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First Prize VENICE FILM FESTIVAL

a film by

AGNES VARDA

starring

SANDRINE BONNAIRE

French César

BEST ACTRESS

VAGABOND

A
Grange Communications/International Film Exchange
Release

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AWARDS

BEST FILM
VENICE FILM FESTIVAL
1985

FRENCH CESAR
BEST ACTRESS - 1985
SANDRINE BONNAIRE

BEST PICTURE
FRENCH CRITICS UNION
1985

VAGABOND

(Sans Toit Ni Loi)

A FILM BY AGNES VARDA

An International Film Exchange Release

In Association with Grange Communications

105 minutes

French with English Subtitles

Not rated by the MPAA

MONA.....SANDRINE BONNAIRE
Madame LANDIER, the tree expert.....MACHA MERIL
JEAN-PIERRE, the agronomist.....STEPHANE FREISS
ELIANE, his wife.....LAURENCE CORTADELLAS
TANTE LYDIE, the old woman.....MARTHE JARNIAS
YOLANDE, the maid.....YOLANDE MOREAU
PAULO, her boyfriend.....JOEL FOSSE
DAVID, the guy in a chain.....PATRICK LEPCYNSKI
ASSOUN, the vineyard worker.....YAHAOUI ASSOUNA
DRIFTER/PIMP.....CHRISTIAN CHEMA

Director and Screenwriter.....AGNES VARDA
Cinematography.....PATRICK BLOSSIER
Sound.....JEAN-PAUL MUGEL
Music.....JOANNA BRUZDOWICZ
Editing.....AGNES VARDA
PATRICIA MAZUY

Produced by.....CINE-TAMARIS, FILMS A2
with the participation of.....THE FRENCH MINISTRY
OF CULTURE

PRODUCTION NOTES

When VAGABOND was announced as a selection for the Venice Film Festival, few people had heard of this film. In fact, it had been produced by Cine-Tamaris, Agnes Varda's own independent production company, in secret under the title "TO BE SEIZED."

This title, "TO BE SEIZED," was justified by the speed needed to seize the money, get the paperwork done and seize the supervising bureaucracies. The improvised scenario based on a sketchy outline and a few pages made the production very emotional. Everything had to be seized; the season, the instants, the occasions and the ideas.

The French title literally translated is "WITHOUT ROOF NOR LAW" but the principal character, Mona, remains unseizable. The idea for the film came in November, 1984, from vagrants who flee in winter to the South of France -- but are occasionally found dead when temperatures dip below zero.

After two months of scouting, the main character became a female "vagabond" and Agnes was eager to start shooting. With only two pages of script, French Television's Channel 2 and the Ministry of Culture quickly decided to participate in the production, as well as Sandrine Bonnaire who was attracted to the character of Mona, the leather-jacket-wanderer.

Pre-production began in the South of France in January, 1985. Shooting

started in February for 11 weeks. There were 37 different locations in and around the city of Nimes.

And there were many other actors surrounding Sandrine:

Macha Meril, Stephanie Freiss, Yolande Moreau, Joel Fosse, Patrick Lepcynski, Laurence Cortedellas, as well as many non-professionals to play thirty secondary roles: mechanics, farmers, ditch diggers, math teachers, Moraccans and even an 85 year old woman met in the street.

Under these circumstances, direction of the actors is a slow process: part suggestion, part natural inclination. Sometimes, up to 33 takes were shot. The non-professionals liked "working." Sandrine was comfortable floating somewhere between technical precision and feeling.

VAGABOND totalled over 1 million admissions in France alone, and was well received in Europe and Canada. By her own admission, and despite a long and prestigious career, Varda had never before reached such a widespread audience.

VAGABOND was the surprise winner of the Venice Film Festival. In addition to the Golden Lion, the film received a Cesar (French Oscar for Best Actress); the Prize of the French Film Critics Union; the F.I.P.R.E.C.I. Award (International Association of Film Critics) and the Catholic Film Office's "Best Film."

