Archive
Film Festival
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THE UMBRELLAS OF CHERBOURG

by Jacques Demy
(1963)

FESTIVAL DE CANNES
Palme d'or 1964

Film booklet proposed by
FESTIVAL LA ROCHELLE CINÉMA
(Fema)



THE FILM

THE UMBRELLAS OF CHERBOURG

JACQUES DEMY

France/Germany — 1963 — 1h32 — fiction — color



WRITER JACQUES DEMY CINEMATOGRAPHER JEAN RABIER COMPOSER MICHEL LEGRAND EDITOR ANNE-MARIE COTRET PRODUCTION PARC FILM, MADELEINE FILM, BETA-FILM DISTRIBUTION FRANCE CINÉ-TAMARIS CAST CATHERINE DENEUVE (GENEVIÈVE), NINO CASTELNUOVO (GUY), ANNE VERNON (MADAME ÉMERY), MARC MICHEL (ROLAND CASSARD), ROSALIE VARDA (GUY'S DAUGHTER), HERVÉ LEGRAND (GUY'S SON) SINGING VOICES DANIELLE LICARI (GENEVIÈVE), JOSÉ BARTEL (GUY), CHRISTIANE LEGRAND (MADAME ÉMERY), GEORGES BLANÈS (ROLAND CASSARD), MICHEL LEGRAND (JEAN/THE MAILMAN), JACQUES DEMY (THE CONFUSED CUSTOMER/THE WAITER)

November 1957. Geneviève Émery and her mother, a poor widow, run an umbrella shop in Cherbourg. Despite her mother's disapproval, Geneviève is in love with Guy Foucher, a young auto mechanic. They swear to love each other forever and dream of their future. But Guy is called up for two years' military service in Algeria. The night before he goes, Geneviève gives herself to him.

Two months go by. Geneviève finds she is pregnant. She waits faithfully for Guy's return.

Meanwhile, Roland Cassard, a rich diamond dealer, has been visiting Madame Émery and Geneviève. He asks for the daughter's hand in marriage. With no news of Guy and under pressure from her mother, Geneviève accepts and marries him.

Awards

Prix Louis-Delluc 1963

Palme d'or Cannes 1964

Best Foreign-Language Film, Golden Globes 1966

Nominations

Best Foreign-Language Film, Oscars 1964

Best Writing, Story and Screenplay – Written Directly for the Screen, Oscars 1965

Best Music, Score – Substantially Original & Best Music – Original Song (*"I Will Wait for You"*), Oscars 1965



THE DIRECTOR

JACQUES DEMY

Born June 5, 1931, in Pontchâteau (Loire-Atlantique, France). **Jacques Demy** spent his childhood in Nantes, in his father's garage, and in the company of his mother, a hairdresser with a gift for fantasy who, from his earliest age, gave him a taste for spectacle. In 1944, during the bombing of Nantes, he was at a technical middle school and was making his first animated films with his first camera, a Pathé-Baby. Then, in 1949, at the suggestion of the director Christian-Jacque, he studied at the École Technique de Photographie et Cinématographie, rue de Vaugirard, Paris, where he took his first steps as a director and cameraman. He was assistant to the leading animator of the time, Paul Grimault, for advertisements, and the actor-director Georges Rouquier for two of his films.

At the age of 24, he made his first short subject, *Le Sabotier du Val-de-Loire* (1955). The feature films he wrote and directed are still considered today to be high points of the Nouvelle Vague. In 1961, after his first fiction short subject (the Jean Cocteau adaptation *Le Bel Indifférent*), his first feature film, *Lola*, marked the beginning of his collaboration with Michel Legrand. There followed *Bay of Angels* (1962), ***The Umbrellas of Cherbourg*** (1963, Prix Louis-Delluc 1963, Palme d'or Festival de Cannes 1964, five nominations for the 1964 and 1965 Oscars), *The Young Girls of Rochefort* (1966), and *Donkey Skin* (1970).

Auteur of a songful but not unserious cinema, he also made one film in the United States, *Model Shop* (1968), and one in Great Britain, *The Pied Piper* (1972). For *Lady Oscar* (1978), partly filmed at the Château de Versailles and in Senlis, he directed British actors. In 1982 came *A Room in Town*, once again entirely sung-through, but composed this time by Michel Colombier. His last film, *Three Seats for the 26th* (1988), was a musical scored by Michel Legrand.

