

Crescendo



LES FILMS DU KIOSQUE
PRESENT

AGNÈS
JAOUÏ

DANIEL
AUTEUIL



FESTIVAL DE CANNES
2026 OFFICIAL SELECTION
OUT OF COMPETITION

Crescendo

a film directed by
AGNÈS JAOUÏ

EYE HAÏDARA CLAUDE CHUST OUSSAMA KHEDDAM LUCIE GALLO

TIPHAINÉ DAVIOT MAXIME PAMBET LOÏC LEGENDRE and VINCENZO AMATO PATRICK MILLE HERVÉ PIERRE EMMANUEL SALINGER JACQUES WEBER

RUNNING TIME : 2H13

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NEOSUN

VAUCLUSE

PROJUREP

ANGOLA

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INER

INER

A man and a woman are seated in green director's chairs outdoors at night. The man, on the left, has grey hair and is wearing a dark suit over a light-colored shirt. He is looking towards the woman and holding a wine glass and a pair of glasses. The woman, on the right, has long brown hair and is wearing a dark coat over a blue top and a green patterned scarf. She is also holding a wine glass and looking back at the man. The background shows a stone wall and some foliage, suggesting an outdoor setting like a Roman amphitheatre.

Synopsis

In the ruins of a Roman amphitheatre in the South of France, the cast and crew of an ambitious staging of *The Marriage of Figaro* is thrown off balance when troubling accusations threaten to derail the entire production. As tensions intensify, loyalties slowly fracture and deep generational disagreement emerges, throwing their sheltered opera world into a great divide.



Interview with Agnès Jaoui

Why did you want to make this film?

There are many reasons. One of the main ones was that I wanted to reflect on why true equality between men and women remains so frustratingly difficult to achieve.

Feminism existed long before anyone even knew the word. The demand for equality between men and women goes back to the very beginning of humanity. Every step forward is never permanently secured. Archaic attitudes persist. In France, women were granted the right to divorce during the Revolution, only to have it taken away again. In the United States, the right to abortion is being challenged and even revoked in some states.

In every era, there are disagreements and misunderstandings that oppose feminists. As with any revolution, different groups clash over the methods needed to bring about change. I wanted to explore the reasons behind this constant resistance and how it might be overcome. Should we take a gentle approach or be more radical?

I found it interesting to draw a parallel between the condition of

women in the past century and today, to see what has remained and what has changed. What is the difference between a count who believes he has the right to take advantage of a maid and a producer or executive who believes he has the right to abuse someone lower in the hierarchy?

To address these issues, you chose the framework of staging an opera, and not just any opera...

First of all, I have a passion for opera. I listen to it a lot and I stage it. As a singer, I'm fascinated and deeply moved by this world. I had already touched on it a little in LOOK AT ME, in 2004, but I wanted to explore it more fully.

The opera world has so far been less affected by the MeToo wave. There have been sexual scandals and complaints, but nothing comparable to what has happened, and is still happening, in France and elsewhere in film, theater and contemporary art.

I chose to set the story around a production of *The Marriage of Figaro*

because it deals precisely with male domination, relationships between men and women, and class dynamics in the 18th century. Adapted from Beaumarchais' extraordinary play, which is said to have contributed to the outbreak of the Revolution, it offers a unique portrayal, in opera, of the society of that time.

Did you already have images in mind before you started making the film?

Yes and no. I had a strong familiarity with the world of opera, which is truly a world of its own. It's an art of excess, even more than theater or cinema. Librettos, sets, costumes – everything is larger than life. The singers themselves are extraordinary people. They're both athletes and artists. They fascinate me. They put in an incredible amount of physical and vocal work for careers that are often very short. Their commitment moves me deeply.

Which is more difficult, writing or shooting?

The writing. We were dealing with a story about harassment, but through the creation of an opera. For the first time, I worked with four other writers: Emmanuel Salinger, Noé Debré, Florence

Seyvos, and my brother Laurent Jaoui. From each of them, I kept what resonated with me. Sometimes I'd modify it, sometimes not. I really enjoyed working in this collective way. It took me time to find it again after Jean-Pierre Bacri passed away.

As in your previous films, the dialogue feels incredibly natural, balancing humor, lightness, irony and gravity. It feels very real.

But everything in this film is true, even the most absurd and outrageous parts. I've always loved writing dialogue, but I can't write about something I don't know or understand.

The film is set in the world of opera, yet through its story of harassment it never feels disconnected from today's world.

The idea was to talk about the present without being too tied to it. In cinema, writing about current events is tricky. It often takes at least two years for a film to be released. By then, the subject may already feel outdated. What will last? What will intensify or disappear? It's hard to say. The only certainty is that society and gender relations are slow to evolve, which is why I wanted to confront different generations and eras.

We discover the opera gradually, through rehearsals and tensions between singers. At first, it frames the story, then suddenly, through music and singing, it takes over completely. It's almost like being initiated without realizing it.

That was one of my ambitions. Beyond the message, I wanted to share my passion for classical music and perhaps inspire someone unfamiliar with opera to be moved by the incredible beauty of this music and these voices.

I believe you have to grow into this kind of music. First you hear it, then you truly listen, and finally you listen again. That's how I fell in love with it. Now I can't live without it. I tried to apply that same approach for the film. At first, we mainly hear music composed by Fernando Fiszbein, accompanying scenes of different moods. It may sound varied but it's actually all inspired by themes from *The Marriage of Figaro*, gradually making Mozart's universe familiar to the audience.

You were in charge of a very large production. How did the shoot go? Surprisingly well. I was working with many of my long-time collaborators again, including first assistant Mathieu Vaillant, who

is an invaluable support; Ivan Dumas on sound; costume designer Pierre-Jean Larroque; makeup artist Anaëlle Trognot; and hair stylists Boris Garcia and Rodolphe Zubaretta. Everyone seemed to be in perfect harmony.

There were also my singer friends, the beauty of Lacoste's quarries, the sun, the cicadas and an atmosphere of kindness.

And finally, the actors. I think this is the largest cast I've directed for a film. Each time someone appeared on screen, I thought with delight, "He's wonderful! She's incredible! I made the right choice."

The sound work must have required particular attention?

Oh yes! I have always thought that the sound quality of a film was almost more important than the image quality, or at any rate just as important. For this film, it was obviously fundamental. I'd already worked with Ivan Dumas, so I had complete confidence that he would make the different acoustic qualities of the voices distinct, depending on where we are, right up to the final performance where you hear the slightest vibrations and the fullness of the voices, just as when you are on stage.

I could go on endlessly about what I owe to the other teams,

especially the set design team, led by Véronique Melery, and the costume team, led by Pierre-Jean Larroque, who also created the costumes for the three operas I staged. When you're surrounded by such strong people, things work. Every morning, I would hold a briefing to explain to everyone what was going to happen. After that, we would do breathing exercises together, so that everyone, including the extras, felt involved and shared the same energy. I know that some people have a strict approach to work, but I have always preferred gentleness and harmony, whenever possible.

How did you come to collaborate for the first time with cinematographer David Chizallet?

Strangely enough, he was the one who approached me. He once told me, several years ago, that he wanted to work with me. I was flattered because he's talented. I greatly admired his work on *C'EST LA VIE!* We'd meet quite regularly, around an exhibition or a film. When *CRESCENDO* started to come together, I called him. We talked. He agreed with everything I said when I told him that I wanted us to truly be in cinema, that I wanted the women to be beautiful - which is not always a concern for some cinematographers

- that the images should have texture, and that they should convey the warmth found in certain American films from the days of celluloid. He then asked me what my reference was for this film. He later told me that he almost fell off his chair when I said *BARRY LYNDON*. But he said yes. His work is exactly what I had dreamed of.

Let's talk about casting. As always, it shows your desire for diversity and your talent for combining people who haven't worked together before. How did you assemble this cast?

With Brigitte Moidon, the casting director, who I've worked with since *THE TASTE OF OTHERS*. And also by instinct. I thought of Loïc Legendre for Gildas after seeing him on stage. With Lucie Gallo, it was also theatrical love at first sight. I hadn't seen Pierre Poirot, the journalist from France Musique, for thirty years but I remembered him as a wonderful actor. I don't think I made a single mistake with any of the actresses or actors in this film. From the biggest roles to the smallest, they were perfect. I have always been very happy with the performers in my films, but there have been times when I thought, damn, this one has less





humor than I imagined. Or damn, this one conveys less emotion than I hoped. That said, I already knew many of the cast. The singers were mostly friends I've worked with for twenty years in my vocal ensemble, *Canto Allegre*. My admiration for Jacques Weber and Hervé Pierre goes back a long way and I have a real rapport with Eye Haïdara since we worked together on IN THERAPY.

