



Three Worlds

A film by Catherine Corsini



France | 2012 | Drama | French, Moldovan with English subtitles |
101 min. | 2.35:1 | Dolby SRD

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SYNOPSIS

Al, a young man from a modest background, is ten days away from marrying the daughter of his boss, along with succeeding him as the head of the car dealership where Al has been working for most of his life.

One night, while coming back drunk from his bachelor party, Al commits a hit-and-run when he hits a man by accident and is urged to leave the scene of the crime by his two childhood friends who are with him in the car. The next day, gnawed by guilt, he decides to go to the hospital to inquire anonymously about his victim. What he does not know is that the entire accident was witnessed from a balcony by a young woman, Juliette, who is going through her own emotional upheavals. Juliette not only called 911, but also helped to contact the victim's wife, Véra, a Moldovan illegal immigrant whom she decides to help and keep company at the hospital.

But when Juliette recognizes Al as the reckless driver in the hospital corridor, she is unable to denounce him. Gradually they get to know each other better through more frequent meetings and phone calls, and Juliette becomes a mediator between Al and the unsuspecting Véra. However, things get complicated when romantic feelings between Juliette and Al start to arise, and Véra finally finds out about their secret relationship.

FESTIVALS AND AWARDS

OFFICIAL SELECTION:

CANNES Film Festival -- Un Certain Regard

TORONTO Int'l Film Festival

MUMBAI Int'l Film Festival

PHILADELPHIA Int'l Film festival

BEIRUT Int'l Film Festival

PRISHTINA Int'l Film Festival

DIRECTOR'S BIOGRAPHY

CATHERINE CORSINI - Director

Catherine Corsini was born in France on 18 May 1956. Having a passion for literature, she became equally interested in theater. At the age of 18, she moved to Paris to become an actress, but instead she started writing screenplays that became short films, such as *La Mésange*, *Ballades*, and *Nuit de Chine*. She realized her first feature film in 1988, *Poker*, with the collaboration of Caroline Cellier and Pierre Arditi, before making several TV series. In 1999, her romantic comedy *La Nouvelle Eve* gained great success both from the public and the critics, and marked her collaboration with Karin Viard, with whom she would later work on *Les Ambitieux*.

Corsini has directed 16 films since 1982. Her film *La répétition* was entered into the 2001 Cannes Film Festival, and *Leaving (Partir, 2009)*, starring Kristen Scott-Thomas and Sergi Lopez, participated in dozens of international film festivals, including Toronto and Seattle, and was successfully released theatrically across Europe and North America.

CAST BIOGRAPHIES AND FILMOGRAPHIES

Raphaël Personnaz (Al)

Raphaël Personnaz was born in 1981 and started acting at an early age in theater. In 2000 he made his screen debut in *Le Roman de Lulu*. In the years that followed he worked mostly on TV in France. He managed to participate in several movies which received unexpected success on the big screen, such as: *A la petite semaine*, *La Première fois que j'ai eu 20 ans* and *La Faute à Fidel (Blame It on Fidel)*, but always played supporting characters. In 2010 he finally had a great opportunity--Bertrand Tavernier offered him the role of Duc d'Anjou in his *Princesse de Montpensier*, which was among the official selection at Cannes. Raphaël Personnaz also owns a small production company, founded with Isabelle Huppert's daughter, Lolita Chammah.

FILMOGRAPHY (selected)

- 2012 **ANNA KARENINA**
- 2012 **THREE WORLDS**
- 2012 **LAURENT VICOMTE, ENTRETEMPS**
- 2011 **SPECIAL FORCES**
- 2010 **THE PRINCESS OF MONTPENSIER**
- 2010 **LES INVITÉS DE MON PÈRE**
- 2010 **LA CHANCE DE MA VIE**
- 2009 **FASHION VICTIM**
- 2006 **BLAME IT ON FIDEL**

Clotilde Hesme (Juliette)

Clotilde Hesme, born in France on July 30, 1979, is the sister of actresses Annelise and Élodie Hesme. After studying at the Conservatoire National Supérieur d'art Dramatique, she obtained several theatrical roles.

She was then noticed and cast by Jérôme Bonnell, the director who made *Le Chignon D'Olga (Olga's Chignon)* in 2002. However, her career took off in 2007 with four films, including *Les Chansons d'Amour* by Christophe Honoré, for which she was nominated in the Most Promising Actress category at the 2008 Cesar Awards. She finally got the award in 2012 for her performance in *Angela and Tony (ex aequo with Naidra Ayadi to Polish)*.

