



THE INTOUCHABLES

PRODUCTION NOTES

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THE INTOUCHABLES – PRODUCTION NOTES

- Front Credits – page 2
- Synopsis – page 3
- Interview with Writer/Directors Olivier Nakache and Eric Toledano – page 4
- Interview with Star François Cluzet – page 10
- Interview with Star Omar Sy – page 13
- Crew Biographies – page 16
- End credits – page 22

CREDITS
FILMMAKERS

Written and Directed by	ERIC TOLEDANO and OLIVIER NAKACHE
Produced by	NICOLAS DUVAL ADASSOVSKY YANN ZENOU LAURENT ZEITOUN
Executive Producers	BOB WEINSTEIN HARVEY WEINSTEIN
Director of Photography	MATHIEU VADEPIED
Production Designer	FRANÇOIS EMMANUELLI
Editor	DORIAN RIGAL-ANSOUS
Costume Designer	ISABELLE PANNETIER
Original Music	LUDOVICO EINAUDI
Casting	GIGI AKOKA

CAST

Philippe	FRANÇOIS CLUZET
Driss	OMAR SY
Yvonne	ANNE LE NY
Magalie	AUDREY FLEUROT
Marcelle	CLOTHILDE MOLLET
Elisa	ALBA GAÏA BELLUGI
Adama	CYRIL MENDY
Albert	CHRISTIAN AMERI
Chantal	MARIE-LAURE DESCOUREAUX
Antoine	GREGOIRE OESTERMANN

SYNOPSIS

An irreverent, uplifting comedy about friendship, trust and human possibility, THE INTOUCHABLES has broken box office records in its native France and across Europe. Based on a true story of friendship between a handicap millionaire (Francois Cluzet) and his street smart ex-con caretaker (Omar Sy), THE INTOUCHABLES depicts an unlikely camaraderie rooted in honesty and humor between two individuals who, on the surface, would seem to have nothing in common. Directed by Eric Toledano and Olivier Nakache, the film was nominated for a total of nine 2012 César Awards, France's equivalent to the Oscars, including Best Picture, and won Best Actor for breakout star Omar Sy. The film also won the Grand Prize at the 2011 Tokyo International Film Festival. THE INTOUCHABLES has received Audience Awards from U.S. film festivals including the San Francisco Film Festival, COL COA, and the Nashville Film Festival.

Q&A WITH WRITER/DIRECTORS OLIVIER NAKACHE AND ERIC TOLEDANO

How did you get the idea for THE INTOUCHABLES?

Olivier Nakache: It dates back to 2003. One evening, we watched a documentary that moved us both: A LA VIE, A LA MORT. It was all about the highly unlikely friendship between Philippe Pozzo di Borgo, who was left a quadriplegic after a paragliding accident, and Abdel, a young guy from the projects hired to take care of him. At the time, we had just finished shooting JUST FRIENDS (JE PREFERE QU'ON RESTE AMIS). We probably weren't mature enough to tackle the subject at that time, but the documentary stayed with us. We often watched it again... and, after SO CLOSE (TELLEMENT PROCHES), we felt that maybe the time had come to work on the story told in A LA VIE, A LA MORT.

Eric Toledano: A LA VIE, A LA MORT had the makings of a wonderful narrative film: an incredible story, a powerful subject, a great deal of humor. Beyond that, these were the kinds of characters that Olivier and I admire and are drawn to: people who, in extreme and challenging situations, keep their sense of humor and remain positive.

In THE INTOUCHABLES, the Algeria-born Abdel becomes the Senegal-born "Driss," and is played by Omar Sy. Presumably, the change is rooted in your feeling that Omar was the right person to portray this character – is that correct?

O.N.: We've collaborated with Omar since our second short film in 2001, and wanted to continue this adventure with him. We felt that Omar hadn't yet been used to his full potential on the big screen. And the relationship between Philippe and Abdel came back to us like a boomerang, like something obvious. And so we showed Omar the documentary to see if it might interest him, and happily, it did.

E.T.: There's also a cultural type in France, a young person who's grown up in the projects around Paris, and this is Omar's background. Omar comes from a housing project in a Parisian suburb that totally matches the background of the character based on Abdel. But the background is less important than the personality type in this kind of story. For the realism of the project, for the most impact, Omar's involvement was essential. I don't know if we would have attempted it without his decision to be involved.

Once you had Omar's agreement, how did you proceed?

O.N.: Before starting work on the screenplay, we wanted to meet Philippe Pozzo di Borgo who is now living in Essaouira, Morocco.

E.T.: We were able to contact him easily because he gave his email address at the very end of the book he had written, LE SECOND SOUFFLE. And he answered right away. He said that it wasn't the first time that directors had wanted to adapt his story for the screen, that he had even read screenplays but that he would be delighted to meet us.

O.N.: And that meeting was decisive!

E.T.: Because he told us the end of the story, everything that wasn't in the documentary. And a number of the things he said stayed with us. Philippe doesn't talk much but, when he does, his words are powerful. He told us, "If you make this film, it has to be funny. Because this story

has to be treated with humor.” We were delighted and reassured to hear that. Then he added, “If I hadn’t met Abdel, I’d be dead.” That conversation allowed us to open up a number of lines of thought. For instance, how the two levels of French society, represented by Philippe and Abdel, create new relationships and feelings when they come into collision. These two men -- one at a physical disadvantage, one at a socioeconomic disadvantage -- have a sort of strange and unexpected symmetry that makes a deep connection possible.

Did Philippe Pozzo di Borgo immediately give you his agreement to allow you to get to work on THE INTOUCHABLES?

O.N.: The meeting allowed him to find out who we were. We also showed him our previous films. There was a genuine dialogue between us. And he urged us to take the plunge.

E.T.: We let him know right away that we would of course allow him to read everything. We could tell that he was eager to, that he wanted to talk about it with us. He was generous and extremely courteous in the welcome he gave us, as he was in all the emails that he continued to send from that point on.

O.N.: He trusted us. And when you meet someone like that, it makes an impact on you.

