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SILENZIO

WILD GRASS - © F COMME FILM - CHRISTOPHE JEANFROY - FRANCINE DEROUILLE - THIERRY VALLETOUX / POSTER DESIGN BLUTCH



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

OFFICIAL SELECTION

COMPETITION

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CONSIGNY

EMMANUELLE
DEVOS

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 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 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'ANNEE 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	MELO	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) by Alain Resnais	1993	SMOKING and NO SMOKING by Alain Resnais
2007	LE VOYAGE AUX PYRÉNÉES by Arnaud and Jean-Marie Larrieu FAUT QUE ÇA DANSE (LET'S DANCE) by Noémie Lvovsky	1989	LA VIE ET RIEN D'AUTRE (LIFE AND NOTHING BUT) by Bertrand Tavernier VANILLE FRAISE by Gérard Oury
2006	CŒURS (PRIVATE FEARS IN PUBLIC PLACES) by Alain Resnais	1986	ZONE ROUGE (ZONE RED) by Robert Enrico MÉLO by Alain Resnais <i>César for best leading actress 1987</i>
2005	PEINDRE OU FAIRE L'AMOUR (TO PAINT OR MAKE LOVE) by Arnaud and Jean-Marie Larrieu LE PARFUM DE LA DAME EN NOIR (THE PERFUME OF THE LADY IN BLACK) by Bruno Podalydès	1986	LA PURITAINE (THE PRUDE) by Jacques Doillon
2003	PAS SUR LA BOUCHE (NOT ON THE LIPS) by Alain Resnais LE MYSTÈRE DE LA CHAMBRE JAUNE (THE MYSTERY OF THE YELLOW ROOM) by Bruno Podalydès	1984	L'AMOUR À MORT (LOVE UNTO DEATH) by Alain Resnais UN DIMANCHE À LA CAMPAGNE (A SUNDAY IN THE COUNTRY) by Bertrand Tavernier <i>César for best leading actress 1985</i>
2001	TANGUY by Etienne Chatiliez	1983	LA VIE EST UN ROMAN (LIFE IS A BED OF ROSES) by Alain Resnais
2000	LA CHAMBRE DES OFFICIERS (OFFICER'S WARD) by François Dupeyron		
1999	LA BÛCHE (SEASON'S BEATINGS) by Danièle Thompson		
1997	ON CONNAÎT LA CHANSON (SAME OLD SONG) by Alain Resnais		
1996	MON HOMME (MY MAN) by Bertrand Blier		
1995	LE BONHEUR EST DANS LE PRÉ (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 leading 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	1982	LA VIE EST UN ROMAN (LIFE IS A BED OF ROSES) by Alain Resnais
2000	LA CHAMBRE DES OFFICIERS (OFFICER'S WARD) by François Dupeyron <i>César for best supporting actor 2000</i>	1981	LE BEAU MARIAGE (A GOOD MARRIAGE) by Éric Rohmer
		1980	EXTÉRIEUR NUIT (EXTERIOR NIGHT) by Jacques Bral
		1978	PERCEVAL LE GALLOIS by Éric 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) by Alain Resnais	2005	JE NE SUIS PAS LÀ POUR ÊTRE AIMÉ (NOT HERE TO BE LOVED) by Stéphane Brizé
2008	BAMBOU by Didier Bourdon RAPT ! by Lucas Belvaux UN ANGE À LA MER by Frédéric Dumont LA PREMIÈRE ÉTOILE (MEET THE ELISABETHZ) by Lucien Jean-Baptiste LE DERNIER POUR LA ROUTE by Philippe Godeau JOHN RABE by Florian Gallenberger	2004	L'ÉQUIPIER (THE LIGHT) by Philippe Lioret 36, QUAI DES ORFÈVRES (DEPARTMENT 36) by Olivier Marchal
2007	LARGO WINCH by Jérôme Salle MESRINE : L'ENNEMI PUBLIC N° 1 (MESRINE: 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	2003	LE BISON by Isabelle Nanty LÉO EN JOUANT DANS «LA COMPAGNIE DES HOMMES» (PLAYING 'IN THE COMPANY OF MEN') by Arnaud Desplechin
2006	COUPABLE (GUILTY) by Laetitia Masson LE SCAPHANDRE ET LE PAPILLON (THE DIVING BELL AND THE BUTTERFLY) by Julian Schnabel ANNA M by Michel Spinosa DU JOUR AU LENDEMAIN by Philippe Le Guay ON VA S'AIMER by Ivan Calbérac	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 (IN THE BEGINNING) by Xavier Giannoli COCO AVANT CHANEL (COCO BEFORE CHANEL) by Anne Fontaine COMPLICES by Frédéric Mermoud LES BEAUX GOSSES by Riad Sattouf	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 PETITES COUPURES (SMALL CUTS) by Pascal Bonitzer
