



Presents

FRANCK DUBOSC

ALEXANDRA LAMY

GÉRARD DARMON

ELSA ZYLBERSTEIN

ROLLING TO YOU

A film by **FRANCK DUBOSC**

CAROLINE ANGLADE – LAURENT BATEAU

With the friendly participation of FRANÇOIS-XAVIER DEMAISON

And the special participation of CLAUDE BRASSEUR

Original screenplay by FRANCK DUBOSC

Duration: 1 hour 47 minutes

Release date March 14



Marketing material can be downloaded at www.gaumont.net

SYNOPSIS

Jocelyn is a successful businessman, a ladies' man and inveterate liar. Fed up with himself, he seduces a pretty young woman in spite of himself by passing himself off as a cripple. Until one day she introduces him to her sister, who actually is handicapped...

An interview with **FRANCK DUBOSC**

When did you first start wanting to go on to direct a movie, and why?

I always and never wanted to direct. I say 'always', because my first experience with the world of film took place behind a Super 8mm camera. I was 14, and I wrote short screenplays typical for my age, and then shot them. I say 'never', because I soon realized that to be a director, you had to be a boss, which is something I never wanted to be. Working as an actor though, as the years went by, I met more and more people who said: "you write shows, you direct them, you've written some screenplays, so go on and direct them too". I systematically answered that directing was a profession in and of itself, and that I would one day give it a try, provided that I had a subject that justified it. Today, after having taken the step, I still do not consider myself a director, but as the director of "Rolling to You", (Fr., Tout le monde debout). You need to stay humble. But that being said, nothing I ever did before has excited me, thrilled me, or fulfilled me as much.

How did the idea for this movie develop in your mind? From the misunderstanding at the start – someone sitting in a wheelchair is not necessarily a cripple – or something more personal?

My motivation was two-pronged, and doubly personal.

One day, because of her age, and because she could no longer get around, my mother found herself in a wheel chair. The wheelchair, symbol of a handicap, became a solution because she would finally be able to get out and about again. But she objected: "I won't be able to go to the Christmas market, because you need to get up stairs". That's when it dawned on me. What appeared to be a lifesaver became an obstacle. And I thought of all the handicapped people who are confronted with that. And then too, I always wanted to tell a love story based on a difference that is not cultural or social, but physical. There is something I often wondered about, and that fascinates me: what if you fell in love with someone who was handicapped? A vision of the future that is a bit complicated, to say the least. Would love be stronger than rational considerations? I think so, and that is why I wanted to make this movie.

And so it is a physical difference that is essentially at the heart of your film?

It interests me, and has always attracted me. As a child, I was in love with a girl with a bad squint. Everyone made fun of her. But I looked at her with different eyes, if I may say so. I realized early on that her difference was an advantage, that it had its charm. But I know that you have to be very courageous to accept that, making your life with someone different, loving him or her. I'm not sure that I had that kind of courage.

Was the title inspired by a mistake singer François Feldman made on TV during the 10th telethon?

Our working title was "Lève-toi et marche" (Stand Up and Walk), but I didn't think it sounded graceful enough. It does in fact repeat something that François, who is a friend of mine, said.

Everyone laughed about that slip up, in front of people who could not stand up, but in the end I think that it was a very positive thing. Because standing up or not is in the head. Besides, my character says about Florence, who is handicapped: "She thinks faster, goes faster, and lives more than we do". What he means is: "a lot more than me".

Did you ever think that evoking a handicap with humor might be risky, or even dangerous?

Yes. At the start, I thought about that with every page I wrote. And then when I got into the story, I forgot all about it. Just as it happens in life. When you meet someone who is handicapped, at first you're very careful about everything you say, but once the relationship is on a sure footing, you no longer pay any attention to that at all. Otherwise, it would mean that you do not accept the difference, that you are keeping the other person at a distance. And then again, my intention was never to make fun of anyone. I hope that that is plain to see.

Did you also want to stigmatize clichés and prejudices about difference, via the character of Jocelyn?

Of course, by showing all the stupid things that can be said out of ignorance, and that disappear once you look at the other person with love. *Tout le monde debout* (Everyone stand up) is also and especially addressed to Jocelyn, to say to him: stand up, raise yourself up, elevate yourself. Because in the end, he is the most handicapped of the two.

Most of your characters keep repeating that it is not good to lie about a handicap. Is that a question of morality or betrayal?

