

120 FILMS AND LES CHAUVES-SOURIS
PRESENT



OUR DAY WILL COME

VINCENT CASSEL
OLIVIER BARTHELEMY

A FILM BY **ROMAIN GAVRAS**

Produced by VINCENT CASSEL and ERIC NEVE Screenplay and dialogues ROMAIN GAVRAS and KARIM BOUKERCHA
Music score SEBASTIAN Director of photography ANDRE CHEMETOFF 1st assistant director DAVID DIANE Editing
BENJAMIN WEILL Sound ERWAN KERZANET - JEROME GONTHIER - MARCO CASANOVA - MARC DOISNE Art director
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OUR DAY WILL COME (Notre Jour Viendra)

A film by ROMAIN GAVRAS

Screenplay & dialogue by Romain Gavras and Karim Boucherka

Music by Sebastian

RELEASE DATE: SEPTEMBER 15, 2010

Running time: 90'

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SYNOPSIS

Patrick and Remy have no country, no people, and no army: they are redheads. Together they are going to take on the world and its morals, in a hallucinatory quest headed for Ireland and freedom.

BIOGRAPHY

ROMAIN GAVRAS

In 1994, Romain Gavras co-founds Kourtrajmé Productions with Kim Chapiron. His growing notoriety for music videos and short films culminates in the huge 2007 controversy surrounding the music video STRESS for the group JUSTICE. Kids get violent, filling the streets of Paris with terror.

In 2010, he is at it again with the music video de BORN FREE for the vocalist M.I.A. In it he blows up OUR DAY WILL COME in a minefield. Why? How? Gavras categorically refuses to explain himself. At the age of 28, OUR DAY WILL COME (NOTRE JOUR VIENDRA) is his first feature-length film, and marks the first time he has broken his vow of silence.

INTERVIEW WITH ROMAIN GAVRAS

OUR DAY WILL COME (NOTRE JOUR VIENDRA) reminds us of ill-fated escapist films like Dino Risi's LE FANFARON or Bertrand Blier's LES VALSEUSES.

I am influenced, despite myself, by Italian comedies from the 60's and 70's – the films of Fellini and Risi, which make you feel a lot of contradictory emotions. I find it interesting not being in a linear film. It's a comedy, so you have to laugh; it's a drama so you have to cry. Putting the viewer at risk and making him a little lost so that he doesn't know in advance what will happen to him, that is what motivates me.

When we started talking about the project with producers, we were either going to make the film with a comfortable budget, with imposed limitations, or on a more reasonable budget with total freedom and a more intimate crew. That ties in with the theme of the film: hitting the road and leaving everything behind.

So is intentionally breaking away a part of your approach?

Not really, I just tried to make a modern film that captures the mental fog of the times. Movies these days want to make everything understandable. They center on good, bad, left, right, and even on the American empire and communists. However, we are in an age when every thing is a little blurry. I wanted that to be felt – to avoid thinking in terms of good and evil, and using oversimplified, explanatory plot devices.

Patrick's character is disillusioned, whereas Remy is a fanatic. What do you think they look for in one another?

For me, the interaction is interesting because Patrick's generation is beyond the stage of revolt. They are former sixties' activists who see their ideals falling apart and their world taking a dive. At the same time, young people today are ready to burn everything but don't really know why. Like the kids who burn cars, not for any political purpose but because they have all the reasons in the world to be full of rage. So when they meet, each finds what he is missing in the other. For Patrick, it is the ability to reignite his flame. For Remy, it is finally having a purpose for his rage.

There is an element that cannot be dissociated from the tale of

initiation: the romantic dimension. Was that intentional?

Completely. I see the movie like a hopeless romantic comedy. A comedy because there is a lot of humor in the first part of the film, even if not everybody is going to laugh. And romantic because for me, guys with shaved heads walking on a big beach with burning cars is romantic.

Actually, the film is very visually spacious.

