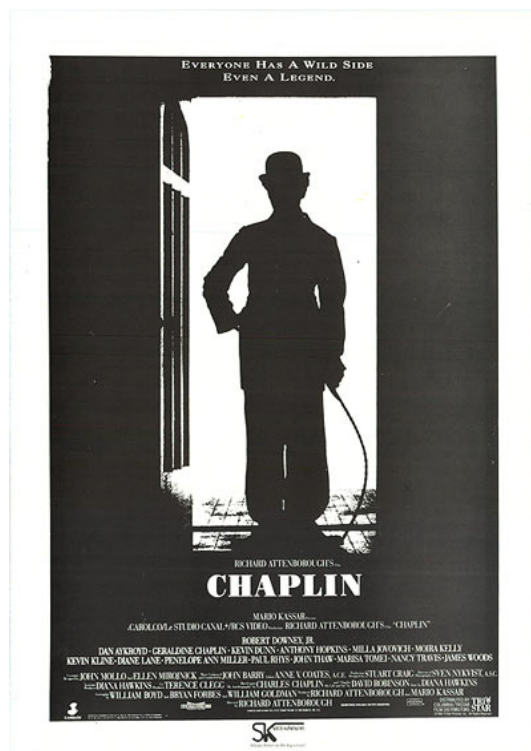


OLIVER PATRICE WEDER Culminating Experience 2014



'Chaplin' (1992)

The silent film era portrayed in a modern film
An analysis of the original film score by Sir John Barry



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Introduction

'He smoked so much weed, but the guy was talented.'¹ Answered the "*Chaplin*" music editor Andy Glenn, when I asked him about the composer John Barry. Looking at the composer's career and listening to the beautiful score of this movie, he clearly is.

Talking about Richard Attenborough and Robert Downey Jr., they have carried out an unbelievably successful performance with "*Chaplin*". Render the life of an absolute genius and icon of the silent film era was not an easy task. Charlie Chaplin himself represented an unmistakable style and left a deep mark in the film history – so did the music of his films.

This work will analyze the narrative function of the music, how the score of "*Chaplin*" correlates with the original silent era soundtracks and how it embraces the unbelievable character and life of Charlie Chaplin. I further expose how this score is relevant to the composer's career and his other compositions and scores.

The background research of the emergence of the score is strongly shaped by original audio records of the spotting session, a conversation with the music editor and an interview with the orchestrator.

¹ Andy Glenn, Music Editor of "*Chaplin*", personal meeting, 22nd of May 2014, London

² www.theost.com/1992/chaplin.html

Thesis:

*Why does the music portray the life and person of Charles Chaplin so successfully in the film
"Chaplin"?*

Analysis Report

Background

"Chaplin" (1992). Production by Caroloco Pictures, Le Studio Canal + and RCS Video.

Directed by Richard Attenborough based on the books *"My Autobiography"* by Charlie Chaplin and *"Chaplin: His Life and Art"* by David Robinson. Story by Diana Hawkins. With Robert Downey Jr., Dan Aykroyd, Geraldine Chaplin, Kevin Dunn, Anthony Hopkins, Milla Jovovich, Moira Kelly, Kevin Kline, Diane Lane, Penelope Ann Miller, Paul Rhys, John Thaw, Marisa Tomei, Nancy Travis, James Woods. Music composed by John Barry.

Synopsis

The film tells the troublesome and controversial story of the filmmaker Charlie Chaplin.

It starts with a conversation between the old Chaplin, residing in Switzerland, and a fictional biographer (played by Anthony Hopkins), reflecting different episodes of Chaplin's life in order to create a biography. This builds the frame story of the film.

Chaplin tells the story of how he stepped onto a stage the first time, playing his mother's role because her voice failed – he was five years old. Around the turn of the century, with his mother and his brother Sydney, he grows up in very poor circumstances in London. His father dies from the consequences of alcohol and his mother was hospitalized in a madhouse. His

brother gets him appearances at Fred Karno's Varieté, where he generates his first success. With the age of 24, he moves to the USA where he acts in his first film comedies under the direction of Mack Sennett. However, he invents the famous role of "The Tramp" and becomes an independent actor and director. Over night, he becomes the biggest Hollywood Star at the time. He shoots 67 silent at age of 30 and becomes a millionaire. He founds a studio, and together with Douglas Fairbanks and Mary Pickford he establishes *United Artists* (which today, belongs to Sony Pictures Entertainment) and everything seems perfect. Nevertheless, with his acute sense of humor and his countless affairs with women, he makes enemies in the States and through an England journey in 1952; USA prohibits his return journey into the country. He settles in Switzerland with his latest wife Oona O'Neill and is only allowed back to the USA in 1972, to receive the Academy Honorary Award for his lifetime achievement. In the last scene, he is preparing himself for his speech and with tears in his eyes he is watching his old film clips, which are screened to the guests.

