

SELECTION OFFICIELLE • FESTIVAL DE CANNES 2003 • CLÔTURE

MARIN KARMITZ
présente / presents

MODERN TIMES

LES TEMPS MODERNES

Un film de / a film by
CHARLES CHAPLIN

USA / 1936 / 87 mn / 1.33 / mono / Visa : 16.028

DISTRIBUTION

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Synopsis

The Tramp works on the production line in a gigantic factory. Day after day, he tightens screws. He is very soon alienated by the working conditions and finds himself first in the hospital, then in prison. Once outside, he becomes friends with a runaway orphan girl who the police are searching for. The tramp and the girl join forces to face life's hardships together...

The Historical Context of "Modern times"

1911 - the American F.W. Taylor, an engineer and economist, publishes a book entitled "Principles of Scientific Management" in which he presents his theories on the scientific management of work. "Taylorism" sweeps across the USA, and then Europe. As the term suggests, the scientific management of work consists in scientifically studying the workers' production process and then, organizing the company in the most rational, profitable way possible. Taylor reorganized the production process based on a vertical and horizontal division: vertical in that the design and commands are the exclusive responsibility of the Management - the worker merely executes the Management's orders and is not paid to think; and horizontal in that the work is broken down into basic tasks.

1925 - Ford's 10 millionth car rolls off the production line (the 25 millionth in 1937). Henry Ford, who set up the Ford Motor Company in 1903, applied Taylor's ideas in two areas which led to the birth of "Fordism":

- The development of production line work: it is no longer the men who set the pace but the conveyor belt, and everyone has to keep up or else, be eliminated. The worker becomes just a cog in the machine.
- The social application of Taylor's ideas: Ford's workers are the best paid in the United States, not as an act of altruism, but because Ford rightly thought that, in so doing, his first customers would be his employees.

1930 - the Great Depression hits the USA first

1931 - A nous la liberté ("Liberty for Us") by René Clair is released in France

1931 - Chaplin leaves Hollywood for an 18-month tour of the world. He meets Gandhi and Einstein, and travels widely in Europe.

JULY 1932 - he meets Paulette Goddard

SEPTEMBER 16th 1933 - preparation of the film begins

LATE AUGUST 1934 - final version of the screenplay

OCTOBER 11th 1934 - the shoot begins

AUGUST 30th 1935 - the shoot ends

JANUARY 12th 1936 - postproduction ends

FEBRUARY 5th 1936 - world première at the Rivoli Theater, New York

FEBRUARY 11th 1936 - London première at the Tivoli Theatre

FEBRUARY 12th 1936 - Hollywood première at Grauman's Chinese Theater

MARCH 6th 1936 - Paris première at the Théâtre Marigny



David Robinson about Modern times

Modern times marked the last screen appearance of the Little Tramp - the character which had brought Charles Chaplin world fame, and who still remains the most universally recognised fictional image of a human being in the history of art.

The world from which the Tramp took his farewell was very different from that into which he had been born, two decades earlier, before the First World War. Then he had shared and symbolised the hardships of all the underprivileged of a world only just emerging from the 19th century. Modern Times found him facing very different predicaments in the aftermath of America's Great Depression, when mass unemployment coincided with the massive rise of industrial automation.

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".

In Modern times. he 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 film's portentous opening title - "The story of industry, of individual enterprise - humanity crusading in the pursuit of happiness" - is followed by a symbolic juxtaposition of shots of sheep being herded and of workers streaming out of a factory. Chaplin's

character is first seen as a worker being driven crazy by his monotonous, inhuman work on a conveyor belt and being used as a guinea pig to test a machine to feed workers as they work.

Exceptionally, the Tramp has a companion in his battle with this new world. On his return to America after a world tour in 1931, Chaplin had met the actress Paulette Goddard, who was to remain, for several years, an ideal partner in his private life. Her personality inspired the character of the "Gamine" in Modern Times - - a young girl whose father has been killed in a labour demonstration, and who joins forces with Chaplin. The couple are neither rebels nor victims, but, wrote Chaplin, "The only two live spirits in a world of automatons. We are children with no sense of responsibility, whereas the rest of humanity is weighed down with duty. We are spiritually free". In a sense, then, they are anarchists.

Chaplin at first planned a sadly sentimental ending for the film. While the Tramp was in hospital, recovering from nervous break-down, the Gamine was to become a Nun and so be parted from him for ever. This ending was filmed, but was finally abandoned in favour of a more cheerful finale. "We'll get along", says a title; and the couple, arm in arm, set bravely off down a country lane, towards the horizon

By the time Modern Times was released, talking pictures had been established for almost a decade. Till now, Chaplin had resisted dialogue, knowing that his comedy and its universal understanding depended on silent pantomime. This time though he weakened to the extent of preparing dialogue, and even doing some trial recordings. Finally he thought better of it, and as in City Lights, uses only music and sound effects. Human voices are only heard filtered through technological devices – the boss who addresses his workers from a television screen; the salesman who is only a voice on the phonograph. Just at one moment, though, Chaplin's own voice is heard directly. Hired as a waiter, the Little Worker is required to stand in for the romantic café tenor. He writes the words on his shirt cuffs, but these fly off with a too-dramatic flourish; and he is obliged to improvise the song in a wonderful, mock-Italian gibberish. Chaplin's voice had already been heard on radio and in at least one newsreel, but this was the first and only time that the world heard speech from the Little Tramp.

