

"GLORIOUS! VIBRANT! A SIGHT FOR SORE EYES!"

—THE NEW YORKER



Catherine Deneuve
in Jacques Demy's

**the
umbrellas
of
cherbourg**

Music by Michel Legrand
in Dolby Stereo



ZEITGEIST FILMS presents JACQUES DEMY'S THE UMBRELLAS OF CHERBOURG Starring CATHERINE DENEUVE HANO CASTELNUOVO ANNE VERNON MARC MICHEL ELLEN FARNER MORELLE PERREY HAROLD WOLFF Screenplay and Lyrics by JACQUES DEMY Music Composed and Conducted by MICHEL LEGRAND Cinematography by JEAN ROSSIER Production Designed by BERNARD EYEN Costumes by JACQUELINE HODGSON Edited by ANNE-MARIE COTRET Produced by M&G BOUARD in 1964 LES PARAPLIES DE CHERBOURG Directed by JACQUES DEMY

The DVD and cassette as well as other reduction include graphics in Dolby Stereo was coordinated by JACQUES BARBA L MICHEL LEGRAND and made possible with the support of the French Ministry of Culture. DISTRIBUTION USA - TARRIES - PARIS

www.zeitgeistfilms.com



A ZEITGEIST FILMS RELEASE

THE UMBRELLAS OF CHERBOURG

Directed by JACQUES DEMY
Music by MICHEL LEGRAND
Starring CATHERINE DENEUVE

Cast

Genevieve.....CATHERINE DENEUVE
Guy.....Nino Castelnuovo
Mme. Emery.....Anne Vernon
Roland Cassard.....Marc Michel
Madeleine.....Ellen Farner
Tante Elise.....Mireille Perrey
M. Dubourg.....Harald Wolff

Credits

Directed by.....JACQUES DEMY
Produced by.....Mag Bodard
Cinematography by.....Jean Rabier
Screenplay and Lyrics.....JACQUES DEMY
Music Composed and Conducted by.....MICHEL LEGRAND
Production Designed by.....Bernard Evein
Edited by.....Anne-Marie Cotret
Costumes.....Jacqueline Moreau

The 1992 new negative and other restoration including remixing with Dolby Stereo System
was coordinated by AGNES VARDA and MICHEL LEGRAND
and made possible with the support of the French Ministry of Culture.

