You ain't seen nothin' yet!

(vous n'avez encore rien vu)

directed by Alain Resnais
Jean-Louis Livi presents

MAThIEU

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(vos n’avez encore rien vu)
From beyond the grave, celebrated playwright Antoine d’Anthac gathers together all his friends who have appeared over the years in his play “Eurydice.” These actors watch a recording of the work performed by a young acting company, La Compagnie de la Colombe. Do love, life, death and love after death still have any place on a theater stage? It’s up to them to decide. And the surprises have only just begun...
Jean Anouilh (1910-1987) began his career as a dramatist in 1932 and his work is still performed today. He wrote some 40 plays that he classified as "Pink plays", "Black plays", "Brilliant plays", "Grating plays" and "Farces". These included Traveller Without Luggage (1936), Le Bal des voleurs (1938), Eurydice (1941), Antigone (1944), Ring Round the Moon (1947), The Lark (1953), Becket ou l’honneur de Dieu (1959), Dear Antoine or The Love that Failed (1969), Chers Zoiseaux (1976) and Le Nombril (1981). His plays were directed by prominent names such as Louis Jouvet, Georges Pitoëff, André Barsacq, Pierre Fresnay and, from the 1950s onwards, by Anouilh himself, generally in collaboration with Roland Piétri. Anouilh also directed plays by William Shakespeare, Heinrich von Kleist and Roger Vitrac.

Jean Anouilh directed two films in his lifetime, LE VOYAGEUR SANS BAGAGE in 1944 and TWO PENNIES WORTH OF VIOLETS in 1951, and he wrote the screenplays and dialog for many others.

When did you decide to tackle an adaptation of a Jean Anouilh play?

When my producer, Jean-Louis Livi, and his associates Julie Salvador and Christophe Jeuffroy suggested I do a new film with them after WILD GRASS, we started looking for a play that would very quickly result in a script for us. In my films, I’m constantly looking for a theater-style language and musical dialog that invites the actors to get away from the realism of everyday life and move closer to a more offbeat performance. I read or reread different playwrights before I settled on Jean Anouilh. Since the end of the 1930s, I’ve been involved with the production of around 20 of his plays. When I came out of a production of Eurydice at the Théâtre de l’Atelier 70 years ago, I was so emotional that I cycled right around Paris, and saw the play again the following week. As I had done with WILD GRASS, I asked my friend Laurent Herbiet to look at adapting two works as a director. After two or three days, Laurent suggested combining Eurydice with Dear Antoine, one of Anouilh’s other plays that I’d asked him to read. So for our purposes, Eurydice became a play by the dramatist Antoine d’Anthac, an eternally dissatisfied man who lacks in self-confidence and feels unloved. Antoine’s actors and friends who were in the very first performance of the play, or appeared in it 10, 20 or 30 years later, then come together to watch some recordings of a young theater company who are now rehearsing Eurydice, which they want to perform on stage. During the screening, Antoine’s friends are so overwhelmed by their memories of the play that they start performing it together, despite no longer being the appropriate age for their various roles. I still feel a very special emotion when I see a scene being performed by an actor who is taking on one
of their former roles. The challenge of the film was to sustain the drama across the back and forth between Antoine’s friends and the actors in the recording. And it also seemed to me to be a way to reinforce the emotion when Orpheus and Eurydice are reunited, these two mythological characters who have been immortalized by the power of the popular imagination and subconscious.

You have cast many actors who have already performed in your films, either recently or as far back as the 1960s, as well as choosing four newcomers in the shape of Denis Podalydès, Andrzej Seweryn, Hippolyte Girardot and Michel Robin.

As much as I dream about working again with many actors, I also love working for the first time with others. I was fascinated by Denis Podalydès’ phrasing in the films of Bruno Podalydès and Arnaud Desplechin and by his chameleon-like approach when he reads books on the radio. I loved Hippolyte Girardot in *KINGS & QUEEN* and *A CHRISTMAS TALE* by Desplechin and in *LADY CHATTERLEY* by Pascale Ferran. Andrzej Seweryn was extraordinary as Molière’s Dom Juan and I’d seen Michel Robin on stage or in the wings I don’t know how many times since he started performing with Roger Planchon at the end of the 1950s. But I was also very happy to work again with the 11 others – both those I’ve recently collaborated with and those I haven’t seen for a long time, but whose careers I have always followed nonetheless.

