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WILD GRASS (LES HERBES FOLLES)



FESTIVAL DE CANNES  
OFFICIAL SELECTION  
COMPETITION

# WILD GRASS

(LES HERBES FOLLES)

A film directed by **ALAIN RESNAIS**

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JEAN-LOUIS LIVI PRESENTS



FESTIVAL DE CANNES

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COMPETITION

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ANDRÉ  
DUSSOLLIER

ANNE  
CONSIGNY

EMMANUELLE  
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MATHIEU  
AMALRIC

MICHEL  
VUILLERMOZ

EDOUARD  
BAER

# WILD GRASS

(LES HERBES FOLLES)

A film directed by **ALAIN RESNAIS**

RUNNING TIME: 1H44

SCOPE / SRD - DTS



## THE STORY

A wallet lost and found opens the door - just a crack - to romantic adventure for Georges and Marguerite.

After examining the ID papers of its owner, it is not a simple matter for Georges to turn the red wallet he found in to the police.

Nor is it that Marguerite can recuperate her wallet without being piqued with curiosity about whom it was who found it.

As they navigate the social protocols of giving and acknowledging thanks, turbulence enters their otherwise quotidian lives.

The new film by Alain Resnais, «Wild Grass», is based on the novel *L'incident* by Christian Gailly.



A few words about «LES HERBES FOLLES», a film based on my novel «*L'incident*»

During my single, simple, modest and murmured conversation we shared our liberties: «Do whatever you want with this book, I told him, and, in return, let me work in peace». I was writing another novel.

I have only seen the film once, a few months ago, and what I remember is this: Monsieur Resnais does not film literature, he composes images that talk to us of something else entirely, of what I don't know but it is visible and, in my opinion, that is what the cinema should be.

Christian Gailly



## INTERVIEW WITH ALAIN RESNAIS

How did you decide to adapt Christian Gailly's novel *L'Incident* for the screen?

The producer Jean-Louis Livi had asked me to make a film for him. Initially, we had agreed that it would be the adaptation of a stage play. I had already read about thirty plays when I happened upon a novel by Christian Gailly, a writer whose engaging, ironic and melancholy voice had struck me during a radio programme hosted by Alain Veinstein on France Culture. I was won over by this novel to the extent that I immediately read another and called Jean-Louis Livi the very next day to tell him, «That sound, that *blue note* we've been looking for all these weeks, I think I may have found it». Gailly's writing is so musical that I realized if I talked to someone after finishing one of his books, I would start speaking like his characters. His dialogues are like solos or numbers for duettists

that are waiting only for the actors to perform them. Irène Lindon, the head of Les Éditions de Minuit, the firm that has published Gailly's thirteen novels, told us that the film rights for twelve of them were available. I therefore asked to meet Gailly. He gave me total freedom as to the choice of the book that I would film, since I had only read four of them at that point, but he seemed concerned that the film might upset his schedule since he wished to devote all his energy to the novel that he was writing. Therefore, I timidly suggested that I would never bother him, never ask him for additional scenes or for his opinion on the adaptation or the choice of actors and that I would only show him the film once we had an answer print that he could approve or otherwise. I then saw a big smile appear on his face. Over the next few days, I read the novels that I still had left to

discover and I suggested to Jean-Louis Livi that we adapt *L'Incident*, a novel that he himself had already thought of. This novel was more expensive to film than most of the others but Livi, with the help of the executive producer, Julie Salvador, felt that we could attempt the undertaking.

What particularly won you over in *L'Incident*?

I sensed a syncopated and almost improvised side to the novel, a skill for the variation on «standards», in the musical sense. I was also struck by the stubbornness of Georges Palet and Marguerite Muir, the protagonists, who are incapable of resisting the desire to carry out irrational acts, who display incredible vitality in what we can look on as a headlong rush into confusion. *L'Incident* talks about «the desire for desire» (as Livi puts it), this desire that arises in Georges from nothing, before he even meets Marguerite or speaks to her on the phone, and that then feeds off itself.

Why have you entitled the film LES HERBES FOLLES?

This title seemed to me to correspond to these characters who follow totally unreasonable impulses, like those seeds that make the most of cracks in the asphalt in the city or in a stone wall in the country to grow where no one is expecting them.

You have remained faithful to the novel's dialogue.