Eye is wonderful in the film. Like the other actresses and actors playing singers, she had to learn to articulate her lines exactly in sync with the recorded singing that was played on set. It's not an easy technique. It required a great deal of work from her and rehearsal coach Alice Fagard before filming began.

You'd never worked with Daniel Auteuil before. Why did you offer him the role of conductor?

Daniel is an immense actor. He's capable of playing every type of role, dramatic or comic. There aren't many actors with such range. It had been a long time since he'd taken on a comic role. He turned his character, a conductor, into a magnificently funny coward. Our rapport was immediate.

Despite your workload on this film, you chose to take on the role of the Countess yourself. Did you enjoy playing her?

Whenever I listen to or stage an opera, I always feel a small frustration at not being on stage. When I staged *Tosca*, I admit that once or twice I wanted to step onto the stage and sing *Vissi d'Arte* myself, but that would have been a disaster. The same is true of *Elvira* or *Donna Anna* when I later staged *Don Giovanni*. I'm a singer but I don't have the tessitura or the vocal ability to perform those roles. In *CRESCENDO*, where most of the performers are actors pretending to be singers, it was impossible for me to give up the role of the Countess, especially since two of her arias are among the most beautiful ever written.

Your film is highly choreographed. Everything is precisely timed. How do you work with actors?

Before filming, I rehearse with them whenever they are available. When they're not, I rehearse anyway and team members stand in for them. Whenever possible, I also rehearse on the sets, sometimes on the very day of shooting. This allows the actors to become familiar with the setting and allows me to check my staging and how to plant the shots. Afterwards, I also explain to

the actors how I'm going to film the scene and how many camera angles there will be. Most of these methods come from Resnais, who often worked in sequence and let the actors create their own close-ups by moving closer to the camera. That allowed him to follow whoever he wanted and not always stay on the person speaking. He sometimes also allowed actors to interrupt each other, exactly as in real life.

CRESCENDO radiates an incredible sensuality...

Oh really? That must be due to Mozart. In his operas, there's desire all the time. Especially in *The Marriage of Figaro*, which portrays a battle of the sexes, but where, despite everything love and desire ultimately triumph.

Why did you choose to shoot in Lacoste?

It was my brother who introduced me to those quarries. I was immediately fascinated. Lacoste is a magnificent place - unique, mineral, powerful, made up of lines and angles that are ideal for cinema. It's a decorative setting suited to eighteenth century opera. The idea of a film set in the world of opera had begun to take shape

in my mind in 2019, when I staged Tosca for Opéra en Plein Air (*Opera in Open Air*), an arts festival whose distinctive feature was presenting its productions in front of the most beautiful castles in France. During the tour, I was able to see just how much the beauty of a place can amplify the emotion one feels when listening to music. When CRESCENDO was greenlit, I suggested that we shoot it in Lacoste.

One of the funniest sequences in your film sees Mirabelle, the young director of *The Marriage of Figaro*, decide to fill her stage with giant phalluses...

For me, these phalluses are a metaphor for the omnipotence and omnipresence of patriarchy and for the difficulty of changing it and finding new models of masculinity. It's also a kind of metaphor for the crisis men are going through. The old models of masculinity are very outdated, and the new ones very fragile. Contemporary masculinity, which we no longer quite know what to do with, has got confused to such an extent that people equate hatred of patriarchy with hatred of men themselves, which is not the same thing.

That said, the idea of introducing giant phalluses on the stage for *The Marriage of Figaro* does not come from me. I borrowed it from a very interesting staging of the same opera (by Lotte de Beer in Aix-en-Provence), which I saw a few years ago. At the end, they even planted a gigantic uterus in the middle of the set. I didn't keep that last idea but I did keep a version of the phallus idea that I had found so amusing in its ironic provocation. I even pushed things a bit further by imagining that despite their towering rigidity, these phalluses could eventually bend and collapse under the force of the wind.

It was a technically very complicated effect to achieve, but for me it is an allegory of the current instability of masculinity.

BIOGRAPHY

A major figure in contemporary French cinema, Agnès Jaoui is an acclaimed actress, screenwriter and director whose work has shaped the landscape of European filmmaking for more than three decades.

As an actress, she has built an extensive and celebrated filmography, collaborating with many of France's leading

filmmakers. She first gained wide recognition through her performances in *KITCHEN WITH APARTMENT* (1993) and *FAMILY RESEMBLANCES* (1996), before achieving major success with Alain Resnais' *SAME OLD SONG* (1997), for which she received the César Award for Best Supporting Actress in 1998. Over the years, she has appeared in numerous acclaimed films, including *THE SWEET ESCAPE* (2015), *C'EST LA VIE!* (2017), *SMOKING / NO SMOKING* (1993), *LET'S BE FRIENDS* (2005), as well as more recent works by directors such as Noé Debré, Marie Garel-Weiss, Julien Carpentier and Sophie Fillières. She continues to maintain a strong presence on screen and stars in *CRESCENDO* (2026), which she also directs, selected Out of Competition in the Official Selection of the Cannes Film Festival.

As a screenwriter and director, Agnès Jaoui formed a celebrated creative partnership with Jean-Pierre Bacri, producing a body of work that has become a landmark in modern French cinema. Her directorial debut *THE TASTE OF OTHERS* (2000) received the Best Screenplay Award at the Cannes Film Festival and was nominated for the Academy Award for Best Foreign Language

Film. This was followed by *LOOK AT ME* (2004), which won Best Screenplay at Cannes, and later by *LET IT RAIN* (2008), *UNDER THE RAINBOW* (2013) and *PLACE PUBLIQUE* (2018). Their work together garnered five César Awards and numerous international honors.

Alongside her work in cinema, Jaoui has also directed for television, notably episodes of the acclaimed ARTE series *IN THERAPY*. Trained as a classical singer, she pursues a parallel artistic career in music and opera, performing regularly in concert, directing opera productions, including *Tosca* (2019) and *Don Giovanni* (2025), and writing librettos. This multidisciplinary background informs her artistic approach to storytelling.

In 2024, Agnès Jaoui received an Honorary César Award in recognition of her outstanding contribution to French cinema, and she remains the female artist who has won the most César prizes with a total of six awards. Since 2021, she has served as President of the Cinémathèque de Toulouse.

SELECTIVE FILMOGRAPHY

DIRECTOR

2026 CRESCENDO
2018 PLACE PUBLIQUE
2013 UNDER THE RAINBOW
2008 LET IT RAIN
2004 LOOK AT ME
2000 THE TASTE OF OTHERS

ACTRESS

2026 CRESCENDO Agnès JAOUÏ
2024 A NICE JEWISH BOY Noé DEBRÉ
THIS IS MY MOTHER Julien CARPENTIER
2022 SINGING JAILBIRDS Etienne COMAR
2018 PLACE PUBLIQUE Agnès JAOUÏ
2017 C'EST LA VIE!
Olivier NAKACHE,
Eric TOLEDANO
I GOT LIFE!
Blandine LENOIR

2015 THE EASY WAY OUT Brice CAUVIN
THE SWEET ESCAPE Bruno POLYADÈS
2013 UNDER THE RAINBOW Agnès JAOUÏ
2012 THE DANDELIONS Carine TARDIEU
2008 LET IT RAIN Agnès JAOUÏ
2004 THE ROLE OF HER LIFE François FAVRAT
LOOK AT ME Agnès JAOUÏ
2002 24 HOURS IN THE LIFE
OF A WOMAN Laurent BOUHNİK
2000 THE TASTE OF OTHERS Agnès JAOUÏ
1997 SAME OLD SONG Alain RESNAIS
1996 FAMILY RESEMBLANCES Cédric KLAPISCH
1993 KITCHEN WITH
APARTMENT Philippe MUYL





Interview with Daniel Auteuil

You've appeared in around a hundred feature films, with some of the greatest French directors. Remarkably, you had never worked with Agnès Jaoui before...

No, this was the first time. I hope it won't be the last, because we truly connected. I knew her work very well. I'd seen all the films she made with Jean-Pierre Bacri. It was an honor to work with her. Agnès is someone I deeply admire for her talent, her originality and that free voice she's always had with Jean-Pierre. She's always held a unique place in French cinema.

How did she approach you?

