

AGAT FILMS PRESENTS



# AND THE PARTY GOES ON

A FILM BY ROBERT GUÉDIGUIAN

2023 – FRANCE – DRAMA – FRENCH – 106'

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## **SYNOPSIS**

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In the working-class district of old Marseilles, Rosa is the heart and soul of her community, a nurse and the matriarch of a large and close-knit family. But approaching retirement and surrounded by political inertia, she is feeling disillusioned. Until she meets Henri and realises it is never too late to fulfil her own political and personal dreams.

## DIRECTOR'S NOTE FROM ROBERT GUÉDIGUIAN

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One morning, Marc, my business partner and friend, said to me, "Marseille, Rubirola, Ariane..." and smiled. That is how everything began.

Michèle Rubirola did not want to head the list of Left-wing candidates for the municipal elections in Marseille, but she was the only one with unanimous support. She was therefore "forced" to accept and, against all odds, was elected. After a few months, she couldn't take any more and abandoned her position as mayor. She seemed to refuse power, after having spent her life trying to attain it or, at least, for her ideas to attain it.

Her attitude intrigued me and gave me the idea of questioning the relationship we have today with political action through various characters from different generations.

Michèle Rubirola unwittingly inspired the film's central motif. But that's as far as it goes. We immediately ruled out the idea of telling her story. There is no polling station, no ballot, no electoral campaign, etc.

I was aiming for something that would be neither historical nor journalistic, but metaphorical and even poetic.

I think that without the popular mobilization following the tragedy of the Rue d'Aubagne, the Left would never have taken the city hall.

The inhabitants of the Rue d'Aubagne thus got into politics in their own way, without knowing it, without asserting it in any case... and that led to electoral political victories in the traditional form.

Even so, this is not a film about the Rue d'Aubagne either. However, that tragedy forms its centre. The characters gravitate around the collapse of the building and the empty space, as white as a shroud, like electrons around a nucleus that, coincidentally, is a statue of Homer, the "father" of all stories... How is it possible to survive the collapse and the void, in the most abstract and the most theoretical sense... The collapse of our great stories, and the resulting void in our lifestyles... How can Homer relate new epics to us? In what form?

*And the Party Goes On!* is an "Agitprop" movie.

I'm very fond of this extremely popular and inventive art form that was adopted by artists at the start of the Russian Revolution to participate in the dynamic of change, in its momentum. Mayakovsky, Vertov, Meyerhold, and then in Germany, Piscator, Karl Valentin, Brecht...

Basically, it consists in talking about everything we experience, at one and the same time, going off at a tangent, using every means possible to question and understand the mood of the times by taking advantage of the hesitations, certainties and doubts of men, to make the show joyful.

I have always loved this exhilarating liberty of form that excites our senses and our minds. *Uccellini e Uccelacci* is a wonderful Agitprop movie by Pasolini.

It's much more difficult to achieve in movies than on stage because the former requires all the codes of credibility for their characters. A movie needs a plot line and a few twists. And, as a plot line, we have this unexpected love affair between the parents-in-law. And, as a twist, the momentary confusion of the young people's love when they are unable to have children. Outside of that, we had to find links between the scenes when there aren't any in terms of plot.

We managed to do this by using dreams, inner monologues, literary quotations and, of course, the music that was being composed at the same time as editing and not, as is usually the case, once editing was complete or nearly complete.

We therefore organized production in such a way as to be able to continually reconsider the screenplay, the voice-overs, the music and the editing. Serge Valletti, the co-screenwriter, Bernard Sasia, the editor, and Michel Petrossian, the composer, played along with this, delighted to work in a different way than usual.

With Pierre Milon, the director of photography, I wanted the image to be unrealistic. While making sure that this lack of realism was as unobtrusive as possible. Every bias in the direction must be sensed and not seen. For the night scenes, we systematically switched off the municipal lighting to replace it

with our vision. During the day, either we waited for the right time to shoot, or we stylized the lighting through digital grading.

The title imposed itself right away. We had taken the irrevocable decision to make a film that would end well.

Before the African interlude of *Dancing the Twist in Bamako*, I had made *Gloria Mundi*, which was a very dark film. As we were writing the screenplay for *And the Party Goes On!*, we thought that the film would be more optimistic than it is now, but numerous dilemmas arose, both for me and the characters... Perhaps I was overcome by what dominates my thoughts today, namely a certain melancholy, but a joyous form of melancholy nonetheless. That is what I like so much in Chekhov, his serene melancholy.

The quotations in the film are not cultural references. They notably bear witness, for the character of Henri, to a life of reading, of course, since he is a bookseller, but also to the vagaries of his existence, of his thoughts... That is how I conceive culture. Culture helps us to live. It reassures us. It allows us to see how others went through the same experiences as us.

I am reading Victor Hugo's *The Art of Being a Grandfather*, and it amuses me to see that I have the same feelings as him. The extract from Proust about the unsteady legs of old people that Henri reads to Rosa makes those who are getting on in years feel less lonely. It is comforting to know things have been like this for all time. All the different texts that Henri quotes are linked to things that he has experienced or that he is experiencing.

This is incorporated culture. One can live without it, one lives better with it.

Some people say that I have "dared" to use the music that Georges Delerue wrote for Godard's *Contempt*. I am not sure the idea is that daring!

