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WILD GRASS
(LES HERBES FOLLES)

A film directed by ALAIN RESNAIS
JEAN-LOUIS LIVI PRESENTS

WILD GRASS
(LES HERBES FOLLES)

A film directed by ALAIN RESNAIS

FESTIVAL DE CANNES
OFFICIAL SELECTION
COMPETITION

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SABINE AZÉMA
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ANNE CONSIGNY
EMMANUELLE DEVOS
MATHIEU AMALRIC
MICHEL VIUILLERMOZ
ÉDOUARD BAER

ANDRÉ DUSOLIER
SABINE AZÉMA
ANNE CONSIGNY
EMMANUELLE DEVOS
MATHIEU AMALRIC
MICHHEL VIUILLERMOZ
ÉDOUARD BAER
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 relatively insouciant 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 FOILLES», 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
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
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 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.

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!

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.

Excerpted from an interview with François Thomas.
ALAIN RESNAIS SELECTIVE FILMOGRAPHY

2009 LES HERBES FOLLES (WILD GRASS)
2006 CŒURS (PRIVATE FEARS IN PUBLIC PLACES)
2003 PAS SUR LA BOUCHE (NOT ON THE LIPS)
1997 ON CONNAIT LA CHANSON (SAME OLD SONG)
1993 SMOKING and no SMOKING
1992 GERMSWYN
1989 I WANT TO GO HOME
1986 MELO
1984 L'AMOUR À MORT (LOVE UNTO DEATH)
1983 LA VIE EST UN ROMAN (LIFE IS A BED OF ROSES)
1980 MON ONCLE D'AMÉRIQUE (MY AMERICAN UNCLE)
1976 PROVIDENCE
1974 STATISKY
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)

1961 L'ANNEE DERNIÈRE À MARIENBAD (LAST YEAR AT MARIENBAD)
1959 HIROSHIMA MON AMOUR (HIROSHIMA MY LOVE)
1958 LE CHANT DU STYRÈNE
1956 TOUTE LA MEMOIRE DU MONDE
1955 NUIT ET BRIUILLARD (NIGHT AND FOG)
1953 LES STATUES MEURENT AUSSI (STATUES ALSO DIE)
1950 GUERRICA
codirected by Chris Marker
1948 VAN GOGH
codirected by Robert Hessens
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<tr>
<th>Year</th>
<th>Title</th>
<th>Director(s)</th>
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<td>2009</td>
<td>LES HERBES FOLLES (WILD GRASS)</td>
<td>Alain Resnais</td>
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<tr>
<td>2007</td>
<td>LE VOYAGE AUX PYRÉNÉES</td>
<td>Arnaud and Jean-Marie Larrieu</td>
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<td>CŒURS (PRIVATE FEARS IN PUBLIC PLACES)</td>
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<td>TANGUY</td>
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</table>
ANDRÉ DUSSOLIER SELECTIVE FILMOGRAPHY

2009 LES HERBES FOILES (WILD GRASS) by Alain Resnais
UNE AFFAIRE D’ÉTAT by Éric Vallerette
UNE EXECUTION ORDINAIRE by Marc Dugain

2008 MR & MRS TIRE-LIARD by Jean-Pierre Jeunet

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

2006 CORDES by Nicolas Boudreuil
LA VERITE (OU PRESQUE) (TRUE ENOUGH) by Sam Karmann
COEURS (PRIVATE FEARS IN PUBLIC PLACES) by Alain Resnais

2005 NE LE DIS A PERSONNE (TELL NO ONE) by Guillaume Canet
MON PETIT DOIGT M’A DIT (BY THE PRICKING OF MY THUMBS) by Pascal Thomas
56, QUAI DES ORFÈVRES (DEPARTMENT 56) by Olivier Marchal

2003 UN LONG DIMANCHE DE FRANÇAISES (A VERY LONG ENGAGEMENT) by Jean-Pierre Jeunet

2002 EFFROTONDES JARDINS (STRANGE GARDENS) by Jean Becker

2001 TANGUY by Éric Chatiliez

2000 UN CRIME AU PARADISE (A CRIME IN PARADISE) by Jean Becker
LA CHAMBRE DES OFFICERS (OFFICER’S WARD) by François Dupreyton

