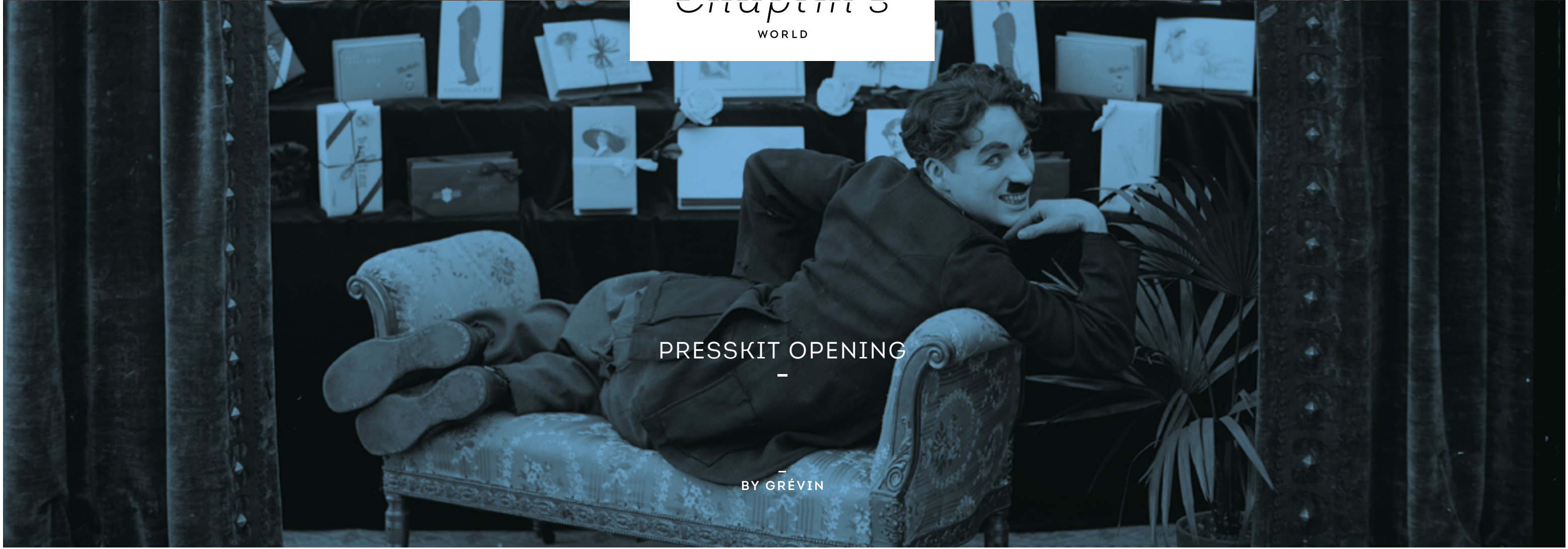


*Chaplin's*  
WORLD



PRESSKIT OPENING  
—

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BY GRÉVIN



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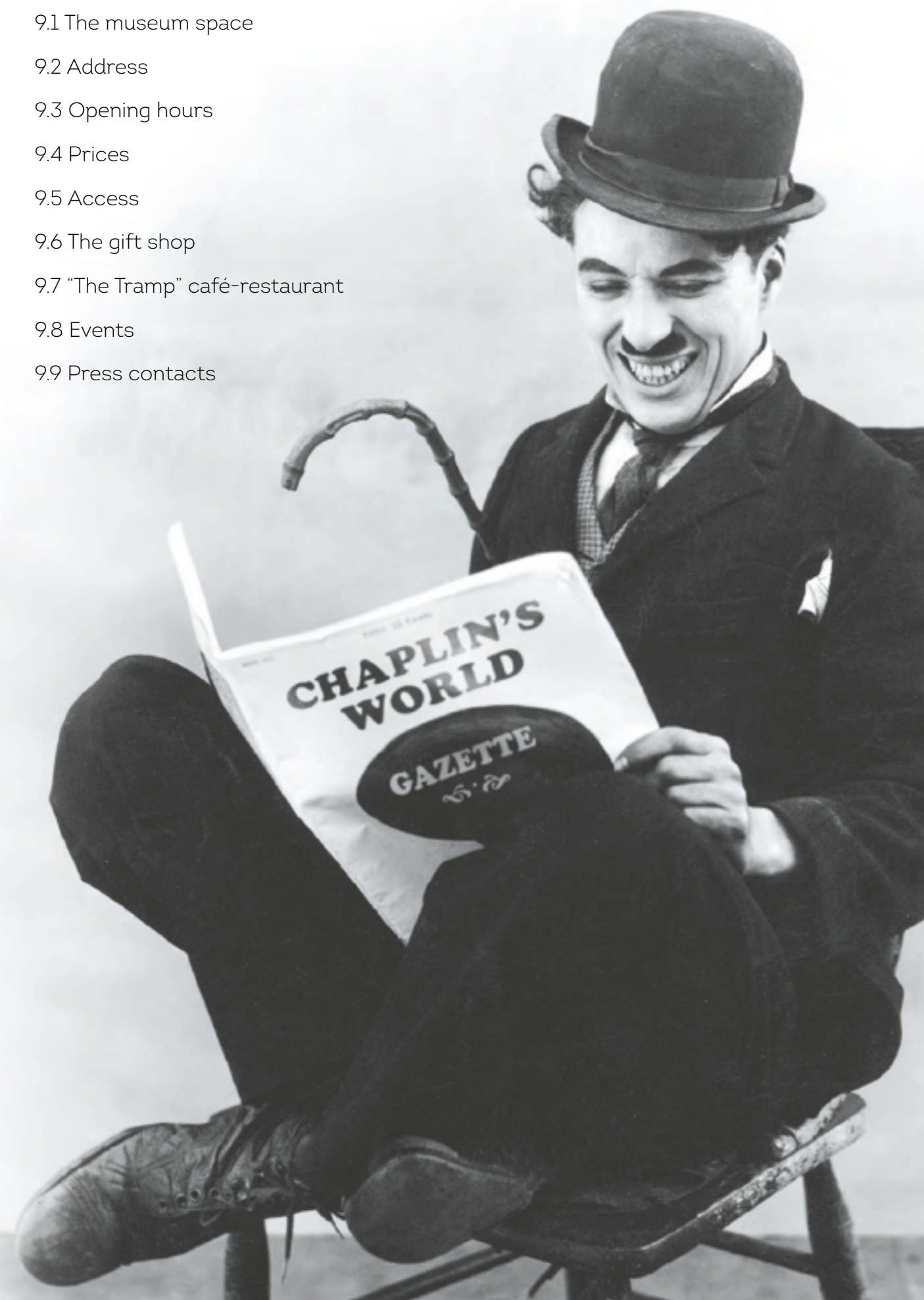
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Only a few years separate the birth of Charlie Chaplin and that of Grévin, seven years to be precise, yet what do the two have in common? Why this link between a venue dedicated to Chaplin and a renowned Parisian museum? Let us explore the common thread enabling you to discover a unique, innovative and entertaining museum.



Charlie Chaplin is back and yours to discover through his most famous movie scenes presented in new film montages and in the recreated decors of his movie sets. Discover the secrets of moviemaking and experience stirring encounters with wax figures of the mythical stars of his movies: Edna Purviance in *The Immigrant*, Virginia Cherrill in *City Lights* or Eric Campbell often cast in the role of the intimidating bully, but also the many versions of the Tramp who will surprise you during your tour. We will take you on a journey to the vibrantly rich and ever relevant world of Charlie Chaplin. Young and old alike will be captivated!

At the Manoir de Ban, his last residence, Chaplin welcomes you as if you were his guest: you will spend memorable moments in the haven of peace of this genius of the cinema, so venerated and admired. He spent 25 happy years of his life in Switzerland: let us tell you a story about a great man who lived here amidst souvenirs and dreams, in this beautiful part of the Vaudois Riviera along Lake Geneva. Charlie lives on because he is a legend. Lights, camera, action!

