

Chaplin's
WORLD



EDUCATIONAL KIT

—
BY GRÉVIN



DEAR EDUCATORS,

Welcome to Chaplin's World by Grévin, a museum and interpretation centre dedicated to the life and work of Charlie Chaplin, an exceptional filmmaker and artist. Located at the Manoir de Ban - where Chaplin lived for the last 25 years of his life - the visit of this interactive museum is a unique opportunity for visitors to delve into the world of the true icon of silent comedy.

Inaugurated on 16 April 2016, on the 127th anniversary of the birth of the London street kid, Chaplin's World provides an immersive and timeless entertainment experience. In the Studio, visitors plunge into the cinematographic work of the legendary actor, scriptwriter, filmmaker and composer. The tour of the Manoir de Ban invites visitors to discover the man behind the Tramp, Chaplin's universally renowned on-screen character.

Just as Chaplin's films, the content presented at Chaplin's World is accessible to visitors of all ages. Nevertheless, in order to assist you in preparing your class for the Chaplin's World experience, this educational kit will provide you with fundamental information on the life and work of Charlie Chaplin as well as explain the content and layout of exhibits and themes presented. Several educational tools are included, notably teaching strategies and suggested activities to be carried out with your students in class, both before your visit as well as afterward, in order to enhance and extend the learning experience.

All practical information you may require to plan your visit is available on our website: www.chaplinsworld.com. In order to book a tour guide for your students or to announce a self-guided tour for your group, we kindly ask you to contact our Group Services at sales@chaplinsworld.com or to communicate directly with us at 0842 42 222. We would be delighted to accommodate your class.

Welcome to the legendary world of Charlie Chaplin!



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1. From London street kid to citizen of the world

A) CHARLIE CHAPLIN, HIS LIFE AND CAREER

Actor, scriptwriter, filmmaker, composer and true icon of silent comedy, Charles Spencer “Charlie” Chaplin’s film career is enduringly connected to the birth of cinema, the art of pantomime and tragicomedy. With the Tramp, his emblematic on-screen character, Chaplin has become one of the most important figures of the 20th century silent-film era.

Born in a poor district of London in 1889, Charlie discovered his love of comedy and performing very young, likely inherited from his parents, both music hall entertainers. At the tender age of 5, Charlie Chaplin was unexpectedly introduced to the spotlight, spontaneously replacing his mother on stage when she lost her voice during a performance. Determined to become a star and to help his family make ends meet, Chaplin began his professional acting career four years later with the troupe The Eight Lancashire Lads.



At age 19, thanks to the help of his half-brother Sydney, also an actor, Charlie Chaplin joined Fred Karno’s troupe Speechless Comedians with whom he toured the New World on two occasions. In 1912, on his second tour of the United States, Mack Sennett, founder of the Keystone Film Company, noted his pantomime and acting talent. In December 1913, after signing a contract with Keystone, Chaplin arrived in California, making 36 short films in just one year. Although Chaplin played various roles in his films, the actor established his on-screen star quality when he donned the costume and melancholic character of the Tramp in his second film Kid Auto Races.

Throughout his career, Chaplin aimed to continuously gain power over the creative aspects of his work. In order to do so, he

took on the responsibility of writing his own scripts with his 11th film *Twenty Minutes of Love*, and officially took over the *mise-en-scène* of his films beginning with *Caught in the Rain*. Acquiring this creative freedom allowed him to perfect his personal vision of comedy. Chaplin made many films and had numerous consecutive contracts throughout his career. Despite the success of his films with Keystone, in 1915, at the end of his contract, Chaplin decided to join Essanay for whom he wrote scripts, directed and acted in 15 films (*of which The Tramp is the most well-known*). Just one year later, Chaplin took on a new contract. With the Mutual Film Company, he made 12 more films before joining First National, again one year later, making a further 8 films.

Producing his own films as of 1918 and founding United Artists with D.W. Griffith, Douglas Fairbanks and Mary Pickford in 1919, Chaplin finally obtained complete independence from the major Hollywood film studios. However, before making his own films with his new production company, he was required to complete his contract with First National for whom he directed *The Kid*, his first full-length film and masterpiece.

From 1923 to 1952, with United Artists, Chaplin wrote, directed, produced and distributed 8 full-length films, many of which have made their mark on the history of cinema. Nevertheless, during this period of his career, Chaplin faced several obstacles and grievances, notably the box-office failure of *A Woman of Paris*, the first drama he wrote, directed and produced but did not star in. Chaplin therefore decided to return to acting and to comedy as well as to bring back his famous character the Tramp, producing one of his most celebrated films, *The Gold Rush*.

In 1927, his art form is put in jeopardy, or rather his famous character, the Tramp. The arrival of sound in movies seriously endangered the silent film industry and particularly Chaplin's on-screen pantomime character with his universal language. Fully aware of the extent of the threat facing him, yet refusing to give in to "talkies", Chaplin produced *City Lights*, a silent yet sonorised film where music and sound effects replace the actors' dialogues. Finally, having understood he could not stop progress, Chaplin produced one last silent film, *Modern*



Times. Considered the last of the great Hollywood silent movies, the film pays tribute to the silent era and bids farewell to the Tramp with a triumphant final bow to the audience that adored him, before definitively turning to talking pictures.

Nominated for three Oscars, the success of *The Great Dictator*, Chaplin's first talking film, was beyond his expectations. With this great political satire, Chaplin not only confirmed his talents in acting, writing and directing, the public also discovered his ease in public speaking. Artfully adapting to new technology, Chaplin made four more talking films: *Monsieur Verdoux*, *Limelight*, *A King in New York* and *A Countess from Hong Kong*.

At the end of his career, Chaplin was awarded an honorary Oscar for the ensemble of his career and his contribution to the film industry. He was also awarded the famous Lion d'Or, the Grand International Prize of the Venice Film Festival. Finally, knighted by the Queen of England, he received the ultimate recognition for his art.

Having made more than 80 films, the prolific career of Charlie Chaplin came to an end on December 25th, Christmas day 1977. The world lamented his passing, including the Swiss in his country of adoption of more than 20 years.