1999 SCÈNES DE CRIME (CRIME SCENES) by Frédéric Schoendoerffer
LE CÔTEAU (OUCH) by Sophie Fillières

1998 LES ENFANTS DU MARAIS (THE CHILDREN OF THE MARSHLAND) by Jean Becker

1997 ON CONNAIT LA CHANSON (SAME OLD SONG) by Alain Resnais
César for best acting actor 1998

1994 LE COLÔNE CHABERT (COLONEL CHABERT) by Yves Angelo

1993 UN CŒUR EN HIVER (A HEART IN WINTER) by Claude Sautet
César for best acting actor 1993

1991 MILOC by Alain Resnais

1989 TROIS HOMMES ET UNE COIFFE by Coline Serreau

1985 L’AMOUR À MORT (LOVE UNTO DEATH) by Alain Resnais
L’AMOUR PAR TERRE (LOVE ON THE GROUND) by Jacques Rivette

1984 LA VÉRITÉ (OU PRESQUE) (TRUE ENOUGH) by Sam Karmann

1983 L’AMOUR PAR TERRE (LOVE ON THE GROUND) by Jacques Rivette

1982 LA VIE EST UN ROMAN (LIFE IS A BED OF ROSES) by Alain Resnais

1981 LE BEAU MARIAGE (A GOOD MARRIAGE) by Éric Rohmer

1980 EFFROTONDES JARDINS (STRANGE GARDENS) by Jean Becker

1979 PERSONAL IS GALLONS by Éric Rohmer

1978 MELO by Alain Resnais

1976 UN CRIME AU PARADISE (A CRIME IN PARADISE) by Jean Becker

1974 TOUTE UNE VIE (AND NOW MY LOVE) by Claude Lelouch

1972 UNE BELLE FILLE COMME MOI (A GORGEOUS BRIDE LIKE ME) by François Truffaut
Anne Consigny Selective Filmography

2009  
LES HERBES FOULÉES (WILD GRASS)  
by Alain Resnais

2008  
BAMBOU by Didier Bourdon
RAPT by Lucas Belvaux
UN ANGE À LA MER by Frédéric Dumont
LA PREMIÈRE ÉTOILE (MEET THE ELISABETH)  
by Lucien Jean-Baptiste
LE DERNIER POUR LA ROUTE  
by Philippe Godeau
JOHN RABE by Florian Gallenberger

2007  
LARGO WINCHE by Jérôme Salle
MESSINE: L'ENNEMI PUBLIC N°1 (MESSINE PART 2: PUBLIC ENEMY #1) 
by Jean-François Richet
LE GRAND ALIBI by Pascal Bonitzer
UN CONTE DE NOËL (A CHRISTMAS TALE)  
by Arnaud Desplechin

2006  
COUPABLE (GUilty) by Larrissa Masson
LE SCAPANDRE ET LE PAPILLON (THE DIVING BELLMAN AND THE BUTTERFLY)  
by Julian Schnabel
ANNA M by Michel Sivron
DE JOUR AU LENDemain by Philippe Le Guay
ON VA S’AIMER by Ivan Calbérac