Why did you ask Bruno Podalydès to direct the recording of the Compagnie de la Colombe?

It was an experiment, a kind of game. If I’d had to come up with an approach to directing young people on the stage in 2012, I’d have felt like a cheat. It wouldn’t have been sincere. It was more stimulating to ask a co-director and friend who was more in touch with that generation. The screenplay showed which parts of Eurydice to shoot, but apart from that, I gave Bruno no other directions. He had carte blanche for the casting, the crew and the style. He asked me for advice but I insisted, “No, me having nothing to do with it is part of the film. The more different it is to what I’d have shot myself, the better it fits with the spirit of what we are trying to do.” And the gamble I had most fun with was waiting until the editing before seeing how his images and my own fit together.

After *PRIVATE FEARS IN PUBLIC PLACES* and *WILD GRASS*, this is your third collaboration with American composer Mark Snow. Before now, you’ve never worked so frequently with another musician.

I wanted the music to be like a kind of hypnosis to which Antoine’s guests succumb as their memories assail them. So Mark Snow was perfect for that. I was struck by the demonic, gentle and helpless theme he’d written for Chris Carter’s Millennium TV series (which has nothing to do with Stieg Larsson’s books) and that was what made me want to work with him. He has this wonderful ability to combine light with shade and the simple with the enigmatic. I was delighted when he agreed to
come from Connecticut to see the film and talk about what he was going to do. As with my two previous films, I played music I’d used before while I shot certain scenes to help the actors and crew establish the right mood. My editor Hervé de Luze and I also used some of Snow’s music over the provisional edit of the film to help us better find the rhythm. When we showed YOU AIN’T SEEN NOTHIN’ YET to Snow, we left some of that music in it. His reaction was to say, “If I understand correctly, I have to better myself now!” And in my opinion, that’s exactly what he did.

Extracts from an interview with François Thomas.
What were Alain Resnais’ instructions in terms of filming the rehearsals for Eurydice which he asked you to direct?

First, Alain sent me the screenplay for *You Ain’t Seen Nothin’ Yet* that he’d worked on with Laurent Herbiet. It was arranged according to different colors and clearly showed the different strands of the film, and which parts of the play that had to be filmed. Then I reread Anouilh’s *Eurydice*, sketched out a few directorial ideas, saw several plays by young companies at the Avignon Festival and then I went to join Alain where he was staying in Brittany. The Compagnie de la Colombe was to be a troupe just starting out, without much money but with enthusiasm. Within this framework, Alain wanted me to have as much freedom as possible and for the filmed performance to be totally different to what he was going to shoot. We spent four lovely afternoons rereading the script and talking about this and that. I think that for Alain, everything feeds into the script, nothing is gratuitous and everything is possible. There is a slow process of maturation that makes your choices very clear. Instead of giving instructions, Alain inspires you with various things, and fires up your wits. I think he does the same thing with his actors. Moreover, in working on his film, I didn’t really feel like a director; I felt more like a performer.
How did you bring your cast together?

I decided to cast only young actors. I’d just been working as an actor with Vimala Pons in a short film by Baya Kasmi and I immediately thought of her for Eurydice. I told her about the project and told her I was looking for actors of her generation. My brother, Denis Podalydès, suggested a few interns from the Comédie-Française, Vimala mentioned some people from her class at the Conservatoire and others she knew or had seen performing. From these suggestions and others, I organized some castings. All the actors came from very different backgrounds and just as I wanted, made up a very eclectic cast. I also found myself a young crew, which to me was essential to really get under the skin of the Compagnie de la Colombe. We shot it in five days at a really fast pace, a few weeks before Alain began shooting. I shot a little more than was strictly necessary so the actors could get into the action asked of them and would appear as natural as possible.

You didn’t shoot in a theater but in empty warehouses.