**Jean-Pierre PIGEON**  
General Manager, Chaplin's World

**Béatrice DE REYNIES**  
President Grévin International



If Charlie Chaplin is a pioneer and the father of Hollywood movies, it was at Grévin, in 1892, that Emile Reynaud presented the first moving picture, "Les pantomimes lumineuses", for the first time. Pantomime so dear to the heart of Chaplin, completely embodied in the character of the Tramp: a little man whose overstated gestures and expressions complement the characters in the first attempts at cartoons, where the comic register becomes entwined in the tragic. Every thread to stir up emotion and laughter was present, and at the beginning of the 20th century, Charlie Chaplin would impart a noble reputation to silent movies and the art of comedy. More than one hundred years later, he is none the worse for wear.



The idea of a remarkable museum dedicated to Charlie Chaplin and his work originated in a meeting in 2000 between Philippe Meylan and Yves Durand. Meylan is a local architect with long established connections with the Chaplin family, and Durand a museographer from Quebec with a passion for cinema and Chaplin. The very first scenarios concocted between Switzerland and Canada, initially shared very discreetly with the children of the filmmaker, were based on one key concept: Both Charles Chaplin and the Tramp (“Charlot” in French) were to become the ultimate hosts of a museum venue corresponding in every way to their image, to be situated at the heart of the beautifully preserved estate that Chaplin himself chose to make his family residence.-



This quest for a site giving dimension to the life and work of an exceptional individual was gradually embraced by regional stakeholders assembled around the Charlie Chaplin Museum Foundation, and then by teams of architects, engineers and designers who developed the plans, estimations and studies that were to serve as the foundation of an inquiry, consultation and consensus-building process that would span ten years.

The project would experience a second move forward when Genii Capital joined the original team in 2008, offering the backing and guidance needed to develop a business plan. This further supported another encounter that would allow the initial idea to become reality: the Compagnie des Alpes, with its affiliate, Musée Grévin. To the group already in place, they would bring recognised expertise in the management of museums and parks of international scope, and in wax figure technology. Chaplin’s World is also a story of meetings that took place over time, those with the state of Vaud, local councils, tourist and cultural organisations and businesses of the Vaudois Riviera. A loan of 10M CHF was granted by the Canton of Vaud with the unanimous support of the local councils (made possible through the LADE cantonal program). There was also the commitment of local businesses and suppliers

who cooperated in the achievement of an unprecedented project with lasting economic effects. Chaplin’s World is the story of many crucial encounters that helped forge a group of entrepreneurs and artists who sought to develop a site combining culture and entertainment, a showcase for an exceptional man and his life’s work. It was created in harmony with the Vaudois and Swiss communities, and offers on a much wider scale a new and unique global perspective.

**Yves DURAND & Philippe MEYLAN**

PROJECT DESIGNER AND DEVELOPER

# Our family is honoured to participate in the development of a museum project at a scale that none of us would have imagined –

There is a thematic dimension, both rich and authentic regarding the heritage left to the world by our father. There is also the scenography, as seen in the achievements that we observe today: a manor that has regained the noble appearance of the time our family lived there, with outbuildings renovated in line with the architectural considerations of origin, and a studio reflecting that of which our father was the most proud – his work – and even his garden resplendent with greenery and paths that will be walked along again – as they once were by my father and mother – by the thousands of visitors who will come here each year from around the world.

We believe in the insightful and innovative concept defined by the incredible team of partners assembled around the Chaplin's World museum. In addition to the effort expended to offer a site beautifully adapted to the cinematographic and humanistic heritage left by Charlie Chaplin, we appreciate the use of the latest techniques in scenography and multimedia. We are convinced that when combined with the use of light and shadow so characteristic of our father's work, they will add to the magic and accessibility of the venue for families and the children of today.



© Yves Debraine

I spent a large part of my childhood here in Corsier-sur-Vevey. I attended the neighbourhood school and often brought friends home to play in this magnificent park. I remember that some were disappointed that my father was already an old man with white hair. "That's not Charlot," they would say, barely concealing their dismay at not finding the Tramp at home. Alas, he was not there. This tramp, this homeless person, this gypsy whose adventures always ended on the road, never lived here. But at the Chaplin's World site, we can state that he has finally found an abode, where he will have a good home and settle in.

My family and I thank everyone who has worked hard to make possible what was only a dream at the onset – an illusory one for some – to make something concrete and real, impressive and almost beyond imagination, alive today, much like our father's legacy.

**Michael CHAPLIN**

Son of Charlie Chaplin

& President of the Chaplin Museum Foundation



# FOREWORD

## 2.1 A MANOR AS A BACKDROP

The Manoir de Ban was built in 1840 by Vevey-born architect Philippe Franel on behalf of Charles Emile Henri de Scherer, the owner of the estate. Philippe Franel was one of the most renowned architects in the region. His prestigious accomplishments include the Tour de l'Horloge (clock tower), the Château de l'Aile (Aile castle) and the famous Trois Couronnes hotel in Vevey. Even today, examples of his work abound along the shores of Lake Geneva. The Neoclassical style Manoir de Ban is listed on the Swiss inventory of cultural assets of national importance.

In December 1952, mere days after their arrival in Switzerland, Charlie and Oona visited the region. At the suggestion of their chauffeur, the couple stopped at a location overlooking Lake Geneva in the village of Corsier-sur-Vevey. The Chaplins happened upon the owner, toured the premises and fell in love with the manor, the trees and gardens around it, and the magnificent view of the lake and mountains. The sale was concluded in less than a month.

Charlie Chaplin, who had put his Beverly Hills residence up for sale, had some furnishings and personal objects dear to him shipped to his new home. At the entrance of the great hall, Chaplin installed a barrel organ. Sometimes he would turn its handle as a sign of welcome. He lined the stairwell with a series of paintings of rural landscapes featuring bovines and herds of cows purchased at auction and that he himself hung, clowning about as he did.

The property was renovated, the kitchen expanded, bedrooms built in the eaves, a veranda on the terrace, a tennis court, a staff house and in the basement of the manor, an air-conditioned room to store his movies.

Maintaining so large an estate required the presence of a dozen staff. Personnel working at the estate included a butler, a chauffeur, a secretary, two nannies, several chamber maids, a cook and her assistant, and a team of gardeners. The Chaplin family was able to count on help extremely loyal to them. And vice-versa.

## 2.2 THE CHILDREN AND FAMILY LIFE

**“Mommy liked to have children and Daddy liked to see her pregnant.”**

*Géraldine Chaplin*

Life at the Manoir resembled the life of pretty much any other family - at least when Charlie Chaplin left the library or his study where he was in the habit of shutting himself away to write or develop scripts. Chaplin knew how to make Oona laugh, and she how to charm him with her sense of humour. Life at the Manoir was cheerful. Charlie played tricks on the children and often clowning about in the shade of the fruit trees in the beautiful garden, miming funny scenes, making every attempt to communicate - quite effectively it is reported - solely with the language of pantomime when his guests did not speak English, as Charlie spoke no French.

The family had its own routines, like the Saturday barbecue prepared by Charlie, frequent pool parties, and playing on the swings, often in the company of the children's friends. The children recall watching their father's old movies on Sunday afternoons, with Oona operating the projector and Charlie, ever behind, driven by the fear of not making viewers laugh and watching closely to see if such were the case.

The children recall the ball games, recurring birthdays and anniversaries, Easter egg hunts,

American-style Halloweens, the parties, theatre plays on rainy days and, of course, the puppet shows. And every Christmas Eve, the fake Santa Claus would show up, always portrayed by the village optician whom Charlie never saw other than dressed in his disguise.

