

KINO LORBER

YOU AIN'T SEEN NOTHIN' YET

A film by Alain Resnais



2012

In French with English subtitles

115 minutes

2.35-1 - Scope

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THE ACTORS

Mathieu Amalric – HIMSELF
Pierre Arditi – HIMSELF
Sabine Azéma – HERSELF
Jean-Noël Brouté – HIMSELF
Anne Consigny – HERSELF
Anny Duperey – HERSELF
Hippolyte Girardot – HIMSELF
Gérard Lartigau – HIMSELF
Michel Piccoli – HIMSELF
Michel Robin – HIMSELF
Jean-Christien Sibertin-Blanc HIMSELF
Lambert Wilson – HIMSELF
La Compagnie de la Colombe
Vimala Pons – Eurydice
Sylvain Dieuaide – Orphée
Fulvia Collongues – THE MOTHER
Vincent Chatraix – THE FATHER
Jean-Christophe Folly – Mr. Henri
Vladimir Consigny – Mathias
Laurent Ménoiret – Vincent
Lyn Thibault - THE YOUNG GIRL AND THE CAFÉ WAITER
Gabriel Dufay – THE HOTEL WAITER
Michel Vuillermoz (From the Comédie-Française) – HIMSELF
Andrzej Seweryn (From the Comédie-Française) – Marcellin
Denis Podalydès (From the Comédie-Française) – Antoine d’Anthac

CREW

Director – Alain Resnais
Producer – Jean-Louis Livi
Associate Producer – Julie Salvador et Christophe Jeauffroy
Screenwriter – Laurent Herbiet and Alex Réval
Cinematographer – Eric Gautier (A.F.C.)
Set Designer - Jacques Saulnier
Sound – Jean-Pierre Duret, Gérard Hardy and Gérard Lamps
Editor – Hervé de Luze
Music – Mark Snow
Based on the plays
“*Eurydice*” and “*Cher Antoine ou l’amour Rate*” by Jean Anouilh

“*Eurydice*”

By the Compagnie de la Colombe / Directed by Bruno Podalydès

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Interview with Alain Resnais

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 Jeauffroy 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

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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.

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JEAN ANOUILH

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 *Traveler 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 Nombriil* (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 VOYAGE UR SANS BAGAGE* in 1944 and *TWO PENNIES WORTH OF VIOLETS* in 1951, and he wrote the screenplays and dialog for many others.

Many of the actors appearing in this film have acted in Anouilh's plays, including Sabine Azéma (*Waltz of the Toreadors* in 1973, *Le Scénario* in 1976), Pierre Arditi (*La Répétition ou l'amour puni* in 1986), Anny Duperey (*La Répétition ou l'amour puni* in 1986, *Colombe* in 2011) and Lambert Wilson (*Time Remembered* in 1984 and *Eurydice* in 1991).

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Producing Alain Resnais

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 MÉLO. 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.

By Jean-Louis Livi

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Alain Resnais - BIOGRAPHY

Born in France in 1922, Alain Resnais has been recognized as one of the leading artists of French cinema over the past 50 years. He rose to prominence in the mid-1950s with the release of his powerful documentary, NIGHT AND FOG (1955), which provided an unprecedented look at the Nazi concentration camps and drew on his early training as an editor, combining newly-filmed color footage with documentary footage taken inside the camps. As a member of the "Left Bank" school of filmmakers and writers, which included Marguerite Duras and Alain Robbe-Grillet, Resnais emerged as a key figure in the French New Wave movement of the 1950s.

Among his most highly regarded films from this period are HIROSHIMA MON AMOUR (1959), LAST YEAR AT MARIENBAD (1962), and MURIEL (1963). While the work of his contemporaries such as Francois Truffaut and Jean-Luc Godard was characterized by revolutionary cinematic technique, Resnais experimented with Modernist narrative structures, achieved in collaboration with writers such as Duras and Robbe-Grillet.

Throughout the 1960s and '70s, Resnais' work continued to innovate on narrative forms, with such films as JE T'AIME, JE T'AIME (1968), STAVISKY (1974), and MON ONCLE D'AMERIQUE (1980). Resnais' later work has also drawn on his background in theater, including films such as MÉLO (1986), I WANT TO GO HOME (1989), and SMOKING/NO SMOKING (1993).

Resnais has received numerous awards including the Prix Jean Vigo in 1956 for NIGHT AND FOG, the César for Best Director (for both PROVIDENCE and SMOKING/NO SMOKING), and the Prix Louis Delluc for both LA GUERRE EST FINIE and SMOKING/NO SMOKING. His films have also been recognized with awards such as the Grand Prix at Cannes for MON ONCLE D'AMERIQUE, the Silver Bear at Berlin for both SMOKING/NO SMOKING and ON CANNAIT LA CHANSON, and the Golden Lion at the Venice Film Festival for LAST YEAR AT MARIENBAD.

In 2009, Resnais received the Lifetime Achievement Award from the Cannes Film Festival.

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Alain Resnais - SELECTED FILMOGRAPHY

- 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 – TO UTE 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