

MR. STEIN GOES ONLINE
English Translation of the Press Kit Text





Pierre, a retired widower, has not left his apartment in two years. He discovers the joys of the internet thanks to Alex, a young man employed by his daughter to teach him computer basics. On a dating website, he meets a ravishing young woman: Flora63. Seduced by Pierre's romanticism, she proposes the two go on a date. Lovestruck, Pierre begins to feel alive again. However, on his dating profile, he posted a photo of Alex instead of his own. Pierre therefore convinces the young man to meet Flora in his place.





in conversation with Stéphane Robelin

Despite youth being the popular choice almost everywhere in film, you decided to have a pensioner as the hero of your third film...

I feel a connection with the elderly. I like to imagine what their story is. When one is old, everything becomes more complicated. We go through new stages in our lives, find solutions, and basically fight new battles! For me, the very definition of a hero is someone who fights and accepts a certain number of changes in their lives. I already took great pleasure in writing my last film ALL TOGETHER. In this film, Stephane tells the story of a small group of elderly friends who, in spite of their injuries and illnesses, decide to live together in their own house-share retirement home. Writing the script and dialogue, filming and promoting... I have very fond memories of it, and I am so pleased that the film had found its audience. UN PROFIL POUR DEUX is a way of playing with these same themes and further opening the discussion on intergenerational encounters. Pierre is presented with the opportunity of experiencing both, hence this idea of a face-off between an old gentleman and a young man who could be his grandson. Perhaps this is a reminiscence of my own childhood. I had the good fortune of knowing four of my great-grandparents. When I was young, I saw a lot of them. They gave me so much, and then, as I started to gain my independence as a teenager, they started to lose theirs. This role reversal really resonated with me...

By using the internet to cement this dualism, your comedy deliberately places itself in modern times...

I wanted to tell a contemporary story that all spectators can identify with. The internet is a mark of modernity. The younger generation who were born and grew up with it don't realize how much this tool has changed everything. Almost overnight, it opened the world up to new possibilities to communicate, travel, meet, live by proxy, dream, create a new identity, and even fall in love. And all this without even leaving home! We have rarely had better vehicle for the imagination at our disposal. At the same time, being a relatively new tool, some older people have not had the opportunity to learn how to use it as part of their everyday lives. An old gentleman and a young man getting to know each other around a computer seemed like a great opportunity to me! Thus, I unfolded my story... The old gentleman virtually seduces a young woman and falls madly in love with her. Thanks to her finds a new lease of life, but must keep up with his lies for the relationship to develop, and because he used the photo of his internet teacher to meet her, it is imperative to send him to meet her in his place. Essentially, UN PROFIL POUR DEUX is a kind of Cyrano of our time... Pierre could be Cyrano, Alex, Christian, and Flora, Roxane... except that the similarities with Rostand's characters ends there, because my film is a comedy with a happy ending.





of apprendix à s'en servi dons le cable de leu vie professionnelle. Fade se connoîte un vieu mansière et le juseir bonnes action d'un consière et le juseir bonnes action d'un de mochair l'action de la considération de de mochair l'action de la considération de de vieux monseurs adudt, vibulement, un le vieux monseurs adudt, vibulement, un transport pour de la considération de de la considération de fond, UN ROYE ROYE DEVE se une son fond, UN ROYE ROYE DEVE se une son fond, UN ROYE ROYE DEVE se une son de la Cyrano, Nes Continue, et la considération de la Cyrano, Nes Continue, et la considération de la Cyrano, Nes Continue, et la considération de la considératio

Bitm set une comédie qui se ferrire bier.

Dans ce que vous seur failes faile et dire, on seel chez vous une grande fendresse pour vos personnages.