Apart from the fact that this music is very beautiful in itself, and that it works perfectly with the scene, it is indeed a tribute. I did it all the more willingly because Godard passed away during editing. The first time I heard this music over the sequence shot of Bardot and Piccoli, I must have been 17. It blew me away. And it still does today. Godard helped movies to be made around the world. He teaches freedom. And he makes people want to make movies. That seems to me to be the greatest of all qualities. I wager that Godard and Delerue would have been happy to see me do this. God forbid otherwise!

In these strange times of regression and selfishness that affect all societies, a filmmaker cannot simply be content describing the sorrows of the world... he or she must also show new ways thanks to which the ideas of sharing and democracy can win the day, from Armenia under attack to SOS Méditerranée rescue boats, from the status of refugees to social housing, from the defense of public health and education, or the reinvention of the Left to the horizontality of neighborhood struggles. And all that with the desire to be heard, in other words, to be a filmmaker who believes that auteur cinema and popular cinema are not contradictory.

## ROBERT GUÉDIGUIAN - Director

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Robert GUÉDIGUIAN was born in Marseille in December 1953. He is one of the founding producers of AGAT FILMS - EX NIHILO, a collective of associated producers.

From *Last Summer* (1980) *And The Party Goes On* (2023), Robert Guédiguian has built up a very powerful and coherent body of work.

His films have become emblematic of the city of Marseille, where most of them were shot, and display a unique emotional richness: love, friendship, roots and violence are evoked in turn in an impassioned, original and politically committed manner.

### FILMOGRAPHY

|             |  |             |  |
|-------------|--|-------------|--|
| <b>2023</b> | AND THE PARTY GOES ON  | <b>2001</b> | THE TOWN IS QUIET<br><i>Venice, Competition</i>  |
| <b>2022</b> | MALI TWIST   |             |  |
| <b>2019</b> | GLORIA MUNDI<br><i>Venice, Competition</i>                         | <b>2000</b> | CHARGE!<br><i>Toronto, Official Selection</i>  |
| <b>2017</b> | THE HOUSE BY THE SEA<br><i>Venice, Competition</i>                 | <b>1998</b> | WHERE THE HEART IS   |
| <b>2015</b> | DON'T TELL ME THE BOY WAS MAD<br><i>Cannes, Official Selection</i> | <b>1997</b> | MARIUS AND JEANNETTE<br><i>César Awards, 7 nominations,<br/>Best Actress César Award (Ariane Ascaride)</i> |
| <b>2014</b> | ARIANE'S THREAD  | <b>1995</b> | TIL DEATH DO US APART<br><i>Toronto, Official Selection</i>  |
| <b>2011</b> | THE SNOWS OF KILIMANJARO<br><i>Cannes, Un Certain Regard</i>       |             |  |
| <b>2009</b> | THE ARMY OF CRIME<br><i>Cannes, Official Selection</i>             | <b>1993</b> | L'ARGENT FAIT LE BOHNEUR   |
| <b>2008</b> | LADY JANE<br><i>Berlin, Competition</i>                            | <b>1990</b> | DIEU VOMIT LES TIEDES<br><i>Toronto, Official Selection</i>  |
| <b>2006</b> | ARMENIA<br><i>Toronto, Official Selection</i>                      | <b>1985</b> | KI LO SA?  |
| <b>2005</b> | THE LAST MITTERAND<br><i>Berlin, Competition</i>                   | <b>1984</b> | ROUGE MIDI<br><i>Cannes, Directors' Fortnight</i>  |
| <b>2004</b> | MY FATHER IS AN ENGINEER<br><i>Toronto, Official Selection</i>     | <b>1981</b> | LAST SUMMER<br><i>Toronto, Official Selection</i>  |
| <b>2002</b> | MARIE JO AND HER TWO LOVERS<br><i>Cannes, Official Selection</i>   |             |  |

## CAST

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Rosa

Ariane Ascaride

Henri

Jean-Pierre Darroussin

Alice

Lola Naymark

Sarkis

Robinson Stévenin

Tonio

Gérard Meylan

Minas

Grégoire Leprince-Ringuet

Laëtitia

Alice Da Luz Gomes

## CREW

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|                           |   |
|---------------------------|---|
| Director                  | Robert Guédiguian   |
| Writers                   | Serge Valletti and Robert Guédiguian                              |
| Producers                 | Marc Bordure and Robert Guédiguian                                |
| Director of Photography   | Pierre Milon (AFC)  |
| Editor                    | Bernard Sasia   |
| First Assistant Director  | Ferdinand Verhaeghe   |
| Set coordinator           | Bruno Ghariani  |
| Sound                     | Laurent Lafran  |
| Editing Sound             | Jean-Marc Schick, Nicolas Dambroise                               |
| Mix                       | Emmanuel Croset   |
| Set Design                | David Vinez   |
| Costume                   | Anne-Marie Giacalone  |
| Production Manager        | MaleK Hamzaoui  |
| Make up                   | Hermia Hamzaoui   |
| Production                | Agat Films  |
| Coproduction              | Bibi Film, France 3 Cinéma  |
| With the Support of       | The Provence-Alpes-Côte d'Azur Region in partnership with the CNC |
| With the Participation of | Canal+, Ciné+, France Télévisions                                 |
| In Association with       | Cinéma 17, Indéfilms 11, Sofitvciné 9, La Banque Postale Image 16 |
| French Distribution       | Diaphana  |
| International Sales       | mk2 films   |

## INTERNATIONAL SALES

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