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A King In New York

Charles River Editors



A King In New York:

Chaplin in the Sound Era Eric L. Flom, 2015-07-11 Charles Chaplin's sound films have often been overlooked by historians despite the fact that in these films the essential character of Chaplin more overtly asserted itself in his screen images than in his earlier silent work Each of Chaplin's seven sound films *City Lights* 1931 *Modern Times* 1936 *The Great Dictator* 1940 *Monsieur Verdoux* 1947 *Limelight* 1952 *A King in New York* 1957 and *A Countess from Hong Kong* 1967 is covered in a chapter length essay here The comedian's inspiration for the film is given along with a narrative that describes the film and offers details on behind the scenes activities There is also a full discussion of the movie's themes and contemporary critical reaction to it *Charlie Chaplin Vs. America* Scott Eyman, 2024-10-22 The story of Charlie Chaplin's years of self-imposed exile from the United States when he had become a pariah during the 1950s Red Scare While living abroad he made his last and by general agreement worst films only to return home years later to a triumphant reception

Stars of the Silent Film Era Charles River Editors, 2025-05-01 Only a select few actors become international stars in their time but none had as unique a career as Charlie Chaplin Chaplin was the first true film star and he managed to do so even when films were still silent He has been honored with too many awards to count and the fact that his name remains instantly recognizable nearly a century after his first film is a testament to his influence Even today Chaplin's films are arguably more recognizable than those of perhaps any other actor or director everyone is familiar with the famous Tramp costume and persona and even the casual film enthusiast has likely seen films such as *City Lights* 1931 and *Modern Times* 1936 Chaplin is known for the singular blend of pathos and humor evinced by his films and it is not uncommon for audiences to laugh and cry at alternate points of a Chaplin film a trait that continues to endear audiences even to this day For this reason in his review of Stephen Weissman's biography of Chaplin Martin Sieff noted It is doubtful any individual has ever given more entertainment pleasure and relief to so many human beings when they needed it most In the 1920s the burgeoning movie industry was starting to come into its own and alongside actor and director Charlie Chaplin Buster Keaton was at the peak of Hollywood It's no surprise that Keaton was so effective in silent films because he had been practicing comedy in his family's vaudeville acts as *The Little Boy Who Can't Be Damaged* becoming a popular performer by the age of 5 Indeed his physical form of comedy which initially involved having his father throw him around the stage translated well onto the screen and some of his slapstick and other comic gags remain legendary even today in part because Keaton practiced his own stunts In fact Keaton wrote his own material and was a crucial comic influence on acts like *The Marx Brothers* and *The Three Stooges* Everything about Rudolph Valentino from his body to the characters he played was exotic His career may have been abbreviated by his premature death at the age of 31 but Valentino popularized the somewhat racist stereotype of the Latin lover in Hollywood and even his name was markedly more out of the ordinary than those of other actors In an era dominated by hyper-masculine actors like Douglas Fairbanks or comedians such as Charlie Chaplin and Buster Keaton Valentino had a

more ethnic and mysterious appeal and he was lusted after by women to a degree that remains unsurpassed in the industry. The extent to which he captivated America can be seen in the response to his death after passing away from a perforated ulcer in 1926. Ashton Trice and Samuel Holland note that his funeral was one of the pop culture events of the century and devastated women are alleged to have committed suicide out of heartbreak. Of all the great movie stars there may be none more enigmatic than Greta Garbo who remains internationally famous despite the fact her life and career raise more questions than answers. How did a Swedish actress with very little film acting experience in her native land arrive in the United States and achieve instant stardom? Most actresses had to wait years before they were offered starring roles in major films yet Garbo was ushered to the front of the line and perched atop the MGM pantheon at a time in which it was the studio par excellence. How was she able to transition from silent films to talkies so fluidly giving many of her most decorated performances during the 1930s? While stars like Charlie Chaplin never recovered from cinema's transition to synchronized sound, Garbo flourished, which is made all the more amazing by the fact she had a foreign accent that could easily have alienated American audiences and threatened her career.

Charlie Chaplin and Buster Keaton Charles River Editors, 2025-05-01

Only a select few actors become international stars in their time but none had as unique a career as Charlie Chaplin. Chaplin was the first true film star and he managed to do so even when films were still silent. He has been honored with too many awards to count and the fact that his name remains instantly recognizable nearly a century after his first film is a testament to his influence. Even today Chaplin's films are arguably more recognizable than those of perhaps any other actor or director; everyone is familiar with the famous Tramp costume and persona and even the casual film enthusiast has likely seen films such as *City Lights* (1931) and *Modern Times* (1936). Chaplin is known for the singular blend of pathos and humor evinced by his films and it is not uncommon for audiences to laugh and cry at alternate points of a Chaplin film, a trait that continues to endear audiences even to this day. For this reason, in his review of Stephen Weissman's biography of Chaplin, Martin Sieff noted, "It is doubtful any individual has ever given more entertainment pleasure and relief to so many human beings when they needed it most." As Sieff's comment suggests, Chaplin's career coincided with the two World Wars and the Great Depression, but while Chaplin the actor was popular, Chaplin the person became controversial in the final decades of his life. In fact, there is a wide discrepancy between the almost uniformly enthusiastic praise of Chaplin today and the subversive identity he cultivated toward the latter part of his career. Although accusations of being a communist sympathizer and Chaplin's confrontation with the House Committee on Un-American Activities have mostly become a footnote in the storied career of a man best remembered as an acting pioneer, it forced Chaplin to spend the last 15 years of his career working as an artist in exile and the shifting viewpoints of Chaplin were instrumental in forcing people to evaluate the way in which they viewed celebrities as well as what it means to be entertained. Indeed, it is impossible to substantiate the belief that Chaplin's later films are poorer in quality than his earlier ones yet the public largely rejected his later directorial efforts. In