Original Music Soundtrack – Summary²

- Chaplin Main Theme	3:06
- Early Days in London	4:18
- Charlie Proposes (Main Theme)	3:01
- To California / The Cutting Room	3:45
- Discovering The Tramp / The Wedding Chase	4:01
- Chaplin's Studio Opening	1:58
- Salt Lake City Episode (Klezmer)	2:11
- The Roll Dance	2:34
- News of Hetty's Death (Main Theme) / Smile	3:42
- From London to LA (Main Theme)	3:21
- Joan Barry Trouble / Oona arrives	2:15
- Remembering Hetty (Main Theme)	2:57
- Smile	2:06
- The Roll Dance	1:47
- Chaplin Main Theme / Smile	4:46
- Smile (performed by Robert Downey Jr.)	3:38

* *View detailed cue list in the appendix*

² www.theost.com/1992/chaplin.html

General Description of the Sound Track

John Barry triumphs with an extraordinary film score, which stands beautifully on its own. With his remarkable style he captures the essence of the film and the main character and his life perfectly. The music brings out every little emotion and shows the personality of Charlie Chaplin in a wonderful and melancholic way. His music puts the viewer a tear into their eye, but at the same time a smile onto their lips – just like Chaplin himself. Barry dominated both, the feelings and drama of the main act and the chronological narration in a certain time period. The former, he masters with luxuriant string arrangements and an ingenious melody. The latter, he overcomes with a delicacy and intuition for the period jazz and ragtime in the Hollywood of the 1910's and 1920's.

The score consists of a great emotional main theme, which appears several times, some great roll dances and then, very cleverly, some cues that remind strongly of the silent film era and certain Chaplin original soundtracks. The music is very personal, nostalgic and introspective, but always with a wink of humor and heartbreak. Barry himself says: "Chaplin is much more interior and enclosed than *Dancing with Wolves*, it's far more intimate.

In my opinion, Barry has mastered the depiction of the filmmaker's life in a terrific manner.

Critics and Reception

First of all, John Barry received a nomination for the Academy Award for this dramatic underscore and it is generally known as his last masterpiece and effective film score.

The score has been vaunted for its remarkable John Barry style; it is very simple in construction, demonstrates a subtle counterpoint within the strings and stands out with a breathtaking melody. Praiseworthy are also his out-of-character cues: a honky tonk piano, distinctive brass rhythms and a soft accompaniment of the snare drum remind of the 20's in Hollywood.

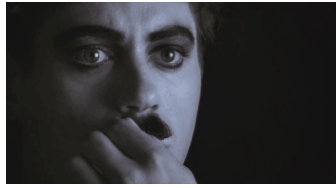
The film itself has received mixed critics. A current IMDB ranking of 7.6 shows an intermediate rating. Researching reviews published right after the film's release, papers such as the New York Times write:

*"It's difficult to tell what Mr. Attenborough thought to be the purpose of "Chaplin". The film is certainly not a critical biography. It adds nothing to the understanding of the man's work."*³

Musically, there were no critics such as. Au contraire, it was said that Barry's music and Downey's performance saved an awkward attempt of the genius' replication of his life.

³ The New York Times (25.12.1992), Canby, V. *Review/Film; Robert Downey Jr. in Charlie Chaplin Life Story*

Opening Scene and Function of the Main Theme



The magic moment of the whole score and also of the entire movie is without a doubt, the opening sequence:

It's dark, we hear steps, and then a door is opening. The silhouette of a man with a hat, a cane and too big shoes appears in the door – Charlie Chaplin. We hear the first note simultaneously with the title font; after listening to the spotting session, the timing of the first note was actually a big discussion. The piano is playing an arpeggiated Fmajor9 while the strings play a warm and soft F major pad. The reason why I mention this is because John Barry often writes, or starts writing, in F major, he says:

*"I love that key. It just sings so beautifully. There's an openness and a romantic richness and fullness of depth with the string orchestra in that key."*⁴

As the beautiful melody on the right hand of the piano plays the second note, with the harmony going into a Faug7, Charlie's face appears and starts stripping away his charade. Slowly, he takes off his hat, puts away his cane, removes his mustache and eye make up; He appears as the real man, the real, vulnerable and sensitive Charles Spencer Chaplin. He is "naked" and the main theme is immediately associated with the unflattering man.