Apart from this indecision over sound and the changed ending, the shooting seems to have been fairly untroubled and, by Chaplin's standards, comparatively fast. It may have helped that the essential

structure is neatly devised in four "acts" - each one more or less equivalent to one of his old two-reel comedies. As the contemporary American critic Otis Ferguson wrote, they might have been individually titled *The Shop*, *The Jailbird*, *The Watchman* and *The Singing Waiter*.

As he had done for *City Lights*, Chaplin composed his own musical score, giving his arrangers and conductors a harder time than usual, with the result that the distinguished Hollywood musician Alfred Newman walked off the film.

The film became the victim of a strange charge of plagiarism. The Franco-German firm of Tobis claimed that Chaplin had stolen ideas and scenes from another classic film about the 20th century industrial world, *A Nous la Liberté*, directed by René Clair. The case was weak, and Clair, a great admirer of Chaplin, was deeply embarrassed by it. Yet Tobis persisted, and even renewed its claims in May 1947, after the Second World War. This time the Chaplin Studio finally agreed to a modest payment, just to get rid of the nuisance. Chaplin and his lawyers remained convinced that the determination of the German-dominated company was revenge for the anti-Nazi sentiment of *The Great Dictator*.

Happily for posterity, Tobis failed in their original demand to have Chaplin's film permanently suppressed. Instead, *Modern Times* survives as a commentary on human survival in the industrial, economic and social circumstances of the 20th century society. It remains as relevant, in human terms, for the 21st century.

BY DAVID ROBINSON



Conversation with Luc and Jean-Pierre Dardenne

The image that remains engraved in people's memories is that of the Tramp stuck in the cogs of the big machine. It is as if the film stock were caught in the cogs of the camera. "Modern Times" is a film about cinema, the heyday of cinema, which, in turn, saw the rise of the industrial and machine age.

THE CHARACTER OF THE TRAMP

Charlie is, as always, a tramp: he has no career path... Films are often built around the theme of professional advancement, climbing the ladder, and succeeding in life. In "Modern Times", it is interesting to observe how Chaplin takes the opposite view. And yet the Tramp gets ahead and manages to break out of the situation he is trapped in, but not by succeeding in society: Charlie remains a tramp. He is listed in the credits as a "factory worker". It is paradoxical, but it was a good idea to have put that. Even if, in fact, he doesn't manage it, because everything is against him, he is still a "factory worker" just the same. Neither the capitalism nor the communism of the time could stand that. The Tramp wriggles out of everything, including the industrial world which enslaves individuals while claiming to control them and domesticate them to make them productive. The Tramp says no. For him, drinking milk means taking it directly by milking a cow which passes by his house. There is no notion of production. This epitomizes the Tramp: a character who opposes the industrial world. He dances, slides around, goes roller-skating, laughs, and enjoys the things he comes across...

THE TRAMP AND FOOD

Our father said the other day: "The Tramp knows what it is to be hungry." That comes across in his work. He is obsessed by food. The theme often comes back in the film. The Tramp works so he can eat. And it is through food that the tramp meets the girl: the scene in which she steals some bread. And the bread roll gag in the canteen is great! It's David and Goliath, with the boy next door. In the end, it is the little guy who beats

the big guy, the stronger guy. The Tramp is always in situations which enable you to rediscover a certain humanity. It's human nature to steal. When the Tramp is a night watchman in the department store, his friends come along to steal... But like him, these three thieves are looking for food. They are out of work, so it is only logical that they want food.

ONE OF THE GREATEST DOCUMENTARIES ON THE PERIOD

Watching "Modern Times" again, we get the impression that it is one of the greatest documentaries ever on the period. On the slums, for example: the shack the girl takes him to. The power of Chaplin's fiction is to show us the violence of society. The violence of life. The real violence. That comes across in the way people are deprived of housing and food. It is, of course, still very relevant today. Having a job or not. Living in poverty or not. Being excluded, being a social outcast or not. And how the individual or the human being becomes a part of the mechanism, an object moving around, an element in a system which is above him.

THE TRAMP & THE MACHINE

At the start of the film, a cop is chasing the Tramp who enters the factory and pauses to punch his card. And then, he messes things up. It is an extraordinary act of sabotage and revolt. The whole mechanical world becomes a ballet. The human body takes over the factory and turns it into something else, into a sort of great circus. The movements are no longer mechanical. The human body begins to exist differently than through the machines' domination. When the men chase him to put a stop to his ballet, the Tramp uses the machine, and it becomes his ally. In the factory, the Tramp imposes his plasticity in an overwhelming setting which dominates him. The other workers have something of the nature of the decor whilst he manages to break out of it. Everything cracks. Everything falls apart. Metropolis showed the victory of destiny and grandiloquence, with the power of the setting, the architecture, Moloch. If the Tramp goes inside Metropolis, Metropolis will collapse. Chaplin never asked himself: What is it all for, what is made in this factory? He is more interested in the setting, the nuts and bolts. What is made? That isn't important. Images are made.