She just called me. We didn't talk much. She asked if I wanted to be in the film she had written and sent me the script. I called her back the very next day to say yes. Her writing is brilliant, intelligent, funny and moving. For me, there was an added bonus: it revolves a lot around music, a world I come from because my parents were opera singers.

She offered you the role of a conductor, a first in your career. Did you see it as a challenge?

Being a conductor was a challenge because in the hierarchy of opera he's the most important figure. It was also a kind of a fantasy because a conductor has a gift I find incomprehensible. He hears every instrument and, because he sets the tempo, he also influences the staging. It's a profession that is less technical than acting but more tense, more mysterious. Acting is something complex and intangible, whereas music is almost mathematical. I worked on all those aspects and decided he wouldn't be a great maestro but a good one, a hard worker. It was very well written, which made it very fun to play this guru-like figure who becomes paranoid.

Fun to play but difficult to capture its virtuosity?

Quite, yes. I had to be credible, especially in the eyes of the musicians in front of me. Even though we relied on playback, they were actually

playing. I worked hard. A conductor may not need elegance but he must be precise. His cues and gestures have to be accurate. One of the most effective ways to approach a character is to learn their craft. I followed Sautet's method. In *A HEART IN WINTER*, he had Emmanuelle Béart learn the violin to immerse herself in music. I worked with professionals to prepare for the role.

Were you a fan of Mozart and particularly *The Marriage of Figaro*?

Not really. In the opera world, there are often Mozart enthusiasts on one side; on the other, those who prefer more popular composers like Verdi or Bizet. In Avignon, where my parents worked, Mozart was rarely performed. In the South, he was considered too refined, too intellectual.

I rediscovered his beauty and richness while working on this film. The more I listened, the more I realized how inexhaustible he is. A bit like Molière, you can revisit him hundreds of times and always learn something new. That's what makes someone classic, timeless. For the subject Agnès wanted to explore – discrimination against women – *The Marriage of Figaro* was the perfect opera, since it comes from Beaumarchais' most feminist play.

Did working on a film driven by opera music bring back childhood memories?

Yes, inevitably. Especially since Agnès is also a musician and singer, so her film feels authentic and true. As a child, I wasn't an opera singer but I often followed my parents backstage. I was part of a choir and I did some work as an extra. On this shoot, I thought a lot about my mother and her stage fright. I remembered those moments before going on stage, when singers all share the same anxiety, the fear of not being able to make their voices resonate the way they want. That's why those vocal warm-up sessions in the dressing rooms, with repeated "mamé, mamé, mamé," always moved me.

You've seen many opera productions. Was it as we see in the film, with laughter and arguments?

Not really. Back then, everything was very hierarchical. Artists didn't mix much. At the top was the conductor; then the director, who depended heavily on him; then the stars, often arriving from Paris; followed by supporting roles, choristers and finally extras. It was a time when those at the bottom weren't treated particularly well. I don't remember outright humiliation but there were clear social layers.



Today, attitudes have changed a lot. On a set, whether in theater or film, everyone is now considered essential. There's no longer that kind of division. People mix, talk and collaborate. Agnès shows that very well in her film.

What's it like to act in a film by Agnès Jaoui?

Being in one of her comedies and acting opposite her is like going on a very playful journey. Alongside the joy of acting there was also the pleasure of shooting in a magnificent place, very close to where I grew up. It was even more special because I was surrounded by a group of young actors chosen by Agnès, who were all incredibly talented. I was amazed by Claire Chust, Lucie Gallo and all the actresses playing the singers. The first time I arrived on set I thought they were real singers acting. It really impressed me.

You've worked with all kinds of scripts. What defines Agnès Jaoui's writing?

What's wonderful is that her dialogue constantly moves between a whole range of emotions, just like in life, while remaining concise, precise and rich. It's fantastic for an actor. Once

you're in costume you just press the button and play, without overthinking.

Through Mozart's music, CRESCENDO explores the condition of women past and present...

It's a remarkable script. It weaves together multiple storylines with incredible elegance and skill. Its greatest strength is all this humanity, past and present, colliding and interacting. Everything feels natural. There's also the tension of rehearsals, which drive the film forward without any pause.

The egos and fears of artists are portrayed in a very subtle way, without exaggeration or false notes. It's also very accurate in how it depicts young performers, who often feel they don't belong. Like Cora, played by Eye Haïdara, who thinks she was cast for diversity quotas. Or Sophie, played by Tiphaine Daviot, who believes she got the role because her father is producing the show. But both are incredibly talented. Psychologically, it's very accurate. Each role is built to give actors the freedom to explore every nuance.

You're also a director and writer. What kind of actor are you on set?

I'm very well-behaved. Once I agree to work with someone I become more of an observer and stay quiet. Sautet used to tell me to speak up and ask questions, but it was difficult for me. The more I explain what I'm going to do, the less I want to do it. I listen a lot on set. I watch others and I fully enjoy the experience.

Today, I realize how lucky I am to still be here. I still get stage fright, but now I turn it into a kind of asset. Like Gabin, I love actors. I understand their strengths, their weaknesses, their humanity, and I know what a demanding life it is.

How did Agnès Jaoui direct you?

She said very little to me, almost nothing. I watched her direct and act at the same time. I could sense what she was feeling. I imagined her brain split into several parts, focused on everything at once. I just wanted her to know I was fully there with her. She watched me very closely. She's a present and caring director.

And acting with her?

We'd seen each other in so many films that it felt like we'd always known each other. One of us would start the first line and the other would follow. It's like throwing a child into the water for the first time. Instinctively, they start swimming.

How did you feel at the end of the film?

I went into it with complete trust, ready to be surprised, like a child discovering a story. What I found was a kind of joyful whirlwind that took me through many places, through the very different personalities of each character.

Like with Beaumarchais, CRESCENDO exposes the excesses of both men and women, across all generations. Sometimes with intensity, even violence, but always with humor, irony and sensuality. It's no coincidence that the film ends with the Count asking for forgiveness. It's a very reconciling film for our time. I came out of it happy and moved, with the desire for men and women to embrace each other.

Is it just another film for you?

CRESCENDO is an important film for our time, because it doesn't condemn. It holds a mirror up to society, once again with playfulness, humor, lightness, depth and kindness. It's sharp and perceptive. Nothing escapes Agnès Jaoui's keen eye.

BIOGRAPHY

Born in Algiers to artistic parents, Daniel Auteuil grew up in Avignon, where he was introduced to the performing arts. At the age of 16, he moved to Paris and enrolled at the Cours Florent.

In 1975, Daniel Auteuil landed his first film role in Gérard Pirès's ACT OF AGRESSION, in which he shared the screen with Catherine Deneuve. He later made a name for himself playing Baptiste 'Bebel' Lavalley in Claude Zidi's THE UNDERGIFTED. It was six years later that he achieved recognition for his role as Ugolin, thanks to Claude Berri's two-part film, JEAN DE FLORETTE and MANON OF THE SPRING. His talent for more dramatic roles was revealed to the public, and it was thus that he won the César Award for Best Actor at the twelfth

César Awards ceremony.

His rise continued alongside directors such as Claude Sautet (A FEW DAYS WITH ME, A HEART IN WINTER), André Téchiné (MY FAVORITE SEASON, THIEVES), Patrice Chéreau (QUEEN MARGOT), Régis Wargnier (A FRENCH WOMAN), Christian Vincent (LA SEPARATION), Jaco Van Dormael (THE EIGHTH DAY), Claude Berri (LUCIE AUBRAC, ONE STAYS, THE OTHER LEAVES), Patrice Leconte (THE WIDOW OF SAINT-PIERRE, MY BEST FRIEND), Francis Veber (THE CLOSET, THE VALET), Nicole Garcia (THE ADVERSARY), Michael Haneke (HIDDEN), Jean Becker (CONVERSATIONS WITH MY GARDENER), Olivier Marchal (36TH PRECINCT, THE LAST DEADLY MISSION), and Zabou Breitman (SOMEONE I LOVED).

In the 2010s, Daniel Auteuil starred in films such as Christian Duguay's JAPPELOUP, Philippe Claudel's BEFORE THE WINTER CHILL, and Vincent Garenq's IN HER NAME. He also made his directorial debut with his first feature film, THE

WELL DIGGER'S DAUGHTER, adapted from the work of Marcel Pagnol. He also adapted the first two instalments of La Trilogie Marseillaise. In 2017, he directed **THE OTHER WOMAN** and was nominated in the 'Best Actor' category at the 43rd César Awards for his role in Yvan Attal's **LE BRIO**. In 2018, he starred in Nicolas Bedos's second feature film, **LA BELLE EPOQUE**.