2007	THE UNSPOKEN by Fien Troch BANCS PUBLICS by Bruno Podalydès UN CONTE DE NOËL (A CHRISTMAS TALE) by Arnaud Desplechin DEUX VIES PLUS UNE (TWO LIVES PLUS ONE) by Idit Cébula	2002	L'ADVERSAIRE (THE ADVERSAR) by Nicole Garcia
2006	CEUX QUI RESTENT (THOSE WHO REMAIN) by Anne Le Ny J'ATTENDS QUELQU'UN (WAITING FOR SOMEONE) by Jérôme Bonnell	2001	SUR MES LÈVRES (READ MY LIPS) by Jacques Audiard <i>César for best leading actress 2002</i>
2005	GENTILLE (GOOD GIRL) by Sophie Fillières LA MOUSTACHE (THE MOUSTACHE) by Emmanuel Carrère DE BATTRE MON CŒUR S'EST ARRÊTÉ (THE BEAT THAT MY HEART SKIPPED) by Jacques Audiard	2000	ÂÎE (OUCH) by Sophie Fillières VIVE NOUS ! by Camille de Casabianca COURS TOUJOURS ! (DAD ON THE RUN) by Dante Desarthe ESTHER KAHN by Arnaud Desplechin
2004	LA FEMME DE GILLES (GILLES' WIFE) by Frédéric Fonteyne BIENVENUE EN SUISSE by Léa Fazer ROIS ET REINE (KINGS & QUEEN) by Arnaud Desplechin	1999	PEUT-ÊTRE (MAYBE) by Cédric 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 ANNA OZ by Eric Rochant COMMENT JE ME SUIS DISPUTÉ... (MA VIE SEXUELLE) (MY SEX LIFE... OR HOW I GOT INTO AN ARGUMENT) by Arnaud Desplechin
		1994	OUBLIE-MOI (FORGET ME) by Noémie Lvovsky 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) by Alain Resnais	2002	UN HOMME, UN VRAI (A REAL MAN) by Arnaud and Jean-Marie Larrieu
2008	LES DERNIERS JOURS DU MONDE (THIS IS THE END) by Arnaud and Jean-Marie Larrieu		MES ENFANTS NE SONT PAS COMME LES AUTRES (MY CHILDREN ARE DIFFERENT) by Denis Dercourt
	QUANTUM OF SOLACE by Marc Forster	2001	C'EST LE BOUQUET ! (SPECIAL DELIVERY) by Jeanne Labrune
2007	BANCS PUBLICS by Bruno Podalydès	2000	LA BRÈCHE DE ROLAND (ROLAND'S PASS) by Arnaud and Jean-Marie Larrieu
	DE LA GUERRE (ON WAR) de Bertrand Bonello	1999	L'AFFAIRE MARCORELLE (THE MARCORELLE AFFAIR) by Serge Le Peron
	MESRINE : L'ENNEMI PUBLIC N°1 (MESRINE: PART 2 - PUBLIC ENEMY #1) by Jean-François Richet	1998	LA FAUSSE SUIVANTE (FALSE SERVANT) by Benoît Jacquot
	UN CONTE DE NOËL (A CHRISTMAS TALE) by Arnaud Desplechin		TROIS PONTS SUR LA RIVIÈRE (THREE BRIDGES IN THE RIVER) by Jean-Claude Biette
2006	LE SCAPHANDRE ET LE PAPILLON (THE DIVING BELL AND THE BUTTERFLY) by Julian Schnabel		FIN AOÛT, DÉBUT SEPTEMBRE (LATE AUGUST, EARLY SEPTEMBER) by Olivier Assayas
	<i>César for best actor in a leading role 2008</i>	1997	ALICE ET MARTIN (ALICE AND MARTIN) by André Téchiné
	UN SECRET (A SECRET) by Claude Miller	1996	GÉNÉALOGIES D'UN CRIME (GENEALOGIES OF A CRIME) by Raoul Ruiz
	ACTRICES (ACTRESSES) by Valeria Bruni-Tedeschi	1995	LE JOURNAL D'UN SÉDUCTEUR (DIARY OF A SEDUCER) by Danièle Dubroux
	L'HISTOIRE DE RICHARD O. (THE STORY OF RICHARD O) by Damien Odoul	1994	COMMENT JE ME SUIS DISPUTÉ... (MA VIE SEXUELLE) (MY SEX LIFE... OR HOW I GOT INTO AN ARGUMENT) by Arnaud Desplechin
	LA QUESTION HUMAINE (HEARTBEAT DETECTOR) by Nicolas Klotz		<i>César for best promising actor 1996</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) by Arnaud Desplechin
	MARIE-ANTOINETTE by Sofia Coppola	1984	LES FAVORIS DE LA LUNE (FAVOURITES OF THE MOON) by Otar Iosseliani
	J'AI VU TUER BEN BARKA (I SAW BEN BARKA GET KILLED) by Serge Le Peron		
2004	LA MOUSTACHE (THE MOUSTACHE) by Emmanuel Carrère		
2003	ROIS ET REINE (KINGS AND QUEEN) by Arnaud Desplechin		
	<i>César for best actor in a leading role 2005</i>		



