

# RISE

Directed by Cédric Klapisch

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## **SYNOPSIS:**

*Elise thought she had the perfect life: an ideal boyfriend and a promising career as a ballet dancer. It all falls apart the day she catches him cheating on her with her stage backup; and after she suffers an injury on stage, it seems like she might not be able to dance ever again. The path to physical and emotional recovery will lead her away from Paris to a picturesque location in Brittany – where her friends, a new love and the freedom of contemporary dance will help her reconnect with her father and most importantly, herself. A heartwarming and inspiring story that tells us how sometimes, the worst thing that could happen may turn out to be the best.*

## **INTERVIEW WITH CEDRIC KLAPISCH (DIRECTOR)**

**The first time you tackled dance was in the documentary you made on Aurélie Dupont in 2010: AURELIE DUPONT, INSTANTS OF GRACE. Was it that film that piqued your interest in dance or had you always been fascinated by the art form?**

I've loved dance for a very long time and that was precisely the reason I was asked to make that documentary. I realise now that my interest in dance has been a gradual progression over more than 40 years. I bought a subscription to Théâtre de la Ville very early on. So, as a teenager, I had the opportunity to see a lot of ballets (only contemporary), Merce Cunningham, Carolyn Carlson, Alwin Nikolais, Murray Louis, Bob Wilson, Pilobolus, Trisha Brown and, of course, Pina Bausch. A few years after that, I discovered the Belgian scene: Wim Vandekeybus, Anne Teresa de Keersmaeker, Alain Platel, Sidi Larbi Cherkaoui, Damien Jalet, then, more recently Akram Khan, Prejlocaj, and Crystal Pite and the Israelis, Ohar Naharin and Hofesh Shechter...

While I was studying film in New York in the 1980s, I did a recording for a dancer (Pooh Kaye). And in 1992, Philippe Decouflé (who I went to secondary school with, and who also lived in my building), asked me to participate in the Albertville Olympic ceremony, so I found myself working for him and his company for a few months directing a short film. We discussed making a feature film together but nothing came of it. Dance has actually been a constant presence throughout my career.

**And especially in RUSSIAN DOLLS.**

Yes, because I couldn't see myself going to St. Petersburg without filming at the Mariinsky Theatre. By going behind the scenes of this historic temple of dance, and thanks to Diana Vishneva and Yevgeny Oboznenko (who played the character of Natasha) I actually discovered classical dance. In fact, it was the scenes of SWAN LAKE that no doubt prompted Brigitte Lefèvre of the Paris Opera to suggest that I do this documentary portrait of Aurélie Dupont.

The filming actually took place over four years. So, I regularly went to the Opera and discovered more classical dance and went backstage with Garnier and Bastille. I also discovered at this time that the dancers of the Paris Opera all do almost as much classical as contemporary dance. The schedule of the Opera is around 50% for each repertoire. From 2010 onwards, the Paris Opera has regularly asked me to do recordings. It started with Aurélie Dupont's farewell to classic ballet, MANON'S STORY (2015). Then, I also did an evening entitled: FOUR CONTEMPORARY DANCERS (2018), during which I discovered Hofesh Shechter, James Thierrée and Crystal Pite. That moment was like a revelation. I'd already been telling myself for a while that I really should make a fictional film about dance one day, but meeting Hofesh was the start of a true friendship and a real bond.

**How did this ambition to make a film about dance become a reality?**

I had been thinking about making a fictional film about dance for over 20 years. I even suggested that Aurélie Dupont appear in a film, but we never succeeded in making our ambition a reality. Then came the

lockdown, which, in fact, accelerated and crystallised things. I was making DIRE MERCI, a small collective film with the dancers from the Opera. (To be precise, I edited films they had made at home on their smartphones). It was really this little four-minute film DIRE MERCI that started it all. The film went viral all over the world. Having seen it, my producer Bruno Lévy said to me: "Now it's time to make your film about dance". At the same time, the people at Studiocanal, who were well aware of my ambition to make a film about dance and had particularly appreciated this short film, were very quick to agree to help us turn this ambition into a reality.

### **How did the basis of RISE come about?**

I was certain of one or two things. I knew I wanted to make this film with Hofesh Shechter. He liked my films, I liked his shows and above all, the more time we spend together, the more I see that we get along well and that we have a rather incredible bond. I also knew that everything was going to start from the casting because I didn't want to skimp in that regard. I wanted it to be dancers playing the parts and not actors who dance (or who pretend to dance like Natalie Portman in BLACK SWAN). So, before I started writing I wanted to find the person my story would be based on. I began the casting process first among the dancers of the Hofesh Shechter company, then among the dancers of the Paris Opera. I quickly learned that they all knew how to act rather well. It was pretty impressive! In fact, all dancers know how to conquer stage fright, to be in front of an audience, to "put on a show", to interpret a character. The only thing that often seems difficult for them is the relationship to the script. All these people who are so comfortable memorising choreographies, movements in space, are often less comfortable with voice, with words or memorising a script. But it became clear pretty quickly. I'd known Marion Barbeau for a long time and had seen that she was as talented in classical dance as in contemporary. I even filmed her dancing in the Hofesh show at the Opera. During her audition, I realised that she emanates an incredibly touching naturalness. I felt that this spontaneity would be wonderful to film. I obviously knew that there would be a lot of work to do but the essential components were there. And in the end, I had faith in her because dancers know all about hard work!

### **Once you had chosen Marion Barbeau, how did you go about creating the screenplay?**

I just had the beginning in mind. The story of a dancer who has suffered a serious injury and who tries to rebuild herself. I started to work on the script alone. Lockdown was over but the theatres were still closed. I knew I had to write very quickly to take advantage of this terrible moment which meant that the dancers and theatres were all very available. After two months, the story that I'd started to develop quickly became too complex, too heavy. I ended up getting muddled up in my story and that's when I asked Santiago to join me. His contribution was invaluable. RISE is a special chapter in our collaborations. At first, I really thought I would write it by myself. Santiago doesn't know dance well, and I wanted to start from what I knew about dance, dancers, and behind the scenes of ballets.

The aim of the film was to create cinema. I wanted it to have a very visual aspect and to be a "grand spectacle". I didn't really want to be constrained by storytelling alone.

I spoke very early on in the project with the director of photography Alexis Kavyrchine to find a visual coherence in the film even before finishing the script. Santiago came to the project with hindsight and said to me that this film required a different relationship to the narrative from my previous films. He convinced me

that you have to trust a rather thin story so that there is space for dance and for the cinematography. You have to treat it like a musical in which you alternate narration and musical interludes. I can see now that he was right! We simplified everything to get to a story that was as light as what I had done in *WHEN THE CAT'S AWAY*.

By having more confidence in the dance and in the imagery, we could refine the product. It was important that the narrative did not dominate.

**In *RISE* you chose to focus on the lighter side of dance where a dancer rebuilds herself as opposed to the darker side of the rivalries that exist like Darren Aronofsky chose to do in *Black Swan* for example. Why was that?**

I'll admit that I wasn't impressed by *BLACK SWAN*. Particularly because it really bothered me that Natalie Portman was replaced by a dancer in most of the dance scenes, like you would do with stunt performers in action movies. For me, when making a film about dance, it is essential that the actors also dance. If we want to tell a story about dance, the bodies of the dancers have to be our starting point. The people performing the scenes must be the ones who do the rehearsing and dancing.

The other aspect that bothered me was this focus on the dark and painful side that we often associate with the world of dance. I don't see it like that. For many people classical dance is associated with the idea of suffering. There is obviously an element of the truth in this. Dancers put their bodies through a lot just like athletes.

I don't deny the sacrifices that must be made. But we must not forget the notion of pleasure which, for me, comes before everything else. I like to focus on passion rather than sacrifice. You cannot be a dancer without being focused on life.

Dancing is above all one of the life's great pleasures. The story of *RISE* is based on an idea of rebuilding and rebirth based on the idea that we have to strive towards the positive, no matter the effort needed to achieve it. I could say, perhaps naively, that this is a film about life.

A film about the profound pleasure of dancers who have this idea of rising, of excelling. And behind it all, there is also the deep pleasure of the spectator who admires this spectacle.