**“Working is living and I enjoy living!”**

*Charlie Chaplin*

Despite a busy family life to say the least, Chaplin continued to devote himself to work. Even at an advanced age, it remained his main priority. The artist was the same as he had been in Hollywood, dedicated first and foremost to his work.



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## 2. 3 THE INTEGRATION OF CHARLIE CHAPLIN INTO THE COMMUNITY

The Chaplins viewed themselves as part of the community, running errands in town and occasionally attending local festivities. However, they complained openly about the noise from the Gilamont firing range located along lowlands below the estate. Charlie Chaplin was to get used to the inconvenience despite himself, in a Switzerland of particularly deep-rooted traditions.

One might often see Chaplin strolling along the pedestrian streets of old Vevey. A man dressed in a grey flannel suit, elegantly styled trousers, jacket with a breast pocket and the suggestion of a white shirt. He frequently wore a silk scarf and a felt hat pulled down low on his brow. With Oona, he liked to wander about the market and along the lakeside walkways, and often went to the Rex cinema in Vevey.

Charlie Chaplin liked this region, which he regularly toured, mostly by



automobile. He liked to travel incognito, and occasionally listen to the comments of tour guides. He took pains to discover all aspects of the countryside and the lives of people around his manor, from the vines of Lavaux along the shores of Lake Geneva, from Montreux to Lausanne, to the Auberge de l'Onde in St-Saphorin and the Chalet Suisse in Gruyères.

Among the habits that Charlie took great pleasure in, one finds the market in Vevey, the Château de Chillon (castle) where he once purchased a cane and, it is said, took a great interest in the political ideas and unorthodox liaisons of the prisoner who inspired Byron; the shores of Lake Geneva, the port of Tour-de-Peilz and its castle; errands in Lausanne with a stop at the barber's in Lausanne Palace; the Gruyeres double cream which he liked to spoon over strawberries from his garden.

In 1955 and in 1977, he participated in the famed Fête des Vignerons de Vevey (winegrowers festival), a grandiose celebration that takes place approximately every quarter century. Each time, thousands of people assemble to celebrate the sacred union between man and wine through dance, song and festivities. Chaplin attended his second celebration in 1977, only a few months before his death.

**“This show is a new experience for me. I never expected to see a show of this quality. And believe me, during my career I have seen quite a few!”**

*Chaplin on the Fête des Vignerons de Vevey, Feuille d'Avis de Vevey, 1955*

Throughout his life, Chaplin felt a certain fondness for the circus, an appreciation that we know influenced - and inspired - more than one movie associated with his work. During the 25 years spent in Switzerland, Chaplin and his family never missed the opening night of the Cirque Knie, the main circus company in Switzerland, directed since its foundation in 1803 by the dynasty of the same name. Chaplin loved to be present at the arrival of the troupe at the Grande Place, watch the big top rise, visit the menagerie and above all, meet the artists of whom he was the most avid spectator. “He would laugh like crazy!” confirmed Rolf Knie.



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Tradition would have it that as Chaplin arrived in the big top, the orchestra would perform music from Limelight. At the end of the show, it was also customary to take a picture of the Chaplin family in the ring, alongside artists and employees of the circus. The Knies and the Chaplins were in the habit of getting together after the show, around a table in a trailer, to share endless tales and pantomimes of all sorts.





# CLOSE UP

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## 3. CLOSE UP: CHAPLIN'S WORLD, DISCOVERING THE MAN AND THE ARTIST

Chaplin's World, between lake and mountains, is an entertaining museum designed by the firm Confino and staged by Grévin to immerse visitors in the intimate and Hollywoodian life of Charlie Chaplin, enabling them to discover both the man and the artist: Charlie and "Charlot". It is an enjoyable cultural exhibition open to the public and a cult place for movie lovers and fans of Charlie Chaplin. The 3000 m<sup>2</sup> thematic tour encompassing the Manoir de Ban and its Hollywood-style studio showcases the humour and emotion so dear to Charlie Chaplin which conquered the whole world. Chaplin's World is the fourth entertainment site developed by Grévin on the international scene.

### 3.1 THE MANOIR

The 500 m<sup>2</sup> of scenographic spaces inside the Manoir are dedicated entirely to Charlie Chaplin the man, and to his daily life. Some rooms in the Manoir have been recreated with furnishings and personal items. During the tour, visitors learn about Chaplin's family life and gain insight into the reasons that led him to Switzerland, how he was welcomed, how he lived with his family during the last 25 years of his life, and how much he appreciated it. In the dining room, visitors learn about the family's daily life, including culinary traditions and the parties and many celebrity guests invited into the home. The living room provides a backdrop for the many events that took place at the Manoir and the importance of music.

### A. HAPPY IN SWITZERLAND!

Thanks to the many archival documents and photos, we can piece together the life of "Chaplin, Swiss resident", his life at the Manoir, his relations with the neighbouring community, his travels in his host country, his view of Switzerland and finally, the memory that he left behind.

### a. CHAPLIN IN THE NEWS: A CITIZEN OF THE WORLD

The lives of a great number of people in the 20th century are evoked through notable events that occurred during the century: two world wars, the Roaring Twenties, the Great Depression, the rise of authoritarianism in Europe, the Cold War and ensuing witch hunts. Visitors learn about the importance of the connections between a century of world events and Chaplin's cinematographic work. They discover the universal dimensions of the filmmaker's esteem for the peoples of all continents and all walks of life and the criticism that he faced from certain milieus in a puritanical and traditional America. They learn about an artist on the threshold of glory, stalked by a press as admiring of his work as they were violent towards a person inspired by liberal ideas who preferred to be a "citizen of the world" rather than merely an American citizen. He would pay the price of a McCarthyism that ostracised liberals and intellectuals.

### b. THE LIBRARY: A SELF-TAUGHT WRITER

The library is a world of words, writing, screenplays, and projects with very humanistic connotations that never ceased to fill Charlie's mind. He never stopped wanting to write, compose, direct, and change the world.

### c. THE LIVING ROOM: MUSIC AT ALL COST.

On November 6, 1953, Chaplin attended a concert by Clara Haskil given during a reception for charitable purposes.

**and was presented to a very frail little woman. After the meeting, someone asked her to play the piano. She sat down and began. Well! The only thing that I can say is that when she was finished, I went to her and said in the naïve manner for which I was known, 'But you are a great artist!' She smiled and that marked the beginning of our friendship."**

*Charlie Chaplin*

On the spot, charmed by her talent, Chaplin invited the pianist to the Manoir. A long friendship was born. He purchased for her - and undoubtedly for himself - a Steinway concert piano that she would play during evening gatherings among friends, receptions or, each year thereafter, the traditional Christmas breakfast.

The accidental death of Clara Haskil, caused by a fall down stairs, led to "the deepest grief he had ever experienced," stated his daughter Geraldine. Five months after her death, during a concert in her honour in the spring of 1962, Chaplin would declare: "I have known three geniuses in my life: Albert Einstein, Sir Winston Churchill... and Clara Haskil."

**"I knew nothing of Clara**

## B. FIRST FLOOR

### a. FAMILY ALBUMS: A FAMILY NOT SO DIFFERENT FROM OTHERS

The first floor of the Manoir presents Chaplin's meetings with celebrities from an entire century, during his life in Hollywood and when he lived at the Manoir de Ban. Close by, the space dedicated to the many journeys of a "citizen of the world" as he used to like to call himself, reveals anecdotes and his historic meetings with people who marked the 20th century. Chaplin travelled a great deal during the time he spent in Hollywood and the time spent at the Manoir de Ban.

This level introduces the visitor to the private rooms of the couple formed by Charlie and Oona. The bedroom furniture that he himself designed contain souvenirs of a full life: from the portrait of Hannah to the sketch of Oona, of American glory in the Oscar for a lifetime of work, to the accounts and drawings for The Freak, his final film project.

