomas Meehan and Christopher Curtis created another musical, Limelight: The Story of Charlie Chaplin, which was first performed at the La Jolla Playhouse in San Diego in 2010.[514] It was
 adapted for Broadway two years later, re-titled Chaplin A Musical.[515] Chaplin was portrayed by Robert McClure in both productions. In 2013, two plays about Chaplin premiered in Finland: Chaplin has also been characterised in literary fiction. He
is the protagonist of Robert Coover's short story "Charlie in the House of Rue" (1980; reprinted in Coover's 1987 collection A Night at the Movies), and of Glen David Gold's Sunnyside (2009), a historical novel set in the First World War period.[518] A day in Chaplin's life in 1909 is dramatised in the chapter titled "Modern Times" in Alan Moore's not set in the First World War period.[518] A day in Chaplin's life in 1909 is dramatised in the Chapter titled "Modern Times" in Alan Moore's not set in the First World War period.[518] A day in Chaplin's life in 1909 is dramatised in the Chapter titled "Modern Times" in Alan Moore's not set in the First World War period.[518] A day in Chapter titled "Modern Times" in Alan Moore's not set in the First World War period.[518] A day in Chapter titled "Modern Times" in Alan Moore's not set in the First World War period.[518] A day in Chapter titled "Modern Times" in Alan Moore's not set in the First World War period.[518] A day in Chapter titled "Modern Times" in Alan Moore's not set in the First World War period.[518] A day in Chapter titled "Modern Times" in Alan Moore's not set in the First World War period.[518] A day in Chapter titled "Modern Times" in Alan Moore's not set in the First World War period.[518] A day in Chapter titled "Modern Times" in Alan Moore's not set in the First World War period.[518] A day in Chapter titled "Modern Times" in Alan Moore's not set in the First World War period.[518] A day in Chapter titled "Modern Times" in Alan Moore's not set in the First World War period.[518] A day in Chapter titled "Modern Times" in Alan Moore's not set in the First World War period.[518] A day in Chapter titled "Modern Times" in Alan Moore's not set in the First World War period.[518] A day in Chapter titled "Modern Times" in Alan Moore's not set in the First World War period.[518] A day in Chapter titled "Modern Times" in Alan Moore's not set in the First World War period.[518] A day in Chapter titled "Modern Times" in Alan Moore's not set in the First Wor
 Jerusalem (2016), a novel set in the author's home town of Northampton, England.[519] In Gorman Bechard's debut novel The Second Greatest Story Ever Told, Chaplin in episode 1 of season 14 "Murdoch and the Tramp" (4 January 2021) of the Canadian television
 period detective series Murdoch Mysteries. A lawsuit brought by Chaplin, Chaplin v. Amador, 93 Cal. App. 358 (1928), set an important legal precedent that a performer's persona and style, in this case Chaplin's "particular kind or type of mustache, old and threadbare hat, clothes and shoes, a decrepit derby, ill-fitting vest, tight-fitting coat, and
 trousers and shoes much too large for him, and with this attire, a flexible cane usually carried, swung and bent as he performs his part", is entitled to legal protection from those unfairly mimicking those traits in order to deceive the public.[521] The case was an important milestone in U.S. courts' ultimate recognition of a common-law right of
 publicity.[522]Chaplin, Charlie (1922). My Wonderful Visit. London: Hurst & Blackett. OCLC253039607.; Haven, Lisa Stein (2014). A Comedian Sees the World. Columbia: University of Missouri Press. OCLC894511668.[ao]; Robinson, David (2014). A Comedian Sees the World of Limelight. Bologna: Edizioni Cineteca di Bologna.
OCLC876089834.[ap] (1964). My Autobiography. New York: Simon & Schuster. OCLC1064991796.; Hayes, Kevin J. (2005). Charlie Chaplin: Interviews. Jackson: University Press of Mississippi. OCLC54844183.[aq] An MI5 investigation in 1952 was unable to find any
record of Chaplin's birth.[6] Chaplin biographer David Robinson notes that it is not surprising that his parents failed to register the birth: "It was easy enough, particularly for music hall artists, constantly moving (if they were lucky) from one town to another, to put off and eventually forget this kind of formality; at that time the penalties were not
strict or efficiently enforced."[5] In 2011 a letter sent to Chaplin in the 1970s came to light which claimed that he had been born in a Gypsy caravan at Black Patch Park in Smethwick, Staffordshire (now in the borough of Sandwell in the West Midlands).