THE TWO OF THEM...

It cannot be said that the women in the film are very pleasant. They are often cold, uncommunicative, and mean. But then, there is this young woman played by Paulette Goddard. We can tell that the man filming her really loves her. That is clear from the first moment she appears. The first encounter is moving, in the scene with the stolen bread. When she appears with the knife between her teeth, she looks like the image that conservatives had of communists. In the banana scene, she shares out the food according to people's needs. After she has stolen and shared it out, like a sort of Robin Hood, she turns around to tease the guy who is chasing her. It is a fine insult to the affluent who eat their fill. In the film, the Tramp is alone all the time. Other people represent obstacles or opponents he has to fight and with whom he has to show cunning. The first time he does something for someone is at the end of the film when he takes the girl back to the orphanage. This young woman has quite casually become his

partner. The Tramp realizes that he isn't all alone, but that there is someone else he is tied to now. No doubt because this tie was formed outside work. They are in the music hall, which is the Tramp's true domain. But the music hall is also a job. In fact, he cannot work. He is a tramp, he is on stage, and he makes us laugh. Because he is never where we expect him, he is always wide of the mark. He's the black sheep. Indeed, in the opening shot of the film, we see a herd of sheep in the middle of which is a black sheep. This black sheep represents the Tramp. He only feels at home in the music hall. He may be wrong, he may be off track, but that's exactly what makes people laugh. He's in the music hall and he doesn't realize that he can make people laugh and that he's good. She's the one who reveals to him that he's good. The film is also an incredible love story. But it's a love story in which the wife doesn't shut herself away inside the average middle-class home. At one point, the Tramp is dreaming: they are both sitting by a tree in front of a house. And he says to the young woman: "What if we too had our little nest, our own home?" The Tramp dreams that he's in heaven. Above all, he dreams about being able to eat. In fact, he kicks behind him some fruit he has just picked. And then, the cow comes along. He milks it, as if he is in a land of plenty. It is nothing like the ideal of a middle-class house... We really are in heaven, and they are chased away by a cop. That is typical of the Tramp: he doesn't get on well with the cops. He doesn't like the cops, and they don't like him. He's always their number-one suspect. But he couldn't care less about being safe in an opulent world or an opulent house. He remains the Tramp who gets by as best he can. But he doesn't end up alone, and that's the good thing. They are together, and the girl seems lost and rather tired... And off life goes again! The funny thing is seeing how the Tramp instills his energy in her to get her back on her feet again. She says: "Let's go." They stand up and off they go. And they end the film together. It's the first time it happens in a Chaplin film. They leave together, like two tramps. And their home is the music hall, the stage, the movies...