Oona's room is close by and one gains a better understanding of the place occupied by Charlie's wife, mother of a large family, manager of the Manoir with its dozen staff, projectionist for Charlie's movies and hostess of the myriad of great family celebrations that took place in the home.

### b. CELEBRITIES: RECOGNITION WITHOUT BORDERS

During his life as a Hollywood artist, Charlie Chaplin would meet some of the most influential people of the 20th century. He met Einstein, who did him the honour of participating in the world premier of City Lights in 1931 and for whom he would feel unfailing admiration. Chaplin had welcomed Winston Churchill to the set of City Lights. He held him in great esteem and they formed a lasting friendship.

## 3.2 THE STUDIO

**Immersion in the cinematographic world: a meeting with Charlie Chaplin the artist**

**The Studio is a 1350 m<sup>2</sup> structure built on the estate to present the cinematographic world of the artist, actor and filmmaker. The tour starts with a montage of images tracing Chaplin's life and work. It continues against a backdrop of 20th century history, moving on to a street straight out of the decor of Easy Street, one of the most emblematic settings of his movies.**

**"Charlot" knew cities, and he always attempted to create authentic decors that were both geographic and symbolic. The Studio is greatly inspired by this.**

## A. EASY STREET: LONDON CHILDHOOD

### THE CURTAIN RISES ON REMINISCENCES OF CHAPLIN'S CHILDHOOD

The Easy Street set offers a fine backdrop for the versatile use of a pantomime actor who preferred long shots to three-quarter shots. In Chaplin's opinion, the movements of his character seen as a whole were far more important than the richness of a close up. Easy Street was basically a mixture of the London streets of his childhood and those of New York, which he discovered upon his arrival in the United States. The set was life-sized, a rarity in Hollywood. Chaplin invested \$10,000, a huge budget for the era. Its dreariness is reminiscent of East Lane in London and its touches of colour as appreciated as they are rare.

## B. THE CIRCUS: THE BEAUTY OF SILENCE

In a decor taken from the movie The Circus, the visitor discovers great actors of the silent era such as Buster Keaton or Laurel and Hardy who contributed to elevating cinema to the rank of a true art form. The visitor is offered a synthesis of silent movies, from the most Vaudevillian to the most touching. The visitor can then try to imitate various iconic movements of the Tramp's pantomime.

## C. THE FILM STUDIO: QUIET ON THE SET!

The Studio's largest screen presents a series of emblematic scenes that cinema lovers know so well. They are self-contained scenes, where one need not know what will happen next or what happened before: the globe dance (The Great Dictator), the dance of the bread rolls (The Gold Rush), the entrechats of the Jewish barber on the pavement, in a daze after a hit on the head (The Great



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Dictator), the Tramp's fervent race along the roof tops to save his adoptive son (The Kid), the factory worker caught in the machine's gears (Modern Times), and the eating machine (Modern Times).

## D. PRODUCTION SECRETS: BEHIND THE CLOWN, A GENIUS OF CINEMA

The visitor moves on to the editing room and learns how some of the most memorable images were imagined, shot, edited, and synchronised to music.





## E. Hollywood Boulevard

On Hollywood Boulevard, the visitor is surrounded by specific decors evocative of the major themes associated with Chaplin's filmmaking – for example, the flower girl's shop that emphasises the romantic side of the Tramp in City Lights, or the barber shop, the decor of even greater existential resistance, which tells the story of the most daring film of all of Chaplin's work, The Great Dictator. The visitor learns about the on set film shot by Sydney Chaplin, accompanied by details of Charlie's preparation for the film, and of the filming itself, as well as an overview of the socio- political context that motivated Chaplin to produce the movie against all odds.

The visitor will smile again in the restaurant evoking the many facets of the theme of food, associated with every trick the Tramp can marshal to obtain some. And in the clothing shop featuring the many costumes from roles played by Chaplin, and in the bank curiously adjacent to the prison, etc. The end of the boulevard features a projection of the emblematic route taken by the Tramp, most often alone, at the end of a journey sure to herald more to come.

## F. THE ILLUSION OF WAXWORKS

At the Manoir and Studio alike, the tour is punctuated by encounters with more than 30 wax figures created by Grévin: Charlie Chaplin and Oona, the Tramp, actors and actresses in his movies, Claire Bloom, Paulette Goddard and Sophia Loren, as well as friends and people who mattered to him: Albert Einstein, Winston Churchill, and artists greatly inspired by his work, such as Roberto Benigni, Federico Fellini, and even Michael Jackson.



## 3.3 THE PARK

A four-hectare park surrounds the Manoir and the Studio, offering visitors a breathtaking view overlooking Lake Geneva and the Alps. It is evocative of the special relationship that Chaplin cultivated with nature, in particular the mountain landscapes, the lake and the vineyards that surrounded his estate. His park welcomed deer, foxes and badgers. Chaplin provided them with food in order to be able to observe them. He also admired his various species of century-old trees: cypress, pine, cedar, cryptomeria, tulip and sequoia, as well as the many fruit-bearing trees. Planters and carpets of flowers alternated with maple, beech, elm, poplar and spruce trees.

When they were alone, Charlie and Oona liked to lunch in the middle of the garden, each time under a different tree.



**“With such happiness, I sometimes sit out on our terrace at sunset and look over a vast green lawn to the lake in the distance, and beyond the lake to the reassuring mountains, and in this mood I think of nothing but enjoy their magnificent serenity.”**

*Charlie Chaplin (My Autobiography)*



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# STAGING

## 4.1 STAGING: THE SAVOIR-FAIRE OF GRÉVIN

More than 130 years ago, journalist Arthur Meyer, founder of the daily newspaper, "Le Gaulois", decided to create a venue where people who made the headlines and were involved in current affairs in general, might be represented in three-dimensional format. He entrusted the artistic direction to Alfred Grévin, a well-known caricaturist, sculptor and theatre costume maker. It was decided that the museum would bear his name. Then, financier Gabriel Thomas joined the duo and ensured that Grévin would benefit from an economic structure that would allow him to quickly develop the concept.

The Grévin museum opened on June 5, 1882 and crowds hurried to satisfy their curiosity and experience exceptional encounters. What a privilege to stand beside Sarah Bernhardt, Melle Judic, Emile Zola, Victor Hugo, Jules Massenet, Charles Gounod or even Auguste Rodin!

Since then, more than 60 million visitors have come to the Parisian "Grands Boulevards" to admire some 2000 wax figures on display since the opening of the Musée Grévin.

Today, Grévin Paris welcomes more than 800 000 visitors a year. Four to six new wax figures enter Grévin each year, mostly chosen by the Académie Grévin presided over by Stéphane Bern.



A GREAT NUMBER OF STEPS ARE INVOLVED IN THE CREATION OF THESE WAX FIGURES:

**SCULPTURE:** Several sculptors work permanently for Grévin. Faces are modelled during sittings with the person. Numerous measurements, photos, videos and 3D imaging take place.

**MOULDING:** Once the sculpture is completed, a plaster and elastomere mould is made. Wax for the face and resin for the body are poured into the mould.

**THE FACE:** After de-moulding, the person's wax head is sent to the make-up shop. The eyes, veritable ocular prostheses, are often chosen in the presence of the person. The hair is natural and implanted hair by hair. There may be up to 50,000 hairs on a single head. The teeth are crafted by a professional dental technician. The face is made up with oil paint. Minute details, such as dark circles, age spots, beauty marks, scars, etc., are carefully reproduced.

**COSTUMES:** Period costumes are created based on historic documents. In the case of living persons, clothes are often provided by their own clothing designers or they themselves offer Grévin one of their outfits.