© Ciné-Tamaris

A ZEITGEIST FILMS RELEASE

France • 1964/1992 • Color • 91 minutes
In French with English subtitles

Zeitgeist
F I L M S

ZEITGEIST FILMS LTD

247 CENTRE ST • 2ND FL
NEW YORK • NY 10013

(212) 274-1989 • FAX (212) 274-1644

mail@zeitgeistfilms.com • www.zeitgeistfilms.com

Restoration Credits

RESEARCH & PROJECT COORDINATOR **AGNES VARDA**
Associate **Perrine Bauquin**

SOUND SUPERVISION **MICHEL LEGRAND**

LABORATORY **ECLAIR (PARIS)**
Olivier Chiavassa, Alain Castagner, Bruno Patin

SOUND STUDIO **S.I.S. LABS**
Claude Lerouge

EDITOR **ANNE-MARIE COTRET**

SOUND ENGINEER **FRANCOIS MUSY**

ENGLISH SUBTITLES **PIERRE COTTRELL & AGNES VARDA**

Synopsis

Genevieve, a young girl whose mother operates an umbrella shop in Cherbourg, is in love with Guy, a boy who works in a garage and lives with his Aunt Elise. Aunt Elise has been ill for some time and is cared for by a young woman named Madeleine. Guy and Genevieve want to marry, but he is drafted for military service in the Algerian War. Before he departs, Genevieve, to prove her love, gives herself to him. When Guy has been gone several months and Genevieve has received only one letter, her mother learns that Genevieve is pregnant. Roland Cassard, a well-to-do diamond merchant, proposes to Genevieve, declaring his willingness to raise Guy's child as his own. Genevieve is at first shocked by the idea, but when more time passes and Guy still hasn't written, she becomes convinced he has forgotten her. She is won over by Cassard's tenderness and her mother's arguments and marries the diamond merchant. Guy returns home, learns of Genevieve's marriage and, disconsolate, goes back to his old job. When Aunt Elise dies and Madeleine prepares to leave, Guy realizes she is in love with him. They marry and Guy buys a gas station with money left him by Aunt Elise. Three years later, on Christmas Eve, when Guy is alone at his gas station, a car pulls in and Genevieve is the driver. Aside from noting that Genevieve's daughter, in the car with her, strongly resembles Guy, the former lovers have little to say to each other. Genevieve drives off, Guy's wife and son come home, and it is snowing over the garage.

"A Ballet of the Seasons"

In Cherbourg, Jacques Demy shot not only exteriors but all the studio sequences: with local permission granted, the unit was installed in a Cherbourg museum where they worked, erupting every evening into the streets of the town, filling the cafes and shops and getting to know the friendly, cooperative and interested population.

Since the film covers the four seasons, Cherbourg had to be seen in four different moods. The rains of the appalling summer [Cherbourg is known throughout the country as the rainiest city in France] were used to good effect for autumn, but then seventy-five tons of false snow were dumped in the streets for the winter scenes, while the entire neighborhood was repainted in appropriate delicate colors for spring. The inhabitants, meanwhile, supplied with mutli-colored umbrellas, had all been used as extras — much to their delight.

[From the original American pressbook (1964)]

The Restoration

Jacques Demy knew that the cheap Eastmancolor to be used for the film's general release had a short shelf life. Demy loved colors with the vibrance and saturation of Hollywood's original Technicolor process, but Eastman prints were known to fade within five years and even Eastman negatives could potentially fade. In 1963, following the editing of *UMBRELLAS OF CHERBOURG* and before any prints were struck, Demy asked the Eclair Laboratories to make a "tricolor selection" of the film: they printed three black-and-white silent prints, each corresponding to one of the primary colors. Because the negative filtered the colors into shades of black and white, a new color negative could be reconstructed at any time in the future, by superimposing the three positive black and white prints.

Indeed, by the mid-1970s, all existing U.S. prints were faded to pink and the prints themselves badly battered, and when the original U.S. distributor went out of business, securing *any* print was next to impossible. (It's questionable whether the intended color scheme was *ever* truly seen in this country, since, like all foreign films at the time, American prints were made off a dupe negative.) An execrable print was used for an American home video release in 1986. Unfortunately, some viewers and reviewers got their first and only glimpse of the film from this faded and grainy video.*

In the late 1980s, when Jacques Demy took over the rights to his film, he was shocked by the state of the original release negative and internegative, both of which had sustained such irreparable damage that he and his wife Agnès Varda considered a re-release impossible at the time (which the disappointed Film Forum discovered in 1987 when first contemplating a major revival). Demy knew that an entirely new negative would have to be made from the three color-selected black and white prints still in storage at the Bois D'Arcy film archives. But after visits to the Eclair labs, his failing health wouldn't allow him to continue.

Following Demy's death in 1990, Agnès Varda and her staff at Ciné Tamaris undertook an investigation into the complete restoration of the films' sound and image, a project that would require assistance from the French Ministry of Culture.

**To add insult to injury, UMBRELLAS popped up on television in the early 1970s, not only in a similarly grainy print, but in an entirely-sung, English-dubbed version!*

The Restoration of the Image

Only the Technicolor labs in London had the facility to make a new internegative from the three black and white color-selected prints, until Eclair purchased a Seiki film printer in June, 1992. The restoration of UMBRELLAS was the inaugural project for the machine, which produced a new color internegative. Eclair made many attempts until, working with Varda and her associates, they finally achieved the delicate balance of colors originally conceived by Demy and his production designer Bernard Evein.

The Restoration of the Sound

The cassettes and CDs of THE UMBRELLAS OF CHERBOURG still in print in France and other countries* are of superb quality, since they were recorded from the original magnetic tape masters. On the other hand, the optical sound of the film prints and negatives had been damaged beyond repair.