E.T.: He gave us pages of notes on each new draft of the script. He would point out situations that were technically impossible in his condition. In short, he brought a form of truth to the film by telling us at times about a reality that was even crazier and funnier than what we were writing. At all times, he retains a normal side in an abnormal situation. His ability to make us forget his condition guided us throughout the film. And that’s also why, once Omar and François Cluzet were ready to set off with us on this adventure, we organized our “integration course.” We went back to Essaouira to see Philippe with them. And, once again, he gave us more food for thought.

O.N.: It was at that point that François began to take his inspiration from Philippe, observing how he lives, how he moves, how he talks. At the end of those three days, François simply told us, “I’ll carry the flag.” He is so intense and gets so caught up in the parts he plays that this meeting overwhelmed him.

Why did you want François Cluzet for the role of Philippe?

O.N.: Initially, for this part, we were looking for a marked age difference with Omar, implying actors of a certain age bracket. Then we learned that François had read the script, thanks to his agent, without us knowing. François then asked to meet us, and everything took off from there!

E.T.: His immediate enthusiasm was enough to make us want to work with him. For instance, François told us that he wanted to experience Philippe’s regular routines, and not just perform them. As we got to know him little by little, we started to look forward to the electricity that would arise from his interaction with Omar who, like François, lives out situations more than he performs them. It went way beyond what we hoped for.

O.N.: François is a genuinely intense actor. This part required huge preparation. He couldn’t turn up the day before shooting, sit down in a wheelchair and portray the breathing and the suffering without having worked beforehand. As he had promised, he embraced the challenge.

What changes did you make, if any, in writing Abdel as Driss? How closely does character – his personality and his family circumstances – resemble the real-life person?

O.N. : For the character of Driss, we created a combination of Omar, who we already knew well, and Abdel, who we met for the film. Abdel and Driss don't resemble each other in all the particulars of their backgrounds and lives. But Omar/Driss and Abdel share a sense of humor, irreverence, frankness and real generosity.

Do you think Omar's personal history growing up in the projects gave him a unique understanding of the character? Did having Omar on board keep you from making mistakes in portraying a guy from the projects, and in filming scenes set in the projects?

E.T. : The authenticity of this story depends on the authenticity of the actors who bring it to life. There's a way of speaking, walking, a sense of humor and vitality that belongs only to a certain social type. Many attempts to portray urban youth often result in caricature, but with Omar we were able to avoid this pitfall. Omar was our guarantee of authenticity from the clothing down to the most subtle local slang.

How did Omar surprise you in this film compared to the other films that you have directed him in?

E.T.: We would never have embarked upon a film like THE INTOUCHABLES if we hadn't had a clear idea of the cast that we wanted. And, as with Philippe, the person playing Driss had to be instantly credible. Omar continually surprised us. He took the initiative of losing 10 kilos and bulking up his muscles without us asking simply because, in his mind, a guy from the projects would be thinner than him in real life. When I saw him turn up with his head shaved, simply dressed in a hooded sweatshirt and a leather jacket, I was blown away by the way in which he had moved so skillfully towards the character on his own.

How did you work with François and Omar prior to shooting?

O.N.: We did a lot of readings with them. That brought us a great deal because we love to steal things from the actors at those moments, things that may escape their notice completely. We have a number of different stages in our work "method." First of all, we write the script and then rewrite it during shooting. Indeed, we didn't know how François was going to react on the set because we talk all the time, including during the takes!

E.T.: By doing that, we try to unsettle our actors' performances and bring out unexpected things, happy accidents, unforeseen stuff.

O.N.: We prepare things a great deal, of course, but when it comes to shooting, we like to try out all the ideas that come to us. And that's necessarily unsettling, even for the crew -- they often ask us to do the scene as it's written at least once!

E.T.: But we can do it because we have prepared everything together and we know it can work. There comes a point when we need to demolish it all because we're worried the actors may get bored. We need that particular excitement, it's one of the main things we have in common as filmmakers.

Music plays an important role in the film. At what stage do you think about it?

O.N.: At every stage. For instance, as soon as we began writing, we were thinking about the song by Earth, Wind and Fire that Driss dances to at Philippe's birthday party. As for the songs that accompany the film's montage sequences, we thought about them during filming and editing. To be honest, we're kind of neurotic about music! We spend a lot of time thinking about it. Then comes the headache of obtaining the rights!

E.T.: As for the composer of the film's score, we came across Ludovico Einaudi while surfing music sites on the Net. His piano pieces – similar to the flawless compositions of Michael Nyman or Thomas Newman - also accompanied the writing of many sequences in which we required both emotion and a certain restraint. And then one day we called him to ask him to write the film's score. And he accepted.

Were there scenes that were particularly demanding or otherwise noteworthy?

E.T.: The scenes with the wheelchair that Omar has to position before carrying François to it and sitting him in it. The scene in which François suffers because of his "phantom pains" as if his limbs were coming back to life. In this latter case, we didn't feel up to giving him directions, so we were pretty tense. The other complex scenes were those with a lot of extras.

O.N.: And then there was a major first for us: shooting car chases! Those were crazy moments but we were more excited by them than stressed out.

E.T.: In fact, in the film, there are plenty of scenes that we were looking forward to shooting like two excited kids, notably the one in which Omar dances to Earth, Wind and Fire! We probably started talking to him about it four days before. We'd go into the room and he would start to dance. At the end of each day prior to the shooting of that scene, I would put that number on so that everyone could imagine the mood that we were looking for.

O.N.: And then there were those really special days that began in a housing project on the outskirts of Paris and ended in the luxury homes of the city's smartest neighborhoods.

E.T.: That sums up the film perfectly: we move from one world to another, from one visual realm to another. At such times, we felt we were at the heart of what we were after.

This is also an opportunity to adopt a special approach to the projects...

E.T.: When you go out into the projects, the images are instantly striking. But we were careful to remain focused on our subject. In the first minutes of the film, we don't want to paint a portrait of the big city outskirts today but explain who Driss is, where he comes from and, through that, highlight the contrast with Philippe's townhouse in Saint Germain des Prés. Today, audiences are aware of the harsh reality of the projects. Therefore, one shot is enough to get across the world we're in.