**ACCESSORIES:** Great attention is paid to the accessories. Some have belonged to the persons. Such is the case with the authentic, free-standing bathtub in which Marat was assassinated, or the harpsichord on which Mozart is said to have played.

## 4.2 THE SAVOIR-FAIRE OF THE COMPAGNIE DES ALPES

For more than 25 years, the Compagnie des Alpes, a European leader in the leisure industry, has operated some of the most popular French alpine skiing resorts and recreation parks in Europe. Today, the company exports its unique savoir-faire beyond the frontiers of Europe, lending assistance to the design and management of huge projects: mountain resorts, leisure parks, indoor recreational activities – exceptional leisure destinations for large numbers of people, established in territories and regions that espouse the dynamics of creating shared value.

As an operator offering exceptional leisure experiences, the Compagnie des Alpes employs close to 5000 men and women passionate about their jobs and pleased to evoke exceptional reactions from their clients. Since its beginnings in the French Alps, the group has cultivated the value of sharing exceptional moments. Their expertise developed in the mountains has since been expanded to encompass leisure parks and indoor recreational activities to allow each individual to experience ever more pleasure, intensity and variety in complete safety – for the utmost satisfaction of their clientele.





# GENERAL PLAN

## STRATEGIC PARTNER



### JAEGER LECOULTRE, CHAPLIN'S WORLD PARTNER

For many years now, Jaeger-LeCoultre has been honouring the skills and expertise involved in the world of film-making as well as paying tribute to great directors. Whether in the workshops of the Manufacture or in the intricate process of film production, artisans and artists are fired by the same passion and the same creative élan: to ensure every second bears the imprint of eternity. Concern for details, technical advancement, tireless creativity and the quest for excellence are just some of the values shared by these two worlds. Jaeger-LeCoultre is delighted to be paying homage to an incredible artist both in front and behind the camera, by becoming a partner of Chaplin's World. The Manufacture, located since 1833 in the Vallée de Joux, Switzerland, has an ongoing history with the artist and his family. When he settled in Canton Vaud, the cantonal authorities presented him with a Jaeger-LeCoultre Memovox watch, while an association of Swiss journalists gifted him an Atmos clock. These two items testifying to Charlie Chaplin's heritage will be on display in the Manoir de Ban.



### CHAPLIN'S WORLD IS MUCH MORE THAN A MUSEUM

A great project become reality at the Manoir de Ban in Corsier-sur-Vevey, the last residence of the famed artist and filmmaker, Charlie Chaplin an acknowledgement of the work of this great man, but also an attraction for the region in which Nestlé Suisse has always believed. It is for this very reason that we have supported the project's designers from the very onset of their endeavour. By sponsoring this ambitious project, Nestlé Suisse is offering support to a flagship that will impart a new dimension to the region. There is no doubt that this new attraction will draw Vevey closer to Hollywood!

## WITH THE SUPPORT OF CHAPLIN'S WORLD PARTNERS

### PRINCIPAL PARTNER



### CHAPLIN'S WORLD - A TRIBUTE TO A LEGENDARY ICON

"When I don't take pictures, I think about them and when I don't think about them, I dream of them." "Reality is not what counts in a movie, but what the imagination makes of it."

One hundred years after his first appearance on a set, brilliant filmmaker, actor and author Charlie Chaplin offers a glimpse of his life and his work at the very location that not only became his home, but also his homeland. With his great personality and boundless humanism, he brought joy and happiness to the world, moving people of all ages and cultures, worldwide. The museum site offers a unique opportunity to meet Charlie Chaplin and share his precious memories. Cornèrcard is proud to be a part of this extraordinary project and will make every effort to share the message of hope for humanity that resonates in our hearts and across the entire country, for generations to come. As the payment card issuer, Cornèrcard shares the same values and same philosophy. Our humble contribution will serve to highlight the importance of emotions and creativity in our daily lives, in keeping with Chaplinian thought. "We think too much and feel too little."

### EVENT PARTNER



Champagne  
**DEUTZ**  
AY - FRANCE

The work of great men transcends generations and ideologies. As is the case with healthy derision, Chaplin's wit skilfully combined the great emotions and capacity of men to exceed aspirations frustrated by the vicissitudes of history. This "superstar" of the seventh art would have liked the great pioneers of Champagne of the 19th century who overcame antagonism by advocating that wine and festiveness be shared during a period when ways of thinking and conflict divided mankind. Since 1838, DEUTZ has paid tribute to great talent by presenting its champagnes during major events, with the aim of proving, with all due respect for the Noble Art, that Champagne wine is also a vector unifying the civilisations that allow it. Without doubt, the ongoing search for excellence is the talent that unites those who have marked history. Charlie Chaplin is one of them. This project in Vevey to create a permanent tribute to an outstanding artist is one we fully support.



# APPENDICES

## 6. MONTAGE: CHRONOLOGY OF EVENTS

### 6.1 HISTORY

More than 200 entrepreneurs, workers and artisans have left their mark on the Chaplin's World site. The construction, valued at some 45M CHF and completed over a two-year period, was faced with challenges of architectural integration associated with renovating and transforming the Manoir de Ban and its outbuildings, the construction of a huge building both unassuming and modern, and the development of a park to showcase nature at its best. The Manoir de Ban necessitated many and often extremely complex handcrafted interventions carried out in conjunction with Monuments et Sites du Canton de Vaud: genuine slate roof, sandstone framing of doors and windows crafted by stone carvers, preservation of the vaulted cellars, renovation of roof trusses and the attic, restoration of the buildings to their former colours, and compliance with environmental and safety standards for a site now open to the public.

Inspired by conservation considerations, the farm and garage exteriors were restored with their historic cladding. The interiors of the buildings were custom designed and re-organised for their new functions - the farm for welcoming visitors, office space and a restaurant - the garage as a ticket office and boutique. Prolonging the garage buildings, a new structure : the Studio would become the cornerstone of an exhibition of

Hollywood dimensions. The design of the building is long - voluntarily unassuming and modern - so as to blend in seamlessly with the existing buildings and park.

The transformation of the site into a museum required updated access infrastructures to properly integrate the new institution into the nearby urban fabric: reorganisation of roadways, new pedestrian pathways, drop-off areas and parking spaces for motorcycles, bicycles and buses, and access to some 230 parking spaces on the premises for automobiles.

In autumn 2015, the scenographic and artistic teams began to work inside the buildings to install decors, technical infrastructures and the multimedia components that will give the visitor's tour with a deliberate, resolutely modern connotation. The site includes 1850 m<sup>2</sup> of exhibition space divided between the Manoir and the Studio, including the re-creation of private spaces used by the artist and his family, a theatre, two emblematic, Hollywood-style streets, a studio, boutique, restaurant, a terrace seating more than 200, and reception halls - many places to visit and enjoy surrounded by a truly magnificent 4-hectare park.

## 6.2 ACKNOWLEDGEMENTS

The site planners (Domaine du Manoir de Ban SA for the construction phase and Compagnie des Alpes - Grévin for the staging and operating infrastructures phases) salute and thank HRS Real Estate SA, the architectural firm of IttenBrechtbühl, the engineering firms Amstein + Walthert et TBM, the landscaping firm In-Situ, the Atelier scénographique Confino, manufacturing specialists Bodino Engineering, Michel Helson of Culturetech, the multimedia firms of inytium and ETF, Lobster films, the consultancy offices and the entrepreneurs, workers and artisans who participated in the achievement of a huge and very complex project to create a most spectacular museum.