B) TIMELINE OF THE LIFE OF CHARLIE CHAPLIN WITH SELECTIVE FILMOGRAPHY

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- 1889** Birth of Charles Spencer Chaplin in Kennington, a poor district of London, on the 16th of April. His parents, Charles Chaplin and Hannah Hill, are music hall entertainers.
- 1890** Charlie Chaplin's father abandons his mother Hannah and her two children, Sydney and Charlie.
- 1894** At the age of 5, Charlie Chaplin performs for the first time at the music hall where his mother works. He unexpectedly must replace her when she loses her voice during a performance. He sings *Jack Jones*, a famous song.
- 1895** Hannah Hill is confined to a psychiatric hospital for the first time. Although released, she will have numerous hospital stays throughout her life. Charlie and his older half-brother Sydney are placed in the Hanwell orphanage in the London suburbs.
- 1908** Chaplin joins Fred Karno's troupe Speechless Comedians alongside his brother Sydney.
- 1910** Chaplin's first tour in the United States.
- 1912** Second tour in the United States. Scouted by Mack Sennett, Keystone offers him his first film contract.
- 1913** Chaplin signs with the Keystone Film Company in Los Angeles and makes 36 short films in one year.
- 1914** First film: *Making a Living*, 1914. Hired initially as an actor, Chaplin will also make his directing debut with *Twenty minutes of Love* (1914).
First appearance of his on-screen character that will become known as the Tramp in *Kid Auto Races*. The Tramp's success is immediate.
Beginning of the First World War.

- 1915-1916** Chaplin leaves Keystone for Essanay with whom he makes 14 films, notably *The Champion* and *The Tramp*.
- 1916-1917** Chaplin signs with Mutual Film Corporation with whom he makes 12 short films, notably *The Rink* and *The Immigrant*. His salary at the time is 10'000 dollars a week making him the highest paid actor, and possibly person, in the world.
- 1917** Chaplin builds his own film studio on the corner of La Brea Avenue and Sunset Boulevard in Hollywood.
- 1918** End of the First World War.
- 1918-1920** Marriage to Mildred Harris.
- 1918-1922** Contract with First National. In four years he makes 9 films, notably *Shoulder Arms* (1918) and *The Kid* (1921).
- 1919** Chaplin founds the United Artists Corporation with D.W. Griffith, Douglas Fairbanks and Mary Pickford, the company with whom he produces all his subsequent films until *Limelight*.
- 1921** Chaplin directs, writes and stars in his first full-length film *The Kid* with Jackie Coogan.
- 1923-1952** With United Artists, Chaplin writes, produces, directs and distributes 8 feature length films, many of which have made their mark on the history of cinema: *The Gold Rush* (1925), *The Circus* (1928), *City Lights* (1931), *Modern Times* (1936), *The Great Dictator* (1940), *Monsieur Verdoux* (1947) and *Limelight* (1952) as well as *A Woman of Paris* (1923).
- 1924-1926** Marriage to Lita Grey. Birth of two sons.
- 1927** Premiere of the film *Jazz Singer*, the first talking film in the history of cinema. Chaplin refuses to give in to "talkies" and continues with silent film.
- 1929** Wall Street Crash at the New York Stock Exchange, from Thursday October 24th to Tuesday October 29th, 1929.
- 1931** Chaplin receives the *Légion d'honneur*.
- 1936-1942** Marriage to Paulette Goddard.

- 1936** Premiere of *Modern Times*, the last of Chaplin's silent films (*however sonorised with sound effects*) and last movie featuring the Tramp.
- 1939** Beginning of the Second World War.
- 1940** Premiere of *The Great Dictator* Chaplin's first "talkie".
- 1942** Chaplin openly takes a stand in favour of a second front in Europe.
- 1943** Marriage to Oona O'Neill with whom he will have eight children.
- 1945** End of the Second World War.
- 1947** Premiere of *Monsieur Verdoux*, a satirical comedy about crime that opens to mixed reviews. The Tramp is not featured in the movie. Chaplin plays the main role of a bank employee who becomes a serial killer that finishes on the guillotine.
- 1947** Victim of McCarthyism, Chaplin is accused of communist sympathies. He is summoned by the Committee on Un-American Activities but does not appear in person.
- 1952** Premiere of *Limelight* filmed during the most difficult period of the star's career as he is the favourite



target of the famous witch-hunts. This is the last movie Chaplin films in America.

1952

While travelling in London to present his latest film, Chaplin learns that the American Attorney General has withdrawn his visa, forbidding him to enter the country. On December 31st, Chaplin signs the purchase offer for the Manoir de Ban.

1953

Chaplin settles in Switzerland with his wife and children at the Manoir de Ban in Corsier-sur-Vevey.

1954

Chaplin receives the International Peace Prize from the World Peace Council.

1957

Premiere of *A King in New York*, the first film Chaplin produces in Europe (*with Attica Archway*) during his exile. Lacking an American distributor due to the film's social and political message, the movie will only be shown in American box offices as of 1976.

1967

Premiere of the last film directed and produced by Chaplin, *A Countess from Hong Kong*, Universal Pictures.

1972

Chaplin receives an Honorary Academy Award for his lifetime contribution to the film industry. He returns to the United States for the first time in 20 years. He is also awarded the Lion d'Or, the Grand International Prize of the Venice Film Festival.

1975

Knighted by the Queen of England, Chaplin is hereafter referred to as Sir Charles Spencer Chaplin.

1977

At the age of 88, Charlie Chaplin passed away in his sleep on Christmas day, December 25th, in Corsier-sur-Vevey. His wife Oona stayed in the family home for another 14 years until the end of her natural life.

2. Chaplin's World by Grévin: a journey filled with laughter and tears

Chaplin's World has a dual vocation: to present the family life of the famous filmmaker who revolutionised the Seventh Art as well as to highlight Chaplin's films which have remained both up-to-date and universal. With 1'850 m² of exhibition space and immersive experiences, Chaplin's World invites the visitor on a fun, interactive journey through the scenographic, multimedia and cinematographic world of the Studio. The visit continues with Chaplin's private life in the Manoir de Ban, his family home where he lived with his wife Oona and their eight children. Set on a vast domain surrounded by a forest, near the picturesque shores of Lake Geneva, the ideal visit of the museum includes a relaxing moment in the grandiose four-hectare park.