Daniel Auteuil returned to the stage of the Théâtre de Paris in 2019 with his own production of *Le Malade Imaginaire*, two years after the success of his production of *L'Envers du décor*.

In 2022, Fred Cavayés' **FAREWELL, MR HAFFMANN** was released in cinemas, in which he plays Joseph Haffmann alongside Gilles Lellouche, before starring in Joachim Lafosse's **A SILENCE**. In 2023, he returned to directing and made **AN ORDINARY CASE**, which he presented at the 77th Cannes Film Festival, out of competition. The film was released in France in September 2024.

Daniel Auteuil then directed a new feature film, **WHEN THE NIGHT FALLS**, presented out of competition at the 2026

Cannes Film Festival. In 2025, he also starred in the psychological drama **A PRIVATE LIFE**, directed by Rebecca Zlotowski. Daniel Auteuil also stars in Agnès Jaoui's new film, **CRESCENDO**, also presented Out of Competition at the 2026 Cannes Film Festival, which is scheduled for release in May 2026 following the Festival.

SELECTIVE FILMOGRAPHY

DIRECTOR

2026 WHEN THE NIGHT FALLS
2024 AN ORDINARY CASE
2018 THE OTHER WOMAN
2013 MARIUS
FANNY
2011 THE WELL DIGGER'S DAUGHTER

ACTOR

2026 CRESCENDO Agnès JAOUÏ
2025 A PRIVATE LIFE Rebecca ZLOTOWSKI
2021 FAREWELL,
MR. HAFFMANN Fred CAVAYÉ
2019 LA BELLE ÉPOQUE Nicolas BEDOS
2017 LE BRIO Yvan ATTAL
2005 HIDDEN Michael HANEKE
2004 36TH PRECINCT Olivier MARCHAL
2002 THE ADVERSARY Nicole GARCIA

2001 THE CLOSET Francis VEBER
2000 THE WIDOW
OF SAINT-PIERRE Patrice LECONTE
1999 THE GIRL ON THE BRIDGE Patrice LECONTE
1997 ON GUARD Philippe DE BROCA
1996 THE EIGHTH DAY Jaco VAN DORMAEL
1994 QUEEN MARGOT Patrice CHÉREAU
1992 MY FAVORITE SEASON André TÉCHINÉ
1991 A HEART IN WINTER Claude SAUTET
1988 A FEW DAYS WITH ME Claude SAUTET
1986 JEAN DE FLORETTE Claude BERRI
MANON OF THE SPRING Claude BERRI
1980 THE UNDER-GIFTED Claude ZIDI
1975 ACT OF AGRESSION Gérard PIRÈS





Interview with Eye Haïdara

What attracted you to this film?

First of all, because it's a film by Agnès Jaoui, who I've always admired. Then there was the script, which addresses an important social issue in a very authentic way, looking at it from different angles across generations. Finally, it's an ensemble film, which I particularly like. It gives everyone a voice, with humor and without judgment.

Were you familiar with the world of opera?

Not as an actress, but as an audience member I find it captivating. I really enjoy watching it live more than listening to recordings. It's an art form that deeply moves me and is tied to a strong childhood memory: the first time I flew on a plane, I was very scared. My sister made me listen to opera to calm me down. It became a kind of a ritual. I still listen to it today to comfort myself. There are also a lot of parallels with the theater world, especially in how things are organized. I recognized quite familiar dynamics.

Going back to the script, what appealed to you?

First, the quality of the writing. There's real veracity in the tone, in the way it tackles topics like sexism and violence. The film clearly shows how certain behaviors were minimized, or even ignored, for a long time, and how perspectives are evolving today. While younger generations talk about consent and clear boundaries, older generations rely on a different set of rules. This gap is represented through a range of characters. I thought everything was handled with great subtlety, precision and also humor. It was never judgmental.

Do you know why Agnès chose you for the role of Cora, who plays Cherubino?

No, not really. I imagine she thought I could play it (laughs). Whatever it was, I immediately liked Cora. She's a young woman deeply rooted in her time, with a strong personality, real freedom of expression and an ease with contemporary rules. I don't know if I saw myself in her, but what I really enjoyed was bringing her to life, giving voice to her

convictions. I believe that to move things forward we need characters like her, who dare to speak up. If it shakes things up, all the better, because that's often where real conversations begin. By bringing together several generations, the film creates a space for dialogue and collective reflection.

What's it like to speak Agnès Jaoui's lines?

A total pleasure. It's a language I've heard and worked with since my early days. In drama school, we often studied scripts by Agnès Jaoui and Jean-Pierre Bacri, so there's something very familiar about it. At the same time, it's a very unusual style, especially in the way the dialogue is constructed and the precision of the way people speak. There's a rhythm, a musicality and a tone that are very distinctive.

In the film, Cora is a contemporary singer who has to play a male character in an 18th-century opera. How did you approach that?

It wasn't too difficult. Making multiple characters coexist within a single role is part of an actor's job. You can't settle into just one state or one direction. You have to build. Personally, I love that. I have no problem when a director asks me to cry and smile at the same time. I

understand what they mean and everything comes together. When Cora played Cherubino, I just had to think of her as an actress who sings opera, so naturally she knows the rules, and everything falls into place.

Performing opera to playback on set is very technical. You have to match the exact tempo, whether it's an *aria* or a *tutti*...

It's a very exciting challenge. It requires a lot of preparation. When I took my first breathing and singing lesson, I thought I'd never manage it, but when I saw there was no doubt in Agnès's eyes, I held on. If she trusted me, I could trust myself. After that, it meant working every morning with a coach who came to my home. I probably annoyed the neighbors a lot (laughs), but we got there.

Were there any scenes that were particularly challenging to shoot?

Honestly, no. The only thing I had to pay attention to was my posture. I tend not to stand up straight. On screen, that's not very flattering. Agnès, who is very attentive to others, often reminded me before takes to straighten up. Olivier Nakache told me the same thing on *C'EST LA VIE!* It's reassuring when a director looks after you with such care.

This was your second time working with Agnès Jaoui. What kind of director is she?

She's probably the most present director I've worked with. She can even come and stand next to you during a take and hold your hand. Her guidance is very precise and incredibly generous. She pays attention to every character while still maintaining an overall vision. It's not easy, especially since she often shoots in long takes. She's also very comfortable with static shots, which shows how sharp her eye is. It's not something everyone can do, but she always knows exactly where to place the camera.

I'm not exaggerating when I say I think Agnès is one of the greatest directors in the world. She has one of the most beautiful and powerful perspectives I've ever encountered. She never starts a work day without meeting with all departments. It truly feels like a troupe. You feel united, like in theater when everything goes well.

On the last day of shooting, an actor said something wonderful that I'm going to borrow. He said, "One of the advantages of freelance work is that it lets us move from set to set, so we don't always do the same thing or work with the same people. But on

this set I could come back every day without feeling like I'm going to work." It's true. On Agnès' sets, nothing ever feels repetitive. It's always alive, joyful and very warm.

Did the film's sumptuous sets and costumes help you build your character?

Playing in those costumes, with those hairstyles, in that setting, was very inspiring. The location was so beautiful that I even sent a photo to a director telling him I wanted to perform there (laughs). There was another element that really energized me. Most of the operatic scenes were shot on a real stage, which is probably my favorite space. The moment I step onto a stage, everything becomes very concrete. I'm always moved when I go on stage. The final scene was shot in front of an audience, with the orchestra. I got chills.

How did you feel after watching the film?

Very moved. I love this film for its relevance, its characters, what it says about today. I love Agnès's performance, which deeply moves me, and that of the great Daniel Auteuil, who amazes me.

I also loved the work on sound and cinematography. And I was deeply touched to see that Agnès dedicated the film to Jean-Pierre Bacri. I thought, “Damn, he won’t get to see this one.” That made me emotional.

Beyond its portrayal of today’s society, do you think this film will help popularize opera?

I hope so. Cinema is a wonderful vehicle for introducing people to new things. I was introduced to theater very young because a teacher showed it to me. The first time I went to the Comédie-Française, I was so moved that I wanted to go back all the time. I hope this film will have the same effect, that after seeing it people will realize that opera is open to everyone, contrary to what some may think.