⁴ Schelle, M. (1999) *the Score, Interview with Film Composers*, 1st Edition, Beverly Hills: Silman-James Press, p. 27



*The main theme melody starts with an F major accompaniment, but very interestingly, the first half of the melody moves within the **C Freygish Mode**, also known as Phrygian Dominant Scale or the main **Klezmer Mode**. The reason why I mention this is because Chaplin's original music very often ranged in this mode, a brilliant example is the opening theme to **Limelight** (where a violin, clarinet and accordion build the foreground, a classical use of instruments in Yiddish music).*

Watching this opening scene and hearing this beautiful, pretty and delicate music, draws the viewer into the film immediately. It is just so brilliantly made, how it starts with this emotional revelation.

The main theme is the golden thread through the film. It reminds the viewer of the real Chaplin and his vulnerability. Therefore, the main theme appears again during a conversation in a bar with Hetty Kelly, his first love. Chaplin acts a play in front of her, he holds on, looks deep into her eyes and the beautiful piano starts to show him without a mask, before he asks her to marry him.

After he has moved to America and during a visit of his brother, he finds out that Hetty got married and the main theme appears in a slight variation – by now, the main theme has also assumed the role of a love theme.

Main Theme: Full Orchestra (**please find a transcription in the appendix*)

After 1 hour and 12 minutes into the film, Charlie gets told that Hetty Kelly had died. The theme appears in its full beauty with a very simple but effective orchestration. This cue touches the viewer's hard with all its power, combined with an astonishing performance by Robert Downey Jr.

The orchestration is typically Barry: The horns play softly the chordal and harmonic structure, while the cellos play the chord in an arpeggio. The flute and the clarinet are barely audible, but double up the melody and the Bassoons double up the root note in octaves, together with the trombone and the double bass.

After the interview with the orchestrator Nic Raine, he has stated that he doubled the cello line with the violas on certain passages, which gives it a darker feel:



The image shows a musical score for two parts: Viola (Vla.) and Cello (Vc.). The Viola part is written in treble clef with a key signature of one flat (B-flat major/D minor) and a 4/4 time signature. The Cello part is written in bass clef with the same key signature and time signature. Both parts start with a dynamic marking of *mf* (mezzo-forte). The Viola part consists of a series of eighth and quarter notes, often beamed together, with some notes tied across measures. The Cello part consists of a series of eighth and quarter notes, often beamed together, with some notes tied across measures. The two parts are written in a way that suggests they are playing the same melody, with the Viola part being slightly higher in pitch than the Cello part.

On this point, Nic Raine also tells me that John Barry didn't actually wanted to put rearrangements of "Smile" into the film. Yet, after this cue, the score turns very subtly into the beginning of smile – in the film, Charlie returns to England and gets off the train, so he has to hide his tears and smile for the audience.

Development of the Score

“If you saw the real Chaplin walking down the street, you wouldn’t recognize him. I remember, when I was a little kid, seeing a photograph of Chaplin sitting in a nightclub. As a little boy, I expected him to be sitting there with his hat on, with his cane and his funny shoes, because that was his image, you rarely saw him in any other way.”⁵

John Barry talks in an interview about the process and the inspiration for his score. He had a very sensitive point of view, since his dad also used to tell him Chaplin stories and he was familiar with his personal life. Therefore, it was definitely more sensitive to hire a composer, who tried to get behind the mask and bring out the hidden sadness of the man.

Nic Raine, his orchestrator, says that Barry never really talked about his music. His composing process was very private – and very simple too. He would hand his orchestrator rough sketches, often played on a piano. Nic Raine also thinks that John had labored his beautiful melodies, rather than having them in flashes of inspiration.

The tapes of the spotting session give away a lot of interesting information, please find them attached.

