

FECHNER FILMS PRESENT

**PHILIPPE
LACHEAU**

**ÉLODIE
FONTAN**

**JULIEN
ARRUTI**

**TAREK
BOUDALI**

WITH THE PARTICIPATION OF
**NATHALIE
BAYE**

**DIDIER
BOURDON**



A COMEDY BY
PHILIPPE LACHEAU

BY THE CREATORS OF
BABYSITTING 1&2

TF1
STUDIO

STUDIOCANAL

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FESTIVAL DE
L'ALPE D'HUEZ 2017
OFFICIAL SELECTION

Alibi **.com**

A COMEDY BY
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FRENCH RELEASE DATE: FEBRUARY 15, 2017

RUNNING TIME : 90'



#AlibiLeFilm



SYNOPSIS

Greg is the founder of Alibi.com, a company that provides people with alibis of all types. With his associate Augustin and new employee Medhi, they invent incredible plots, ploys and distractions to protect their clients.

But when Greg meets Flo, a pretty blonde who hates liars, life gets a little more complex. To begin with, he hides the true nature of his work. Then when he meets her parents, Greg finds out Flo's father Gerard is one of his clients!



PHILIPPE LACHEAU DIRECTOR



How was “Alibi.com” born?

About 2009, when I came up with “Babysitting,” I got the idea for both films at the same time. I pitched both, and the first one that got made was “Babysitting.” Then we followed with “Babysitting 2,” but I still had “Alibi.com” in mind. I really believed in it. I’d seen a report on TV about companies who supply alibis. They really exist, which is crazy when you think of it. They help you cheat on your partner, lie to your friends and family - it’s so immoral and politically incorrect. In short, a great subject for a comedy! The business these companies do involves many sectors, but legally they cannot interfere in the workplace, contract with minors or supply false prescriptions. In the report I saw, one example was the story we used about the woman who made her husband believe she was taking baking classes. While she was out spending time with her lover, the alibi company was making cookies that she would pick up and take home to her husband. We tried to push it as far as we could, come up with the most unbelievable things possible,

but reality is already so crazy. When we looked through those websites, one of the many things we found was a guy who went so far as to make his girlfriend believe he was arrested and being held in observation.

“Alibi.com” is nothing like “Babysitting,” and yet we recognize your personality, your taste for family comedies that combine different comic traditions and approaches. On the one hand, there is that juvenile burlesque with lots of references to American-style pop culture, personified by the Alibi.com team, and on the other, you have French-style vaudeville, represented by the Martin family.

That sums it up very well. The film is classic vaudeville infused with more modern, crazy and visual humor, like “Babysitting.” There is also a generational mix: on one side my faithful cast members Tarek Boudali, Julien Arruti and Vincent Desagnat, and on the other, Nathalie Baye and Didier Bourdon, who we are very proud to have in the film. We like that kind of combo - it’s the type



of thing we'd already done in "Babysitting" with Gérard Jugnot and "Babysitting 2" with Christian Clavier.

After using veteran actors from "Splendid," this time you brought in one from "Les Inconnus."

Didier Bourdon is one of the funniest people I know. The skits he did with "Les Inconnus" haven't aged a bit. We'd wanted to work with him before, but it didn't work out because of scheduling issues. You'd think Didier would be jaded considering how long he's been doing this, but no, he still wants to make people laugh. He loves it. And he is an incredibly kind and simple person. I love that man for who he is as a human being as much as an artist. I find him extremely funny in the film. Like all the greats, he has that gift of improving upon the writing, script and character, and making everything funnier. It can hinge on a facial expression or the timing of a single word. His first line on the first day of shooting was, "It's not true!" Well, he succeeded in making the whole crew roll over laughing just by saying "It's not true!". I hope to do a lot more movies with him.

Even more surprisingly, his wife is played by Nathalie Baye.

To be honest, the producers were the ones who had that idea, and right away I thought it was excellent. They said to me, "For the mother's role, it would be good to cast someone who isn't necessarily known as a

comic actress. The character will be even funnier." And Nathalie Baye's name came up. I didn't know her personally. She hadn't seen "Babysitting." When we met, I was totally intimidated. And we got along really well. Another great discovery! Nathalie is a barrel of laughs. She is seen as an art film actress, but she told me how much she likes to do comedy. She wants to have fun and clown around. The character of Mrs. Martin is fairly standard at first, and then little by little she lets go. I was afraid there would be certain things Nathalie wouldn't want to do. It was totally the opposite - she went for it all the way. She didn't say no to anything. And by the way, she has a torrid sex scene, a stunt scene in a golf cart, and she even has to shake her booty! She was a little afraid about the dancing, but she trusted me and it turned out fabulous. We identify with her character because she inhabits the character one hundred percent.