***RISE* begins in a very daring way with 15 minutes of no dialogue during a performance where the protagonist Elise is injured. What prompted you to do this?**

It was a starting point. I wanted to force people to watch the dance, and not be distracted by dialogue. I worked a lot on this opening, using techniques from silent cinema and trusting dance and "body language". How can we get the viewers to engage with the story without using words? It was an exciting challenge to take on. And for a long time, I wanted to achieve this and get people on board with the aesthetics of these scenes, the music, the spectacle and the quality of the dance.

**How do you work filming the dance with your cinematographer Alexis Kavyrchine?**

I had already worked with Alexis on *BACK TO BURGUNDY* and I knew he had made documentaries and done a lot of recordings of dance shows. So, it was an obvious choice for me to call on him because you

can't to embark on a film like RISE without having a particular sensitivity to dance. I'm thinking, for example, of all the rehearsal scenes where, by definition, you never know what will happen in the next second. Despite this, Alexis has this sensitivity which allows him to follow along with the dancers movements and to know where to position himself on the stage in relation to the dancers. Alexis' other great quality is his keen sense of light (which undoubtedly earned him his César last year).

It lends it the kind of escape-from-reality magic that only cinema can create. He is also brilliant with documentaries and has a kind of sensibility for the moment and a deep respect for reality.

It's quite rare to have these two talents combined in a cinematographer. The other cameraman Jean-Luc Perreard also has this sensibility. The rehearsal scenes were filmed in documentary style and it was beautiful to see these two cameramen dancing among the dancers.

### **And how did you conceive of the imagery of the ballet scenes with him?**

That was more a task of theatrical lighting design relying on lighting techniques for the theatre. For the opening scene, we start prosaically with La Bayadère, with its classical and codified tableaux, which we used to frame the narrative structure. I had the idea very early on of starting RISE with a classical ballet and ending it with a contemporary ballet.

It's like a mirror image where things are in opposition but are essentially the same thing. From the colours to the architecture of the Théâtre du Châtelet and that of the Grande Halle de la Villette. But, in both cases, Alexis is forced to draw inspiration from the light created for the two shows. He plays with it, he adapts. However, I didn't film La Bayadère as a representation of classical dance.

With my camera, I focused on what was going on in her head and, indirectly, in Elise's body. The beginning is linked to a kind of fight between red and blue, between hot and cold. The end is like a resolution between hot and cold, as if this fight is finally over.

### **How did you build Elise's universe, starting with her family?**

Santiago brought two fundamental things. The idea that her mother was dead really helped structure the narrative, including giving birth to a much more powerful ending than I had imagined. For Santiago, classical dance was how Elise kept alive the legacy of her mother, whom she never forgot, as if to continue to bring her spirit to life in her. Santiago also brought up the idea that when she no longer knows what to do with her life (because of her injury which prevents her from dancing) Elise should become a caterer and thus finds herself, by chance, working in a residency for artists. This idea allows her to go behind the scenes of a company, and it is this situation that gives rise to a frustration in her that pushes her to dance again.

The other important element is that Elise's father, who finds himself widowed with three daughters, is blind and cannot appreciate dance. Elise's journey can be seen as that of a girl desperately trying to restore her father's sight.

**Why did you choose Denis Podalydès to play the father of Elise and Muriel Robin in the role of Josiane, the owner of the artists' residence?**

It happened very early on. Denis has a "man of letters" side. But I needed a father who was on an opposing side to the world of dance. He's a lawyer who is supposed to be very good at pleading cases and who writes books that no one reads! (laughs). I never thought of anyone other than Denis.

His character is a bit of an homage to the Jean Louis Barrault/Pierre Brasseur duo in CHILDREN OF PARADISE. One mimes, the other speaks. I wanted the father-daughter relationship to be built on this idea but also on the fact that this father, however gifted a speaker he may be, paradoxically does not really know how to speak to his daughters. You can almost read this whole film as a desperate plea from a girl who wants her father to watch her, to see her and above all to talk to her using any means possible...

With Muriel Robin, I quickly imagined her in this role of owner of the artist residency. I saw a documentary on her very late one evening on television. I was struck by the vast emotionality in her which I had never really noticed up to this point in shows which use a completely different register. So I wanted to go in this direction and capture this emotion in the film. I love her character who explains that she doesn't know how to do anything but that she just loves helping others to do things. There are so many people like her, who don't know that it's a phenomenal quality to just be able to be a helper. It is magnificent this generosity. Her handicap, the fact that she limps, also creates an immediate bond with Elise, for whom she becomes a bit of a surrogate mother.

**RISE also allowed you to find two actors that you had directed in the past: Pio Marmai and Francois Civil. Did you write their roles for them?**

Yes. Pio hesitated because he was afraid the character was too basic or down to earth. What finally convinced him was a working session with Souhelia Yacoub, his partner in the caterer couple for which Elise works. Seeing them together convinced me to cast them as this couple who love each other and spend all their time arguing. They brought a lot of dynamism and life to the situation. But with his doubts, Pio especially helped me to improve the dialogue between his character. RISE is based on the opposition between the classic and contemporary; between the sacred and profane. But the character of Pio brings this very down to earth side. He cooks, he puts people in their place, he says what he thinks about dance with no filter. But he also has a very sophisticated side, we can see that he is more of a chef than just a caterer. Josiane calls him the artist. He is also a haunted character.

There can be an edgy side to the noble and grandiose side of dancing, whether classical or contemporary. And I like the fact that this character says things like "tutus are ridiculous!" to take the stuffy, pretentious side of dance down a notch. Because even if I personally like dance and classical music, I understand perfectly that a kid of 15 years can find it old-fashioned. I wanted to make this point and it wasn't easy. Just as it was difficult to balance the moments of dance and acting, it was also difficult to oppose poetic moments interspersed with more trivial parts. But these moments are the backbone of RISE.

## **And what made you want to entrust Francois Civil with the role of the masseur-physiotherapist in love with Elise?**

We bumped into each other by chance on holiday and it was his hairstyle that gave me the idea for a new-agey physiotherapist. I also inspired by the character of the coach played by Brad Pitt in *BURN AFTER READING* by the Coen brothers. You are never really sure if he's a bit of an idiot or not. And Francois dove into it with relish, working with a physiotherapist and an osteopath to train and learn about the movements. It was done in a very organic way.

## **In parallel with these "professional" actors, how was it working with Marion Barbeau?**

Marion used a coach. I immediately thought it was a great idea for her to work independently of me, but I didn't want to know what work they would be doing. Marion wanted to give depth to her character, beyond learning the script. I know that it would be very useful for her and she worked with the coach right up until it was time to shoot. At the same time, I did some reading sessions alone with her but also with the other actors, so that she could work with the actors before shooting. This exercise challenged her because she saw that everyone knew things that she didn't. But Marion is a very quick learner. Especially those little details that can cause misery when you start acting: how do you listen to someone? What do you do with your hands? She worked so hard that she was totally in her character from day one. And, above all, she let herself go. She knew I would correct her if something didn't work. So she didn't let it stress her out just like when she is dancing. Letting go has been her strength. And it's phenomenal how very naturally it came to her. In her scenes with Francois Civil, for example, she is the serious one and he is the clown. The clown is only funny in contrast to the serious character. And Marion understood that very quickly and played all their scenes with this idea in mind. It's also her seriousness that makes Francois's words and gestures hilarious.

## **How much fun was it for you to direct someone inexperienced compared to your work with Romain Duris, Garance Clavel, Madame Renée, Marine Vachth or so many others?**

I like a mixture of the two. The brilliance and absolute mastery that can be seen in Souheila, Pio, Francois, Muriel or Denis and something that comes out of nowhere like with Marion, a stunning naturalness that recalls the emergence and innocence of Sandrine Bonnaire in *TO OUR LOVES* and which sweeps you away from the very first scene. Because both and, above all, the mixture of the two can be dazzling.