Yes, of course, since the dialogue is what attracted me. In any case, Gailly acted as a reference for us from start to finish, he was our tuning fork in our attempts to strike the right note. The actors, André Dussollier, Sabine Azéma, Anne Consigny, Emmanuelle Devos, Mathieu Amalric, Michel Vuillermoz (and all the others I wish I could mention here) read several of his books with passion and this stimulated their creativity. This was a pure joy for me! The

same phenomenon occurred with the crew. When we had to find a solution for a given problem, it was Gailly's whole body of work that inspired us. During shooting, we tried to find equivalences for Gailly's style, for his way of interrupting a sentence in the middle with a full stop, for the fluctuations of the narrator played by Edouard Baer who hesitates and corrects himself, without forgetting the flagrant contradictions of the characters and their successive impulses. Gailly often uses the affirmative and the negative in the same sentence and so, in writing the adaptation with Laurent Herbiet, we tried to come up with a scene breakdown that would resemble this duality, that would allow yes and no to cohabit in the film's splices and in the actors' performances. All these choices were made naturally, in a lively manner, and without any preconceived plan since I shoot to see how the scene will be shot. The set designer Jacques Saulnier and the director of photography Éric

Gautier, who were there from the very first day, worked in the same direction. In a set, there's a splash of colour, it is stopped right there, like a brushstroke, we move on to another colour. Gautier didn't hesitate to use colour without blending the hues. The colours follow one another, without any transition, they do not dissolve. And the composer Mark Snow looked for clear-cut and syncopated effects by using very different musical styles from one scene to another. With a guide like Gailly, one simply lets oneself be carried along.

Excerpted from an interview with François Thomas.



## ALAIN RESNAIS SELECTIVE FILMOGRAPHY

2009	LES HERBES FOLLES (WILD GRASS)	1961	L'ANNÉE DERNIÈRE À MARIENBAD (LAST YEAR AT MARIENBAD)
2006	CCEURS (PRIVATE FEARS IN PUBLIC PLACES)	1959	HIROSHIMA MON AMOUR (HIROSHIMA MY LOVE)
2003	PAS SUR LA BOUCHE (NOT ON THE LIPS)	1958	LE CHANT DU STYRÈNE
1997	ON CONNAÎT LA CHANSON (SAME OLD SONG)	1956	TOUTE LA MÉMOIRE DU MONDE
1993	SMOKING and NO SMOKING	1955	NUIT ET BROUILLARD (NIGHT AND FOG)
1992	GERSHWIN	1953	LES STATUES MEURENT AUSSI (STATUES ALSO DIE)
1989	I WANT TO GO HOME		codirected by Chris Marker
1986	MÉLO	1950	GUERNICA
1984	L'AMOUR À MORT (LOVE UNTO DEATH)		codirected by Robert Hessens
1983	LA VIE EST UN ROMAN (LIFE IS A BED OF ROSES)	1948	VAN GOGH
1980	MON ONCLE D'AMÉRIQUE (MY AMERICAN UNCLE)		
1976	PROVIDENCE		
1974	STAVISKY...		
1968	JE T'AIME JE T'AIME		
1967	LOIN DU VIETNAM (FAR FROM VIETNAM)		
1966	LA GUERRE EST FINIE (THE WAR IS OVER)		
1963	MURIEL OU LE TEMPS D'UN RETOUR (MURIEL, OR THE TIME OF RETURN)		



## SABINE AZÉMA SELECTIVE FILMOGRAPHY

- |      |   |      |  |
|------|---|------|--|
| 2009 | LES HERBES FOLLES (WILD GRASS)<br>by Alain Resnais  | 1993 | SMOKING and NO SMOKING by Alain Resnais  |
| 2007 | LE VOYAGE AUX PYRÉNÉES<br>by Arnaud and Jean-Marie Larrieu<br>FAUT QUE ÇA DANSE (LET'S DANCE)<br>by Noémie Lvovsky  | 1989 | LA VIE ET RIEN D'AUTRE<br>(LIFE AND NOTHING BUT) by Bertrand Tavernier<br>VANILLE FRAISE by Gérard Oury  |
| 2006 | CŒURS (PRIVATE FEARS IN PUBLIC PLACES)<br>by Alain Resnais  | 1986 | ZONE ROUGE (ZONE RED) by Robert Enrico<br>MÉLO by Alain Resnais<br><i>César for best leading actress 1987</i>  |
| 2005 | PEINDRE OU FAIRE L'AMOUR<br>(TO PAINT OR MAKE LOVE)<br>by Arnaud and Jean-Marie Larrieu<br>LE PARFUM DE LA DAME EN NOIR<br>(THE PERFUME OF THE LADY IN BLACK)<br>by Bruno Podalydès | 1984 | LA PURITAINE (THE PRUDE) by Jacques Doillon<br>L'AMOUR À MORT (LOVE UNTO DEATH)<br>by Alain Resnais<br>UN DIMANCHE À LA CAMPAGNE<br>(A SUNDAY IN THE COUNTRY)<br>by Bertrand Tavernier<br><i>César for best leading actress 1985</i> |
| 2003 | PAS SUR LA BOUCHE (NOT ON THE LIPS)<br>by Alain Resnais<br>LE MYSTÈRE DE LA CHAMBRE JAUNE<br>(THE MYSTERY OF THE YELLOW ROOM)<br>by Bruno Podalydès                                 | 1983 | LA VIE EST UN ROMAN<br>(LIFE IS A BED OF ROSES) by Alain Resnais   |
| 2001 | TANGUY by Etienne Chatiliez   |      |  |
| 2000 | LA CHAMBRE DES OFFICIERS<br>(OFFICER'S WARD) by François Dupeyron   |      |  |
| 1999 | LA BÛCHE (SEASON'S BEATINGS)<br>by Danièle Thompson   |      |  |
| 1997 | ON CONNAÎT LA CHANSON<br>(SAME OLD SONG) by Alain Resnais   |      |  |
| 1996 | MON HOMME (MY MAN) by Bertrand Blier  |      |  |
| 1995 | LE BONHEUR EST DANS LE PRÉ<br>(HAPPINESS IS IN THE FIELD) by Etienne Chatiliez  |      |  |