Their daughter is played by Elodie Fontan, who had a small part in "Babysitting 2."

For my character, Greg, it's love at first sight. So it was a total accident I chose Elodie for the role. Since I know her intimately, we used her real personality as inspiration for the script. She is even more off-the-wall, rock n' roll and provocative than the image she projects in her series "Clem" on TF1, or the other films she's been in.

Among the newcomers to your team, there is Nawell Madani who makes a smashing debut in the role of Cynthia, a gold-digger wannabe R&B singer, and Medi Sadoun, who's off the charts as a bloodthirsty Rom.

We're really proud to have Nawell on board. What's more, it's her first film. I've known her since 2010; we had a project for some short films that never got made. Then I saw her stage career take off. I'm so glad we've met up again after we've each been successful on our own. She brings a pretty wild energy to her character. Like with Didier, when we give her dialogue, we know it's going to be more powerful and funnier than what we wrote. With Medi Sadoun, it was "friendship at first sight." I met him through Elodie, who was with him in the movie, "Serial (Bad) Weddings." He is one of the nicest guys in the world. His character is a cross between "Les Lopez" and Brad Pitt in "Snatch." An eccentric character role that suits him perfectly. Every time one of these characters shows up in the movie, each brings their own world into the mix.

Speaking of characters, the beginning of the film is a fireworks display of surprise cameos.

Isn't that crazy? And it all fell into place naturally. Kad Merad and I met at the Festival de l'Alpe d'Huez last year. I was a member of the jury and he was the president. We immediately hit it off. I gave him a call and he said yes right away. I'd only run into JoeyStarr once or twice. I didn't think he'd accept. He had to be capable of not taking himself seriously, because we take him into risky territory. Actually, in the beginning, we didn't even ask him. We were convinced he'd say no. We contacted other actors who weren't rappers and weren't famous. They all turned us down. Meriem, our casting director, brought up JoeyStarr's name again. Huge surprise: he said yes! He didn't accept because we were friends, but because he liked our project proposal. We couldn't have dreamed of anyone better than him. As for Michèle Laroque, we were already acquainted. We'd met at a few different parties. It might sound sappy to say this, but I adore her. All of them had seen "Babysitting," which helped. We also had Norman, La Fouine...

And François Hollande? You didn't try to get the real thing?

No. If we had filmed after May 2017, we might have been able to.

Contrary to "Babysitting," where you were working within the concept of found footage, "Alibi.com" has many diverse

locations, characters and gags. Did you feel more freedom?

It's true. We really took it to the max. There are 70 different locations! We tried to make the comedy rich - full of gags, stunts and surprises. And we cut out a lot! The very first edit ran two hours and six minutes. There will be a lot of bonuses on the DVD.

You were one of three writers, together with your faithful collaborator Julien Arruti...

And Pierre Dudan, who had already helped us out a lot on "Babysitting 2." We've known each other for ten years. Tarek Boudali was busy working on his series "En famille" and writing his first film, "Mariage blanc pour tous." We had to do without him..

This is the first film you've directed on your own. What challenges did you have to face?

I got practice on the two "Babysitting" movies, which I co-directed with Nicolas Benamou. This was my first experience on my own, but I had the support of having a lot of the same crew, in particular our technical supervisor David Diane, who was First Assistant Director on both "Babysitting" movies. We know each other well, so a lot just comes automatically. The car stunts were handled by David Julienne, who was also on the "Babysitting" films, so that was well prepared and managed. The problems didn't come where we thought they would. You should know, for example, that shooting with a zebra is not easy. In nature, the zebra is prey, so by instinct it's very distrusting.



My brother Pierre, who shot the making-of, knows better than anyone: he got kicked and his camera mic went flying.

The Alibi.com offices are a real geek's dream.