Betrayal. I wanted a situation that was hard to forgive, but that can be forgiven nevertheless. He betrays her, but she sees only the lie, because she forgives him. Let's just say that, ultimately, the lie that leads to his betrayal is more important to him than to her.

Where did you come up with the character that you portray, a liar, a cheat, who has been a success, but who is constantly trying to be someone else?

His brother says to him: "You don't love her, that's why you're hiding". He doesn't see others, because he doesn't want to look at himself. He is full of faults, and we can guess that what he hides is more interesting than what he lets us see. That is surely the most important autobiographical element in the film. I don't like myself very much, even if with time I've learned to appreciate myself. I have often lied to myself. I couldn't look at myself in a mirror. To attract others, I never acted like myself. Being someone else was much more satisfying. Finally, what I wanted was for Jocelyn to be more beautiful in his lie than in reality, where as a human being, he is rather ugly. Yes, he is definitely more beautiful in a wheelchair than in his garish red Porsche.

Did you want "Rolling to You" to be a comedy from the start?

Like with all my shows, I began to write by imagining the dramatic climax, in other words the accident avoided at the end, and then work back from there to fill in the comedy. But there is also a lot of tenderness and love in this story, just like in any romantic comedy.

There is one very nice scene, very romantic in point of fact, that takes place in a swimming pool. Was it written exactly as we see it in the film?

Yes, it was written just as it was filmed. And I tip my hat to all our technicians. We looked for a house with a swimming pool whose bottom descended into the water by means of a remote control. Why? Because at first I wondered how they would make love for the first time. For all the reasons you can imagine I didn't want it to take place in a bed. In the swimming pool,

when the bottom descends at the end of their dinner, they float. They are freed of all constraints when their wheelchairs sink to the bottom.

Producer, director, screenwriter, lead role in the film, those are a lot of hats to wear. Was it because you wanted to control it everything?

Yes of course, but I didn't wear all those hats at the same time. When I began to write, I didn't know whether I would direct it or play in it. Thank God! Because that prevented me from tailoring a role for myself, which might have been to the detriment of the story. Once I finished writing it, I decided to direct it. And so it was the director who asked himself whether he should hire me as actor. Our financial backers advised me to do it.

What difficulties did you run into that were different than when you are just an actor?

Apart from the fact that you are obviously busier, the main difficulty is in saying 'Cut, the take is good', when I am acting. Director-actor, you have basically no one to trust but yourself. You have to be able to judge yourself. That means looking at all the takes on the combo, something I never do when I'm just acting. I hate that. At the beginning of the shoot, I tended to neglect myself as compared to the other actors. I didn't want to let myself shoot more takes, in order to avoid wasting time. For me, eternally dissatisfied, it was really complicated and I was constantly border-line schizophrenic. And then I started to relax, since I was so well surrounded.

How did you choose the female members of the cast to accompany you on this adventure, and first of all, Alexandra Lamy to portray Florence?

I was looking for an actress in her forties, beautiful, fresh, radiant, and full of life... a very good actress who could make us forget her handicap, and who belongs to my family of actors. I immediately thought of Alexandra, who met all those criteria. The director Eric Lavaine told me a hundred times how easy she is to work with. I found a rare pearl. She had a very difficult role to play, not just because she is supposed to be handicapped, but there is also some ambivalence: "I have known from the start that he is lying, but I mustn't show it". Alexandra is an unbelievably hard worker who never complains. She had to learn to play tennis in a wheelchair. She had to learn to play the violin. I admire her enthusiasm about everything, as if everything was a gift, and her love for performing. It was all very pleasant.

How did you hit on the idea of having Elsa Zylberstein play the delightful role of the goody-goody, completely nutty assistant?

We had already worked together. I saw her often. I know her well. Elsa is also an extraordinary comedienne. She realizes that now, because people keep telling her that more and more, but she doesn't know how she does it. I didn't want to make a burlesque comedy, and so I thought it was a good idea to have a cerebral actress like Elsa, who I could make funny, zany. Elsa needs to understand and analyze everything. I have never seen a screenplay with as many notes as hers. But the result is phenomenal, because she gives it her all. There is no holding back in what she brings.

Your best friend in the movie is played by Gérard Darmon, who constructs a formidable gay doctor...

The fact that he is gay is incidental, and we don't harp on it. It's not a big issue. Gérard Darmon is one of my favorite French actors. He is always extraordinary. Besides, I remember that some years ago I wrote a project entitled "Saturday the 14th, the movie that's scarier than Friday the 13th". He was the first actor I showed it to, and the first to accept. I needed this character of a friend who is more mature, more poised, more of a father than a buddy.