FILMOGRAPHY

- 2012 **THREE WORLDS**
- 2010 **ANGEL & TONY**
- 2010 **MYSTERIES OF LISBON**
- 2009 **HAPPY END**
- 2008 **LE BELLE PERSONNE**
- 2008 **ON WAR**
- 2008 **RIVALS**
- 2007 **ENFANCES**
- 2007 **24 MESURES**
- 2007 **THE GROCER'S SON**
- 2007 **LA PAIRE DE CHUSSURES**
- 2007 **LOVE SONGS**
- 2005 **REGULAR LOVERS**
- 2004 **NELLY**
- 2004 **FOCUS**
- 2002 **OLGA'S CHIGNON**

Arta Dobroshi (Vera)

Arta Dobroshi, born October 2nd, 1980, is a Kosovar Albanian actress, often cited for her striking presence and ability to breath authentic life into the roles she plays. Arta came into the international spotlight with the title role in the Dardenne brothers' *LORNA'S SILENCE*, which premiered at Cannes in 2008 and earned her a Best Actress nomination at the European Film Awards. She began collaborating with Daniel Mulloy on his short *BABY*, and has starred in and produced their latest film *BASHK*. Her performance in Catherine Corsini's *THREE WORLDS* won her the Barbara Tipple Best Actress Award at the Women's International Film and Television Showcase in Los Angeles 2012. This year Dobroshi was awarded with the European Shooting Star Award at the 63rd Berlinale Film Festival. She is the first Kosovar actress in history to walk the red carpet at the Cannes Film Festival, the Berlin Film Festival and the Sundance Film Festival, and be nominated for the European Film Award.

FILMOGRAPHY (Selected)

- 2012 **THREE WORLDS**
- 2011 **LATE BLOOMERS**
- 2010 **BABY**
- 2008 **LORNA'S SILENCE**
- 2008 **THE SADNESS OF MRS. SNAJDROVA**
- 2005 **MAGIC EYE**

Adèle Haenel (Marion)

Adèle Haenel was born in France on January 1st, 1989. She started her screen acting career when she was only 13, and 5 years later she was nominated for a César Award in the Most Promising Actress category for her performance in the film *Water Lilies*.

FILMOGRAPHY

- 2012 **THREE WORLDS**
- 2012 **ALYAH**
- 2012 **FOLKS**
- 2012 **LES ENFANTS DE LA NUIT**
- 2011 **APRÈS LE SUD**
- 2011 **HOUSE OF TOLERANCE**
- 2011 **IRIS IN BLOOM**
- 2010 **ADIEU MOLITOR**
- 2009 **LES GRANDES FORÊTS**
- 2007 **WATER LILIES**
- 2002 **THE DEVILS**

INTERVIEW WITH DIRECTOR CATHERINE CORSINI

(by Claire Vassé)

In the opening scene of "Three Worlds", you state the genre: action movie.

For each new film, we ask ourselves what genre it will be. Every time I watch westerns, Hitchcock films, or films made by Melville or James Gray, which are first class action movies, I realize how there's a moral dimension behind them. Characters have to make moral choices. With this movie I decided to go in this same direction: characters' choices belong to a physical dimension, like the first scene, but then they acquire an intellectual dimension as well.

Where did the desire of confronting three different worlds come from?

These three worlds are very different from one another. Al embodies the business world, Juliette a world of thoughts and dialogues, while Vera embodies an illegitimate world where everything has been refused to her. I thought about *La Règle* by Renoir, that states: "Tout le monde a ses raisons" (Everyone has his own reasons). This film functions upon this principle. Each character has its own problems and conflicts to face. They are all 30 but every one is following his/her own path, which embodies love stories and different situations: survival and ultimately social rise. It's a drama that will connect their lives. Just as the policeman comments on the accident: "It's a shock for the whole world".

Did the characters already shape their lives?

The character that was easier to portray was Al. Some people have told me that I have chosen primarily female protagonists for my movies. So I really wanted a hero that was masculine. Al represents the loss of innocence. He has a destiny that's already traced in front of him: he's about to get married and all of a sudden he loses everything, but at the same time he's freed from a sort of alienation that affects his life. His life is shaped by his old friends, with their complicity and triviality, and by his relationship with his mother and his future father-in-law, who is represented like a monster. His background was influenced by a substitute father that has always discharged all responsibilities upon him. And for the first time in his life, Al has the chance to make a moral reflection about his life represented by the drama he will be living.