We're still big teenagers at heart and I think those offices are a pretty good reflection of us. My character Greg is an 80's fan, so there are a lot of references to that: a pinball machine, the "Back to the Future" dashboard, et cetera. I was born in 1980, so I'm still stuck in that decade. I don't miss a single TV show on the subject. It makes me nostalgic. If somebody plays "Femme" by Jean-Luc Lahaye at night, I go nuts. I'm still convinced all the best songs came out back then. The soundtrack to "Top Gun," Bonnie Tyler... I just love it.

What about Jean-Claude Van Damme?

My childhood was Van Damme, Schwarzenegger and Stallone. "Alibi.com" is filled with little oblique references to their films. My character Greg is a Van Damme fan. He is frustrated that he's never been able to do the famous three-quarter back kick from "Bloodsport." I had three training sessions with a stunt man to learn how to do it. Sure, we doctored it a little in the edit with slo-mo, but even so, I'm pretty damn proud of that.

Certain elements are common to all your films. To begin with, they're always stories about trouble with the in-laws.

It's true! Julien [Arruti] said to me: "People are going to think you have a problem with in-laws." No, it's just a good subject for comedy. When we wrote "Alibi.com," we asked ourselves what the worst possible situation would be for a guy running a business that profits from lies. We came up with the situation of the father-in-law who turns out to be one of his clients. So that was more a question of constructing a comedy than autobiographical inspiration. Lucky for me !

You also really like gags with animals.

I think that comes unconsciously, from films I've liked, such as "All About Mary," or "Polly and Me." Animals have such great comedic possibilities. But I'd like to point out that I don't have any pets. Again, nothing autobiographical there. Even if I was bit in the

face by a dog when I was little.

I also noticed that you have a particular affection for hip-hop gold-diggers, in the footsteps of Charlotte Gabris in "Babysitting 2."

Ah, yes! In the beginning, the character of Cynthia wasn't all that hip-hop. She was more of a brazen reality TV bitch. Nawell naturally made her part of her own world, and it works great. That moment when she throws me the line, "Sorry, I have a career," just before taking off in the trailer and leaving me stuck with the Roms - that was improvised.

Who inspired you?

Artists like Cindy Sander or Afida Turner, who are the only ones who don't realize their songs could use a little more work.

How do you see your evolution, from "Bande à Fifi" on Canal+, to "Alibi.com" today?

It's incredible! Thinking back, I remember four years ago no one wanted to finance "Babysitting." I'd posted an ad online to sell my car because I was broke. And today here I am on a set directing Nathalie Baye and Didier Bourdon. Between the time we left Canal+ in 2007 and "Babysitting" in 2013, we did a play and some minor roles, but what we really wanted was to do was movies. We tried to sell "Babysitting" and nobody wanted it. I was even thinking of just giving it all up. So on a personal level, everything we've been through has made us even closer, the good moments as well as the bad. Tarek, Julien and I have never had a dispute, not even once. Which is no small miracle when you're friends in life and work together, and have to deal with questions of money and notoriety. In this business, you never know how long it's going to last, so you seize every opportunity. And above all, you try to live up to expectations and be meticulous. I really think people won't be disappointed by "Alibi.com." The ones who liked "Babysitting" won't feel let down, and those who couldn't identify with it might appreciate the fact that we are taking on more mature subjects, like the way couples behave at different stages of life. Everyone dreams of working with their good friends. We're lucky we have that chance, so we're trying to make it last as long as possible.

PHILIPPE LACHEAU GREG
JULIEN ARRUTI AUGUSTIN
TAREK BOUDALI MEHDI



Tell us about “Alibi.com,” the company your three characters work for.

Tarek Boudali : We'll let the boss talk.

Philippe Lacheau : Alibi.com helps its clients lie to their friends and family. We find you infallible alibis and other pretexts to hide an affair, escape from a boring dinner with your in-laws or ditch a class, if you're a student.

Have you ever tried using one of these services for real?

Julien Arruti : No, because I'm a very good liar.

P.L. : Your wife will be delighted to learn that. However, we may have already been victims, since the principle is that the targeted person doesn't know.

J.A. : It's true that my wife was going to Asia a lot at one point.

T.B. : And your kids have slanted eyes - bizarre!

What role does each of your characters play in the company?

J.A. : I play Augustin, who is best friends with his boss Greg, played by Philippe.

P.L. : He is very possessive of me.