Was the film rewritten a great deal during editing?

O.N.: When we saw the editor's first cut - he works while we shoot - it still needed work of course but the film was already there. We rewrote it a lot less during editing than our previous features.

E.T.: We improvised much less on the set of this film, whereas we always tried to send things off the rails in our other films. Here, things were more focused. However, even if there were fewer changes, the last stage of writing really occurs during editing. Since there's a great deal of spontaneity and improvisation on the set, it can take a while to find the film's final form.

O.N.: The heart of the scenes shifts.

E.T.: Here, the challenge was maintaining that fragile balance between laughter and emotion. During shooting, we often mixed everything up and no two takes were alike. Editing allows us to pick among the different moods of each one to build up something coherent while switching between comedy and emotion. Editing was a very pleasant moment: like a puzzle where the pieces fell easily into place. That was a particularly encouraging and reassuring sign for us: we were on the right track.

Since you had based THE INTOUCHABLES on a true story, did you feel a special kind of responsibility?

E.T.: Yes, even if we felt very free in spite of everything. We weren't shooting a documentary so we really had no limits. After reading the different drafts of the script, Philippe told us that there were times when we even fell well short of reality. All the same, I really had the impression that we were morally responsible for something...

O.N.: And I don't think we have betrayed Philippe's story, even if we have necessarily had to adapt certain parts of it.

E.T.: Moreover, it was no accident that we felt the need to go and show him images from the film just after shooting. We were invited to his surprise birthday party. Abdel was there, along with Philippe's mother, his family and all his friends. Using a computer, we gave him a slideshow of photos taken on the set. It was a necessarily strange moment for him to see François Cluzet playing him. There was a fine silence in the middle of that happy evening. They were all moved. I think the first screening of the completed film will be a very intense moment for him and those close to him.

Q&A WITH FRANÇOIS CLUZET

What won you over when you first read the screenplay for THE INTOUCHABLES?

The fact that it was the story about two characters and the birth of a friendship. Quite simply, the story of two men. I like nothing more than performing for my partner. And I saw right away, on the set, that Omar worked in the same way and was performing for me too. Omar's an exceptional guy. I would often say to him, "Remember, you're acting for us both, I can't do anything..." (laughter). There was a great deal of camaraderie between us.

Did you approach this role of a paraplegic as a challenge?

Yes, because I'm an actor who isn't fond of dialogue and who loves to act silently. That means I usually need my body to express things in the place of words! But, obviously, in this case, there could be no body. So when there's no body, I listen, I participate, I take what there is to take, I laugh at whatever's funny. The bond between Philippe and Driss arises from that dynamic. On the one side, you have a mobile character. On the other, an immobile character. Driss becomes my body in a way. When he dances, it's a little as if I were dancing. When he jokes, it's a little as if I were joking. Because they're so different, they're made to get along. And each one takes a step towards the other.

With Omar and your two directors, you went to meet Philippe Pozzo di Borgo, the inspiration for your character, at his home in Essaouira. What are your memories of that visit?

Those were overwhelming moments. That encounter intensified my commitment to the film, the heart that I put into the work. If my role had been a paraplegic without a face, that would necessarily have been more complicated for me. Seeing that man in his daily world and listening to him telling us about his life played a fundamental part.

From that point on, how did you prepare yourself to become Philippe?

Once I was won over by Omar's talent and, in a sort of ricochet effect, the reason why my character hires him becomes self-evident, my work consisted in trying to forget myself. In fact, that is the reason why I chose this job. It allows me to abandon myself. I've never tried to be more handsome or more generous. That's not what I do! And my character has a thirst for the ordinary, even though he finds himself in an extraordinary situation. Even when Driss suggests experiences that push the limits, Philippe accepts them because he doesn't know them and, like a child, he wants to try everything. With THE INTOUCHABLES, I went through a process of abnegation that I like very much. The film meant accepting that the character of Driss should have so much heart that he moves for two, cracks jokes for two. And, little by little, my character tries to become his partner, to feed him lines, to make him laugh since he makes my character laugh, to make life lighter for him since he makes it lighter for my character. To the point of forgetting the handicap in order to say: I'm happy when I'm with him. I want to emphasize this idea of abnegation because it is essential for me in our work. We mustn't always want things to pass through us. It's an opportunity when they pass through a partner. It's fascinating on a human level. And I had the feeling that I was more serene after shooting.

Was this chemistry with Omar obvious or did it come about gradually?

Initially, when Eric and Olivier told me that Omar was going to play Driss, I took a closer look at his work in the SAV sketch comedy show. And I liked what I saw: the range is fairly broad. But, remember, those are short sketches and the work is totally different on a film like THE INTOUCHABLES! I then watched SO CLOSE (TELLEMENT PROCHES) and found him remarkable in that. I realized just how fond of him Eric and Olivier were to cast him against type in such a way. He is wonderful in that film because he never has any distance in his performance. He's totally into it and doesn't try to be smarter than the part. He really is a wonderful actor. Once we met, even if Omar is fairly reserved, I was able to tell quickly that he trusted me. I really wanted to form a duo; for us to have a commitment between men, between actors. At the end of the day, we're just two kids having fun in the schoolyard and who are happy that they have a good partner. I was lucky, as I said before, because I found myself with a prince, someone with a healthy, honest and generous approach. I was also carried along by the grace of Philippe Pozzo di Borgo. I know his sister and I'm very fond of her: she was the costume designer on JANIS & JOHN. And so I knew about his accident. Then I read the book that Pozzo had written. This man who says that his greatest handicap is not being in a wheelchair but to be living without the woman he loved and who died. That's what I had to live out: the vulnerability of a man orphaned by love.

Did your view of Philippe alter in the course of filming?