Je las came boat A force de les trovollers et de las sécrite, je m'y officioles, je laur travour de las sécrites, je m'y officioles, je laur travour de la fin, por exemple, Penne et Alex son frou le douc de séffiés menteurs. Moi c'est pour une promouve de la commentation de la finite menteurs. Moi c'est pour une present para leur dels routes l'au vielle pour obtains ce qu'il valent. Dour 18 s'on World Floor d'obtains' ce qu'il valent. Dour 18 s'on World Floor d'obtains' ce qu'il valent. Dour 18 s'on World Floor d'obtains' ce qu'il valent. Dour 18 s'on World Floor d'obtains' ce qu'il valent. Dour 18 s'on World Floor d'obtains' ce qu'il valent. Dour 18 s'on World Floor d'obtains' ce qu'il valent pour le comme de la comme de l



In what you make them say and do, one feels a great fondness for your characters ...

I love all of them. By writing and rewriting their characters, I formed an attachment with them. I found excuses for them and justified their little ways. In this

film, for example, Peter and Alex are both liars, but it is for good reason. They lie out of love, because their desire is stronger than their honesty. They are forced to disguise the truth to get what they want. In ALL TOGETHER, Claude Rich's character lied to obtain Viagra because of personal problems. But, like Pierre and Alex, he was a likeable character! My characters are bulshitters; not bad guys. Their pursuits should move us, even if the means are not always the most "healthy".

Was Pierre's character difficult to write?

No, because I'm used to being around seniors and feel I know them well. It was Alex's character who gave me the most trouble, because he is twenty five years-old and that is an age that I'm not so familiar with. My eldest son is eighteen, but it's not quite the same. I have also worked hard to ensure that there is almost equal parity between Pierre and Alex. I wanted them to be a real duo. At first, Pierre's character tended to take up all the attention ... Balancing the tandem took a lot of time.

Pierre is played by... Pierre Richard... Presumably that's no coincidence...

No (laughs). Pierre is "the actor" of my childhood, the one who made me laugh and dream. I had already invited him to act in my previous film, where he played the husband of Jane Fonda. On that occasion, I asked him to do something different to what he built most of his career on: burlesque. This surprised him and though he had some initial doubts he managed to make it "realistic" and act without using his whole body. He was terrific, so I wanted to write a new role for him, a comical role, but not just that... and the character I came up with was Pierre.

When you write for a specific actor, do you think of his gestures and the way he is going to say the text?

In this case, I thought more of the man Pierre Richard, than the actor he could be. Now that I know him well enough, I know what he will or won't like to say or do. Nevertheless, the man and the actor are inseparable. As in real life, Pierre is a charmer; in this film I made him a great manipulator. For someone who often plays the victim, this is a slight deviation, but in ALL TOGETHER I had already had him hide behind his Alzheimer's to confuse his peers! (laughs).

What is he like to work with- in a nutshell?

He's a real professional. He arrives with a perfect knowledge of the text so we waste no time. Even if he sometimes tries to impose a very "physical" presence, as is his trademark, he agrees to change it when asked. He listens to the director. For his colleagues, he is very easy to work with. He is friendly, easy-going, attentive, generous, benevolent and reliable.

Why did you choose Yaniss Lespert as his partner?





Alex's character was not easy to find a match for. He had to be about twenty-five years old and be able to "hold his own" with Pierre. One day I came across the series *DON'T DO THIS, DON'T DO THAT*, and I discovered Yaniss. I liked his way of playing the young adult; a little clumsy and a little unsure of himself, but at the same time calm and constant. I brought Yaniss along for a trial with Pierre and the relationship worked

instantly. It was Yaniss' first big role and I'm sure it won't be the last.

And why Fanny Valette?

I love this actress and have always wanted to work with her. I love her temperament! She is beautiful, hard-working, and highly professional. Everyone that works with her loves her. In a nutshell, she gives off a very positive energy.

What was the atmosphere like on set?

When you have a friendly team, actors and technicians alike, everything goes fantastically well. Pierre and Yaniss were able to create their duo and their alchemy was a pleasure to see. Pierre was happy as he had not played in tandem since Depardieu and was very excited for it. And as we shot not only in Paris but also in Belgium and Germany, it felt like we were doing an on-the-road movie. It was very joyful.

Do you have any role-models?