For the restoration of the sound, a major problem arose when it was discovered that the 35mm stereo magnetic tracks had completely disappeared, since all three of the film's Paris sound studios had gone out of business, their inventories long ago dispersed or destroyed.

But thanks to the patience and memory of Anne-Marie Cotret, the film's original editor, all leads were followed to recover the missing material. Cotret queried all the surviving engineers and sound technicians who worked on the film, until, in September 1992, the missing reels were finally located.

It was necessary to completely re-mix the film, using the recovered music reels and voices and sound effects from the old film negative; all of the sound elements had to be synchronized to the new negative, and a few missing sound elements had to be completely reconstructed.

The mixing in Dolby stereo began on October 7 in the S.I.S. Auditorum by François Musy (best known as Godard's sound engineer), under the supervision of Michel Legrand.

On November 9, 1992, the restored UMBRELLAS OF CHERBOURG debuted as the opening event of the annual *Ciné Memoire*, a major Paris festival devoted exclusively to the great films of the past. Two days later, it had its theatrical re-premiere in Paris at the Publicis Champs Elysée. Its general re-release throughout France was a huge commercial and critical success.

**An abridged version of the soundtrack was originally released in this country in a deluxe LP, and an expanded soundtrack CD is due to be released here in the late Spring. Meanwhile, the French import is a brisk seller at Footlight Records on 12th Street, one of the city's leading soundtrack record dealers. In fact, Footlight reports that one of its two most requested soundtracks is The Umbrellas of Cherbourg (the other is the French film A Man And A Woman). "I Will Wait for You," the film's main love theme, is one of the most oft-recorded standards in history.*

JACQUES DEMY

Director/Screenwriter (1931-1990)

After having written and directed three shorts, *LE SABOTIER DU VAL DE LOIRE*, *LE BEL INDIFFERENT* and *ARS*, Demy wrote *LOLA*, which he wanted to film as a colorful musical. The producer, however, would only allow him a non-color and non-musical film. Shot in Nantes in 1960, with luminous black and white photography by Raoul Coutard and a great performance by Anouk Aimee, *LOLA* is a cult movie among film lovers.

In his next film, *BAY OF ANGELS* (1962), Demy gave Jeanne Moreau the part of a seductive gambler. Michel Legrand wrote the score for this and *LOLA*. Their next collaboration was *THE UMBRELLAS OF CHERBOURG* (1964). It took one year for Michel Legrand to find the musical style which could fit Demy's dialogue. In this totally sung film, all of the actors had to know the entire score in order to act in sync with the playback tapes. They created a popular opera which could reach a broad audience. Demy created for Catherine Deneuve the unforgettable character of a passionate young girl who betrays her first love because of social pressure. *UMBRELLAS OF CHERBOURG* was a huge success everywhere (Grand Prize at the Cannes Film Festival and five Academy Award nominations). Two of the songs from the film were sung by artists such as Frank Sinatra, Lena Horne, Tony Bennett, Nana Mouskouri and Sarah Vaughan.

Jacques Demy got along so well with Catherine Deneuve that he made three other films with her. He always said that she was his favorite star. *THE YOUNG GIRLS OF ROCHEFORT* (1967), with Catherine and her sister Francoise Dorleac (who died a year after the release of the film in a car crash), also starred Danielle Darrieux, George Chakiris and Gene Kelly. *PEAU D'ANE* (1970) is a fairy tale in which Deneuve carries a donkey skin as a cape when she's not a beautiful princess. In *A SLIGHTLY PREGNANT MAN* (1973) Deneuve plays a hairdresser whose husband, a driving teacher (Marcello Mastroianni) becomes pregnant.

Demy made three films in English, including *MODEL SHOP* (1969), in which we again meet Lola, this time in L.A. *THE PIED PIPER OF HAMELIN* (1972) a story which details the complexities of the German Middle Ages, was produced by David Puttnam and starred Donovan as the Pied Piper. *LADY OSCAR*, written by Patricia Knop from a Japanese comic strip, takes place at the time of the French Revolution and was shot in Versailles in 1979 with British actors.