MICHEL VUILLERMOZ SELECTIVE FILMOGRAPHY

2009	LES HERBES FOLLES (WILD GRASS) by Alain Resnais LE DERNIER POUR LA ROUTE by Philippe Godeau	2004	LES SCEURS FÂCHÉES (ME AND MY SISTER) by Alexandra Leclère
2007	BANCS PUBLICS by Bruno Podalydès	2003	LE COÛT DE LA VIE (THE COST OF LIVING) by Philippe Le Guay LA PREMIERE FOIS QUE J'AI EU 20 ANS (THE FIRST TIME I TURNED TWENTY) by Lorraine Levy
2006	DEMANDEZ LA PERMISSION AUX ENFANTS (KID POWER) by Eric Civanyan REVIENS-MOI (ATONEMENT) by Joe Wright	2002	BON VOYAGE by Jean-Paul Rappeneau
2005	QUATRE ÉTOILES (FOUR STARS) by Christian Vincent HELL by Bruno Chiche COMBIEN TU M'AIMES (HOW MUCH DO YOU LOVE ME?) by Bertrand Blier LA MAISON DU BONHEUR (THE WRETCHED HOUSE) by Dany Boon CCEURS (PRIVATE FEARS IN PUBLIC PLACES) by Alain Resnais FAUTEUILS D'ORCHESTRE (AVENUE MONTAIGNE) by Danièle Thompson GENTILLE (GOOD GIRL) by Sophie Fillières	2000	ABSOLUMENT FABULEUX (ABSOLUTELY FABULOUS) by Gabriel Aghion
2004	UN PETIT JEU SANS CONSEQUENCE by Bernard Rapp PALAIS ROYAL by Valérie Lemerrier LE PARFUM DE LA DAME EN NOIR (THE PERFUME OF THE LADY IN BLACK) by Bruno Podalydès LES ÂMES GRISES by Yves Angelo UN LONG DIMANCHE DE FIANÇAILLES (A VERY LONG ENGAGEMENT) by Jean-Pierre Jeunet	1999	DU CÔTÉ DES FILLES by Françoise Decaux LES ACTEURS (ACTORS) by Bertrand Blier
		1998	LE CRÉATEUR (THE CREATOR) by Albert Dupontel
		1997	SERIAL LOVER by James Huth ON A TRES PEU D'AMIS by Sylvain Monod
		1996	BERNIE by Albert Dupontel
		1995	DIEU SEUL ME VOIT (ONLY GOD SEES ME) by Bruno Podalydès DES NOUVELLES DU BON DIEU (NEWS FROM THE GOOD LORD) by Didier Le Pêcheur
		1994	COMMENT JE ME SUIS DISPUTÉ... (MA VIE SEXUELLE) (MY SEX LIFE... OR HOW I GOT INTO AN ARGUMENT) by Arnaud Desplechin LA VIE DE MARIANNE by Benoît Jacquot
		1991	FAUX ET USAGE DE FAUX (FORGERY AND THE USE OF FORGERIES) by Laurent Heyneman
		1990	VERSAILLES RIVE GAUCHE (A NIGHT IN VERSAILLES) 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 <i>Prix du livre Inter 2002</i>
2000	NUAGE ROUGE <i>Prix France Culture 2000</i>
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) by Alain Resnais UNE EXÉCUTION ORDINAIRE by Marc Dugain JE SUIS HEUREUX QUE MA MÈRE SOIT VIVANTE (I'M GLAD MY MOTHER'S ALIVE) by Claude and Nathan Miller UN HOMME ET SON CHIEN (AAN AND HIS DOG) by Francis Huster	1995	L'AMOUR CONJUGAL (CONJUGAL DUTY) by Benoît Barbier
		1994	LE COLONEL CHABERT (COLONEL CHABERT) by Yves Angelo LE SOURIRE (THE SMILE) by Claude Miller UNE PURE FORMALITÉ (A PURE FORMALITY) by Giuseppe Tornatore