Encouraging visitors to be completely immersed in Chaplin's World, the museum offers a unique experience full of emotions.



A) THE STUDIO: A TOTAL IMMERSION INTO THE CINEMATOGRAPHIC WORLD OF CHARLIE CHAPLIN

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The Studio offers an immersive experience in the cinematographic world of the genius filmmaker and exceptional artist as well as screenwriter, director, producer, composer and creator of more than 80 films.

In this space dedicated to the art of film and the moving image, the visit begins in a movie theatre with a film that contextualises Chaplin's work both within the history of cinema as well as that of the 20th century. The ten-minute movie "I am a citizen of the world" provides an overview of Chaplin's life and his films, highlighting the importance of historical events, from the Wall Street Crash of 1929 to the World Wars, in the writing of his film scenarios.

Visitors are then invited to explore reconstructions of the sets and decors of Chaplin's movies filmed in his Hollywood studios, starting with Easy Street, the emblematic setting he used in more than 20 of



his films. The name Easy Street refers to East Street, the actual birthplace of the film star. The reconstruction of this famous décor - inspired by Chaplin's real life-story - serves as

the perfect backdrop for recounting Charlie Chaplin's squalid, precarious childhood: a mother from whom he claims to have learned everything he knows about music-hall as well as his famous body language, an alcoholic father who abandoned the family only to die from his addiction, and one musn't forget a certain "Rummy" Binks whose swollen feet, large pants and comic waddling gait served as inspiration for the character the Tramp. The memories of his miserable childhood seem to have greatly influenced the actor. In his autobiography, Chaplin recounts an event that marked him deeply: a little black sheep fighting to avoid being butchered at the slaughterhouse on his street. Although at first the scene was comic, the men running after the little sheep and tripping while trying to catch him... the end was tragic. To Charlie's dismay, the sheep was evidently caught and taken to the slaughterhouse to be killed. This anecdote is actually highly significant in Chaplin's work. The actor

and writer understood very well that the best way to treat tragedy was to combine it with comedy.



The tiny attic bedroom from the film *The Kid*, his first feature length film, is also reconstructed. A giant screen projection displays a legendary scene with the Tramp and young Jackie Coogan from this movie generally considered to be autobiographical.

Inspired by his real-life conditions, the film reproduces the story of a young boy abandoned by his mother, living in poverty. In the movie, the Tramp



cares for "the Kid" as his own son, perhaps reminiscent of young Charlie's need for care and protection. However contrary to the film, born to a father who abandoned his family and a mother whose mental health decayed, Chaplin spent a large part of his childhood in an orphanage... In providing protection for "the Kid", Charlie Chaplin defends the lost and forgotten in a film full of emotions and laughter.

After *Easy Street*, the visitor discovers Chaplin's young, formative years growing up on the stage of music halls and vaudeville theatres followed by his employment in Fred Karno's troupe that permitted him to perfect both his technique and his art. Finally, his travels to the New World in 1910 and 1913 would change the young actor's life forever. Indeed, after having been scouted by Mack Sennett while on touring American music halls, Chaplin lands his first Hollywood contract with Keystone.

Chaplin arrives in Hollywood in 1914. The visit therefore continues with a presentation in film of the literal "laugh factory" Chaplin joined by signing with Keystone. A 360 degree cinema, designed to resemble a circus stage, sets the scene for the great stars of silent films of the period, from Buster Keaton, W.C. Fields and Roscoe « Fatty » Arbuckle to the legendary comedy double act Laurel and Hardy.... In only one year in Hollywood, Chaplin made no less than 36 films, almost half of the films he would make in his entire career.

In merely one year, Chaplin had already attained international notoriety thanks to his mastery of the art of pantomime and particularly the Tramp - the character with a bowler hat, a cane and a moustache - he invented for his second film. With this famous character, portrayed by Chaplin as generous and kind, the actor will become one of the most famous and highly regarded men of his time.

The hallway of pantomime, with its seven life-size successive

screens, presents the actor's rich body language he claims to have learned from his mother. His billowing pants and his oversized shoes are combined with his waddling gait and bamboo cane. In front of the Tramp, visitors are invited to observe and analyse the slightest details of his movements. This area designed for the study of Chaplin's art of pantomime serves to prepare visitors for a later activity where they may mime the Tramp's varied gestures on stage!



A scene from *Modern Times* summons visitors to descend one floor and enter the world of the most famous films of Chaplin's career. As of 1917, after signing a contract with Essanay, Chaplin bought a large plot of land on the corner of La Brea Avenue and Sunset Boulevard where he will build one of the most modern movie studios of the time. It is here he will film his most celebrated movies. Several giant screen projections present cult moments from his most well-known movies, from the bread roll dance scene to the shoe-eating scene in *The Gold Rush* as well as the legendary moment where the Tramp is swallowed by the giant machine in *Modern Times*. Although Chaplin builds enormous decors for his films, he also has a remarkable attention to detail. He aimed at reproducing history with astonishing precision. Visitors are invited to enter a reconstruction of the little shack teetering off the edge of a cliff from *The Gold Rush*, allowing them to relive this cult movie moment. The impressive big wheel from *Modern Times* is also reconstructed. Finally, on a small screen, visitors will discover Douglas Fairbanks, a close friend of Chaplin's with whom he founded the United Artists Corporation (*along with D. W. Griffith and Mary Pickford*), the company he used to produce his most famous films up until *Limelight*.

In order to highlight the importance of the different stages of production as well as to unveil the creative method of this genius of the Seventh Art who directed his own films as of 1914, the visitor then discovers the secrets behind the making of his films. Chaplin is both in front of and behind the camera. He writes his own scenarios, directs and produces, hence taking over complete creative control of his art, even the editing process.

