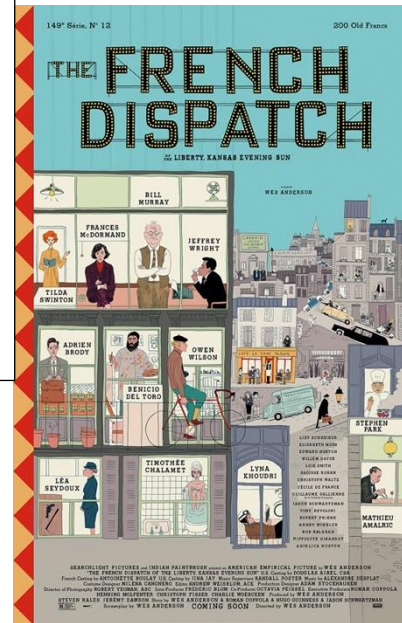


Both 'Wild Tales' and 'Taxi Tehran' screened by HFS were also portmanteaux or anthology films. Are these more/less, satisfying compared to a single narrative film?

Which 'chapter' did you find the most engaging? Why?

Does the aesthetic complement, enhance, or obscure any social or political comment in this film?



First is a travelogue highlighting the underbelly of Ennui-sur-Blasé by cycling reporter Herbsaint Sazerac (played by Owen Wilson.)

Next, a story by J.K.L. Berensen (Tilda Swinton) about the life of Moses Rosenthaler (Benicio del Toro and Tony Revolori), an incarcerated painter who is discovered by a fellow inmate and art dealer played by Adrien Brody.



In the third act, a journalist played by Frances McDormand pens a story about a student-led revolution in the late 1960s that is based on true events. Timothée Chalamet and Lyna Khoudri play the leaders of the young rebels, who congregate at Le Sans Blague café. Anderson's sophisticated yet vibrant animation explores the intricacies of what it means to be young; they preach a revolution but remain within the confines of the game. To communicate how he wanted this part to look, Anderson sent the cast reference material which included films like *The 400 Blows* and multiple works by Jean-Luc Godard.

Last but not least, Roebuck Wright (played by Jeffrey Wright) based on the writers James Baldwin and AJ Liebling shares what was supposed to be a story about a famous chef played by Stephen Park, but turns into a thrilling, frenzied scene involving a kidnapping. For this, Anderson gave a nod to Angoulême's comic book culture by incorporating an animated scene done entirely by local illustrators. The animated sequence was inspired both by the Belgian cartoonist Hergé and by the graphic style used by the New Yorker.