I was looking for a kind of abandoned industrial location that a town might have lent to a new acting company where they could set up a provisional stage. It had to be an almost makeshift rehearsal space. Warehouses like this offer huge spaces full of possibility, which encourage actors’ theatrical performances. We almost could have created a real theater there given how many companies these days bear the name of their premises like La Grainerie or La Maroquinerie. We used the place as it was, as if the company had barely transformed the corner they were using as a stage. I went and fetched some big cans lying around in the next-door warehouse to make the counter for the station buffet.

Aside from a few pieces of furniture necessary for the action, the only element of the set you brought in is the Foucault pendulum which sweeps through many of the shots.

I was fascinated by the Foucault pendulum at the Panthéon. It has a huge swing and an impressively slow sweep. It moves as if there is no gravity. The one at Arts et Métiers is smaller but very beautiful too. I’ve always loved them and I thought having such a movement that physically marks time could be interesting to Alain. But you can’t just find a Foucault pendulum. We had to make one ourselves. I discussed it with François Philippi, who was responsible for the mechanical special effects on my latest films. I was determined the pendulum should be autonomous, that it should live its own life and that the actors had to move out of the way to let it pass. Whatever the rhythm of the scene, time was being visibly, objectively and inescapably counted.

Did you edit the filming as a whole before it was integrated into Resnais’ film?

Yes. It lasted 28 minutes, with some small sections edited afterwards, simply separated using insert titles. I worked with Hervé de Luze, the editor of YOU AIN’T SEEN NOTHIN’ YET. I really enjoyed Alain’s reaction when we showed it to him and associate producer Christophe Jeuffroy: after thanking us, he fell silent for a few seconds and then added with a wistful smile, “What are we letting ourselves
in for?” To put it simply, not even he knew what the outcome of this project would be. Although Alain had put a great deal of thought into his film upstream, he was willingly heading into the unknown with it. That’s also what has stopped him from ever making the same film twice – the fact that he’s always moving forwards. I felt that was what he enjoyed most – he comes up with a plan, he invents the rules and he watches, perhaps in surprise, how the film unfolds once it is set in motion.
When that British writer who shall remain nameless, but who isn’t the great Alan Ayckbourn, turned down a project we offered him, Alain Resnais said, “Too bad!” and I said, “So much the better!” But we still had to find something else based on a theatrical work. When, in 1986, we had a similar rejection, Alain – whom I had the formidable task of representing – suggested putting together a screen version of Henri Bernstein’s MELO. And it happened. A happy time when decisions could be made in 48 hours, and what joy to be working with movie people! MK2 produced that masterpiece. 25 years later, we found ourselves in a similar situation, with the main difference that I now had the formidable task of producing Alain Resnais and times had changed!

The question was, what should we do next after WILD GRASS? When it involves choosing his subject matter, Alain Resnais has this amazing generosity that makes you think you played a part in it. So I jumped in headfirst and suggested he draw from the repertoire of the great French auteurs. I wasn’t taking any great risks I must admit, but our shared passion for the theater allowed us to relive some intense emotions and evoked an extraordinary memory for Alain. In 1942, he went to see a performance of Jean Anouilh’s Eurydice. He was so amazed and overwhelmed by the performance that he came out, got on his bicycle and cycled twice around Paris! Alain, how do you fancy Eurydice, life, love, death and after death, more love? He loved it, of course. Not immediately, of course, but after a long incubation period and a certain amount of apprehension about the form he’d imagined, the shape he’d invented (that formal conception that constitutes a large part of his genius) for this story that transcends time. Then we had to get together our team, our company, our troupe. A great bunch of people, the perfect illustration of how lucky we are to be still be working in the movie industry. Then all that was left was the financing. But I won’t trouble you with all that. Except to say that everyone in the credits deserves recognition. YOu AIN’T SEEN NOTHIN’ YET is the creation of a family dedicated to serving Alain Resnais and happy to be doing so. And if Alain Resnais was able to get the maximum out of them, it was because of a secret I will reveal here: he makes the people who are working for him feel as if they did it all themselves. You only have to see the love his technicians, his workers and his actors have for him. And his producer, too.
SELECTED FILMOGRAPHY
ALAIN RESNAIS