The most heartwarming sequence is the very beginning: We hear the Steenbeck Flatbed machine playing the 35 film and John’s main theme starts playing. As it stops I can feel the atmosphere in the room, everyone is stunned and Diane Hawking, the co-writer, says first: “This is wonderful”, before we hear Richard Attenborough: “You got the timing all wrong Jonny.” Barry answers: “yeah, I know, sorry about that” and continues “I wrote it, put it against the title and it worked. I didn’t time it.”

⁵ Schelle, M. (1999) *the Score, Interview with Film Composers*, 1st Edition, Beverly Hills: Silman-James Press, p. 33

What I found controversial in my research is that Nic Raine says John Barry wasn't inspired by the original Chaplin music. If I look at the way he underscored the speed-up camera scenes, it sounds very inspired by scores from *Modern Times* or *The Kid*. Moreover, Barry talks a lot how he loves Chaplin and looks up to the man.

Relation with the Silent Movies

In scenes where Chaplin finds his costume or where they have to edit *The Kid* secretly, John Barry has cleverly involved the style of typical music for comedies – especially the music Charlie Chaplin wrote himself for his silent movies. Identical characteristics of this comedy yet melodramatic music are:

- *sentimental lyricism*
- *mock sinister music for villains* -
- ragtime piano / syncopation
- circus slapstick
- folksy jauntiness
- simple Edwardian waltzes

Further, John Barry's personal style and the way he scored the film are similar to one of Charlie Chaplin's orchestrator – David Raksin. He updated the silent-era scoring style with a larger use of ostinato and also dissonance.

A further commonness in these sections is the style of mickey-mousing.

A very interesting observation I have already stated is the use of Yiddish Klezmer. Whether it is intention or not, how the score includes certain identity with this style of music, which reminds of the Chaplin films, is just brilliant. Klezmer music started of on the street as gypsy music, played on weddings and celebrations later on. An excellent homage to Charlie Chaplin.

Background Information

During this research, I have come across a lot of critics about the original Chaplin compositions. Many reviewer and critics claim that Chaplin had little knowledge about music and he might have “only whistled” a melody to a professional musician or orchestrator. Even so, it was very common for famous composers and musicians of the Tin Pan Alley era to sing a melody to a professional and have it arranged. However, who knows how much actually the “big composers” nowadays compose, with their huge teams and possible ghostwriters behind them.

Often, the loudest critics came from jealous music professionals. Nevertheless, his secret ambition was to be a concert violinist, therefore he took lessons and practiced a lot, he had the instrumental knowledge and as a director and actor, he would use all the resources around him: He dined with Rachmaninov and Chaliapin, and had Debussy congratulating him on his film music.

The Composer

"I want to see the script. I am interested in who the director, editor and cast are. I watch a rough cut, and then I start with a melody. I am fascinated in the way a melody locks into a certain character or mood."

- John Barry

John Barry was born in the UK in 1933. His family was running cinemas in the north of the country, making films a big part of his early years. But it was during the National Service where he started developing as a musician, taking a correspondence course with jazz composer Bill Russo. This part of his life is key to his development as a composer, adding touches of jazz to many of his scores. Later on, he formed the John Barry Seven and that's when he met composer Adam Faith, starting his career as a film music composer.

He was asked to join the team by the producers of the film *Dr. No*. Monty Norman, being the one accredited for the James Bond Theme and who has received royalties since 1962, had already started this job. John Barry was the orchestrator of the theme and turned it into what it is now, making us wonder who should get the credit and the money for it? Barry has taken legal actions several times, but has never been able to prove that he is the creator of the famous Bond Theme. Barry's friend Vic Flick plays the distinctive guitar riff. The equally distinctive sound of the guitar reminds of another score composed by Barry - *Beat Girl*, where Flick is also the guitarist.

He composed the soundtracks for 11 of the James Bond films between 1963 and 1987.

Barry's early love for the Russian romantic composers joins the big-band sound of Bond.

John Barry's style is known for the extensive use of brass instruments of wind and metal and exotic strings, as well as being very innovative, being one of the first to use synthesizers on the film "On Her Majesty's Secret Service".

Barry's orchestration combines the trumpets section with the strings creating a very recognizable sound. His music enhances the public's response towards a film, like in "*Midnight Cowboy*", "*Out of Africa*", y "*Dances with Wolves*."