## **Was the filming of RISE affected by COVID?**

Yes, COVID obviously made things more complicated. It felt like working in a minefield where you know that it could all explode at any moment. It was a very strange time when everything seemed impossible. The theatres were all closed, people were locked in their homes, the dancers were no longer dancing. I've asked myself so many times: why embark on a film about dance at a time when there were no more shows, when the dancers hadn't danced for months, and knowing that if a single person caught COVID that would obviously mean an immediate stop to filming?



So all that was obviously quite scary but, I admit, also very joyful and moving for these dancers who reconnected with their art and with a whole team around them applauding them. It was as if everyone realised how indispensable the performing arts really are. Every day was a kind of victory. And, in that sense I can still say that COVID also helped us a bit in making this film. It charged it, it amplified it.

### **Did RISE change a lot during editing?**

I cut a lot to refine the narrative but also spent a lot of time on the beginning of the film, those moments without dialogue, to find the right duration as well as the balance between the scenes of dance and acting. I asked my script supervisor to do a little research.

She calculated the dance to narration ratio in a dozen famous musicals, from SINGIN' IN THE RAIN to THE YOUNG GIRLS OF ROCHEFORT, THE RED SHOES, CABARET and WEST SIDE STORY. Surprisingly the result was always the same, the dance and the songs represent between 25% and 35% of the duration of these films, the narration is therefore always between 2/3 and 3/4 of the overall duration. I was amazed. But this idea of the duration of the narrative representing two thirds of the film was my guide on RISE and for this reason I obviously had to cut a lot of dance scenes which were nonetheless magical. This editing work was really particular for me. It was the first time since I began making films that I reincorporated scenes cut three weeks earlier because what we thought was a digression was actually a fundamental element. I have rarely proceeded with so little certainty, just feeling my way through. With Anne-Sophie Bion, the editor, the work consisted in constantly alternating between a musical logic and a narrative logic.

### **The score for RISE was done by Hofesh Shechter. Why did you entrust him with it?**

It was pretty natural. Hofesh made the music for all of these shows and in the contemporary part of the film, I knew his music would take over. It's also why I didn't work with Loïk Dury, who I usually work with. We both knew he wouldn't have the time to create original music.

### **Still, the music was co-written by Thomas Bangalter.**

Actually, Thomas' role was actually really small. It would be a lie to say that Thomas is part of a product that really belongs to Hofesh Shechter. I've known Thomas for a long time, he's a long-time friend of Romain Duris.

It's also thanks to this friendship that we had access to the music of Daft Punk IN THE SPANISH APARTMENT. And then one day, we found ourselves side-by-side at a Hofesh Shechter ballet. I discovered that day that we had a common passion for dance and, specifically, for Hofesh.

Suddenly, I wanted to get them together. Thomas, who was a big fan of the music in Hofesh's shows, wanted a friendly collaboration. So, 80% of the music in RISE comes from Hofesh. But I know that their work together was key.

He and Hofesh shared a lot, especially the fact that when you're doing a contemporary piece. You have to know and love what is classic, in fact they are not actually that different. This is the case with Thomas who, while having created these contemporary sounds with Daft Punk, has an infinite taste for classical music. He

can work in a contemporary mode precisely because he has knowledge of the classical foundations. Ditto for Marion Barbeau who can work in the company of Hofesh Shechter with his ambition to modernise dance. She can create new dance movements because she has worked on the repertoire before, a choreographic heritage that dates back three centuries. This reality ties in with the fictional metaphor of my film. It's also a good knowledge of theory that allows one to understand the avant-garde.

As Nietzsche would say: Those who were seen dancing were thought to be insane by those who couldn't hear the music.

## **INTERVIEW WITH MARION BARBEAU (CAST)**

### **Was making movies a dream of yours like becoming a dancer?**

Not really. Even though since I was little, I've been passionate about cinema and actors. But becoming an actress seemed totally unattainable to me, before Cédric offered me the role in RISE.

### **How was your first meeting with him?**

We met regularly at the Opera because Cédric has become very involved with ballet over the years. But we really worked for the first time together during his filming of the Hofesh Shechter ballet for the Opera.

### **What were your favourite Cédric Klapisch films before shooting with him?**

THE SPANISH APARTMENT and RUSSIAN DOLLS were probably the two films I watched most during my teenage years. I know the dialogues off by heart! I also really like MAYBE.

### **When and how did he first bring up RISE to you?**

At the end of summer 2019. We had a coffee together but at first I thought he wanted to gather information from me as a dancer to inform his writing, not for me to actually play the role. Until he asked me, at the end, if I would like to play the role. I obviously answered yes. But, in the process, nothing concrete happened! (laughs) We stayed in touch but on other subjects. Then COVID and lockdown came along. At that time, we were first in touch to make the DIRE MERCI film with other dancers from the Opera. And it was shortly after this that he spoke to me about RISE and extended a more official invitation to participate in his casting calls.

### **What did these tests consist of?**

I had to work on a scene from the script that didn't make the final cut, one of the first where Elise and Mehdi, the dancer with whom she falls in love, exchange while peeling potatoes in the kitchen of the residence and where Elise asks him why he talks so little.

### **Did you feel comfortable during this audition?**

I had mixed emotions. On the one hand, I know it's not my job so it can only be a bonus for me. But, deep inside, I realised the unique opportunity that this represented. I had the chance to have the script well in advance so I had the time to prepare without knowing how to go about it. And obviously I was very stressed

on D-day. I performed the scene three times. And what I liked was that Cédric was there and so we started to work. He directed me, helped me evolve. My experience as a dancer helped because you also have to constantly offer alternatives and adapt to the what the director is looking for. In these first exchanges, I felt a lot of kindness from Cédric. And three weeks later, he called me to tell me that I got the part. I, who have been an insomniac for 20 years of my life, actually slept that night! (laughs) Then, in the summer of 2020, he sent me the first versions of his screenplay, asked what I thought about it. He wanted some sort of "expert" advice in order to be the most fair and as precise as possible in the feelings of the characters as in the feasibility of things or the choice of ballets. Participating in this way from the inside in the production of the film is of course very exciting.

### **What struck you while reading the script?**

At the beginning, I had the feeling that Elise is very similar to me. This is obviously the case because she's a dancer. But, as I read, I could see how the character differs from me. I could see the character that needed to be created. And very quickly, I started to work on my side with a coach chosen by Cédric.

### **What did this work involve?**

We didn't even touch the script at first. She first introduced me to the Meissner technique, based on a set of exercises that develop active listening for the actor and frees their spontaneity. I immediately saw parallels with what I do in dance. With her, we also did emotional warm-ups to understand where anger, sadness and joy emerge in the body. Then, we talked about the character from the starting point of how I imagined her to be. We made a list of adjectives that could define Elise by dividing them into two columns: what we agreed on and what we disagreed on. This exercise helped me to separate the character from who I am. Then we worked scene by scene. And in parallel, I participated in auditions for supporting roles and I read with other actors. And I prepared these castings and these readings with my coach that I saw at least once a week for three months.

### **How did you feel when you first met the other actors?**

A little stressed, of course. But they were all lovely and said that they, in the opposite situation, would be quite incapable of dancing! (laughs) I really was wonderfully welcomed.

### **Did you also work alone with Cédric?**

Once to work on the script. What did you find the most difficult at the time? I wasn't focusing on a particular scene. I was so in the discovery process that I didn't anticipate anything in advance, starting with the fears. Nothing paralysed me in any case. Because I felt both guided and supported. And probably also a little oblivious to the difficulty.

## **How would you define Elise?**

Elise has the typical characteristics of a dancer. She's a fighter, someone super strong, who created an outer shell after the death of her mother. But her ankle injury also teaches her to tame her weaknesses and live with her weaknesses. Rather than treating dance through the prism of rivalries between dancers, Cédric Klapisch chose to tell the tale of a rebuilding, that of your character... That's what I liked about this story. The fact that Elise never feels sorry for herself despite what happens to her. She is not a tragic figure. She is open to discovery and meeting new people that she is first and foremost oriented towards others rather than inwardly. In this, I find her typical of the main characters in Cédric's films.