Meanwhile, Demy continued his popular operas with *A ROOM IN TOWN* (1982), composed by Michel Colombier and starring Dominique Sanda. It's a tragic love story which takes place during a worker's strike in Nantes in the 1950s.

Demy wrote all of his films except for *LADY OSCAR* and an adaptation of a Colette novel called *LA NAISSANCE DU JOUR* (1980). He made *PARKING*, a contemporary version of *Orphee*, in 1985, and *THREE SEATS FOR THE 26TH* (1988), a musical set in Marseilles in which, for the first time, Yves Montand acted, sang and danced. In 1989 Demy wrote a script which took place among the bumper cars at a carnival, but illness prevented him from directing it.

Jacques Demy was born June 5, 1931. He was married to filmmaker Agnes Varda. They raised two children, Rosalie and Mathieu. They lived on the rue Daguerre in Paris, and spent several years living in Los Angeles. Demy died October 27, 1990.

Agnes Varda made three films about Jacques Demy--JACQUOT DE NANTES, a feature about his youth and his desire to make films (1990) and a documentary, THE WORLD OF JACQUES DEMY (1995) with clips from all of his films and interviews with his actors and collaborators. She also made a documentary in 1992 on the shooting of THE YOUNG GIRLS OF ROCHEFORT (LES DEMOISELLES ONT EU 25 ANS).

“Of all the New Wave directors who once professed their joy in cinema, Demy remained most faithful to the delights of sight and sound and to the romance of movie iconography. With loving attention to those Atlantic coast towns — Rochefort, Cherbourg and Nantes, where he grew up, Demy invented a world of benign and enchanting imagination. It is constantly on the verge of fairy story, but never yields to the foreboding of the Grimm brothers. Instead, Demy has his own domain of chivalry and love, born out of Perrault and schoolgirls’ novelettes, the rural sentiment of Rouquier, and the Hollywood scheme of coincidence and happily-ever-after, but as distinguished and ennobling as, say, *The Beautiful Hours of the Duc de Berry*.”

[From *A Biographical Dictionary of Film*, by David Thomson]

Jacques Demy Filmography

- 1960 Lola
- 1961 "La Luxure," episode of *Les Sept Péchés Capitaux*
- 1962 Bay of Angels (*La Baie des Anges*)
- 1964 The Umbrellas of Cherbourg (*Les Parapluies de Cherbourg*)
- 1967 The Young Girls of Rochefort (*Les Demoiselles de Rochefort*)
- 1969 Model Shop
- 1970 Donkey Skin (*Peau d'Ane*)
- 1972 The Pied Piper
- 1973 The Slightly Pregnant Man (*L'Evenement le Plus Important depuis que l'Homme a Marché sur la Lune*)
- 1979 Lady Oscar
- 1980 La Naissance du Jour (TV)
- 1982 Une Chambre à Ville
- 1985 Parking
- 1988 La Table Tournante
- 1988 Trois Places pour le 26

CATHERINE DENEUVE

(Genevieve)

Recognized universally for both her acting ability and patrician beauty, Catherine Deneuve is one of the most admired women in the world. She is so respected in her native France, that in 1985, Deneuve's profile was selected to represent the updated image of "Marianne", the French national symbol.

Catherine Deneuve was brought into the international eye when she starred as "Geneviève" in Jacques Demy's musical THE UMBRELLAS OF CHERBOURG. Inspired by her experience in THE UMBRELLAS OF CHERBOURG, Deneuve resolved to seriously devote herself to acting. She credits Demy for her decision, stating "He made me learn to act, to love acting for the first time, to believe what I act."

During the course of her career, Deneuve has worked with some of the world's finest directors, among them Roman Polanski, Jean-Paul Rappeneau, Agnès Varda, Luis Bunuel, Francois Truffaut, Robert Aldrich, Claude Berri and André Téchiné.

