

Charles Chaplin



SMU

Sikkim Manipal University

Name : Samir Kumar Mondal

Roll No : 520828822

Course : BAJM

Centre Code : 1597

INTRODUCTION

“The life and art of Charlie Chaplin”

The reason for selecting this legendary topic is due to CHARLIE CHAPLIN’S authentic contribution and his incredible performance in world cinema. The discussion would be incomplete without highlighting what he taught to us and what makes him different from all as a person in the world of cinema. And also I will describe his various art forms in different movies undergoing various life situations.

Some may not know who Charlie Chaplin is. For them **Sir Charles Spencer "Charlie" Chaplin, KBE** (16 April 1889 – 25 December 1977) was an English comic actor, film director and composer best known for his work during the silent film era. He became the most famous film star in the world before the end of World War I.

Chaplin used mime, slapstick and other visual comedy routines, and continued well into the era of the talkies; though his films decreased in frequency from the end of the 1920s. His most famous role was that of The Tramp, which he first played in the Keystone comedy *Kid Auto Races at Venice* in 1914. From the April 1914 one reeler *Twenty Minutes of Love* onwards, he was writing and directing most of his films, by 1916 he was also producing them, and from 1918 he was even composing the music for them.

With Mary Pickford, Douglas Fairbanks and D. W. Griffith, he co-founded United Artists in 1919. Chaplin was one of the most creative and influential personalities of the silent-film era. He was influenced by his predecessor, the French silent film comedian Max Linder.



Fig-1 Young Chaplin

It's hard to believe, but once there was a world without Charlie Chaplin. Then one day in 1914, a strange new face and form emerged from the crowd. *Kid Auto Races at Venice* an iconography was born. He was 24. He'd been on-stage mostly in English music halls since he was 10. By 1917, he was becoming, thanks to this new, universal medium the greatest comic icon the world had ever known. The films were fast, funny, seemingly casual yet ever more complex in construction.

But the icon was still in search of the iconographic sequences that would define his genius. They would come to him in the years ahead slowly often enough painfully. Amid the distractions of being the most famous man in the world he always felt the pressure to do more.

I was thinking about Chaplin a lot and I talked to a video-store guy. And he said: "You can put anything on the monitor in the window, and people will pass by. But if you put Chaplin, people will stop. "

If you're walking along the sidewalk and see a black-and-white image first of all, the black-and white image is so arresting. And you see this almost flickers maybe like an abstract of action. The moment you stop, you see it as a human being but a wild, like a flailing version of a human being. Chaplin the Tramp, he tried to keep up appearances. He never settled that to be slovenly and tramp-like. He pretended that he had social aspirations.

"All that is solid melts into air, "

Karl Marx said.

In Chaplin, all that seems solid melts into something else. Of his many gifts, this one is among his most enduring and endearing sophisticated visions converted into playful, childlike action. Skeptical Sydney was one of Charlie's perfect comic foils.

Chaplin wrote, directed and starred in dozens of feature films and short subjects. Highlights include *The Immigrant* (1927), *The Gold Rush* (1925), *City Lights* (1931), *Modern Times* (1936), and *The Great Dictator* (1940), all of which have been selected for inclusion in the National Film Registry. Three of these films made the AFI's 100 Years...100 Movies and AFI's 100 Years...100 Movies (10th Anniversary Edition).

A listing of the dozens of Chaplin films and alternate versions can be found in the Ted Okuda-David Maska book *Charlie Chaplin at Keystone and Essanay: Dawn of the Tramp*. Thanks to The Chaplin Keystone Project, efforts to produce definitive versions of Chaplin's pre-1918 short films have come to a successful end: after ten years of research and clinical international cooperation work, 34 Keystone films have been fully restored and published in October 2010 on a 4-DVD box set. All twelve Mutual films were restored in 1975 by archivist David Shepard and Blackhawk Films, and new restorations with even more footage were released on DVD in 2006. Today, nearly all of Chaplin's output is owned by Roy Export S.A.S. in Paris, which enforces the library's copyrights and decides how and when this material can be released. French company MK2 acts as worldwide distribution agent for the Export company. In the U.S. as of 2010, distribution is handled under license by Janus Films, with home video releases from Criterion Collection, affiliated with Janus.

Since the 1960s, Chaplin's films have been compared to those of Buster Keaton and Harold Lloyd (the other two great silent film comedians of the time), especially among the loyal fans of each comic. The three had different styles: Chaplin had a strong affinity for sentimentality and pathos (which was popular in the 1920s), Lloyd was renowned for his everyman persona and 1920s optimism, and Keaton adhered to onscreen stoicism with a cynical tone more suited to modern audiences.

Lloyd was far more prolific, releasing twelve feature films in the 1920s while Chaplin released just three. Buster Keaton's films were not nearly as commercially successful as Chaplin's or Lloyd's even at the height



Fig-2 Buster Keaton



Fig-3 Harold Lloyd

Of his popularity, and only received belated critical acclaim in the late 1950s and 1960s. There is evidence that Chaplin and Keaton, who both got their start in vaudeville, thought highly of one another: Keaton stated in his autobiography that Chaplin was the greatest comedian that ever lived, and the greatest comedy director, whereas Chaplin welcomed Keaton to United Artists in 1925, advised him against his disastrous move to MGM in 1928, and for his last American film, *Limelight*, wrote a part specifically for Keaton as his first on-screen comedy partner since 1915.

His journey to success was not a smooth one; instead he had to overcome many hurdles to become the person what he is in today's date. Also his contribution to world cinema makes him a distinct personality!

Now I would like to enlighten you with a small summary regarding the main objective of my project any how I have dealt with it.

OBJECTIVES

How His contribution influenced the world cinema to able to achieve newer heights will be one of my main objective throughout the project.

He was 24. He'd been on-stage mostly in English music halls since he was 10. Mack Sennett hired him for the movies out of Fred Karno's company then touring America, for \$ 1150 a week. This was his third film, the second to be released but the first in which he appeared in his immortal Tramp costume. Chaplin always said he improvised it using clothing he found lying around the studio.

In the next three years, Chaplin would make 62 short films writing and directing the last 26 himself. By 1917, he was becoming, thanks to this new, universal medium the greatest comic icon the world had ever known. The films were fast, funny, seemingly casual yet ever more complex in construction.



Fig-4 Modern Time



Fig-5 The Kid

He would feel the need to speak to the yearning human heart. He would feel the need to speak from his own heart about the dehumanization of labour in Modern Times or about the looming threat of fascism, personified by a monster who bore an uncanny resemblance, which everyone noticed to his own beloved Tramp. Yet always there was the terrible need to be as funny as ever to command the audience's laughter, its affectionate delight and, yes, its most basic sentiments as well.