As for his private life, he met his future companion and collaborator, Agnès Varda, in 1958, and together they brought up Rosalie and Mathieu. Rosalie, a costume designer, worked with her father on four of his films and today manages the family's company, Ciné-Tamaris. Mathieu is an actor and filmmaker. **Jacques Demy died on October 2, 1990**.

After his death, Jacques Demy's films, sometimes unappreciated during his lifetime, were given new and respectful consideration. The public rediscovered him thanks in large part to the films Agnès Varda made about him (*Jacquot of Nantes, The World of Jacques Demy, The Young Girls Turn 25*), while a new generation of French filmmakers, from Pascale Ferran to Christophe Honoré, acknowledges the influence of a unique body of work, combining color and darkness, fantasy and melancholy.

His filmography

Le Pont des Mauves (short, 1944) – Les Horizons morts (short, graduation project, 1952) – Le Sabotier du Val-de-Loire (short documentary, 1955) – Le Bel Indifférent (short, 1957) – Musée Grévin (short, 1958) – La Mère et l'Enfant (short, 1958) – Ars (short, 1959) – The Seven Deadly Sins (coll., "Lust," 1961) – Lola (1961) – Bay of Angels (1962) – The Umbrellas of Cherbourg (1963) – The Young Girls of Rochefort (1966) – Model Shop (1968) – Donkey Skin (1970) – The Pied Piper (1972) – A Slightly Pregnant Man (1973) – Lady Oscar (1978) – La Naissance du jour (TV, 1980) – A Room in Town (1982) – Parking (1985) – Turning Table (codir. Paul Grimault, 1988) – Three Seats for the 26th (1988)


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THE INTERVIEW
WITH JACQUES DEMY

"I have always loved music and painting and I try, in my films, to put all that in. [...] I tried to make a spectacle with those elements and to tell stories with color, music, poetry, and also choreography and ballets. [...] I was thinking about opera, but I found it too hidebound. Opera doesn't move quickly. And I thought there might be other ways to use words and music. [...] Unlike opera, I didn't want to go too far because I wanted the words always to be understood. [...] Thinking of all this, I told Michel Legrand that we needed to find a simple, new, interesting form of expression, and that is how we arrived at The Umbrellas of Cherbourg. *[...] In the beginning, it was a script, but I thought it would be beautiful to treat it lyrically, that it was a story that should be an opera.*

Film is artificial anyway, the image is on one side and the sound on the other, and then they get put together. So, I thought we could cheat, we could have the image of one person and the voice of another. Like dubbing. Achieve perfection, the most beautiful face together with the most beautiful voice. And Michel Legrand thought it was a good idea, and we began like that. When I showed the script to film distributors, everyone told me: 'Don't say "Algeria," it's too dangerous.' [...] Yes, but it's a film about war, everything happens because of war. It's not about the problem of Algeria, but we must mention it; it's because of the war that this love is ruined. It's not a political film, but that is essential.

Music was never a constraint. For me, it was obvious that this melody needed this shot or this angle, but that was just a personal choice, made the very moment we were filming, among a thousand possible solutions. [...] The film involved a lot of preparation, of color, of movement from one room to another. [...] Not enough attention is paid to costumes in color films: but often, in a frame, the costume takes up a third of the image, so the relationship of its color values to other elements must be considered. The same is true for music. But that's not where life is, the life of the film, its pulse, what pulls you immediately into the film; that only happens when you're filming. You get it only when you're really filming, not from preconceived ideas. It's very anxious-making, actually, to wait for that spurt of life, which doesn't really happen until all the elements are there and you say "Action!"

[In the farewell scene], for me, the important thing was to convey the tearing apart of the two [characters]: it needed a third perspective [...]. So, there's an intermediate position: first we're with them, then one goes away, leaves the frame, and we draw back from the other. [...] Suddenly, the outside world appears, through the intermediary of the stationmaster, signs, etc. [...] To return to the music, the fact that it was recorded in advance didn't bother me, for good reason: the music kept developing, evolving, until it was recorded. The sets too. None of those elements were static, they developed, they were in progress, they moved on together.