BIOGRAPHY

In Eye Haïdara’s breakout role in C’EST LA VIE! by Éric Toledano and Olivier Nakache, she bursts onto the screen with a free, vibrant presence that immediately leaves a mark, earning her nominations for both the Lumière Award and the César for Most Promising Actress. A revelation to the general public, though certainly no coincidence.

Long before this breakthrough, she honed her craft on stage. In 2010, she joined the Lorient Theatre Academy led by Éric Vigner and took part in several of his productions, including La Faculté by Christophe Honoré, presented at the Avignon Festival.

Her film career began in 2007 with AIN’T SCARED by Audrey Estrougo, whom she reunited with in 2016 for JAILBIRDS alongside Sophie Marceau, following an appearance in a film by Jean-Luc Godard in 2008. She then went on to collaborate with directors such as Michel Leclerc, Cédric Klapisch, Michel Hazanavicius, and Lisa Azuelos, and joined the series IN THERAPY on Arte in 2022. In recent years, Eye Haïdara has firmly established herself in leading roles with THE NANNIES by Julien Rambaldi, BRILLANTES by Sylvie Gautier, TAKE ME HOME by Karine Blanc and Michel Tavares, and IN THE SUB FOR LOVE by Lucas Bernard. She recently appeared in a film by Joachim Lafosse and is currently starring in A PLACE FOR HER by Mélissa Godet. She will soon be featured in MATA by Rachel Lang and CRESCENDO by Agnès Jaoui, which has been selected for the Out of Competition section at the Cannes Film Festival.

SELECTIVE FILMOGRAPHY**DIRECTOR****2025 CERFA 15186****ACTRESS****2026 CRESCENDO
MATA****Agnès JAOUI
Rachel LANG****2025 SIX DAYS IN SPRING
A PLACE FOR HER****Joachim LAFOSSE
Mélima GODET****2024 BARBÈS, LITTLE ALGÉRIE
IN THE SUB FOR LOVE****Hassan GUERRAR
Lucas BERNARD****2023 THE BOOK OF WONDERS
TAKE ME HOME****Lisa AZUELOS
Karine BLANC,
Michel TAVARES****2022 KUNG-FU ZOHRA
THE NANNIES
BRILLANTES****Mabrouk ELMECHRI
Julien RAMBALDI
Sylvie GAUTIER****2020 THE LOST PRINCE****Michel HAZANAVICIUS****2019 BATTLE OF
THE CLASSES
SOMEONE,
SOMEWHERE****Michel LECLERC****Cédric KLAPISCH****2017 C'EST LA VIE!****Olivier NAKACHE,
Eric TOLEDANO****2016 JAILBIRDS****Audrey ESTROUGO****2008 FILM SOCIALISME****Jean-Luc GODARD****2007 AIN'T SCARED****Audrey ESTROUGO**



Interview with Claire Chust

Did you know Agnès Jaoui before you joined this film?

Not personally, but I've been a great admirer of hers for a long time. I joined this project through casting director Brigitte Moidon. I did an initial audition, then a second one that included Agnès, and finally several with Lucie Gallo, who was set to play my assistant. I think Agnès wanted to make sure we'd be compatible (laughs). I went into these tests somewhat blindly, as I only knew the script involved a show in the process of being staged and that it dealt with an assault, or at least something that would shake up the troupe.

When you read the script, what appealed to you?

Very selfishly, the first thing I looked at was Mirabelle – my character, the director – to see what she'd have to defend. I was very happy, because not only does Mirabelle's stance on the condition of women today align with mine, but it also resonates with my personal life. The role is written with a lot of nuance, subtlety, humor and even a kind of naivety at times. The entire script, which deals with male-female relationships

through a story of harassment, is of the same caliber. All the characters have a voice. They're refined and intelligent. It's a fascinating script to read and to perform as well, of course.

You say that the character of Mirabelle is similar to you. As a young actress, have you experienced inappropriate behavior?

I've never suffered any real assaults, but rudeness and disrespect, yes, often. The problem is that when these behaviors are repeated they end up wearing you down and causing real pain. You often hear that women use seduction to gain access to more important positions, but if men didn't hold the power they wouldn't do it. It's the system that created this game, one that Mirabelle refuses to play. She has chosen the path of kindness, calm and politeness because from a young age she was taught that this would be the most elegant way for her to assert herself. Deep down, she'd like to move forward freely, make her voice heard and not be subjected to condescending looks. That's something I've personally felt a thousand times in my professional life.

This is the first time you've played a stage director...

Yes, but at school we had to stage a personal project if we wanted to graduate. So I had some experience of directing, even if not in a professional context.

How did you build your character, Mirabelle?

Quite easily. Everything was in the script! Mirabelle is intelligent; she has ideas. Her problem is that she doesn't know how to express them. It's the first time she's directed on stage. She lacks confidence and also, she thinks, legitimacy. As a result, she's constantly apologizing and treading carefully. Agnès directed me wonderfully. She always brought me back to my voice. Depending on the scene, she'd want it to be higher, softer or more timid. She would say, "Mirabelle is just starting out. She's apologetic that she wants to assert herself." Even though she sometimes let me improvise, she never compromised on intentions. She is very precise. When I saw the film, I understood why. What also helped me a lot and deeply moved me was that she regularly sent Lucie Gallo and me photos of herself and Stéphanie, her own assistant, when she stages singing performances. Lucie and I made a small

but very helpful emotional transfer. It felt like an honor to look at those photos.

Until now, you've mainly been in films directed by men. Did you feel different under a woman's gaze?

Different, no, but perhaps better understood. I've had wonderful experiences working with male directors but I'd never felt how much the actress I am could be so thoroughly seen through. I often felt that Agnès was taking me somewhere in my acting that was unfamiliar and that went beyond me. It was a very new and enriching sensation...But perhaps that's thanks to Agnès's personality, which is so intuitive, perceptive and empathetic.

How would you describe the atmosphere on set?

A dream! Artists and technicians all worked hand in hand, in true harmony. Agnès knows how to create that little miracle. Even when facing the worst setbacks, she never gets angry. She doesn't raise her voice either. When she has something to communicate, even if she's at the other end of the set, she walks over to say it gently. We work in absolute calm, a kind of zen state I had never experienced before on a shoot.

What was it like to watch her act?

What impressed me the most was how quickly she can switch between her role as an actress and her function as a director. Between takes, she was incredibly kind and reassuring with me, then as soon as the camera rolled she regained the harshness her character shows toward mine. She is very impressive.

Before the shoot, were you familiar with the world of opera?

As a student at l'Université Sorbonne Nouvelle, I had an entire curriculum on opera. And I come from a family of classical musicians, so I know how orchestras and singers work. However, I knew nothing about opera staging or the interaction between singers and musicians. Discovering it made me very emotional. When the singers came to perform a full aria with the orchestra, it could sometimes last for hours. I always ended up in tears! There were many moments of grace in this film, reinforced by the fact that we were shooting in the magical place that is Lacoste. And there was Mozart, too. Irresistible. You may be a bit resistant to it at first, but the more you listen the more you become captivated.

What did you think of the film?

It was a very sensitive subject. Agnès handled it wonderfully. I interact with very young, feminist, radical people, and I also spend time with people from an older generation who have seen a lot and are more flexible. Agnès allows all points of view to be expressed, sometimes with anger and vehemence, but without it ever turning into a fight. While she doesn't forgive men for their violence, she allows for discussion and apologies. Her film is very reconciliatory. It's a work of balance, reflection and humor. And what beauty, both visual and auditory!

Did it teach you anything about yourself?

It's a bit too early to analyze, but I often told Agnès that Mirabelle was very important to me. I saw a lot of myself, as an actress, reflected in her. She touched something very personal in me and gave me what I had been hoping for for a long time, a kind of legitimacy in this profession. And that's no small thing.

BIOGRAPHY

Claire Chust made her screen debut in 2013 with a supporting role in **DOMESTIC LIFE** by Isabelle Czajka, followed the next year by Kim Chapiron's **SMART ASS**. After a series of short films and advertising campaigns, her film career gained momentum with Éric Judor's apocalyptic comedy **PROBLEMOS** (2017), before she went on to appear in Nicolas Vanier's **CHAMPAGNE!** (2022) and Christophe Barratier's **COMME PAR MAGIE** (2023).

It was television that brought her widespread recognition, when she joined the long-running hit series **SCÈNES DE MÉNAGES** in 2018 as Leslie, a role she has continued to inhabit across multiple seasons, making her one of the show's most popular faces. On the big screen, she went on to work with some of France's most celebrated directors, including Jean-Pierre Jeunet with **BIGBUG** (2022) and Ruben Alves with **MISS** (2020), as well as Fred Cavayé with **THIS IS THE GOAT!** (2024). She will next be seen in **CRESCENDO**, directed by Agnès Jaoui, which has been officially selected in the Out of Competition selection at the Cannes Festival.