The pressures were relentless, all-consuming and to the still youthful Chaplin of The Kid, not yet fully imaginable. Thirty-one years after The Kid, Chaplin made Limelight. It was set in 1914, the year he made his first movie and the year World War I blew away the Edwardian world in which he was raised and knew his first success. It's about a famous comedian whose once simple, perfect rapport with his audience has been lost.

Norman Lloyd (Chaplin friend, actor in "Limelight") said:

“One night after dinner, we were seated rather late and Charlie and I were there. He was going through a boo of comedians. And he came across a picture of his father who was standing very much as Chaplin stood with the cane and the hand on the hip. And he said, "You know, he lost the ability to make people laugh. And there have been comics who have this terrible dream that they're performing, and they do something that should get a laugh. And they look out to this black, cavernous space. And there's not a sound, not a laugh. " Then he paused. He said, "I have this dream, recurring dream. ".”



Fig-6 Limelight



Fig-7 Tillie's Punctured Romance

Like his Calvero (Chaplin on Limelight), Chaplin himself had lost his audience. The fine, careless rapture of their beginnings soured by political and moral criticism of him. Limelight is, emotionally speaking, his most autobiographical film for no star ever more desperately needed his audience. It's this hunger for the crowd and this fear of the crowd that drove this life.

In the Bronx, when I was very much into the break-dance scene you'd meet a young kid who might not be able to describe Chaplin to you but he had a step they called the Charlie. And it was-- You know, it was obviously taken from Chaplin. So he's in our cultural heritage whether we're conscious of him or not.

Limelight was not Chaplin's first filmed evocation of his music-hall past. In 1915, he re-created his great Karno success, Mumming Birds, on film. For the movie, he invented a second character for himself to play a tipsy, touchy citizen of the balcony quick to register his displeasure with the performance.

For Karno, Chaplin had played the equally tipsy swell in the box whose need to dominate the stage matched Chaplin's

The movies offered him audiences in their millions over just a few weeks. But the demand for fresh material was relentless and cruel. What Chaplin did for Keystone, you can see just fleetingly in moments. There's no aggregate transformation to great Chaplin. Little bits of business like in Dough and Dynamite where he makes doughnuts by flinging dough around his wrists.

These are moments that no one else was doing, that endeared him to the public. It's his early Sennett ones. In those things, you felt he was feeling his way. He hadn't reached that point of domination. That was one of the most valuable things Chaplin did. He came in to work with the Keystone Kops.



Fig-8 Chaplin at Essanay



Fig-9 Chaplin at Mutual Film Corporation

The public had begun to notice Chaplin even before Tillie. He was on his way first to George Spoor and "Broncho Billy" Anderson's Essanay Company \$1250 a week and a \$10,000 bonus.

Tramps were everywhere in show business at the turn of the last century. There were tramp comics, jugglers, singers mildly discomfiting outsiders to the middle class audience. But none had Chaplin's delicacy or winsomeness or his ability to convey slightly subversive thought through pantomime. His costume and makeup made him at once an abstract and a universal figure. The gags might still be as crude as this bob on the head but only Chaplin would think of planting on his victim's forehead a sweet little good-night kiss. He had a unique gift for turning a simple object into something else.

All the things that he's going to develop and become as an artist he gets the chance to play with and try in 1915. Chaplin goes over to Essanay to do his first film, *His New Job* which is a kind of slap at Keystone. The fictional studio was called Lockstone. Its director, played by Charles Inslee bears a suspicious resemblance to Mack Sennett.

Chaplin wrote or co-wrote the scores and songs for many of his films. "Smile", which he composed for his film, *Modern Times*, hit number 2 on the UK charts when sung by Nat King Cole in the 1950s. It was also Michael Jackson's favourite song. "This Is My Song", written and composed by Chaplin for his film, *A Countess from Hong Kong*, hit number 1 on the UK charts when sung by Petula Clark in the 1960s. In 1973, Chaplin won the Oscar for Best Film Score for his film, *Limelight*. Chaplin was not the only member of his family with musical talent; his nephew, Spencer Dryden was the drummer for the Rock and Roll Hall of Fame inducted band, Jefferson Airplane.

Chaplin was the most famous personality during the silent film era and his work was spread everywhere over the world. He was an excellent actor, producer, director and music composer; moreover he was a wonderful person by nature.

SCOPE OF STUDY

To honour the silent movie era of those days I would like to recapitulate the old memories of Charlie Chaplin where he expressed everything without saying anything. My project's main concentration is to show how he inspired the then public and to make them aware of one of the most significant and innovative side of film world i.e. the silent films which almost seem to be forgotten in today's cinema. I would be representing the situations and difficulties; he had to face at that time during making of his films and also some of the ways and techniques in the making of these kinds of films.

Chaplin first toured the United States with the Fred Karno troupe from 1910 to 1912. After five months in England, he returned to the U.S. for a second tour, arriving with the Karno Troupe on 2 October 1912. In the Karno Company was Arthur Stanley Jefferson, who later became known as Stan Laurel. Chaplin and Laurel shared a room in a boarding house. Laurel returned to England but Chaplin remained in the United States. In late 1913, Chaplin's act with the Karno Troupe was seen by Mack Sennett, Mabel Normand, Minta Durfee, and "Fatty" Arbuckle. Sennett hired him for his studio, the Keystone Film Company as a replacement for Ford Sterling. Chaplin had considerable difficulty adjusting to the demands of film acting and his performance suffered for it. After Chaplin's first film appearance, *Making a Living* was filmed, Sennett felt he had made a costly mistake. Most historians agree it was Normand who persuaded him to give Chaplin another chance. Sennett did not warm to Chaplin right away, and Chaplin believed Sennett intended to fire him following a disagreement with Normand. However, Chaplin's pictures were soon a success, and he became one of the biggest stars at Keystone.

Chaplin was given over to Normand, who directed and wrote a handful of his earliest films. Chaplin did not enjoy being directed by a woman, and they often disagreed. Eventually, the two worked out their differences and remained friends long after Chaplin left Keystone.

He keeps coming back, and he wants to be there. That desire to be in front of a machine that gets you in front of people that he harnessed, partly out of wisdom. Maybe he never knew what he was doing. He just harnessed that desire to be seen, to be the center.



Fig-10 Shape of Chaplin



Fig-11 First time at US

You can draw a caricature of Chaplin with just a couple of brushstrokes and you know who you're alluding to. The graphic of his body was just so arresting. And he was a smart guy. He had dark hair. He darkened his eyebrows. Put that mustache on there. That hat framed things. Choosing of big shoes pointing outward. The body was always a shape that you could identify.