		1993	LA NAGE INDIENNE de Xavier Durringer LA PRÉDICTION (THE PREDICTION) by Eldar Riazanov
2008	LEUR MORALE... ET LA NÔTRE by Florence Quentin	1992	L'ACCOMPAGNATRICE (THE ACCOMPANIST) by Claude Miller
2006	JE VOUS TROUVE TRES BEAU (YOU ARE SO BEAUTIFUL) by Isabelle Mergault		UN CŒUR EN HIVER (A HEART IN WINTER) by Claude Sautet
2005	DE BATTRE MON CŒUR S'EST ARRÊTÉ (THE BEAT THAT MY HEART SKIPPED) by Jacques Audiard LA PETITE JÉRUSALEM (LITTLE JERUSALEM) by Karine Albou	1991	TOUS LES MATINS DU MONDE (ALL THE MORNINGS OF THE WORLD) by Alain Corneau LA TOTALE (THE JACKPOT!) by Claude Zidi ON PEUT TOUJOURS RÊVER by Pierre Richard
2002	SUR LE BOUT DES DOIGTS (AT MY FINGER TIPS) by Yves Angelo		MON PÈRE, CE HÉROS (MY FATHER THE HERO) by Gérard Lauzier
2001	SUR MES LÈVRES (READ MY LIPS) by Jacques Audiard LA MOITIÉ DU CIEL (HALF OF HEAVEN) by Alain Mazars		MERCI LA VIE (THANK YOU, LIFE) by Bertrand Blier
		1989	TROP BELLE POUR TOI (TO BEAUTIFUL FOR YOU) by Bertrand Blier
1999	LE FILS DU FRANÇAIS (THE SON OF FRANÇAIS) by Gérard Lauzier	1988	LA PETITE VOLEUSE (THE LITTLE THIEF) by Claude Miller
1998	VOLEUR DE VIE (STOLEN LIFE) by Yves Angelo		
1997	DROIT DANS LE MUR by Pierre Richard		
1996	LE PLUS BEAU MÉTIER DU MONDE (THE BEST JOB IN THE WORLD) by Gérard Lauzier		



THE PLAYERS

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

Marcel Schwer

Sabine Az  ma
Andr   Dussollier
Anne Consigny
Emmanuelle Devos
Mathieu Amalric
Michel Vuillermoz
Edouard Baer
Annie Cordy
Sara Forestier
Nicolas Duvauchelle
Vladimir Consigny
Dominique Rozan
Jean-No  l Brout  
Elric Covarel-Garcia
Val  ry Schatz
St  fan Godin
Gr  gory 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
Fran  oise Gillard
Magaly Godenaire
Rosine Cadoret
Vincent Rivard
Dorothe   Blanck
Antonin Mineo
Emilie Jeauffroy
Patrick Mimoun
Isabelle Des Courtills
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
Screenplay	Alex Réval Laurent Herbiet		Gérard Hardy Gérard Lamps
Based on the novel	<i>L'Incident</i> by Christian Gailly Editions de Minuit	Assistant Director	Christophe Jeaufrroy
		Continuity	Sylvette Baudrot
		Editor	Hervé de Luze
		Music	Mark Snow
		English translation and subtitles	Ian Burley

A French-Italian coproduction
F Comme Film - StudioCanal - France 2 Cinéma - Bim Distribuzione

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CANAL+

cinéma

île de France

COLORE
DIGITAL

DTS
SOUND

CNC

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