The problem was that we were going to make a comedy but I wasn't going to be able to be ridiculous as I had such fun being in LES PETITS MOUCHOIRS (a.k.a. LITTLE WHITE LIES). I had the burden of the handicap and I had to be sincere that condition. Therefore, I couldn't move but had to be on the ball: listen to everything that was said, have my senses on the alert. Philippe is someone real so I had to be real in every situation. And I had forgotten that he suffered. His suffering came flooding back and struck me hard. So, before certain tricky scenes involving pain, I would move away to one side to prepare myself and concentrate and I would begin a physical exercise to forget myself in order to sense the character's suffering. This bodily and sensorial preparation was indispensable since I didn't have the use of my body to express things. But working without the body doesn't mean the body feels nothing. The face has to express what you feel. Usually, I cut lines to perform with my body. Here, it was the opposite.

Are there any scenes that you were dreading?

No, apart from the idea of getting across the notion of pain. I didn't play on it all the time because this is a comedy: we had to forget it while it remained present. Moreover, Philippe has phantom pains that no one can imagine: his legs hurt when he isn't supposed to feel them.

Nakache and Toledano's writing dares to use an unexpected style of humor that plays with taboos and political correctness ... They make no apologies for opting for either humor or emotion. They have no complexes...

They understood perfectly that the only things Philippe cannot stand are pity and compassion. He doesn't want to be summed up by his condition since he doesn't impose it on others. He knows that they are lucky to be mobile! But he is lucky in that he is alive. Eric and Olivier were able to get this across perfectly by opting for comedy throughout. Moreover, each member of this duo has a handicap. For Driss, a socioeconomic handicap. For Philippe, a physical handicap.

That's why Driss doesn't feel sorry for Philippe. He doesn't pity him and that's what makes him so appealing in his eyes.

How do Eric and Olivier work on the set?

They were very demanding and very ambitious. So it was tricky for me to tell them that my greatest ambition was to just let things happen. With experience, I have learned that you make great films by allowing life in. Eric and Olivier have a sense of fantasy and wittiness. With them, the days pass quickly and are very pleasant. They love their actors and they are with them. And that is the key that allows you to let yourself go without trying to give a performance. I just try to be anti-performance while never forgetting that only the film matters and that, even without moving, I have to bring something to it that gives it energy and power. And Eric and Olivier were always there to motivate me. Even in those scenes where Philippe is alone and he starts to let go because he doesn't have the strength to go on.

What did you feel on watching the film?

I'm never really able to watch the films that I act in. But this time I was moved. And I discovered a film that worked because it was made with genuine team spirit. The film here is the duo: nothing ever leads us to choose between Driss and Philippe. That is the quintessence of our work. And that holds true of Eric and Olivier too: neither one of them has an oversized ego. I'm happy to see that beautiful films are made together, in a good atmosphere. In the end, the easier you make my life, the better I perform because I feel I owe something.

Q&A WITH OMAR SY

When did you first meet Olivier Nakache and Eric Toledano?

It was in 2001, for a short film, CES JOURS HEUREUX, that would later lead to THOSE HAPPY DAYS (NOS JOURS HEUREUX). They came to see me at a time when I was writing for the series "CANAL + Idées" with my comedy partner Fred Testot. I told them that I wasn't an actor and that, for now, I was trying my best to write jokes and that was enough for me. But they insisted, explaining that they were starting out too, that we were going to make the film and that we would learn together. They spoke to me with such ease and simplicity that I ended up accepting. We had a really fun time making CES JOURS HEUREUX.

You went on make to three features with them, beginning with THOSE HAPPY DAYS, set in a summer camp. You must like working with them.

THOSE HAPPY DAYS gave me my first memory of summer camp – I had never been to one when I was younger! (laughter) When Olivier and Eric called me back to make THOSE HAPPY DAYS, I realized that they were very loyal guys. A genuine friendship was formed between us and it has grown stronger ever since. I like their way of working; they direct you with a great deal of sensitivity, so that you feel very free at all times. But, in fact, they're pushing you without you realizing it.

When did they first talk to you about THE INTOUCHABLES?

Shortly after we finished shooting SO CLOSE (TELLEMENT PROCHES). They told me about the documentary on Philippe Pozzo di Borgo and Abdel, A LA VIE, A LA MORT, and that that they wanted to adapt it as a narrative feature. Whatever they offer me, I always feel like following them. That was true after THOSE HAPPY DAYS and even more so after SO CLOSE.

What did you feel on watching the documentary?

I saw right away that it could make an interesting film, especially with the style, sensitivity, precision, razor-edge humor and depth that Eric and Olivier bring to their work. The marriage could be truly perfect if they found the right balance between emotion and humor.

Did their screenplay win you over right away?

Yes. Reading it confirmed my first impression completely. I'm a sucker for their writing, with all its humor, humanity and truth. And, with this particular subject, their style takes on an additional dimension.

How did you work on the role of Driss?

I discussed it at a very early stage with the directors. Then we had what they called their "integration course": a trip to Essaouira with François Cluzet to meet Philippe Pozzo di Borgo. That was the film's true starting point. It really was an incredible moment. We were able to communicate very quickly and an easy relationship was forged between us. We got to know Philippe Pozzo, a highly intelligent man, full of life and humor with a very powerful gaze. I was instantly struck by the love with which he talked about Abdel, the person that the character of Driss is based on. The very way in which he spoke his name was extremely touching. It was

easy to sense the very strong bond between them. We all came away from this visit with a deep sense of responsibility; making the most beautiful film possible was the only way to respect Philippe and Abdel's story.

How did you build up the relationship with François Cluzet?

We didn't really know each other before this film; we had only met in passing. When I learned that François would be playing Philippe, I was both happy and nervous, because he is such a brilliant and powerful actor. But I instantly sensed in him a desire to perform with me as great as my desire to perform with him, and all my apprehensions vanished. From that point on, everything happened naturally between us, under the intelligent, sensitive direction of Eric and Olivier. François is very open and very generous. Once he has opened the door, he doesn't close it again. He told me right away, "We're making this film together. The important thing is what happens between us." I felt uplifted by his gaze and encouragement. We inspired each other, carried each other.