Chaplin transformed the art of cinema. As opposed to the type of comedy advocated by Keystone – slapstick with fast-paced action and gags – Chaplin strove to slow down the cinematographic experience in order to extend the amount of time allotted to the Tramp's acting. As a filmmaker, he is renowned for his perfectionism that caused him to retake scenes countless times, using literally kilometres of film in his productions. He perfected the art of the long take that includes the entirety of a scene. Faced with the industrialisation of cinema, Chaplin maintained an artisanal approach to his art, apart from a few exceptions. He was the first to use the fade-out technique, a transition in cinematic work where the visibility of a scene gradually decreases while another slowly appears. As the finished product was so important to him, he also edited his own films. In order to demonstrate the mastery of the meticulous filmmaker, various scenes are presented: the dogfight from *A Dog's Life* (1918), the lions' cage scene from *The Circus* (1928), the editing of the bread roll dance scene as well as the shoe-eating scene from *The Gold Rush* (1925) and finally the globe scene from *The Great Dictator* (1940).

A reconstruction of the barbershop of the Jewish barber, along with a presentation of several scenes from *The Great Dictator* on a big screen, are used to address Chaplin's social commitment. Although Chaplin made his film *Modern Times* several years earlier, a great social commentary of the modern world and the dangers of industrialisation, *The Great Dictator* was not only his greatest political comedy but also the first movie to openly criticise Nazism. In 1930, while travelling in Europe, Chaplin witnessed the beginning

of facism in Italy as well as Nazism in Germany. Upon his return to the United States, he expressed his desire to make a film on the subject. Despite the cautioning of those around him, the actions undertaken by the Consul of Germany and even death threats he



received, the pacifistic and fundamentally humanist filmmaker began shooting the film in 1939. Despite being well received in Europe, The Great Dictator was boycotted in the United States as well as in Germany.

This movie played an important role in the artist's life. Chaplin strongly opposed talking movies as he considered silent film to be the only true art form. Talking films also put the livelihood of the Tramp at risk who, according to Chaplin, would lose both his charisma and his international appeal if he were to speak. Finally, the actor gave into the revolution of sound films, taking on his



first speaking role in one of the most overt political statements in cinematographic history.

The visit continues with a projection of one of Chaplin's most romantic and touching movies, *City Lights* (1931). The shooting of the film lasted almost two years and was exceptionnaly grueling for the young actress who played the beautiful young blind girl, particularly the shooting of the close-ups. One distinct scene has become legendary. Having become more and more of a perfectionist, when Virginia Cherrill asks the Tramp "Flower sir?", Chaplin asked her to reshoot 342 times!

Food is a very important theme in Chaplin's work. His films often begin with a search for food that the poor Tramp cannot afford. The restaurant set from the film *The Immigrant* (1917) is renconstructed, recalling the scene where the Tramp finds a penny and decides to dine in a restaurant, only to realise he has lost his money. He must then face the angry waiter played by Eric Cambell, Chaplin's favourite menacing giant. The restaurant is used as a backdrop for the actor as a pretext for numerous gags in many films where he takes on numerous roles, from the customer who has no table manners to the clumsy waiter...

The Tramp, a penniless marginalized vagabond is also known for his distinct relationship with the legal system as well as with authority, power and justice as seen in numerous of his films. Chaplin often challenges symbols of power, beginning with policemen in his early films and moving on to judges as well as aristocrats and "the boss".

Crime as well as prisons fascinated Chaplin as places of ultimate social exclusion. He was known to have visited several penal instiutions throughout his life and recounted his strong emotional response to his visit of Death Row at the Sing Sing correctional facility in 1931. Two of Chaplin's films take place in a prison: *The Adventurer* (1917), in which he famously escapes and *Modern Times* (1936) where he is mistakenly arrested and jailed, giving us some of

the most memorable, far-fetched scenes such as the famous tea scene immortalized here in wax.

The universality of Chaplin's art has made him a global star as well as the first celebrity in the world. A newspaper stand displaying the headlines of the times is used to convey to visitors the breadth of his success as well as the downside to his fame: the tabloids.

Although his mustache, bowler hat and cane were his famous physical attributes, as the Tramp held many different jobs, he also sported various costumes. Visitors therefore discover the Tramp's costumes for his role as a soldier, a prisoner, a waiter and even a bank teller. Chaplin's multitude of costumes and accessories demonstrate the artist's immense creativity and ingenuity and his ability to make audiences laugh with just about any prop. For example, by simply gathering a dozen wooden chairs on his back, Chaplin transformed his character into a hedgehog or porcupine. Most importantly, however, throughout all his transformations, the Tramp's spirit remained intact.

Chaplin was the king of props, or object transformation. A simple, daily object could completely change function in the hands of the genius: a lamp shade is used to disguise him as a lamp, enabling him to hide from policemen, an old camembert cheese becomes a weapon and his cane serves at times as a toothpick, other times as a nail cleaner.

Chaplin also had a particular relationship with money, as represented by the reconstruction of his bank decor. A bank is the ideal setting for making a mockery of bank robberies such as in his 1915 film *The Bank*. In *Monsieur Verdoux*, his 1947 tragicomedy, money plays a central role. Based on Orson Welles' idea, Chaplin decides to abandon the Tramp for the very first time in order to take on the role of an unemployed bank employee during the Stock Market Crash of 1929. Verdoux marries wealthy women who mysteriously die, one after another. With this movie, Chaplin actually dared film the story of a wife assassin or serial killer who disposed of his victims in order to take possession of their

money, eventually meeting his end by the guillotine's blade!

The street kid, just as the Tramp, was penniless and broke. Chaplin, however, became one of the highest paid artists in the world... by playing the role of poor man! Beginning in 1914 with a Hollywood salary of 150 dollars a week, four years later he signed a contract with First national for a million dollars! However, Chaplin was always prudent with his spending as his fortune was used to finance the production of his art.

On top of his 81 films, of which many are considered masterpieces, Chaplin has also left behind a wealth of archives, objects and photographs. Digitalised by the Cineteca di Bologna, the still photographs taken on his movie sets are currently held at the Musée de l'Elysée, Lausanne. His archives, preserved by Archives Montreux, are being digitised by the Cineteca di Bologna while the artist's rare and emblematic objects are presented at Chaplin's World.