Born the third child in an acting family headed by Renée Deneuve and Maurice Dorléac, Catherine Deneuve made her screen debut (using her mother's maiden name) in LES COLLEGIENNES, while she was still a schoolgirl. She appeared in that film and in LES PORTES CLAQUES with her older sister, the great Françoise Dorléac. The two sisters appeared together again in the classic Jacques Demy film THE YOUNG GIRLS OF ROCHEFORT.

She was particularly effective as the frigid, mentally disoriented character in Polanski's macabre REPULSION (1965), the innocent-conning 18th-century virgin in Deville's BENJAMIN (1968), and the erotic, enigmatic protagonist of Bunuel's BELLE DU JOUR (1967) and TRISTANA (1970). In 1971 she formed her own production company, Les Films de la Citrouille. She was named Best Foreign Actress at the David Donatello Awards for her performance in THE LAST METRO (1980) and was nominated for an Academy Award for her performance in INDOCHINE (1991). André Téchiné's MA SAISON PRÉFÉRÉE, starring Deneuve and her daughter, Chiara Mastroianni, will be released this Spring in the U. S.

Catherine Deneuve Selected Filmography

- 1962 Le Vice et La Vertu [Roger Vadim]
- 1964 The Umbrellas of Cherbourg [Jacques Demy]
- 1965 Repulsion [Roman Polanski]
- 1965 Le Chant du Monde [Marcel Camus]
- 1966 The Young Girls of Rochefort [Demy]
- 1966 Les Créatures [Agnès Varda]
- 1967 Belle de Jour [Luis Buñuel]
- 1969 Tristana [Buñuel]
- 1969 Mississippi Mermaid [François Truffaut]
- 1970 Peau D'Ane [Jacques Demy]
- 1972 Un Flic [Jean-Pierre Melville]
- 1973 The Slightly Pregnant Man (*L'Evenement le Plus Important depuis que l'Homme a Marché sur la Lune*) [Demy]
- 1975 Hustle [Robert Aldrich]
- 1976 Anima Persa [Dino Risi]
- 1979 A Nous Deux [Claude Lelouche]
- 1980 Je Vous Aime [Claude Berri]
- 1980 The Last Metro (*Le Dernier Métro*) [Truffaut]
- 1981 Hotel Des Ameriques [André Téchiné]
- 1983 The Hunger [Tony Scott]
- 1985 Scene of the Crime (*Le Lieu du Crime*) [Téchiné]
- 1991 Indochine [Regis Wargnier]
- 1991 Contre L'Oubli [Chantal Akerman]
- 1992 Ma Saison Préférée [Téchiné] (to be released in the U.S. April 1996)
- 1994 The Convent [Manoel de Oliveira]
- 1995 Thieves (*Les Voleurs*) [Téchiné]

NINO CASTELNUOVO (Guy)

Nino Castelnuovo was born in Lecco on Lake Como twenty-six years ago. He began work at the age of twelve, and until he was sixteen had a dozen different jobs, including jockey, painter, shop-assistant, tailor and garage-hand. From 16 to 18 he worked as an apprentice-mechanic.

One day, without telling his parents, he left his job and went to Milan. In Milan he soon found work, and after a month had made several friends in the theatre world. His interest aroused, he enrolled for a three-year course.

At the end of his drama studies, he left for Rome, and there met Pietro Germi (the director of *Divorce—Italian Style*), who gave him his first role in *Murder—Italian Style*. This was followed by Giuseppe de Santis' *La Garconniere*; Comencini's *Tutti a Casa*; Walt Disney's *Escapade in Florence*; Nanni Loy's *Un Giorno de Leoni* and Roberto Mauri's *Una Sporca Faccenda*.

When he got a part in Jacques Demy's *THE UMBRELLAS OF CHERBOURG* it was the fulfillment of a two-year old dream: ever since he saw Demy's earlier film, *Lola*, Nino was determined one day to make a film for him. "I have discovered a new world," said Nino, "the fantastic world of Jacques Demy; fantastic like his film, which is enchanting to look at, easy to understand - and impossible to explain!"