## ANDRÉ DUSSOLLIER SELECTIVE FILMOGRAPHY

2009	LES HERBES FOLLES (WILD GRASS) by Alain Resnais UNE AFFAIRE D'ÉTAT by Éric Vallette UNE EXÉCUTION ORDINAIRE by Marc Dugain	1999	SCÈNES DE CRIME (CRIME SCENES) by Frédéric Schoendoerffer AÏE (OUCH) by Sophie Fillières LES ACTEURS (ACTORS) by Bertrand Blier
2008	MICMACS À TIRE-LARIGOT by Jean-Pierre Jeunet	1998	LES ENFANTS DU MARAIS (THE CHILDREN OF THE MARSHLAND) by Jean Becker
2007	LE CRIME EST NOTRE AFFAIRE (CRIME IS OUR BUSINESS) by Pascal Thomas MUSÉE HAUT, MUSÉE BAS (A DAY AT THE MUSEUM) by Jean-Michel Ribes	1997	ON CONNAÎT LA CHANSON (SAME OLD SONG) by Alain Resnais <i>César for best leading actor 1998</i>
2006	CORTEX by Nicolas Boukhrief LA VÉRITE (OU PRESQUE) (TRUE ENOUGH) by Sam Karmann CŒURS (PRIVATE FEARS IN PUBLIC PLACES) by Alain Resnais	1994	LE COLONEL CHABERT (COLONEL CHABERT) by Yves Angelo
2005	NE LE DIS À PERSONNE (TELL NO ONE) by Guillaume Canet	1991	UN CŒUR EN HIVER (A HEART IN WINTER) by Claude Sautet <i>César for best supporting actor 1993</i>
2004	MON PETIT DOIGT M'A DIT (BY THE PRICKING OF MY THUMBS) by Pascal Thomas 36, QUAI DES ORFÈVRES (DEPARTMENT 36) by Olivier Marchal	1986	MÉLO by Alain Resnais
2003	UN LONG DIMANCHE DE FIANÇAILLES (A VERY LONG ENGAGEMENT) by Jean-Pierre Jeunet	1985	TROIS HOMMES ET UN COUFFIN (THREE MEN AND A CRADLE) by Coline Serreau
2002	EFFROYABLES JARDINS (STRANGE GARDENS) by Jean Becker	1984	L'AMOUR À MORT (LOVE UNTO DEATH) by Alain Resnais
2001	TANGUY by Etienne Chatiliez	1983	L'AMOUR PAR TERRE (LOVE ON THE GROUND) by Jacques Rivette
2000	UN CRIME AU PARADIS (A CRIME IN PARADISE) by Jean Becker LA CHAMBRE DES OFFICIERS (OFFICER'S WARD) by François Dupeyron <i>César for best supporting actor 2002</i>	1982	LA VIE EST UN ROMAN (LIFE IS A BED OF ROSES) by Alain Resnais
		1981	LE BEAU MARIAGE (A GOOD MARRIAGE) by Eric Rohmer
		1980	EXTÉRIEUR NUIT (EXTERIOR NIGHT) by Jacques Bral
		1978	PERCEVAL LE GALLOIS by Eric Rohmer
		1974	TOUTE UNE VIE (AND NOW MY LOVE) by Claude Lelouch
		1972	UNE BELLE FILLE COMME MOI (A GORGEOUS BIRD LIKE ME) by François Truffaut