J.A. : I'm also a big fan of super heroes, very introverted, a geek and still a virgin. A total character stretch for me. For his uptight, geeky side, I got a lot of inspiration from Philippe's little brother Pierre Lacheau, who did the film's making-of.

T.B. : I play Mehdi, the new guy. I just got hired. I'm very meticulous about my appearance. The perfect guy - or so it would seem. Since I'm always flattering the boss, Augustin takes it the wrong way and we start getting competitive with each other.

P.L. : For his flattering side, we were inspired by our third co-author, Pierre Dudan.

So were the relationships between Alibi.com employees actually inspired by your own relationships during the writing stage?

P.L. : Somewhat.

The company is a geek's dream. First of all, your job consists of constantly making up stories.

J.A. : We came up with a lot that we couldn't work in. The film would have been too long. For example, how to get out of helping your

best buddy move on a Sunday morning when he called you the night before and you end up with just him and his skinny girlfriend.

Not to mention the offices, which have a pinball machine, a foosball table and the dashboard from the DeLorean in “Back to the Future.”

J.A. : That’s comes from Greg’s character, who is stuck in the 80’s. Philly here is a fan of that period, especially the shitty music.

P.L. : And all those horrible outfits come from Julien. His costumes in the film got special attention, but you should know it’s not far off from the way he dresses in real life.

T.B. : One morning he showed up on set in one of his own shirts and the costume designer said, “You’re already in costume?”

And the obsession with Jean-Claude Van Damme’s three-quarter back kick in “Bloodsport” - who does that come from?

J.A. : We’re all fans. It should definitely be pointed out, though, that Philippe had to train for that scene, for I don’t know how many hours, to be able to do what you see in the movie.

What about you, Tarek and Julien - did you have any physical challenges to face?

T.B. : Yes, I pretend to sleep. The worst was when I got really cold at night on that air mattress floating on the sea. On top of that, the camera filming me was on a drone that was blowing air right on me. I was trembling so much I was afraid you could see it in the shot.

J.A. : And I have to make out with a grandma. It’s a delicate matter. You don’t want to be impolite. Because I don’t necessarily want to kiss an 80-year-old woman, but she doesn’t necessarily want to kiss me either. On top of that, I wasn’t involved in casting her. Every day I asked Philippe to show me a snapshot. He’d just say, “You’ll see, she’s a beautiful woman... who’s 84.”

Among other references, there is a really clever one to “Star Wars” - a battle with neon tubes in a trailer to the sound of a mosquito zapper that resembles the hum of laser guns.

P.L. : We had big doubts as to whether that scene worked or not. For a year, it stayed

in the shoot, then in the edit, without any effects. We really wondered if it would work. I’m fighting with former Thai boxing champion Jo Prestia. A guy who really likes to fight, whereas I don’t at all. We rehearsed it and were supposed to follow a certain choreography, but at one point he went too far and I got hit on the head with the end of the neon tube. That hurt. Really hurt.

What other references helped flesh out your world?

P.L. : “Les Inconnus,” “Les Nuls,” “Splendid.” The Farrelly brothers’ movies. Francis Veber. Like Veber, we like concept films.

T.B. : We’re also really into TV series, mangas and video games. That’s why there are so many references in “Alibi.com.”

Your sense of humor is juvenile but it’s still very family-friendly. Does that come naturally?

P.L. : We go for what makes us laugh. If it were calculated, it wouldn’t work. We do what’s fun for us, hoping it will appeal to a wide audience - not the other way around. If we were too concerned about pleasing everyone, we wouldn’t have shot the cigar scene or the one where the dancer slaps me in the face with her butt in “Babysitting,” or the parachute scene in “Babysitting 2.” And those are the scenes everyone is always telling us about.

J.A. : On the other hand, gags with vomit, for example, don’t make us laugh.

Do you remember the day you first met?

P.L. : Julien and I lived in the same building and went to the same elementary school in Celle-Saint-Cloud. When the school bus came to get us, Julien, who is two years older than me, would sit in the back of the bus with the



big kids. But since he failed several grades, we ended up sitting next to each other. Our friendship began the day we played soccer tag. We bumped heads and Julien ended up in the hospital with a concussion. In middle school, my parents bought me a camcorder. We would write parodies of horror, Sci-fi or war movies and shoot them over the weekend with our buddies. We transformed our living room into a spaceship with aluminum foil and dressed up in ski suits to pretend we were astronauts. We were already doing animal gags. We've even recycled some of them in our films. Actually, we're just doing the same thing we always did, but with real cameras and adult actors, for a lot more people.

