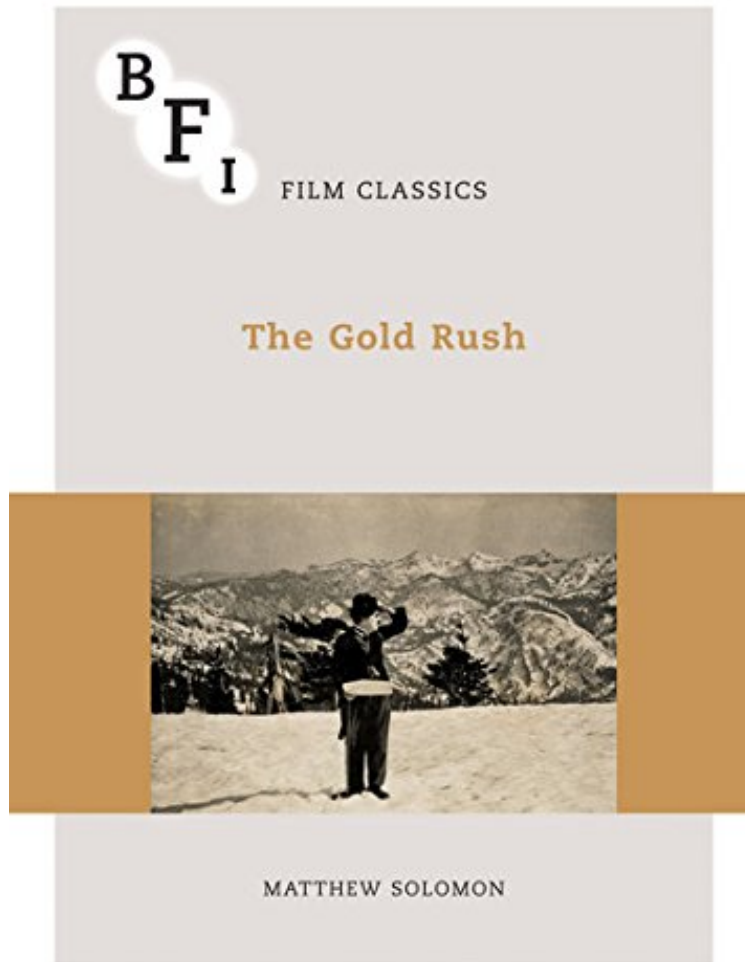


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The Gold Rush (BFI Film Classics)

Matthew Solomon

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Matthew Solomon : The Gold Rush (BFI Film Classics) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Gold Rush (BFI Film Classics):

2 of 2 people found the following review helpful. An Excellent In Depth Study of Chaplin's Classic By E. Hunter Hale Matthew Solomon has gone to great lengths to explore the differences between Chaplin's 1925 silent release of THE GOLD RUSH and the changes he made for his sound release in 1942. For many years it has been a great mystery as to what Chaplin did when preparing the sound version. Did he just cut the titles and shorten the film as well as adding his voice for the narration and creating a wonderful music score? No. There was much more that took place. Today there are some Chaplin fans who prefer the original silent version over the later sound release -- BUT are they really seeing the 1925 release the way Chaplin originally released it? Solomon's research will give you a better

understanding of the history of this classic film and what has happened to the film over the years. For any serious student of film this is an excellent read. 1 of 1 people found the following review helpful. Another winner from our friends across the pond...By John Michael Bottiglieri Like all BFI monographs, terrific. 0 of 0 people found the following review helpful. Fantastic! By Vincent Longo A great book for cinephiles and academics alike!

Matthew Solomon's study of Chaplin's *The Gold Rush* (1925) provides an in-depth discussion of the film's production and reception history, placing it in the context of the turn-of-the-century Alaska Klondike gold rush, and analyses the film's narrative and formal features, particularly its references to music-hall performance styles and tropes.

From the Back Cover One of the biggest hits of the silent era, *The Gold Rush* (1925) was famously described by Charlie Chaplin the star, writer and director of the film as 'the picture I want to be remembered by'. Enjoying popular and critical success not once but twice, the film was given a new lease of life with sound in 1942 after Chaplin added his own narration and music. Matthew Solomon provides an in-depth discussion of the film's genesis within the Northern genre, its production and reception history, and its subsequent canonisation. Considering both unauthorised and authorised versions of the film, he places them in the context of the turn-of-the-century Alaska Klondike Gold Rush and analyses their narrative and formal features. In tracing the stories of these multiple versions, Solomon shows how *The Gold Rush* problematises commonly accepted ideas about the singularity, authenticity and originality of an individual film.

About the Author Matthew Solomon is Associate Professor of Screen Arts and Cultures at the University of Michigan, USA. He is the author of *Disappearing Tricks: Silent Film, Houdini, and the New Magic of the Twentieth Century* and editor of *Fantastic Voyages of the Cinematic Imagination: Georges Méliès's Trip to the Moon*.