## **And then the first day of filming arrived. How did it go?**

I felt ready to do anything asked of me, even if I didn't have any idea of what to expect. And soon enough I felt comfortable enough to excel. Precisely because I didn't feel paralysed by stress. I didn't put pressure on myself. The latitude I was offered to play with in doing this role was amazing. But almost every day everything turned out to be different from what I could imagine. Quite simply because each scene differs according to the energy of your partner. Acting with Pio is different from playing with Denis, Francois, Souheila, Muriel and the others. And I learned a lot from each of them.

## **Was it different from what you might experience in your dancing career?**

Completely and it's not by chance that it was the dance scenes that caused the most stress on the set of RISE! Otherwise, I found myself in the ideal situation. As I was starting out, I could let myself be guided completely. And I felt all of Cédric's energy. A very serene energy. I've never had such faith in a choreographer. And that was liberating!

## **Why were the dance scenes so stressful for you?**

Because, for these scenes, I trusted no one except myself! (laughs) But again it was great to work because I was surrounded by people as competent as they are passionate. Whether it was the coach, Florence Clerc who I've known for a long time for the classical side or Hofesh and his team for the contemporary side. How did Cédric Klapisch work with you on the set?

He is extremely demanding. Especially in the scenes where it was necessary to find the right colour on set. So, we had a lot of discussions. At times he would just say something to me then looked at what it inspired in me and what it gave. And other times, he would just say "I don't like it!" (Laughs) And I liked that too because at least I knew that his compliments were sincere and because that also meant that he thought I was capable of going further.

## **Were you intimidated by the camera?**

If I'm honest, no. I was never really aware. It was never any obstacle or hindrance to me. But I owe it to the energy of cinematographer Alexis Kavyrchine who has always known how to be incredibly discreet and respectful. The shooting was affected by COVID but also the fact of

being able to step back after having been deprived of it for so long because of the successive lockdowns and the long closure of theatres? We all felt extremely happy to be back. The emotion for those four minutes with Hofesh's troupe turned out, I believe, to be as powerful as after a performance of an hour.

### **What professional outlook do you have on the way Cédric Klapisch has filmed the dance?**

I'm impressed. It's the first time that I've seen dance filmed so well in a piece of fiction. The classic as well as the contemporary. The dance fits perfectly into the story imagined by Cédric. Whether the performances opening and closing the film or the rehearsal scenes where the camera accompanies what is happening while always being in the right place to film. Cédric has wonderfully sublimated the work of Hofesh and his energy, with this mixture of gentleness and energy, this primary side that rises regularly. We feel that he knows and respects dance and dancers.

We also have fun hearing the character of the cook played by Pio Marmai explode all the clichés about dance, especially with the phrase "the tutu is ridiculous". This isn't just something a layman would say! We can also say it and think about it in our profession. It's even a subject between us and which constitutes the basis of the scenario. How do we approach the contemporary with our classical baggage. So that bridges exist, so that the two worlds are not compartmentalised.

### **And how did you react when you first saw yourself on screen in RISE?**

It was tough, I have to admit! (laughs) Especially the close-ups. But I soon felt proud to be part of that film and above all I didn't feel alone. I am certainly practically in all the scenes, but the film is not all about me. I immediately found myself carried by all the characters surrounding me who bring the story to life.

After this first experience, do you want to continue your acting career or is dancing your priority? I'd like to continue. Because I'd never felt so happy going to work each morning. At the same time, I understood what a strength it is to know how to dance. That's why I don't want to choose between the two. I want to continue both dancing and acting if given the opportunity.

## **INTERVIEW WITH HOFESH SHECHTER (CAST)**

### **When and how did you meet Cédric Klapisch?**

I've known him from the big screen for about 20 years! (laughs) I discovered POT LUCK when I was 25. And I loved it because I totally saw myself in his characters and the way Cédric told this story. But the first time I met him was when I worked with the Paris Opera Ballet, as he was in charge of filming the show. We went for a coffee and it was a great first contact, marked by kindness and tangible, efficient discussions. Later, I invited him to see shows by my company at the Théâtre de la Villette and then in the Netherlands. And then one day he confided in me his desire to make a fiction film about dance. But he hadn't written anything yet. He explained that he would only start developing the screenplay once he had found his actors. Then everything really started with the confinement, which made this meeting between his desire and my company's planning possible, as he was able to take the time to write and we weren't touring our shows around the world.

### **Did you sense Cédric Klapisch's love for dance and dancers right away?**

Immediately. And in my eyes RISE is a love letter to dance and dancers. I have never seen a fiction film give so much space to both the creative process and the daily life of the dancers. There is something incredibly poetic in Cédric's view of this art and those who practice it, as well as in his desire to pass it on to the viewers. I appreciated his choice not to focus on the conflicts that obviously exist, but rather to show the most beautiful side of dance through the path towards reconstructing the wounded heroine, all the work on the body that this involves and the energy it provides.

### **How did you collaborate with him on the production of RISE?**

First with discussions very early on about what the actual material of the film would be, on the part of the reality that Cédric wanted to slip into his fiction. But I assured him right away that whatever direction he took, I would be there with him. Cédric then auditioned all the dancers in my company and asked my opinion on the choices he made as he went along. And I found them all pertinent. At the same time, we were also talking about the choice of the final choreography for RISE. I told him from the beginning that I thought it would be better to start from an existing choreography rather than create one specifically for the film, given the short deadlines. Cédric had seen a performance of my Political Mother: The Choreographer's Cut at La Villette. And we agreed on that choice. But there was a completely different atmosphere: we were going to have to dance in front of a very reduced audience – only 150 people in this large theatre – because of the restrictions due to COVID. So on paper nothing was simple but there was an incredible fluidity in the whole process. I never felt like we came across any insurmountable problem, any sense of chaos or impassable Everest. This comes from the way Cédric works, from his immense serenity. He never seems worried on set and is constantly looking for ways to make those he films – actors and dancers – as free and therefore as comfortable as possible.

## **How did you discuss the filming of the rehearsals and then the performance of Political Mother: The Choreographer's Cut with him and his cinematographer Alexis Kavyrchine?**

For the choreographies, it really came down to some very instinctive work on the part of Alexis, who accompanied our movements while asking us to redo some of them from time to time. In those scenes, he and Cédric knew how to enter into the intimacy and vulnerability of the dancers and to share it. It almost borders on documentary. As for the performance itself, we simply performed Political Mother several times so that Cédric could film it from all the angles he wanted.

## **Did you make any changes to your original choreography for the film?**

None whatsoever. Cédric asked me if there was any way I would like him to film it so as not to undermine my intentions. But I told him that he just had to translate it into images in the most relevant way for his film. That this choreography was only one element of the puzzle which he had to grasp in his own way, which was far removing a "classic" recording style. That he could do all the close-ups he wanted. In the editing, moreover, they reduced the performance and cut out elements. And I really think it's a perfect result.

## **What do you think of the way Cédric talks about the relationship between classical dance and contemporary dance throughout the film?**

Again, his view of these two perfectly complementary disciplines is fair and respectful. You wait for the arguments of each to defend their chapel. And I see all the debates in it that I have had or heard during all the years I've been in this environment. You realise that Cédric does not want to choose. He likes both these types of dance. And that can be seen in the way he films both the opening and closing ballets. He shows us what he loves in each and magnifies it.

## **You also made your debut as an actor in RISE. What was that experience like?**

At first, I was surprised when Cédric asked me to act. But he then told me his intentions: to give a documentary aspect to his fiction, to come and film rehearsals without a pre-established script for those scenes... I immediately loved this idea and as the company was going to bear my name it would have been strange if I didn't play my own role! But it was when Cédric came back with a first version of the script that I discovered that my character would not only appear on screen but also have lines! That made it a different and unprecedented challenge for me. But I agreed to take it up. Honestly, it was a big task to stay natural... playing myself with so many people around me. So it took me a while to get there. I had difficult days and others when everything seemed simple. But I found it fascinating to see that when you think you're off the mark the scene actually works perfectly, or the other way around! I don't regret agreeing to act in any case, especially since Cédric was always open to small changes to the text so that I could feel more at ease.



### **And how do you view Marion Barbeau's performance?**

Something fascinating happens on screen. This starts from the first scene without dialogue, where her character gets hurt while dancing La Bayadère. What is happening on her face is astounding. At that moment, I said to myself: a star is born! The work she did for this film – where she seems both natural and intense – is truly amazing.