the end it must be acknowledged that more than any other figure who had come before him the public was aware of Chaplin's personal life in ways that were often upsetting and inconsistent with the persona effected through his films In the 1920s the burgeoning movie industry was starting to come into its own and alongside actor and director Charlie Chaplin Buster Keaton was at the peak of Hollywood It's no surprise that Keaton was so effective in silent films because he had been practicing comedy in his family's vaudeville acts as The Little Boy Who Can't Be Damaged becoming a popular performer by the age of 5 Indeed his physical form of comedy which initially involved having his father throwing him around the stage translated well onto the screen and some of his slapstick and other comic gags remain legendary even today in part because Keaton practiced his own stunts In fact Keaton wrote his own material and was a crucial comic influence on acts like The Marx Brothers and The Three Stooges In addition to being one of the foremost comedians of his time and writing his own stuff Keaton also directed many of his own films and he mastered the use of cameras at a time when film was still relatively new As Time magazine writer Richard Corliss noted Watch his beautiful compact body as it pirouettes or pretzels in tortured permutations or even more elegantly stands in repose as everything goes crazy around it Watch his mind as it contemplates a hostile universe whose violent whims Buster understands withstands and miraculously tames *The Music of Charlie Chaplin* Jim Lochner,2018-10-16 Charlie Chaplin the actor is universally synonymous with his beloved Tramp character Chaplin the director is considered one of the great auteurs and innovators of cinema history Less well known is Chaplin the composer whose instrumental theme for Modern Times 1936 later became the popular standard Smile a Billboard hit for Nat King Cole in 1954 Chaplin was prolific yet could not read or write music It took a rotating cast of talented musicians to translate his unorthodox humming off key singing and amateur piano and violin playing into the singular orchestral vision he heard in his head Drawing on numerous transcriptions from 60 years of original scores this comprehensive study reveals the untold story of Chaplin the composer and the string of famous and not so famous musicians he employed giving fresh insight into his films and shedding new light on the man behind the icon *Comedy Quotes from the Movies* Larry Langman,Paul Gold,2001-05-29 Clever repartee double entendres punch lines and many other variations of humor have been a staple of movie dialogue since the advent of talkies Collected here are over 4 000 of the best comedic lines from the movies The compilers of this book have tried to bring together some of the funniest wittiest and most outrageous snatches of dialogue on film over a sixty year time period For each entry the authors set the quotation in context provide the name of the actor or actress the name of the movie and the year of release The quotations are arranged by a broad range of categories such as politics food and eating gambling and many others A title index and a name index follow the body of the book *TLA Video & DVD Guide 2004* David Bleiler,2003-10-24 This is the absolutely indispensable guide to worthwhile cinema It includes over 10 000 entries on the best of film and video that a real film lover might actually want to see *Chaplin, the Mirror of Opinion* David Robinson,1983 *Cinematic Cold War* Tony Shaw,Denise J. Youngblood,2014-08-15 The Cold War was as

much a battle of ideas as a series of military and diplomatic confrontations and movies were a prime battleground for this cultural combat As Tony Shaw and Denise Youngblood show Hollywood sought to export American ideals in movies like Rambo and the Soviet film industry fought back by showcasing Communist ideals in a positive light primarily for their own citizens The two camps traded cinematic blows for more than four decades The first book length comparative survey of cinema s vital role in disseminating Cold War ideologies Shaw and Youngblood s study focuses on ten films five American and five Soviet that in both obvious and subtle ways provided a crucial outlet for the global debate between democratic and communist ideologies For each nation the authors outline industry leaders structure audiences politics and international reach and explore the varied relationships linking each film industry to its respective government They then present five comparative case studies each pairing an American with a Soviet film Man on a Tightrope with The Meeting on the Elbe Roman Holiday with Spring on Zarechnaya Street Fail Safe with Nine Days in One Year Bananas with Officers Rambo First Blood Part II with Incident at Map Grid 36 80 Shaw breathes new life into familiar American films by Elia Kazan and Woody Allen while Youngblood helps readers comprehend Soviet films most have never seen Collectively their commentaries track the Cold War in its entirety from its formative phase through periods of thaw and self doubt to the resurgence of mutual animosity during the Reagan years and enable readers to identify competing core propaganda themes such as decadence versus morality technology versus humanity and freedom versus authority As the authors show such themes blurred notions regarding propaganda and entertainment terms that were often interchangeable and mutually reinforcing during the Cold War Featuring engaging commentary and evocative images from the films discussed Cinematic Cold War offers a shrewd analysis of how the silver screen functioned on both sides of the Iron Curtain As such it should have great appeal for anyone interested in the Cold War or the cinematic arts

Charlie Chaplin's Little Tramp in America, 1947-77 Lisa Stein Haven, 2016-11-09 This book focuses on the re invigoration of Charlie Chaplin s Little Tramp persona in America from the point at which Chaplin reached the acme of his disfavor in the States promoted by the media through his departure from America forever in 1952 and ending with his death in Switzerland in 1977 By considering factions of America as diverse as 8mm film collectors Beat poets and writers and readers of Chaplin biographies this cultural study determines conclusively that Chaplin s Little Tramp never died but in fact experienced a resurgence which began slowly even before 1950 and was wholly in effect by 1965 and then confirmed by 1972 the year in which Chaplin returned to the United States for the final time to receive accolades in both New York and Los Angeles where he received an Oscar for a lifetime of achievement in film

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