



KINO LORBER
i n c o r p o r a t e d

Present

**Guy Bedos Daniel Brühl Geraldine Chaplin Jane Fonda
Claude Rich Pierre Richard**

ALL TOGETHER

A film by Stéphane Robelin

France / 2012 / 96 min. / Color / 1.85:1 / HD / Dolby Digital 5.1 / French w/ English subtitles

A Kino Lorber and Tribeca Film Release
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SYNOPSIS

Five aging friends decide to move in together in Stéphane Robelin's crowd-pleasing comedy, starring Jane Fonda (in her first French-language film since Godard's 1972 *Tout Va Bien*), Geraldine Chaplin, and Claude Rich. Comfortably retired, they hire a handsome graduate student (Daniel Brühl) as a live-in caretaker and rediscover the joys of “communal” living -- but when old secrets and long-simmering jealousies emerge, discord among the group begins to grow.

ABOUT THE DIRECTOR

Stéphane Robelin started filmmaking in the 1990s, writing and directing short films. Later he began working in the field of TV documentaries mainly for the national French TV station, France 2. His feature debut, *Real Movie* (2004), premiered at the Dashanzi Underground French Film Festival in Peking. *ALL TOGETHER* is his second feature film.

Selected Filmography

- 2011 All Together (feature film)
- 2004 Real Movie (feature film)
- 2002 Sortir de l'Apartheid (TV documentary)
- 2000 Le Curé de la Sorbonne (TV documentary)



CREDITS

Written and Directed by Stéphane Robelin
Produced by Christophe Bruncher, Peter Rommel, Philippe Gompel, Aurelia Grossmann
Co-Producer – Frédérique Dumas
Director of Photography – Dominique Colin
Original Music by – Jean-Philippe Verdin
Edited by – Patrick Wilfert
Sound by – Florent Blanchard, Mourad Louanchi, Stéphane de Rocquigny
Set Designer – David Bersanetti
Costume Designer – Jürgen Doering
Hair Stylist – Dominic Perot
Make-up Artists – Fabienne Gervais, Karina Gruais
Unit Manager – Antoine Théron
Production Manager – Nathalie Nghet
Associate Producers – Nicolas Lesoult, Cédric de Saint-Jouan, Roch Lener, Michel Liberman

STARRING (in alphabetical order)

Guy Bedos
Daniel Brühl
Geraldine Chaplin
Jane Fonda
Claude Rich
Pierre Richard

Co-starring
Bernard Malaka
Camino Teixeira
Gwendoline Hamon
Shemss Audat
Gustave Kervern
Stéphanie Pasterkamp

INTERVIEW WITH STÉPHANE ROBELIN

BEGINNINGS

How did you get the idea for the unconventional plot of your film?

I always dreamed of bringing legendary actors together in an ensemble film dealing with family and friendship. I was particularly interested in the social issue of dependency and the elderly, which is rarely explored in cinema. When I started writing the screenplay, I remembered my great-grandparents declining in health when I was a teenager. At that time, my grandparents didn't quite know how to take care of them, because they hadn't been prepared for this situation. So I was inspired to write a story about a group of aging friends who decide to live together.

How did you develop your project and how did you find your characters?

I like to write with some actors in mind but the original cast changed during the years of development due to their availability. Only Claude Rich was there from the early beginning and the other actors joined us throughout the different stages of scriptwriting. We had to wait for four years before shooting the film in 2010. Initially, our financial partners were put off by the idea of a film about old people, and also by my young age., but once we had won their trust they grew to love the project. The Region Ile de France and Canal+ were the first on board. The contribution made by our German co-producer Peter Rommel, who joined the project early as well, proved to be crucial in the end as he raised one third of the budget.

CAST

How did you convince your actors, especially Jane Fonda, to join the cast?

For me, Jane Fonda is a legendary actress – think of *Klute* or *Coming Home* – known for her political activism and her very strong personality. She hadn't acted in France for almost 40 years – not since Godard's *Tout va Bien* – but she speaks fluent French and so we tried our luck. She liked the screenplay and the idea of shooting with Geraldine Chaplin and high-profile French actors. It was my producer Christophe Bruncher who seduced her with his beautiful letters and clinched the deal. Jane joined the cast at a later stage of the project after Claude Rich, Geraldine Chaplin, Guy Bedos and Pierre Richard.