## ANNE CONSIGNY SELECTIVE FILMOGRAPHY

- |      |   |      |   |
|------|---|------|---|
| 2009 | LES HERBES FOLLES (WILD GRASS)<br>by Alain Resnais  | 2005 | JE NE SUIS PAS LÀ POUR ÊTRE AIMÉ<br>(NOT HERE TO BE LOVED) by Stéphane Brizé  |
| 2008 | BAMBOU by Didier Bourdon<br>RAPT ! by Lucas Belvaux<br>UN ANGE À LA MER by Frédéric Dumont<br>LA PREMIÈRE ÉTOILE<br>(MEET THE ELISABETHZ)<br>by Lucien Jean-Baptiste<br>LE DERNIER POUR LA ROUTE<br>by Philippe Godeau<br>JOHN RABE by Florian Gallenberger | 2004 | L'ÉQUIPIER (THE LIGHT) by Philippe Lioret<br>36, QUAI DES ORFÈVRES (DEPARTMENT 36)<br>by Olivier Marchal                                |
| 2007 | LARGO WINCH by Jérôme Salle<br>MESRINE : L'ENNEMI PUBLIC N° 1<br>(MESRINE: PART 2 - PUBLIC ENEMY #1)<br>by Jean-François Richet<br>LE GRAND ALIBI by Pascal Bonitzer<br>UN CONTE DE NOËL (A CHRISTMAS TALE)<br>by Arnaud Desplechin                         | 2003 | LE BISON by Isabelle Nanty<br>LÉO EN JOUANT DANS «LA COMPAGNIE DES HOMMES»<br>(PLAYING 'IN THE COMPANY OF MEN')<br>by Arnaud Desplechin |
| 2006 | COUPABLE (GUILTY) by Laetitia Masson<br>LE SCAPHANDRE ET LE PAPILLON<br>(THE DIVING BELL AND THE BUTTERFLY)<br>by Julian Schnabel<br>ANNA M by Michel Spinosa<br>DU JOUR AU LENDEMAIN<br>by Philippe Le Guay<br>ON VA S'AIMER by Ivan Calbérac              | 1985 | LE SOULIER DE SATIN (THE SATIN SLIPPER)<br>by Manoel De Oliveira  |



## EMMANUELLE DEVOS SELECTIVE FILMOGRAPHY

- |      |   |      |   |
|------|---|------|---|
| 2009 | LES HERBES FOLLES (WILD GRASS)<br>by Alain Resnais<br>À L'ORIGINE (IN THE BEGINNING)<br>by Xavier Giannoli<br>COCO AVANT CHANEL<br>(COCO BEFORE CHANEL) by Anne Fontaine<br>COMPLICES by Frédéric Mermoud<br>LES BEAUX GOSSSES by Riad Sattouf            | 2003 | RENCONTRE AVEC LE DRAGON<br>(THE RED KNIGHT)<br>by Hélène Angel<br>IL EST PLUS FACILE POUR UN CHAMEAU...<br>(IT'S EASIER FOR A CAMEL...) by Valeria Bruni-Tedeschi<br>PETTTES COUPURES (SMALL CUTS) by Pascal Bonitzer  |
| 2007 | THE UNSPOKEN by Fien Troch<br>BANCS PUBLICS by Bruno Podalydès<br>UN CONTE DE NOËL (A CHRISTMAS TALE)<br>by Arnaud Desplechin<br>DEUX VIES PLUS UNE<br>(TWO LIVES PLUS ONE) by Idit Cébula  | 2002 | L'ADVERSAIRE (THE ADVERSAR) by Nicole Garcia  |
| 2006 | CEUX QUI RESTENT (THOSE WHO REMAIN)<br>by Anne Le Ny<br>J'ATTENDS QUELQU'UN<br>(WAITING FOR SOMEONE)<br>by Jérôme Bonnell   | 2001 | SUR MES LÈVRES (READ MY LIPS) by Jacques Audiard<br><i>César for best leading actress 2002</i>  |
| 2005 | GENTILLE (GOOD GIRL) by Sophie Fillières<br>LA MOUSTACHE (THE MOUSTACHE)<br>by Emmanuel Carrère<br>DE BATTRE MON CŒUR S'EST ARRÊTÉ<br>(THE BEAT THAT MY HEART SKIPPED)<br>by Jacques Audiard<br>LA FEMME DE GILLES (GILLES' WIFE)<br>by Frédéric Fonteyne | 2000 | ÂËE (OUCH) by Sophie Fillières<br>VIVE NOUS ! by Camille de Casabianca<br>COURS TOUJOURS ! (DAD ON THE RUN)<br>by Dante Desarthe<br>ESTHER KAHN by Arnaud Desplechin<br>PEUT-ÊTRE (MAYBE) by Cédric Klapisch<br>LA VIE NE ME FAIT PAS PEUR<br>(LIFE DOESN'T SCARE ME) by Noémie Lvovsky |
| 2004 | BIENVENUE EN SUISSE by Léa Fazer<br>ROIS ET REINE (KINGS AND QUEEN)<br>by Arnaud Desplechin   | 1999 | ARTEMISIA by Agnès Merlet<br>LE DÉMÉNAGEMENT by Olivier Doran<br>ANNA OZ by Eric Rochant<br>COMMENT JE ME SUIS DISPUTÉ... (MA VIE SEXUELLE)<br>(MY SEX LIFE... OR HOW I GOT INTO AN ARGUMENT)<br>by Arnaud Desplechin   |
|      |   | 1997 | ARTEMISIA by Agnès Merlet   |
|      |   | 1996 | LE DÉMÉNAGEMENT by Olivier Doran<br>ANNA OZ by Eric Rochant<br>COMMENT JE ME SUIS DISPUTÉ... (MA VIE SEXUELLE)<br>(MY SEX LIFE... OR HOW I GOT INTO AN ARGUMENT)<br>by Arnaud Desplechin  |
|      |   | 1994 | OUBLIE-MOI (FORGET ME) by Noémie Lvovsky<br>LES PATRIOTES (THE PATRIOTS) by Eric Rochant  |
|      |   | 1992 | LA SENTINELLE (THE SENTINEL) by Arnaud Desplechin   |
|      |   | 1990 | EMBRASSE-MOI by Noémie Lvovsky  |