Chaplin never spoke more than cursorily about his filmmaking methods, claiming such a thing would be tantamount to a magician spoiling his own illusion. In fact, until he began making spoken dialogue films with *The Great Dictator* in 1940, Chaplin never shot from a completed script. The method he developed, once his Essanay contract gave him the freedom to write for and direct himself, was to start from a vague premise—for example "Charlie enters a health spa" or "Charlie works in a pawn shop." Chaplin then had sets constructed and worked with his stock company to improvise gags and "business" around them, almost always working the ideas out on film. As ideas were accepted and discarded, a narrative structure would emerge, frequently requiring Chaplin to reshoot an already-completed scene that might have otherwise contradicted the story.

Chaplin's unique filmmaking techniques became known only after his death, when his rare surviving outtakes and cut sequences were carefully examined in the 1983 British documentary *Unknown Chaplin*. This is one reason why Chaplin took so much longer to complete his films than his rivals did. In addition, Chaplin was an incredibly exacting director, showing his actors exactly how he wanted them to perform and shooting scores of takes until he had the shot he wanted. Animator Chuck Jones, who lived near Charlie Chaplin's Lone Star studio as a boy, remembered his father saying he watched Chaplin shoot a scene more than a hundred times until he was satisfied with it. This combination of story improvisation and relentless perfectionism—which resulted in days of effort and thousands of feet of film being wasted, all at enormous expense—often proved very taxing for Chaplin, who in frustration would often lash out at his actors and crew, keep them waiting idly for hours or, in extreme cases, shutting down production altogether.

The last years of his life, he very much withdrew into himself. It was very hard for his mother. She had a very hard time, really, looking after a man who'd been so vital...and such a strong presence, suddenly, really, vanishing away. But he seemed to be very much at peace with himself. He kind of slowly drifted, drifted away....and his death was just at the end of a very slow drifting away.

His was the face of his century. His was the life of his century. Through his will and energy, and yes, genius he encompassed, as much as one man can the joy and the anguish of his times their romance, their horrors and, of course, what laughter we could find in them. He was a flawed man, a haunted man, a tormented man. This is to say, he was only human but with this uncanny ability to reflect and refract our humanity back at us.



CONTENT ANALYSIS

Here i have presented a detailed description of the work of Chaplin in world cinema throughout his working life..

He was 24. He'd been on-stage mostly in English music halls since he was 10. In the next three years, Chaplin would make 62 short films writing and directing the last 26 himself. By 1917, he was becoming, thanks to this new, universal medium the greatest comic icon the world had ever known. The films were fast, funny, seemingly casual yet ever more complex in construction.

The thing I remember from his autobiograp is the extraordinary account. He's like 5 or 6, I think. And he goes on, really, when his mother cracks up, breaks down, on-stage. And his mother had been a performer of some reputation. And the way he describes it isn't simply that he goes on to rescue his mother although I think that was part of it. There's almost the rivalry with the mother. And there's almost that feeling that performance is the emotional core of the man. In theaters, Chaplin won admirers a few hundred at a time over many months.

Charlie at Keystone: What Chaplin did for Keystone, you can see just fleetingly in moments. There's no aggregate transformation to great Chaplin. He hadn't reached that point of domination. That was one of the most valuable things Chaplin did. He came in to work with the Keystone Kops.

He showed them how to not be breaking their tailbones every third week. They had never learned how to fall. It was like jump school. What's fascinating at Keystone, if you look carefully at the films once he started to direct them,he's gone to school.

There's one lovely film,not very important but he discovered you could cut.



Fig-12 Tillie's Punctured Romance

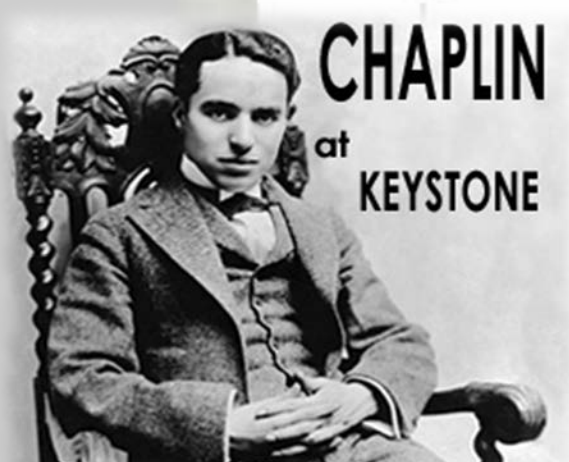


Fig-13 Chaplin at Keystone

You could actually throw somebody out of the screen in one shot and then have them come in, in the next shot. The studio sought him out after Tillie's Punctured Romance , a huge hit the first feature-length comedy. It had a huge stage star, Marie Dressler and had incredible distribution. Tillie's Punctured Romance isn't a Chaplin film. It was directed by Sennett, and Chaplin didn't think much of it. But he enjoyed working with Marie Dressler. And it really established him on a really grand scale

so that after 35 films he could announce to Mack Sennett: "All I need to make a comedy is a park, a policeman and a pretty girl."

Chaplin at Essanay: The public had begun to notice Chaplin even before Tillie. He was on his way...first to George Spoor and "Broncho Billy" Anderson's Essanay Company \$1250 a week and a \$10,000 bonus.



Fig-14 Chaplin at Essanay



Fig-15 A Woman (1915)

This palm-frond toothbrush is an early example. The great thing that happened for Charlie Chaplin at Essanay was that he began to be able to experiment with his own creativity in a way that was going to make him an artist.

Chaplin wasn't always the Tramp. Woman was not the first time he played, quite fetchingly, in drag. We're gonna have the cutting in to medium when something is needed. And in The Bank we're gonna have the "give the rose to the leading lady" have the little sad moment.

We're gonna have the superimpositions of imagined things. We're gonna have the "it was all a dream."

And in Work, there's this astonishing image of him pulling a big cart with one big man riding in it up a lonely, bleak hill. And you look at this, and you think:



Fig-16 Work



Fig-17 A Night Out

"Where are we here? Are we in an Ingmar Bergman movie?" In *A Night Out*, you see these two playing drunks absolute perfection. The whole thing is, "We're drunk. We must not fall down, however." He's working with Ben Turpin as a unit. The two of them, physically, are paired impeccably.

So here's Chaplin able to come over, get a new job at a new place define himself comically and use another chosen comic actor who perfectly suits what he wants to do. I love the Essanays. because they're so completely and utterly street comedies.

In *By the Sea*, he and his adversary are busy on the beach socking one another, falling down.



Fig-18 By The Sea

In the long shot, in the distance a lone swimmer goes down to test the water. I mean, he's oblivious that a movie's being shot. You're looking at people out in the frame, over there...living their lives and doing what they do.