SELECTIVE FILMOGRAPHY

2026	CRESCENDO	Agnès JAOUÏ
2025	MILLION DOLLAR MADNESS	Grégoire VIGNERON
2024	NOT WITHOUT MY SHRINK L'INCROYABLE EMBOUTEILLAGE 2 : VIVE LES MARIÉS!	Arnaud LEMORT
	THIS IS THE GOAT!	David CHARHON
2023	COMME PAR MAGIE	Fred CAVAYÉ
2022	BIGBUG	Christophe BARRATIER
	CHAMPAGNE!	Jean-Pierre JEUNET
2020	MISS	Nicolas VANIER
2019	ADOPT A DADDY	Ruben ALVES
2017	THE NEW ADVENTURES OF CINDERELLA	Xavier DECHOUDENS
	PROBLEMOS	Lionel STEKETEE
2014	SMART ASS	Éric JUDOR
2013	DOMESTIC LIFE	Kim CHAPIRON
		Isabelle CZAJKA



Interview with Oussama Kheddam

How did you come on board this project?

I was on the set of *LA PETITE GRAINE*. My phone rang and I heard, "It's Agnès Jaoui..." At first, I thought it was a prank from my little sister but it really was Agnès telling me she had written a role with me in mind and that she wanted to send me the script. When I received it, I immediately called her to say yes. She had only one word: "Yippee!" It filled me with joy.

What excited you about the script?

As in all Agnès' films, the psychological depth of her characters. The story too, which I find both moving and intellectually stimulating. The way the *McToo* issue is directly but subtly addressed and also the operatic setting. Everything is intelligent, honest, and harmonious. Even the conflicts are well orchestrated. None of the characters are entirely black or white. Each carries their believable contradictions. This script reflects what society is like for men and women today.

You play Samir, who is suddenly made stage manager of a production in a genre he doesn't understand. What did you think about the role? Like my character, I'm a fish out of water. He has nothing to do with opera. That contrast is what interested me. I wanted to portray him with the bright naivety of a child observing the world and embracing it with wonder, taking everything in. Samir has a unique place in the story. He stays in the background but he's available to everyone. He's a kind, curious guy with a tender heart.

It's your first time working with Agnès Jaoui. What stood out to you? The warm and friendly atmosphere she creates. We all gather every morning on set, before the start of shooting, and we breathe, hold hands and look into each other's eyes. At first, it's quite intimidating but very quickly it feels like we're forming a family. Agnès speaks to us with the right words, full of emotion, like a caring big sister showing the way forward. Her attitude allows us to work with complete trust.

Did you know any of your co-stars before shooting?

No, but what a cast! The actors came from very different backgrounds. We all blended together easily. We were just people working together toward the same goal. The sense of solidarity was incredible. Between takes I sometimes found myself with Daniel Auteuil and Jacques Weber. They'd share stories. It felt like attending a masterclass. I was like a kid. Some days I stayed on set just for the pleasure of watching everyone perform.

How did you feel as an actor on set?

Agnès is very precise in her direction. I usually adapt my lines but here it was impossible. It was so specific! With a script like this you don't even feel like you're acting. Everything comes naturally. I found her supportiveness very reassuring.

Were you familiar with opera?

I'd only seen *The Barber of Seville* and *Nixon in China*. So no, I didn't know this world. Much like my character, I got very emotional learning about it. In fact, I followed the same journey

as him. By listening to Mozart on set I learned to love it. And now I listen to it at home and truly enjoy it.

How did you feel after watching the film?

Moved, proud and grateful. I think it's a film that will make people of all generations reflect on their social behavior and also captivate them with its beauty, humor, subtlety and musicality.

BIOGRAPHY

Oussama Kheddam is a French actor whose work spans both cinema and television.

He has appeared in a number of notable French productions, including *THE IN(FAMOUS) YOUSSEF SALEM* (2022) by Baya Kasmi, *A DIFFICULT YEAR* (2023) by Eric Toledano and Olivier Nakache, and *ALL TO PLAY FOR* (2023) by Delphine Deloget. He was previously seen in *SOME LIKE IT VEILED* (2017) by Sou Abadi and *BATTLE OF THE CLASSES* (2019) by Michel Leclerc.

On television, he is notably part of the acclaimed series *HIPPOCRATES*, appearing across multiple seasons since

2018, and has also featured in **FAMILY BUSINESS** and **SOPHIE CROSS**.

Looking ahead, Kheddam continues to collaborate with prominent filmmakers, with upcoming projects including **STRAWBERRY FIELDS FOREVER (2026)** by Alain Raoust, **LA PETITE GRAINE (2026)** by Mathias and Colas Rifkiss, and **CRESCENDO (2026)** by Agnès Jaoui, selected for the Out of Competition section at the Cannes Film Festival.

SELECTIVE FILMOGRAPHY

2026	CRESCENDO	Agnès JAOUÏ
	LA PETITE GRAINE	Mathias RIFKISS, Colas RIFKISS
	STRAWBERRY FIELDS FOREVER	Alain RAOUST
2023	ALL TO PLAY FOR A DIFFICULT YEAR	Delphine DELOGET Eric TOLEDANO, Olivier NAKACHE

2022	THE IN(FAMOUS) YOUSSEF SALEM RETIREMENT HOME SCHOOL SOCIETY	Baya KASMI Thomas GILOU Alexandre CASTAGNETTI
2020	BALLSY GIRL ZAÏ ZAÏ ZAÏ ZAÏ	Katia LEWKOWICZ François DESAGNAT
2019	BATTLE OF THE CLASSES	Michel LECLERC
2017	SOME LIKE IT VEILED	Sou ABADI



Interview with Lucie Gallo

Like most of the cast, you didn't know Agnès Jaoui before this film. How did you come to meet her?

Agnès came to the theatre to see a play I was performing in. Two days later, I was contacted by Brigitte Moidon to audition. I received two scenes that immediately resonated with me. I had the feeling that Agnès knew something about me. The first audition went very well. So did the callback with Claire Chust. There was instantly a kind of sisterhood between Claire and me, which lasted throughout the shoot and continues to this day.

Beyond your role and the prospect of working with Agnès Jaoui, was there any other reason you joined this project?

My scene partners. Before the shoot, I watched a film by each of the actors I'd be working with the most and tried to get a sense of their approach to acting, as a kind of preparation for meeting them. And then there was the screenplay, which I thought was very well written. The characters and situations are really complex. The dialogue was

already so good that, for me, all the acting flowed from the script. I very quickly felt that I had everything I needed.

Have you ever experienced harassment in your professional life, either directly or indirectly?

Not head-on, no. Obviously I know it exists in the film industry and elsewhere, and that these are very real issues. That said, I believe I've internalized certain reflexes linked to power dynamics and a form of male domination. Like Clothilde, I long feared taking up too much space and tended to apologize for being there. That was something I had to overcome. It's a little less of an issue today. Sometimes a character sheds light on something within us that we struggle to accept and allows us to make peace with that part of ourselves. I felt I needed to activate the side of me that doubts and feels less legitimate. I thought Clothilde would allow me to defend it rather than hide it. Sometimes roles have the power to heal something within us. Playing this character meant owning that part of myself

and transcending it through fiction. I believe deeply that cinema, and art in general, can do that. There's a capacity to take something that is perceived as weaknesses and turn it into strength.

Agnès Jaoui looks at today's relationships between men and women, but also invites us to view, through Mozart and his *The Marriage of Figaro*, what those relationships were like in the 18th century...

That's one of the strengths of the screenplay: it lets us see that however many centuries have passed, however much customs have evolved and costumes have changed, certain mechanisms of domination persist.

What is it like to be directed by Agnès Jaoui?

Wonderful, honestly. Agnès creates a rare atmosphere of kindness and has a great unifying force. She makes everyone feel part of a collective. I felt no sense of hierarchy on set. We all worked together in the same direction. Honestly, I have never been less stressed on a shoot! But that supportive atmosphere didn't mean there wasn't rigor. Agnès knows precisely what she's looking for, so once she'd got what she needed she could quickly move onto another scene.