2012 YOU AIN’T SEEN NOTHIN’ YET
2009 WILD GRASS
2006 PRIVATE FEARS IN PUBLIC PLACES
2003 NOT ON THE LIPS
1997 SAME OLD SONG
1993 SMOKING/NO SMOKING
1992 GERSHWIN
1989 I WANT TO GO HOME
1986 MÉLO
1984 LOVE UNTO DEATH
1983 LIFE IS A BED OF ROSES
1980 MON ONCLE D’AMÉRIQUE
1976 PROVIDENCE
1974 STAVISKY…

1968 JE T’AIME JE T’AIME
1967 FAR FROM VIETNAM
1966 THE WAR IS OVER
1963 MURIEL, OR THE TIME OF RETURN
1961 LAST YEAR AT MARIENBAD
1959 HIROSHIMA MON AMOUR
1958 LE CHANT DU STYRÈNE
1956 TOUTE LA MÉMOIRE DU MONDE
1955 NIGHT AND FOG
1953 LES STATUES MEurent AUSSI (co-directed with Chris Marker)
1950 GUERNICA (co-directed with Robert Hessens)
1948 VAN GOGH
SELECTED FILMOGRAPHIES

**SABINE AZÉMA**

2008 *Wild Grass* by Alain Resnais
2006 *Private Fears in Public Places* by Alain Resnais
2003 *Not on the Lips* by Alain Resnais
1997 *Same Old Song* by Alain Resnais
1993 *Smoking/No Smoking* by Alain Resnais
1986 *Mélo* by Alain Resnais
1984 *Love Unto Death* by Alain Resnais
1983 *Life is a Bed of Roses* by Alain Resnais

**ANNE CONSIGNY**

2009 *Wild Grass* by Alain Resnais
2008 *Rapt* by Lucas Belvaux
2008 *The Great Alibi* by Pascal Bonitzer
2006 *Quantum of Solace* by Marc Forster
2005 *Je ne suis pas là pour être aimé* by Stéphane Brizé
2004 *Kings and Queens* by Arnaud des Planchin
1997 *Comment je me suis disputé (Ma vie sexuelle)* by Arnaud des Planchin
1993 *Stavisky* by Alain Resnais

**ANNY DUPEREY**

2008 *De l’autre côté du lit* by Pascale Pouzadoux
1992 *Germinal* by Claude Berri
1981 *Le Grand Pardon* by Alexandre Arcady
1980 *Pardon mon affaire* by Yves Robert
1976 *Booby Deerfield* by Sidney Pollack
1973 *Stavisky* by Alain Resnais

**MATHIEU AMALRIC**

2010 *On Tour* by Mathieu Amalric
2009 *Wild Grass* by Alain Resnais
2008 *Quantum of Solace* by Marc Forster
2006 *Heartbeat Detector* by Nicolas Klotz
1998 *Fin août, début septembre* by Olivier Assayas
1996 *Comment je me suis disputé (Ma vie sexuelle)* by Arnaud des Planchin
1993 *Stavisky* by Alain Resnais
1992 *Germinal* by Claude Berri
1981 *Le Grand Pardon* by Alexandre Arcady
1980 *Pardon mon affaire* by Yves Robert
PIERRE ARDITI
2006 PRIVATE FEARS IN PUBLIC PLACES by Alain Resnais
2003 NOT ON THE LIPS by Alain Resnais
1997 SAME OLD SONG by Alain Resnais
1993 SMOKING/NO SMOKING by Alain Resnais
César for Best Actor 1994
1986 MÉLO by Alain Resnais
César for Best Supporting Actor 1987
1984 LOVE UNTO DEATH by Alain Resnais
1983 LIFE IS A BED OF ROSES by Alain Resnais

HIPPOLYTE GIRARDOT
2009 DERNIER ÉTAGE GAUCHE GAUCHE by Angelo Cianci
2007 ONE DAY YOU’LL UNDERSTAND by Amos Gitai
2006 LADY CHATTERLEY by Pascale Ferran
2003 KINGS & QUEEN by Arnaud Desplechin
1990 HORUS LA VIE by Maroun Bagdadi
1988 LOVE WITHOUT PITY by Eric Rochant
1986 MANON OF THE SPRING by Claude Berri