Not really. It was Bertrand Blier who made me want to do this job. I loved his freedom of tone. When I started studying film, I was crazy about the social comedies of Mike Lee and Ken Loach. These days, I'm very impressed by filmmakers like Fatih Akin or Xavier Dolan, but I try to make my own cinema- to give the spotlight to people who are not often seen on the big screen. For my last two films, it was the elderly. I try to portray them with the most emotive, joyful, cheerful and comical personalities possible, whilst keeping it realistic. I like the realism of my stories.

Who does UN PROFIL POUR DEUX appeal to?

Everybody. It is a film about a man who finds a friend to escape his loneliness and bounces back with a new desire to live. The fact that he is

seventy or eighty years-old doesn't matter. What counts here is that a man uncovers a new youthfulness and a new taste for life. It is a comedy. The characters have fun, argue, laugh, lie, play hide-and-seek with the truth... and all with the sole aim of finding happiness. I hope this charms the audience.

What are your other current projects?

A film about an old gentleman (yes, again!) from the far right who finds himself immersed in the world of undocumented migrants...







in conversation with Pierre Richard

It must be a great pleasure to have a director write a role specifically for you...

Yes, of course! You always feel a little apprehensive about being disappointed by the text and, if you refuse, disappointing the author. An inconvenience that fortunately I have rarely had to face! (laughs). In any case, I did not have this concern when Stéphane Robelin called me. I got to know him through his film ALL TOGETHER, in which he had entrusted a role to me. I loved the world he created and he loved the way I played the role. One evening, we agreed we'd like to work together again and he promised me that one day he would make a tailor-made role for me. I had to wait a bit (this was in 2011), but it happened. I was mad with joy.

In the film, your character is called Pierre. Apart from your first name, do you share anything else with him?

Apart from his age (laughs), nothing. What I can say is that his story has touched me deeply because it is that of a man who has become disconnected with the world since the disappearance of his beloved wife and to who, contrary to all expectations, will go on to experience many adventures. Like Tati or Buster Keaton before me, I have always had a weakness for misfit roles. Besides, if you think about it, all my characters in cinema have mostly all been misfits! What differentiates them is the symptoms of their peculiarity, distraction, clumsiness, or naivete, or sometimes with the more "quirky" characters all of the above! Obviously, over time, these characters have evolved. They no longer ride on car roofs, jump into hay bales or tumble down stairs, but they always have a Pierrot side to them; nocturnal, tender, and not very good at defending themselves against the challenges life throws at them. At the beginning of UN PROFIL POUR DEUX, Peter is exactly like that. He has his head in the clouds, indifferent to the pleasures of life and oblivious to the communication tools of the world today. Since being widowed, he has been cloistered in a world of sadness and nostalgia. What was amusing to me was his metamorphosis! A disconnected, grumpy old man is transformed into a man once more full of desire, life, cheerfulness and a yearning for adventure, thanks to a young man of thirty and a little machine called "computer". I laughed the first time I read the screenplay, which, apart from a few exceptions like THE GOAT and THE TOY, has rarely happened to me. The dialogue was so rich that I was eager get on set and get stuck in. And then, to play the lover... as the elderly man I am! The prospect was compelling!





Having the internet serve as an intermediary in a love story ... did this seem a bit "incongruous" to you?

It has become a very common thing. Lots of people meet over the web these days. When one knows how to use it, which is not the case for me, the virtual world allows anyone daring enough to create a projection of themselves, whether they be young or old, ugly or

beautiful, shy or outgoing. It is the spokesperson of our century and Pierre loves it! He is a Cyrano of the 21st century, except it is not his nose that paralyzes him, but his age. Like Cyrano, he is an outstanding prose writer. Thanks to his verse, he too goes on to seduce a young woman, fall in love with her and then send someone else to go meet her. This story of substitution, of life by proxy, is as funny as it is unexpected. It is a beautiful and contemporary transposition of the masterpiece by Edmond Rostand, except in that it is not a tragedy but a comedy that has a happy ending.