That is why I didn't want anyone to know in exactly how much time and space the action takes place. To open up the imagination and free up different perspectives. Even for myself. When I was shooting Vincent and Olivier, I felt like I was Emily Brontë, who wrote *Wuthering Heights*. I think the north of France is every bit as powerful as the great steppes of Ireland.

Beyond romanticism, was there an idea guiding the film's aesthetic approach?

In my last music videos, my goal was to make the iconography truly European. That is why I wanted to shoot OUR DAY WILL COME (NOTRE JOUR VIENDRA) in the north of France, because there is something very dramatic about the landscapes there. You feel it in the people, too. Three-fourths of the film's actors are non-professionals who are locals.

Why did you make your heroes OUR DAY WILL COME?

It came as we were writing. We explored the idea and thought that it would make Remy and Patrick even more iconic and universal, as long as we never talked about it explicitly and as long as they weren't "carrot heads," to avoid it becoming just a joke. In the end, they are hardly even redheaded at all, to highlight their fantasizing about a community that only exists in their minds.

What made you want to use this strange approach?

In a way, it is an absurd story taken very seriously. If Ben Stiller had taken on the subject, he would have made a brilliant comedy of it. But we preferred to give it a tragic dimension.

The fact that your characters are OUR DAY WILL COME will be seen as an allegory. Does that bother you?

A little. It freaks me out because metaphors and allegories are like puns; they give me a terrible headache. I wanted to talk about questions of identity without being explicit, by using a surrealist approach. We could say that OUR DAY WILL COME (NOTRE JOUR VIENDRA) is a film that uses OUR DAY WILL COME as symbols of being different. They feel like they belong to a people who have no country, no language and no army.

OUR DAY WILL COME (NOTRE JOUR VIENDRA) is the kind of story that is constantly at risk.

From the beginning, I wanted to tell the story of a young guy and an older man who meet and hit the road together, a little like a couple of “Don Quixotes” taking off on a vain and hopeless quest. The basic idea was to make a free-flowing film about a path of initiation. With a particular aim, which was to throw away everything that was too explanatory.

Why?

Simply because I don't like films that offer no mystery. And I have the impression that there are more and more of them around nowadays. Many films are written based on the same narrative model, with an explanation for each action and each feeling. Sometimes it works very well, too. But that is not what I wanted to do. So we directed our energy into making a film of sensations, atmospheres and emotions, where we get from point A to point B by letting the viewer follow the characters down their path.

As both actor and producer, Vincent Cassel plays an essential role in this film. What was your relationship with him like?

We couldn't have made the film without him. And I think it took a lot of courage for an actor of his caliber to do this kind of project. OUR DAY WILL COME (NOTRE JOUR VIENDRA) is a film that can only bring him a lot of trouble and very little fame in the end, because we are not going to do millions at the box office. Plus, I am a young filmmaker and it's my first film: it could easily have been a mess. But Vincent helped me a lot. When he shows up on the set, he knows exactly what you are doing, how he is being filmed, how he is being lighted, what lens you are using. Really basic stuff, but it impressed me. You could tell it wasn't his first barbecue!!!

Tell us about choosing Olivier Barthélémy.

Olivier is a truly fine actor. There is something at once subtle and brutal about him. Most of the film's poetry relies on his performance. Olivier Barthélémy and Vincent Cassel alternate between positions of dominating and dominated.

What was their relationship like?

I think Vincent really liked that the character is half-dandy, half-loser, a little flamboyant and a little desperate, beginning to bald and not very sexy, and he really got into the role. He stayed in character and bugged Olivier during the whole shoot. And Olivier, who was also focused on his role, was a little permissive. Plus, they lived together in Dunkerque. Sometimes the relationship went pretty far; it was even a little ambiguous.

What do you mean?

One morning, Olivier came to me and said, “Vincent is out of hand – he came into my room and tried to touch me.” So I think they got carried away by their characters, even off the set. As a result, there was a very strange vibe, but for me it was real turn-on.

A perfect segueway into talking about the film’s sexual dimension.