T.B. : I met Julien later, getting my BTS degree in Sales..

P.L. : Juju wouldn't stop talking to me about this really funny guy. I had already started doing a few things on Fun TV. We met in a Chinese restaurant, and hit it off immediately. At first, Tarek was an extra in our skits. The first time we gave him a line was in "La Cave à l'info," the parody we did for Karl Zéro's "Vrai Journal." He was sweating and in a panic - it was impossible to imagine he would have a career.

T.B. : I met Julien later, getting my BTS degree in Sales.

Since then, "Babysitting" has garnered 2.3 million viewers, and "Babysitting 2" brought 3.2 million into movie theaters.

P.L. : "Babysitting" came out the same day as "Serial (Bad) Weddings." "Babysitting 2" was released a few days after "Star Wars: The Force Awakens". Each time, we ended up on the billboard next to hits that got more than 10 million at the box office. Maybe that's why our movies made it - we got the spill-over of people who couldn't get into the movie next door.

From one film to the next, you develop the individual function you serve. Philippe is the guy in love who's in trouble.

P.L. : But contrary to "Babysitting," where he was a victim, in this case my character is the leader. He is the king of lies. And his friends aren't the ones who lead him into misery. He gets there all by himself.

Tarek is the dilettante crook and Julien is the idiotic geek.

J.A. : My character in this movie is not all that idiotic. He is more of a uptight kinda guy, a true geek who really has only one friend.

T.B. : He is a little on the dumb side. When he is supposed to cut off the electricity, he cuts it off for the whole city !

What did you learn from working with Nathalie Baye and Didier Bourdon?

T.B. : I only have one scene with them, but that was enough for me to get really stressed out. They are both huge film legends. Bourdon inspired me to get into this business, so I felt like a total kid in front of him. It was the first time in my life I ever stressed that much, with just two lines to deliver. Two sentences that I would repeat over and over again. Nathalie Baye had the first line and she flubbed it a little. That totally relaxed me.

J.A. : It doesn't matter whether Bourdon has a great joke or a mediocre line, he is always funny. That sets a very high standard to keep up with. I had a few problems with certain words that my elocution issues keep me from saying like everybody else, like "weekend" and "XL Airways". At first, it was supposed to be "Air France," which was easier.

P.L. : You understand now why I make so many movies with these two guys: I look great by comparison.





Who is your character, Flo Martin?

Flo is a young corporate lawyer who is lively and funny. On the other hand, she is very strict about certain principles. She can't stand lies and is totally unforgiving. But then she falls in love with Greg, the boss of Alibi.com, who has made a business out of lying

Did you research websites that offer that kind of service?

Not really, since my character isn't even aware they exist. But the guys talked about them a lot with me. I have the advantage of knowing Philippe and his team of screenwriters really well. We even discovered apps that allow you to change the ambient noise around you when you're on the phone. To make someone think you're at the airport, or at a football game, or sitting next to a crying baby.

Your parents are played by Nathalie Baye and Didier Bourdon. Did performing with actors like them make things easier or stress you out?

I've been spoiled in that respect. My first movie parents were Gérard Depardieu and Michèle Laroque, in the movie, "The Best

Job in the World." I was nine years old. Then, in "Serial (Bad) Weddings," it was Christian Clavier and Chantal Lauby. I get handed extraordinary parents every time. At first, I have to admit, it does add extra stress, because you are there face-to-face with incredible actors and you want to be up to standards and not disappoint them. On the set of "Alibi.com," that stress diminished fast, since Didier Bourdon and Nathalie Baye are extremely open and caring.

I felt comfortable with them pretty quickly, playing their daughter. What's more, Nathalie has this very protective, motherly side to her. Just watching them work was a privilege - I couldn't dream of better. Their sense for comedy is so precise. Before shooting even began, during the read-throughs, every line that came out of Didier's mouth became funny. And you could try to imitate everything precisely, but it could never be the same as when he was saying them. There is an entire career behind that. In the scene when Nathalie tells Philippe Duquesne that her husband won't be there for their anniversary, Didier improvised the line, "Work, work, work!" which had us all rolling with laughter. I have the feeling that Nathalie and Didier, like

Christian Clavier and Chantal Lauby in “Serial (Bad) Weddings,” were happy to be acting with a younger generation of actors. They were handing over the torch, in a certain way. I can’t wait to meet the parents in my next film !