## **INTERVIEW WITH DENIS PODALYDES (CAST)**

### **What made you want to play the character of Elise's father?**

I said yes before I even read the script. I've wanted to work with Cédric for a while, as I've enjoyed his films for a long time. I was touched that he thought of me. When I got into the script, I liked the character, who was endearing because of his distracted side, his difficulty in saying and showing that he loves his children, despite his lack of attention and clumsiness. He was waiting for Elise to become something other than a dancer. He's a little disappointed but he deals with it very well, he doesn't object. But he's doesn't encourage her either. As a widower with a busy professional life, he sees his three daughters escaping him little by little. I liked the idea of playing on this web of uncertainty. The other motivation for this film for me was the focus on art and the world of dance, which I know well, especially thanks to my partner, who is a former dancer. With Cédric, there was a deep-rooted desire that was meticulous and well-crafted.

### **Was that apparent in his script?**

Yes. I was struck by the lucidity of his style. The clarity of the situations and characters. Often, stories are padded out with artificial twists, to make them denser. Cédric has an unshakable confidence in his words, in his story and in his characters. His plot never unfolds to fulfil a purpose. I had a feeling that a lot of things would happen on set and would be captured on the spot. I noticed it on my first day of filming, which was also the first day of filming for Marion (Barbeau), for the scene in the brasserie where the father and daughter meet up to talk. I'm always intimidated at the start of a shoot. I speak very little, I'm shy, I just try to make myself as available as possible. Marion was in the same state as me. I appreciated this reciprocal modesty: then something opened up between us in the scene. The relationship between our two characters developed quite naturally. Cédric was always very attentive, and was able to support us in the most delicate way, by mentioning issues that were probably not strong enough in the first take.

### **Is there a particular pleasure in acting with someone who has never acted before?**

Yes. Marion showed amazing abilities that she was not necessarily aware of. She has a way of making a little inner wound appear, right when it was needed. She could spontaneously grasp the rhythm of a scene, changing it. It was very moving to see. My role was then to accompany her as best I could. And acting with Marion obviously took me back to my own beginnings and allowed me to reset in a way. It forces you to be as simple as possible, to get closer to a form of original clarity, so to speak.

In this very physical film centred on dance, your character is a man of words, someone who offers books that no one reads, a lawyer who makes brilliant speeches...

It's entertaining to play a character in a film who gives speeches, rambles on and revels in words. Someone who lives in a parallel world, or almost. He's an intellectual with an unconscious cultural hierarchy in his head, where literature is above everything and dance is far below. It's only very late in the film that he discovers what the dancer's gesture really means.

### **How did you build this character?**

We did a reading with Cédric and Marion which allowed us to lay the foundations for our scenes, and our relationship, then we met up at the shoot. These scenes called for spontaneity and attention, a light touch and surprise. You shouldn't over-repeat things, work should never kill the work.

### **How did Cédric Klapisch behave with you on set?**

Cédric is a constant, vigilant and benevolent presence; he's obviously critical, but always with the greatest tact. There is a fundamental delicacy in his relationship with the actors. It gives rise to a confidence that we also try to make him feel in return. Cédric knows perfectly well that directing actors involves a whole set of little things, technical and non-technical attention to detail, so that we come to the right expression. He masters all of this to perfection, without ostentation or humour. There is great tranquility on his set. I like calm directors. Calm and energetic of course! But who only allow their angst to surface a bit. Because things are bubbling away inside them!

### **Were there any scenes that you particularly dreaded shooting?**

In the back of my mind, I was worried that the father-daughter relationship would not be as vivid as it was in the script. It needed to be in terms of both the comedy and the accuracy. We had to walk this fine line without falling. I had to make sure not to lose sight of my partners (my daughters) because this character unfolds, and only really exists, in his relationship with them. Otherwise, it would be dry.

### **And what is the happiest moment will you remember from this adventure?**

Being among the dancers. When my character sees Elise rehearsing with Hofesh Shechter's troupe. I was at the show, in every sense of the word! I felt the same pleasure in seeing them all dance in the film's final scene at La Villette. I even came to admire them on a day off with my 5-year-old daughter, who loves dancing, when they were filming at the Ménagerie de Verre. I loved seeing Cédric get caught up in the gestural work, framing, adjusting, starting over, and probably shooting a lot more than he had planned. It was the heart of his fascination. As I could see on the back screen, he was getting some extraordinarily beautiful shots. I envied him at those times. There was a joy in filming, which I think accompanied the whole shoot.

## **INTERVIEW WITH MURIEL ROBIN (CAST)**

### **What was your first reaction when you discovered the script for RISE?**

First of all, I was touched to learn that Cédric Klapisch had thought of me. Otherwise, I usually choose my projects instinctively... and think about it afterwards! (laughs) But when I dug into the script for RISE, I took an instant liking to the character that Cédric offered me, which spoke to me immediately. I knew there would only be five days of shooting but I didn't hesitate for a second.

### **What did you like about this character?**

Her gruff human side. She doesn't show her emotion. She's a tough girl with a soft heart who reveals herself a little over the course of these few days. She's a woman full of kindness and positivity. It's the kind of positivity we often find in people who suffer, because she has an injury that forces her to walk with a cane, a handicap that brings her closer to Elise, played by Marion Barbeau. She and Elise look alike: they are both vulnerable but want to find a way to heal in order to dance, love, help and live. My character likes to support talent in her residence. She lives very healthily vicariously. These two terms are a priori contradictory to one another, but she is nourished by the talent of others. It's like she's passing on the baton when she explains to Elise that she has a life ahead of her, a life that is different from what she had planned but she must take what it offers. My character is like the film: an ode to life!

### **How did you prepare for it?**

We did a simple reading with Marion to meet via the text before meeting on the set. But everything about my character seemed very clear to me from the writing. I didn't even need to talk about it in detail with Cédric because we agreed on it without having to formulate it. This woman had to overflow with humanity. I hope to have at least a bit... Plus, when you don't have a lot of shooting days, you have to get into it right away. But I don't have a huge experience in the cinema. Since I'm unaccustomed to these sets, I always arrive hoping that the filmmaker who chose me didn't make a mistake. I'm full of doubts. So I take all the little benevolent signs I can get. And Cédric gave me plenty! Not only does he know exactly what he wants, but he turns out to be incredibly charming and very attentive, which inevitably inspired me and gave me confidence.

### **What's your impression of Marion Barbeau, who is making her acting debut here?**

She's an incredible actress. She does not act. She understood everything right away. She is incredibly accurate, especially in these little everyday scenes that are so difficult to act. A crazy intensity emanates from her. She made it all seem like nothing. She blew me away.

Your five days of filming also allowed you to rub shoulders with Hofesh Shechter and his troupe of dancers, who had not been able to perform their art in public for months due to COVID. How did you feel about them?

It was exciting to watch. Their slightest gestures were absolutely beautiful. We saw them in the back of the room all the time when we were acting. They were luxurious extras to say the least! (laughs). They impressed and fascinated me. And I was amazed by the humility, joy and positivity that emanate from them. There was a lot of elegance throughout this shoot. We were all really happy to be there, to work with Cédric.

### **Is the finished film close to the one you read?**

RISE is a film about dance but also much more. To my mind, it is first and foremost an ode to life, where we have the opportunity to admire many young faces we don't know. Which I think is ideal for including in a story. To dare as Cédric does here in the beginning of his film, with 15 minutes with no dialogue, without anyone knowing who to follow, is a bold gamble, but it well and truly pays off. RISE is a film that feels good, joyful and positive at a time when we all need it. It never confuses beautiful and good feelings. But it helps us to live to see beauty. That makes it better. I am really happy to be part of this film.

## **INTERVIEW WITH PIO MARMAÏ (CAST)**

**RISE marks your reunion with Cédric Klapisch, five years after your first collaboration on BACK TO BURGUNDY. Had the idea of working together again already come up on that set?**

Yes. The filming of BACK TO BURGUNDY lasted almost a year. Without doubt, that is the experience that has marked me the most to date in terms of working with a whole team, carrying out joint research on oenology as well as on cinema. The film was shaped over the seasons in great complicity with Cédric. And as soon as the shoot was over, Cédric and I immediately expressed a desire to work together again. With the idea that we would continue to surprise each other. This is what constitutes the thread and the basis of our collaboration.

