

tous ensemble

VANAF 5 JULI IN DE FILMTHEATERS

tous ensemble synopsis

Vijf oude vrienden besluiten bij elkaar te gaan wonen, omdat zij niet willen eindigen in een bejaardentehuis. In TOUS ENSEMBLE van regisseur Stéphane Robelin maakt Jane Fonda haar comeback.

Vijf goede vrienden, vijf verschillende karakters. Claude, een echte vrouwenversierder; Annie en Jean, een opmerkelijk stel – hij politiek activist en zij burgerlijk en gewoontjes en Jeanne en Albert, de feminist en de bon vivant. Vijf verschillende problemen met ouder worden, van een zwak hart tot dementie. De oplossing: een gedeeld huis. Omdat ze geen van de vijf bereid zijn hun zelfstandigheid op te geven. TOUS ENSEMBLE is een ontroerende Franse komedie over vriendschap en samen ouder worden.

Tous Ensemble/96 minuten/Frankrijk, Duitsland 2011/Frans gesproken



TOUS ENSEMBLE wordt in Nederland gedistribueerd door ABC/ Cinemien. Beeldmateriaal kan gedownload worden van: www.cinemien.nl/pers of vanaf www.filmdepot.nl
Voor meer informatie kunt u zich wenden tot Gideon Querido van Frank: +31(0)20-5776010 of gideon@cinemien.nl

tous ensemble cast & crew

Guy Bedos	Jean
Daniel Brühl	Dirk
Géraldine Chaplin	Annie
Jane Fonda	Jeanne
Claude Rich	Claude
Pierre Richard	Albert



Director	Stéphane Robelin
Cinematographer	Dominique Colin
Production manager	Nathalie Nghet
First director's assistant	Juliette Créte
Casting	Gwendale Schmitz
Sound	Florent Blanchard
Production designer	David Bersanetti
Producers	Christophe Bruncher, Peter Rommel, Philippe Gompel, Aurélia Grossmann

tous ensemble jane fonda

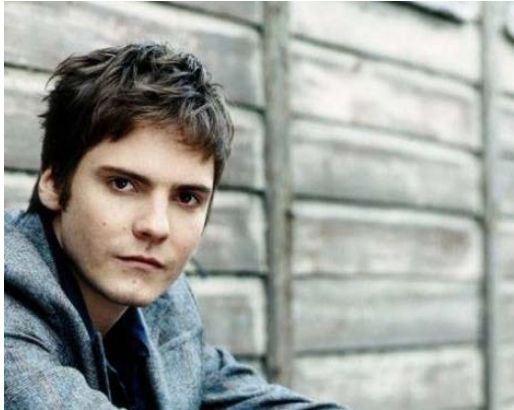
De laatste keer dat Jane Fonda in het Frans acteerde was in 1972 met TOUT VA BIEN van regisseur Jean-Luc Godard. In dat decennium was de Amerikaanse actrice een van de grootste filmsterren ter wereld, en won zij twee Oscars voor haar hoofdrollen in de thriller KLUTE (1971) en het Vietnam-drama COMING HOME (1978). Eind jaren '80 stopte zij met acteren.

Filmografie

2011	Peace, Love & Misunderstanding
2007	Georgia Rule
2005	Monster-in-Law
2005	Sir! No Sir!
1990	Stanley & Iris
1986	The Morning After
1985	Agnes of God
1984	The Dollmaker
1981	On Golden Pond
1980	Nine to Five
1979	The Electric Horseman
1979	The China Syndrome
1978	Coming Home
1978	California Suite
1978	Comes a Horseman
1977	Fun with Dick and Jane
1977	Julia
1971	Klute
1969	They shoot horses, don't they?
1968	Spirits of the Dead
1967	Barefoot in the Park
1967	Hurry Sundown
1966	The Chase
1966	Any Wednesday
1966	The Game is Over
1966	La Curée
1965	Cat Ballou
1964	Joy House
1964	Les Félines
1964	La Ronde
1963	In the Cool of the Day
1963	Sunday in new York
1962	Periode of Adjustment
1960	Tall Story