Finally, as in the story of Calvero in *Limelight* (1952), the most autobiographical film of his career, Chaplin's greatest fear was to no longer be able to make audiences laugh. He was persistently afraid of being abandoned by his adoring public. At the end of the visitor journey, Chaplin's World invites its audience to take on Chaplin's role, appearing on stage in front of a cheering crowd.



The Tramp continues to captivate and attract new audiences, from young to old, with his touching character, his universal appeal, his humanism and pacifism and above all his film art, slapstick comedy and tragicomedy, of laughter and tears.

B) THE MANOIR DE BAN: A VOYAGE INTO THE INTIMATE LIFE OF CHARLIE CHAPLIN

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The visitor journey in the Manoir, the Chaplin family home, is dedicated to the private life of Charlie Chaplin, husband, father, celebrity, globetrotter and citizen of the world. In 1952, while travelling to London, Chaplin learned his American visa had been revoked due to false accusations of communist sympathies. A victim of McCarthyism, Chaplin was forced to look for a new place of residence.

Constructed in 1840 by architect Philippe Franel, the Manoir de Ban, a former farm situated in Corsier-sur-Vevey, was built in the typical regional architectural style of the time. Attracted by the idyllic setting of the banks of Lake Geneva and especially the immense gardens and century-old trees in its park, Chaplin purchased the Manoir on December 31st, 1952. The family moved to Switzerland in early 1953. The Manoir de Ban, often called the Champ de Ban Estate Manoir, was Charlie Chaplin's residence from 1952 until his death in 1977.

The visit of the Manoir encourages visitors to discover the man behind the famous character the Tramp, in his family home restored with passion and authenticity. Welcomed by Charlie and his wife Oona in the grand entrance hall of the dwelling, visitors are invited to learn about the icon's private family life. Immersing audiences into the international star's daily life, several themes are presented in the rooms of the Manoir, also recently restored in order to regain the look and feel of the period when the Chaplin family lived there. Firstly, the transformation of the former farm and stables to international museum is presented in the section The History of the Manoir.



On the ground floor, visitors will find the section Chaplin in Switzerland that presents Chaplin's social life, his celebrity entourage and his personal appreciation of the local terroir, alongside Chaplin and the News Media, which presents his Hollywood life, his celebrity status as well as the "other side of the coin", his divorce trials,



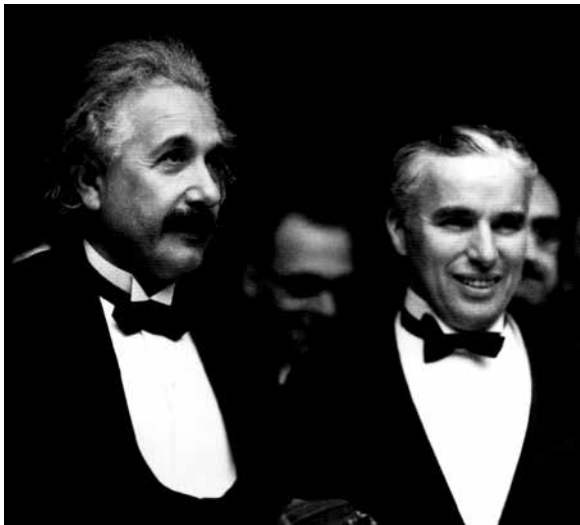
press scandals and FBI or Swiss Intelligence Agency investigations.

The Library was the actor's favourite workplace. Having taken on the role of producer and screenwriter, writing became crucial in his work. Having left school at the young age of 13, reading was fundamentally important to the self-taught actor. His library was filled with his favourite books written by famous authors ranging from Charles Dickens to Shakespeare, including the philosophical works of

Neitzsche or Schopenhauer as well as a large collection of magazines.

In the Manoir's Living Room, numerous parties and musical sessions were held. Chaplin, a self-taught composer, was passionate about music. He notably composed the music for his silent films in order to ensure that the melodies would perfectly fit with the scenario. The Steinway concert piano, found in the living room, played an important role in the house as well as in Chaplin's life. Clara Haskil, a talented pianist and Chaplin's close friend since their initial meeting in 1953, would play the piano regularly for receptions and galas held at the house, as well as for the annual, traditional Christmas dinner. The Dining Room, a place of freedom and joy for the whole family, was located just next to the living room. Every evening at 6:45 pm the family would gather for their evening dinner.

Visitors are then invited to take the stairs to the upper floor. Having practically travelled the world over, Chaplin's voyages are presented. His trips were an opportunity for his numerous adoring fans to catch



a glimpse of their favourite star. No matter where he travelled to in the world, Chaplin was frequently invited and sought after. The section on Chaplin's Travels demonstrates the importance of his meetings of famous politicians, artists and scientists of the time such as Winston Churchill, Marlene Dietrich and Gandhi.

As presented in the section Einstein = MChaplin2, Chaplin considered Albert Einstein to be a close friend as they shared both humanist and pacifist values. The section entitled The Celebrities demonstrates how the greatest writers, filmmakers, actors and intellectuals of the time, adulated Chaplin. He was known to frequently invite stars to the family Manoir such as Gene Kelly, Audrey Hepburn, Maria Callas and Coco Chanel



section A King in Vevey presents his two final films, A King in New York and A Countess from Hong Kong, explaining Chaplin's great difficulty to produce them while being completely cut off from his studios in America. A blatant denunciation of the madness of McCarthyism, the film A King in New York would only be released in the United States in 1976, 19 years after its official release.

Chaplin's Bedroom is located on the upper floor. In the international star's bedroom, visitors discover a range of portraits of the artist, filmmaker and family man at different ages or stages in his life, alongside photographs of his close friends and family. On December 25th, 1977, Christmas day, Charlie Chaplin passed away surrounded by his loved ones.