Where did you find Caroline Anglade, who plays Julie, Florence's sister?

I was looking for a pretty young woman to justify the original lie. We did auditions for the role. I immediately thought that she fit the character to a T. Caroline has freshness, beauty, and youth, but also a kind of maturity that I thought was essential.

With this tender, off-the-wall and romantic comedy, what message would you like to send?

Those who are condemned to remain seated are no different. They are only apparently different. Fundamentally they are not that different at all. I am sensitive about the subject, but I am not proclaiming anything. I am not giving any lessons. I just wanted to say that you have to be interested in people for what they are on the inside. We can all stand up. If we so desire...

An interview with
ALEXANDRA LAMY

Before working with him as a director, what did you think of Franck Dubosc as an actor?

We worked together on “Bis” by Dominique Farrugia, but we only had a few scenes together. But I had already seen him in movies and on stage. After the series “Camping”, he was pigeonholed inappropriately. Franck is an extraordinary actor. Audiences still remember some cult phrases from those films. What Franck delivers in terms of comedy and self-derision is very hard to do. You have to go for it, and very few actors of our generation are able to do that. And so I have quite a lot of admiration for him, for what he gives... and for his work capacity too.

Were you surprised when he began to direct?

No. It seemed normal to me. When you’ve acted a lot, you soon want to direct. I think that it is a kind of prolongation of our profession, which is first and foremost telling stories. It’s interesting to watch an actor step behind the camera. His manner of narrating then becomes somewhat different. It often gives precedence to acting, which is logical. And it is obviously interesting for actors to be directed by one of their own.

Do you remember your first meeting with Franck Dubosc for this project?

I was amazed, because we didn’t know each other very well. And I was very pleasantly surprised that he came looking for me. Because I know that Franck is a hard worker, that he is very demanding on himself, and I love that! We soon talked about the work load: I had to act handicapped, and I had to convey that she knows the truth, but can’t let it transpire. And then I also had to learn to play the violin and, worse yet, to play tennis in a wheelchair. The tennis match is a key scene in the movie, because Jocelyn falls in love with her while watching her play, and the viewer needs to feel pretty much the same thing as he does: this woman is a fighter, she is life personified. I argued with Franck against a body double, to look really believable. To my mind, that was very important. Well, so then we had to get down work.

How did you prepare?

Initially, I got used to staying in the wheelchair at home, where nothing is adapted to it. I tried to get around, to pick up some automatic reflexes. Then I trained with a tennis coach in southern France. Two hours a day for one month. A former champion who lives in the region kindly lent me her wheelchair and gave me some tips. Then I continued training with Emmanuelle Morch, who played with the French team at the Rio Olympics. Above and beyond what she was able to teach me, it was a great encounter. She inspired me a lot, with her vitality, her sunny smile. And despite all the difficulties, I really enjoyed preparing like that.

How did you work to familiarize yourself with the violin?

I studied with a veteran violinist. I soon realized that there was no way I was going to pull off in three months what she took thirty years to learn. And all the more so since Franck chose some very complicated pieces for me to play. The violin is not at all like tennis, even when played in a wheelchair. It’s much more thankless, because making progress takes a very long time. I worked so hard for a few, insignificant results.... I was able to integrate pretty much

what was necessary for the right hand, placing the bow correctly, centering it right, for example. As for the left hand, things soon became impossible, undoable. It would have taken too much time. And so I had a body double.

You already had some experience with a handicap in the film “The Finishers” by Niels Tavernier. But that had nothing to do with this... what in this story tempted you?

My first impression was of a very nice, well-written romantic comedy, with no gratuitous or corny wisecracks. The relationship between the ladies’ man, the liar, and this simple, handicapped young woman... in short, two beings that do not theoretically have anything in common, was all very tempting. It is compelling and touching, it engenders hope. Love abolishes differences. And even more tempting was the fact that she appears to be the rock on which this cinematic couple is built.

Florence, who you play, very soon sees through him, but does not take his lie for a betrayal. Why not?

Franck and I talked about that right off the bat.

It seemed obvious to us that she would guess it immediately. There are signs that do not lie. But also that she would pretend. She explains it to her sister in a very fine scene: why not take advantage of that loving look, why not live for the present moment and this parenthesis that is doing her so much good? Believe him for a moment; do not ask too many questions. That’s nice, isn’t it?

It is getting more and more complicated to laugh at anything and everything. Did you ever consider this project risky, or not at all?