AGNES VARDAS, THE FILMMAKER

In 1954 Agnes Varda decided to make a movie. She had considerable experience as a still photographer for the National Popular Theatre in Paris, and for various magazines, but she had no experience at all in cinema. In fact, she says she had seen fewer than 10 films in her life. The situation was even more unlikely because there was virtually no such thing as an independent cinema movement in France in the mid-50's, and Varda's project stood completely outside of the established commercial system.

Her first film was made with very little money, but free of traditional cinematic constraints as far as writing and style went. Varda used a new crew including young film editor Alan Resnais. Resnais later acknowledged the influence of "La Pointe Courte" on his first film "Hiroshima Mon Amour."

Although the "New Wave", that great explosion of French filmmaking began "officially" in 1959, Agnes Varda had preceded it by 5 years.

When she was 30, a French film magazine called her "the grandmother of the 'New Wave.'"

Since, Varda has been one of the new wave auteurs who has consistently kept the faith. Her features maintain intimate contact with people and places; she avoids classifying characters as heroes or villains. Instead, Varda's films insistently show us the ambiguity and complexity of life, as well as its humour. She has a peculiar eye for the revealing movement and statement.

To date, Agnes Varda has written and directed 7 feature films: LA POINTE COURTE (1954); CLEO FROM 5 TO 7 (1962); LE BONHEUR (1965); LIONS LOVE (1969)-- filmed in the U.S.; LES CREATURES (1966); ONE SINGS, THE OTHER DOESN'T (1977)-- widely regarded as a model for modern feminist films; and VAGABOND (1985), the winner of the 1985 Venice Film Festival. Agnes Varda has also written and directed 3 feature-length documentaries: DAGUERROTYPES (1975) -- about the Rue Daguerre in Paris, where she has lived her whole life; MURALS MURALS (1979); and DOCUMENTEUR (1980), in addition to a number of documentary shorts, including FAR FROM VIETNAM (1967 -- with Chris Marker), and in the U.S., BLACK PANTHERS (1968), and UNCLE YANCO (1967 -- about her Greek immigrant uncle in California).

FROM THE SCRIPT OF VAGABOND -- HOW THE CHARACTERS REMEMBER MONA:

- "No one claimed the body, so it went from a ditch to a potter's field.
I wonder, do those who knew her as a child still think about her?
People she met recently remembered her. They spoke of her, not
knowing she had died. I know a little about her myself, but it seems
to me she came from the sea." (The Narrator, Agnes Varda)
- "I'd like to be free like her." (A young girl)
- "She had a vacant stare like a vagrant." (A peasant).
- "A girl all alone is easy!" (A biker)
- "Girl hitchikers, OK, but if they're a pain in the ass, I throw 'em
out. She was cute, though." (A truck driver)
- "She goes where she likes."
"Does she have a mother to feed her every day?"
"At times it'd be better not to eat." (Mother and daughter on a farm)
- When she showed up, she had a big backpack. She was looking for work.
For 30 francs, I gave her a car to wash. Got her hands clean at least.
Female drifters, all alike. Just loaf around and chase men."
(Owner of a gas station)
- When I had grass, she was nice. But less so when I ran out. When I
got slugged, she split. I'm lucky she didn't swipe my radio. She'd
been eyeing it." (A male vagabond who spends a few days with Mona)
- "I gave a ride to a hitchiker, a sort of vagrant... My lord, how she
stank! When she got in, I nearly choked. Everything stunk: her
sleeping bag, her pack. She was filthy. It really hit me. I couldn't
say no once she was in the car..." (A woman who gives Mona a ride)

- "What upset me is that I got used to her stench, her chain-smoking, her poverty. She liked being in my car. She felt at home."
(The same woman, a tree-specialist)
- "She came out of nowhere. She sat down by the fire. She seemed to be cold. Dare I speak to her? I didn't know if I should. Girls who wander around are quite rare. To be alone like that... I should've spoken to her."
(A bricklayer)
- "She blew in like the wind. No plans, no goals, no wishes, no wants. We suggested things to her. She didn't want to do a thing. Wandering? That's withering! By proving she's useless, she helps the system she rejects. It's not wandering, it's withering."
(A shepherd)
- "It's odd to see a girl camp out in winter. But times have changed."
(A foreman)
- "I'll never forget that girl in the arms of the guy in the chain."
(A maid)
- "Remember, the last time I came, there was that girl, the one I told to clench her fist. I thought she just came for the chow. Not at all. She just took two little things of apple sauce, some coffee. I wonder why she gave blood..."
(Regular customer at a bloodbank)
- "She was a good lay. I could have made money with her."
(A pimp)

AGNES VARDA ON VAGABOND

I invented a character that eludes me. I don't say: 'I know everything about Mona, I know her, I understand her and I'm going to tell you two or three things I know about her.' Mona is an enigma for all of us, including myself.