Pierre is also less "pure" and therefore less poignant than Cyrano's character...

Ah yes! I would even go as far as to say Pierre is a bit of a jackass! He manipulates everyone around him- his family and his young friend Alex, whom he will drag into his amorous adventures without warning. Innocence is not in this charmer's vocabulary! But we forgive him because his love is sincere and because he thinks, no doubt rightly, that this love is going to be his last! Playing all these paradoxical roles has been very interesting. I only had to ensure that, at Stéphane's request, I moderate my physical movement. In real life, I'm energetic, I get up and walk much faster than the Pierre than he wrote for me. I had to keep an eye on myself during the shoot! (laughs)

When we see you on the screen, you come across as an instinctive comedian. Illusion or reality?

Half and half! For this film, for example, before I threw myself in with my usual spontaneity, I ran through a lot of my lines with Yaniss. This saved us a lot of time on the set. A maximum of four takes were made instead of the potential twenty-five. In any case, the new film economy forces most directors to complete their films within six weeks. Artistic and technical teams must follow suit! In previous years, filming lasted much longer. It was a blessed time! Aside from the text which I always knew very well, I could arrive on set with only a rich sense of my...temperament... and that allowed me to stick closer to my nature! (laughs).

You didn't know Fanny or Yaniss before the film. How did you get on with them?

In all honesty, very well. Fanny is as lovely as she is moving. If there was a scene in

which she was crying, my eyes would also start to fill with tears. She knew how to bring me to that level of emotion. She is a very sensitive actress. As for Yaniss, he is a lot of fun to work with. He is both direct and sincere. He takes a minimalist approach to his work and I was happy to be in a duo with him. And the shoot went all the better because we had Stéphane Robelin as our director. Like Yves Robert, Francis Veber and a few others, Stéphane is a very good director. This is no mean statement, as other directors will often give rhythm precedence over



the fun when directing comedies! He also loves beautiful lighting- in his films my eyes are always so blue! (laughs)

You seem very happy to have been part of this comedy...

I like this film. Stéphane's work is very neat and his writing is very well kept. It contains all sorts of antics,

but not without consequence- especially not the comic situations. There is also tenderness. Everybody lies, but only because they don't want to jeopardise their dreams. And then, it's also an optimistic film. Hopeful for the elderly, obviously, but not exclusively. It's a "trans-generational" film, which says that love can occur at any time in life. UN PROFIL POUR DEUX reminded me greatly of Jacques Brel's phrase, which I have taken on myself: "Ah! What does take talent is to not die an adult ".

Are you surprised by the longevity of the public's love for you?

Yes, of course, and it is infinitely touching. I am lucky to have been loved as a young actor by people who, over the years, have passed on this love to their children... It is like a long chain that has crossed generations. This respect from the public still astonishes me. Whether I am in France, Switzerland, Belgium or Russia, they always try to make my life easier. When the police stop me, they laugh and let me off getting a ticket. When I arrive in a restaurant, even if it is crowded, I always find room, etc. It's shameless, but that's the way it is, (laughs) and it would be bad manners to complain!

Right now, you're on a theater tour with "Little Praise Of The Night", which is a poetic show built around texts about the night. You're finished shooting the movie LE PETIT SPIROU. Are you going to take a break?

I haven't planned one. Anyway, idleness does very little for me! (laughs) I have so much fun filming that it's like a vacation for me. Things are going well! I have three comedies on the cards, but as they are not yet signed, I will not tempt fate by saying anything more!







in conversation with Fanny Valette

How did you come across this project?

It was in very beautiful way. I met up with Stéphane Robelin for a different film project and we had a real heart-to-heart. After three hours of discussion, we decided that we should work together. Stéphane had to first shoot another film, and then gave me the happy surprise of asking me to join his team. I was overwhelmed with joy. I read his script, started testing with Pierre and Yaniss... and we were off!

What did you like about this story?