**When and how did he introduce you to RISE?**

At a relatively early stage before filming. He told me that the main plot of his film was about the reconstruction of a young dancer, and also about the character he intended to entrust to me and his link with cooking, as a parallel to dance. From there, we did a lot of work sessions with Souheila (Yacoub) who plays my companion to try different possible directions in our scenes, to bring a little depth to our two characters - with Cédric's help, obviously. As always, Cédric was extremely open to all suggestions. My character was a bit of a blank slate. We just knew that he had managed to get out of his previous life through cooking. Over the course of these work sessions, he first ended up appearing quite gruff and surly before these aspects were then erased by slipping them into the character of Souheila instead. We swapped our texts at rehearsals. I played Souheila's dialogues and she played mine. It was really exciting work.

**What did you like about this character?**

His explosive side. The fact that you never know what this guy is going to do from second to the next. He is able to concentrate fully on a recipe and go into total delirium two minutes later. It's really enjoyable to live out conflicting emotions in such a short time. On the set, Souheila and I took advantage of it to make more suggestions and to take this logic all the way. But none of this would have been possible without the trust between us, which Cédric was able to create.

**What pleasure did you take in acting with Souheila Yacoub in particular?**

What I like about her is her self-contained energy that shows the feverishness and fragility of her character. She can go from strong to soft in the snap of her fingers. And above all, she is never afraid of being excessive in her suggestions. Neither of us ever settled into the scenes. And we had a lot of fun!

## **What has fundamentally changed in your collaboration with Cédric Klapisch between BACK TO BURGUNDY and RISE?**

I have to confess that I worry about working again with directors who have already placed their trust in me. Because I put a lot of pressure on myself not to disappoint them. But with Cédric, this anxiety went away quickly and turned into pleasure. In fact, on the set of RISE, I wanted to make Cédric laugh, to hear him laugh behind his combo. And when it works, it's a great joy. I told myself that it made sense for us to continue working together. Knowing that obviously we don't hit the bullseye every day. And that there are plenty of scenes that don't make it to the final cut.

## **Another of your partners in this film is Marion Barbeau, who is making her debut as an actress. What impression did she make on you?**

It's never easy to arrive on a set if acting isn't your career. But Marion found her place right away. This was thanks to her great ability to listen but also because she was proactive from the get go. She understood right away that there was no need to make a fuss in order to exist. Dancing allows her to have great physical control, which is a major asset when you find yourself performing in front of a camera.

## **How was your experience of the shoot in Brittany among the dancers of the Hofesh Shechter troupe, for whom your character cooks?**

They managed to create a workshop atmosphere on set. They gave off a fairly crazy energy. And Hofesh Shechter was also leading them in that direction. Everything about them was punchy, inventive, clever. And inevitably that was then infused with our work as actors. The emulation was all the stronger because they were incredibly generous with us.

## **What do you like about the way Cédric Klapisch approaches dance in RISE?**

I like that he decided to discuss dance through the prism of reconstruction. On paper, this may seem quite contradictory. Because dance involves striving for efficiency. We also find this efficiency in the two shows - classic and contemporary - that Cédric put at the beginning and at the end of the film. But between the two, we follow the path of a dancer as she redefines her relationship to her body and to dance. It's not the easiest thing to film. But Cédric filmed it wonderfully. No doubt it's because of the humanity present in all his films, whatever the subject, whatever the setting.

## **In your mind, what's the biggest difference between the finished film and the script you read?**

The energy! Because reading dance scenes in a script is necessarily very abstract. On the screen I found the breath that I had been able to sense on the set. I find this film incredibly generous. It starts with the strong gesture of having the first quarter of an hour without any dialogue, yet all the subjects of the film are clearly announced purely through the dance and music. It's very daring and it works!

## **INTERVIEW WITH FRANÇOIS CIVIL (CAST)**

**RISE marks another collaboration for you with Cédric Klapisch after the series CALL MY AGENT, BACK TO BURGUNDY and SOMEONE, SOMEWHERE. Did you know that you would work together so much during CALL MY AGENT?**

Yes, because while we were making "Call My Agent" I told him that I was ready to come back and do anything in his next films. Just to spend time with him on his sets and experience the adventure of his shoots. The atmosphere is always incredibly happy because he knows how to bring together people who are not only talented but who are amazingly generous and human. They are always incredible moments in life. So I had assured him that I would be in, even if only to make up the numbers! As such, this desire was clearly expressed on my side and even though Cédric is more modest, he heard it and I am delighted every time he calls me back!

**How did you come to RISE?**

We met on holiday in the Luberon. At that time I had very long, tied back hair, because I was letting myself go after a long period without filming. And I noticed right away that evening that he was looking at me with interest before talking to me for the first time about RISE, which he was working on. Then a week later, he called me back to tell me that when he saw me, he had thought of me for a role as an osteopath-physiotherapist he had in mind, who would have the same look. He made me read it pretty fast. And I was immediately hooked by the role. I was even happier to come and defend a character who wasn't central. And, as usual, Cédric let me participate a lot in his creation.

**What exactly seduces you about this character?**

Everything is said right from the first scene: a physio receives a patient in his office and ends up having a massage himself after having burst into tears! I would have made this film just for this scene. It sets the tone for the comical nature of the character which then continues along the story, saying things that are increasingly crazy, in the middle of which, out of the blue, we find real little lessons. Especially in terms of the relationship between how we feel in our head, and how our body feels. And all this happens over scenes that are sufficiently spaced out for this character to infuse throughout the story by bringing these touches of absurdity without getting boring. We want to slap him but we also want to see him again to find out what great tirade he will come up with next.

**This character also exists through the prism of the dancer portrayed by Marion Barbeau and their relationship. How was it working with her?**

There was a real dichotomy between the Marion on set, who was naturally a little intimidated at ending up in a universe that was not hers, and Marion the actress who lit up the scenes and killed it between the words "Action" and "Cut". Our scenes really work together. I couldn't create the thread of the ambiguity about my character being madly in love with her on my own. This is one of Cédric's trademarks: he does not create solitary characters but characters who interact. And their encounters nourish his cinema.



### **Was the world of dance familiar to you?**

Not at all! I like to dance on a night out but that's it! And I really had the chance at the little parties we held in the evenings with Hofesh Shechter's troupe. It was fascinating to meet the dancers and for me to discover the world of contemporary dance through them. Their generosity even slipped into these little parties where they encouraged us to dance by following them and their sublime choreographies. They give you crazy energy, including of course on set. Especially since we were all so happy to be able to work in the midst of this complicated pandemic period. They hadn't danced in front of an audience for a long time and finding themselves taking part in a work that talks about their world further boosted their investment. As for us, we were able to be the first spectators of their show for the scene at the end of RISE. I felt so lucky!

### **What has evolved the most in your work with Cédric Klapisch over the years?**

I know everything he is going to tell me in advance! (laughs) We really don't need to formalise things anymore, even if sometimes I miss it. Before filming with him, I was beguiled by his cinema and I have the impression that everything between the two of us is natural on his sets. No doubt this is also because he leaves a lot of freedom, especially in the way of reclaiming the text, of seeking out intentions together. I felt good in front of his camera right away and this feeling has never left me over the course of all the films. And then I know and I sense that he likes to work with the same actors again to go further with them each time.

### **What struck you the most in discovering RISE?**

I was captivated by seeing how Cédric filmed the dance and brought out the best in all these scenes. I loved the mix between the realism of his cinema and the neat frames of Alexis Kavyrchine. I was carried away from the first immersive minutes with no dialogue, just dance. This disconcerting moment establishes the uniqueness of RISE. And this is combined with his choice to choose a real and great dancer like Marion for the main role. The credibility of the story comes from that. And then Pio made me scream with laughter, Denis Podalydès made me cry... That's what's great about playing a small role: you feel like you're rediscovering the story when you see the film for the first time.