## MATHIEU AMALRIC SELECTIVE FILMOGRAPHY

- |      |   |      |   |
|------|---|------|---|
| 2009 | LES HERBES FOLLES (WILD GRASS)<br>by Alain Resnais  | 2002 | UN HOMME, UN VRAI (A REAL MAN)<br>by Arnaud and Jean-Marie Larrieu  |
| 2008 | LES DERNIERS JOURS DU MONDE<br>(THIS IS THE END)<br>by Arnaud and Jean-Marie Larrieu            |      | MES ENFANTS NE SONT PAS COMME LES AUTRES<br>(MY CHILDREN ARE DIFFERENT) by Denis Dercourt                                 |
|      | QUANTUM OF SOLACE by Marc Forster   | 2001 | C'EST LE BOUQUET ! (SPECIAL DELIVERY)<br>by Jeanne Labrune  |
| 2007 | BANCS PUBLICS by Bruno Podalydès  | 2000 | LA BRÈCHE DE ROLAND (ROLAND'S PASS)<br>by Arnaud and Jean-Marie Larrieu   |
|      | DE LA GUERRE (ON WAR) by Bertrand Bonello   | 1999 | L'AFFAIRE MARCORELLE (THE MARCORELLE AFFAIR)<br>by Serge Le Peron   |
|      | MESRINE : L'ENNEMI PUBLIC N°1<br>(MESRINE: PART 2 - PUBLIC ENEMY #1)<br>by Jean-François Richet | 1998 | LA FAUSSE SUIVANTE (FALSE SERVANT)<br>by Benoît Jacquot   |
|      | UN CONTE DE NOËL (A CHRISTMAS TALE)<br>by Arnaud Desplechin                                     |      | TROIS PONTS SUR LA RIVIÈRE<br>(THREE BRIDGES IN THE RIVER) by Jean-Claude Biette  |
| 2006 | LE SCAPHANDRE ET LE PAPILLON<br>(THE DIVING BELL AND THE BUTTERFLY)<br>by Julian Schnabel       |      | FIN AOÛT, DÉBUT SEPTEMBRE<br>(LATE AUGUST, EARLY SEPTEMBER) by Olivier Assayas  |
|      | <i>César for best leading actor 2008</i>  | 1997 | ALICE ET MARTIN (ALICE AND MARTIN)<br>by André Téchiné  |
|      | UN SECRET (A SECRET) by Claude Miller   | 1996 | GÉNÉALOGIES D'UN CRIME<br>(GENEALOGIES OF A CRIME) by Raoul Ruiz  |
|      | ACTRICES (ACTRESSES) by Valeria Bruni-Tedeschi  | 1995 | LE JOURNAL D'UN SÉDUCTEUR<br>(DIARY OF A SEDUCER) by Danièle Dubroux  |
|      | L'HISTOIRE DE RICHARD O.<br>(THE STORY OF RICHARD O) by Damien Odoul                            | 1994 | COMMENT JE ME SUIS DISPUTÉ... (MA VIE SEXUELLE)<br>(MY SEX LIFE... OR HOW I GOT INTO AN ARGUMENT)<br>by Arnaud Desplechin |
|      | LA QUESTION HUMAINE<br>(HEARTBEAT DETECTOR) by Nicolas Klotz                                    |      | <i>César for best promising actor 1997</i>  |
| 2005 | LE GRAND APPARTEMENT by Pascal Thomas   | 1993 | LETTRE POUR L... (LETTER FOR L...) by Romain Goupil   |
|      | MUNICH by Steven Spielberg  | 1991 | LA SENTINELLE (CHASING BUTTERFLIES)<br>by Arnaud Desplechin   |
|      | MARIE-ANTOINETTE by Sofia Coppola   | 1984 | LES FAVORIS DE LA LUNE<br>(FAVOURITES OF THE MOON) by Otar Iosseliani   |
|      | J'AI VU TUER BEN BARKA<br>(I SAW BEN BARKA GET KILLED) by Serge Le Peron                        |      |   |
| 2004 | LA MOUSTACHE (THE MOUSTACHE)<br>by Emmanuel Carrère   |      |   |
| 2003 | ROIS ET REINE (KINGS AND QUEEN)<br>by Arnaud Desplechin   |      |   |
|      | <i>César for best leading actor 2005</i>  |      |   |