Edna Purviance:



Fig-19 Edna Purviance

Discovering the range of film's possibility at Essanay studio in Niles, California Chaplin made a discovery of another kind: Edna Purviance. A former secretary, she always seemed on-screen a real girl, not a glamour girl. Chaplin was enchanted. Edna would make 35 films with him. She became the first of the three great loves of his maturity.

Edna Purviance, who really wasn't much of a professional actress comes into these films and completely holds down her corner of it. Whatever is asked of her, she can do. But she's obviously someone he respected and treated more as an equal.

THE TRAMP:

In *The Tramp*, the film opens. There he is in the Tramp outfit. He's on a lonely road. He's doing his little waddle down the road. You see the prototypical Charlie Chaplin. This is recognizably who we accept as the Chaplin image.



Fig-20 Chaplin control camera on Tramp

He has a little whiskbroom that he takes out and cleans the dust off himself when a car goes by, but the camera needs to serve him. It needs to come up close so he can dust out his pocket.

So, what you see is, he's taken control of the camera. The film was prototypical in another way. Despite his confident air, Charlie's Tramp will not get the girl. Her heart belongs to another. Chaplin would almost always lose out to normally handsome...normally well-dressed guys. It was one of his points of reference with his audience. The ending of *The Tramp*, it doesn't resolve. He does not get the girl.

He turns away and walks away from the camera on a lonely road heading toward the horizon.

Here is where the Tramp and Chaplin really do come together. There was another coming together in those years a reunion with his beloved half-brother Sydney. He's the patron at the bar in this Sennett comedy. Chaplin helped him get a contract with the studio.

Norman Lloyd (Chaplin friend, actor in "Limelight") Said:

"A star in the English movie halls, he was an adept movie comedian. In one sentence, I'll tell you about the elder Sydney. Charlie said about him, "He was never impressed by anything." Not, certainly, by the men in suits from the Mutual Film Corporation. Sydney helped Chaplin get a raise to \$ 10,000 a week plus a signing bonus of \$ 150,000."

His 12 Mutual films of 1916 and 1917 contain his first truly immortal gags like the escalator sequence from the first, *The Floorwalker*. We sometimes forget the risks the silent comedians ran as they courted our laughter.

There are no nets available to the fireman but this thrill sequence was only a beginning for Chaplin. What's truly wonderful about his Mutual films is the ever increasing length, intricacy and subtlety of his gag sequences. This man had skill, unimaginable skill. He was a superhero. He was the most endearing superhero you could ever want to watch. *One A.M.*, which is a 18-minute--The whole

short with the guy just trying to get into bed. If you took a performer and that was the only thing they ever did that would be enough. Yet he did it again and again and innovated.

Easy Street:

In *Easy Street* he plays a paroled convict who will eventually become an unlikely policeman. The very title, *Easy Street*, suggests East Street which is the street on which he was born. That wonderful evocation of South London. The police are avoiding Easy Street and it takes a tramp to clean up the violence. It takes one of them to clean it up.



Fig-21 Easy Street

As the cop, he tries to subdue the bully and he uses his truncheon to hit him on the head.

And he hits him and hits him and hits him. No effect. It's like a nightmare. And then, in a display of strength, the bully bends down a gas lamppost and that's Charlie's opportunity to jump on his back and gas him. This set design, one street crossed by another to form a T was based on a street where Chaplin had lived as a boy. He would use the design in many pictures. Memories of London's East End scored every aspect of his work.

It's as great as it was years ago. I mean, it's just a wonderful, wonderful short because it'll always be funny. It'll be funny 1 000 years from now. In 1916, the press reported a nationwide Chaplin impulse or celebrity craze.

It didn't comment on some of the very odd impulses that moved his character. There's an exquisite ladylike daintiness to him very often and I think that women in one way appealed to him for that way of moving, that rather hesitant, fluttery way of moving. He does it a lot. He simpers. I don't think Chaplin was a simperer in real life but he was fascinated by, you know, this sort of little coy shake of the head as a seductive measure. I'm not even sure women really act like that.

Edna Purviance:

Certainly, uncomplicated Edna didn't. She was, just then, very much a part of his happiness. Never thereafter would Chaplin's life be as uncomplicated as it was during his year with Mutual. They did love each other dearly, and there was a motherly quality along with her luminous beauty, that attracted Chaplin to Edna. I think she was placid and a calming force...as opposed to his rather demanding and high-energized personality.

The relationship with Edna Purviance is something very interesting in his life. Obviously, Edna meant a great deal to him. She must have been an enchanting woman and I think that this satisfied something in him very much. They did have a very close and passionate relationship for two or three years.

The Immigrant in 1917:

Things were still going right for them when Chaplin made *The Immigrant* in 1917. It was often broadly funny, yet also one of his most complex films to date. It would sympathetically take up an issue that had troubled America for years the tidal wave of lower class European immigration. What other film at the time do you have where half the film is set on an immigrant boat?



Fig-22 The Immigrant



Fig-23 A scene from Immigrant

And certainly, it's a comic view of it, but it is about immigration. It was, as well, an innocently romantic film. The line was, "We don't like this going after the girl and mooning after women. We don't like that Chaplin. We like the Chaplin of the earlier shorts. "

They say the same thing about Woody Allen. The thing that lingers in your mind with the character the Tramp, Little Tramp is the sweetness, you know that innocence, that purity.

But at the same time there is that other side, that rascal. I remember watching *The Immigrant* again recently and for a second being really stunned.

Chaplin is playing cards. He loans a guy money, and the guy gives him his pistol as collateral. And when Chaplin wins, the guy gets violent. And I was stunned when Chaplin pulls the gun on him and gives him this look, like, "Hey! " You know, just for that second. And then he immediately goes back to this pure being, this innocent thing. He was ever willing to kick authority in the pants though genteel America muttered disapproval of his anarchic side. I think we've definitely lost comic patience.

Everything needs to be now, and what those guys did--I mean, what Chaplin was able to do was milk a gag and really stretch it out and really draw it out. Even if you knew what the result was gonna be, it was still hilarious. It's the starving Tramp walking outside a restaurant looking at the door you know, thinking, "God, I'd love to go in and have a meal there." He picks up the coin on the ground, dumps it in his pocket heads towards the restaurant.



Fig-24 Last scene of Immigrant

He liked the ending in particular, that these two young immigrants getting married on a rainy day. He thought it was very poetic. I, frankly, prefer the longer, more ambitious Chaplin films even to the funniest of the early films. Comedy transposition, the idea of one thing suggests another was not unique to Chaplin, but it was one of his great gifts.