I was very impressed to have Pierre Richard on board. His comedies were an important part of my childhood, so it was a great honor to work with him. He liked the idea of acting in a more reserved way, focusing on emotions rather than gag.

How did you bring the actors together to form a community?

The legendary actress Jane Fonda, the humorist Guy Bedos, the great Claude Rich, the comic actor of my childhood Pierre Richard and the very “Chaplinesque” Geraldine Chaplin: they are all very different and bringing them together was a challenge because they had never met before. The first

meeting in Paris before the shoot went very well. They got along because they have compatible characters and they are very unselfish.

As a young director, I was delighted to see the respect the other actors had for one another and for Jane Fonda in particular, which gave them confidence and helped to create the dynamics of the group.

STYLE

How did you achieve the style and the particular charm of your film?

I decided to focus mainly on the actors and I gave a free hand to the director of photography. Together with the set designer, I wanted to create an atmosphere from another period, that of the characters. The set and the lighting of the film have a particular quality, an old-fashioned charm, but it's not gloomy or nostalgic. More like an old holiday home where you find thousands of objects and souvenirs...

DESIRE, GETTING OLD

The character played by Claude Rich is intent on seducing and does not want to give up his sexuality. Was this aspect of the experience of getting old something you particularly wanted to show?

We are all sexual beings and guided by desire throughout our lives. Claude (Claude Rich) embodies the sexual quest of the elderly, but the relationship between Jane Fonda's and Daniel Brühl's characters also has a physical ambiguity. That's also why I wished to have at least one love sequence: we see the couple played by Geraldine Chaplin and Guy Bedoes reconciling after a fight by making love.

HUMOR

What was your approach to humor in the film?

Life in a community like this is tragic and comic at the same time, and all the humor in the film stems from the difficulties of living together and growing old. There is always a little catastrophe waiting and in the end the community of old friends was naturally funny. I don't like the heavy-handed humor you see in certain films; I prefer humor to have a subtle, mysterious quality.

FAMILY & COMMUNAL LIFE

Do you think living with friends is a good solution to the problem of getting old? Are the characters following an ideal or were they driven by necessity?

Living in a community can be a beautiful adventure and many people who are the same age as my characters have some experience of communes and the communitarian ideals of the 1970s. People in that generation dreamed of spending their old age living with their friends, but only a few actually put that into practice. I would like to try to do it myself, but it doesn't mean that I don't expect there to be any difficulties. Still, it's definitely more fun than ending your days in a retirement home.



What does your film say about family life?

Our society will have to cope with an “invasion” of old people over the next few decades and we will have to find a solution. How are we going to spend the rest of our lives when our children won't help us? It's time to address these questions instead of avoiding them. In the past, aging parents were automatically taken care of by their children. But since the era of 1988, old people don't live with their families anymore.

BECOMING A DIRECTOR

How did you become a director?

As a boy, I loved the films of Bertrand Blier for their innovative spirit and free narrative. I dreamed of exploring the freedom enjoyed by Blier and experimenting with surreal situations, and I wanted to tell my own stories in an original way. When I started film studies in Nice, I developed a taste for the Italian comedies of the 1960s and 1970s by directors like Ettore Scola, Dino Risi, Marco Ferreri, and later Nanni Moretti.

These days, I'm very fond of Pedro Almodovar; in fact, I like a variety of forms and don't stick to a certain genre. I enjoy constructed American thrillers as much as I love innovative slow-paced art house films that are full of mystery. I'm a very open-minded filmgoer.

Do you think popular films can invite the public to reflect on certain things?

I want to do original work that is also popular. I see my films as an exchange with the audience. I sense that rather than being afraid of this story about old people, the public is very much intrigued by their friendships and their desires.

And they are also able to explore these issues while enjoying the comic side of the film. Combining both these aspects has opened up the film to a larger audience. In France, people always want to separate commercial cinema from art house films, but I personally don't want to fall into either of these categories.

If you lived in a community, would you like it to be a libertarian or collective one?

I prefer libertarian communities! I think groups work better if everybody takes responsibility for themselves. And they shouldn't be too strict. If everyone has to follow a draconian set of rules, life isn't going to be much fun. What do you think?