Equally, the opposite could happen. If something was missing, she took the time needed to get there. Nothing was rushed or left to chance, ever. That precision is very reassuring as an actress. Because I felt she knew exactly where she was going, I could let go completely. You need to feel safe to act. Agnès was able to create an atmosphere in which I could express the vulnerability that the role of Clothilde required. I felt she watched with a great deal of love and trust. It's a bit like jumping and having someone there to catch you. I had absolute trust in her and I knew she would catch me. Also, her pursuit of truth is very musical, very rhythmic. When she directed us, it was often less through words than through an energy she transmitted to us with sounds and gestures. It was brilliant because it meant you didn't have to be in your head too much. There was something very playful about it.

Could you feel that on her set?

Absolutely. And not just on set but right through to the canteen, where actors and crew ate together. In hair, make-up and wardrobe, there was often music. We sang, we danced. It was buzzing. I think we all felt lucky to be there. Agnès would gather the whole team at

the start of the week, just before we started work, so we could all breathe together. Mathieu Vaillant, the film's first assistant director, played a huge part too. He's cut from the same cloth as Agnès: very serious, demanding, but also permanently good-humored and with a generous energy. He was always careful not to pass on the stress that you know exists in a role like his. I could mention so many others who were every bit as wonderful as Mathieu!

Do you have an anecdote from the shoot?

I have one from the audition. When I went in for the screen test, I wanted to hype myself up a bit, so I was listening to music. The last track I listened to before I arrived was «Sapés comme jamais» by Maître Gims. When I arrived, Agnès asked me to play the scene where, as it happened, I have my phone. I switched it back on and suddenly Gims' voice blasted out at full volume, right in the middle of the scene. I couldn't stop it. The worst part was it happened several times! Always on the chorus: "Loulou et Boutin"... It made Agnès laugh a lot. In the moment, I was in complete panic, but looking back it's the kind of mishap that almost becomes a gift. It really is something that could have happened to Clothilde!

When you first saw the film, what moved you most?

The fact that it resembled the shoot we had lived through. I was moved to see the work of this team that I loved so much. I had the slight feeling of looking at a photo album, with all the nostalgia that comes with it. On first viewing, it's always hard to have any distance because you still have one foot in the shoot. But I was moved to see that the film exists today in its own right, that it no longer entirely belongs to us. And then there is obviously the subject of the film and all the questions it raises.

Who is this film for?

I think it's a film that will spark conversation and extend a necessary public debate that already exists. It reflects what's been happening since #MeToo and gets to the heart of changes happening in the world of cinema and beyond. So I'd say it speaks to everyone, because it resonates very strongly with societal issues that concern us all.

BIOGRAPHY

Trained at the Classe Libre of Cours Florent and then at the Conservatoire National Supérieur d'Art Dramatique (CNSAD) in Paris from 2017 to 2020, Lucie Gallo established herself as one of the most striking talents of her generation as soon as she graduated, both on stage and on screen.

In theatre, she made her debut on major stages as part of the Théâtre de la Ville troupe, where she played Betty Parris in *The Crucible* by Arthur Miller, directed by Emmanuel Demarcy-Mota — a production created in 2019 and performed until 2021 at Théâtre de la Ville and on a national tour. She then appeared during the 2023–2024 season in Valérian Guillaume's creation *Richard dans les étoiles*, presented at Théâtre de la Cité Internationale and Théâtre des Célestins in Lyon. More recently, she performed in *Foutue bergerie* by Pierre Guillois (Théâtre du Rond-Point, 2026) and in *Exit*, an adaptation of Fernand Melgar's documentary, directed by Charles Templon.

In cinema, her career has been marked by a strong loyalty to some of the most demanding filmmakers of French auteur cinema. She made her first screen appearance in *LES ANGES NE RÊVENT*

PAS (2016, Germain Le Carpentier), and gained recognition with *ALICE AND THE MAYOR* (2019) by Nicolas Pariser, alongside Fabrice Luchini and Anaïs Demoustier — a film presented at the Directors' Fortnight at the 2019 Cannes Film Festival. She reunited with Nicolas Pariser for *THE GREEN PERFUME* (2022, role of Carla), also selected for the Directors' Fortnight at Cannes 2022, and more recently for his latest film *UN PEU AVANT MINUIT*, shot in winter 2025.

Between these three collaborations with Pariser, she appeared in a string of critically acclaimed films presented at major international festivals: *ALL HANDS ON DECK!* by Guillaume Brac (presented at Berlinale 2020, Grand Prize at the Cabourg Film Festival), *UNDERCOVER* by Thierry de Peretti (2021, role of Lucie Grimaldi — Ensemble Acting Award at the International Political Film Festival), *A RADIANT GIRL* by Sandrine Kiberlain (2021, role of Sylvie — Critics' Week at Cannes 2021), and *FULL TIME* by Eric Gravel (2021, role of Madame Delacroix — Orizzonti Award at the Venice Film Festival 2022). She also appeared in *YANNICK* by Quentin Dupieux (2023 — International Competition at the Locarno Film Festival), *STAGES OF LOVE* by Victor Rodenbach

(2024, role of Aïda), and *A WOMAN'S LIFE* by Charline Bourgeois-Tacquet (role of Julie), selected in Official Competition at the 2026 Cannes Film Festival. She is currently shooting Sandrine Kiberlain's second feature film, *LES QUATRE RENDEZ-VOUS DE FRANÇOISE*.

In 2026, she stars in *CRESCENDO*, the sixth feature film by Agnès Jaoui — who also co-wrote the screenplay with Noé Debré, Laurent Jaoui, Emmanuel Salinger and Florence Seyvos — alongside Daniel Auteuil, Eye Haidara and Claire Chust. Distributed by StudioCanal, the film is presented in the Official Selection (Out of Competition) at the 79th Cannes Film Festival in 2026.

SELECTIVE FILMOGRAPHY

2027	LES QUATRE RENDEZ-VOUS DE FRANÇOISE	Sandrine KIBERLAIN
2026	CRESCENDO	Agnès JAOUÏ

	A WOMAN'S LIFE	Charline BOURGEOIS-TACQUET
	UN PEU AVANT MINUIT	Nicolas PARISER
2024	STAGES OF LOVE	Victor RODENBACH
2023	YANNICK	Quentin DUPIEUX
2022	THE GREEN PERFUME	Nicolas PARISER
2021	A RADIANT GIRL UNDERCOVER	Sandrine KIBERLAIN
	FULL TIME	Thierry DE PERETTI
2020	ALL HANDS ON DECK!	Eric GRAVEL
		Guillaume BRAC
2019	ALICE AND THE MAYOR	Nicolas PARISER
2016	LES ANGES NE RÊVENT PAS	Germain LE CARPENTIER



Interview with Tiphaine Daviot

This is your first time working with Agnès Jaoui. How did you first connect with her?

Quite simply, through auditions. Agnès doesn't send the full script beforehand - just two scenes. I went in with no idea what it was about. I first met with the casting director alone, then with Agnès too. It was both exciting and terrifying because I've been a fan of hers for a long time. It was only once I was officially cast that she sent me the full script.

What was your reaction?

I immediately loved the intelligence of her dialogue, her precise and subtle humor, and her insight. I love her perspective on relationships between men and women, what has changed between them in recent years and how viewpoints differ across generations, as well as how they confront each other. Beyond that, we were immersed in the world of opera, which is a world I barely knew. I started listening to Mozart for entire afternoons

to prepare for the role. I never grew tired of it. It was a beautiful discovery.

Were you at all apprehensive about stepping into that world?

Not for long. I come from a musical background. As a child, I took classes in singing, guitar, music theory... Singing on stage isn't so different from acting. The preparation isn't exactly the same but the spirit is. I'm dubbed, so it's not my voice you hear in the film, but during filming I still had to sing. I discovered that operatic singing is relaxing, deeply soothing and liberating. It's a very technical form of singing. I had to learn it, very humbly of course, in order to perfectly match the mouth movements of the singer dubbing my voice. And I had to repeat them again and again, since my character Suzanne is supposed to make a lot of mistakes during rehearsals, especially with rhythm. At first, the work is demanding. But once I mastered the technique I was able to let go and truly have fun. I loved doing it.

The singing moments are almost like breathing spaces. Agnès told me something that really rings true: “Singing diverts attention.” You’re so focused on what you have to do vocally that your acting becomes more free. It’s like in scenes where you drink or smoke. Having something else to do naturally relaxes you. I didn’t expect it but playing Suzanne was easier for me than playing Sophie, the young performer who has to sing the role. Learning a technique is mostly hard work, but shaping a character is more delicate. You have to find the rhythm and precision in everything you do. It’s more of a mix between work and intuition. It’s even more challenging with Agnès because she often shoots in long takes.