I think what I like best is its originality and its sincerity. A man who asks another to take his place on a date a woman he has seduced over the Internet... it was the story of Cyrano transposed into the 21st century- except instead of being ugly, the Cyrano of the film was an old man named Pierre! And instead of sending letters to his Roxane (Flora in the film), he seduced her by email! I thought it was a great idea, which highlighted the problems of aging whilst integrating the importance of social networks. And then, there was my role in the story...that of Flora, the naive and romantic Flora. She is, like Roxane, touchingly gullible, but she also draws on her widowhood. She is a sublime female character in a modern-day comedy, both realistic and a little eccentric. Who could ask for more?

UN PROFIL POUR DEUX is a totally fictional comedy, but completely plausible. Does this anchoring in a possible reality help your acting?

For this film, yes! Stéphane sought realism and natural acting. He wanted a very refined and very normal attitude so that his characters were "as real as possible".

What was your first impression of Pierre Richard?

Pierre was a big influence for me, a revered giant. My family are all fans. He rocked my childhood. When I first met him, I felt so small in comparison. He was so generous, so adorable, so humble, that my worries were soon gone. It is rare that a personality of this notoriety behaves with such kindness, and he's like that with everybody. A gentleman but also dedicated to his work. What class!

And Yaniss Lespert?

He is the same kind of man, kind-hearted, generous, friendly. He does this job for good reasons. I was very much friends with him. It has to be said that Stéphane Robelin has done everything to make everything go smoothly. He created a family atmosphere and knew how to make himself understood without ever raising his tone. Intelligence, benevolence and elegance are unstoppable tools to gain the respect of others- far more effective than retaliation and humiliation.





How do you feel coming out of this film?

Good. Extremely good. I have worked with heartfelt people on a true and original film, and that gives me hope. It is not everyday that we participate in a project of such quality. The shoot was fantastic, both in terms of quality and atmosphere. When it ended, I wanted to cry like when I was a child leaving summer camp. It is a happy day for an actress when

everything comes together! As for the film, I hope it will make people happy. It's a "feel good movie"; a ray of sunshine where we laugh and cry as we reflect on our lives...

Do you have any other projects planned?

Yes, but Christ! Nothing is official. In the meantime, you will be able to see me very soon in ENGRENAGES on Canal Plus. And I'm on tour until May with Gérard Darmon and Philippe Lellouche in TOUT À REFAIRE.





in conversation with Yaniss Lespert

What attracted you to this adventure?

Firstly, the man who was going to lead the expedition, Stéphane Robelin! I didn't know him at all, but as soon as we met I felt we understood each other perfectly. Hence my immediate desire to work with him- and then I read his script and I loved it. Two men, of different generations and social backgrounds, tied together in a love plot woven by the eldest of the two. It wasn't at all trivial, and was even very funny! In addition, under the comical nature of the situation, what touched me most were themes such as love, jealousy, the need for people to feel free, the problem of loneliness amongst the elderly, and becoming an adult.

And your character?

Even though I know it wasn't, I felt like the role had been written for me! I have a lot in common with Alex, even if he isn't more like a brother to me. Like him, I had a hard time coming out of adolescence. I have quite a reserved nature, lonely people's helplessness touches me, and, without sounding like a geek, I'm pretty good with computers! (laughs) In fact, Alex is like a lot of thirty year-olds today. A guy that is finding himself, is a bit lonely, but knows how to use all the communication tools at his disposal. What makes him stand up lies in where the story will take him, the friendship with a man who could have been his grandfather, and then, this love story that lived through a substitution of identity.

How was your first meeting with Pierre Richard?

I was afraid of being intimidated, because for me, like all the rest of us, Pierre is an icon. A mythical figure. But thanks to his calmness, his good humor and his concern for others, he also has the talent to put you at ease right away. His curiosity is also impressive. He doesn't hold back with anecdotes about his life, and one soon feels privileged to be around him. He jokes with you and acts as if you had known him for ten years. This doesn't prevent him from having a rigorous work ethic. He is not the type of guy to arrive on set with his hands in his pockets. He worked hard on his text, gave ideas, and was never satisfied with doing the minimum. We both rehearsed a lot at home before the shoot. It was a great experience and very informative.