Hi also composed music for the TV. Highlighting the theme he created for the TV show *The Persuaders*, where he used the Moog synthesizer.

In 1999 he was appointed OBE at Buckingham Palace for services to music.

From six nominations he won four Academy Awards:

*John Barry "*Born Free*" in 1966, best soundtrack and best song.

<http://www.youtube.com/watch?v=MhGeH07lo5M>

*John Barry "*The Lion In Winter*" in 1968, Academy Award and Bafta

<http://www.youtube.com/watch?v=a1Gz4gJK8ho>

*John Barry "*Out Of Africa*" in 1985, One Academy Award, one Grammy and One Golden Globe.

<http://www.youtube.com/watch?v=eWZ2adCaKo4>

*John Barry "*Dances with Wolves*" in 1990, One Academy Award and one Grammy

<http://www.youtube.com/watch?v=oQ4FQfSeksA>

John Barry still holds the record for the most Oscars won by a British citizen, I believe.

John Barry died of a heart attack in 2011 at the age of seventy-eight.

Outcome and Conclusions

In order to illustrate the mood and feeling of Charlie Chaplin's silent films, he uses some re-recorded tracks of the original films, such as *Modern Times* or *Limelight*. The arrangements are exciting, blend well with the original score and help to reflect the real personality of Chaplin.

The key, as mentioned, is the exceeding main theme. The melody on its own beautiful and suits the man's character. The viewer is taken into the film immediately. Like stated in my paper, the homage to the silent film area is made through the use of Klezmer music and the mickey-mousing in the speed-up camera scenes.

The bridge to the silent-era is made subtly and the viewer can find himself comfortably in the world of Charles Chaplin. The soundtrack also works beautifully on its own, which is in my eyes, a strong aspect. If I would've been assigned for the job, I would have tried to do exactly the same.

John Barry's background as a jazz musician, writing explosive big band and horn heavy sounds for films such as *James Bond*, has turned into overwhelming melancholy and an incredible sense for the soul of the film. John Barry's compositions for the film *Chaplin* – A stroke of genius.

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Appendix

Detailed Cue List

- | | |
|---------------|--|
| 0.44 – 3.41 | Main title sequence, strings and piano – the genius behind the mask. Chaplin loses his costume and makes up, the real man behind “The Tramp” appears. |
| 6.45 – 7.45 | Underscoring while the Mother acts a play in their flat |
| 8.58 – 9.55 | Underscoring while Chaplin is talking about his circumstances and family |
| 11.18 – 12.05 | Subtle and melancholic underscoring where young Charlie brings her to the madhouse. Extensive use of the clarinet, which reminds of the original Chaplin compositions. |
| 14.47 – 15.34 | Subtle “mickey-mousing” when he demonstrates slapstick comedy for Fred Karno. |
| 16.00 – 16.04 | Opening signal for the Hackney Empire Theatre in London, where Chaplin plays the “drunken old man” the first time, where there is, mickey-mousing percussion, like in the old theater or circus. |
| 18.39 – 18.48 | Closing signal for the Hackney Empire Theatre in London, after his performance, accompanied by applause. |
| 23.14 – 25.10 | Return of the main theme. Beautifully made: Chaplin acts a play in front of Hetty Kelly, he holds on, looks her deep in the eyes. Again here, the mask falls and he becomes Charles Chaplin, the sensitive romantic who asks her to marry him.
The film cuts to Hopkins, asking old Chaplin about the truth of the story. |
| 25.14 – 25.45 | The main theme starts again, and stops when Hetty says: “You’ve never mentioned love”. |
| 25.58 – 26.35 | Introduction of horns and timpani (big sound) when he moves to America, to signalize power, mighty and the big times. |
| 26.35 – 27.30 | The cue goes straight into the music by a silent film pianist. Chaplin enters an old “cinema”. |
| 27.30 – 28.04 | Another melancholic cue, that overcomes the silent film pianist and shows Chaplin’s enthusiasm about the cinema. |
| 28.45 – 30.09 | Big sound again for the moving to Hollywood after he’s received a telegram by Mack Sennett. This is a very heroic, hopeful and positive cue. |