The Pawnshop:

The Pawnshop is a great example of that where, as a pawnbroker's assistant



Fig-25 Chaplin at Pawnshop

he's asked to look at an alarm clock. And of course, in his hands he becomes the doctor and the clock

becomes his patient. Late, middle, early Chaplin, his gift for transforming one object into another remained central to his comic genius.

These transformations deliberate manipulations of our perceptions of the real were also central to modernity with its fluid, ever-changing definitions of what constitutes reality. This idea of transformation goes back right to the start. I can't quite think where it comes from. Everything he looked at suggested the possibility of something else.

Chaplin Own Studio:

He began building a studio in the groves of La Brea Avenue. Chaplin created this time-lapse sequence for a promotional short. His dream studio took the form of a poor English lad's dream of luxury suburban London façades.

Think of it. In a matter of three years Charles Spencer Chaplin, age 28, had become a millionaire....and one of the world's most famous people.

Most important to him, his First National deal granted him absolute control over his films and his own destiny. In all of movie history, no rise was ever more meteoric than his. He had to give them the performance because he knew better than anyone what he wanted and what he needed from the actor and the best way to do it

And this isn't very much different from what an actor/manager did in the English music halls. This is standard practice of what Chaplin knew. The actor was also the director. Chaplin was not necessarily a terribly articulate man. He was just a Cockney lad.

And I think he had trouble with words, particularly in his early days. The easiest way to tell someone how to do something was just to show them because no one was more articulate than Chaplin, physically.



Fig-26 Chaplin Studio

He has his own studio, his own team. He can take as much time as he likes, which is really what he

wanted. Chaplin didn't just use the first shot. He would take a shot not twice or three times....but he would take a shot 20 times if he was to get it right. This was something completely new. So was this.

World War I & Chaplin:

In Spring, 1918 with America now a combatant in World War I Chaplin and the movies' other greatest stars Mary Pickford and Douglas Fairbanks embarked on a personal appearance tour selling Liberty Bonds. It was the first major demonstration of movie stardom's unprecedented power. Everywhere they went, the crowds were vast and impassioned. They sold millions of dollars' worth of bonds.



Fig-27 Chaplin During World War I

The tour was especially important for Chaplin. He had come under the first personal criticism of his life for not enlisting in the English army. Mostly this came from the press, trying to create a scandal. Chaplin professed his willingness to serve...but the British government knew he was infinitely more valuable raising money for the war effort. The Liberty Loan adventure proved that. But this was the first mild controversy...of a life that would eventually be plagued....occasionally dominated by them. Later that year, he made this short, promoting another Liberty Loan drive.

Syd Chaplin played the hapless Kaiser. His most lasting wartime work was *Shoulder Arms*. The Tramp in uniform. He'd always been a brave little guy...but he'd never been tested on such a huge and tragic field. The spirit was willing, maybe a little too much so.

Shoulder Arms:

Chaplin began production of *Shoulder Arms* while the First World War was being fought. And many in the Hollywood community were persuading him not to do it. But Chaplin went on with it, trusting his own artistic instincts. But he had doubts. He was unsure of the result. But when the film was released, it was a huge hit.



Chaplin Marry Edna:

But he was allowed time for a little cross-cultural wooing with Edna. In real life, their romance was coming to an end. Though, typically, Edna was a good sport about it. He loved young girls. The younger the better, and he really did. He only saw pureness and innocence and youth and beauty. He was a romantic.

In principal, it might have been okay to marry these girls of 16 or 17. The big problem was this: That they looked great but having got them home, they were not very rewarding partners. Chaplin met Mildred Harris, a young actress, then 16 years old while working on *Shoulder Arms*.

Seen here in Cecil B. DeMille's *Fool's Paradise*, she convinced him, falsely that she was pregnant. And he married her three days after his film's release. They were never happy together, and a portion of the public was not happy thinking of Chaplin with a child bride. In the summer of 1919, however, she delivered a baby who died three days later. Chaplin's personal anguish was reflected in his blocked creative life at the time. It's remarkable that Chaplin always made what he wanted and put his own money behind it and would do it and do it and do it until he got it right.

The Kid:

His major preoccupation was *The Kid*. He'd seen the remarkable Jackie Coogan in vaudeville, signed him... then appeared with him before this assemblage of visiting exhibitors promoting his unfinished dream.

Laughter is very unpredictable. You cannot sit down and write out: "We will do this, this, this and this. That is the gag. "

And then do it and hope it will be funny. It's quite true that weeks and sometimes months would go by...when he didn't have the inspiration, and everybody sat around the studio...and he would or wouldn't come in, but nothing would happen. That happened very badly before he started on *The Kid*, for instance.

Mildred Harris sued Chaplin for divorce in 1920. Her attorneys threatened to attach his negative. Chaplin fled to Salt Lake City to finish editing *The Kid*. He ate women up, and they came and they



Fig-29 The Kid

went in extraordinary numbers. If you're leading a life like that, you're gonna have trouble sooner or later. You're gonna get involved with women who are too young...women who've got dangerous mothers or dangerous lawyers.

It was a year and a half before he finally turned the negative of *The Kid* over to his distributors. It was worth the wait. A masterpiece and a huge step forward for Chaplin.

Early in the film, Chaplin keeps trying to abandon the abandoned baby. He injected within something, such as *The Kid* a truth, a poignancy, which was just magical. He's been landed with this baby. He doesn't know what to do with it. There's one brutal moment when he's sitting on the pavement holding this baby, and there's a drain there. He just lifts up the drain cover.

Oh, why did he do that? Is he going to drop the baby down the drain?

They're passing thoughts that flit through his head but he gets them over to the audience. It was a very daring film in many ways. The idea of mixing slapstick comedy with dramatic scenes had not been done. And many intelligent people told Chaplin it could not be done that one of the story elements was bound to fail.

And the performance that he created with Jackie a miraculous piece of cinema acting and relationship. Jackie Coogan was his greatest costar. The reason being that Coogan was so malleable. I mean he was the perfect Chaplin actor. He could just repeat and do exactly what Chaplin would show him to do. Including stealing quarters from the gas meter.

The Kid and Chaplin's Life:

The Kid was Chaplin's most directly autobiographical film. He had been a waif on London's streets. He had yearned for a father. His own had abandoned him. He had been, until she went

mad...lovingly tended by his impoverished mother. He had known all the emotions The Kid played upon.

In the autobiography, he talks about that he was not very healthy as a little boy. And his mother would sit at the window when he was in bed, sick and she would just describe everything that went on outside and imitate it and say, "And now there's this man. " And she would imitate the man. "And there's this little boy, and there's this woman. " And she would tell stories about what was going on outside. He knew how every part should be played. More than anything, he'd have liked to play every part. Every boy, every girl, every old man, everything in the film.