## **INTERVIEW WITH SOUHEILA YACOUB (CAST)**

### **How did you come to RISE?**

I had already auditioned for Cédric for his previous film, *SOMEONE, SOMEWHERE*. I was lucky enough to get through several rounds and we got along very well, even though I didn't exactly fit the character he was looking for. So, he called me back to do some new tests for *RISE*, in the presence of Marion Barbeau and Francois Civil (who didn't know at the time that he was going to be in the film but who was there just to lend a hand). And this time, he cast me! Although at the time he didn't have a very precise idea of what he was going to do with the role of Sabrina: he told me right away that he didn't know if she would have one scene or thirty! (laughs) On the other hand, he already had a clear idea of the character: a girl with a lot of personality and energy who would break the rhythm of the film as soon as she appears on the screen. Someone angry who would say what she thinks while obviously being endearing so as not to turn into a pest. And Cédric managed to distill this layer of sensitivity in all the scenes with her partner, played by Pio Marmai.

### **What seduced you when you discovered the finished screenplay?**

I had never had the opportunity to play this type of role. I have always worked in cinema with a more dramatic tone. And what appealed to me was the fact that I was going to be able to have fun elsewhere, in a different acting style. Because although I was moved while reading the script, it also made me laugh a lot. So I liked this opportunity to change step and the challenge it would represent for me. And then, I love dance, which is something I do myself and which I knew Cédric was passionate about: I really liked his films with the dancers from the Paris Opera. I should add that I am fascinated by the work of Hofesh Shechter. So all the planets aligned! I was sure that this film would do me good on every level, professionally and personally. It came at a time when I needed to have fun.

### **How did you prepare for the role of Sabrina?**

At the beginning, I tended to put too much psychology into the character. This was probably because I didn't agree with who she was. I was trying too hard to understand. But the readings with Cédric made it possible to get rid of all that, just like the fact of being able to rewrite scenes together, which I would never have thought of allowing myself to do. I simply expressed my doubts about Sabrina, and Cédric, very attentively, allowed us to build Sabrina together by adding and deleting dialogues. For example, Pio and I exchanged several of our dialogues to achieve this modern relationship within their partnership. I was amazed by Cédric's humility. And this stage of work allowed me to see that we were really going in the same direction. This was confirmed on the set, where Cédric directs his actors a great deal. He knows what he wants. So, I probably tended to be a little too spontaneously theatrical and, with Cédric, I was able to have fun by erasing these little things. Cédric loves actors and enjoys working with them, regardless of the size of the role. He takes time with everyone.

## **What pleasure did you get from acting with Pio and building this bond, which is striking from your first scene together?**

Pio is part of Cédric's family. And seeing the ease he has on set is captivating. I envied him, he impressed me with his ability to act out situations with such freedom. I dream of one day being able to act with that confidence. It really struck me. And I could say exactly the same thing about another member of Cédric's "family", Francois Civil. This shoot was very formative for me.

## **How would you describe Sabrina?**

Like someone I would like to be! I have the impression that Sabrina is a young woman in harmony with herself, that she has found her place, even if she had to suffer for it. She certainly dreams of becoming an actress and has not yet made it. But she feels good in her sneakers and she does good to the people around her. She is a friend I would like to have because she pulls people up.

## **In RISE, you share many scenes with Marion Barbeau who is taking her first steps as an actress...**

It was very funny because our off-set relationship was a bit like that of our characters in the film. Sabrina talking and Elise almost always agreeing with her (laughs). Obviously, Marion was very stressed at the start. But I saw her become freer and open up in an incredible way. And as the days passed, we became friends. I have the feeling that she blossomed with this film. She has everything it takes to be an actress. And she couldn't dream of a better first time than with Cedric.

## **What strong images have stayed with you from your first shoot under the direction of Cédric Klapisch?**

Working with Cédric is a great experience that I hope to be able to repeat one day. All the more so while filming for three weeks in Brittany, in this magnificent residence, alongside the dancers. Because even after they said "cut", they never stop dancing. Including during cigarette breaks! All of this creates a very joyful atmosphere that Cédric also obviously contributes to. He is a filmmaker who does not like conflict. He therefore brings together people who are in tune with the tone he wants to give to his sets, actors as well as technicians. With him, filming is a party! It's the first time I've felt so good on set and I didn't want it to end.

## **What inspired you when you saw the finished film?**

I think Cédric transcended his script. I didn't expect to be so touched. I'm thinking of the character of Elise's father played by Denis Podalydès, for example. On paper, I hadn't read all the subtlety he was able to distill there. The same goes for the big 15 minute opening dance scene without dialogue. I really let myself be carried away by what Cédric did with his film, the complexity he was able to distill into it, but also his way of filming dance, both classical and contemporary, starting with his way of showing how Elise flourishes in the ballet created by Hofesh Shechter in the final scene. This film touched an intimate part of me, through its reflections on who we really are, how we rebuild ourselves in our relationship with our family, our friends, our body, love. RISE can be summed up in one sentence, but this sentence opens up a number of incredible perspectives

# CAST AND DIRECTOR'S BIOGRAPHIES

## CEDRIC KLAPISCH (DIRECTOR)

Acclaimed director Cedric Klapisch started in cinema as an electrician on several films before directing WHAT MOVES ME (CE QUI ME MEUT), a short film. He will use that name for the production company he founded.

In 1992, Klapisch directed his first feature film, LITTLE NOTHINGS with Fabrice Luchini. He directed Romain Duris for his first feature, THE GOOD OLD DAZE who became one of his favorite actors. Duris then went on to play the main character in THE SPANISH APARTMENT (2001) – the first film of a trilogy including RUSSIAN DOLLS (2005) and CHINESE PUZZLE (2013).

In 2008, he directed PARIS and followed up with a documentary on the ballerina Aurelie Dupont in 2010. At the end of 2015, he directed his first TV series called CALL MY AGENT and went on to cofound LaCinetek, a VOD platform curating heritage cinema.

His film BACK TO BURGUNDY, starring Pio Marmaï, Ana Girardot and Francois Civil, was released in France in June 2017. He then found again onscreen Francois Civil and Ana Girardot as costars in SOMEONE SOMEWHERE in 2019.

RISE (2022), his latest film, is an inspiring story of resilience, starring Marion Barbeau, principal dancer at the Paris Opera, Francois Civil, Pio Marmaï, Muriel Robin and multiawarded dancer and choreographer Hofesh Shechter.

## FILMOGRAPHY:

<b>2022</b>	<b>RISE</b>
<b>2019</b>	<b>SOMEONE, SOMEWHERE</b>
<b>2017</b>	<b>BACK TO BURGUNDY</b>
<b>2015</b>	<b>CALL MY AGENT (TV SERIES)</b>
<b>2013</b>	<b>CHINESE PUZZLE</b>
<b>2011</b>	<b>MY PIECE OF THE PIE</b>
<b>2008</b>	<b>PARIS</b>
<b>2005</b>	<b>RUSSIAN DOLLS</b>
	<b>NOT FOR OR AGAINST (QUITE THE CONTRARY)</b>
<b>2003</b>	<b>THE SPANISH APARTMENT</b>
<b>2002</b>	<b>MAYBE</b>
<b>1999</b>	<b>FAMILY RESEMBLANCES</b>
<b>1996</b>	<b>WHEN THE CAT'S AWAY</b>
<b>1994</b>	<b>GOOD OLD DAZE</b>
<b>1992</b>	<b>LITTLE NOTHINGS</b>

## **MARION BARBEAU (CAST)**

Marion Barbeau is a French dancer and actress born in 1991.

From 2002 to 2008, Marion studied dance at the Dance School of the Paris Opera before joining the Paris Opera Ballet in August 2008.

She rose through the ranks of the *corps de ballet* and became principal dancer in 2018 after the annual promotion competition.

In the Opera Ballet, she danced soloist roles in the great classical and neo-classical ballets of the company's repertoire (including works by Nureyev, Balanchine, Robbins, Cranko, Kylian ...).