Is that way of shooting more stressful for actors?

Yes, it is. You can’t mess up. But we were always all together, which created a special atmosphere. We all got along well, so that way of working actually stimulated us. We felt supported.

I also spent a lot of time with the opera singers, who were all incredibly welcoming and gave great advice for playing a singer. I immediately felt like I belonged in their world. It’s invigorating to be surrounded by people who aren’t film actors. They have a different

kind of energy. And they sang beautifully. I had front-row seats, which made me feel very lucky!

What interested you about Agnès Jaoui’s style of directing?

Her way of working is unlike anyone else’s. She’s there to guide us and she knows how to set boundaries, which isn’t always the case in this industry. She treats us all as colleagues, which removes any sense of hierarchy, so we’re truly focused on the work. Even when shooting long takes she is so precise and accurate that you know she’ll lead you to the best result.

Working with her feels like there’s a mattress beneath you – you know you won’t fall, but if you do it won’t hurt. You feel safe. Her previous work strengthens that trust. Her films are so beautiful, full of poetry about life, and she always looks at the world with such tenderness. Agnès is unique.

To play Suzanne, you had to wear 18th-century costumes for much of the film. What was that like?

It was inspiring for the performance and posture, but also playful, like dressing up as a child. There was also the beauty of the

shooting location, the splendor of the sets and the lighting, especially on stage during the opera scenes. It felt transporting.

The only downside, which isn't a small one, was wearing a corset. It's a real constraint, especially at lunch! I love eating but it compresses everything. It's very uncomfortable. I'm really glad women have freed themselves from it.

Did this film change your perception of opera?

Yes. I used to think it was reserved for a certain elite, but I've changed my mind. Playing an opera singer in this film revealed something quite extraordinary to me. Opera is incredibly beautiful to listen to and to perform. It lifts those who listen to it and those who perform it, like Shakespeare.

I've gone back several times since we made this film. Each time, the emotion comes very quickly, even more intensely as the voices rise high and strong, like in a cathedral. I feel the same kind of awe I experienced when I first discovered the lyrical power of Racine and Chekhov's words in drama school.

What did you think of the film?

Beautiful, truly. The direction is brilliant. My fellow actors are fantastic. It offers a very interesting perspective on the evolution of relationships between men and women – past, present and hopefully future – told through a web of interwoven plots and subplots that are very entertaining. Then the second half shifts into something more serious and dramatic. I can't wait for audiences to see it.

What did this film bring you?

No two films are alike. Whatever it is, you always come out changed because of the encounters, the conversations, the collective adventure. This one was shot in a kind of bubble. I experienced wonderful moments and met truly great people, including Daniel Auteuil, who has been my favorite actor since childhood. I still haven't dared to tell him!

What was particularly wonderful for me in CRESCENDO was the sense of ensemble and sharing. I do this job for its craftsmanship and its collective nature, to be a small part of a larger whole. That was absolutely the case here. On top of that, it was truly joyful.

BIOGRAPHY

Trained at the Parisian theater school Les Enfants Terribles between 2005 and 2007, Tiphaine Daviot quickly landed roles in several television series. At the same time, she made her stage debut in the play *Comment l'esprit vient aux femmes*, where she performed the lead role for two years at the Café de la Gare.

The actress got her first film role in 2013 in *THE VOLCANO* by Alexandre Coffre, and then appeared in *HIPPOCRATES* by Thomas Lilti (2014), *QUI C'EST LES PLUS FORTS ?* by Charlotte de Turckheim (2015), and *THE CLIMB* by Ludovic Bernard (2017). Particularly noticed for her performance in the short film *LES BIGORNEAUX* by Alice Vial, which won a César Award in 2018, Tiphaine Daviot has alternated between film and television roles, notably in the horror series *MARIANNE* (2019), *HP* (2018-2021), *A BEAUTIFUL STORY* (2020), for which she received the Prix Jeune Espoir Féminin at the Festival de la Fiction TV de La Rochelle in 2019, *HARD SHELL*, *SOFT SHELL* by Emma Benestan (2021), *OFF THE HOOK* (2022), and *MURDER CLUB* (2024), which earned her the Best French Actress Award at the Séries

Mania Festival 2024. She also starred in the French adaptation of the British series *GHOSTS*.

More recently, she appeared in the series *BELPHÉGOR* on HBO Max, as well as in the film *BEAUTIFUL MINDS* by Alexandre Jollien and Bernard Campan. She will next be seen in *THE CON WOMAN* by Wilfried Méance, and *CRESCENDO* by Agnès Jaoui, which has been selected for the Out of Competition section at the Cannes Film Festival.

SELECTIVE FILMOGRAPHY

2026	CRESCENDO THE CON WOMAN	Agnès JAOURI Wilfried MÉANCE
2021	BEAUTIFUL MINDS	Alexandre JOLLIEN, Bernard CAMPAN
	HARD SHELL, SOFT SHELL	Emma BENESTAN
2018	GIRLS WITH BALLS DEMI-SŒURS	Olivier AFONSO Saphia AZZEDDINE, François-Régis JEANNE
	LES BIGORNEAUX (Short Film)	Alice VIAL
2017	THE CLIMB KINGS FOR A DAY	Ludovic BERNARD Xabi MOLIA
2015	QUI C'EST LES PLUS FORTS ?	Charlotte DE TURCKHEIM
2014	GOAL OF THE DEAD	Thierry POIRAUD, Benjamin ROCHER

GOAL OF THE DEAD

- SECOND PART HIPPOCRATES THE VOLCANO	Thierry POIRAUD Thomas LILTI Alexandre COFFRE
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Artistic List

Hannah / The Countess

Igor

Cora / Cherubino

Mirabelle

Samir

Clothilde

Sophie / Susanna

Baptiste / Figaro

Gildas

Piazzoni / The Count Almaviva

Poirier

Pastourel

Samuel

Hannah's father

Agnès JAOUÏ

Daniel AUTEUIL

Eye HAÏDARA

Claire CHUST

Oussama KHEDDAM

Lucie GALLO

Tiphaine DAVIOT

Maxime PAMBET

Loïc LEGENDRE

Vincenzo AMATO

Patrick MILLE

Hervé PIERRE

Emmanuel SALINGER

Jacques WEBER



Technical List

Director
Screenplay
With the collaboration of

Agnès JAOUÏ
Agnès JAOUÏ
Emmanuel SALINGER
Laurent JAOUÏ
Noé DEBRÉ
Florence SEYVOS

Production Company
Producers

LES FILMS DU KIOSQUE
François KRAUS
and Denis PINEAU-VALENCIENNE

French Theatrical Distribution
International Sales and Video

STUDIOCANAL
STUDIOCANAL

First Assistant Director
Director of Photography
Editing
Original Music
Sound

Mathieu VAILLANT
David CHIZALLET
Christel DEWYNTER
Fernando FISZBEIN
Ivan DUMAS
Katia BOUTIN
Raphaël SOHIER
Matthieu FICHET
Cyril HOLTZ
Nathan ROBERT
Véronique MELERY
Pierre-Jean LARROQUE

Makeup
Hair

Casting
Script Supervisor
Executive Producer
Unit Manager
Post-Production Supervisor
Music Supervisor

Co-produced with

Anaëlle TRONGO
Rodolfo ZUBIZARRETA DAGO
Boris GARCIA
Brigitte MOIDON
Louis SÉ
Sylvain MONOD
Arnaud FOELLER
Coralie COUNIL
Pierre-Marie DRU

STUDIOCANAL
FRANCE 2 CINÉMA
VERSUS

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With the participation of

CANAL+
CINÉ+ OCS
FRANCE TÉLÉVISIONS

In association with

INDÉFILMS 14, COFIMAGE 37
ENTOURAGE SOFICA 4

With the support of

Production Design (Sets)
Costume Design

LA RÉGION PACA
LE DÉPARTEMENT DU VAUCLUSE
LA PROCIREP et LANGOA

Co-produced with

PROXIMUS, BE TV, ORANGE

With the support of

TAX SHELTER DU
GOUVERNEMENT FÉDÉRAL
BELGE INVER TAX SHELTER
and the RTBF (Belgian television)

Belgian Co-Producers

Jacques-Henri BRONCKART
Tatjana KOZAR

Filming

From May 19 to July 7, 2025
Locations, Luberon and Paris
RCA 161.554