## MICHEL VUILLERMOZ SELECTIVE FILMOGRAPHY

- |      |   |      |   |
|------|---|------|---|
| 2009 | LES HERBES FOLLES (WILD GRASS)<br>by Alain Resnais<br>LE DERNIER POUR LA ROUTE<br>by Philippe Godeau  | 2004 | LES SCEURS FÂCHÉES (ME AND MY SISTER)<br>by Alexandra Leclère   |
| 2007 | BANCS PUBLICS by Bruno Podalydès  | 2003 | LE COÛT DE LA VIE (THE COST OF LIVING)<br>by Philippe Le Guay<br>LA PREMIERE FOIS QUE J'AI EU 20 ANS<br>(THE FIRST TIME I TURNED TWENTY) by Lorraine Levy         |
| 2006 | DEMANDEZ LA PERMISSION AUX ENFANTS<br>(KID POWER) by Eric Civanyan<br>REVIENS-MOI (ATONEMENT) by Joe Wright   | 2002 | BON VOYAGE by Jean-Paul Rappeneau   |
| 2005 | QUATRE ÉTOILES (FOUR STARS)<br>by Christian Vincent<br>HELL by Bruno Chiche<br>COMBIEN TU M'AIMES<br>(HOW MUCH DO YOU LOVE ME?)<br>by Bertrand Blier<br>LA MAISON DU BONHEUR<br>(THE WRETCHED HOUSE) by Dany Boon<br>CŒURS (PRIVATE FEARS IN PUBLIC PLACES)<br>by Alain Resnais<br>FAUTEUILS D'ORCHESTRE<br>(AVENUE MONTAIGNE)<br>by Danièle Thompson<br>GENTILLE (GOOD GIRL) by Sophie Fillières | 2000 | ABSOLUMENT FABULEUX (ABSOLUTELY FABULOUS)<br>by Gabriel Aghion  |
| 2004 | UN PETIT JEU SANS CONSÉQUENCE<br>by Bernard Rapp<br>PALAIS ROYAL by Valérie Lemercier<br>LE PARFUM DE LA DAME EN NOIR<br>(THE PERFUME OF THE LADY IN BLACK)<br>by Bruno Podalydès<br>LES ÂMES GRISES by Yves Angelo<br>UN LONG DIMANCHE DE FIANÇAILLES<br>(A VERY LONG ENGAGEMENT)<br>by Jean-Pierre Jeunet   | 1999 | DU CÔTÉ DES FILLES by Françoise Decaux<br>LES ACTEURS (ACTORS) by Bertrand Blier  |
|      |   | 1998 | LE CRÉATEUR (THE CREATOR) by Albert Dupontel  |
|      |   | 1997 | SERIAL LOVER by James Huth<br>ON A TRÈS PEU D'AMIS by Sylvain Monod   |
|      |   | 1996 | BERNIE by Albert Dupontel   |
|      |   | 1995 | DIEU SEUL ME VOIT<br>(ONLY GOD SEES ME) by Bruno Podalydès<br>DES NOUVELLES DU BON DIEU<br>(NEWS FROM THE GOOD LORD) by Didier Le Pêcheur                         |
|      |   | 1994 | COMMENT JE ME SUIS DISPUTÉ... (MA VIE SEXUELLE)<br>(MY SEX LIFE... OR HOW I GOT INTO AN ARGUMENT)<br>by Arnaud Desplechin<br>LA VIE DE MARIANNE by Benoît Jacquot |
|      |   | 1991 | FAUX ET USAGE DE FAUX<br>(FORGERY AND THE USE OF FORGERIES)<br>by Laurent Heyneman  |
|      |   | 1990 | VERSAILLES RIVE GAUCHE (A NIGHT IN VERSAILLES)<br>by Bruno Podalydès  |
|      |   | 1989 | CYRANO DE BERGERAC by Jean-Paul Rappeneau   |
|      |   | 1988 | UN PÈRE ET PASSE by Sébastien Grall   |