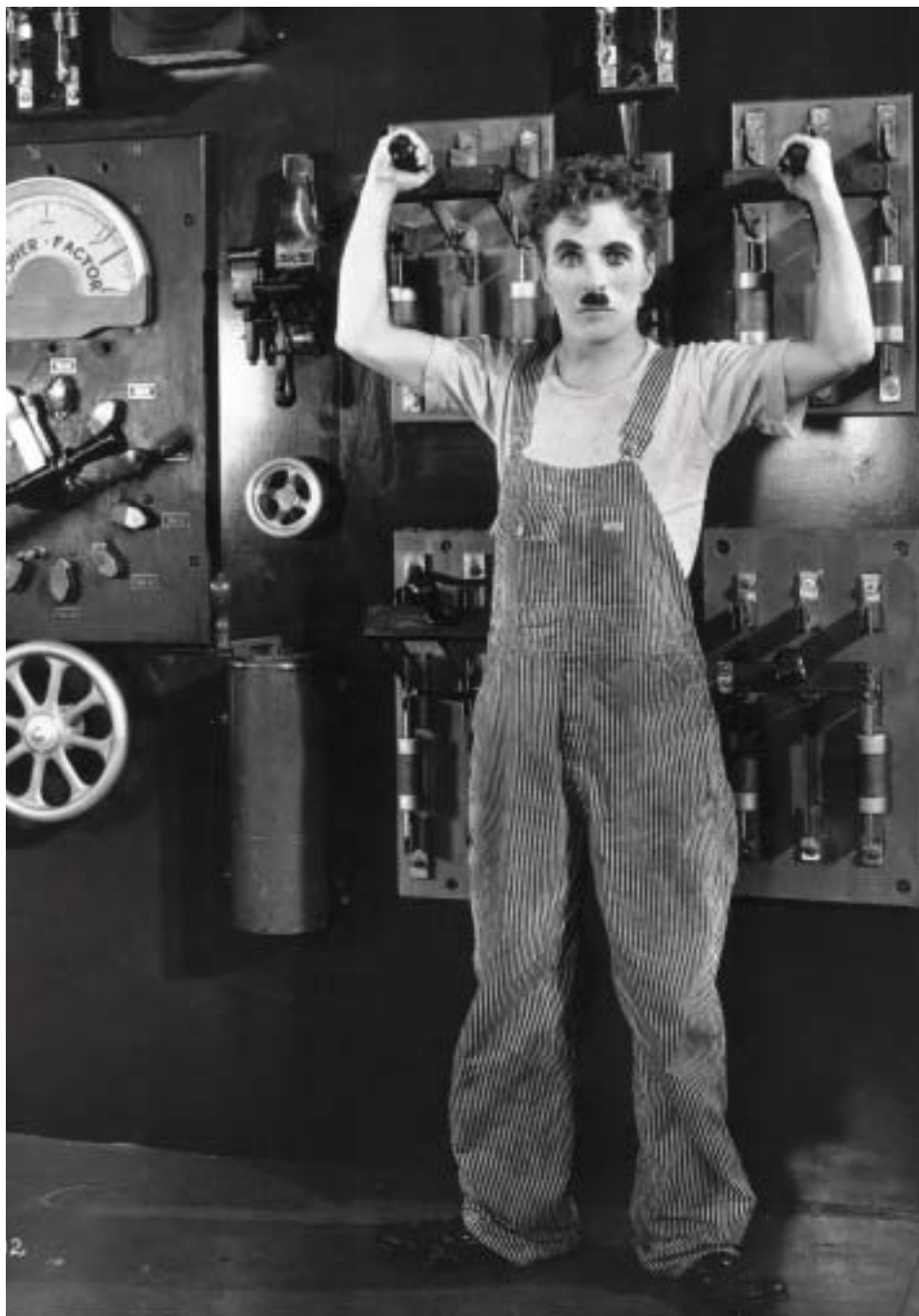
SURVIVAL

Rosetta is in genuine distress. She is a character faced with material survival. Eating is a real problem, a question she faces every day. Just like the Tramp, Rosetta is a social outcast, even if she isn't a tramp. She absolutely wants to get back into society and be like everyone

else. The Tramp is outside society and plays around with that, managing to survive. Whereas Rosetta feels that she could die if society doesn't let her in. Rosetta is on the edge. She keeps saying: "I'm going to die, I'm going to die, I'm going to die. Help me. Help me." And then, when a young man comes and helps her, she doesn't even realize that he is helping her. She thinks he's her enemy. She is so caught up in her own thing that she sees everything the wrong way... But at the end, there are also the two of them. There's something in common in what we tried to do and in this great film about the Tramp. It's something else, but when the boy says to her: "OK, come on... We have to carry on", he picks her up, and she looks at him for the first time. Up till then, she'd never looked at him...

Taken from an interview in the "Chaplin Today" collection, "Modern Times", a documentary directed by Philippe Truffaut





Technical list

Production
Producer
Director
Scenario
Assistant Directors

Photography

Art Directors

Music
Arrangers

Musical Director

CHAPLIN - UNITED ARTISTS
 CHARLES CHAPLIN
 CHARLES CHAPLIN
 CHARLES CHAPLIN
 CARTER DE HAVEN
 HENRY BERGMAN
 ROLAND TOTTEROH
 IRA MORGAN
 CHARLES D. HALL
 RUSSELL SPENCER
 CHARLES CHAPLIN
 EDWARD POWELL
 DAVID RAKSIN
 ALFRED NEWMAN

Musical themes used in addition to original compositions: 'Halleluia, I'm a Bum', 'Prisoners' Song' (C. Massey), 'How Dry Am F, 'In the Evening By the Moonlight' (Bland), Je cherche après Titine' (Duncan and Daniderff)

Artistic list

Charles Chaplin
Paulette Goddard
Henry Bergman
Stanley J. ('Tiny') Sandford
Chester Conklin
Hank Mann
Louis Natheaux
Stanley Blystone
Allan Garcia
Sam Stein
Juana Sutton
Jack Low
Walter James
Dick Alexander
Dr Cecil Reynolds
Myra McKinney
Lloyd Ingraham
Heinie Conklin
John Rand, Murdoch McQuarrie,
Wilfred Lucas, Edward le Saint,
Fred Maltesta, Ted Oliver,
Edward Kimball

A FACTORY WORKER
 GAMINE
 CAFÉ OWNER
 BIG BILL AND WORKER
 MECHANIC
 BURGLAR
 BURGLAR
 SHERIFF COULER
 COMPANY BOSS
 FOREMAN
 WOMAN WITH BUTTONED DRESS
 WORKER
 WORKER
 CONVICT
 PRISON CHAPLAIN
 CHAPLAIN'S WIFE
 PRISON GOVERNOR
 WORKER
 CONVICT

The Charles Chaplin biography (1889-1977)

Charles Spencer Chaplin was born in London on 16th April 1889. His parents, Charles and Hannah, were music hall singers, who separated before Charles was three years old. Mrs Chaplin struggled to bring up Charles and his older step-brother, born illegitimate, despite her own failing health (she was eventually confined in mental hospitals). Often living in extreme poverty, the boys spent part of their infancy in homes for destitute children.