The last room to visit in the Manoir is Oona's Bedroom which is completely dedicated to Chaplin's wife and love of his life, an exemplary mother and remarkably elegant woman. Oona O'Neill was the daughter of Eugene O'Neill, the American playwright and Nobel laureate in Literature, and writer Agnes Boulton. She was Chaplin's fourth and last wife. Thanks to a Hollywood agent and a casting call, Chaplin had finally met his soul mate. She was a mere 18 years old when she married 53 year-old Charlie Chaplin.

Oona participated in her husband's professional life while taking care of her children's education and managing the Manoir along with the servants and domestic help. As advisor, muse and mother of the couple's eight children, Oona played a vital role in her husband's life.

The couple wanted to live a normal life, "just like everyone else". In the Family Albums, visitors will see an almost ordinary family with Halloween festivities, Christmas cards and the births of each of the children. Oona was pregnant with the couple's fifth child upon her arrival in the Manoir and she would give birth to three other children afterward!

Oona never recovered from her husband's death. She stayed at the Manoir for 14 years afterward until her own death the 27th of September, 1991.

C) THE PARK IN THE CHAMP DE BAN ESTATE MANOR: A FOUR HECTARE RICHLY FORESTED HAVEN OF PEACE

-

The ideal visit of Chaplin's World ends with a moment of relaxation in the wooded park with its centenary trees and magnificent view of the Pre-Alps and Lake Geneva. Upon their first visit of the estate in 1952, Charlie and Oona were immediately enthralled by the extraordinary charm of the garden, notable for its size and exceptional beauty that included both a forest and vineyards. In this majestic park, Chaplin was known to take daily walks, swim laps in the pool and play tennis. Switzerland had become Chaplin's home. He is said to have greatly enjoyed his new life with his wife and family. Charlie Chaplin passed away in 1977, his wife Oona 14 years later in 1991.





3. Classroom activities for students before and after the visit

The aim of this section is to propose activities to be carried out in the classroom before your visit of Chaplin's World in order to prepare students for the immersive experience on Chaplin's life and work as well as after your visit in order to reinforce and extend students' knowledge.

Just as with Chaplin's films, the content of the visit is accessible for all ages. However, Chaplin's World proposes a multitude of films to discover and themes to explore. As certain subjects related to Charlie Chaplin's life and work require historical and social context, the activities proposed are separated by theme and appropriate age group.

A) SILENT FILM, COMEDY & SLAPSTICK

Theme particularly adapted to younger students (age 4 to 12), accessible to all

Activities prior to the visit

- Introduce students to silent film (*films with no recorded dialogues as sound-on-film for recording synchronised dialogue did not exist until 1927*) as well as the importance of musical compositions
- Introduce students to the great movie stars of silent comedy film of the time (*Charlie Chaplin, Max Linder, Buster Keaton, Douglas Fairbanks, Mary Pickford, Louise Brooks*)
- Present the world of slapstick comedy

Follow-up activities (after the visit)

- Analyse the world of slapstick film, the gags, the screenplays as well as the rhythm of the action
- Compare Chaplin's first films made with Mack Sennet at Keystone with his later films with United Artists

TIPS:

Keystone's movies should be watched on a restaured version
Suggested package :



mk2

https://www.amazon.fr/Coffret-inedit-Charlie-Chaplin-naissance/dp/B0040MF2MK/ref=sr_1_1?ie=UTF8&qid=1461844223&sr=8-1&keywords=chaplin+keystone

B) THE TRAMP'S CHARACTER AND UNIVERSE

Theme particularly adapted to younger students (age 4 to 12), accessible to all

Activities prior to the visit

- Present the birth of the screen character the Tramp (*from Chaplin's first movie Making a Living (1914)* to the first appearance of the Tramp in *Kid Auto Races (1914)*)
- Discuss the Tramp's physical attributes and unforgettable silhouette
- Present the art of pantomime, the theatre technique of conveying emotions actions, feelings and ideas through gestures, without speech

Follow-up activities (after the visit)

- Analysis of the character of the Tramp, an endearing vagabond, a romantic dreamer, both clumsy and cunning
- Discussion of the possible sources of inspiration for the creation of Chaplin's famous character
- Discussion of the importance of the pantomime character (*and significance of the lack of dialogue*)
- Analysis of the reasons for the Tramp's world-wide and cross-cultural success

Suggested Roy Export movies (The Great Dictator, Modern Times, ...) are to be watched on versions distributed by MK2

C) CHARLIE CHAPLIN: FROM SILENT FILM TO TALKING PICTURES (OR “TALKIES”)

–

**Theme particularly adapted
to students age 10 and up,
accessible to all**

Activities prior to the visit

- Introduce students to silent film (*films with no recorded dialogues as sound-on-film for recording synchronised dialogue did not exist until 1927*) and the importance of musical compositions
- Discuss the arrival of talking pictures with the first “talkie” *Jazz Singer (1927)*

Follow-up activities (after the visit)

- Contextualise Chaplin's work and career both before and after the advent of sound recording and talking pictures
- Watch three Chaplin films: a silent film, *The Rink (1916)* or *The Circus (1928)*, a film with sound effects but not dialogue, *Modern Times (1936)* and a talking movie, *Limelight (1952)*
- Discuss reasons why Chaplin so vehemently resisted « talkies » remaining faithful, at the time, to silent film
- Analyse the importance of the world of silent film for the character the Tramp and the influence of the invention of talking pictures on the art of pantomime

D) THE HISTORICAL CONTEXT OF CHAPLIN'S FILMS AND THE INFLUENCE OF THE ACTOR AND DIRECTOR'S SOCIAL AND POLITICAL AWARENESS ON HIS WORK

–

**Theme particularly adapted to
students age 13 and up**

Activities prior to the visit

- Introduce one or several historical themes related to Chaplin's films: the First World War, the Great Depression, the Second World War, the Cold War and McCarthyism
- Explain to the students that Charlie Chaplin, both a humanist and pacifist, received the International Peace Prize in 1954

PRIOR TO THE VISIT:

- Study The Great Dictator's final speech
ens watch in this context the the Movie of
Serge Vallet: “Mystères d'Archives” – 1940,
Charlie Chaplin filming the Great Dictator.
[http://boutique.arte.tv/f10598-mysteres_](http://boutique.arte.tv/f10598-mysteres_archives_1940_charlie_chaplin_tourne_dictateur/)
[archives_1940_charlie_chaplin_tourne_](http://boutique.arte.tv/f10598-mysteres_archives_1940_charlie_chaplin_tourne_dictateur/)
[dictateur/](http://boutique.arte.tv/f10598-mysteres_archives_1940_charlie_chaplin_tourne_dictateur/)

Follow-up activities (after the visit)

- Analyse and contextualise one or more of Chaplin's films in relation to historical events of the time period: *Shoulder Arms* (1918) and the First World War, *Modern Times* (1936) and the Great Depression (after the stock market crash in 1929), *The Great Dictator* (1940) and the rise of fascism in Europe as well as the Second World War or *Monsieur Verdoux* (1947) and the economic crisis, the Cold War and McCarthyism
- Analysis of Chaplin's speeches: *The Great Dictator* (1940) and *Monsieur Verdoux* (1947)

E) THE AUTOBIOGRAPHICAL ASPECT OF CHAPLIN'S FILMS, AN ANALYSIS AND COMPARISON OF THE LIFE OF THE ACTOR-DIRECTOR AND HIS FILM SCRIPTS AND SCREENPLAYS

Follow-up activities (theme for after the visit) that can be adapted to all ages

Suggested films and themes:

Chaplin's childhood and the movie *The Kid* (1921), reflecting on the themes of abandonment, poverty and marginalised members of society; the movie *Limelight* (1952) and the story of Calvero and the dramatic tension and opposition between youth and old age, the theme of a failed love affair and the Tramp's last film.

SUGGESTIONS

QUICK LOOK BEFORE THE VISIT:

<http://www.charliechaplin.com>

<http://photo.charliechaplin.com/>

Facebook: Charlie Chaplin Official

Chaplin's Digitalized Archives :

<http://www.charliechaplinarchive.org/>

In french, pedagogical file :

<http://www.charles-chaplin.net/accueil.php>

On Charlie Chaplin's Office

website :

<http://www.charliechaplin.com/en/contacts/articles/209-Educational-Material>

Official youtube Channel:

<https://www.youtube.com/user/TheChaplinFilms>

Discours final du Dictateur, Charles Chaplin

(traduction transcrit de la VF du film)

I'm sorry, but I don't want to be an Emperor, that's not my business. I don't want to rule or conquer anyone. I should like to help everyone if possible, Jew, gentile, black man, white. We all want to help one another, human beings are like that. We all want to live by each other's happiness, not by each other's misery. We don't want to hate and despise one another. In this world there is room for everyone and the good earth is rich and can provide for everyone.

The way of life can be free and beautiful. But we have lost the way. Greed has poisoned men's souls, has barricaded the world with hate; has goose-stepped us into misery and bloodshed. We have developed speed, but we have shut ourselves in; machinery that gives abundance has left us in want. Our knowledge has made us cynical, our cleverness hard and unkind. We think too much and feel too little. More than machinery we need humanity, more than cleverness we need kindness and gentleness. Without these qualities life will be violent and all will be lost. The aeroplane and the radio have brought us closer together. The very nature of these inventions cries out for the goodness in men, cries out for universal brotherhood for the unity of us all. Even now my voice is reaching millions throughout the world, millions of despairing men, women and little children, victims of a system that makes men torture and imprison innocent people. To those who can hear me I say: do not despair.

The misery that is now upon us is but the passing of greed, the bitterness of men who fear the way of human progress. The hate of men will pass and dictators will die, and the power they took from the people will return to the people and so long as men die liberty will never perish.

Soldiers: don't give yourselves to brutes, men who despise you and enslave you, who regiment your lives, tell you what to do, what to think and what to feel, who drill you, diet you, treat you as cattle, as cannon fodder! Don't give yourselves to these unnatural men, machine men, with machine minds and machine hearts.

You are not machines!
You are not cattle!
You are men!!
You have the love of humanity in your hearts.
You don't hate, only the unloved hate.
The unloved and the unnatural.
Soldiers: don't fight for slavery, fight for liberty!
In the seventeenth chapter of Saint Luke it is written:
- «The kingdom of God is within man.»
Not one man, nor a group of men, but in all men: in you!

You the people have the power, the power to create machines, the power to create happiness. You the people have the power to make this life free and beautiful, to make this life a wonderful adventure.

Then, in the name of democracy, let us use that power, let us all unite!
Let us fight for a new world, a decent world that will give men a chance to work, that will give you the future and old age and security.

By the promise of these things, brutes have risen to power, but they lie. They do not fulfil their promise, they never will. Dictators free themselves but they enslave the people.

Now let us fight to fulfil that promise. Let us fight to free the world, to do away with national barriers, to do away with greed, with hate and intolerance. Let us fight for a world of reason, a world where science and progress will lead to all men's happiness.
Soldiers! In the name of democracy: let us all unite!

Hannah, can you hear me? Wherever you are, look up Hannah. The clouds are lifting! The sun is breaking through! We are coming out of the darkness into the light. We are coming into a new world - a kindlier world, where men will rise above their hate, their greed and their brutality. Look up, Hannah! The soul of man has been given wings and at last he is beginning to fly. He is flying into the rainbow - into the light of hope, into the future, the glorious future that belongs to you, to me, and to all of us. Look up, Hannah... look up!»

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4. Suggested readings

CHAPLIN, HIS LIFE AND FILMS

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CHAPLIN Charles, *Histoire de ma vie*, Paris, R. Laffont, 2002

Chaplin's Autobiography, available in several languages

<http://www.charliechaplin.com/en/products/2-My-Autobiography>

Chaplin His Life and Art / Chaplin Sa Vie Son Art

David Robinson, Penguin UK, Ramsay France (*sold out*),

Charles Chaplin, *MON TOUR DU MONDE*

Editions du Sonneur

French version of Chaplin's around the world journey, 1931-1932

David Robinson & Charles Chaplin «*The World of Limelight*»

Le Seuil. Explains the making of *Limelight*. Biographical details about the youth of Chaplin on stage. History of London theatre, ...