There definitely is one. It’s a film about the quest for identity, which cannot be reduced to a question of community. Identity is also, “Am I homosexual or heterosexual?” Remy is completely lost at the point when Patrick won’t stop telling him he is a homo. So it is normal that he asks himself the question. And OUR DAY WILL COME (NOTRE JOUR VIENDRA) is a film about two guys. In that sense, it is also a love story between two people who are suffering and find each other.

There are quite a few shocking scenes in the film, but the jacuzzi scene especially comes to mind.

The character of Vincent, a sort of right-wing punk and a nihilist, is constantly provoking everyone to see how they will react, and to feel alive. That scene is like a climax; he is at the end of his rope. He is pushing the limits, and what’s more, he is not even enjoying himself when he does it. It is completely gratuitous and pitiful. Embarrassing a handicapped woman and her partner, urinating in the jacuzzi they are in and putting sexual pressure on them – in his own little world, that is the most nihilistic act he can come up with. It is a sign of his undoing, just before he shaves his head, visually committing suicide in a sense.

Which explains that extremely tense feeling.

Yes, I wanted that scene to provoke a feeling equivalent to when you have just finished eating a big, disgusting McDonald’s meal, for example. It’s a guilty pleasure, a climax before the let down, before feeling a little empty. We needed that dirty tension.

At the time of the controversy surrounding the music videos STRESS for JUSTICE and BORN FREE for M.I.A, you wouldn’t talk to the press. Why did you choose to be silent?

I wanted to let people interpret those two music videos without explanations to guide them. I needed to be silent so that a debate between the most conflicting opinions could thrive. In a way, the comments are part of the work.

Do you think art can do without theory these days?

I hope so. There are directors, writers and artists who have a gift for talking

about their work. As for me, I don't like giving out too many interpretations. Not explaining things is voluntary. Maybe that's also because I love instinct, and when you are being self-analytical you intellectualize a lot and lose that raw feeling. You try to put words to feelings that can do without them.

INTERVIEW WITH VINCENT CASSEL

What special connection with Romain Gavras motivated you to become producer and lead actor of his first film?

I have known Romain for years through Kourtrajmé, which he co-founded. I have witnessed his artistic evolution, and one day, I simply told him that if he ever wanted to make a feature film, he could talk to me about it. He looked around, and after thinking it over, he came to me and said he wanted to make his first film with me.

From there, Eric Névé and I signed him on with his co-writer Karim Boukercha and they began to write the script. Things evolved a lot between their first idea and OUR DAY WILL COME (NOTRE JOUR VIENDRA). We took time to develop the film, but always kept in mind that Romain had to have total freedom. We made the film based on that premise. Preserving his freedom obviously meant that we had to stay within financial limits that would allow for that. I knew that we were bound to have a film with a good dose of abstraction, and changing that never came into question. It was a choice.

OUR DAY WILL COME (NOTRE JOUR VIENDRA) is a film that explodes upon the landscape of French cinema. What were your objectives when you took on this story?

First, to produce and act in Romain Gavras' first film. Next, the idea of being able to explore a different kind of character. Going from a gangster to a Brazilian father (A DERIVA), then, all at once, to a nihilistic and vile provincial psychologist – that interested me. Once again, it was playing on contrast, being in a world that had nothing to do with the other films I have done. I really think that Romain has great abilities as a filmmaker and – whether he likes it or not – profoundly anchored cinematic culture, which he still fights sometimes. You can't be the son of Costa-Gavras without it affecting you.

What do you mean by the fact that he fights his cinematic culture?

We all need to break free from our family a bit, so I think what we saw in JUSTICE and even the music video for M.I.A. was also a way of being different. The more you run away from the place you come from, the more you come back to it – in an indirect way. OUR DAY WILL COME (NOTRE JOUR VIENDRA) brings him closer to the filmmaker he is becoming.

When I watched Romain during the shoot, I was surprised by his maturity on the set. He was very level headed, with an ability to make some surprising choices for a guy making his first feature.

The character of Patrick is pretty impenetrable. We don't really know much about him, other than he is a psychologist and a redhead. How did you manage that and what can you tell us about him?