In The Kid, the big emotions are in the boy. The little boy that's being taken away from where he should be...from love and affection, by the state, to do good...to do good because this will be better for him.

In The Kid, they're taking this little kid to a horrible orphanage. He was taken away from his mother...and put in the Lambeth Workhouse at the age of 7. He was taken away from his mother. It's so terrible. He and Sydney, and they were in the workhouse. He knows what it is, that wrenching, being pulled away. Why? Because the mother was in no fit mental state, and the father had disappeared. And they were destitute. Charles Chaplin Sr. had been a headliner, until he succumbed to drink. All his life, his son abhorred alcohol. When they really hit rock bottom, then the only recourse...was to go to the workhouse, which was the place for the destitute...of this parish. Not much of it remains. And what there is of it is blackened over by a hundred years of London soot.

After becoming a star, Chaplin supported his mother in a London asylum and eventually brought her to America. But he largely avoided her. Both his parents had lost control of their lives... to the irrational forces he deeply feared.

First National contract, Chaplin:

Meantime, while still fulfilling his First National contract, Chaplin with D. W. Griffith, Mary Pickford and Douglas Fairbanks created United Artists. They would now have full ownership of their films.



Fig-30 First National contract,

The plan had been hatched on the Liberty Loan Tour. Ever the performer, Chaplin donned costume

and makeup for the newsreel cameramen. Despite these affectionate poses, Chaplin and Pickford were often at odds within the company. But her husband, famously athletic Doug Fairbanks, was Chaplin's closest and, obviously, most supportive friend.

Doug and Mary saw Chaplin off for London in 1921. It was his first trip home since leaving on the Karno American Tour in 1912.

A Woman of Paris:

When *A Woman of Paris* came out, it had the biggest critical reception practically of any silent film. The critics said it was absolutely great. The audience just stayed away. It was Chaplin's first failure, and this was because he wasn't in it. It was a terrible miscalculation to have a Chaplin film without Chaplin.



Fig-31 A woman of Paris

think there are probably two reasons for this. One was certainly that he was determined to try to help Edna to give her a new career as a dramatic actress. And, obviously, she was going to look much better if he held back...and was not there to--If Charlie Chaplin was in the film, nobody would see anybody but Charlie Chaplin. I think it was also just he wanted to try himself, to see if he could make a dramatic film and not be a part of it in performance. He does this tiny little piece. He's unbilled and he's a porter. He carries a trunk. There are actually reviews from the time where people hadn't known it was Chaplin, but they picked out this little comic moment.

Probably the film would have done immensely better if Chaplin had taken his name off it. You do feel it when certain aspects are just rejected and say:

"You are only meant to do this sort of thing. That's it. "

"We'll only see your film if you're in it. We don't care how beautifully you composed the frame. We don't care about the sumptuousness of the décor. "

It's detail, and then to go from that detail out. And that is what you see in *A Woman of Paris* is the detail. And they always say:

"It's in the details. "

That's a cliché, but it's true. The kitchen scene at the beginning has to do with the smell of the game. Why is this elaborate thing going on? But you get a sense of how the people lived because of that. Look at her bedroom, alone, or the party scenes or the woman being unraveled. You know, it really is extraordinary. He cuts to the guy. The cloth is being unraveled from the left of the frame to the right. The sense of decadence, the sense of eroticism in the film is very strong. It's purely modern. It really is modern. It's advanced for its time. And the thing about it is, it doesn't have the words. They didn't have the technology for the words. But they're like really up there. They're behaving.

A Woman of Paris on a big screen must have been powerful, very powerful. The film's great concluding irony. Pierre is untouched by the tragedy, perhaps unknowing of it. She and Jean's mother devote themselves to an orphanage. She and Pierre pass one another unseeing.

Another of Chaplin's open-road endings, but without the cheerful Tramp.

Lita Grey & Chaplin :

He had met Lita Grey when she was 12. She'd played an angel, of sorts, for him in *The Kid*. She reappeared in his life, age 15, when he was casting *The Gold Rush*. The *Kid*'s dream sequence is uncannily symbolic. She presented herself at the studio, and Chaplin made a screen test of her and then she was hired as the leading lady in *The Gold Rush*. Lita had hero-worship for Chaplin and Chaplin had an interest in young women. He liked to see the young girl awoken.

As Lita would say, "He had a fetish for virgins. "

They married in November, 1924. She was pregnant with their first child... when Chaplin took his company on location to Truckee, California. By then, he knew the pregnant Lita would have to be replaced. Their baby was born in May, 1925.

Gold Rush:

Chaplin knew what he has to show the audience. When he's making films in the environment which is known to us from everyday life, you know, he doesn't need to show you much. But then in *The Gold Rush*, you know, who ever traveled to Alaska...and the Klondike and saw all this and like that?

So he knew, "I have to show it. "

In Truckee, Chaplin made the most spectacular sequence of his career. It involved 600 extras. Curiously, the man famous for his obsessive retakes did the entire piece in a single day. But Truckee was a brutal and uncontrollable location. Chaplin would have to match his location footage to studio-made footage.

Mostly, *The Gold Rush* would be adored by critics and public. But some reviewers struck a note that would resound more loudly in the future. They said that Chaplin was old-fashioned...not keeping up with advances in film technique.

Chaplin became increasingly miserable there and would expensively return to Los Angeles for most of the shoot. Even the famous chicken gag had to be reshot there. For one take they used a double. You could obviously put a double into a chicken costume.

I mean, one chicken looks like another. Not true. Apparently the double--You could see it was a double. It just didn't move like a chicken, like Charlie moves like a chicken. The miners are starving. They're so hungry that Mack Swain begins hallucinating.



Fig-32 Gold Rush

Was

ever there a more perfect animal imitation than Chaplin 's? His ability silently to convey thought, even a bird's thought...inspired a young Richard Attenborough when he saw the film in rerelease.

Approaching the roll dance, when you see the thing it's very simple. It's so difficult. It's so difficult. I mean, the coordination. It's something that Chaplin just did in an instant. He just came up with it like that. It took me about, I don't know, a good three weeks to a month of really working on it. It's not just in this. It's in this, you know. It's all in here. Chaplin's head and, you know, the little glances, the side glances.

The Gold Rush is the one film in which the Tramp ends up a millionaire.

The Circus:

Its production was haunted by unimaginable problems. It was in '28. I was 5 years old, and I went to see the film. It must have been The Circus. I was amazed. I laughed, and it moved me even though I was a 6-year-old boy. And then I started to imitate Chaplin. I stole the bowler hat of my father, his trousers and with the ink I put the moustache on, and I mimed Chaplin.