[...] We must always date things, they're our memory. The world's memory. [Even] with great difficulty and very little money, [...] The Umbrellas of Cherbourg *is a film against war, against absence, against everything we hate and that destroys happiness."*



THE SCORE

"This is the originality of **The Umbrellas of Cherbourg***: the score is an integral part of the cinematographic writing. [...] It was an unforgettable moment for me, we left exhausted and euphoric. Because of the rhythmic moments, I had chosen singers who were comfortable with jazz [...]. During the voice recording, the actors were there in the booth. Catherine Deneuve saw Danielle Licari singing her role and gave her acting suggestions: 'I think I'd say this phrase more coolly, this other more nervously,' so she would be completely at ease when we filmed. Directing 'her' voice would put Catherine at ease before the camera. I felt a certain uneasiness having two interpreters of Geneviève there before me, two chemical components. Fifty percent of Danielle and fifty percent of Catherine would fuse, creating one hundred percent of a new entity, a synthesized character who would be neither one nor the other."*

- Michel Legrand interviewed by Stéphane Lerouge, "Intégrale Jacques Demy/Michel Legrand," Universal Classics & Jazz France

THE COMPOSER MICHEL LEGRAND

"Michel [Legrand] is much more than a composer. He is a poet, a painter in sound. With him, music doesn't illustrate the image, it transcends it. Together, we have made words dance and hearts sing."

- Jacques Demy

Born in Paris in 1932.
Composer, pianist, singer, conductor, lyricist... and even filmmaker, **Michel Legrand** was a musical man of parts.
Trained by Henri Challan and Nadia Boulanger at the Conservatoire de Paris, he began working professionally at the age of twenty, when he wrote arrangements for the artists of the Philips stable (Juliette Greco, Mouloudji, Maurice Chevalier, Henri Salvador, etc.).
In 1954, he recorded his first LP under his own name, *I Love Paris*, a worldwide success that was followed by *Legrand Jazz* in 1958, with Miles Davis, Bill Evans and John Coltrane. He discovered film scoring in 1954 (*The Lovers of Lisbon*, Henri Verneuil), before connecting with the filmmakers of the Nouvelle Vague (Chris Marker, Jean-Luc Godard, Agnès Varda, Jacques Demy) and the score of *The Umbrellas of Cherbourg*, his passport to international recognition.
After a second musical project with Demy (*The Young Girls of Rochefort*), he settled in Los Angeles from 1967 to 1970, where he wrote, among others, the original score for *The Thomas Crown Affair* (Norman Jewison, 1968).
Back in Europe, he scored *Summer of '42, The Go-Between, The Swashbuckler, Donkey Skin, The Three Musketeers, The Savage, Les Uns et les Autres, Never Say Never Again, Ready to Wear*, and *The Price of Fame*. Legrand was awarded three Oscars (for *Summer of '42, Yentl*, and the song "The Windmills of my Mind" from *The Thomas Crown Affair*). Combining his classical and jazz knowledge into a single expression, his own, Legrand smashed barriers, refusing to impose a hierarchy on music and its languages.
Michel Legrand died in January 2019, just after finishing the score for Orson Welles's posthumous film, *The Other Side of the Wind*, the stage adaptation of Jacques Demy's *Donkey Skin*, and the publication of his memoirs, *J'ai le regret de vous dire oui* [I'm Sorry, I Must Accept].

Selected Filmography (among more than 200 film scores)