for him to retain the letter.[7] Regarding the date of his birth, Chaplin believed it to be 16 April, but an announcement in the edition of 11 May 1889 of The Magnet stated it as the 15th.[8]^ Sydney was born when Hannah Chaplin was 19. The identity of his biological father is not known for sure, but Hannah claimed it was a Mr. Hawkes.[10]
 Hannah became ill in May 1896, and was admitted to hospital. Southwark Council ruled that it was necessary to send the children to a workhouse "owing to Chaplin, Hannah had been booed off stage and the manager chose him as he was standing in the
 wings to go on as her replacement. He remembered confidently entertaining the crowd, and receiving laughter and applause.[30] The Eight Lancashire Lads were still touring until 1908; the exact time Chaplin left the group is unverified, but based on research, A. J. Marriot believes it was in December 1900.[33] William Gillette co-wrote the
Sherlock Holmes play with Arthur Conan Doyle, and had been starring in it since its New York opening in 1899. He had come to London in 1905 to appear in a new play, Clarice. Its reception was poor, and Gillette decided to add an "after-piece" called The Painful Predicament of Sherlock Holmes. This short play was what Chaplin originally came to
 London to appear in. After three nights, Gillette chose to close Clarice and replace it with Sherlock Holmes. Chaplin had so pleased Gillette with his performance in The Painful Predicament that he was kept on as Billy for the full play.[41] Chaplin attempted to be a "Jewish comedian", but the act was poorly received and he performed it only once.
[48]^ $4,800 in 2024 dollars[64]^ Robinson notes that this was not strictly true: "The character was to take a year or more to evolve during the whole rest of his career."[72]^ equivalent to $32,000 in 2024^ equivalent to $39,000 in 2024^ equivalent to $314,000 in
 2024^ After leaving Essanay, Chaplin found himself engaged in a legal battle with the company that lasted until 1922. It began when Essanay extended his last film for them, Burlesque on Carmen, from a two-reeler to a feature film (by adding out-takes and new scenes with Leo White) without his consent. Chaplin applied for an injunction to prevent a feature film (by adding out-takes and new scenes with Leo White) without his consent.
 its distribution, but the case was dismissed in court. In a counter-claim, Essanay alleged that Chaplin had broken his contract by not producing the agreed number of films and sued him for $500,000 in damages. In addition, the company compiled another film, Triple Trouble (1918), from various unused Chaplin scenes and new material shot by White
[101]^ equivalent to $3,140,000 in 2024^ equivalent to $209,000 in 2024^ equivalent to $24,500,000 in 2024^ equivalent to $24,500,000 in 2024^ equivalent to
$89,600,000 in 2024^ In her memoirs, Lita Grey later claimed that many of her complaints were "cleverly, shockingly enlarged upon or distorted" by her lawyers.[179]^ equivalent to $62,000,000 in 2024^ Chaplin left the United States on 31 January 1931, and returned on 10 June 1932.[210]^ Chaplin later said
that if he had known the extent of the Nazi Party's actions he would not have made the film; "Had I known the actual horrors of the Nazis." [236] Speculation about Chaplin's racial origin existed from the earliest days of
his fame, and it was often reported that he was a Jew. Research has uncovered no evidence of this, and when a reporter asked in 1915 if it was true, Chaplin responded by playing a Jew in The Great Dictator and
announced, "I did this film for the Jews of the world."[242]^ In December 1942, Barry broke into Chaplin's home with a handgun and threatened suicide while holding him at gunpoint. This lasted until the next morning, when Chaplin was able to get the gun from her. Barry broke into Chaplin's home a second time later that month, and he had her
arrested. She was then prosecuted for vagrancy in January 1943 Barry had been unable to pay her hotel bills, and was found wandering the streets of Beverly Hills after taking an overdose of barbiturates. [253]^ According to the prosecutor, Chaplin had violated the act when he paid for Barry's trip to New York in October 1942, when he was also
visiting the city. Both Chaplin and Barry agreed that they had met there briefly, and according to Barry, they had sexual intercourse. [255] Chaplin claimed that the last time he was intimate with Barry was May 1942. [256] Chaplin claimed that they had sexual intercourse. [255] Chaplin claimed that they had s
evidence in legal trials.[263]^ Chaplin and O'Neill met on 30 October 1942 and married on 16 June 1943 in Carpinteria, California.[266] Eugene O'Neill disowned his daughter as a result.[267]^ equivalent to $96,000 in 2024^ Chaplin had already attracted the attention of the FBI long before the 1940s, the first mention of him in their files being from
 1922. J. Edgar Hoover first requested that a Security Index Card be filed for Chaplin in September 1946, but the Los Angeles office was slow to react and only began active investigating the false claims that Chaplin had not been born in England but
 in France or Eastern Europe, and that his real name was Israel Thornstein. MI5 found no evidence of Chaplin being involved in the Communist Party. [289] In November 1947, Chaplin asked Pablo Picasso to hold a demonstration outside the US embassy in Paris to protest the deportation proceedings of Hanns Eisler, and in December, he took part in
 a petition asking for the deportation process to be dropped. In 1948, Chaplin supported the unsuccessful presidential campaign of Henry Wallace; and in 1949 he supported two peace conferences and signed a petition protesting the Peekskill incident. [297] Limelight was conceived as a novel, which Chaplin wrote but never intended for publication.
