

ICONOCLAST & CHI-FOU-MI PRÉSENTENT

KARIM
LEKLOU

VINCENT
CASSEL

FRANÇOIS
DAMIENS

ISABELLE
ADJANI

OULAYA
AMAMRA

PHILIPPE
KATERINE



LE MONDE EST A TOI

UN FILM DE
ROMAIN GAVRAS

QUINZAINE
DES RÉALISATEURS
Société des réalisateurs de films
CANNES

Un film de ROMAIN GAVRAS avec KARIM LEKLOU ISABELLE ADJANI VINCENT CASSEL OULAYA AMAMRA SAM SPRUELL GABBY ROSE SOFIAN KHAMMES MOUNIR MAMRA MAHAMADOU SANGARE avec la participation de FRANÇOIS DAMIENS & PHILIPPE KATERINE
produit par ICONOCLAST & CHI-FOU-MI en coproduction avec STUDIOCANAL NJJ ENTERTAINMENT TRIBUS P FILMS ROMAIN GAVRAS 120 FILMS avec la participation de CANAL+ CINÉ+ scénario et adaptation ROMAIN GAVRAS NOÉ DEBRE KARIM BOUKERCHA
en collaboration avec JÉRÔME PIERRAT & STÉPHANE SEBAG directeur de production BACHIR ARFADOU directeur de la photographie ANDRÉ CHEMETOFF montage BENJAMIN WEILL son ARNAUD LAVALEIX JÉRÔME GONTHIER MARCO CASANOVA
casting PHILIPPE ELKOUBY costumes HANNAH EDWARDS & NOËME VESSIER musique originale JAMIE XX & SEBASTIAN

ICONOCLAST FILMS

Chi Fou Mi
PRODUCTIONS

NJJ
ENTERTAINMENT

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TRIBUS P
FILMS

CANAL+

CINÉ+

POSTER

NIGHTSHIFT

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i Mediate

STUDIOCANAL

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THE WORLD IS YOURS

A FILM BY

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SYNOPSIS

Francois is a petty drug dealer whose dream is to settle down and set up a Mr Freeze's ice lolly franchise in Morocco. But his ambition is smashed to pieces when he discovers that his own mother, a compulsive gambler and seasoned scammer, has burnt his savings that he was relying on to start this brand-new life. Putin, the local gang leader, offers Francois to do one last job in Spain so that he can make some money he desperately needs. Things go from bad to worse when the deal goes wrong and everyone around him gets involved: his disillusioned love Lamya, his stupid former father-in-law who just got out of prison, two inseparable and uncontrollable wannabe gangsters and last but not least... his glamorous and manipulative mother.

Interview with Romain Gavras

How did The World is Yours come about?

I've always wanted to make a gangster movie, and the exact opposite of a gangster movie. So we looked for an angle that tries to give the genre a new twist.

Mysterious, classy baddies who speak with their eyes and stick to a code of honour, all those notions make me want to slit my throat. It's so far from reality and a mythology that, as I see it, film has conjured up out of thin air.

With my co-authors, Karim Boukercha and Noé Debré, we compiled lots of stories based on conversations with a lawyer friend, with a journalist friend who specialises in covering gangland, Jérôme Pierrat, as well as spending time observing criminal and summary trials. The stories of friends who have taken a wrong turn, etc.

A universe far less mysterious and glamorous than genre films usually depict emerged from these stories.

The universe of low-level thuggery that's closer to comedy than film noir, sensitive small-time criminals and absurd situations which are ultimately very human and alive.