I think that in this film, there is no use explaining the whys and hows of Patrick. We have a slim vision of Remy's family (Olivier Barthélémy). I think we can imagine that Patrick had more or less the same kind of past, but he had a different way of reacting regarding his experiences. He rebelled against oppression.

Olivier Barthélémy is excellent in the film, and I thought you were very elegant to let him have his space, even at times when your character would have had a natural tendency to eat him up...

It was obvious that I wasn't going to try to pounce on him. OUR DAY WILL COME (NOTRE JOUR VIENDRA) is really a two-part piece of music. Olivier is someone I see on a regular basis; we already worked on SHEITAN together. Our relationship in the movie is a little like a perverse extrapolation of the relationship we can sometimes have in real life. I am the big brother who takes the piss out of him when he doesn't do things right, who gives him advice. Except that here, the character gives him false and dangerous advice. It was fun in that respect. Beyond friendship, I think Olivier has the ability to accept ridicule and be a victim. Not many actors are able to play a scene that lessens their prestige.

How did you deal with the sexual dimension of the film?

It is written into the story. The basis of OUR DAY WILL COME (NOTRE JOUR VIENDRA) is a love story between two guys who become everything to one another. When we filmed that last shot in the hot air balloon, I said to Romain and Karim the co-writer, "So? This isn't a gay film?"

Your character pretends to know where he stands in that respect...

He wants to convince himself that he knows. He reassures himself with that image. But when Remy adopts his way of life and turns it into extremist thinking, Patrick finds himself caught in his own trap. Even if he is aware of the emptiness of his approach, he has to stick with this young guy who is willing to die defending the stupidities he put into his head.

OUR DAY WILL COME (NOTRE JOUR VIENDRA) is also a short-distance road movie.

Yes, absolutely. It is an doomed attempt to escape that only gets them 150 km away, so it is an escape to nowhere. But I think we feel from the beginning of the film that they are not going to make it. It is a little like “Don Quixote.” They don’t have much to lose and even less to gain.

The end in the hot air balloon gives us the feeling that OUR DAY WILL COME (NOTRE JOUR VIENDRA) is about taking liberties, in every sense of the term – in the screenplay and subject matter as well as in the form and the story. As if the film was filled with a desire to break free.

I absolutely agree. That is kind of what I have been looking for from the beginning. That is what I liked about Kourtrajmé Productions. That liberty, that self-proclamation, that self-affirmation without comparing yourself to others, that wanting to discover yourself through what you do.

INTERVIEW WITH OLIVIER BARTHELEMY

Did your friendship with Vincent Cassel permeate the film?

As soon as we had the script in hand, we had fun playing out the characters in real life situations. It was our way of preparing for the film. I think Romain knew we were a duo that would work really well. He saw us together in SHEITAN. That made him want to use the same pair in a feature film.

Tell us about your character, Remy.

What I had in mind was a grown-up kid with a woman's heart. A very sensitive young man, in search of himself. He lives with his mother and sister, who martyrize him. So he is suffocating, living in chaos and maintaining an adolescent situation without knowing exactly where it will take him. When Patrick meets him, he wants to make him lift up his chin and regain confidence in himself. It is painful to him to see this young man chewed up by his emotions, by the fact that he doesn't choose anything. My goal with Remy was to create an icon out of a "loser". To make this loser role likeable.

Don't you think Patrick's character may have had the same kind of experiences growing up that your character did?

No, I think Patrick is a character who has always been a fighter. He wants to hand down his way of doing things. I don't see him like a traumatized man who went through the same things as Remy. He just satisfies his long-held desire to have someone who listens to him and above all, who is susceptible to his influence. He loves Remy because he sees him like a potential spiritual son.

You have a white, almost waxy face in the film.