- 32.13 – 34.09 Underscoring, Mack Sennett explains him the studio. He makes extensive use of the clarinet in the intro of the cue. Again here, the cue always has a very melancholic touch, never loses focus to reveal Chaplin's real personality. The harmony reminds of the main theme.
- 34.42 – 35.12 A seemingly very important moment, supported by the music, when old Chaplin explains how he invented "The Tramp". The next one interrupts the cue.
- 35.12 – 35.28 The truth of how he really found his costume shows a tribute of old Chaplin films – for example:
<https://www.youtube.com/watch?v=ljarLbD9r30> (from beginning)
<https://www.youtube.com/watch?v=qNseEVlaCl4> (0.10)
<https://www.youtube.com/watch?v=abmXalAtvyQ> (1.40)
- 35.30 – 36.15 Variation of the main theme (same harmonies) when he transforms into the tramp.
Interesting, against the expectation, once he finishes the transformation, another theme comes up (35.59). The theme is heroic; "The Tramp" was born.
- 36.15 – 36.25 An interlude is played for Chaplin's funny walk.
- 36.30 – 38.35 The same theme as when he chose the costume comes back. Brilliant changeover between the "flirt-music" and the chase.
<https://www.youtube.com/watch?v=WLo5uDCO-m8> (0.25.. the snare)
- 42.42 – 43.35 Main theme returns. Syd visits him in the USA and Charlie asks about his mother. He also receives the news of his first love getting married. The mood turns slightly melancholic.
- 56.15 – 56.55 Another major theme when Chaplin buys the studio.
- 1.04.20 – 1.04.40 Underscoring. Dramatic break up.
- 1.05.12 – 1.06.15 Another tribute to the silent film era – the classic bouncy sound with the high pitched winds and the sped up picture.
Reminds of **Yiddish Klezmer music**.
- 1.06.37 – 1.06.58 Interesting rescore of "The Kid" with the old piano. Perfectly suitable for the scene.

- 1.07.30 – 1.08.22 Picking up the chase scene again.
- 1.08.25 – 1.08.29 They sing the song, their mother used to sing in the theater.
Musical preparation for the mother, who appears in the next scene.
- 1.08.55 – 01.09.35 Reunion with his mother. Subtle underscore.
- 1.12.15 – 1.13.59 Main theme returns in its full orchestral appearance. Fred Karno tells him about the death of Hatty Kelly. Again here, Charles Chaplin is “naked” here, without his make up or mask.
- 1.14.00 – 1.14.35 Charlie recollects himself and the beginning of “Smile” is playing.
- 1.16.24 – 1.17.08 The main theme returns again as he leaves the bar and lands on his feet – he realizes that America is his home.
- 1.17.11 – 1.17.37 Back in the USA: heroic theme with horns again
- 1.20.37 – 1.21.24 Interesting combination between underscore and emphasizing the shooting of “Goldrush” – brilliantly done.
- 1.26.27 – 1.28.20 Soft underscoring to introduce another potential affair with Miss Paulette Levy.
- 1.33.42 – 1.34.24 Subtle underscoring while old Chaplin talks with Hopkins
- 1.37.26 – 1.38.30 Main theme, when he leaves the party. We see him again, nostalgic. He says “so much ended around then” – as he says that, the main theme ends subtly end we hear the beginning notes of “Smile” (1.38.30 – 1.38.37)
- 1.44.55 – 1.45.50 Subtle underscoring while old Chaplin is describing his crazy affair with Joan Barry.
- 1.46.45 – 1.47.50 A subtle homage to the main theme, very sweet underscoring for the first meeting with Oona O’Neill. The main theme is clearly recognizable, but it takes different directions.
- 1.51.43 – 1.51.55 Quick melody of Limelight – slightly weird.
- 1.52.00 – 1.52.25 Sweet version of the main theme, after he found out that it’s not his baby.
- 1.54.28 – 1.54.55 Underscoring while different articles about Chaplin are being showed.

His career is going down.

1.55.17 – 1.55.46 Limelight is being played.

1.58.22 – 1.59.20 Main theme is played when he gets to know that he gets kicked out of America. Charlie shows his real feelings. Melancholic, sensitive, he is hurt. Interesting movement into a subtle underscoring.

2.01.54 – 2.02.45 Introduction of a new theme, he gets invited to the Oscars 72.