There are emotions at the base of each of my films. They allow the film to get going, and they are then perceived by the audience. For example, in VAGABOND there is this terror I feel when I think that in a world as heated and organized as ours, someone can actually die of cold. I've felt the plight of the homeless for years.

Mona played by Sandrine Bonnaire is someone very different from me, who attracts and repels me at the same time; someone I cannot completely understand. I placed myself in a very peculiar "auteur" situation by inventing Mona and the witnesses who are supposed to have seen her pass through. Sometimes I am very close to her, sometimes very far.

More than just Mona herself who always eludes us, who is too reserved and too closed, the film addresses the "Mona effect" on those she came in contact with and inevitably affected. She is a catalyst, someone who forces others to react and adjust themselves in relation to her. This is true for the actors in the film and also for the audience. I hope those in the audience become "witnessess" themselves. We are not with Mona because she is dirty, selfish, unappealing. We are with her because she walks freely; she carries something of ourselves with her, some of our dreams, our struggles.

Mona chose the road and got all the twists and bends that come with it: hunger, thirst, fear, violence and cold. Yet she doesn't seem to care about anything or anyone.

The film wanders between Mona and the others. We see glimpses of lives, we pass on. I liked all the characters in the story, here and there, spread out like little "figures" in a winter landscape coming towards us, and in the middle, walking, is a rebellious girl, a "rebel without a cause."

by SANDRINE BONNAIRE

THE SHOOTING RISKS

The Meeting with Varda

Agnes Varda called me two weeks before shooting started and we had lunch together for about two hours. We didn't really talk about the film because there was no script, no synopsis, practically nothing. She just told me it was winter, cold, and that she wanted a rather black film, a very grey image. I knew Agnes Varda's name but I hadn't seen any of her films. I didn't know how she worked. She's a woman who impressed me right away. She's someone who talks a lot, who knows how to talk well and who tells stories well. I made my decision to do the film based on what she told me about the character. I was interested in playing someone really different from me. She told me she wanted the character to be someone really unpleasant, and I like the idea of changing my image, of doing something different.

THE REAL MONA

Agnes met a girl. She told me a lot about her. She showed me some videos she had made with her when she thought she could use her in the film. Agnes told me of how she had picked her up hitchhiking. In the film, Macha Meril is a little bit like Agnes. I even saw the girl at Agnes' home but I didn't have direct contact with her until the shooting started and Agnes left us alone for a day so we could get to know each other.

Agnes thought I didn't know how to pitch a tent or build a fire. The girl and I went away together so I could learn. When we were alone, she told me about her past, her parents. She confided in me but was scared at the same time. Later, during shooting, when we would see each other, we said 'hello' but we never really talked again. I think she talked a lot with Agnes before production began, but as soon as the film started, she stayed in her corner. She was living at the same residence we were, but at another rhythm; going out at night, making french fries at 3:00 in the morning. She stayed during the entire shoot but didn't say a word; she was watching. She was supposed to be in the scene at the station, but got really scared and drunk so she couldn't act. Once, she went to see the rushes. She saw the death scene. I looked at her, wondering what she thought about it.

THE ATMOSPHERE

We were living in an old clinic, no longer in use. The rooms were very cold, with little beds, sort of like in a hospital. Agnes, who was next door to me, would walk in the hallways in her bathrobe. We had to take showers one after the other, like in summer camp. We would cook up pasta in the large kitchen together.