Did you feel more apprehension than on your two previous films with Eric and Olivier?

Having already worked with them made me feel more comfortable. And forming a duo with another actor was familiar, since I work in a duo all year long! All the same, THE INTOUCHABLES was special in my eyes. Eric and Olivier stake a little more on me each time, so the pressure necessarily increases. I aim to be worthy of the trust they place in me.

Was there a lot of scope in the dialogue for your style of speech and diction?

Yes, and that's another reason why I like working with Eric and Olivier so much. Prior to shooting, we prepared with numerous readings of the script. Then, on the set, they always left me free to try things. In fact, they encourage their actors to try things, and they will deal with the outcome in editing. You never feel walled in. Even during takes, they may start talking because they have suddenly had a new idea. So, we carry on searching for the humanity and truth required by the characters and situations, trying to avoid pathos and heavy-handed jokes.

How do Eric and Olivier divide the work?

There's not really a method. They both talk to the actors and the crew. I couldn't really say who does what. But they do it and they complement each other. You can tell that their rapport goes back a long way.

The film's first scenes show Driss in his world, that of the projects, a world that the cinema often has trouble showing without making a caricature of it. How do you judge their approach?

These scenes are important so that we know where Driss comes from. And I think they're even more important for me because that's where I come from too. So I feel responsible: if I talk about it, I have to do it properly. Eric and Olivier know that. By offering me this film, they necessarily had that idea in mind. I trusted them. I feel that French cinema has never portrayed the projects with so much poetry and delicacy. Eric and Olivier never impose their point of view: they simply express what they have observed in images. It's neutral yet very

powerful. And I know that's another reason why I'm very proud to have made THE INTOUCHABLES.

Were there any scenes that you dreaded?

Before shooting, I was apprehensive about the scene of Driss's confession, in which he starts to confide in Philippe. That was something totally new for me. But once we were filming, it all went smoothly. There comes a point when you stop asking yourself questions. You just let yourself be carried along by the energy. You feel free. We immediately felt that we were experiencing something very powerful. And it was a huge joy to meet up each day. This created a light-hearted atmosphere that dispelled all the questions I had been asking myself.

What are your memories of the scene in which you dance to Earth, Wind and Fire?

One thing that I have in common with Eric and Olivier is a love of music and dancing. And that particular scene is wonderful because it comes just after Philippe has tried to introduce Driss to classical music. And so it's an exchange: Driss wants him to listen to and share his music. He isn't as precise as Philippe but, for him, the body and dancing can get it across. In fact, Driss dances for Philippe. So it had to be as pleasurable as possible. But with Earth, Wind and Fire, that's easy!

What kind of actor are you?

I work a lot on instinct. I react more than I act. I try to ask questions before shooting because I know that it's too late once we're on the set and that means I can let myself go completely at that point. I know that I don't have a lot of acting technique but I work prior to shooting with a brilliant coach, Julie Vilmont, who has taught me a lot. Once I have the script and have talked about it with the directors, I go to see her to ask her to help me with what I have to do. And this work with her frees me, it dispels any guilt I may feel about never having taken acting classes. I no longer apologize for being there.

How did you react on first viewing the film?

After the first three minutes – and this is a first for me – I let myself be carried off by the story. Actually, I had seen none of the footage on the set. For this film, I avoided going to view the video feed in order to stay in character. And so, on seeing the film, I rediscovered this story nourished by the work of the whole team. I'm very proud of this film. I was overwhelmed by the emotion in the eyes of Philippe/François. It took me a long time to come back down to earth.

ABOUT THE CAST

FRANÇOIS CLUZET (Philippe)

A ten-time César Award nominee, François Cluzet is one of France's most renowned and respected actors. Since making his feature debut in Diane Kurys' 1980 COCKTAIL MOLOTOV, he has worked with many of Europe's most distinguished filmmakers. In the U.S., he is best known as the star of the hit mystery Guillaume Canet's TELL NO ONE (NE LE DIS À PERSONNE), which garnered him a 2007 César Award for Best Actor. His recent films include Canet's LITTLE WHITE LIES (LES PETITS MOUCHOIRS), Emmanuel Mouret's THE ART OF LOVE (L'ART D'AIMER), Saphia Azzeddine's MY FATHER IS A HOUSEWIFE (MON PÈRE EST FEMME DE MENAGE), Christophe Blanc's WHITE SNOW (BLANC COMME NEIGE), Philippe Godeau's ONE FOR THE ROAD (LE DERNIER POUR LA ROUTE) and Xavier Giannoli's IN THE BEGINNING (A L'ORIGINE). Other noteworthy credits include Raul Ruiz's THE LOST DOMAIN ; Samuel Benchetrit's JANIS AND JOHN ; Olivier Assayas's LATE AUGUST, EARLY SEPTEMBER ; Nicole Garcia's THE ADVERSARY; Jean-Paul Rappeneau's THE HORSEMAN ON THE ROOF ; Robert Altman's PRÊT À PORTER ; Agnieszka Holland's OLIVIER, OLIVIER ; Bertrand Blier's TOO BEAUTIFUL FOR YOU ; Claire Denis's CHOCOLAT ; Bertrand Tavernier's ROUND MIDNIGHT ; Jean Becker's ONE DEADLY SUMMER ; and Diane Kurys's ENTRE NOUS. Cluzet worked several times with lauded filmmaker Claude Chabrol, starring in THE SWINDLE, HELL, STORY OF WOMEN, THE HATTER'S GHOST, and THE HORSE OF PRIDE. At the 2011 Tokyo International Film Festival, Cluzet and Omar Sy shared the Best Actor Award for their performances in THE INTOUCHABLES.

On television, Cluzet starred in the 2002 series "La famille Guérin" and appeared in the series Venus and Apollo"; he also starred in several television films, including UN MOIS À NOUS and LES ENFANTS DU PRINTEMPS. Born in Paris, Cluzet began his career in theatre, making his stage debut in 1976.