The Lovers of Lisbon **Henri Verneuil** (1955) – The Tricyclist **Jacques Pinoteau** (1957) - Wasteland **Marcel Carné** (1960) – America as Seen by a Frenchman **François Reichenbach** (1960) – A Woman Is a Woman **Jean-Luc Godard** (1961) - Lola **Jacques Demy** (1961) – The Counterfeiters of Paris **Gilles Grangier** (1961) - Cleo from 5 to 7 **Agnès Varda** (1962) - Eva **Joseph Losey** (1962) - Vivre sa vie **Jean-Luc Godard** (1962) – The Lovely Month of May **Chris Marker** (1962) – Bay of Angels **Jacques Demy** (1962) – The Umbrellas of Cherbourg **Jacques Demy** (1963) – Band of Outsiders **Jean-Luc Godard** (1964) – A Matter of Resistance **Jean-Paul Rappeneau** (1966) – The Young Ladies of Rochefort **Jacques Demy** (1967) – The Thomas Crown Affair **Norman Jewison** (1968) – Ice Station Zebra **John Sturges** (1968) – The Swimming Pool **Jacques Deray** (1969) - The Happy Ending **Richard Brooks** (1969) – Castle Keep **Sydney Pollack** (1969) – Donkey Skin **Jacques Demy** (1970) – Summer of '42 **Robert Mulligan** (1971) – The Go-Between **Joseph Losey** (1971) – Touch and Go **Philippe de Broca** (1971) – The Swashbuckler **Jean-Paul Rappeneau** (1971) - Lady Sings the Blues **Sidney J. Furie** (1972) - Breezy **Clint Eastwood** (1973) – F for Fake **Orson Welles** (1973) – A Slightly Pregnant Man **Jacques Demy** (1973) – The Three Musketeers **Richard Lester** (1973) – Story of a Love Story **John Frankenheimer** (1973) - The Savage **Jean-Paul Rappeneau** (1975) - Mon premier amour **Élie Chouraqui** (1978) - Les Uns et les Autres **Claude Lelouch** (1981) - Yentl **Barbra Streisand** (1983) – Never Say Never Again **Irvin Kershner** (1983) - Paroles et musique **Élie Chouraqui** (1984) - Partir, revenir **Claude Lelouch** (1985) - Les Misérables **Claude Lelouch** (1995) – The Guardians **Xavier Beauvois** (2017) – The Other Side of the Wind **Orson Welles** (2018)



THE RESTORATION OF THE FILM

4K restoration by Éclair Classics Laboratory – Soundtrack restoration by L.E. Diapason

Funding provided by the Centre National du Cinéma et de l'image animée (CNC), Sacem, La Culture avec la copie privée, and Chanel

The 4K restoration. The 4K image restoration of *The Umbrellas of Cherbourg* was made from the original negative. Several different elements were available: not only the camera negative and an interpositive from the shoot, but also three-color separation masters on black-and-white film stock that the production had created, after the shoot, in 1964, from the original negative. [...] The first step was repairing the camera negative: we eliminated some perforations and tears with an adhesive tape specifically designed for film. [...] In addition, before beginning the restoration, we compared the scan of the negative and that of the separation masters. [...] Some damage, and especially scratches, led us to do a wet gate scan on an Arriscan to minimize the traces time had left on the film. We performed digital image restoration with a combination of automatic and manual processes, using three different software systems. [...] Finally, under the supervision of Mathieu Demy, we performed digital color grading from the image negative, in the logic and aesthetic of Technicolor—an approach foreseen by the director in printing three-color separation masters—which process brought out the full color spectrum of the film. (Elena Tammaccaro and Laure Balka, Éclair Classics)

The soundtrack restoration. In 1963, *The Umbrellas of Cherbourg* was released with a monophonic sound mix, like almost all films of the era. This mix was used for later releases and reprints of the film in the decades that followed, sometimes "pumped up" to a more current format—a fundamentally limited solution, given the monophonic source. Rosalie Varda did a deep dive into the archives of Universal Music Publishing and came up with an alternative source: a three-track stereophonic mix of music and voices, of exceptional quality. [...] This mix, combined with original Foley work found on 35mm magnetic tapes, allows this restoration to present the music of Michel Legrand as it has never before been heard, underscoring his genius as composer and arranger. (Léon Rousseau, L.E. Diapason)

"Discovering this film as a child was undeniably an emotional shock; it was also the first time I cried in the movies [...] when I saw it again after its first restoration in 1992, undertaken by Agnès [Varda] for a theatrical rerelease. Then I realized the insane daring of the colors! I had seen the film a hundred times, perhaps, but I had never before been dazzled by the bright red dresses against fuchsia wallpaper and all the other crazy beauties dreamed up by Jacques and his production designer Bernard Evein. [...] I remember trying to imagine what the film's first viewers, in 1964, must have felt. They must also have appreciated the extraordinary skill required to direct a film like this, where the exact length of each sequence is determined by a previously recorded soundtrack. It was completely crazy and unprecedented. The latest shock is quite recent: just a few weeks back, when Léon Rousseau [L.E. Diapason] and I heard unreleased sound elements that had been found in the Universal Music Publishing archives for this new 4K restoration. Among the miraculously preserved sound recordings there surfaced a three-track mix in magnificent stereo, revealing individual instruments that had previously been smothered in the orchestration, as well as the incredible nuances of Michel Legrand's arrangements. A treasure!"