2005  
JE NE SUIS PAS LÀ POUR ÊTRE AIMé  
(Not Here To Be Loved) by Stéphane Brizé

2004  
L’ÉQUIPEUR THE LIGHT by Philippe Loner
36, QUAI DES ORFÈVRES (DEPARTMENT 36)  
by Olivier Marchal

2003  
LE GRAND ALIBI by Pascal Bonitzer

1985  
LE SOULIER DE SATIN (THE SATIN SLIPPER)  
by Manoel de Oliveira
EMMANUELLE DEVOS SELECTIVE FILMOGRAPHY

2009
LES HERBES FOLLES (WILD GRASS)
by Alain Resnais
À L'ORIGINE (THE BEGINNING)
by Xavier Giannoli
COCO AVANT CHANEL (COCO BEFORE CHANEL) by Anne Fontaine
COMPLICES by Frédéric Mermoud
LES BEAU GOSSES by Raïd Sattouf
2007
THE UNSPOKEN by Fien Troch
BANCS PUBLICS by Bruno Podalydès
UN CONTE DE NOËL (A CHRISTMAS TALE) by Arnaud Desplechin
DIEUX VIES PLUS UNE (TWO LIVES PLUS ONE) by Iditt Cébula
2006
CEUX QUI RESTENT (THOSE WHO REMAIN) by Anne Le Ny
J'ATTENDS QUELQU'UN (WAITING FOR SOMEONE) by Jérôme Bonnell
2005
GENTILLE (GOOD GIRL) by Sophie Fillières
LA MOUSTACHE (THE MUSTACHE) by Emmanuel Carrère
DE BATTRE MON CŒUR S'EST ARRÊTÉ (THE BEAT THAT MY HEART SKIPPED) by Jacques Audiard
2004
BIENVENUE EN SUISSE by Léa Fazer
ROIS ET REINES (KINGS & QUEEN) by Arnaud Desplechin
2003
RENCONTRE AVEC LE DRAGON (THE RED KNIGHT)
by Hélène Angel
IL EST PLUS FACILE POUR UN CHAMEAU...
(IT'S EASIER FOR A CAMEL...) by Valeria Bruni-Tedeschi
PETITS COPAINS (SMALL CUTS) by Pascal Bonitzer
2002
L'ADVERSaire (THE ADVERSARY) by Nicole Garcia
2001
SUR MES LIVRES (READ MY LIPS) by Jacques-Audry
Cœur for best leading actress 2002
2000
À OUCHE (SOPHIE FILLIÈRES)
VIVE NOUS ! by Camille de Casabianca
COURS TOUJOURS ! (DAD ON THE RUN)
by Dante Desarthe
2001
GENTILLe (GooD GIRL) by sophie fillières
LA MOuSTACHe (The MOuSTACHe)
by emmanuel Carrère
De bATTRe MoN CŒuR s'esT ARRêTe (The bEAT ThAT My hEArT sKIPPed)
by jaques Audiard
2000
GENTILLe (GooD GIRL) by sophie fillières
La FEMMe De GILles (GILLes' WIfe)
by Frédéric Fonteyne
VIVe NOuS ! by Camille de Casabianca
CoUrs TouJoUrs ! (DAD On THE RUN)
by Dante Desarthe
2000
COURS TouJoUrs ! (DAD On THE RUN)
by Dante Desarthe
2000
LA MoUStACHe (The MoUStACHe)
by emmanuel Carrère
De bATTRe MoN CŒuR s'esT ARRêTe (The bEAT ThAT My hEArT sKIPPed)
by jaques Audiard

1999
PEU-TÊTRE (MAYBE) by Cécile Klapisch
LA VIE NE ME FAIT PAS PEUR (LIFE DOESN'T SCARE ME) by Noémie Lvovsky
1997
ARTEMISIA by Agnès Merlet
1996
LE DÉMÉNAGEMENT by Olivier Doran
1995
COMMENt Je Me sDISpute... (MY seX LIfe... oR hoW I GoT INTo An ARGUMeNT)
by Arnaud Desplechin
1994
sAlVe-MoI (FORGET ME) by Noémie Lvovsky
1992
sERIeux (THe PATRIoTs) by Eric Rochant
1990
sErIeux (THe PATRIoTs) by Eric Rochant
1980
EmBRASse-MoI by Noémie Lvovsky

