

# TIME

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## CINEMA

### The New Pictures



Charles Chaplin and Edna Purviance

**A Woman of Paris.** Last week it was stated in these columns that the progress of the cinema had been miraculous rather than ridiculous. In support of this contention, *Little Old New York* and *The Covered Wagon* were cited as examples of the conspicuously worth while. Conscientious readers will herewith unfile the copy in question and draw a heavy black line through these titles. In the margin they will substitute *A Woman of Paris*.

For some years great groups of the illuminati have been proclaiming Charles S. Chaplin an artist. Yet our good old uncles and funny old aunts, who really knew about custard pies, demurred. They said that when one comedian dropped a lighted cigar down another comedian's trousers it was not art. And for their part they couldn't see anything funny in one man hitting another in the seat of what they termed "pants." In their day the seat of the, pardon us, trousers was a disciplinary objective; they refused to admit the right of Charles Chaplin to make it simply the butt of a jest.

Charles has justified himself. He has produced a picture (*A Woman of Paris*) which will nail up new signs at the cross-roads of cinema progress. He has not acted in the picture; instead of his agitated derby he has employed that essential portion of his being just below it.

Edna Purviance is the star. She will be remembered as the compelling vision who accompanied Chaplin in his early comedy wanderings. Rather more maturely moulded than in those days, her first serious effort is steadily satisfactory.

The story of the picture is not important. It tells of a Parisian mistress and how her tinsel world came tumbling all about her when the youth she used to love entered the gates.

Profoundly interesting, however, is the revolutionary restraint employed by Chaplin. The heaving of the breast, the rolling of the eyes, the pitching of the agony-stricken actors, in fact virtually all the fervid motions of emotion that have so long made cinema supporters sickish, are omitted.