David Robinson, *Charlie CHAPLIN - - Charlot entre rire et larmes*, Découvertes Gallimard

H D Waley, *2014 Facsimile of The Keystone photo Album*

Charlie Chaplin, l'album Keystone : L'invention de Charlot, 2014 Ed : Musée de l'Elysée, Xavier Barral.

Paul Duncan, *The CHAPLIN ARCHIVES*, TASCHEN

Biography, stories, photographs

Peter Ackroyd, *Charlie Chaplin : Biographie - éditeur Philippe Rey 2016*

LARCHER Jérôme, *Charlie Chaplin*, Paris, Cahiers du cinéma, 2007,

4 chapters explaining to the reader the key information about Charlie Chaplin in less than 100 pages.

Bazin, André, *Charlie Chaplin*, Paris, coll. Petite bibliothèque des cahiers du cinéma, Cerf, 2000.

André Bazin, *Charlie Chaplin*

Petite Bibliothèque des Cahiers du Cinema – a must read about Chaplin's artwork

Charlot Histoire d'un Mythe, ed Daniel Banda et José Mouré

Flammarion 2013, a variety of articles about Chaplin, 1915 à 1949

Pierre Smolik, *Chaplin Apres Charlot*, eds Champion 1995

Biography about the swiss years of Chaplin

Magny Joël (dir.), *Chaplin aujourd'hui*, Cahiers du cinéma, 2003,

Explains mainly Chaplin as moviemaker, the relationships between Chaplin and the States, the raise and fall of Chaplin's myth in America.

CHAPLIN

Michel Faucheux Folio 2012 biographie

The Freak

Pierre Smolik Eds Call Me Edouard Study about Charlie Chaplin's last movie project in Switzerland. Fr Eng

Chaplin Face à l'histoire

Delage, Christian: JM Place 2005

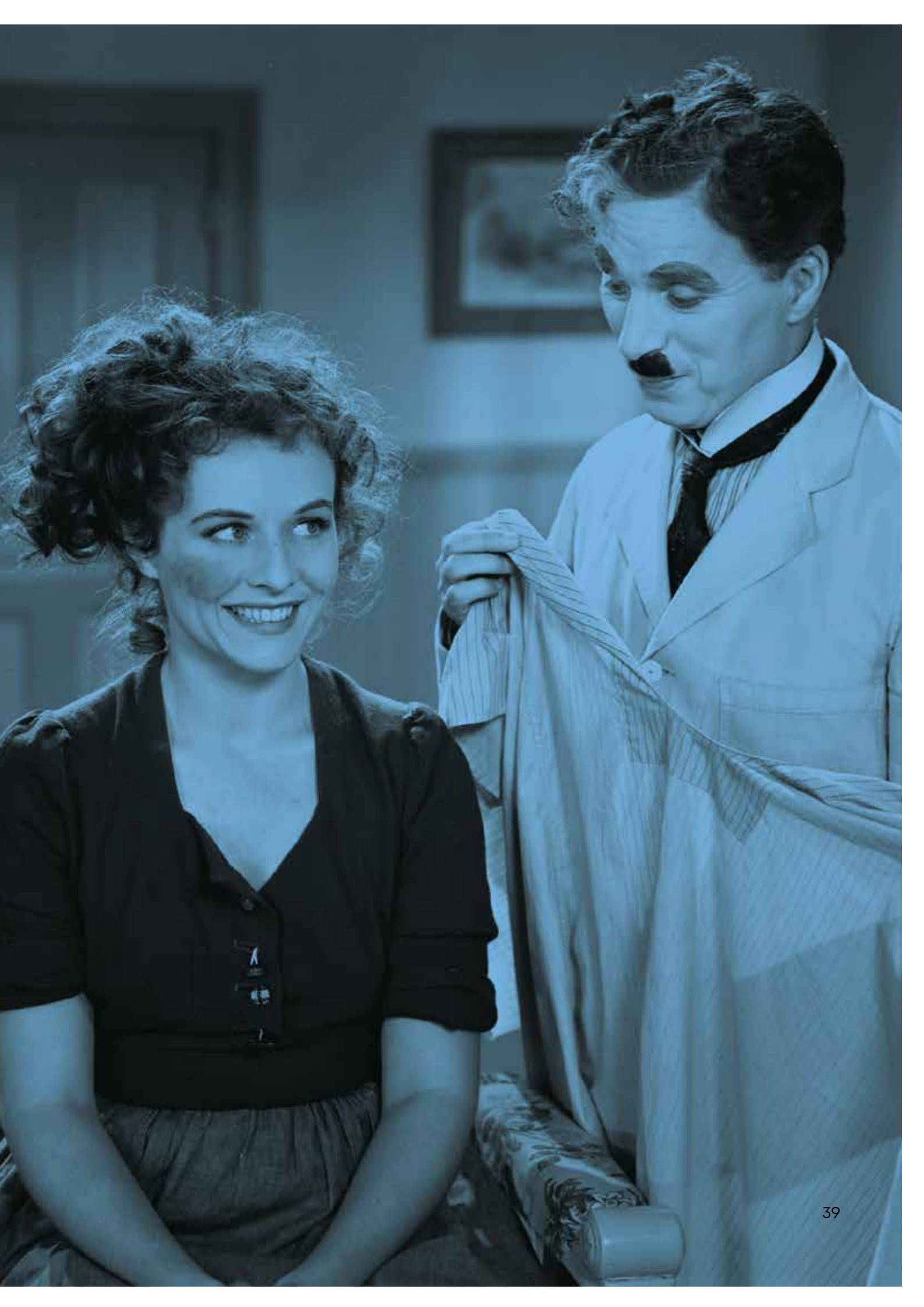
A study on Charlot Soldier and the Great Dictator. Sold out, in libraries only

je suis...Charlie Chaplin

Daniel Bonnet Collection Je suis.. Jacques André editeur, Lyon

Charlie Chaplin, l'enchanteur du cinema comique

Luc Baba, Pauline Sciot editions A dos d'âne, kids book





Chaplin's

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