ACTORS AND NON-ACTORS

Acting with non-actors is not a problem for me. Of course, there are technical problems. These actors don't know how to position themselves in relation to the camera and we often had to start over because it was out of focus or their backs were facing the camera. But, about the acting, it's interesting; the people aren't acting. They're really listening to me, and I really have a partner across

from me which is almost better than a good actor. When the old lady laughs, for instance, I'm caught up in the laughter. If she were a professional it would be "cheating" and I would have probably laughed less. In fact, she was laughing because for twenty years she served people working as a maid, and here, all of a sudden, she finds herself with her little bell, calling the maid.

THE DEATH SCENE

I was very scared when Agnes gave me the script, the day before, where she had written "Mona faints and falls in the ditch". I didn't know how to perform that fainting. I thought that when one faints, something happens in the eyes. The eyes turn. I tried to roll my eyes in front of the mirror. I couldn't. The next day, I arrived on the set and she told me, "You're walking, you're cold, you feel death, you are humiliated by these people who abused you and you fall in the ditch." That's all. I didn't have the faintest idea as to how to go about it. We hadn't had any rehearsals, I didn't really know how deep the ditch was. I remember wondering what I was going to fall on. She said "Camera!". I was advancing unknowingly, afraid to hurt myself. I fell without realizing how it happened. They had burned the grass just before we did it. It smelled like gas. I really felt like a bum. There were two takes and we kept the first one.

Excerpts from
LES CAHIERS DU CINEMA, 12/85

by AGNES VARDA

ONE DAY UNDER THE SKY

Time has passed since the shooting. I don't know if the detailed reconstitution of our work is interesting for other people. Each technician could obviously have his version of one day of work. It would be "RASHOMONA", but everything seems really realistic to me. The shooting, more than anything else, is a continuous dream into action; the dream that helps to let one go to what crosses the mind; the associations; the 10 second emotions; the memories; the thoughts without thinking; the ideas without reflection, and the immediate feeling. I cannot account for that.

Saturday, March 9, 1985, 7th day of shooting. Breakfast from 6:45. Schedule: 8am to 5pm. Ready to shoot at 8:30. Lunch on location. Call is at the Mas Laval (on the road to Arles).

Scenes: 1) Interior Kitchen; 2) Vines; 3) Courtyard

Roles: Mona (S. Bonnaire), Assoun (Y. Assouna), M. Chesci, and 10 Moroccans.

Vehicles: Tractor M. Chesci, White Peugeot 404 (must be returned in the evening).

Planned: drinks after wrap at the Mas Laval.

Production report of the day states:

4'30" of useful script shot; 885 meters of negative film; 353 meters asked to be printed for rushes; 106KW of electricity consumed. Worked from 8am to 6:40pm.

The image reports indicate details on shots and sound, my comments and the shots chosen for printing.

8am: equipment unloading; the electrical installation is set up from the day before.

8:30: 92h. Steady shot. Detail of the sink and leaky faucet seen from Mona's POV.

8:40: 92i: Same sink taken from the front. The following shots being similar, I describe them to Blossier and we frame them. We set everything precisely. That leaves me an hour to "find" the vine where we'll shoot at noon. Jacques Royer, my assistant, drives the car. Then we walk. I hesitate between a huge landscape and a vine enclosed by a cypress wall. We go for the cypresses because there is a water pipe and a hose and a small cabin made of corrugated iron. We quickly have to warn Mr. Chesci. And his tractor. We return to the Mas (Provencal farm). I remember my first visit: the dogs, the tree in the courtyard. The Moroccans' rooms above the little staircase, like a bastion, their smiles, their suspicion, my advances, once a week, my desire to shoot in their home and not on a set, what people said about them, everyday racism, and the dirt, often, and questions I ask myself, the crew also, and we get used to it. It's like madness or an illness. When we return from Assoun's, Patrick ends the shot.

92K: Steady shot: detail of campbed under strings used as a closet.

9:25am. 92L: detail on Assoun's hands as he puts the teapot on the stove, black of dirt and red of splashed tomato sauce.