OMAR SY (Driss)

Omar Sy is an award-winning French actor, comedian, comic writer and television personality. THE INTOUCHABLES marks his third feature film with Olivier Nakache and Eric Toledano, following SO CLOSE (TELLEMENT PROCHES, 2008) and THOSE HAPPY DAYS (CES JOURS HEREUX, 2006). Sy's other feature film credits include Christophe Campos's LA LOI DE MURPHY, Jean-Pierre Jeunet's MICMACS and Pierre-François Martin Laval's KING GUILLAUME. He has voiced characters in the animated films BOLT, PAPA RACONTE, LES LASCARS, MARMADUKE and FISH AND CHIPS. For his performance in THOSE HAPPY DAYS, Sy was honored with the 2007 NRJ Ciné Award for Best Young Talent in a Debut Film. At the 2011 Tokyo International Film Festival, Sy and François Cluzet shared the Best Actor Award for their performances in THE INTOUCHABLES, and in February 2012, Sy won the César Award for Best Actor for his performance.

Sy has been writing and performing comedic sketches with Fred Testot for over 10 years, and they are among France's biggest comedy stars. Their sketch series "SAV des émissions" is a long-running television hit, having debuted in 2006. Their first television series, "LE VISIOPHONE d'Omar et Fred" aired from 1999-2003 on Canal+, and the duo have also made several successful stage tours. Sy's other television credits include "Le Grand Journal," "Le Vrai Vie d' Omar & Fred" and the telefilm SI J'ÉTAIS LUI .

AUDREY FLEUROT (Magalie)

Active in film, television and theatre Audrey Fleurot began her professional career in 2002. Her feature credits include DELICACY (LA DÉLICATESSE), MIDNIGHT IN PARIS, THE WOMEN ON THE 6TH FLOOR (LES FEMMES DU 6ÈME ÉTAGE), and TWO WORLDS (LES DEUX MONDES), as well as numerous short films. Her television credits include the series "Tango" "Zak"; "Un Village Français"; "Affaires Étrangères"; "Engrenages"; "Equipe Médicale D'urgence"; "Eternelle"; "Kaamelott"; and "Diane, Femme Flic." She has also acted in several television films, among them LA VIE EN MIETTES; LE BOURGEOIS GENTILHOMME; THE QUEEN AND THE CARDINAL (LA REINE ET LE CARDINAL); L'AMOUR ALLER-RETOUR; THE NEW WORLD (LE NOUVEAU MONDE); FORT COMME UN HOMME; LA BONNE COPINE; and FROID COMME L'ÉTÉ. Her theatre credits include Carlo Goldoni's "The Liar," a production that played for two years; and August Strindberg's "A Dream Play."

ABOUT THE FILMMAKERS

ERIC TOLEDANO and OLIVIER NAKACHE (Writers/Directors)

The award-winning filmmaking team of Eric Toledano and Olivier Nakache have established themselves as two of the leading lights of French comic cinema, with a string of critical and popular successes to their credit.

Toledano and Nakache met in the early nineties, and began their creative partnership with the 1995 short film, *LE JOUR ET LA NUIT*, with Zinedine Soualem and Julie Mauduech. Their second short film, *LES PETITS SOULIERS*, brought the duo broad attention. Inspired by their mutual experience (the Santa Claus rounds that they did on Christmas Eve to make a little money), the film was selected for the prestigious Clermont-Ferrand International Short Film Festival and the Paris Film Festival, where it won the Audience Award in 1999. *LES PETITS SOULIERS* subsequently screened at numerous other French and foreign festivals, picking up a dozen different awards.

The filmmakers again drew upon their personal histories – in this case, their experiences as summer camp counselors – for their next short, 2002's *CES JOURS HEUREUX*. That film marked their first collaboration with comedian/actor Omar Sy, who would become a member of the filmmakers' informal repertory company.

In 2003, Toledano and Nakache directed their first feature film together, *JUST FRIENDS (JE PRÉFÈRE QU'ON RESTE AMIS)*, a comedy starring Gérard Depardieu and Jean-Paul Rouve. For their sophomore feature, the duo adapted their acclaimed short *CES JOURS HEUREUX* into a feature-length comedy, *THOSE HAPPY DAYS (NOS JOURS HEUREUX)*, with an ensemble cast that included previous collaborators Omar Sy and Jean-Paul Rouve. A hit with audiences and critics alike, *THOSE HAPPY DAYS* won numerous awards, including the Jury Prize and Audience Award at the Meudon Comedy Film Festival in 2001, and the Audience Award in Poitiers and Sarlat that same year.

Toledano and Nakache turned to the subject of family for their third feature, the ensemble comedy, *SO CLOSE (TELLEMENT PROCHES)*. It starred Vincent Elbaz, Isabelle Carré, Omar Sy, François-Xavier Demaison and Joséphine de Meaux.

NICOLAS DUVAL ADASSOVSKY (Producer)

After six years as unit manager and two as a production manager at Orphée Arts, Nicolas Duval Adassovsky began his career in 1987 producing commercials for Paris-based advertising film company Only You.

In 1993, Adassovsky founded Quad Productions, his own advertising/film production company, producing films for the major international. World-famous commercials directors Bruno Aveillan and the late Rémy Belvaux (*MAN BITES DOG*) joined Quad in the very early days and shot a number of award-winning films.

Adassovsky expanded the company's activity to feature films in 2003. Over the next nine years, he produced four feature films by writer/directors Eric Toledano and Olivier Nakache: JUST FRIENDS (JE PRÉFÈRE QU'ON RESTE AMIS); THOSE HAPPY DAYS, which became the French cult sensation of the summer of 2006; SO CLOSE (TELLEMENT PROCHES); and THE INTOUCHABLES.

Adassovsky was joined by a second partner, Yann Zenou, in 2007. In 2010, they produced Pascal Chaumeil's first feature, HEARTBREAKER, a romantic comedy starring Vanessa Paradis and Romain Duris. Acclaimed by critics and the public (over 4 million tickets sold), the film was nominated for five César Awards (France's equivalent to the Oscars®), including best picture. Laurent Zeitoun, the screenwriter of HEARTBREAKER and FLY ME TO THE MOON, joined Adassovsky and Zenou as a partner in Quad in 2010.