While most delinquents want to become nothing less than masters of the universe, I chose to follow a radically different character: Francois, who simply wants a bit of comfort in life, nothing more than that. Francois is actually a normal guy in a world that has nothing normal about it. To begin with, my co-authors and I had trouble finding any personal resonance, we couldn't see how we could relate to these characters at all. And then one day, during a court trial, I saw a woman turn up to defend her son alongside the lawyers, a Versace mother, a Jewish mother, overflowing with stifling, overwhelming love, both very unusual and relatively "normal". It resonated with me. And I felt it provided a path for us to take: in the film, the men are mostly fragile, surrounded by strong women, like Francois, stuck between his mother and his girlfriend – in other words, the exact opposite of what we usually see in films. In Francois's generation, he's my age, men are mama's boys, which means that even the baddies, including the most frightening of them, Putin, have a certain fragility. It can make them endearing, but that shouldn't make us forget that, most importantly, they can be extremely dangerous. When I talked about this aspect of the film to my father, especially the mother-son relationship, he advised me to watch *White Heat*, Raoul Walsh's film with James Cagney. And it really is something!

Was the desire to speak about today's world there from the start?

The film's main goal was to find a new tone, to be unapologetic about making a mainstream film – or at least one that's part of the French comedy tradition. There used to be a genre film culture, which produced movies like *Les Tontons flingueurs*, *L'aventure c'est l'aventure* and Bertrand Blier's films. The tone we were looking for was similar to the tone of certain great Italian films, for example, *I Soliti Ignoti* and *Brutti, Sporchi E Cattivi*, which drew up a sort of map of the era, applying light touches, never laying it on too thick. *The World is Yours* touches on migrants and narco-terrorism without any of it being centre stage. We worked very hard with the actors to find the right tone, the acting had to be real, the characters credible in everything they do, but ratcheted up a degree or so. The same applied to the costumes and sets, which verge on hyper-realism without turning the

film into slapstick. And during editing, I could shift the mood to make it blacker or, instead, lighter, but always with the imperative of maintaining the balance between thriller and comedy.

With this sort of approach, the actors' contributions become even more essential. Where did the idea of casting Isabelle Adjani as Karim Leklou's mother come from?

The idea of working with the actors again eight years after my first film, eight years during which I made music videos and ads, was essential for me. Karim Leklou brings incredible depth to Francois, which was vital to the character – without it he would have only been good for propping up the walls. His character is more or less "normal" and gives audiences an entry point into this zany world; they discover these crazy characters, probably very far removed from their own experiences. Without an actor of Karim's calibre, the character would have been insipid: we empathise with him throughout the film.

Choosing Isabelle Adjani as his mother was totally logical, I never once considered anyone else. Isabelle asked me several times why I wanted her in particular. I've forgotten my answer, but she finally said yes! On the set, she's a Ferrari, she's up and running straightaway, she never holds back, she agrees to try everything, she dares to do everything. Can you imagine any other actress in a burkini, dressed like she is in that scene? Isabelle also embodies the dual identity that is central to French society today: she's half Kabyle and half French, and her son in the film is actually called Farès, yet she's the one, as the mother, who insists he calls himself Francois.

Would you say that Henri, played by Vincent Cassel, displays the characteristics of the comedy idiot? I'm not very keen on the word idiot, because I'm very fond of all the film's characters, even the most boorish. We're used to always seeing Vincent Cassel as super cool and good-looking, I thought it was funny making him keep to the same tone throughout the film. He got into the rhythm of pure comedy, he played his character brilliantly, his mind befuddled by everything the internet spews out, blind to the difference between a stupid documentary on the Illuminati and the analyses of Castoriadis (my favourite philosopher). He incarnates the prevailing mental fog. So of course when he speaks, it's so embarrassing that it almost becomes poetry or contemporary art!

Then there are the young Oulaya Amamra and Philippe Katerine...

I discovered Oulaya in *Divines*, like everyone else, when she was still an amazing teen. One of the reasons the couple she forms with Karim works is because she gives her character real density and great humanity. Oulaya is extremely funny and at the same time radiates great strength.

And yes, then there's Philippe Katerine, whose distinctive and unique music means he can get away with anything. He can say anything and everything, we believe him, he can even summarise the previous episode for inattentive viewers. He's got a sort of lightness and strangeness about him that no one else has, but that make me think of Francis Blanche and Claude Piéplu.