[From the original American pressbook]

ANNE VERNON (Mme. Emery)

Before she became an actress, Anne Vernon, born Edith Vignaud, studied painting at the Beaux Arts School. When she left the Beaux Arts she went to work at Marcel Rochas as a fashion artist. One day André Paulve asked her to do the costumes for a film, *L'Eternel Retour*. The ravishing young artist attracted his attention, and he offered her a screen test. He suggested she should study drama, which she did - and while at Tania Balachova's school was asked to understudy Gaby Sylvia in a production of Sartre's *Huis Clos*. The choice between drawing and drama had been made for good.

Meanwhile, Anne had also made her film debut, in a small part in a picture called *Le Mannequin Assassiné*. She was noticed by British director Donald Wilson who invited her to London to play an important role in *Warning to Wantons*. It was then that Edith Vignaud became Anne Vernon. From then on, interspersed with stage appearances, Anne filmed regularly and swiftly became an international star. She made films in the U. S., France, Britain, Austria, Germany and Italy, her most well-known being *Il Generale della Rovere*. When she was offered *THE UMBRELLAS OF CHERBOURG* she says she knew instinctively "that it was going to be a marvellous film, unlike any other."

[From the original American pressbook]

MICHEL LEGRAND

Composer

Since 1965, when he received three Academy Award nominations for his score, adaptation and the song "I Will Wait For You" from THE UMBRELLAS OF CHERBOURG, Michel Legrand has become one of the most important names in contemporary music. He has won three Oscars from a total of thirteen nominations, five Grammy Awards and an Emmy nomination for his score to the television movie *Brian's Song*. Legrand first came to the attention of Americans when, at the age of 22, he arranged and conducted the Columbia recording, *I Love Paris*, which became one of the best-selling instrumental records ever released. He received his first Oscar in 1968 for Best Song, "The Windmills of Your Mind" from *The Thomas Crown Affair*, and his second Oscar for Best Original Dramatic Score for *Summer of '42*. His third Oscar came in 1984 for Best Original Song Score to Barbra Streisand's movie *Yentl*, called by Time Magazine "the most romantic, coherent and sophisticated original movie score since *Gigi* a quarter-century ago."

In addition to his composing duties, Michel Legrand is also an accomplished conductor as well as a classical and jazz pianist. He performs in concert throughout the world.

Michel Legrand Selected Filmography

- *1960 Lola
- *1962 Bay of Angels (*La Baie des Anges*)
- *1964 The Umbrellas of Cherbourg (*Les Parapluies de Cherbourg*)
- *1966 The Young Girls of Rochefort (*Les Demoiselles de Rochefort*)
- 1968 The Thomas Crown Affair • Ice Station Zebra
- 1969 The Happy Ending • Picasso Summer • Pieces of Dreams
- *1970 Donkey Skin (*Peau D'Ane*)
- 1970 The Go-Between • Wuthering Heights
- 1971 Summer of '42
- 1972 Lady Sings the Blues • Portnoy's Complaint
- *1972 Lady Oscar
- 1973 Forty Carats
- *1973 The Slightly Pregnant Man (*L'Evenement le Plus Important...*)
- 1974 The Three Musketeers
- 1976 Gable and Lombard • Ode to Billy Joe
- 1977 The Other Side of Midnight
- 1980 Atlantic City • Bolero (*Les Uns et Les Autres*)
- 1982 Best Friends
- 1983 Yentl • Never Say Never Again
- 1984 The Jesse Owens Story (TV) • Micki & Maude
- *1985 Parking
- *1988 Three Seats for the 26th (*Trois Places pour le 26*)
- 1989 Five Days in June (*Cinq Jours en Juin*)
- 1991 Dingo
- 1993 The Pickle
- 1994 Ready to Wear (*Pret-a-Porter*)