The screenplay was very well written. I knew I could count on the text. That left me the freedom to create a real character in advance. Vincent introduced me to Dominique Colladant, a great makeup artist who is a pro at special effects. We did some photo sessions and I explained to him what I wanted to do, I acted for him so he would understand Remy's attitude and physical posture, his ticks and his walk, the intonations of his voice. Dominique sculpted my face by shaping my eyebrows and inventing a haircut, and by finding that very clean-shaven skin texture that gives me a doll face.

Your character has a special way of moving. How did you work on that body language?

I cultivated the "styleless" aspect of Remy. A slightly bouncy walk that gives you the impression the guy is walking on springs. I'll let you in on a secret: I couldn't find a walk for him, so I got my inspiration from the walk of Kiki Picasso, Kim Chapiron's father, who used to make me die laughing.

Remy sees himself as a redhead and he is martyred for that, though paradoxically, his hair is barely red.

It's true that the redness of his hair is fairly subtle. In fact, beyond being redheaded, he is just plain insecure. What is interesting in the film is the guy goes from Nothing to Everything in very little time.

What do you mean by that?

For a long time he endures, he gets gratuitously stepped on, and he takes so much that by the time he decides he's not having it anymore, he can no longer control his violence. The pressure is so strong that his rebellion is totally anarchical.

Remy feels like he belongs to an imaginary community. That is also what galvanizes him.

People who feel alone are necessarily in a fragile position. And as soon as they find warmth, a welcome, that gives them strength. So they follow ideas that aren't always their own. They share a faith that is above all a group influence. That is what happens when Remy meets Patrick. Right away, he has the impression of belonging to a family, of being understood and protected – more or less, that is.

Vincent Cassel says that you are one of the rare actors capable of playing a scene that lessens your acting prestige.

I started with Romain Gavras and Kim Chapiron thirteen years ago. At the time, I thought being an actor was being the hero, the good-looking kid. And each time I shot a film with them and they showed me the result, I saw myself in disconcerting situations – they filmed up my nose and I looked terrible. And I said to them, “You’re ruining me – make me a little handsome!” That went on for a few years and I realized that to really begin acting I had to let go of that idea. It is even the actor’s job to be there where you least expect him. “Loser” characters with faults are very interesting to play, maybe more so than characters who are winners.

How do you see Romain Gavras’ artistic approach in the landscape of French cinema?

He is someone who doesn’t want to make something flat. You can’t remain indifferent to his images. Whether you agree with what he has to say or not, his films necessarily provoke a reaction, at the risk of shocking people. Very few directors are like that. And above all, he does things with a lot of humility.

It has often been said that directors are only talking about themselves in their films. In what way is that true for Gavras in OUR DAY WILL COME (NOTRE JOUR VIENDRA)?

The film certainly resembles him. Remy and Patrick are the two faces of Romain: the altruistic and provocative side of Patrick and the kind, fragile side of Remy. Romain has that duplicity.

The screenplay has very little indications about the characters’ motivations. How did you feel about that?

I thought it was intelligent. There is nothing more annoying than films that underline the subtext. Also, we always took the position that we would never explain. We always looked for a certain narrative flow in the writing that we tried to transpose into our acting.

How did you see the last shot in the hot air balloon?

The hot air balloon is a symbol of contemplation – it makes the film take on a poetic dimension.

INTERVIEW WITH KARIM BOUKERCHA

CO-WRITER

When did you come up with the redhead theme?

It came by accident while we were writing. At the time, Vincent thought the characters weren't strong enough. One day in the course of a conversation, he threw out the idea. Normally when you use OUR DAY WILL COME in a film it is because they are recognizable, easy to identify on screen. A shallow artifice if you only use it for that. But I thought there could be a reason behind the artifice, and above all the idea amused Romain. I liked the idea that we are born with a heritage that gradually takes on social value, which ends up conditioning how we act. It is a very old precept and yet we are in a modern society.

It is a fundamental idea for all ethnic minorities.

Of course, it is a lovely metaphor of what racism can be today. But above all, it synchs up with what Romain likes to do. It isn't explicit because it appears in an absurd form, but it gives us the means to express our point of view nonetheless.

For you, what is the theme of the film?