[301]^ Before leaving America, Chaplin had ensured that Oona had access to his assets.[314]^ Robinson speculates that Switzerland was probably chosen because it "was likely to be the most advantageous from a financial point of view".[317]^ The honour had already been proposed in 1931 and 1956, but was vetoed after a Foreign Office report
raised concerns over Chaplin's political views and private life. They feared the act would damage the reputation of the British honours system and relations with the United States.[357]^ Despite asking for an Anglican funeral, Chaplin appeared to be agnostic. In his autobiography he wrote, "I am not religious in the dogmatic sense... I neither believe
nor disbelieve in anything... My faith is in the unknown, in all that we do not understand by reason; I believe that... in the realm of the unknown there is an infinite power for good."[361]^ Stan Laurel, Chaplin's co-performer at the company, remembered that Karno's sketches regularly inserted "a bit of sentiment right in the middle of a funny music
hall turn".[370]^ Although the film had originally been released in 1952, it did not play for one week in Los Angeles because of its boycott, and thus did not meet the criterion for nomination until it was re-released in 1972.[440]^ On his birthday, 16 April, City Lights was screened at a gala at the Dominion Theatre in London, the site of its British
premiere in 1931.[504] In Hollywood, a screening of a restored version of How to Make Movies was held at his former studio, and in Japan, he was honoured with a musical tribute. Retrospectives of his work were presented that year at The National Film Theatre in London,[505] the Munich Stadtmuseum[505] and the Museum of Modern Art in New
 York, which also dedicated a gallery exhibition, Chaplin: A Centennial Celebration, to him. [506] This memoir was first published as a set of five articles in "Women's Home Companion" from September 1933 to January 1934, but until 2014 had never been published as a book in the U.S. Before Limelight (1952) was conceived as a screenplay.
Chaplin wrote Footlights as a 34,000-word novella. Begun on 13 September 1948 with the help of Lee Cobin, it was finished two years later in 1950. Remaining virtually unknown for more than 60 years after its completion, Footlights is published here for the very first time. A collection of 24 interviews spanning 19151967. Charles Chaplin, Jr.
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(London: Penguin Books, 2014) Charlie Chaplin at Wikipedia's sister projects Media from Commons Quotations from Wikiquote Texts from Wikiq WikidataOfficial website by Association Chaplin at the Internet ArchiveWorks by Charlie Chaplin at LibriVox (public domain audiobooks) PapersThe Chaplin at the Manoir de Ban, SwitzerlandWorksWorks by Charlie Chaplin at the Internet ArchiveWorks by Charlie Chaplin at the Internet Archive Chaplin at the Internet Archive Chaplin at the Internet Archive Chaplin at the Cineteca di Bologna, ItalyChaplin's file at the Federal Bureau of Investigation websiteNewspaper clippings about Charlie Chaplin at the American Film Institute CatalogCharlie Chaplin at the TCM Movie Database Charlie Chaplin at Virtual History: Film history of the 20th centuryPortals: Film Television Comedy EnglandRetrieved from " May 2025 The Chaplin Office and mk2 Films are excited to announce that a newly restored 4K version of Charlie Chaplins silent-era classic The Gold Rush will have its world premiere at the Cannes Film Festival, launching the Cannes Classics section on May 13, ahead of a coordinated global centennial release. The 1925 masterpiecewritten, directed, produced by and starring Chaplin as the Egyptian Theater in Los Angeles. The Cannes showing marks the start of a coordinated international rollout, with over 250 screenings scheduled across 70 countries on June 26, exactly one century after the films debut. After La Maman et la Putain by Jean Eustache in 2022, and Napolon by Abel Gance last year, this years Cannes festival director Thierry Frmaux. As we celebrate 130 years since the invention of the Lumire brothers cinematograph, Chaplins much-loved classic blending adventure, romance and comedy will mark its centenary with a special premiere on the Croisette! The screening will be presented by Arnold Lozano, Director of the Chaplin Office/Roy Export SAS, Nathanal Karmitz, CEO of mk2, and Gian Luca Farinelli, Director of the Cineteca di Bologna. The new restoration draws from elements held by Roy Export, including materials sourced from archives around the world, including the BFI National Archive, Blackhawk Films and The Lobster Films Collection, Das Bundesarchiv, Filmoteca de Catalunya, George Eastman Museum, and MoMA Museum of Modern Art. The work was carried out by Cineteca di Bologna and LImmagine Ritrovata. The music, originally composed by Charles Chaplin in 1942, was adapted, arranged, and conducted by Timothy Brock for this restoration of the 1925 version of the film, and performed by Orchestra Citt Aperta. Weve been working on Chaplins oeuvre for nearly thirty years, said Gian Luca Farinelli. This restoration brings us closer than ever to the films original release made possible through our long-standing collaboration with mk2 Films. Cineteca di Bologna and LImmagine Ritrovata, ensuring that audiences worldwide can rediscover the film with unparalleled clarity. Audiences worldwide can rediscover the film with unparalleled clarity. Audiences worldwide can rediscover the film with unparalleled clarity. before. A new international poster has also been unveiled, paying tribute to the enduring image of the Tramp and introducing the film to a new generation of audiences.

Charlie and the chocolate factory summary. Charlie and the chocolate factory musical synopsis. Charlie and the chocolate factory short summary. Charlie och chokladfabriken. Charlie and the chocolate factory plot summary. Charlie and the chocolate factory plot. Charlie and the chocolate factory synopsis.