- Mathieu Demy, actor, filmmaker, and son of Jacques Demy, April 2024





A FEW KEYS TO THE FILM

A unique film, neither opera, musical, nor operetta. The great dare taken on by Jacques Demy and Michel Legrand was to write and compose an entirely sung-through film. This principle brings *The Umbrellas of Cherbourg* close to opera, but its dialog is sung by interpreters with a jazz rather than a lyric background. Neither opera, musical, nor operetta, this film was a bold, quasi-experimental adventure for Demy and Legrand.

An unprecedented application of operatic form to everyday life. The music adapts to the spoken word, its rhythm, its speed, to make sung speech natural. From the first sequence, Demy creates a world unique in the history of French film and establishes himself as an inventor of new cinematographic forms, where emotions are conveyed by a singular treatment of color and music.

Colors and music for a lyrical film. Yellow, pink, green: the parade of umbrellas against a background of wet pavement in the opening credit sequence sets the tone. The film will be a ballet of colors, music, and movement. The narration is as musical as it is chromatic. The contrast between the triviality of the dialog and the lyricism of the sound that goes with it creates a unique poetry.

A perfect synchronization of body and voice. As *The Umbrellas of Cherbourg* was a sung-through film, it was shot after its music and songs were recorded (played back on set for the actors to lip sync). The actors sat in on the recording of the soundtrack and advised the singers who interpreted their voices, creating the characters together. Once the playbacks were recorded, the actors practiced singing their parts in synchrony with the recording so the illusion would be perfect.

The virtuosity of the mise en scene. The reverse tracking shot at the Cherbourg railroad station, perhaps one of the most beautiful shots in film history, is a perfect example of what Demy calls "lyrical cinema." All the elements of the shot work together to create a stylization expressing the emotions, the feelings of the characters, with great sensitivity. This is seen in the way the movement backward of the camera, the movement forward of the train, and the swell of the music harmonize.

A film about its era. Astonishingly, for a film proclaiming such distance from reality: the sets, exterior as well as interior, were not built in the studio but rooted in the city of Cherbourg in 1962. Another detail that might, at first, surprise: this timeless film is precisely inscribed in its era, its action taking place from 1957 to 1963. Like many great tragedies, its story combines the intimate and History with a capital H: the economic, social and political reality of France during the Algerian War. And what its story illustrates, beyond the absence caused by war, is the irreconcilable difference of social classes.

An unsparing film. Beyond the trivial frivolities of daily life, beyond color-saturated wallpaper, beyond visual or musical exuberances, the film casts a clear, unsparing look at love in France in the 1960s. For Demy, every trivial detail of daily life is accompanied by the fear of death. The world is colored by nostalgia, the present being only a mistimed past or future.

Possible connections to the cinema and personal life of Jacques Demy.

- To *Lola* (1961), as Roland Cassard, the seductive Lola's unhappy suitor, here has become a rich diamond dealer, Geneviève's future husband.
- Or to *The Young Girls of Rochefort* (1966) for the material used for the two films' sound restoration: combing through the Universal Music Publishing archives, Rosalie Varda found a mix of music and voices in three-track stereo of exceptional quality. The existence of this tape is mysterious. Was a 70mm multi-channel release planned for *The Umbrellas of Cherbourg*, as was done a few years later for *The Young Girls of Rochefort*?
- A nod to his family and friends? Rosalie Varda, Agnès's daughter, plays the daughter of Geneviève and Guy, the result of their night of love before Guy left for Algeria. And Hervé Legrand, composer Michel Legrand's son, plays the son of Guy and Madeleine, conceived after Guy's return to Cherbourg.



IN THE WORDS OF CATHERINE DENEUVE

"It is impossible, in retrospect, to express what an extraordinary adventure this film was. The number of technical problems it set itself was incredible, with that pre-recorded music, working in playback, and the thousand details of preparation and production all that entailed. I always thought the result was something of a miracle. A strange phenomenon occurred during the filming, like a state of grace that we all experienced. Even today, I know the film by heart. Studying my part every day for two months, it became so engraved in my memory that if I hear the record, it all comes back, and I recite or sing it automatically."