Videos of the Chaplin's World construction site may be viewed on Youtube at:

[https://www.youtube.com/channel/UCIWLh0YhZCH\\_Ef3JEyS9mOg](https://www.youtube.com/channel/UCIWLh0YhZCH_Ef3JEyS9mOg)

## 6.3 PARTNERS IN THE DEVELOPMENT OF THE MUSEUM PROJECT

The Département de l'Économie et des Sports of the Canton de Vaud

The ten municipalities of the Vaudois Riviera

The Chaplin family via: Roy Export SAS, Roy Export Company Limited, Bubbles Incorporated SA and the Chaplin Association

The firm, By Grévin, an affiliate of Grévin International, an affiliate of Compagnie des Alpes

Domaine du Manoir de Ban SA, born of the encounter between Chaplin Museum Development SA and Genii Capital



## 6.4 CHRONOLOGY OF EVENTS: MAIN DATES

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### Summer 2000 / IDEA - CONSULTATIONS

The firms of ARCO Architecture and Conseils SA (Switzerland) and Expérience International (Canada) propose to members of the Chaplin family a museum project dedicated to Charlie Chaplin and his work.

### November 2000 / FAMILY CONSENSUS

The authors of the project and the owners of the Domaine de Ban (Michael, Eugene, Victoria and Christopher Chaplin) agree to prioritise the transformation of the premises into a museum over any other option, thereby avoiding the possible sale of the estate to private interests and fulfilling the long-standing desire of Chaplin's children to see the site dedicated to the memory of their father. Together with the authors of the project, Michael, Eugene, Victoria and Christopher Chaplin take steps to create the Charlie Chaplin Museum Foundation.

### December 2000 / PRESENTATION OF A MUSEUM DEVELOPMENT DOCUMENT

The authors submit to the family a project to develop a museum that would make the Domaine de Ban the site of a daring tour intended to attract an international tourist clientele.

### April 10, 2001 / CREATION OF THE FOUNDATION

Establishment of the Charlie Chaplin Museum Foundation on which sat three members of the family, representatives from four nearby communes, the two authors of the project and persons co-opted by reason of their regional social and economic commitment.

### June 2001 / ADOPTION OF THE CONCEPT

Adoption, by the Charlie Chaplin Museum Foundation, of an overview of a museum project: "The Charlie Chaplin Museum Space".

### Summer of 2001 / LAND MANAGEMENT DEPARTMENT PRELIMINARY AGREEMENT

Presentation of the general concept underlying the architectural and museographic components to the Service de l'Aménagement du Territoire (SAT). Preliminary agreement obtained.

### November 21, 2002 / COMMUNAL COMMITMENT

Vote of the Commune de Corsier-sur-Vevey to support the project and granting of a surety for a loan of 7 M CHF allowing the Charlie Chaplin Museum Foundation to acquire the Domaine de Ban.

### April 2003 / ACQUISITION OF THE DOMAINE DE BAN

The Charlie Chaplin Museum Foundation becomes the owner of the Domaine de Ban, thanks to the surety granted by the four communes in the immediate region of Corsier-sur-Vevey.

### December 10, 2004 / APPROVAL OF THE NEIGHBOURHOOD PLAN

Notice of approval of the Neighbourhood Plan by the Service d'Aménagement du Territoire of the Canton de Vaud.

### Year 2006 - 2007 / CONSENSUS AND PERMITS

Approval of the Neighbourhood Plan by all public authorities. Establishment of the conditions for the achievement of the project. Reception of opposition expressed and development of the foundations of a consensus draft.

### March 2007 / OPPOSITION TO THE NEIGHBOURHOOD PLAN

Withdrawal of opposition and complaints filed by associations. Maintenance of one individual/private complaint (a resident neighbouring the site of the future museum).

### December 2007 / DECISION OF THE ADMINISTRATIVE COURT OF THE CANTON DE VAUD

Concerning the complaint filed by a neighbour against the museum project: the court recognises the complaint only partially. The construction permit is subordinate to the establishment of road signage limiting the speed of vehicles to 50 km/h on the portion of the Route de Fenil leading to the future museum.

### December 20, 2007 / PURCHASE OF THE MANOIR DE BAN

Private partners wishing to support the museum project sign an offer to purchase the Manoir de Ban (conditional to acceptance by the Commission foncière / Lex Kohler) for the purpose of establishing a museum.

### Year 2008 / STUDIES THAT SHOULD LEAD TO THE ISSUING OF CONSTRUCTION PERMITS

Purchase of the Manoir de Ban by the Société du Manoir de Ban SA for the specific purpose of transforming it into a museum dedicated to Charlie Chaplin and his work.

### Year 2009 / APPLICATION FOR CONSTRUCTION PERMITS AND UPDATING OF STUDIES.

### Autumn 2009: PUBLIC INQUIRY INTO THE CONSTRUCTION PERMITS

followed by a public consultation process.

### June 2010 / CONSTRUCTION PERMIT OBTAINED

following the inquiry into the buildings.

### Autumn 2010 / BUSINESS PLAN AND ESTABLISHMENT OF THE CONDITIONS FOR THE ACHIEVEMENT OF THE PROJECT

### Spring 2011 / PROJECT UNDER DEVELOPMENT TO ANNOUNCE THE START OF WORK ANTICIPATED FOR 2011.

### 2013 / ANNOUNCEMENT OF THE OPERATIONS PARTNERSHIP WITH CDA - GRÉVIN INTERNATIONAL

Local votes: 80% joint and several guarantee of the Canton loan by the ten communes of the Riviera - Establishment of the conditions applying to the construction site, scenography, technical requirements, specifications, calls for tenders process and the selection of collaborators and suppliers.

### 2014 / LAUNCHING OF THE MUSEUM CONSTRUCTION SITE

more than 200 workers, artisans, entrepreneurs and artists join forces to complete the work onsite.

### April 16, 2016 / OFFICIAL OPENING ON CHARLIE CHAPLIN'S BIRTHDAY

### April 17, 2016 / PUBLIC OPENING



## 7. CLOSE UP: BRIEF BIOGRAPHY OF CHARLIE CHAPLIN

Charlie Chaplin's life is the incarnation of the American dream: from a child of the streets of dreary East Lane (London) to one of the best known, esteemed and wealthiest artists on earth during his era. His was a prolific life: as a young child on set inspired by a mother who taught him the art of the glance and the gesture. Charlie Chaplin travelled Europe with the Karno troupe to land in an America where dreams come true and where he was welcomed with as much passion as he would later be rejected. Just like in the movies, the end would be a happy one, surrounded by the love of his life, his family, and the dream decor of the Manoir de Ban in Switzerland.

### 7.1 A CHILDHOOD ON THE STREETS

Charlie Chaplin's father, Charles Chaplin, was born on March 18, 1863, in Marylebone, London. Nothing is known of his youth except that at age 22, he met Hannah Hill, the woman who would become Charlie Chaplin's mother. Hannah's family was of more modest origins than that of Chaplin. Her father was a mason from Ireland who spent his entire life working in the shoe trade.

Her mother's family was from southern London. Hannah's parents (Charles Hill and Mary Ann Hodge, both wed a second time) lived in Lambeth Walk. Mary Ann Hodge, who already had a son from a previous marriage, would give birth to two daughters, Hannah Harriet (1865) and Kate Pedlingham Hill (1870). The family lived modestly, he working as a heel maker and she as a shoe stitcher.

Hannah and Kate were considered to be very attractive women. Hannah became pregnant at age 19 of an unknown partner. From this misadventure was born Sydney John on March 16, 1895,

future half brother of Charlie Chaplin.

Charles and Hannah's first son, Charles Spencer Chaplin, was born on April 16, 1889. There is no official record of birth for young Charlie, which long fuelled speculation on the location and effective date of his birth. Chaplin would state that he was born in East Lane, Walworth, at the corner of Brandon Street, the place where Sydney John was also born.

At the same time, Charlie's father, Charles Sr., was touring major cities in England. Alcohol was part of the daily lives of music-hall artists, and they were strongly urged to join the public to encourage people to drink. Charles Sr. quickly became a victim of alcohol as an occupational hazard. He went on tour in the United States, the couple grew distant, and then fell apart in the early 1900s.