*films by Jacques Demy

MAG BODARD

Producer

The producer of THE UMBRELLAS OF CHERBOURG is a woman: Mag Bodard, who came to films from journalism and television. Ask her why she became a producer and she retorts, *“because the cinema is in a state of crisis and I love problems!”*

Before THE UMBRELLAS OF CHERBOURG, Mag Bodard produced *La Gamberge* (*Wishful Thinking*), directed by Norbert Carbonnaux. *“After I had made La Gamberge I wanted my next to be not just a film but a film that I liked in every respect. For this, it is not enough to find a subject and give it to a director: You need to find a director who has a subject already, not necessarily written by him, but definitely chosen by him. It is the only way of arriving at the synthesis you are searching for. One day Jacques Demy phoned me and told me about a project which appealed strongly to him. He came round to see me and told me about THE UMBRELLAS OF CHERBOURG: a dream of his, a story very much of today, but which needed color, music and songs to put it across. [Demy liked to describe his film as en chanté; literally, “enchanting” and “all singing”!] When he finished telling me about it, I too began to dream of making it. That was in March 1962...”*

What followed were difficulties, those difficulties and problems Mag Bodard thrives on — so many problems that she prefers not to think about them. Everyone discouraged her from producing a movie where the dialogue was entirely sung and told her she was gambling on an impossible long shot.

The film was made in several stages: first the music was recorded under the direction of Michel Legrand. Then Jacques Demy explained their roles to the cast and they went off with the records under their arms to get to know the music. Design, decor, camera work, all were prepared, and finally the unit moved into Cherbourg — to a great welcome from the townsfolk.

“They really entered into the spirit of the thing,” says Mag Bodard. *“They didn’t mind having the town painted up in musical comedy colors; they didn’t mind being kept awake by the music playing over loudspeakers for night sequences. Some nights they even came and watched us working. ‘These actors,’ they explained kindly, ‘they take so much trouble, going over and over everything to get it perfect — you can’t leave them without an audience.’”*

The film turned out to be a thing of joy for its producer, worth all the troubles and the problems. *“Apart from my own pride and satisfaction in it,”* she explains, *“I am delighted that Jacques Demy was given the chance to make his dream come true... This is an example of ‘total cinema,’ the kind of thing television simply cannot do.”*

[From the original U.S. pressbook]

BERNARD EVEIN

Production Designer

Also worked as costume designer. Born Saint-Nazaire, France, 1929. Educated at the Ecole des Beaux-Arts, Nantes; IDHEC, Paris (set design). Key New Wave art director who has effectively adapted himself to a wide range of directorial styles.

[From *The Encyclopedia of Film* by James Monaco and the editors of *Baseline*]

Bernard Evein Selected Filmography

- 1959 Les Cousins
The Lovers (*Les Amants*)
The 400 Blows (*Les Quatres Cents Coups*)
- 1960 Le Jour de L'Amour
Zazie dans le Métro
- 1961 Last Year at Marienbad (*L'Année Dernière à Marienbad*)
(also costume designer)
A Woman is a Woman (*Une Femme est une Femme*)
Lola (also costume designer)
- 1962 Cleo From 5 to 7 (*Cleo de 5 à 7*) (also costumes)
The Seven Deadly Sins (*Les Sept Péchés Capiteaux*) - "Lust"
- 1963 The Fire Within (*Le Feu Follet*)
Jour et L'Heure
- 1964 Aimez-Vous les Femmes?
The Umbrellas of Cherbourg (*Les Parapluies de Cherbourg*)
- 1966 Who Are You Polly Magoo? (*Qui Etes-Vous Polly Magoo?*)
- 1967 The Young Girls of Rochefort (*Les Demoiselles de Rochefort*)
Woman Times Seven
- 1969 Tendres Chasseurs
- 1971 The Slightly Pregnant Man (*L'Evenement le Plus Important depuis que L'Homme a Marché sur la Lune*)
- 1977 Madame Rosa
- 1979 Lady Oscar
- 1980 Chère Inconnue
- 1986 Therese
- 1988 Trois Places pour le 26