At 10 years old, however, Charles embarked on his professional career, as a member of a troupe of juvenile clog-dancers. For several years he played Billy the pageboy in touring productions of Sherlock Holmes, even appearing in the role in London's West End. Other jobs in the music hall led to his eventual recruitment by Fred Karno, the leading impresario of comedy sketches. Chaplin's exceptional skills for comedy quickly made him a star of the Karno company. In late 1913, while touring the American music hall circuits, he was recruited by Mack Sennett for the Keystone Comedy Company in Hollywood and embarked on a long series of one- and two-reel films. For the second of these he created the costume and make-up which were to become famous; and within a year he was on the road to an international fame and affection such as no other performer had ever known.

Rapidly he moved between film companies, with ever-increasing salaries, always in quest of greater creative independence. In 1918 he established his own studio and in 1919 he was a co-founder with Douglas Fairbanks, Mary Pickford and D.W. Griffith of their own distribution organisation United Artists.

*With masterpieces like *The Immigrant*, *Shoulder Arms*, *The Kid* or *The Gold Rush*, Chaplin brought new dimensions to comedy, not just in the phenomenal skills of his performance and gag invention, but in the range of character study, emotion and social commentary he brought to his films.*

*The coming of talking pictures was a greater problem for Chaplin than for other silent film stars. He had built up a world-wide audience thanks to a universal language of pantomime; and in his first sound films, *City Lights**

*and *Modern Times* he continued to make silent films, using the new medium only to provide synchronised musical accompaniments. When finally he embarked on dialogue films, with *The Great Dictator* (1940) he showed that he could use sound and speech with perfect skill.*

Chaplin had enjoyed a universal idolatry granted to few; but in the paranoia of America's post-Second World War years he came increasingly under attack from the political right for his suspected radical views. The Federal Bureau of Investigation, under its notorious chief J. Edgar Hoover, orchestrated a much-publicised paternity suit against him which further eroded his popularity; and in 1952 he chose permanently to set up residence in Switzerland rather than to continue in conflict with the United States. In Europe he made two more films, published two autobiographical books and continued to write scripts and compose new musical accompaniments for his old silent films practically until his death, in the early hours of Christmas Day 1977.



Filmographie / filmography

Chaplin a écrit, dirigé et monté tous ses films, à l'exception des productions Keystone marquées d'un astérisque (*)

(Keystone Film Company)

1914

Making a Living
 Kid Auto Races at Venice
 Mabel's Strange Predicament
 Between Showers
 A Film Johnnie
 Tango Tangles
 His Favorite Pastime

 Cruel, Cruel Love
 The Star Boarder
 Mabel at the Wheel
 Twenty Minutes of Love
 Caught in a Cabaret
 Caught in the Rain
 A Busy Day
 The Fatal Mallet
 Her Friend the Bandit
 The Knockout
 Mabel's Busy Day
 Mabel's Married Life
 Laughing Gas
 The Property Man
 The Face on the Bar Room Floor
 Recreation
 The Masquerader
 His New Profession
 The Rounders
 The New Janitor
 Those Love Pangs
 Dough and Dynamite
 Gentlemen of Nerve
 His Musical Career
 His Trysting Place
 Tillie's Punctured Romance

POUR GAGNER SA VIE *
 CHARLOT EST CONTENT DE LUI *
 L'ÉTRANGE AVENTURE DE MABEL *
 CHARLOT ET LE PARAPLUIE*
 CHARLOT FAIT DU CINÉMA *
 CHARLOT DANSEUR *
 CHARLOT ENTRE LE BAR ET
 L'AMOUR *
 CHARLOT MARQUIS *
 CHARLOT AIME LA PATRONNE *
 MABEL AU VOLANT *
 CHARLOT ET LE CHRONOMÈTRE
 CHARLOT GARÇON DE CAFÉ *
 UN BÉGUIN DE CHARLOT
 MADAME CHARLOT
 LE MAILLET DE CHARLOT *
 LE FLIRT DE MABEL *
 CHARLOT ET FATTY SUR LE RING *
 CHARLOT ET LES SAUCISSES *
 CHARLOT ET MABEL EN MÉNAGE
 CHARLOT DENTISTE
 CHARLOT GARÇON DE THÉÂTRE
 CHARLOT PEINTRE
 FIÈVRE PRINTANIÈRE
 CHARLOT GRANDE COQUETTE
 CHARLOT GARDE-MALADE
 CHARLOT ET FATTY EN BOMBE
 CHARLOT PORTIER
 CHARLOT RIVAL D'AMOUR
 CHARLOT MITRON
 CHARLOT ET MABEL AUX COURSES
 CHARLOT DÉMÉNAGEUR
 CHARLOT PAPA
 LE ROMAN COMIQUE DE CHARLOT
 ET DE LOLOTTE *

Getting Acquainted

His Prehistoric Past

(Essanay Film Manufacturing Company)

1915

His New Job

A Night out

The Champion

In the Park

A Jitney Elopement

The Tramp

By the Sea

Work

A Woman

The Bank

Shanghaied

A Night in the Show

1916

Burlesque on Carmen

Police

Triple Trouble

(Mutual Film Company)

The Floorwalker

The Fireman

The Vagabond

One A.M.