How did you meet Philippe Lacheau and his gang?

We were forever united on the day of April 16, 2014, the release date for both “Serial (Bad) Weddings” and “Babysitting.” The day our lives changed. We ran into each other several times on the films’ promotional tours. We got along well. Then six months later, he contacted me to give me a role in “Babysitting 2.” What a joy it was to join the gang - you have no idea. They became my best friends.

Did they use you for inspiration when creating the character of Flo?

Partially - for her sassy side. And her

competitive spirit - I recognize myself in that 100%. I hate losing a bet. That said, I’d like to make it clear that I have never imitated a deer in underwear at night in the woods. Philippe, who knows me well. got quite a bit of inspiration from my personality. On the shoot, he was always telling me to be myself.

You have only made four feature films, but those four alone add up to 18 million at the box office - an average of 5 million per film. Is Elodie Fontan topping Louis de Funès?

(laughs) It’s crazy! I’m very lucky. I’m hoping it will continue with “Alibi.com,” which I find very different from the “Babysitting” movies. The comedy is there, the stunts and action scenes too, but with a more romantic note. There are some beautiful, touching scenes between Flo and Greg, and Nathalie and Didier. As for the five million spectators per film, I’ll make sure to mention that to the next producer I meet.



NATHALIE BAYE MRS. MARTIN **DIDIER BOURDON** MR. MARTIN



You play Mr. and Mrs. Martin. Who are they?

Didier Bourdon : Their name sums them up well. The Martins are archetypes, Mr. and Mrs. Everybody. That's what's lovely about the work Philippe and his gang do, that's what makes it powerful: we can all identify. They know how to capture their contemporaries. My character, Mr. Martin, needs an alibi to cheat on his wife, so he calls on Alibi.com. It's a way for him to say to himself, "It's not me, it's the internet site." He doesn't want to cheat on his wife because he's a monster, or because he wants a divorce, but their relationship has become routine. He's just thinking, "I'll have a little fun, then forget it." Of course, it's not going to turn out like he expected at all. In addition, there is all that craziness with the young guys running Alibi.com. In the guise of comedy, the movie is a lot more biting than many films that take themselves seriously. Alibi.com has things to say about hypocrisy, our image-obsessed society, and rediscovering what it means to be a couple, a subject I myself took on with "Married for 7 Years." As a matter of fact, the house we shot in was the same one that I used in my film.

Nathalie, your character of a mild-mannered wife, who's a bit boring, evolves over the course of the film. She's not as gullible as she might seem.

N.B. : She'd fallen asleep in a way. Which I

understand. When you get to retirement, you can get bored and lose confidence in yourself. In the beginning of the movie, she feels useless, which is actually pretty touching. Philippe and his writers love their characters. None of them are neglected. It's because we get attached to them that the film is funny.

D.B. : And that's what makes him so popular, in the good sense of the word. There are a lot of beautiful human moments, even if the characters are hardly shining examples. My character ends up in some pretty sordid situations with his cowardly little lies. As for his wife, she's a bit blind.

N.B. : Philippe Léotard, who I shared my life with, once said this lovely phrase: "You can love somebody forever, but not all the time."

Nathalie, were you surprised Philippe Lacheau contacted you for this role?

N.B. : No, because I do comedies from time to time. At the beginning of my career, I even thought that's all I would ever do. Above all, I was very glad because it's quite rare to actually laugh when you're reading a comedy script. Since then, I've received three or four. None of them even got me to smile. I knew that agencies like "Alibi.com" existed, but what a great idea to make a film out of the subject. There is a story, there are stakes, the characters aren't fake. It speaks to everyone and all generations. I hadn't seen the



“Babysitting” movies, but when they offered me the part, I watched them and immediately saw Philippe’s talent. He has his own world.

Did you have any issues with certain parts of the film, or things your character does?

N.B. : Not at all. I’m not the skittish type.

How about you, Didier?