Regarding the young Moldovan, I've chosen this particular country since it's mostly unknown. Moldova is a suffering country, really poor, with a small population. I've met with several Moldovan people and they've helped me a lot.

Juliette belongs to an educated world and she doesn't relate to the same problems that Al and Vera may have. To me she represents the good conscience. She would want the victim and the perpetrator to make peace.

She would want to do the right thing, but by doing so she only appears insecure and ends up messing things up even more. She doesn't want to go to the police; instead she tries to convince Vera to meet Al.

For Juliette getting involved in the situation is a way of escaping her own problems...

Yes. She isn't totally satisfied with her life and knows that something is missing. She's expecting a child from a friend she's not sure she wants to marry. On one side she doesn't want to betray Vera, on the other she can't break her relation with Al either.

Do you think that Al and Juliette are attracted to each other despite of the situation or because of it?

While I was writing the movie, I kept asking myself: "Is this going to be just another love story?" Al would have never been naturally interested by this woman; rather he's in debt with her. They really are two clueless people that find sorrow in each other, and when they seem to have found their equilibrium, another tragedy occurs, the death of Adrian, which messes things up again. Their story is destined to fail, unless Al decides to finally push his limits.

Is the confrontation among these three worlds about their social nature?

Just as in *Partir*, I wanted to portray our every day world where people can't waste any time and have to feel realized as soon as possible. Just how far people are willing to go to protect their ways? Who is really ready to pay for his own mistakes? In the movie, many of the characters choices are related to money. And if it is so, how much is a mistake worth? The whole world is obsessed about this money issue. From the moment Vera takes the money, she chooses not to make the guilty man pay. She has somehow surrendered.

The whole money issue becomes relevant especially when Vera is offered to donate her husband's organs.

Ah yes, what's a man's price? In our western culture the donation of organs is free of charge, but why should it be? How much is a liter of blood worth? These are the same questions posed by Shakespeare in his "Merchant of Venice". Sociologist Ruwen Ogien poses the question regarding the nature of gratuity, which is central in this movie: is there anything immoral about selling organs? I'm happy that the film represents an echo to these questions that I find extremely relevant to contemporary culture. I regard the scene of the donation of the organs as fundamental in this movie.

It's never an outside input that makes the movie progress, but rather the characters own dilemmas. Some of them are inside their heads, while others are projected in the consequences of their own actions. This creates a never-ending tension.

I wanted to approach the moral questions through a suspense plot. To describe the scenario, we must ask the right questions. Such as: how can moral values, guilt and courage produce any action? The scenario is built upon the development of emotions and the progression of the characters' consciousness. Al, for example, doesn't want to give up his social escalate, but all of a sudden he is taken by remorse and goes to check on the man he has almost killed. And in that moment Juliette sees him and she follows him, and so the plot progresses... At the hospital Vera has understood that something is going on and interrogates Juliette about the identity of the man, while he also wants to know why she has followed him...it's like a race. The whole world is on watch, and all the moral questions keep shifting from one character to the other, without them being able to get rid of their burdens.

CREDITS

CAST

Al	RAPHAËL PERSONNAZ
Juliette	CLOTILDE HESME
Vera	ARTA DOBROSHI
Franck	REDA KATEB
Martin	ALBAN AUMARD
Marion	ADÈLE HAENEL
Testard	JEAN-PIERRE MALO
Frédéric	LAURENT CAPELLUTO
Adrian	RASHA BUKVIC

CREW

Director	CATHERINE CORSINI
Screenplay	CATHERINE CORSINI
With the collaboration of	BENOÎT GRAFFIN
	LISE MACHEBOEUF
	ANTOINE JACCOUD
Producer	FABIENNE VONIER
Production Manager	FRANÇOIS PASCAUD
Line Producer	MARC FONTANEL
Associate Producer	STÉPHANE PARTHENAY
Photographer	CLAIRE MATHON
Editor	MURIEL BRETON
Sound Designer	YVES-MARIE OMNES
	BENOÎT HILLEBRANT
	OLIVIER DÔ HÛU
Composer	SUNE MARTIN
Original Score	GRÉGOIRE HETZEL
Set	MATHIEU MENUT
Costumes	ANNE SCHOTTE
Casting	BRIGITTE MOIDON ARDA
1 ST AD	GUILLAUME HUIN
Continuity	CAMILLE BROTTES BEAULIEU