MATHIEU AMALRIC SELECTIVE FILMOGRAPHY

2009 LES HERBES FOULLES (WILD GRASS) by Alain Besnard
2008 LES DERNIERS JOURS DU MONDE (THIS IS THE END) by Arnaud and Jean-Marie Larrieu
2007 BANCS PUBLICS by Bruno Podalydès
DE LA GUERRE (ON WAR) by Bertrand Bonello
MESRINE: L'ENNEMI PUBLIC N°1 (MESRINE: PART 2 - PUBLIC ENEMY #1) by Jean-François Richet
UN CONTE DE NOEL (A CHRISTMAS TALE) by Arnaud Desplechin
2006 LE MACAPAHENDRE ET LE PAPILLON (THE DIVING BELL AND THE BUTTERFLY) by Julian Schnabel
César for best actor in a leading role 2008
UN SECRETS (A SECRET) by Claude Miller
ACTRICES (ACTRESSES) by Valeria Bruni Tedeschi
L'HISTOIRE DE RICHARD O: THE STORY OF RICHARD O) by Damien Odoul
LA QUESTION HUMAINE: (HEARTBEAT DETECTOR) by Nicolas Klotz
2005 LE GRAND APPARTEMENT by Pascal Thomas
MUNICH by Steven Spielberg
MARIE ANTOINETTE by Sofia Coppola
J'AI VU TUER BEN BARKA (I SAW BEN BARKA GET KILLED) by Serge Le Peron
2004 LA MOUSTACHE by Emmanuel Carrère
2003 ROSS ET REINE (KINGS AND QUEEN) by Arnaud Desplechin
César for best actor in a leading role 2005
2002 UN HOMME, UN VRAI (A REAL MAN) by Arnaud and Jean-Marie Larrieu
MIS ENFANTS NE SONT PAS COMME LES AUTRES (MY CHILDREN ARE DIFFERENT) by Denis Ducourt
2001 C'EST LE BOUQUET ! (SPECIAL DELIVERY) by Jeanne Labrune
2000 LA BRECHE DE ROLAND (ROLAND'S PASS) by Arnaud and Jean-Marie Larrieu
1999 L'AFFAIRE MARCORELLE (THE MARCORELLE AFFAIR) by Serge Le Peron
1998 LA FAUSSE SUVANTE (FAKE-SERVANT) by Benoît Jacquot
TROIS PONTS SUR LA RIVIERE (THREE BRIDGES ON THE RIVER) by Jean-Claude Biette
FIN AOUT, DEBUT SEPTEMBRE (LATE AUGUST, EARLY SEPTEMBER) by Olivier Assayas
1997 ALICE ET MARTIN (ALICE AND MARTIN) by André Techéne
1996 GENÉALOGIES D'UN CRIME (GENEALOGIES OF A CRIME) by Raoul Ruiz
1995 LE JOURNAL D'UN SÉDUCEUR: (DIARY OF A SEDUCEUR) by Danyèle Dubrueil
1994 COMMENT JE ME SUIS DISPUTE... (MY SEX LIFE... OR HOW I GOT INTO AN ARGUMENT) by Arnaud Desplechin
César for best promising actor 1996
1993 LETTRE POUR L... (LETTER FOR L...) by Romain Goupil
1991 LA SENTINELLE (CHASING BUTTERFLIES) by Arnaud Desplechin
1984 LES FAVORIS DE LA LUNE (FAVOURITES OF THE MOON) by Otaz Isseliani
MICHEL VUILLEMOZ SELECTIVE FILMOGRAPHY

2009  LES HERBES FOIILLES (WILD GRASS)
       by Alain Resnais
       LE DEPORTEUR POUR LA ROUTE
       by Philippe Godeau

2007  BANCS PUBLICS by Bruno Podalydès

2006  DEMANDEZ LA PERMISSON AUX ENFANTS
       (KID POWER) by Eric Civanian
       PIERRES-MOI (ATTENTION) by Joe Wright

2005  QUATRE ÉTOILES (FOUR STARS)
       by Christian Vincent
       HELL by Bruno Chiche
       COMBINTERN M'AIMES
       (HOW MUCH DO YOU LOVE ME?)
       by Bertrand Blier

2004  LES SOURS FACHIES (ME AND MY SISTER)
       by Alexandra Leclère
       LE COUT DE LA VIE (THE COST OF LIVING)
       by Philippe Le Guay

2003  THE FIRST TIME IT TURNED TWENTY by Lorraine Levy

2002  BON VOYAGE by Jean-Paul Rappeneau

2000  ABSOLUMENT FABULEUX (ABSOLUTELY FABULOUS)
       by Gabriel Aghion

1999  DU CÔTE DES FILLES by Françoise Dcaux

1998  LE CREATUR (THE CREATOR) by Albert Dupontel

1997  SERIAL LOVER by James Huth

1996  DERNIE by Albert Dupontel

1995  DREIS WURD MEIN (ONLY GOD SEES ME) by Bruno Podalydès

1994  COMMENT JE ME SUIS DISPUTE... (MY SEX LIFE... OR HOW I GOT INTO AN ARGUMENT)
       by Arnaud Desplechin

1991  FAUX ET USAGE DE FAUX
       (FORGERY AND THE USE OF FORGERIES)
       by Laurent Heyman

1990  VERSAILLES RIVE GAUCHE (A NIGHT IN VERSAILLES)

1989  CYRANO DE BERGERAC by Jean-Paul Rappeneau

1988  UN PÈRE ET PASSE by Sébastien Graff
CHRISTIAN GAILLY

2006 LES OUBLIÉS
2004 DERNIER AMOUR
2002 UN SOIR AU CLUB
Prix du livre jeunesse 2002
2000 NUMÉRO ROUGE
Prix France Culture 2000
1998 LA PASSION DE MARTIN FISSEL-BRANDT
1997 LES ÉVADÉS
1996 L’INCIDENT
1995 BÉBOP
1993 LES FLEURS
1992 DRING
1991 L’AIR
1989 K 529
1987 DÉTIL