Hannah found a new companion, gifted artist and singer, Leo Dryden. Capricious, with an impetuous, aggressive, and sometimes violent temperament, he made life hard for the three women in his life, Hannah in particular. She would have a son during this third marriage, Georges Wheeler Dryden, second half brother to Charlie, who would later become a permanent collaborator at the Chaplin Studio (La Brea). The Hannah-Leo Dryden union lasted less than two years and when he left, he took with him his six-month old son whom Charlie and Sydney would not see again for more than 40 years.

Family life became a nightmare. Hannah, alone and without work, tried as best she could to provide for her two children who always described their special relationship with their mother in very affectionate terms. Hannah became incoherent and increasingly agitated - she had visions. She was

declared insane and interned. Thereafter followed a difficult, complex childhood of vagrancy and panhandling for the two young brothers Charlie and Sydney, who would eventually find a place of choice in the music-hall world introduced to them by their respective parents them.

**“I am a mixture of several nationalities, but I am most proud of being part gypsy. My grandmother was a gypsy and I like to believe that my talent comes from her.”**

*Charlie Chaplin in an interview published in Collier's, 1940*

His difficult childhood, often a recurrent theme in his work, was filled with painful material and family problems: an alcoholic father leaving home, a baritone and music-hall man who died when Charlie was only 12; his mother's moments of madness and her time as a music-hall performer who played under the name of Lily Harley; interned in 1901, he would bring her to the United States 20 years later where she would die in 1928, close and always friends, would both be sent to establishments for orphaned and abandoned children.



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### 7.2 HOLLYWOOD GLORY

Chaplin made his first appearance onscreen as The Tramp in Kid Auto Race at Venice. Thanks to the iconographic personage of a tramp as likeable as he was irreverent, Chaplin quickly became an international star. Rapidly, the actor was replaced by the actor producer, imposing a style of play and adopting innovative cinematography tailored to the extraordinary pantomime so characteristic of him. He would go from Mack Sennett's Keystone (1914) to Essanay (1915), to Mutual (1916) and to First National (1918), before founding United Artists (1919) with the trio of Douglas Fairbanks, Mary Pickford and David W. Griffith.

His achievements reaped him ever greater glory. Backed by his reputation, public success and international recognition, he would begin to produce feature films that would become masterpieces of a cinema that he would contribute to elevating to the rank of art, in particular The Immigrant, The Kid, A Woman of Paris, The Gold Rush, City Lights, Modern Times, The Great Dictator, Limelight.

More than anyone, Chaplin resisted the arrival of the talkies, producing two "sound" features (music, background sounds and sound effects) devoid of dialogue: City Lights and Modern Times. The latter production featured the voice of the tramp (almost bidding adieu to his character) in the form of a 'nonsense' song : demonstrating, once again, that the language of gesture - basically his signature - effectively transcends words.



## Did you know?

Charlie Chaplin received more than 26 awards and distinctions during his lifetime, including a Golden Lion at the Venice Film Festival in 1972, three Oscars, and a star on the Walk of Fame.

Chaplin participated in no less than 81 films that he wrote, produced and, for the most part, composed the original film scores.

Chaplin was made Commander of the Order of Légion d'Honneur by the French government and knighted Commander of the British Empire by Queen Elizabeth II in 1975.

Six of Charlie Chaplin's films were selected to be preserved at the National Film Registry of the Library of Congress.

To this day, Charlie Chaplin holds the record for the longest standing ovation at an Oscar ceremony (12 minutes).

### 7.3 CHAPLIN AND OONA

Charlie Chaplin would wed four times. The first two marriages were particularly stressful, marked by public scandals, lawsuits and alimony claims that would draw close media attention more than once.

Charlie Chaplin's fourth and last spouse was Oona O'Neill (1925-1991), daughter of dramatic author and winner of the Nobel Prize in Literature, Eugene O'Neill. Oona wed Charlie on June 16, 1943 and would remain at his side until the death of the filmmaker and artist on Christmas night in 1977. Charlie and Oona would have eight children, four born in the United States: Geraldine Leigh (1944), Michael John (1946), Josephine Hannah (1949), Victoria (1951), and four in Switzerland: Eugene Anthony (1953), Jane Cecil (1957), Annette Emily (1959) and Christopher James (1962).

Charlie and Oona's marriage was a happy one and they were never to leave one other, from the first day of a casting interview to choose the female star of the movie, Shadow and Substance. Their union was a story of love-at-first-sight that would only draw to a close upon Charlie's death. Oona never remarried and died 14 years later.

### 7.4 THE INCARNATION OF THE AMERICAN DREAM

Charlie Chaplin lived in the United States for 40 years. He found fertile grounds that would allow his art to reach heights that he could never have imagined. He was the incarnation of the American dream. From a child of the streets in the slums of East Lane, he became everyone's darling who, through glory and wealth, embodied the best of everything that New World America had to offer.

Chaplin, the screenwriter and filmmaker,

would use this freedom to produce work stamped with a societal dimension and a humanism that would attract more than outpourings of enthusiasm. Through a rebellious and dauntless tramp, Chaplin humour would attack all forms of authority that Charlie knew that the masses wanted to poke fun at. Chaplin produced scenes on war, immigration, children of the streets, mechanisation and the exploitation of workers, and the powerful rise of authoritarianism as a precursor to the worst calamities.

### 7.5 THE PRICE OF AUDACITY

His personal life would also be fraught with political difficulties – he who refuted being a politician – would be subject to rejection and the hate of a dominant class that would never forgive him for having taken sides with the little man. Accusations of a dissolute life brought about by an American puritan would join those of dealings with communist personalities and organizations that would become, in the eyes of certain powerful people, veritable symbols of non-patriotism.

In 1952, he left New York with his family, aboard the Queen Elizabeth. During the trip, he would learn, by telegram, that James McGranery, Attorney General of the United States, had revoked his American visa effective immediately, obliging him to submit to an investigation into his morals and political opinions. Chaplin was caught up in the wave of Don Quichotte McCarthyism that would result in his expulsion from the land that had given him access to every possible opportunity.

### 7.6 PEACE ONCE AGAIN

In Corsier-sur-Vevey (Switzerland), where he is said to have found "peace like any other man", Charlie Chaplin wrote and produced his two last films (A King in New York and A Countess From Hong Kong). He would compose the scores for many of his films and write his autobiography. He continued to write, compose and script until the end of his life. In 1972, America would make honourable amends, awarding him an Oscar for his work, prior to his being knighted by the Queen of England a few years later. Chaplin died at the Manoir de Ban on Christmas night with Oona, his inseparable angel, and his loved ones at his side.