- Cinéma, 1981

"I don't believe I would have gone through life as an actress if there hadn't been The Umbrellas of Cherbourg*. With Demy, I discovered my vocation. It was a difficult, magical film, we worked to Michel Legrand's music. We had to rehearse the dialog every day. That's how I still know all the lines, all the lines of all the characters by heart. It was thrilling, lyrical. I learned so much with Demy."*

- Elle, 1982

"I've always thought The Umbrellas of Cherbourg *was like a fairytale, both poetic and cruel. Frankly, I didn't realize it while we were filming, because of the magical experience of it all, the fun and gaiety. I wasn't even 20, it was just a great experience for me. [...] The film is a melodrama. Music lifts you to a more expressive state. In silence, you don't express the same things, because it all must come from you; but when there's music behind you, it lifts you towards something grander. [...] Jacques [Demy] pushed you to be bold, but he got you there by stages, without forcing you."*

- Interview with Serge Toubiana, Cahiers du cinéma, December 1990

"For the famous farewell scene of the two lovers, my partner Nino Castelnuovo and I were perched on a wheeled platform pulled by ropes. That's a Demy film, an art of making do, a genius of odds and ends."

- Libération, 2003

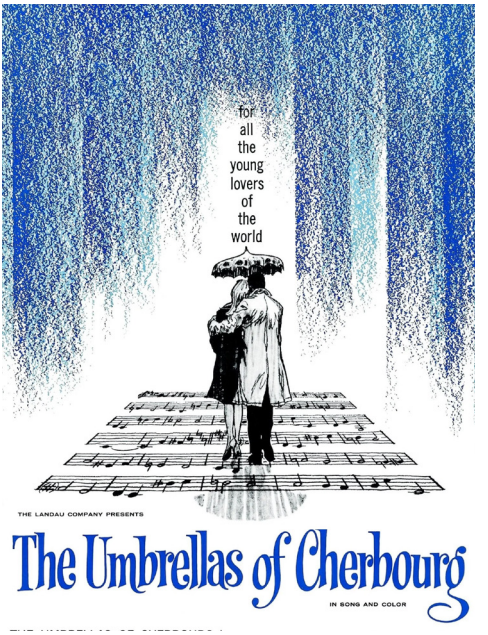
"Making a film in music, with that lyrical mise en scene, those great tracking shots, was an unforgettable experience. Already, when the music was being recorded—I was there, I learned my role in playback—I remember how thrilled everyone was, even before we began filming. The film is a musical tragedy, a tragic opera. [...] That music often comes back to me, because it evokes a film that is part of my life, an experience that transported me completely. Beyond its success, my meeting with Jacques Demy was a turning point. I don't know if I would have gone on making movies if our paths hadn't crossed."

- Le Monde, July 16, 2018


CINÉ-TAMARIS PRÉSENTE
PALME D'OR
1964
CATHERINE DENEUVE
ANNE VERNON
NINO CASTELNUOVO
MARC MICHEL
LES PARAPLUIES DE CHERBOURG
UN FILM DE JACQUES DEMY
MIS EN MUSIQUE PAR MICHEL LEGRAND
IMAGES JEAN RABIER DÉCORS BERNARD EVEIN
COSTUMES JACQUELINE MOREAU MONTAGE ANNE-MARIE COTRET
VERSION RESTAURÉE EN 2013
LVMH


ciné-tamaris présente
prix delluc et palme d'or cannes 1964
en couleurs d'origine
en son dolby stéréo
en musique en couleurs en chanté
catherine deneuve
anne vernon
nino castelnuovo
marc michel
les parapluies de cherbourg
un film de jacques demy
mis en musique par michel legrand
scénario et dialogues de jacques demy
avec ellen farner et mireille perrey
co-production :
parc film - madeleine films - paris - beta film - munich


Nino Castelnuovo
Anne Vernon
Marc Michel
CINÉ-TAMARIS PRESENTS
A FILM BY
Jacques Demy
MUSIC BY
Michel Legrand
NEW 4K RESTORATION
The Umbrellas of Cherbourg


for all the young lovers of the world
THE LANDAU COMPANY PRESENTS
The Umbrellas of Cherbourg
IN SONG AND COLOR