How society can predispose you to being marginal because of your origins. How to live and grow with that heritage and how most of your behavior can lead you to never feeling like you belong. There is a touch of fatality. You could write the same story with an albino in a village of blacks or a darker-skinned black in a village of lighter-skinned blacks. What I find moving is that it can ruin your life. Some people never get over what they inherit at birth. They carry it like a burden their whole life. And that, I am convinced, is a beautiful theme for a film.

How did you create the Remy–Patrick duo?

As we worked on the characters' evolution, we thought it was interesting to make one strong and one weak. A guy who knows how to shine in society and make himself heard, and a guy who is a little dull and has a hard time getting by. In the end, you realize they are in the same place and suffer in the same way. Connecting the two reinforced the film's point of view. It's true that in life, when you have a problem, sometimes you can get attached to someone you never would have hooked up with if you didn't have that

problem. You don't want to hang out with Remy if you don't have anything in common with him. Besides, no one hangs out with him except for Patrick.

The script makes Patrick's character a lot harder to grasp than Remy's.

Because we know how to understand idiots. What is a lot more complicated to understand these days is someone who is intelligent and suffers. You don't see those characters very often in movies, but I think if people put everything Patrick does back into perspective as they come out of the theater, there are enough clues to understand his character arc.

Did you deliberately want the concept of nihilism to be at the heart of the story and characters?

A guy who does anything he wants, is afraid of no one, who fights for nothing and says to hell with taboos has an exciting character profile. I think you become a nihilist when you suffer. You tell yourself you don't give a damn about anything and you indulge in the little pleasures that amuse you. Anyway, Patrick is the only nihilist. Remy tries to be intelligent and meaningful, but doesn't know how. He really thinks like a kid – he thinks going somewhere else will make things better.

Similar question: was the poetic side of the film already present in the script?

Yes, because people who are lost are always poetic. The last image is very beautiful in that respect, with the two of them lost in the sky, drifting in the air, not knowing if they will land or die.

In his interview, Romain talks about his sensitivity to romanticism.

He certainly is. OUR DAY WILL COME (NOTRE JOUR VIENDRA) is romantic because our hero's struggle is in vain; he can't succeed. When Patrick puts himself in Remy's hands, he knows inherently it is an admission of failure. He couldn't find a way to fit into that society. He doesn't believe in it anymore; his actions become completely aimless.

Given that Romain's music videos have given him a reputation as a troublemaking bad boy, what was your approach to the extreme political incorrectness of certain dialogue and situations?

What I think – and Romain and I agree – is that we have to blow the lid off all these taboos about issues of community and identity. Why do we think of individuals today only in terms of identity? Why is Karim Boukercha an Arab before he can even be Karim Boukercha? Society makes us think that way. And I think we need to break that logic. In the film, that

translates to the fact that Patrick can no longer stand his identity, which is why he shaves his head, why he is going to slam people, why he is always trying in some way to flirt with death. The other temptation is, as Remy puts it: "They're all sons of bitches, we'll only hang out with people like us."

The idea of OUR DAY WILL COME makes that logic completely absurd.

Yes. That's the poetry in the idea. People who try to fall back on a community that doesn't exist. So seeing as the film demonstrates that these people are also victims of racism, what do you do? How can you fall back on nothing? It makes no sense. That is why the film is political. I see these two OUR DAY WILL COME as representatives, as the flag-bearers of all marginal people. I think immigrant gang kids can admire them and identify with them. In fact, I am persuaded that anyone can be sensitive to what they go through.

It is a statement of hopelessness, delivered with a smile.

OUR DAY WILL COME (NOTRE JOUR VIENDRA) simply says that misery creates aggression. If we keep on gathering in little communities, in the end all we get are oppositions. I grew up in a cosmopolitan district that was fairly integrated, and I can honestly say that people there are more tolerant. If I talk this way today, it is because I was forced to deal with different people from the very beginning. If I had been in Aulnay-sous-bois, growing up with only Arab immigrant kids, I wouldn't have written this film. Obviously people rely on their own kind when they live amongst themselves, especially when they're not happy. To answer your question, I hope that people will see through this metaphor of OUR DAY WILL COME to the failure it represents. These two redheaded guys have retreated into their own little world and find themselves shooting at people and risking death together because they didn't have the answers. We need to be careful in France; because that is exactly the system we are in now.