D.B. : Philippe and I have a funny story. I was supposed to be in the first “Babysitting” movie, but I couldn’t because I was shooting “Three Brothers: The Return.” Then, with “Babysitting 2,” I was stuck on “Serial Teachers 2.” I was so upset about that. When Philippe called me up to offer me a part in “Alibi.com,” I was afraid it wouldn’t be as good. I read the script and it was great! I’ve been a fan of what they do since “La Bande à Fifi” on Canal+. In “Alibi.com,” you can see their trademark style, plus a farcical, Feydeau-like dimension, which I love.

The film is very open and rich with different comic approaches, from vaudeville to burlesque. Was that easy to play?

N.B. : When a screenplay is well-constructed, well-written and funny, all you have to do is play it with sincerity.

D.B. : What’s important is tempo. Just like music. That’s another reason I mentioned Feydeau. Or Labiche. On the page, everything moves very fast. With that style of humor, you have to “blitz” - condense everything and do in 30 seconds what might otherwise take 45. And believe it or not, that requires a huge amount of work. Of course you have to play with sincerity, but you also have to stay in rhythm. It’s precise down to a hair. One beat

too much or too little, and it doesn’t work the same. Like the sex scene in the bathroom - if it’s too slow or we can see it coming, it falls flat.

Tell us about that scene. Nathalie, did you have a body double for the fall?

N.B. : No. And I had one of the biggest laughs of my whole career: the stuntman who was Didier’s double was humping me so hard he lost his pants!

That’s not your only action scene.

D.B. : Crazy stunts belong to the world of Philippe and his gang. But they can be complicated to shoot. For the scene in the golf cart, I was a little afraid at first, but everything was extremely well prepared. Philippe is a skydiver, and if there is one hobby that requires solid preparation, that’s it. You’d best not forget your parachute.

Nathalie, you also give us a pretty nice booty shake.

N.B. : I worked with a hip-hop choreographer, David Llari. A great guy. Wasn’t much use, though, since we started shooting on a very pretty square in Saint-Paul-de-Vence, but the flooring was too slippery so we ended up doing the scene on hard ground. I twisted around every which way and it turned out funny.

Is there any one line you especially liked saying?

N.B. : “Tickle my water lily.” Moreover, I admire myself very highly because I didn’t crack up laughing when I did it.

D.B. : What I remember most are the intimate

looks Nathalie and I exchanged, which touched me deeply.

This isn't the first time you two have worked together.

D.B. : Correct. We met 22 years ago on the film "The Machine" by François Dupeyron, who just recently passed away, poor soul.

N.B. : A movie a lot less joyous than this one.

D.B. : Because we had very few scenes together. We made up for that on this one.

Didier, do you see the energy that you were driven by when you were doing "Les Inconnus" reflected in the spirit of Philippe and his gang?

D.B. : In every type of movie, the spirit of collaboration is a great asset. The films that Jacques Fieschi wrote, for example, are often a notch above the rest because the work he does is exceptional. With "Les Inconnus," we are always pushing to be better. And I think

Philippe and his gang have found that. It's very important..

N.B. : I really love the idea of making films with your childhood buddies. There is something very family-like about the way they work. They show impeccable professionalism, but have kept the spirit of a warm-hearted gang of friends, and that's quite beautiful to see.

What kind of a director is Philippe?

N.B. : He knows exactly what he wants. And when he doesn't get it, he leads us to it. He is rigorous and serious about his work, and behind that is genuine modesty. He could say, "Hey, my films have drawn millions at the box office, I don't need to prove myself anymore." But it's exactly the opposite. And quite honestly, that's become rare in this business today. It really feels great. A lot of gifted people just rely on their talent.

D.B. : Whereas Philippe isn't really gifted, but what a hard worker!
(laughter)



CAST AND CREW

Director	Philippe Lacheau
Screenplay	Philippe Lacheau Julien Arruti Pierre Dudan
Starring	Philippe Lacheau Élodie Fontan Julien Arruti Tarek Boudali Avec la participation de Nathalie Baye Didier Bourdon Nawell Madani Medi Sadoun
Producer	Alexandra Fechner
Executive Producer	Franck Milcent
Production Manager	Carole Bonamy
Director of Photography	Dominique Colin
Production Designer	Samuel Teisseire
Costume Designer	Ève-Marie Arnault
Head Editor	Olivier Michaut-Alchourroun
Delegated Producer	Fechner Films
A coproduction of	Fechner Films Studiocanal TF1 Droits Audiovisuels TF1 Films Production CN5 Productions
Format	DCP - couleur - 1.85