IN THE WORDS OF THE PRESS & MEDIA

"An enchanting film [as well as] an enchanted film—how these descriptions pale before the novelty, the richness, and the unique beauty of The Umbrellas of Cherbourg*."*

- Henry Chapier, Combat, 1964

"The Umbrellas of Cherbourg *confers on Jacques Demy a unique place in cinema history. With this celluloid manifesto, the filmmaker establishes himself as an inventor of cinematographic forms. [...] A mad gamble, a work of infinite painstaking, results in an unprecedented film object, at the farthest reaches of experimentation, which is yet a worldwide success and immensely popular. Neither Hollywood musical nor opera film, [...] A film 'in song' [*en-chanté*] as Demy puts it, like a film 'in color.' That is where the misunderstanding about 'Demy the enchanter' probably begins; there is no film more disenchanted than [this], no filmmaker less deceived than Demy about social and political injustice. [...] A genuine masterwork on the impossibility of love,* The Umbrellas of Cherbourg *belongs to a cinema of cruelty where the tears we shed at each viewing of the film do not console us."*

- Olivier Père, Arte France Cinéma, ciné-concert at the Philharmonie de Paris, December 2024

"Today, The Umbrellas of Cherbourg *is a classic beloved by every generation, throughout the world. Demy's unique style has influenced many contemporary filmmakers such as Anna Biller (*The Love Witch*), Greta Gerwig (*Barbie*), Wong Kar-wai (*In the Mood for Love*), Celine Song (*Past Lives*), Quentin Tarantino (*Once Upon a Time... in Hollywood*), Johnnie To (*Sparrow, Office*), and perhaps most particularly Damien Chazelle in the 'umbrellaesque' musical* La La Land *[...]."*

- Matt Severson, director, Margaret Herrick Library (Library of the Academy of Motion Picture Arts and Sciences), Beverly Hills

"I saw The Umbrellas of Cherbourg *at the age of 17 in VHS. I knew nothing about the film. And it knocked me out: it's really the film that changed my ideas about musical. [...] It was completely artificial and at the same time completely true: there was a documentary aspect hidden between the lines of the fantasy. Finally, the absence of a happy ending, the fact that the ending was more complex, as it would be in real life, made a big impression on me. I had no idea you could do that in a musical. [...] I became obsessed by Demy's films and Michel Legrand's music."*

- Damien Chazelle, director of the musical *La La Land* (2016)

"What beauty! An absolute marvel! With what's happening on the Croisette just now I am happy and at the same time dazed."

- Telegram from François Truffaut to Jacques Demy on the latter's receiving the Palme d'Or, Festival de Cannes, May 1964



Text Sources

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Editing & Graphic design

Philippe Reilhac, Romain Dupouy

AFFN

ARCHIVE FILM FESTIVAL NETWORK

Archive Film Festival Network (AFFN) is a new European festival network organized around archival films and film heritage. AFFN members recognize the importance of film history and the urgent need to show films from the past, timeless masterpieces that represent their era.

Each of the network's festivals has a long experience showing archival films, attracting thousands of enthusiastic film-lovers every year from all over the world. The AFFN's goal is to present, in collaboration with European film archives and distributors, a full range of shared and mutual activities among its members:

- **AFFN Presents**: a themed, labeled selection of heritage films shown at members' festivals | 2025 theme: The Year 1975, the Cinema of 50 Years Ago
- **AFFN Film**: recently restored film shown at members' festivals or as part of their year's activity | In 2025: *The Umbrellas of Cherbourg* by Jacques Demy (France, 1963)
- **AFFN Education**: educational activities for the young (aged 15–24) | In 2025: a workshop on "Music and Film"
- **AFFN Industry**: get-togethers for film professionals | In 2025: the circulation of "deteriorated" heritage films

AFFN is also developing a common strategy in the areas of gender parity and sustainable development.

In 2025, AFFN has 4 founding members:

Bergamo Film Meeting | Bergamo, Italy

bfm Bergamo Film Meeting

Festival La Rochelle Cinéma (Fema) | La Rochelle, France

festival la rochelle cinéma

Midnight Sun Film Festival | Sodankylä, Finland

Summer Film School | Uherské Hradiště, Czech Republic

Summer Film School Uherské Hradiště

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