Other Quad productions include Alexandre Coffre dramedy BORDERLINE and the psychological thriller SMALL WORLD, directed by Bruno Chiche and starring Gérard Depardieu.

The year 2012 will see the releases of 30° COULEUR by Lucien Jean-Baptiste and Philippe Larue, as well as FLY ME TO THE MOON, Pascal Chaumeil's new adventure/comedy starring Dany Boon (WELCOME TO THE STICKS) and Diane Kruger.

YANN ZENOU (Producer)

After graduating from ESCP Europe Business School, Yann Zenou joined the French distribution company Lazennec Diffusion, first in Legal and Business Affairs, and then as Production Manager and Producer at short film production company Lazennec Tout Court.

Between 2000 and 2005, Zenou worked as a booker and Marketing Supervisor for Mars Distribution, on over 100 feature films, including BILLY ELLIOT, BRIDGET JONES' DIARY, THE MAGDALENE SISTERS, LOVE ACTUALLY, and FAHRENHEIT 9/11. He then joined StudioCanal as Development Manager.

In 2007, Zenou went into partnership with Nicolas Duval Adassovsky, founder of Quad Productions. Together they produced SO CLOSE (TELLEMENT PROCHES) by Eric Toledano and Olivier Nakache; EVERY JACK HAS A JILL (JUSQU'À TOI) by Jennifer Devoldère; BORDERLINE (UNE PURE AFFAIRE) by Alexandre Coffre; SMALL WORLD (JE N'AI RIEN OUBLIÉ) by Bruno Chiche; and the 2010 box office hit, HEARTBREAKER (L'ARNACOEUR), directed by Pascal Chaumeil, starring Romain Duris and Vanessa Paradis, as well as THE INTOUCHABLES.

In 2010 Zenou and Adassovsky went into partnership with Laurent Zeitoun, screenwriter of HEARTBREAKER and FLY ME TO THE MOON. HEARTBREAKER sold 4 million tickets in France and was nominated for five César Awards (France's equivalent to the Oscars®), including best picture.

Two Quad pictures will be released in 2012: 30° COULEUR by Lucien Jean-Baptiste and Philippe Larue; and Pascal Chaumeil's sophomore feature, FLY ME TO THE MOON, an adventure comedy with Dany Boon (WELCOME TO THE STICKS) and Diane Kruger.

LAURENT ZEITOUN (Producer)

After graduating from ESCP Europe Business School, Laurent Zeitoun pursued his screenwriting studies at UCLA.

On returning from the U.S. in 2000, Zeitoun founded Script-Associés, where, together with a pool of authors, he worked on script-doctoring for a number of production companies, among them Chez Wam (Alain Chabat), Nord-Ouest, Ardimages (Thierry Ardisson) and TF1 Films Productions. He also acted as artistic supervisor for television shows produced by Endemol, KM Production, TF1 Production and M6 Production.

In 2004 Zeitoun co-wrote his first feature film, THE 11 COMMANDMENTS, directed by François Desagnat and Thomas Sorriaux. In 2006, he co-wrote and coproduced Eric Lartigau's film I DO : HOW TO GET MARRIED AND STAY SINGLE, starring Alain Chabat and Charlotte Gainsbourg.

In 2010, together with Yoann Gromb and Jeremy Doner, Zeitoun wrote the screenplay of the French blockbuster HEARTBREAKER, a romantic comedy directed by Pascal Chaumeil. The film, produced by Zeitoun, Nicolas Duval-Adassovsky and Yann Zenou at Quad Productions, was nominated for five César Awards (France's equivalent to the Academy Awards), including best picture. In 2010, Zeitoun joined Quad as Artistic Associate Producer, where his productions include THE INTOUCHABLES.

Most recently, Zeitoun and Yoann Gromb wrote the screenplay for Pascal Chaumeil's second feature, FLY ME TO THE MOON, starring Dany Boon and Diane Kruger, which will be released in October 2012. Zeitoun is also working on Alexandre Coffre's next film, to be shot this summer, as well as on a number of French and English-language projects.

MATHIEU VADEPIED (Director of Photography)

Mathieu Vadepied is a cinematographer, director and writer. As director of photography, his credits include IN YOUR HANDS (CONTRE TOI); READ MY LIPS (SUR MES LÈVRES); J'IRAI AU PARADIS CAR L'ENFER EST ICI; SAMBA TRAORÉ; and the television film LES VILAINS. From the early 1990s to the present, Vadepied has shot a host of music videos and television commercials, working with such renowned directors as Jacques Audiard, Eric Zonca, Olivier Venturini, Xavier Giannoli, Bruno Chiche, Christophe Caubel, Shaun Severi, Medhi Chareff, The Burnstein, Edouard Deluc, Andreas Grassl, Eric Guirado, Safy Nebbou and Tran Anh Hung.

Vadepied made his feature directorial debut in 2007 with LE MIRNAN, which he co-wrote with Zina Modiano. The debut followed his award-winning short films BREATH (LE SOUFFLE, 2002) and THOUSAND SUNS (MILLE SOLEIL, 2005).

DORIAN RIGAL-ANSOUS (Editor)

THE INTOUCHABLES marks editor Dorian Rigal-Ansous's fourth feature film with directors Olivier Nakache and Eric Toledano, following JUST FRIENDS (JE PRÉFÈRE QU'ON RESTE AMIS), THOSE HAPPY DAYS (NOS JOURS HEUREUX) and SO CLOSE (TELLEMENT PROCHES). Her other feature credits include Pascal Chaumeil's upcoming FLY ME TO THE MOON as well as his debut feature, HEARTBREAKER; Vincent Garenq's GUILTY (PRÉSUMÉ COUPABLE) and COMMES LES AUTRES; and LA TÊTE DE MAMAN (2007).