INTERVIEW WITH ANDRE CHEMETOFF

DIRECTOR OF PHOTOGRAPHY

How long have you been collaborating with Romain Gavras?

We have known each other since elementary school. As a teenager he showed me what he was doing with Kourtrajmé. Then one day he told me he was making a music video for DJ Medhi and I proposed we do it together. That's how it all began. We made it in 16 mm on a very tight budget. Next we made a music video in a gypsy camp in Romania for Simian Mobile Disco. Then there was one for Last Shadow Puppet in Russia, and the famous videos for JUSTICE and M.I.A. Even if they are very different in style, these four music videos have a kind of epic and naturalistic coherence to them. A minimalist style that relies a lot upon the locations. Since we have never had a very big budget, we couldn't set up a lot of lighting, so we preferred natural settings.

What is the key to your work with Romain Gavras?

We understand each other very quickly and generally we share the same tastes when it comes to style, vision and a certain idea of beauty. Apart from that, there is a huge amount of work location scouting and planning out a coherent work schedule. Finally, I have to minimize my time with him while shooting to leave him space to work with the actors.

You mentioned that you both want to create epic imagery. What elements do you work with to obtain that result?

For the film, we spent a long time location scouting. We traveled through the north of France by car for two months, script in hand, looking for locations. Our choice of locations, the way they are visually consistent and connect to one another, was a large part of getting the look we wanted. Our visual conception was based on existing elements, especially in 2.35 scope, which is wide format, the format used in westerns and John Ford movies... the ultimate format of mythical proportions. It makes things spacious and requires landscapes and relatively vast scenery.

How do you film Vincent Cassel?

He has a thin, angular face. It immediately takes form with the light. That aside, since there were quite a few handheld shots, and he and Olivier are really a lot taller than I am, I went to a shop and had 10 cm lifts put on my shoes so I could be at their height. On the shoot, everyone called me a drag queen.

What were your influences for this film?

When I read the script, it made me think of LES VALSEUSES. Bruno Nuytten's cinematography is very beautiful in its lighting, framing, and the way it magnifies France. For OUR DAY WILL COME (NOTRE JOUR VIENDRA), the idea was also to make a film that was 100% French. To take inspiration from reality and the impact of a location and retranscribe that in an image. I don't try to stylize things. Simple, natural things are what touch me the most.

Did you recognize the film when you saw it?

I was expecting something more violent. As it is, I find it has a certain sweetness to it. I was pretty moved to feel so close to the characters. The megalomania and madness of the character of Patrick comes off extremely well. I was really blown away by Olivier Barthélémy's performance. On the set, while I was filming, I didn't realize how subtle his acting was.

CAST

Vincent CASSEL
Olivier BARTHELEMY
Justine LEROOY
Charlotte DECAT
Boris GAMTHETY (BYRON)
Rodolphe BLANCHET
Chloé CATOEN
Sylvain LE MYNEZ
Pierre BOULANGER
Julie VERGULT
Mathilde BRAURE
Camille ROWE
Joséphine DE LA BAUME
Alexandra DAHLSTROM

Patrick
Remy
Natacha
Vaness
Serge
Joel
Little Redheaded Girl
Hostage
Receptionist
Lea
Remy's Mother
English Girl 1
English Girl 2
English Girl 3

CREW

Director
Screenplay and Dialogue
Producers

Director of Photography
1st Assistant Director
Editor
Sound

Production Design
Production Manager
Costumes
Original Music
Set Photographer
Post Production
Poster

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Romain GAVRAS and Karim BOUKERCHA
120 FILMS / Vincent CASSEL and
LES CHAUVES-SOURIS / Eric NEVE
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on photos by Kim CHAPIRON

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