The thought does of course cross your mind. Today, whatever you say, you risk getting clobbered. Verbally, I mean... on social media. I very quickly got rid of that apprehension, because there is no gratuitous mockery, no malice in this film. That being the case, I figure that you can laugh at anything. Besides, the character most held up to ridicule is not handicapped Florence, but healthy Jocelyn.

Does playing in a wheelchair change the way you act, or absolutely not? Is it a role just like any other?

I asked the hairdressers and make up crew to concentrate on my character’s upper body, because that’s where everything takes place. I worked a lot on the smile. I wanted her to look radiant, so that her face alone could catch a man’s eye. Then I tried to get used to not moving my legs, to forget about them, not to remember that I used to use them to walk upright. Frankly, it’s not easy. It’s difficult.

She says: “With him I feel entire, he looks at me like a woman”. Do you understand how problematic things can be, if that look does not exist?

Of course, and that was one of my first reflections. Don’t lie to yourself. When you’re handicapped, it’s very difficult to meet someone. Not impossible though, either. The eyes are important. I wanted her to feel sexy. I learned from Fabien, who played my son in “The Finishers”, that the difference in how people look at you can be devastating. Pity by itself is very brutal. Something else is needed.

One evening, Florence, whose legs are paralyzed, carries her shoes, to look like she had been out dancing all night, like when she was still whole. There is a kind of poetry in that scene...

There you have it. That's what I love in this film. Franck wields a very gentle and very sensitive kind of humor. The audience must not only say: "Oh, I just had a good laugh with Dubosc and Lamy". No, I think they will also be caught up by the emotion.

How would you define Franck as a director?

He knows fear, like all actors. He has doubts, and I think that that is something essential. People who are sure of themselves are walking disasters. Once Franck finishes a scene, he looks for reassurance. "Did you like it? Was it good? Was I good?" That's logical. As a director, he is very attentive to others, to his partners. He has the eye, he sees everything. He is very meticulous, he leaves nothing to chance, but he is also very generous: to a fault at times. At the beginning of the shoot, he was entirely absorbed in his work as a director, and I realized that he was neglecting himself as an actor. I told him: "Franck, stop watching us perform when you're with us, think about your own role too. Think about yourself". Of course he soon understood.

Which message did you feel you were delivering?

Everything is possible, if you want it. You have to fight. You have to equip yourself with the means. And so I think it's a very optimistic message, without even talking about love, which takes precedence over everything else. It may sound a bit clichéd. But love, even today, can erase differences, and take down borders.

CAST

JOCELYN
FLORENCE
MARIE
MAX
JULIE
LUCIEN
JOCELYN'S FATHER
PRIEST IN LOURDES

Franck DUBOSC
Alexandra LAMY
Elsa ZYLBERSTEIN
Gérard DARMON
Caroline ANGLADE
Laurent BATEAU
Claude BRASSEUR
François-Xavier DEMAISON

CREW

A film by	Franck DUBOSC
Original Screenplay	Franck DUBOSC
Produced by	Sidonie DUMAS
In coproduction with	Jean-Baptiste DUPONT Cyril COLBEAU-JUSTIN
Coproduced by	Sylvain GOLDBERG Serge DE POUQUES Nadia KHAMLICHI Adrian POLITOWSKI
Executive Producer	Yann ARNAUD
Cinematographer	Ludovic COLBEAU-JUSTIN
Technical Advisor	Mickaël VIGER
Artistic advisor	Isabelle DE ARAUJO
Sound	Antoine DEFLANDRE Matthieu MICHAUX Fabien DEVILLERS
Editing	Samuel DANESI
Set design	Jérémie VON KARLIN
Costume design	Isabelle MATHIEU
Original music	Sylvain GOLDBERG Emilien LEVISTRE Xiaoxi LEVISTRE
Produced by	GAUMONT LA BOÉTIE FILMS POUR TOI PUBLIC PRODUCTIONS TF1 FILMS PRODUCTION
In coproduction with	NEXUS FACTORY and UMEDIA
In association with	UFUND and CINEMAGE 12
With the participation of	ENTOURAGE PICTURES
With the participation of	OCS CINE+ TF1 TMC
With the support of	The Tax Shelter of the Federal Government of Belgium and the Tax Shelter investors

© 2018 GAUMONT – LA BOETIE FILMS – TF1 FILMS PRODUCTION – POUR TOI PUBLIC

Visa n°: 146 375
Picture format: Scope
Sound format: Dolby Digital
Duration: 1h47