Sofian Khammes, who plays Putin, can do absolutely everything and on the set I hugely enjoyed pushing the character further, giving him a degree of fragility, suggesting that he knows, deep in his soul, that he doesn't have the strength to really be who he pretends to be. Even though he's the film's baddy, he's still a mama's boy at heart!

And Francois Damiens is a genius, he can say the worst things and make us laugh, no one else in the world could have played his character.

You also used non-professionals...

I really like working with non-professionals, and I love putting them together with actors: when it works, something happens that benefits both groups. The non-actors gain in stature, while the actors become more solid. For the role of the Scottish boss' daughter, the kidnapped little girl who sticks like glue to her kidnapper and refuses to leave his side, I asked Philippe Elkoubi, an excellent casting director who I always worked with and whose death in March has broken my heart, to find a girl from Glasgow: he found the extraordinary Gaby Rose, who already has a star's name, and I'll be amazed if she doesn't go on to have a career as an actor. She's absolutely brilliant. Before shooting the scene where Francois' mother treats her harshly, I warned her that it would probably be quite tough, that Isabelle was going to have to be rough with her, and Gaby answered: "*What are you on about? I'm from Glasgow!*"

Why did you choose to film in Benidorm?

I went there with some friends in our late teens and the place bowled me over, it brings to mind Miami, Las Vegas and Glasgow all at the same time. It's a completely crazy city, a city that sends people mad, full of groups of British tourists wandering around with their tops off, yelling, always looking for a fight. I was amazed that, apart from a few arthouse films, no one has thought to shoot a film there.

Why the title The World is Yours?

The title emerged very quickly. It's the opposite of *Scarface*, who wanted to screw over the whole world: Francois just wants to be able to buy himself a little house, a quiet life – it's the story of a guy who tries to escape from a gangster movie.

To what extent have you father's personality and work influenced your films?

I think that a director should take an interest in everything, keep his eyes open and always observe the world around him, but obviously, with my background, the question of the relationship between film and reality is more forceful in my case. And although people often talk about the political dimension of my father's films, we often forget that the films were also – and no doubt especially – meant to be entertainment. They're thrillers! Otherwise they probably wouldn't have found an audience. These choices of tone and vocabulary are essential. I didn't feel I could make a social film about gangsters: Francois' problem is not where he comes from, it's his mother! A mother like that makes the environment secondary, a detail. The same applies to the little Scottish girl: her problem is her father! And that's why the pair of them understand each other so well.

Another of your father's influences on your film, although less significant, is the brief appearance of John Landis, just like in every Costa-Gavras film for many years...

John Landis is my idol! When I was little I was in love with *The Blues Brothers*, and I still am. He makes excellent videos. Michael Jackson's *Thriller* was him, and it's a total masterpiece! He succeeded in training the spotlight on intelligent popular culture. I'm totally inspired by him! And John and his wife, Deborah, an amazing costume designer (*Thriller*, *Indiana Jones*, etc.) who appears in the film with him, have been close friends of my parents for years. So when I knew John was in Paris during filming, I told him he couldn't get out of it!

CAST

Francois

Karim Leklou

Henry

Vincent Cassel

Danny

Isabelle Adjani

Lamya

Oulaya Amamra

René

Francois Damiens

Vincent

Philippe Katherine

Poutine

Sofian Khammes

Brittany

Gabby Rose

M. Lhermitte

Norbert Ferrer

CREW

Director

Romain Gavras

Producers

Charles-Marie Anthonioz

Mourad Belkeddar

Jean Duhamel

Nicolas Lhermitte

Vincent Mazel

Hugo Sélignac

Production

Iconoclast

Associate Producer

CHI-FOU-MI Productions

Written by

Romain Gavras

Noé Debré

Karim Boukercha

Cinematographer

André Chemetoff

Editing

Benjamin Weill

Music by

Jamie XX

Sebastian

Sound

Arnaud Lavaleix

Production design

Francois-Renaud Labarthe

Casting directors

Philippe Elkoubi

Des Hamilton

Pilar Moya

Costume designer

Hannah Edwards