MICHEL PICCOLI
2011 HABEMUS PAPAM by Nanni Moretti
2009 RESTLESS by Laurent Perreau
2008 THE DUST OF TIME by Theo Angelopoulos
2006 JARDINS EN AUTOMNE by Otar Iosseliani
BELLE TOUJOURS by Manoel de Oliveira
THE DUCHESS OF LANGEAIS by Jacques Rivette
2003 THAT DAY by Raoul Ruiz
LITTLE LILY by Claude Miller

LAMBERT WILSON
2011 À L’AVEUGLE by Xavier Palud
2010 HOUBAI ON THE TRAIL OF THE MARSUPIALI by Alain Chabat
2006 PRIVATE FEARS IN PUBLIC PLACES by Alain Resnais
2003 NOT ON THE LIPS by Alain Resnais
MATRIX RELOADED by Andy Wachowski
MATRIX REVOLUTIONS by Andy Wachowski
1997 SAME OLD SONG by Alain Resnais
SELECTED FILMOGRAPHY
JEAN-LOUIS LIVI

2012  YOU AIN’T SEEN NOTHIN’ YET by Alain Resnais
CAMILLE REDOUBLE by Noémie Lvovsky
2009  WILD GRASS by Alain Resnais
2006  JE VOUS TROUVE TRÈS BEAU by Isabelle Mergault
2001  READ MY LIPS by Jacques Audiard
1996  THE BEST JOB IN THE WORLD by Gérard Lauzier
1994  COLONEL CHABERT by Yves Angelo
1992  UN CŒUR EN HIVER by Claude Sautet
1991  TOUS LES MATINS DU MONDE by Alain Corneau
MON PÈRE, CE HÉROS by Gérard Lauzier
MERCI LA VIE by Bertrand Blier
1988  THE LITTLE THIEF by Claude Miller
CAST

THE ACTORS

MATHIEU AMALRIC HIMSELF
PIERRE ARDITI HIMSELF
SABINE AZÉMA HERSELF
JEAN-NOËL BROUTE HERSELF
ANNE CONSIGNY HERSELF
ANNY DUREY HERSELF
HIPPOLYTE GIRARDOT HERSELF
GÉRARD LARTIGAU HERSELF
MICHEL PICCOLI HERSELF
DENIS PODALYDÈS FROM THE COMÉDIE-FRANÇAISE HIMSELF
MICHÉL ROBIN HERSELF
ANDRZEJ SEWERYN FROM THE COMÉDIE-FRANÇAISE ANTOINE D’ANTHAC HIMSELF
JEAN-CHRISTIEN SIBERTIN-BLANC HERSELF
MICHEL VUILLERMoz FROM THE COMÉDIE-FRANÇAISE HERSELF
LAMBERT WILSON HERSELF
LA COMPAGNIE DE LA COLOMBE

VIMALA PONS EURYDICE
SYLVAIN DIEUAIDE ORPHEE
FULVIA COLLONGUES THE MOTHER
VINCENT CHATRAIX THE FATHER
JEAN-CHRISTOPHE FOLY M. HENSI
VLADIMIR CONSIGNY MATHIAS
LAURENT MÉNORET VINCENT
LYN THIBAULT THE YOUNG-GIRL AND THE CAFÉ WAITER
GABRIEL DUFAY THE HOTEL WAITER

CREW

DIRECTED BY ALAIN RESNIS
PRODUCERS JÉAN-LOUIS LIVI
ASSOCIATE PRODUCERS JULIE SALVADOR ET CHRISTOPHE JEANOUFFROY
SCREENPLAY LAURENT HERBIET - ALEX RÉVAL
BASED ON THE PLAYS «EURYDICE» AND «CHER ANTOINE OU L’AMOUR RATÉ» BY JEAN ANOUILH
PHOTOGRAPHY ERIC GAUTIER (A.F.C.)
SET DESIGN JACQUES SAULNIER
SOUND JEAN-Pierre DURET
EDITING GÉRARD HARDY
MUSIC GÉRARD LAMPS
MUSIQUE Hervé DE LUZE
MARK SNOW

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