The Count

The Pawnshop

Behind the screen

The Rink

1917

Easy Street

The Cure

The Immigrant

The Adventurer

(First National Pictures)

1918

A Dog's Life

How to Make Movies

The Bond

Shoulder Arms

1919

Sunnyside

A Day's Pleasure

CHARLOT ET MABEL

EN PROMENADE

CHARLOT NUDISTE

CHARLOT DÉBUTE

CHARLOT FAIT LA NOCE

CHARLOT BOXEUR

CHARLOT DANS LE PARC

CHARLOT VEUT SE MARIER

CHARLOT VAGABOND

CHARLOT À LA PLAGE

CHARLOT APPRENTI

MAM'ZELLE CHARLOT

CHARLOT À LA BANQUE

CHARLOT MARIN

CHARLOT AU MUSIC-HALL

CHARLOT JOUE CARMEN

CHARLOT CAMBRIOLEUR

LES AVATARS DE CHARLOT

CHARLOT CHEF DE RAYON

CHARLOT POMPIER

CHARLOT MUSICIEN

CHARLOT RENTRE TARD

CHARLOT ET LE COMTE

CHARLOT USURIER

CHARLOT MACHINISTE

CHARLOT PATINE

CHARLOT POLICEMAN

CHARLOT FAIT UNE CURE

L'ÉMIGRANT

CHARLOT S'ÉVADE

UNE VIE DE CHIEN

CHARLOT SOLDAT

UNE IDYLLE AUX CHAMPS

UNE JOURNÉE DE PLAISIR

1921

The Kid

The Idle Class

1922

Pay Day

The Pilgrim

(United Artists)

1923

A Woman of Paris

1925

The Gold Rush

1928

The Circus

(Films sonores)

1931

City Lights

1936

Modern Times

1940

The Great Dictator

1947

Monsieur Verdoux

1952

Limelight

(autres productions)

1957

A King in New York

1959

The Chaplin Revue

1967

A Countess from Hong Kong

LE KID

CHARLOT ET LE MASQUE DE FER

JOUR DE PAYE

LE PÉLERIN

L'OPINION PUBLIQUE

LA RUÉE VERS L'OR

LE CIRQUE

LES LUMIÈRES DE LA VILLE

LES TEMPS MODERNES

LE DICTATEUR

MONSIEUR VERDOUX

LES FEUX DE LA RAMPE

UN ROI À NEW YORK

LA GRANDE REVUE DE CHARLOT

LA COMTESSE DE HONG KONG

Charles Chaplin and **mk2**

At the 2001 Cannes Festival, Marin Karmitz announced that he had acquired world rights for Chaplin's catalog of film. This acquisition is part of a strategy designed to strengthen the MK2 Group's world sales activities. The objective was, by working closely with the Chaplin family, to enable one of the 20th century's major artists to regain his rightful place in the world of film and to let the younger generations discover a body of work which is still incredibly modern.

The first stage of this undertaking was the theatrical re-release in France and abroad of *The Great Dictator*. Presented in February 2002 as the closing film at the Berlin International Festival, the film was released in France on October 16th 2002 with almost 200 prints. Over 230,000 people came to discover or rediscover the film on the silver screen.

The Great Dictator was simultaneously released in theaters in Austria, Belgium, Brazil, Spain, Israel, Italy, Norway, Sweden, and Switzerland.

At the same time, MK2 EDITIONS embarked upon the huge task of releasing the Chaplin catalog on DVD. This began with the digital restoration of his work in order to give people access to the films in the best conditions. The DVD release of *The Great Dictator* on November 6th 2002, in a restored version full of bonuses, has been a great success with over 60,000 copies sold in France. For the world distribution of the Chaplin DVDs, MK2 chose to join forces with WARNER HOME VIDEO. As a result, *Modern Times*, *Limelight* and *The Gold Rush* will be released in France and, along with *The Great Dictator*, worldwide on two-disc DVD on June 12th. The other titles in the Chaplin catalog will be released at the end of 2003.

MK2TV has also produced a series of ten 26-minute documentaries, edited by Serge Toubiana and featuring eleven major international filmmakers. **Bernardo Bertolucci** (*Limelight*), **Claude Chabrol** (*Monsieur Verdoux*), **Abbas Kiarostami** (*The Kid*), **Jim Jarmusch** (*A King in New York*), **Costa-Gavras** (*The Great Dictator*), **Idrissa Ouedraogo** (*The Gold Rush*), **Liv Ullmann** (*A Woman of Paris*), **Emir Kusturica** (*The Circus*), **Peter Lord** (*City Lights*), and **Luc and Jean-Pierre Dardenne** (*Modern Times*) agreed to pay tribute to the universal nature of Chaplin's work. This series will be broadcast on France 5 during the Cannes Festival as well as being one of the many bonuses in the DVD collection.