END CREDITS

FRANCOIS CLUZET

OMAR SY

Un film écrit et réalisé par
Eric TOLEDANO & Olivier NAKACHE

Produit par
Nicolas DUVAL ADASSOVSKY, Yann ZENOU et Laurent ZEITOUN

Avec :

Yvonne		Anne LE NY
Magalie		Audrey FLEUROT

Avec la participation de Joséphine de MEAUX

Et dans le rôle de :

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Elisa		Alba Gaïa BELLUGI
Adama		Cyril MENDY
Fatou		Salimata KAMATE
Mina		Absa Diatou TOURE
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 Ludovico EINAUDI

<p>« FLY » Musique de Ludovico EINAUDI interprété par Ludovico Einaudi piano – Paolo Giudici sound modifier © Chester Music Limited Avec l’aimable autorisation de Première Music Group (p) Ponderosa Music Art</p>		<p>« UNA MATTINA » et «UNA MATTINA VARIATIONS» Musique de Ludovico EINAUDI interprété par Ludovico Einaudi © Chester Music Limited Avec l’aimable autorisation de Première Music Group</p>
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STUDIO GUILLAUME TELL
Enregistrements par : Denis CARIBAU
Assisté de : Sarah WEINBERG

Musiques additionnelles

<p>« September » (Maurice WHITE / Allee WILLIS / Al MCKAY) interprété par Earth,Wind & Fire © 1978 EMI April Music Inc. /EMI Blackwood Music Inc./ Steel Chest Music. / Irving Music Inc. (p) 1978 Sony Music Entertainment Avec l'aimable autorisation de Sony Music Entertainment France , de EMI Music Publishing France et d' Universal Music Vision. Tous droits réservés</p> <p>« Ave Maria » D.839 (Franz Schubert) (p) & © Atmosphere Music Ltd Avec l'aimable autorisation de Universal Publishing Production Music France</p>		<p>« Nocturne en Si bémol Mineur Op.9 N°1 » (Frédéric CHOPIN) Piano : L. Rèv <i>Kapagama / Hyperion records</i></p> <p>« Birdcatcher – The Magic Flute » (W.A. MOZART – arr. D. Griffith) KPM – K MUSIK</p> <p>« The Ghetto » (Donny E. Hathaway & Leroy Hutson) Interprété par George Benson © Don-Pow Music, administré par Peer International Corp.</p>
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<p>« NEIN, LÄNGER TRAG' ICH NICHT DIE QUALEN » « DURCH DIE WÄLDER, DURCH DIE AUEN » (Carl Maria von Weber) Extrait de « DER FREISCHÜTZ » (Acte 1) Interprété par la Staatskapelle de Dresden, Carlos Kleiber & Peter Schreier (p) 1973 Deutsche Grammophon Avec l'autorisation d'Universal Music Vision.</p>		<p>«YOU'R GOIN' MISS YOUR CANDYMAN» (Paroles et Musique de Terrence Callier et Phyllis Braxton) Interprété par Terry Callier © Butler Music Publishing Corp Avec l'autorisation de Warner Chappell Music France (p) 1972 Geffen Records Avec l'autorisation d'Universal Music Vision.</p>

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<p>« Concerto en Fa mineur » (Johann Sebastian Bach) Interprété par Le Capriccio Français © Domaine Public (p) 2011 Splendido</p> <p>« Le vol du Bourdon » (Nikolaï Rimski-Korsakov) Interprété par Le Capriccio Français © Domaine Public (p) 2011 Splendido</p>		<p>« le Printemps 1er Mouvement » (Antonio Vivaldi) Interprété par Le Capriccio Français © Domaine Public (p) 2011 Splendido</p>
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<p>« CONCERTO POUR 2 VIOLONS ET ORCHESTRE EN LA MINEUR" OP. III N°8 » (Antonio Vivaldi) Interprété par L'ANGELICUM DE MILAN (P) CHARLIN (VIVALDI/BACH SLC24)</p>		

Musiques additionnelles originales
Sylvano SANTORIO

Extraits de :

« Poèmes à Lou » de Guillaume Apollinaire
©Editions Gallimard

« Les Fleurs du Mal » pièce XXVII de Charles Baudelaire
La Vierge Folle dans « Une Saison en Enfer » d'Arthur Rimbaud

Tableaux :

DALI Salvador, "Ma femme nue regardant son propre corps devenir trois vertèbres d'une
colonne, ciel et architecture » - 1945

DALI Salvador, « Persistance de la mémoire » - 1931

Salvador Dali © Salvador Dali, Fundació Gala-Salvador Dali / ADAGP, Paris 2010

Images aériennes : Dassault Aviation

Extrait du documentaire

« A LA VIE, A LA MORT »

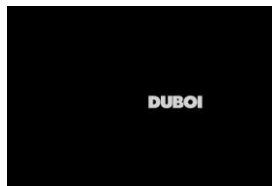
produit par Mireille DUMAS

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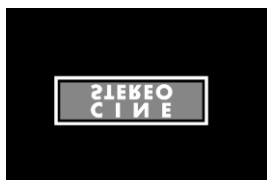


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Grues	LOUMASYSTEMS CAMERA SYSTEMS Opérateur Gyrohead : Philippe BESSY
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Détéctions	M.O pour MOT
Auditorium de bruitages et de mixage	AUDITORIUMS DE BOULOGNE
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Post-production	I MEDIATE POST-PRODUCTION
Sous- titrage	LVT
Téléphonique – talkies walkies	ABK6 SABBAH COMMUNICATIONS (logo)
Matériel régie	CREATIVE REGIE
Extincteurs	SICLI
Véhicules technique	CICAR CREATIVE REGIE RENAULT BEAUCHAMP NATIONAL CITER AVIS
Convoyages	SAB PRODUCTIONS
Hélico & Russian arm	ACS France
Falcon 900	DASSAULT FALCON SERVICE
Véhicules de jeux	MASERATI CITROEN RENAULT MERCEDES BENZ ACTU EVENTS GYROFUN NATIONAL CITER PROFILM AUTO CINEAUTOMOBILES
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