So you have escaped the nerves that often come with the first day of filming?

Almost! Stéphane is a man who directs with great calmness and conviviality. He quickly established a family atmosphere on set. In addition, we were a very small team with few technicians. It felt like we were living together! It was even better because we all got along so well. My first meeting with Fanny Valette felt very natural.







I was great friends with her. She has an unparalleled professionalism and generous when it comes to acting. She "gives" as much, if not more, when the camera is not on her. It is quite rare in this industry!

Up until now you have worked more for television than for cinema. Does it feel same for the actor you are?

Of course it is a bit similar, but I feel more comfortable with the cinema. It's less stressful because we have a little more time. But I love TV, it's a great learning space. It teaches you to learn quickly and find your trademark.

What do you do when you're not filming?

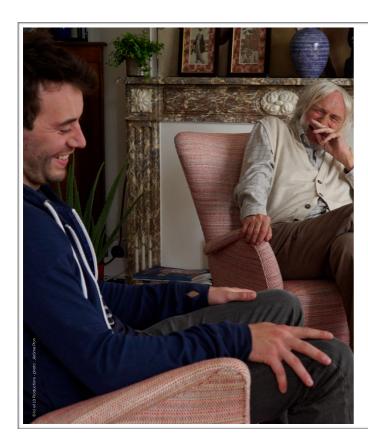
I take care of the "Beaver Scoundrels", an association I founded with Thibault Maroufi which aims to organize meetings between hospitalized children and artists. We set up animations, with, for example, my partners in the series DON'T DO THIS, DON'T DO THAT, or else magicians or foreign artists. In fact, a meeting was held on 8 March between Guillaume de Tonquédec and pupils from a theater school who, due to a chemotherapy treatment, had to disrupt their studies. And then, for their return to school, we organised the dancers of the Opéra du Québec at the Necker Hospital.

What are your current projects?

Christ! Nothing is signed yet. For now, I'm enjoy the pleasure of participating in UN PROFIL POUR DEUX, and I hope the humour and optimism of the film will reach as many people as possible.







liste artistique

scénario et réalisation Stéphane Robelin

musique originale composée et dirigée par Vladimir Cosma

Pierre Pierre Richard

Alex Yaniss Lespert

Flora

Fanny Valette

Sylvie Stéphane Bissot Juliette

Stéphanie Crayencour

Gustave Kervern

Marie Macha Méril

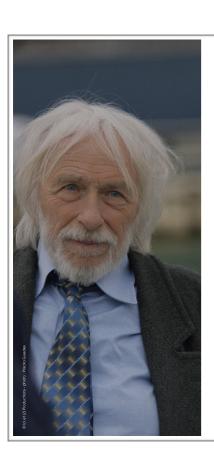
David

Pierre Kiwitt

Le producteur Philippe Chaine

Madeleine Anna Bederke

Simon Arthur Defays



liste technique

réalisateur **Stéphane Robelin**

directrice de la photographie **Priscila Guedes**

chefs décorateurs

Alain-Pascal Housiaux Patrick Dechesne

ingénieur du son Florent Blanchard

chef monteur image

chef monteuse son

sound supervisor **Manuel Meichsner**

mixeur Valentin Finke

chef costumière Petra Fassbender

chef maquilleuse Linda Mooney

lère assistante réalisateur Juliette Crété

directeur de production
Pascal Metge

producteur Christophe Bruncher

producteur allemand

Fabian Gasmia coproducteurs belges

Gaëtan David

André Logie

coproducteur **Georges Schoucgir**

coproduction franco-germano-belge entre

Ici et Là Productions

Detailfilm

La Compagnie Cinématographique Panache Productions

en coproduction avec

Orange Studio

Schortcut Films RTBF (télévision belge)

Voo et Be Tv

et avec

Gasmia Film **MMC Movies**

The Post Republic **Chaussee Soundvision**

ventes internationales

Memento Films International

distributeur france La Belle Company