9:35 am: we set up the light for the 92M. Steady flexible shot of Assoun from Mona's POV. He comes back from the stove and says "Tea is ready". Then, after Mona's question "Where are the others?" he answers, "They left for Morocco to see their kids and wives." The shot was already done yesterday from 1.65m but after those shots on Mona, I want it done over from 1.90m with Assoun taking his jacket off, while speaking, so he looks lost, less steady, he talks more truly.

10:15: 92M. Take 1: Cut. Take 2: (15") Wrong direction in Assoun's look. We place Sandrine near the camera in the correct direction. Take 3: (16") Tone is true, acting weak. Take 4: (16") The beginning is good, the end is not. Take 5: (20") Well acted but the silence is a little too long in between the two sentences and Assoun says the second sentence too abruptly. Take 6: (20") He takes his jacket off awkwardly and too late. Voice range is weak, the tone is on its way. Take 7: (40") wrong start, then re-take. Good sound. True tone. To be printed.

(Yesterday I had prepared some questions that Assoun was asking Mona with pathetic answers like, "I am all alone" or "Where is your father?" and Mona would answer, "He abandoned me". So Assoun improvised, "He shouldn't have. This is not good. He shouldn't have." We weren't shooting but this little drama helped Assoun to be the protector of an abandoned Mona. His natural goodness bloomed.

10:35. We change angles in the kitchen to set up the 91A in which Assoun will cook for Mona who's smoking. Anne is cutting potatoes to make french fries. We choose some props. We go buy some eggs

(we had forgotten). Sandrine practices rolling up cigarettes. I show her how the forefingers hold the tobacco while thumbs roll the paper. She does it badly but she tries hard. It will come. Also, for 3 days, for the scene where, at the table, she shows her blisters to Assoun, she has been rubbing her palms against rake handles as she digs holes with a shovel. Soon, she will give herself real blisters. That's what I like about Sandrine; the energy with which she does the physical things for the part; carrying a knapsack, repairing her boots, tolerating dirty hair and blisters. When we talk, she's afraid I will mellow the character. She likes being hard against evil, rebellious, a little wild. It's touching to see her making efforts to be unpleasant.

11:20; 91A. Assoun breaks the eggs, mixes them, throws the whole thing in oil. It sputters. Then he adds the potatoes. Pan over to Mona slouched on a chair near the blue corner. She rolls a cigarette and smokes it. She doesn't seem to be listening. Assoun says nothing.

Take 1: (50") Fries are not put in the pan well and the pan to Mona starts too soon. Take 2: (45") The frying pan is full when the pan starts, but Assoun's gesture, before, was too short. Take 3: (1') It's OK but Mona is too clumsy with her cigarette. Take 4: (1') Good; and Mona rolls better. To be printed.

Finish at 11:40. We forgot a detailed shot of the cabinet..

11:50: 92N. Steady shot. Detail on the cabinet full of boots, boxes and a bike.

Noon: LUNCH BREAK. Lunch looks charming. A long table is set for twenty people. Roger Leenhardt is visiting. He lives in Calvisson. He shot THE LAST VACATION about 800 meters from here. Thrilled to be in a shooting ambiance, he says he never puts his eye behind the camera and totally trusts his DP. I'm going to be in trouble with Blossier if he goes on. "That jerk, Astruc, always wanted to see everything..." he says. I accept being part of the jerks and other "optic bulimics" (dixit Cocteau). I like to frame, to repeat movements, to look at every detail with Blossier, to see everything. Leenhardt is not convinced. We laugh.

We prepare for the afternoon. The cold gets worse because of the wind.

Sequence shot 96A: Moroccans return, Mona is leaving. Very long tracking shot back and forth and re-back, doubled up with a zoom (which I only used three times in this film: for the credits, the straw mattresses aggression and for this shot). It's a sequence shot that will be cut differently later. Ajar and Assoun are my actors. There's also Boujenah, very short, with a very low voice, friendly, but who stares at the camera all the time. I've seen them often lately, but now it's for good. Rehearsals are going to be tough.