## 8. THE BIG PICTURE: FILMOGRAPHY

Films produced by Keystone, 1914

- Making a Living
- Kid Auto Races at Venice
- Mabel's Strange Predicament
- A Thief Catcher
- Between Showers
- A Film Johnnie
- Tango Tangles
- His Favourite Pastime
- Cruel, Cruel Love
- The Star Boarder
- Mabel at the Wheel
- Twenty Minutes of Love
- Caught in a Cabaret
- Caught in the Rain
- A Busy Day
- The Fatal Mallet
- Her Friend the Bandit
- The Knockout
- Mabel's Busy Day
- Mabel's Married Life
- Laughing Gas
- The Property Man
- The Face on the Bar Room Floor
- Recreation
- The Masquerader
- His New Profession
- The Rounders
- The New Janitor
- Those Love Pangs
- Dough and Dynamite
- Gentlemen of Nerve
- His Musical Career
- His Trysting Place
- Tillie's Punctured Romance
- Getting Acquainted
- His Prehistoric Past

Films produced by Essanay, 1915

- His New Job
- A Night Out
- The Champion
- In the Park
- A Jitney Elopement
- The Tramp
- By the Sea
- Work
- A Woman
- The Bank
- Shanghaied
- A Night in the Show

1916

- Burlesque on 'Carmen'
- Police
- Triple Trouble

Films produced by Mutual, 1916

- The Floorwalker
- The Fireman
- The Vagabond
- 1 A.M.
- The Count
- The Pawnshop
- Behind the Scene
- The Rink

1917

- Easy Street
- The Cure
- The Immigrant
- The Adventurer

Films produced by First National:

- 1918 A Dog's Life
- 1918 The Bond
- 1919 Shoulder Arms
- 1919 Sunnyside
- 1919 A Day's Pleasure
- 1921 The Kid
- 1921 The Idle Class
- 1922 Pay Day
- 1923 The Pilgrim

Films produced by United Artists:

- 1923 A Woman of Paris
- 1925 The Gold Rush
- 1928 The Circus
- 1931 City Lights
- 1936 Modern Times
- 1940 The Great Dictator
- 1942 The Gold Rush (sound version)
- 1947 Monsieur Verdoux
- 1952 Limelight
- 1959 The Chaplin Revue

Film produced by Attica-Archway

- 1957 A King in New York

Film produced by Universal

- 1967 A Countess from Hong Kong

## 9. THE BIG PICTURE: PRACTICAL INFORMATION

### 9.1 THE VENUE

Chaplin's World  
Route de Fenil 2  
1804 Corsier-sur-Vevey  
Suisse

### 9.2 BUSINESS HOURS

Daily from 10:00 to 18:00, the ticket office closes at 17:00

Adult (16 and above): CHF 23.-

Child (ages 6 to 15): CHF 17.-

Student, senior: CHF 21.-

Free for children under 6

Family: CHF 68.-

Adult - reduced mobility: CHF 21.-

Child - reduced mobility: CHF 15.-

### GROUP RATES (15PAX)

Adult (age 16 and older): CHF 16.-

Child (ages 6 to 15): CHF 12.-

### GUIDED TOUR (MAX. 20 PEOPLE / GUIDE)

French, English, German: Package deal CHF 120.-

### MUSEUM SPACE

The tour of the venue extends over 1850 m<sup>2</sup> and 5 hectares, divided into three key areas:

- Manoir: 500 m<sup>2</sup>
- Studio: 1350 m<sup>2</sup>
- Park: 4 hectares

### 9.5 ACCESS

By car: direct access from the Vevey exit off Autoroute A9 (about 4 min)  
Distance from Geneva and Berne: 60 min  
Distance from Lausanne: 15 min  
Distance from Montreux: 10 min  
GPS coordinates: 46.47544° - 6.851432°

By plane: from Geneva airport, take the train to Vevey station (1 hour)  
From the station: Bus 212, Chaplin stop (11 minutes).  
For more information on train timetables and public transportation, go to: [www.cff.ch](http://www.cff.ch) and [www.vmcv.ch](http://www.vmcv.ch)

### 9.6 BOUTIQUE

The boutique is located in Chaplin's old garage. Visitors may choose from a fine selection of souvenir products and quality objects reflecting the life and work of Charlie Chaplin. Items include a wealth of stationery products, cards, DVD and movie box sets, famous posters of his movies, luxury lifestyle goods, toys for children and, of course, Chaplin's mythical hat and cane. Great gift ideas and souvenirs created exclusively for Chaplin's World accessible to one and all, since the boutique is open to the public.





## 9.7 THE RESTAURANT

### *The Tramp*

The Tramp restaurant at Chaplin's World is located at the very heart of the park of the Estate of Ban. Drop by to enjoy some delicious food and discover the two faces of Charlie Chaplin, the man and the artist.

The Tramp restaurant at Chaplin's World is open daily from 9:30 am to 6:30 pm with menus specially designed for each moment of the day. The restaurant offers delicious breakfasts for the more adventurous, great snacks to enjoy after an exciting visit.

The restaurant decor is reminiscent of Chaplin's origins and expressed in the rich heritage of this building. Brick walls are reminders of the street where he grew up and which he never forgot - a recurrent theme in his movies that illustrate scenes from the life of a child of the streets of a bygone era.

The use of wood is a reminder of the origins of this country estate before the the now famous Manoir was built.

You will feel right at home in this unusual place with its many details related to the work of this legendary artist.

The Tramp is open to the public year round, providing the perfect opportunity to sip a drink, take in the sun and admire the Vaudois countryside after a long stroll in the estate park.

## 9.8 EVENTS

Chaplin's World is prepared to welcome individuals and companies for private receptions, celebrations, thematic evenings, team building, seminars, etc. Premises within the site or the entire venue may be rented for the occasion:

- 250 m<sup>2</sup> VIP space in the Manoir loft for private events during the day and evening
- 4-hectare park for large receptions
- 150-seat movie theatre in the Studio
- The "Hollywood" and "Circus" spaces in the Studio
- The café-restaurant with mezzanine



### **CHAPLIN'S WORLD**

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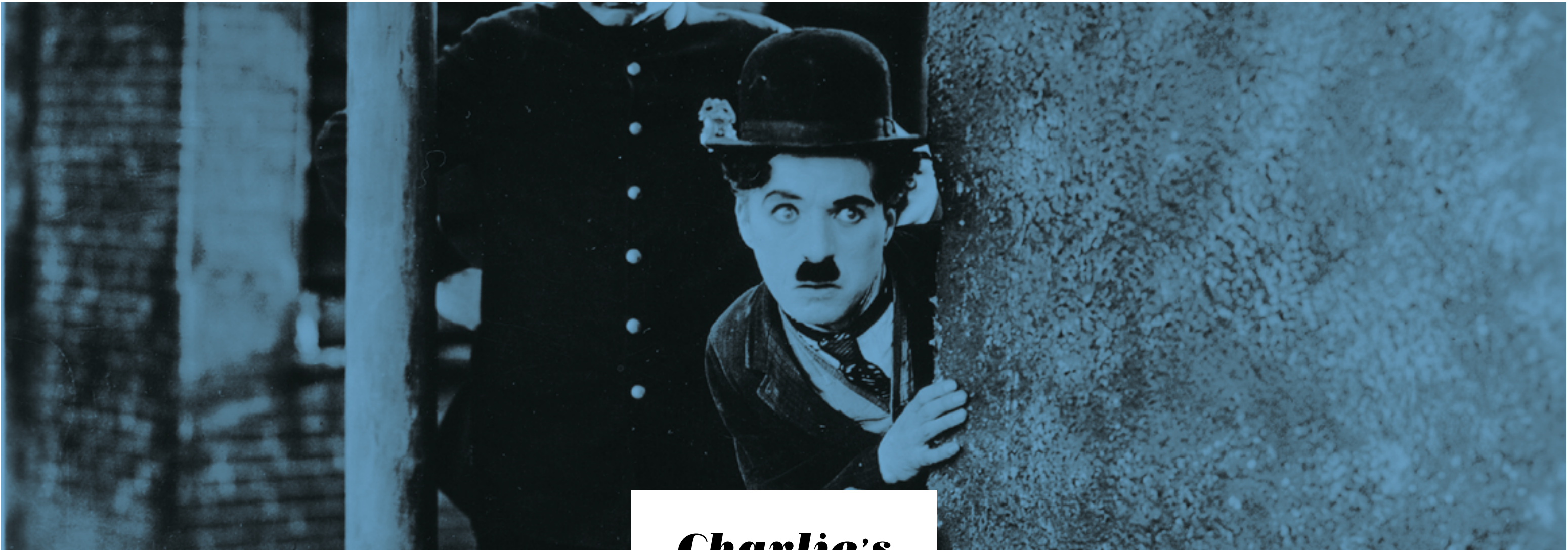
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