

STUDIOCANAL

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Busch

You
ain't
seen
nothin'
yet!

(vous n'avez encore rien vu)

directed by
Alain Resnais



OFFICIAL SELECTION
COMPETITION
FESTIVAL DE CANNES

Jean-Louis Livi presents



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Alain Resnais

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THE STORY

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

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 VOYAGEUR 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).



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 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.



FILMING EURYDICE INTERVIEW WITH BRUNO PODALYDÈS

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 Kasmí 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 Graineterie 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 Jeauffroy: 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.

Extracts from an interview to be published in a book
by François Thomas about Alain Resnais.



PRODUCING ALAIN RESNAIS BY JEAN-LOUIS LIVI

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.



SELECTED FILMOGRAPHY ALAIN RESNAIS

2012	YOU AIN'T SEEN NOTHIN' YET	1968	JE T'AIME JE T'AIME
2009	WILD GRASS	1967	FAR FROM VIETNAM
2006	PRIVATE FEARS IN PUBLIC PLACES	1966	THE WAR IS OVER
2003	NOT ON THE LIPS	1963	MURIEL, OR THE TIME OF RETURN
1997	SAME OLD SONG	1961	LAST YEAR AT MARIENBAD
1993	SMOKING/NO SMOKING	1959	HIROSHIMA MON AMOUR
1992	GERSHWIN	1958	LE CHANT DU STYRÈNE
1989	I WANT TO GO HOME	1956	TOUTE LA MÉMOIRE DU MONDE
1986	MÉLO	1955	NIGHT AND FOG
1984	LOVE UNTO DEATH	1953	LES STATUES MEURENT AUSSI (co-directed with Chris Marker)
1983	LIFE IS A BED OF ROSES	1950	GUERNICA (co-directed with Robert Hessens)
1980	MON ONCLE D'AMÉRIQUE	1948	VAN GOGH
1976	PROVIDENCE		
1974	STAVISKY...		

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
César for Best Actress 1987
- 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
- RAPT by Lucas Belvaux
- 2008 THE GREAT ALIBI by Pascal Bonitzer
- A CHRISTMAS TALE by Arnaud Desplechin
- 2007 THE DIVING BELL AND THE BUTTERFLY by Julian Schnabel
- 2005 JE NE SUIS PAS LÀ POUR ÊTRE AIMÉ by Stéphane Brizé
- 1984 LE SOULIER DE SATIN by Manoel de Oliveira

ANNY DUPEREY

- 2008 DE L'AUTRE CÔTÉ DU LIT by Pascale Pouzadoux
- 1992 GERMINAL by Claude Berri
- 1981 LE GRAND PARDON by Alexandre Arcady
- MILLE MILLIARDS DE DOLLARS by Henri Verneuil
- 1980 PSY by Philippe de Broca
- 1976 BOBBY DEERFIELD by Sidney Pollack
- PARDON MON AFFAIRE by Yves Robert
- 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
- THE DIVING BELL AND THE BUTTERFLY by Julian Schnabel
- 2004 KINGS AND QUEEN by Arnaud Desplechin
César for Best Actor 2005
- 1998 FIN AOÛT, DÉBUT SEPTEMBRE by Olivier Assayas
- 1996 COMMENT JE ME SUIS DISPUTÉ (MA VIE SEXUELLE) by Arnaud Desplechin
César for Best Male Newcomer 1997



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 HORS LA VIE by Maroun Bagdadi
- 1988 LOVE WITHOUT PITY by Éric 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 Théo 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 LILI by Claude Miller

LAMBERT WILSON

- 2011 À L'AVEUGLE by Xavier Palud
- 2010 HOUBA! ON THE TRAIL OF THE
MARSUPIAMI 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 BROUTÉ HIMSELF
ANNE CONSIGNY HERSELF
ANNY DUPEREY HERSELF
HIPPOLYTE GIRARDOT HIMSELF
GÉRARD LARTIGAU HIMSELF
MICHEL PICCOLI HIMSELF
DENIS PODALYDÈS FROM THE COMÉDIE-FRANÇAISE ANTOINE D'ANTHAC
MICHEL ROBIN HIMSELF
ANDRZEJ SEWERYN FROM THE COMÉDIE-FRANÇAISE MARCELLIN
JEAN-CHRÉTIEN SIBERTIN-BLANC HIMSELF
MICHEL VUILLERMOZ FROM THE COMÉDIE-FRANÇAISE 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 MÉNORET VINCENT
LYN THIBAUT THE YOUNG GIRL AND THE CAFÉ WAITER
GABRIEL DUFAY THE HOTEL WAITER

CREW

DIRECTED BY ALAIN RESNAIS
PRODUCERS JEAN-LOUIS LIVI
ASSOCIATE PRODUCERS JULIE SALVADOR ET CHRISTOPHE JEAUFFROY
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
GÉRARD HARDY
GÉRARD LAMPS
HERVÉ DE LUZE
MARK SNOW
EDITING MUSIC
«EURYDICE» BY THE COMPAGNIE DE LA COLOMBE DIRECTED BY BRUNO PODALYDÈS

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