With this picture, self-consciousness enters Chaplin 's universe. It's his first exploration of his own art, the art of being funny. When he tries to be funny, he isn 't. When he doesn't try to be funny, he is. The scene also comments on his supposed old-fashioned qualities. The bits that don't work here in 1927, did work for him a decade earlier. The clown in this scene is played by Henry Bergman who worked with Chaplin for decades. He represents classic, highly stylized, commedia dell'arte comic values. Chaplin represents a more naturalistic variation. He's going to exaggerate, of course...but there's also something real about him something that works for the movies that most seemingly realistic of all media.

And in the film, Chaplin had to play this pantomime but when he saw the clown with a real arrow he was frightened he could be killed. Then he did this--I show you what he did. That means, "I cannot do it, because there is a worm in the apple. " He was a master in pacing. He knew exactly when after one gag he has to top it with an even bigger gag or if he suddenly has to go into total opposite.



Fig-33 The Circus



It was never gag for the sake of the gag. It was always the gag for the sake of...revealing something about the character or something about the story, or revealing something about the plot.

In *The Circus*, Chaplin's plagued by an endless array of animals all irrationally bent on assaulting his dignity. It's true that he mastered the cinematic art so well that you don't see it. You don't see it. It just flows in the film and it goes. It's just so natural, everything. Chaplin's routine with the magician's table is one of his most masterfully orchestrated gag sequences yet he would go on to top it in this very film.

The Circus isn't even mentioned in his autobiography. It's a miracle that that film got made, for a start because everything happened. All the disasters in the world happened with it. The whole set was completely destroyed by fire and then what the fire didn't destroy, the firemen destroyed. Then he had the most messy and disastrous and horrible divorce. The shooting had to stop for nine months because his wife divorced him. And it was such an ugly divorce that he was frightened that she would, in fact, kidnap the film. And so he had to hide the film.

Lita's 42-page divorce complaint was designed to ruin Chaplin. It named the names of his lovers, discussed intimate sexual behaviour and in book form, became an underground bestseller.

He could be, whatever his critics might say a great pictorialist when he wanted to be. But there's a larger symbolism to this sequence. Chaplin finished work on *The Circus* just three days after the premiere of *The Jazz Singer*. Sound was about to revolutionize the movies and everyone, Chaplin included, wondered if the Tramp a figure it was impossible to imagine talking would survive the revolution.

City Lights:

He, however, was already writing his next movie.

It was *City Lights*, Chaplin's last fully realized, fully acknowledged masterpiece. The Tramp's introduction, unconcernedly snoozing on the establishment's statuary, was the greatest of all his movie entrances.

The film had a score and a bit of gibberish talk but it was essentially a silent movie. I've often said that it's much harder being a talking comedian on the screen than a silent comedian. The example I always gave was the difference between chess and checkers. It's like checkers to do it silently.



Fig-34 City Lights



You can figure out the gags and painstakingly write them, and then execute them but as soon as you have to speak, you're plunged into a different reality that's much more complex and the demands become much different.

Even so, the demands of silent comedy were not that easily satisfied especially by Chaplin.

For unlike his competitors, Keaton and Lloyd, he did it all himself. He never employed gag-writing teams to help hone his humor. He always built up his routines on his feet in endless rehearsals like this one. Later, in retake after retake, he would elaborate or simplify them. In feature-length things you can't just do them alone with comedy. So he brings in romance and sentiment.

When I saw City Lights, I realized what a deep filmmaker he was because I felt that that film said more about love than so many purportedly serious investigations of the subject. Emotionally, it lives out feelings of real love.

You see what he feels for the girl and to what lengths he's willing to go. If she can't see him, she's able to feel that love and she has no idea that it's some scruffy little tramp that's making her life beautiful.

The production was strained, particularly in Chaplin's relationship with his inexperienced leading lady Virginia Cherrill. As he grew, he started having to construct stories. He started having to involve, also his own emotional feelings with women and get deeper into himself. And I think that must have made it a lot harder for him. It must have been a greater struggle then to construct something because he tried to put another dimension into it. And I think that's when he would have moments of struggling to find ideas.

He's always thinking, "What is logical? Is the gag logical? Is it right for it to happen?"

And the stories about City Lights how he spent months trying to work out one little bit of business to make it plausible, to make it logical. This is that bit of business. How to make the blind girl

misidentify her benefactor as a rich man. It's the noises of a limousine door slamming, its motor purring off sounds resonant of wealth, that do the trick.

Modern Times:

Mankind, he thought, was being turned into animals blindly serving the factories, the machinery that were supposed to serve it. In its most aspiring moments, Modern Times was about a Marxist concept: the dehumanization and the alienation of labor.

No doubt about it, Chaplin was a leftist of a devoted and radical kind. In fact, the first time we ran the picture together I was so taken with it that I about fell off the chair. He told me later that he wondered about that whether I was putting it on, and he said, "I soon discovered it was not so. "

Attention, foreman. Trouble on bench five. Check on the nut-tighteners. Nuts coming through loose on bench five. Attention foreman. Charlie did not know how to notate music and he didn't know how to extend musical ideas. And they needed somebody to work with him.

The fellows who were in charge, Alfred Newman and Eddie Powell knew my work from New York, and they brought me out here. And I went to work for Charlie. And he really had a wonderful instinct for music.

They were simple little tunes, and my job was to take them down to alter them when I thought they needed altering. And that's what I did. We worked five days a week, sometimes six and it was altogether quite wonderful, you know. He became this sort of a surrogate father for me. What you feel sometimes with a thing like the eating machine you see an investment in a prop, in a shot, in an idea.

So we have to let this really play and we have to do it. And it's about twice too long, maybe, the eating machine.

There's nothing in film like the feeding machine. It was just absolutely wonderful. The man is reduced to something less than the sum of the parts, you see. He's just an animal, which is being fed by a machine. Few people know that table, which goes around Charlie was manipulating that himself. It wasn't somebody else doing it. He was the guy with gadgets underneath the table...and he would make it turn around and all that sort of stuff. The man was simply incredible. And he also manipulated that mouth-wiper that comes and hits him in the face and hurt him and just made his face puff up and his mouth puff up. He was amazing.

Sometimes you feel something akin to pretension in the agenda of Modern Times, and it's a little off- - It's distancing.

The film was certainly not all politics, all the time. Goddard was cast as the waif opposite the Tramp...and much of the comedy was as innocent as any Chaplin had ever done.

In Modern Times, it is brilliant and you're following the story, and it kind of peters out. It doesn't go anywhere. It's just a brilliant trip and each skit is very funny and brilliantly executed. And it goes along on the momentum of his genius the fact that he's funny and the bits are funny.