## CHRISTIAN GAILLY

- 2006 LES OUBLIÉS
- 2004 DERNIER AMOUR
- 2002 UN SOIR AU CLUB  
*Livre Inter Award 2002*
- 2000 NUAGE ROUGE  
*France Culture Award 2000*
- 1998 LA PASSION DE MARTIN FISSEL-BRANDT
- 1997 LES ÉVADÉS
- 1996 L'INCIDENT
- 1995 BE-BOP
- 1993 LES FLEURS
- 1992 DRING
- 1991 L'AIR
- 1989 K.622
- 1987 DITHIL

All his books are published by Les Éditions de Minuit.



## JEAN-LOUIS LIVI SELECTIVE FILMOGRAPHY

- |      |  |      |  |
|------|--|------|--|
| 2009 | LES HERBES FOLLES (WILD GRASS)<br>by Alain Resnais<br>UNE EXÉCUTION ORDINAIRE<br>by Marc Dugain<br>JE SUIS HEUREUX QUE MA MÈRE SOIT VIVANTE<br>(I'M GLAD MY MOTHER'S ALIVE)<br>by Claude and Nathan Miller<br>UN HOMME ET SON CHIEN (A MAN AND HIS DOG)<br>by Francis Huster | 1995 | L'AMOUR CONJUGAL (CONJUGAL DUTY)<br>by Benoît Barbier  |
| 2008 | LEUR MORALE... ET LA NÔTRE<br>by Florence Quentin  | 1994 | LE COLONEL CHABERT (COLONEL CHABERT)<br>by Yves Angelo<br>LE SOURIRE (THE SMILE) by Claude Miller<br>UNE PURE FORMALITÉ (A PURE FORMALITY)<br>by Giuseppe Tornatore  |
| 2006 | J'É VOUS TROUVE TRÈS BEAU<br>(YOU ARE SO BEAUTIFUL) by Isabelle Mergault   | 1993 | LA NAGÉ INDIENNE by Xavier Durringer<br>LA PRÉDICTION (THE PREDICTION) by Eldar Riazanov   |
| 2005 | DE BATTRE MON CŒUR S'EST ARRÊTÉ<br>(THE BEAT THAT MY HEART SKIPPED)<br>by Jacques Audiard<br>LA PETITE JÉRUSALEM (LITTLE JERUSALEM)<br>by Karine Albou   | 1992 | L'ACCOMPAGNATRICE (THE ACCOMPANIST)<br>by Claude Miller<br>UN CŒUR EN HIVER (A HEART IN WINTER)<br>by Claude Sautet  |
| 2002 | SUR LE BOUT DES DOIGTS<br>(AT MY FINGER TIPS) by Yves Angelo   | 1991 | TOUS LES MATINS DU MONDE<br>(ALL THE MORNINGS OF THE WORLD)<br>by Alain Corneau<br>LA TOTALE (THE JACKPOT!) by Claude Zidi<br>ON PEUT TOUJOURS RÊVER by Pierre Richard<br>MON PÈRE, CE HÉROS (MY FATHER THE HERO)<br>by Gérard Lauzier |
| 2001 | SUR MES LÈVRES (READ MY LIPS)<br>by Jacques Audiard<br>LA MOITIÉ DU CIEL (HALF OF HEAVEN)<br>by Alain Mazars   |      | MERCI LA VIE (THANK YOU, LIFE)<br>by Bertrand Blier  |
| 1999 | LE FILS DU FRANÇAIS<br>(THE SON OF FRANÇAIS) by Gérard Lauzier   | 1989 | TROP BELLE POUR TOI (TO BEAUTIFUL FOR YOU)<br>by Bertrand Blier  |
| 1998 | VOLEUR DE VIE (STOLEN LIFE) by Yves Angelo   | 1988 | LA PETITE VOLEUSE (THE LITTLE THIEF)<br>by Claude Miller   |
| 1997 | DROIT DANS LE MUR by Pierre Richard  |      |  |
| 1996 | LE PLUS BEAU MÉTIER DU MONDE<br>(THE BEST JOB IN THE WORLD) by Gérard Lauzier  |      |  |



## THE PLAYERS

Marguerite Muir  
Georges Palet  
Suzanne  
Josépha  
Bernard de Bordeaux  
Lucien d'Orange  
Narrator  
Neighbor  
Elodie  
Jean-Mi  
Marcelin Palet  
Sikorsky  
Mickey  
Marguerite's Acolytes