High-Definition Restoration

For its presentation as the closing film of the Cannes Festival and its theatrical release on June 4th, MK2 decided to launch a high-definition digital restoration of "Modern Times", a first for a Chaplin film. The restoration process uses Scanlab's state-of-the-art digital system, which was also used for the digital postproduction in 2K resolution of films such as *Irréversible*, *Demonlover*, *The Pianist*, and *Swimming Pool*.

The HD scan of the internegative is carried out on a Spirit telecine and recorded on a Specter machine which reads in real time the digitized film on HD hard disks and screens it on a DLP digital movie projector. During the digitization process, color corrections can be made. For a restoration of the film in black and white, the aim is to regenerate the original contrast that wear and tear has diminished over the course of time. Automatic scratch reduction filters are used to eliminate large and small dust particles and defects due to voluntary and involuntary deterioration (e.g. Customs stamps). Every frame of every reel is treated on a graphics palette. Certain shots are also stabilized, one image at a time, to restore the original stability. For *Modern Times*, a total of 126,000 frames were treated.

When the grader-restorer has had his work approved by the producers, the digital files are sent to the film recording ArriLaser system. This recorder comprises 3 lasers (red, green, blue) which print an internegative. In the case of "Modern Times", only the blue laser is used to print a 2234 black-and-white internegative. This is then given to the lab, LTC which handles the photochemical work and makes new prints for theatrical release.

The digital files are then archived for posterity and to make a new HD master for broadcasters and DVD.

A SHORT GLOSSARY

HD - High Definition (resolution of 1920 x 1080 points, or pixels, in Y R-Y B-Y)

2K - Red Green Blue resolution of 2048 x 1556 points, or pixels

SPECTER - virtual telecine, a system which reads in real time high-resolution images with the possibility of color grading and pan & scan. The capacity of this machine is 1.5 terabytes, i.e. 1,500 gigabytes on hard disks.

DLP MOVIE PROJECTOR - projector which uses Texas Instruments micromirror technology. This is the definitive system for tomorrow's digital movie theaters.



June 12th: two-disc DVD collector's editions

THE GOLD RUSH / MODERN TIMES / LIMELIGHT

MODERN TIMES

DVD 1: The film

New, entirely restored digital master, original version remastered in Dolby Digital 5.1 and restored mono

DVD 2: Bonuses

Chaplin Today Modern Times 26'

Documentary directed by Philippe Truffault, with Luc and Jean-Pierre Dardenne

For the First Time ("Pour la première fois") (1967) 10'

Cuban film on the reaction of peasants discovering film for the first time thanks to an itinerant projector screening Modern Times.

Behind the Scenes of the Machine Age ("Dans le coulisses de l'âge des machines") 42'

Propaganda film glorifying production-line work in the USA in the 1930s.

Cut scenes 5'

The complete version of the Tramp's gibberish song, including the last verse. Another previously unreleased scene with the Tramp trying to cross the street.

Preface by David Robinson 6'

Chaplin's biographer sets the film in its historical and cinematic context.

Symphony in F (1940)

Promotional musical film for Ford whose assembly lines were the inspiration for Modern Times.

Karaoke 3'

The mystery of the lyrics of the Tramp's gibberish song solved thanks to the karaoke version.

Smile (1956) 4'

Chaplin's most famous theme, from Modern Times, sung by Liberace.

Gallery of the film's posters

Gallery of 250 photos

On-set photos, cut scenes, and preparatory drawings.

Trailers of the film 6'

Excerpts of films in the Chaplin collection 23'

THE GOLD RUSH

Klondike, at the end of the 19th century. Adventurers set off in search of gold seams in the snowy mountains. Among them is a little man with a hat and a stick who, one stormy day, takes refuge in an isolated hut where he meets two other gold diggers. When he returns empty-handed to the town, the little man meets and falls in love with Georgia.

DVD 1: The film

New, entirely restored digital master, original version remastered in Dolby Digital 5.1 and restored mono

DVD 2: The bonuses

Chaplin Today The Gold Rush 26'

Documentary directed by Serge Le Péron, with Idrissa Ouedraogo

Original 1925 silent version of The Gold Rush 96'

For the first time, on this DVD, the restored version by Kevin Brownlow and David Gill is shown in its entirety, accompanied by music specially performed by Neil Brand, based on the original score compiled by Carli D. Elinor.

Preface by David Robinson 6'

Chaplin's biographer sets the film in its historical and cinematic context.

Gallery of 250 photos

On-set photos and historic pictures of the real Gold Rush.

Excerpts of films in the Chaplin collection 23'

Gallery of the film's posters

Trailers of the film 6'

LIMELIGHT

Coming home one night, Calvero, the former music hall artist, finds the girl next door, a dancer half-dead. Disappointed by life, Terry tried to commit suicide. The two artists become friends. Calvero, haunted at night by dreams of past glory, takes Terry under his wing, cares for her and encourages her to start dancing again.