tous ensemble daniel brühl



Brühl werd in 1978 in Barcelona geboren. Na zijn geboorte verhuisde hij met zijn ouders naar Keulen, waar hij opgroeide. Hij leerde vloeiend Spaans, Duits, Frans en Engels spreken, wat ook terug te zien is in zijn veelzijdige en internationale acteer carrière. Zijn hoofdrol in het alomt geprezen GOODBYE, LENIN! (2003) betekende zijn grote doorbraak. Voor deze rol mocht hij meerdere malen de prijs voor Beste Acteur in ontvangst nemen. Na deze glansrol speelde hij onder andere in THE EDUKATORS (2004), THE BOURNE ULTIMATUM (2007), JOHN RABE (2009) en INGLOURIOUS BASTARDS (2009).

tous ensemble geraldine chaplin

De inmiddels bijna 70-jarige dochter van Charles (Charlie) Chaplin werd in 1944 geboren in Amerika als oudste van acht broers en zussen. In 1966 brak Geraldine Chaplin door met haar rol in DOCTOR ZHIVAGO, waarvoor ze een Golden Globe nominatie ontving. Ze heeft meer dan 80 films op haar naam staan, waaronder de film CHAPLIN (1993) waarin zij haar eigen oma speelt en Oscar-winnaar HABLE CON ELLA (2002).



tous ensemble stéphane robelin

Regisseur Stéphane Robelin begon in de jaren 90 met het schrijven en regisseren van korte films. Daarna maakte hij meerdere documentaires voor de nationale televisiezender van Frankrijk, France 2. In 2004 maakte hij zijn debuutfilm REAL MOVIE (2004). TOUS ENSEMBLE is zijn tweede speelfilm.

THE Hollywood REPORTER

The Bottom Line

Jane Fonda's star presence shines extra spotlight on the middling though droll French senior-citizen comedy.

LOCARNO — Certainly a world away from **Jane Fonda's** last Gallic foray, **Jean-Luc Godard's** confrontational 1972 *All's Well* (*Tout va bien*), *And If We All Lived Together?* (*Et si on vivait tous ensemble?*), a second feature from writer-director **Stéphane Robelin** (after 2004's little-seen *Real Movie*) is essentially a mainstream, commercial enterprise, blandly shot on digital video by **Dominique Colin**. A wry charmer with poignant

A crowd-pleasing choice for festivals, the film has obvious prospects in French cinemas, boosted by a supporting cast featuring well-known, long-established actors from the country. International art-house and small screen play is also probable, though this will surely go down as a minor footnote in Fonda's eclectic filmography.

In a role that's as well tailored as her quietly elegant, youthfully cut attire, Fonda is Jeanne, a former philosophy lecturer who, in the opening moments, learns that she's suffering from a terminal illness. An American living in France since her teenage years, Jeanne keeps the grim news to herself as her husband Albert (**Pierre Richard**) is far from well, an increasingly forgetful chap gradually succumbing to Alzheimer's. Health woes are also becoming a major issue in the life of the couple's long-time pal Claude (**Claude Rich**), though this isn't sapping the larger-than-life roué's sex-drive, which he fulfils via regular visits to prostitutes.

Reluctant to opt for expensive, stifling senior-citizen homes (which they deride as being full of "fossils"), Albert, Jeanne and Claude eventually end up moving into the spacious, well-appointed house of their friends Annie (**Geraldine Chaplin**) and Jean (**Guy Bedos**), the latter a former 1960s firebrand open to rediscovering the joys of "communal" living. But it isn't long before long-buried secrets emerge, igniting jealous passions that imperil the whole experiment. This all unfolds under the watchful eyes of Dirk (German star **Daniel Brühl**), an ethnologist specializing in geriatric studies, who is hired, slightly implausibly, as the group's live-in caretaker.

Dirk's presence, while clumsily integrated, does at least allow for a series of lovely scenes involving Brühl and Fonda. As they walk in a nearby park, a platonic, gently flirtatious relationship develops in which the older women chats frankly about her sex life ("I frequently masturbate...") and passes on some of her accumulated wisdom. The trimness of Fonda's figure at 73 is well-known, but in these scenes it's the fiery intelligence in her eyes which really impresses, suggesting she's eminently capable of tackling more challenging material in her upcoming projects.