96A. Take 1: (2'30") In spite of our explanations, the Moroccans are joking, laughing all the time. It's a disaster. Take 2: Cut, bad start. Take 3: (2'5") Better. Faster. But Mona and Assoun came

too near to the truck before the camera moved to the corner of the wall. Take 4: (2'15") Not bad. Violent. Shows the discomfort. First possible take. I am very touched by Sandrine. How she lives the scene with intensity. I start to complain about the camera which is too far away from her when she expresses her anger, her frustration, her sadness. And then the light goes low. Patrick gets worried. I am nervous. People from the Mas and from the Chesci family are all here, standing in the courtyard, watching the Moroccans act. We don't know if they like it or are making fun of it. I precise some of the movements. I indicate gestures. I insist that Assoun take off violently after Sandrine says, "You are wonderful and your friends are great". She slams the door and makes a face. Mugel has a lot of trouble with the sound. The take is too long and doesn't show all the places where the boom can hide. So he puts microphones wherever he can. We end up saying that we'll take sound, alone, after the take. The violence of the scene is here, well received by us. But nobody is happy with the shot. As the light changes, we have to rebalance the dim lighting set up in the inside of the kitchen where we see the lighted bulb.

Take 5: (2'20") It starts to work out but there are a lot of looks at the camera. One of the extras with a little bag in one hand stays in the middle and waddles from one foot to the other until the end of the take. I didn't notice him before I saw the rushes because I was watching Mona who is really touching. To be printed.

Take 6: The Moroccans went down too early. Mona is still perfect.

Take 7: Cut. The day is fading away. So is the light. The F-stop has gone from 8 to 3.9. Technically we should stop. We go for one more take. Quick, quick., places everybody! Take 8: (2'5") The best

one. Good rhythm. The image will be grainy but we're already under-exposed. To be printed.

6:40pm. We stop. From the windows where they were watching, people from the Mas are clapping. We serve drinks in the vineyard room; everybody talks and makes comments. We are still in the film. I am disappointed and would like to do the shot again, right now, or I'd like it to be only 4 in the afternoon so we could do it all over again.

I toast with the others, drinking glasses of water. Mrs. Chesci asks for the script to be told. She cries when Sandrine tells her the end of the film. The idea of Sandrine dead in a ditch is too unbearable. She asks me to change the end, "Make her meet a handsome young man instead of making her die." I explain that Mona cannot live, that she is at the end of the roll. Mrs. Chesci bargains "So...at least a little bit of the young man before she dies!"

Yahaoui Assoun is relieved it has ended. "To do the actor is not tiring, but it's a worry." And to do the directing then! The distance between the camera and Sandrine did not allow the progression of a collective violence.

We need a close-up of Sandrine when Assoun goes and picks up her

stuff. Then we need a tracking shot that follows Mona and Assoun from left to right when they go to the car. We'll see the Moroccans getting quiet once they are sure that Mona is going away. We could also, being parallel to the wall, follow the car leaving, from right to left, let it go on and stay on a pale image done with a white wall and a bunch of fertilizer bags over which hangs the red scarf. Now we have to find half a day in the work schedule to do the scene again, a Saturday when the Moroccans are free.

AGNES VARDA

Born in Belgium in 1928 to a Greek father and a French mother, she spent her childhood in Sete (Herault) and studied in Paris (Sorbonne, Ecole du Louvre and photography apprenticeships). In 1951, she photographed in the National Popular Theatre of Jean Vilar. The success of the N.P.T. and of Gerard Philipe made her photos well known. Several magazines sent her on special journalistic missions to Germany, Portugal, China and Cuba.

- 1954 LA POINTE COURTE (THE SHORT POINT)
- 1957 0 Saisons 0 Chateaux (0 Seasons 0 Castles)
- 1958 L'Opera-Mouffe
- 1958 Du cote de la cote
- 1961 CLEO DE 5 A 7 (CLEO FROM 5 TO 7)
- 1963 Salut les Cubains (Hello the Cubans)
- 1965 LE BONHEUR (HAPPINESS)
- 1966 Elsa la Rose (Elsa the Rose)
- 1966 LES CREATURES
- 1967 LOIN DU VIETNAM (FAR FROM VIETNAM)
- 1967 Uncle Yanco
- 1968 Black Panthers
- 1969 LIONS LOVE
- 1970 NAUSICAA