2.05.50 Chaplin's review at the Oscars 1972

Use of source music example:

3.59 – 4.42 “The Honeysuckle and the Bee” by Albert Fitz and William Penn

18.50 – 21.03 “Daisy Bell” by Harry Dacre, played in the background while Charlie is helping the girls getting dressed for their show.

Criticism and comment

-When he is on stage (5 years old) it wouldn't work, the song didn't come out until 1901, when he was 12. His mother didn't perform anymore at that age.

“Smoke gets in your eyes” shows a some similar chord progression to the original Barry score.

Transcription of the main theme:

The musical score is arranged in a standard orchestral format with the following parts and dynamics:

- Fl. (Flute):** *mp*
- Ob. (Oboe):** (Silent)
- Cl. (Clarinet):** *mp*
- Bsn. (Bassoon):** *p*
- Hn. (Horn):** (Silent)
- 1.2 (Trombone 1 & 2):** *p*
- 3 (Trombone 3):** *p*
- Tbn. (Tuba):** *p*
- Hp. (Piano):** (Active accompaniment)
- Pno. (Piano):** (Silent)
- Vln I (Violin I):** *mp*
- Vln II (Violin II):** *mp*, includes a *div.* (divisi) marking
- Vla. (Viola):** *mp*
- Vc. (Violoncello):** *mp*, includes a *unis.* (unison) marking
- Cb. (Cello):** *p*

Interview Nic Raine – Orchestrator of *Chaplin*:

1 – Can you tell a little about how you got to know Mr. John Barry and how you have started the long work relationship you've had with him?

The first contact I had with John Barry was a phone call one afternoon. He was shortly to compose the score for *A View to a Kill* which would be recorded in London's CTS Studios. He hadn't worked in London for a few years and he asked the studio to recommend to him an orchestrator. You can imagine my excitement at not only having the opportunity to work with John, but on a Bond score too. I didn't hesitate to say yes!

2 – How did the Chaplin project come about? Were you on board from the beginning?

I wasn't on board right at the beginning, only when John had the dates firmed up did he tell me about it.

3 – As far as you know, can you describe the working progress of Chaplin? Was the film completely finished before the music was written?

How did Mr. John Barry get involved (is it true that Mr. Attenborough was horrified of Mr. Barry's main title at first?)

Generally films are finished before the music is written – what is called a 'fine cut'. It's a waste of a composer's time to write music for something that may be changed or re-cut later. I hadn't heard about Richard Attenborough's reaction although I would be surprised. John always 'demoed' his themes using synth. sounds to give his directors an idea of what they would get. The idea of the main theme was to get behind the comedy 'mask' of Chaplin and bring out the hidden sadness of the man.

4 – How big was Mr. John Barry inspired from the original Chaplin compositions?

Not at all. John knows a lot of the classical repertoire but he is not influenced by it. His musical instruction was fairly basic so he always wrote simply. To his credit, melody was his chief gift.

5 – As an orchestrator, especially in Chaplin, how much compositional and "creative" input did you have?

(Instrumentation wise, arrangement etc., and also in regards to the main theme for example, which appears many times in slight variations)

As I've just stated, John's music is basically simple and there are few ways to orchestrate it. His sound is usually a string melody, with a cello ostinato and brass harmony pads. There's not much else one can change. He told me he did love that I'd put the moving cello line of the main theme on the violas too which gave it a darker feel. There was some original Chaplin music in the film which was my sole responsibility. Previously I had reconstructed the score to *City Lights* for a live performance and also worked on *The Kid*, *The Tramp* and other silent films so this was easy for me.

5b – About that incredible main theme, do you know the compositional background? How did it come about?

I think I've probably covered that above. John never really spoke to me about his music. He would just hand me his sketches and then we'd talk about other things. His composing process was very private. I often noticed sketches on pianos, I think he laboured over his themes rather than have them come in a flash of inspiration.

6 – How important are the Chaplin films and his compositions for you? Was it an inspiration for this project?

As I've explained, I knew and admired the Chaplin films already so it was fascinating to see that time portrayed in a modern film – in colour! You have to realise that my work, John's work, is a job with deadlines and other pressures. Inspiration is rare, but wonderful when it happens.

7 – How do you feel personally about this project? What are your thoughts? Did you enjoy it more than others, or less?

I enjoyed it because it seemed different to other projects I'd worked with John on. I enjoyed working with Sir Richard and meeting Robert Downey Jnr.