Here she slots nicely into an impressive ensemble of veterans, and Brühl, seven years after supporting Judi Dench and Maggie Smith in *Ladies in Lavender*, once again proves an effective foil for his scene-dominating elders. Each has their moment to shine, though Chaplin, a sprightly presence in turquoise Converse topsiders, is perhaps a little underused.

Among the producers of *And If We All Lived Together*, a Franco-German enterprise, is Peter Rommel, who had a sizeable hit in Germany with Andreas Dresen's *Cloud 9* (2008), a picture which broke the 'taboo' about depicting sexual intercourse among the elderly. There's only one explicit scene here — just one brief, steamy shot involving Dirk and his new girlfriend — but the picture does address these little-discussed issues with commendable directness. It's also not afraid to examine matters of mortality in a mature and unsentimental way, acknowledging that today's seniors are in many cases the angry young men (and women) of a few decades ago.



And If We All Lived Together?

Five aging baby boomers band together to find an alternative to late-life problems in the likable, efficient French comedy-drama "And if We All Lived Together?" This sophomore feature for Stephane Robelin ("Real Movie") assembles a tony cast of name Francophone thesps (including Claude Rich and Geraldine Chaplin) together with Jane Fonda -- showing off her fluency in French for the first time in nearly 40 years -- to forge a timely, only-a-little-sentimental portrait of senior citizens defying the dying of the light. If marketed right, pic could strike a resonant chord, especially with mature auds, both domestically and offshore.

Retired philosophy professor Jeanne (Fonda) and her spouse, Albert (Pierre Richard), have been best friends for decades with shrink Annie (Chaplin) and her hubby, political activist Jean (Guy Bedos), as well as senior single Claude (Rich), a photographer. With their children all grown up and their careers in twilight, the five live comfortably in well-appointed homes in a nice suburb of Paris. But they're all getting older: Jeanne has a serious medical problem she refuses to tell the others about, Albert is experiencing the beginnings of dementia, and the always sexually voracious Claude now needs Viagra to keep up with the prostitutes he likes to visit. One night, Jean half-jokingly suggests they all move in together, so they can look out for each other.

When a fall severely impairs Claude's mobility, his son Bernard (Bernard Malaka) strong-arms him into moving into an assisted-living facility, but Claude's friends bust him out and bring him to live at Annie and Jean's, along with Jeanne and the increasingly forgetful Albert. Jeanne hires German anthropology student Dirk (Daniel Bruehl) to walk their dog for them and ends up befriending him, giving him advice on his love life and field of study. Eventually, Dirk moves in with the others in order to help out and study their interaction for his thesis on the elderly. Old love letters discovered in a trunk sow discord among the friends, ensuring drama-furthering conflict, while Albert's mental health and Jeanne's physical health deteriorate.

The script by helmer Robelin errs somewhat on the side of predictability, but is nevertheless tightly written and takes robust pleasure in foregrounding everyone's capacity for passion and foolishness at any age. Evincing perhaps the desire to exploit Fonda's involvement as much as possible, there are perhaps a few too many scenes of her and Bruehl chatting with supposedly shocking frankness about sex while dog-walking, at the expense of exploring the rest of the characters.

However, the other thesps, especially Rich and Chaplin (the latter looking every bit as sexy as Fonda for her age, but with a more naturally creased face), rep vivid enough presences to compensate for their less generous screen time. Never disguising her American accent (her character is meant to be a Yank) but rattling away in French with a proficiency that impresses, Fonda turns in solid work here as a former radical turned respectable with the patina of age, a type she clearly knows something about.

The dialogue makes the characters sound convincing as lefties who came of age in the 1960s (they debate whether their home should be run along collectivist or libertarian lines), but doesn't strain to prove their intellectual credentials on the same scale as, say, the talk in Denys Arcand's somewhat similarly themed "The Barbarian Invasions." Helming has an unfussy, ribald briskness that's characteristic of middlebrow-in-a-good-way Gallic films. Ellipses in the storytelling work effectively to change the emotional weather from comic to melancholy, especially in the last reel, as well as presumably serving to save production coin.

HD lensing by Dominique Colin manages to balance the clarity and spontaneity of digital cinematography with light flatterer enough to make the leads, especially the femmes, look their best. Though no other department stands out, all tech work is executed with pro polish.