SANDRINE BONNAIRE (Mona) was born May 31, 1967 in Clermont-Ferrand. She was discovered by Maurice Pialat when she was still in school for A NOS AMOURS in 1982. She was famous at 15 and for that controversial part was noticed even in the U.S. Since then she has played in TIR A VUE (FIRE ON SIGHT) by Marc Angello, Renaud Victor's MEILLEUR DE LA VIE (THE BEST OF LIFE), BLANCHE ET MARIE by Jacques Renard, and POLICE by Pialat. She has been in the Venice Film Festival twice. VAGABOND is her sixth feature, shot when she was eighteen years old. For this performance she won the French Cesar for Best Actress.

MACHA MERIL (Madame Landier) has been in 28 films. Among them: UNE FEMME MARIEE (A MARRIED WOMAN) by Jean-Luc Godard; L'ESPION (THE SPY) by Raoul Levy; BELLE DE JOUR by Bunuel; LA ROULETTE CHINOISE (CHINESE ROULETTE) by R.W. Fassbinder; PROFONDO ROSSO by Dario Argento; ROBERT ET ROBERT and LES UNS ET LES AUTRES by Claude Lelouche; LE UEULE OUVERTE by Maurice Pialat; and LES NANAS by Annick Lande.

STEPHANIE FREISS (the agronomist) was born in 1960. He played classics in the theatre and did some TV plays including TENDER IS THE NIGHT by Robert Knight for the BBC with Mary Steenburgen and John Heard.

YOLANDE MOREAU (Yolande the maid) has worked with Agnes Varda before in a short film. The maid in VAGABOND is her second cinematic appearance.

MARTHE JARNIAS (the old woman Tanta Lydie) is 84 years old. She too first starred in a short film by Agnes Varda. In VAGABOND she plays an old rich lady who gets drunk with Mona. Marthe laughs at the idea that she is just starting her career at an age when most people have finished theirs. A bit hard of hearing, all the directions had to be shouted out at her. She thought it very amusing to start over and do new takes.

PATRICE LEPCYNSKI (the guy in a chain) was born in 1957. He started out with Maurice Pialat in PASSE TON BAC D'ABORD (PASS THE BACCALAUREAT FIRST). He is studying drama at the Strasberg School in Paris. VAGABOND is his second film.

JOEL FOSSE (the maid's boyfriend) is a comedian from the National Conservatory of Montpellier. He has played Cocteau, Sartre and Euripedes. VAGABOND is his first film.

LAURENCE CORTADELLAS (the agronomist's wife) was born in 1963 and studied at the drama school of Nanterre Amandiers. Since 1983 she has played in UN HOMME A L'ENDROIT, UN HOMME A L'ENVERS (A MAN RIGHT SIDE UP, A MAN UPSIDE DOWN) by Stephane Kurck, and UNE DENT CONTRE by Sergio Meynard.

PATRICK BLOSSIER (Cinematographer) was born in 1949. He attended the National School of Vaugirard and has been an operator since 1981. VAGABOND is his first feature as a D.P.

JEAN-PAUL MUGEL (Sound Engineer) was born in 1950. He attended the National School of Vaugirard. His credits include IN THE WHITE CITY and NO MAN'S LAND by Alain Tanner, PARIS, TEXAS by Wim Wenders, TEA IN THE HAREM OF ARCHIMEDE by Mehdi Charef and CONSEIL DE FAMILLE by Costa Gravas

JOANNA BRUZDOWICZ (Composer) was born in Warsaw in 1943. She has been composing since the age of twelve. After studies at the National Conservatory, she became a concert pianist in Paris and studied with N. Boulanger, O. Messiaen and P. Schaeffer. She has composed three operas: THE PENAL COLUMN (1972), THE TROJANS (1973) and THE GATES OF PARADISE (1985) and various other works that have been performed throughout the world.

The Quartet "LA VITA" composed for the String Quartet of Warsaw was played in Brussels and recorded by Pavane Records. Agnes asked her to write variations for it for VAGABOND. The recording was made in Brussels in July, 1985.

-- Notes by Max Saidel &
Jeffrey Jacobs
-- Original translations from French
by Stephanie Holm