Marcel Schwer

Sabine Azéma  
André Dussollier  
Anne Consigny  
Emmanuelle Devos  
Mathieu Amalric  
Michel Vuillermoz  
Edouard Baer  
Annie Cordy  
Sara Forestier  
Nicolas Duvauchelle  
Vladimir Consigny  
Dominique Rozan  
Jean-Noël Brouté  
Elric Covarel-Garcia  
Valéry Schatz  
Stéfan Godin  
Grégory Perrin  
Roger-Pierre

Dental Office Patients  
  
Shoe Saleslady  
Watch Saleslady  
Cinema Ticket Saleslady  
Bartender  
Airline Passengers

Jean-Baptiste Larmeur  
Madame Larmeur  
Elodie Larmeur

Paul Crauchet  
Jean-Michel Ribes  
Nathalie Kanoui  
Adeline Ishiomin  
Lisbeth Arazi Mornet  
Françoise Gillard  
Magaly Godenaire  
Rosine Cadoret  
Vincent Rivard  
Dorothee Blanck  
Antonin Mineo  
Emilie Jeauffroy  
Patrick Mimoun  
Isabelle Des Courtils  
Candice Charles







## CREW LIST

Director	Alain Resnais	Director of Photography	Eric Gautier (A.F.C.)
Producer	Jean-Louis Livi	Production Design	Jacques Saulnier
Executive Producer	Julie Salvador	Costume Design	Jackie Budin
Coproducer	Valerio De Paolis	Sound	Jean-Marie Blondel
Screenwriters	Alex Réval Laurent Herbiet	Assistant Director	Gérard Hardy Gérard Lamps
Based on the novel	<i>L'Incident</i> by Christian Gailly Editions de Minuit	Continuity	Christophe Jeauffroy
		Editor	Sylvette Baudrot
		Music	Hervé de Luze
		English translation and subtitles	Mark Snow Ian Burley

A French-Italian coproduction F Comme Film - StudioCanal - France 2 Cinéma - Bim Distribuzione  
With the support of Canal+, TPS Star and Eurimages  
In association with Cinéimage 3  
With the support of the Centre National de la Cinématographie  
And Région Ile-de-France

World Sales Orly Films   
In association with Coach 14 

EURIMAGES

TPS  
Star

CANAL+

cinéma

Île de France

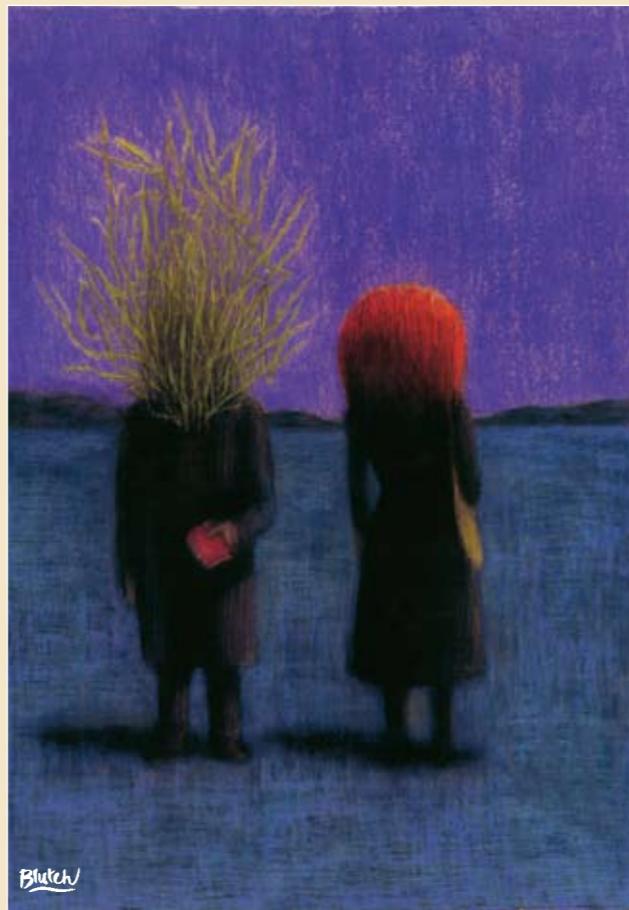
COACH  
14

ORLY  
FILMS

CINÉ  
IMAGE 3

F comme film

STUDIO CANAL



Creating a poster image based on other images is delicate work.

How can one depict without unveiling? Avoid the anecdotal, the safe illustration or the paraphrase, indeed...

I tried to translate in my work something I surmised about Alain Resnais; I mean to say his taste for mystery.

Blutch  
Poster Designer