Fig-35 Modern Times



We talked politics, we talked just about everything because he had a real knowledge of these things. He had a mind like a super attic.

The Great Dictator: + World War II

The Great Dictator opens on the Western Front during World War I. It is Chaplin's first all-talking production. In it, he would play two characters. One of them would be a Tramp variation an innocent Jewish barber serving bravely, if ineffectually in Tomania's army.

You know, I really started to see movies when I was 13 after the World War II. I lived in Czechoslovakia, which was occupied by the Nazis. Suddenly comes The Great Dictator and there was a liberation, because single-handedly Chaplin reduced this monster into a pathetic ridiculous, venomous clown. You can say that, you know, the Allies liberated Europe physically but The Great Dictator, Chaplin, liberated us spiritually and made you think also, because suddenly you realized watching:

"How is it possible that this pathetic creature had such a power over good German people?"

Millions of people followed him died for him, for this insane lunatic. It's almost as if he made that film because he felt that Hitler had become his rival in reaching out for everybody.

The Hitler character, he had a strong relationship to the early Tramp, who's a troublemaker, who's primitive. And the other person, the barber, is more his human side. It's interesting, the relationship between the two and how they get confused.

I think it was a very brave film to make. I don't think that many people were being openly critical of what was going on at the time, and he was one of the--Maybe not the only one, but he was one of the few.

Come here, you!

Attacking a storm trooper, huh?

-Grab him!

-You'll hear from my lawyer.

Come on!

Why, you--

He bit my finger!

The barber and Hynkel will eventually exchange roles. The Jewish barber pays a comic, balletic price for the accident of his birth. His creator, asked once if he was Jewish made this superb reply,

"I do not have that honor. "



Fig-36 The Great Dictator

love the whole film, and I think that this scene when he plays with the globe and it's just perfect metaphor for the sick dreams of every dictator.

Out, Caesar of Nuris, emperor of the world. My world. That scene was written. Every single movement was written down. Whereas all the scenes where he does that pretend German were improvised. I would have thought that that would be written to make it sound like German but he just apparently said to the camera, "Roll. " And then went on and just rambled on in this almost perfect German. It's an idea he'd had for a long time.

Some smart guy said,

"Oh, that was my idea. "

But then there's actually footage of him way back in home movies doing it.

In the home movie, he was dressed in a Grecian outfit. It just was so perfect for Hitler. The globe dance, I could watch it for hours and hours. Rewind, once again. It's absolutely incredible. Literally, I could watch it for weeks and never get bored. I mean, just the metaphor. It's just endlessly, endlessly brilliant.

People just fall down dead over an alleged metaphor but I don't find it funny or a brilliant metaphor.

Some would agree with Woody Allen. Some would not. But at a time when 90% of America opposed war and half the country was to some degree anti-Semitic this admittedly preachy film was undeniably courageous.

It was Hitler who seemed to be imitating Chaplin, not Chaplin imitating Hitler. Chaplin came first. Chaplin was famous long before Hitler was famous. There's a little bit of Hitler in all of us. That's the whole idea that Hitler is not some creature who came from outer space. He's one of us. I think the genius of the film is that Chaplin realizes a lot of Hitler in him that there's a lot of Hitler in anyone who dominates audiences and rouses the rabble.

There is no doubt in *The Great Dictator* that he felt he had to say something about this phenomenon, this issue of fascism and where the world was headed. And when he does blatantly speak, he's the voice of a generation. He's the voice of several generations. What is he going to say? It's an imposing of a kind of self-importance. It's very dangerous. I happen to like the tone of his voice. I liked being with him.

You must speak.

-I can't.

-You must. It's our only hope.

You have a situation, World War II, and he speaks very clearly. He makes statements on the world and the nature of government the nature of fascism. It does sound like preaching. It sounds like, "They expect me to make a comment, and I'm gonna do it. "

Suddenly, Charles Chaplin's face comes through.

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 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's room for everyone.

The good Earth is rich...and can provide for everyone.

Not one word has lost its significance.

It's as true now as it was then.

Pacifist public opinion, critical hesitation,
counted for little.

In its initial release, *The Great Dictator* was Chaplin 's biggest-grossing film.

Limelight:

It was a feeling that Chaplin knew all too well in the late '40s. He would turn 60 in 1949. His old genius for inventing gags...and developing them in sustained sequences had largely deserted him. His audience was older too and standing on its dignity. They were lost to him, as he had always feared they might be.



Calvero, his character in *Limelight*, directly wearily projected his most despairing vision of himself.

He'd worked me up into that emotional pitch. He knew what he was doing when he was angry. I think he, at that point, was an older man....and had many things he wanted to say in the film about love and about death....and about his background in London...about the music hall, about something he knew well:

A young girl falling in lovewith an older man. Chaplin, Oona and their growing family sailed for London....and *Limelight*'s world premiere in September, 1952. I went before he did to set up some publicity things and everything. He was going to come later. Then he got from the State Department the right for a re-entry permit....because his whole life he was English.

Limelight is autobiographical film of Chaplin.

I HAVE TRIRD TO INCLUDE THE MAIN FILMS OF CHAPLIN ACCOMPANIED BY MY PERSONAL VIEW AND SOME INTERVIEWS REGARDING CHAPLIN AND HIS WORK

LASTLY TO CONCLUDE THESE ARE SOME OF THE OLD MOVIES OF CHAPLIN WHICH WILL ALWAYS BE REMEMBERED UPON..

THOUGH SILENT; BUT IT IS THE MOST INNOVATIVE WAY TO EXPRESS ONE'S FEELINGS THROUGH FILM TO REACH OUT TO THE WHOLE WORLD AND I BELIEVE MORE SUCH CONTRIBUTIONS SHOULD BE MADE EVEN IN TODAY'S FILMS..



CONCLUSION

He is not only excellent actor, producer, director and music composer but in mi believe he is my best cinema person who has inspired me all the time

Geraldina Chaplin(daughter of Charlie Chaplin) said:

The last years of his life, he very much withdrew into himself. It was very hard for my mother. She had a very hard time, really, looking after a man who'd been so vital and such a strong presence, suddenly, really, vanishing away. But he seemed to be very much at peace with himself. He kind of slowly drifted, drifted away....and his death was just at the end of a very slow drifting away.

His was the face of his century. His was the life of his century. Through his will and energy, and yes, genius he encompassed, as much as one man can the joy and the anguish of his times their romance, their horrors and, of course, what laughter we could find in them. He was a flawed man, a haunted man, a tormented man. Which is to say, he was only human but with this uncanny ability to reflect and refract our humanity back at us.



..... **END**