All his books are published by Les Éditions de Minuit.
<table>
<thead>
<tr>
<th>Year</th>
<th>Film Title (Original Title)</th>
<th>Director(s)</th>
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<tbody>
<tr>
<td>2009</td>
<td>Les Herbes Folles (Wild Grass)</td>
<td>Alain Resnais</td>
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<tr>
<td>2009</td>
<td>Une Exécution Ordinaire</td>
<td>Marc Dugain</td>
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<td>2009</td>
<td>Je suis Heureux que Ma Mère soit Vivante (I'm Glad My Mother's Alive)</td>
<td>Claude and Nathan Miller</td>
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<td>2008</td>
<td>Un Homme et Son Chien (A Man and His Dog)</td>
<td>Francis Huster</td>
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<td>2008</td>
<td>Leur Morale... et La Nôtre</td>
<td>Florence Quentin</td>
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<td>2008</td>
<td>Je vous Trouvez Beau (You Are So Beautiful)</td>
<td>Isabelle Mergault</td>
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<td>2005</td>
<td>De Batte Mon Cœur s'Est Arrêté (The Beat That My Heart Skipped)</td>
<td>Jacques Audard</td>
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<td>2005</td>
<td>La Petite Jérusalem (Little Jerusalem)</td>
<td>Karine Albou</td>
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<td>2002</td>
<td>Sur Le Bout Des Doigts (At My Finger Tips)</td>
<td>Yves Angelo</td>
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<td>2001</td>
<td>Sur Mes Lèvres (Read My Lips)</td>
<td>Jacques Audard</td>
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<td>1999</td>
<td>Le Fils Du Français (The Son of Française)</td>
<td>Gérard Lauzier</td>
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<td>1998</td>
<td>Voleur De Vie (Stolen Life)</td>
<td>Yves Angelo</td>
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<td>1997</td>
<td>Droit Dans Le Mur</td>
<td>Pierre Richard</td>
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<tr>
<td>1996</td>
<td>Le Plus Beau Metier Du Monde (The Best Job In The World)</td>
<td>Gérard Lauzier</td>
</tr>
</tbody>
</table>
Marguerite Muir: Sabine Azéma
Georges Palet: André Dussollier
Suzanne: Anne Consigny
Josépha: Emmanuelle Devos
Bernard de Bordeaux: Mathieu Amalric
Lucien d’Orange: Michel Vuillermoz
Narrator: Edouard Baer
Neighbor: Annie Cordy
Eloïse: Sara Forestier
Jean-Mi: Nicolas Duvauzelle
Marcelin Palet: Vladimir Consigny
Sikorsky: Dominique Rozan
Mickey: Emir Goudouf
Marguerite’s Acolytes: Elric Covarel-Garcia
Valéry: Stefan Godin
Sébastien: Gregory Perrin
Marcel Schwer: Roger-Pierre
Dental Office Patients: Paul Crauchet
Jean-Michel Ribes: Nathalie Kanoui
Adeline Ishinomi: Lisbeth Azari-Mornet
Françoise Gillard: Magaly Godenere
Rosine Cadoret: Vincent Rivard
Dorothée Blanc: Antonin Mince
Emilie: Jean-Étienne
Emilie: Patrick Mimoun
Isabelle: Isabelle Des Courtils
Candice Charles: Charles
Crew List

Director: Alain Resnais
Producer: Jean-Louis Livi
Executive Producer: Julie Salvador
Coproductor: Valerio De Paolis
Screenplay: Alex Réval
Based on the novel: L’Incident by Christian Gailly
Editions de Minuit

Director of Photography: Eric Gautier (A.F.C.)
Production Design: Jacques Saulnier
Costume Design: Jackie Budin
Sound: Jean-Marie Blondel, Gérard Hardy, Gérard Lamps
Assistant Director: Christophe Jeauffroy
Continuity: Sylvette Baudrot
Editor: Hervé de Luze
Music: Mark Snow
English translation and subtitles: Ian Burley

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In association with Cinémage
With the support of Région Ile-de-France
And the Centre National de la Cinématographie
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