

WILD GRASS Cert 12A

(LES HERBES FOLLES)

A film directed by Alain Resnais

Produced by Jean-Louis Livi

A New Wave Films release



**Sabine AZÉMA André DUSSOLLIER Anne CONSIGNY Mathieu AMALRIC
Emmanuelle DEVOS Michel VUILLERMOZ Edouard BAER**

France/Italy 2009 / 105 minutes / Colour / Scope / Dolby Digital / English Subtitles

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FOR ALL PRESS ENQUIRIES PLEASE CONTACT

Sue Porter/Lizzie Frith – Porter Frith Ltd

Tel: 020 7833 8444/E-Mail: porterfrith@hotmail.com

or FOR ALL OTHER ENQUIRIES PLEASE CONTACT

Robert Beeson – New Wave Films – robert@newwavefilms.co.uk



10 Margaret Street
London W1W 8RL
Tel: 020 3178 7095

www.newwavefilms.co.uk

SYNOPSIS

A wallet lost and found opens the door - just a crack - to romantic adventure for Georges (André Dussollier) and Marguerite (Sabine Azéma).

After examining the ID papers of the owner, it's not a simple matter for Georges to hand in the red wallet he found to the police.

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

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

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

Full details on www.newwavefilms.co.uk



WILD GRASS (LES HERBES FOLLES)

CREW

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

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 Cinémage 3

With the support of the Centre National de la Cinématographie

And Région Ile-de-France

104 mins– Scope – SRD - DTS

A NEW WAVE FILMS RELEASE

WILD GRASS (LES HERBES FOLLES)

CAST

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

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

Marcel Schwer



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 Filmography

- 2009 **LES HERBES FOLLES (WILD GRASS)**
2006 **COEURS (PRIVATE FEARS IN PUBLIC PLACES)**
2003 **PAS SUR LA BOUCHE (NOT ON THE LIPS)**
1997 **ON CONNAÎT LA CHANSON (SAME OLD SONG)**
1993 **SMOKING and NO SMOKING**
1992 **GERSHWIN**
1989 **I WANT TO GO HOME**
1986 **MÉLO**
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 **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)**
1961 **L'ANNÉE DERNIÈRE À MARIENBAD (LAST YEAR AT MARIENBAD)**
1959 **HIROSHIMA MON AMOUR**
1958 **LE CHANT DU STYRÈNE**
1956 **TOUTE LA MÉMOIRE DU MONDE**
1955 **NUIT ET BROUILLARD (NIGHT AND FOG)**
1953 **LES STATUES MEURENT AUSSI (STATUES ALSO DIE)**
 Codirected by Chris Marker
1950 **GUERNICA**
 Codirected by Robert Hessens
1948 **VAN GOGH**