DVD 1: The film

New, entirely restored digital master, original version remastered in Dolby Digital 5.1 and restored mono

DVD 2: The bonuses

Chaplin Today Limelight 26'

Documentary directed by Edgardo Cozarinsky, with Bernardo Bertolucci

The Professor (1919) 7'

In this unfinished short film, Charles Chaplin was already playing the part of the ringmaster of a flea circus.

Home movies

The Chaplin family in the United States in the early 1950s. Chaplin's return in 1959 to the parts of London he frequented as a child.

Cut scene 4'

Removed after the film's première, this scene features a conversation between Calvero (Charles Chaplin) and a one-armed man.

Footlights 3'

Two extracts of the original novel read by Charles Chaplin.

Preface by David Robinson 6'

Chaplin's biographer sets the film in its historical and cinematic context.

Original music 59'

The entire soundtrack of "Limelight".

Gallery of 200 photos

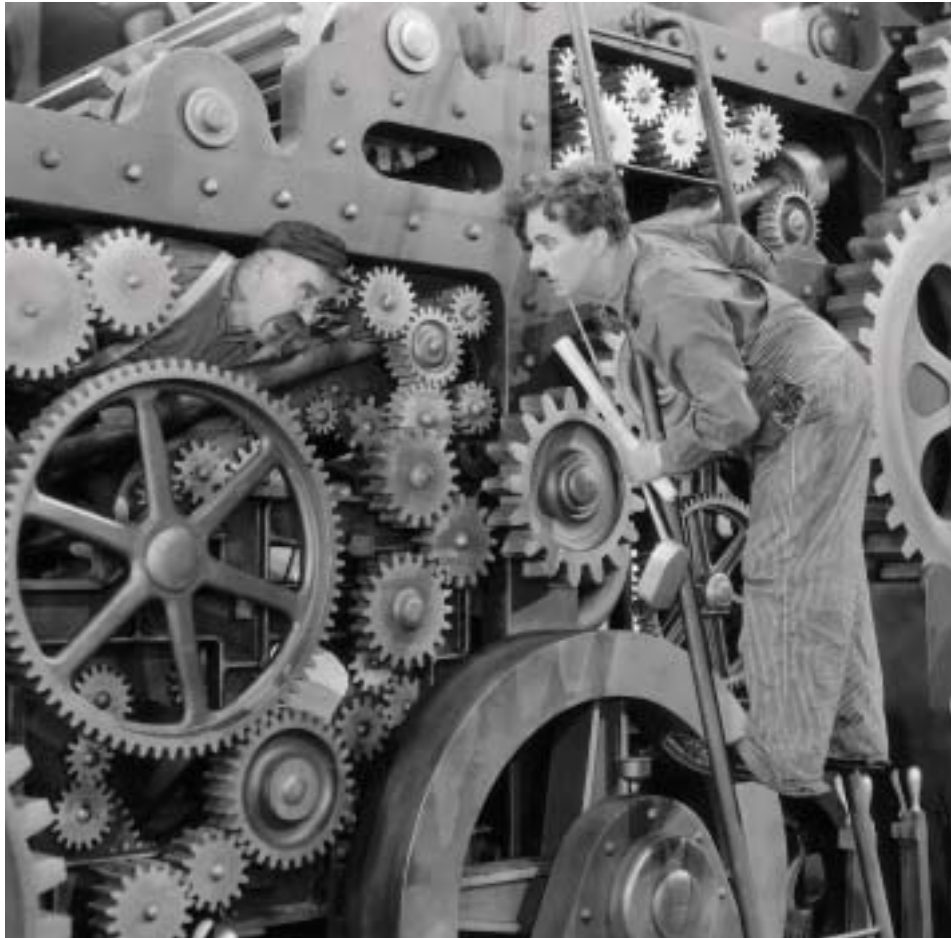
On-set photos, preparatory drawings, Chaplin and Keaton by W. Eugene Smith.

Gallery of the film's posters

Trailers of the film 6'

Excerpts of films in the Chaplin collection 23'





mk2 music



With this release of the film "Modern Times", rediscover the album "Charles Chaplin & The Fureys" recently published by MK2 Music.

Listen to the famous songs, "Smile" and "Eternally" on this compilation comprising 16 songs performed by Charles Chaplin himself and the Irish group, the Fureys.

CD already available.

"My father was one of the only directors of the 20th century to compose his own music. He clearly took great pleasure in writing humorous and romantic songs. In the cellar of his house in Switzerland, we found a box containing recordings of his compositions. For the production of this record, we selected the essential film music, making it the first compilation ever released of Chaplin singing his own songs. My father also wrote many other songs he didn't sing himself, and this compilation would not have been complete without them. He loved Ireland and its various musical styles, and personally, I have admired the group, the Fureys for many years. To me, they were the perfect choice for this project. Their unique talent greatly helps to preserve the spirit of Chaplin's music."

JOSEPHINE CHAPLIN

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