She has danced in many creations and collaborated notably with many preeminent dancers and choreographers such as Hofesch Shechter, Ohad Naharin, Alan Lucien Øyen, Sharon Eyal, William Forsythe, Sidi Larbi Cherkaoui, Crystal Pite, Marco Goecke, Benjamin Millepied, Edouard Lock, Arthur Pita and Alexander Ekman.

Along with her career at the Paris Opera, Marion developed her own work and co-created two pieces (LA FILLE DU FORT - 2018 and LEVIATHAN - 2019) with the dancer Simon Le Borgne, with whom she founded the company Alt.Take in 2018.

In 2020, she was chosen by Cédric Klapisch to play Elise, the lead role in his next film RISE, which will be released in France in 2022. Marking her acting debut, she will be reunited on screen with Hofesch Shechter, with whom she previously collaborated in THE ART OF NOT LOOKING BACK in 2017

## **MURIEL ROBIN (CAST)**

Muriel Robin's career began in theater. After graduating from "the Conservatoire d'Art Dramatique", she turned to stand-up comedy, becoming a household name in France with her iconic sketches such as THE HAIR SALON (le salon de coiffure) or THE CHECK (l'addition), and one of the most iconic figures of the one woman show genre.

In parallel to her stage career, Muriel Robin made her debut in both cinema and television and was acclaimed for her dramatic performance in several series and TV movies, notably THE POISONER by Christian Faure, a film for which she won the Emmy® Award for Best Actress in 2007. She then went on and starred in TO DIE OF LOVE by Josée Dayan - who subsequently directed her in seven dramas, JACQUELINE SAUVAGE: IT WAS HIM OR ME by Yves Rénier, THE FIRST FORGOTTEN by Christophe Lamotte and appeared as herself in the latest season of the acclaimed series CALL MY AGENT.

In 2021, Muriel Robin was cast in the mini-series MON ANGE on TFI and in DOUTES (Critic's choice award for best French fiction in 2021), an Arte movie echoing her personal commitment against violence against women.

On the big screen, she starred in many feature films, under the direction of various directors such as Medhi Charef, Coline Serreau, Maïwenn, Christian Clavier, Estelle Larriva and Christophe Honoré.

She will soon be seen in RISE by Cédric Klapisch and LA CHAMBRE DES MERVEILLES by Lisa Azuelos.

## **SELECTED FILMOGRAPHY**

<b>2022</b>	<b>RISE</b>	Cédric KLAPISCH
<b>2016</b>	<b>SOPHIE'S MISFORTUNES</b>	Christophe HONORE
<b>2013</b>	<b>LE CLAN DES LANZAC</b>	Josée DAYAN
<b>2012</b>	<b>PASSAGE DU DESIR</b>	Jérôme FOULON
	<b>LE PARADIS DES BETES</b>	Estelle LARRIVAZ
<b>2011</b>	<b>YOU DON'T CHOOSE YOUR FAMILY</b>	Christian CLAVIER
	<b>HOLLYWOOD</b>	Frédéric BERTHE & Pascal SERIEI
<b>2009</b>	<b>THE BALL OF THE ACTRESSES</b>	Maïwenn
<b>2008</b>	<b>MUSEE HAUT, MUSEE BAS</b>	Jean-Michel RIBES
<b>2006</b>	<b>THE POISONER</b>	Christian FAURE
<b>2005</b>	<b>SAINT-JACQUES... LA MECQUE</b>	Coline SERREAU
<b>2001</b>	<b>BECASSINE - LE TRESOR VIKING</b>	Philippe VIDAL
<b>2000</b>	<b>MARIE-LINE</b>	Mehdi CHAREF
<b>1999</b>	<b>DOGGY BAG</b>	Frédéric COMTET
	<b>THE VISITORS II: THE CORRIDORS</b>	
<b>1998</b>	<b>OF TIME</b>	Jean-Marie POIRE
<b>1990</b>	<b>APRES APRES-DEMAIN</b>	Gérard FROT-COUTAZ

**1988**    **BONJOUR L'ANGOISSE**  
**LA PASSERELLE**  
**1985**    **URGENCE**

Pierre TCHERNIA  
Jean-Claude SUSSFELD  
Gilles BEHAT

## **PIO MARMAÏ (CAST)**

Coming from an artistic background (his mother was a costume designer and his father a set designer), Pio Marmai trained as an actor at Saint Etienne's "Ecole de la Comédie".

He made his debut in Rémi Bezançon's film *THE FIRST DAY OF THE REST OF YOUR LIFE* in 2008, leading him to his first César nomination, as he was nominated for the César Award for Most Promising Actor.

In less than fifteen years, Pio Marmai established himself in the French cinema landscape with an impressive and wide-ranging filmography alternating between comedy and drama.

Pio has remained loyal to the directors who he worked with at the start of his career. He collaborated several times with Pierre Salvadori, whom he met in 2012 with *IN THE COURTYARD* and in 2018 with *THE TROUBLE WITH YOU*, which earned him a nomination for the César Award for Best Actor.

Likewise, Cédric Klapisch is one of his favorite directors: he offered him the role of the eldest brother in *BACK TO BURGUNDY* in 2017 and in his latest feature film *RISE* which will be released in 2022.

His filmography went on to include Audrey Diwan's *LOSING IT* in 2019, *HAPPENING* and Elie Wajemane's *ALYAH* in 2011 and *THE NIGHT DOCTOR* in 2019.

As well as starring in *UNDERCOVER* by Thierry de Perettia alongside Roschdy Zem and Vincent Lindon, Pio Marmai will soon be appearing in Francois Favrat's feature film *THE COMPANIONS*, Edouard Deluc's *WILDERNESS THERAPY*, Christian Duguay's *TEMPETE* and in *THE THREE MUSKETEERS: D'ARTAGNAN AND MILADY* by Martin Bourboulon.

The year 2022 has also begun with another nomination for the César Award for Best Actor for Pio, for his work in *THE DIVIDE* by Catherine Corsini. He will also be starring in the upcoming season 2 of the series *IN TREATMENT* by Eric Toledano and Olivier Nakache, appearing alongside Clémence Poésy, his partner in the show.

## **SELECTED FILMOGRAPHY**

<b>2022</b>	<b>THE THREE MUSKETEERS: Milady RISE TEMPETE</b>	Martin BOURBOULON  Cédric KLAPISCH Christian DUGUAY
<b>2021</b>	<b>THE THREE MUSKETEERS: D'Artagnan WILDERNESS THERAPY</b>	Martin BOURBOULON  Edouard DELUC
<b>2020</b>	<b>LA PETITE BANDE THE DIVIDE HAPPENING</b>	Pierre SALVADORI Catherine CORSINI Audrey DIWAN



	<b>THE COMPANIONS</b>	Francois FAVRAT
<b>2019</b>	<b>THE NIGHT DOCTOR UNDERCOVER HOW I BECAME A SUPERHERO</b>	Elie WAJEMAN Thierry DE PERETTI Douglas ATTAL
<b>2018</b>	<b>FELICITA LOST AND FOUND LOSING IT</b>	Bruno MERLE Ronan LE PAGE Audrey DIWAN
<b>2017</b>	<b>SANTA &amp; Cie</b>	Alain CHABAT
<b>2016</b>	<b>THE TROUBLE WITH YOU K. O.</b>	Pierre SALVADORI Fabrice GOBERT
<b>2015</b>	<b>BACK TO BURGUNDY VENDEUR</b>	Cédric KLAPISCH Sylvain DESCLOUS
<b>2014</b>	<b>OUR FUTURES</b>	Rémi BEZANÇON
<b>2013</b>	<b>I KISSED A GIRL MAESTRO PARIS FOLLIES DES LENDEMAINS QUI CHANTENT</b>	Noémie SAGLIO & Maxime GOVARE Léa FAZER Marc FITOUSSI Nicolas CASTRO
<b>2012</b>	<b>IN THE COURTYARD GRAND DEPART</b>	Pierre SALVADORI Nicolas MERCIER
<b>2011</b>	<b>ALYAH NIGHTS WITH THEODORE DELICACY</b>	Elie WAJEMAN Sébastien BETBEDER David & Stéphane FOENKINOS
<b>2010</b>	<b>A HAPPY EVENT</b>	Rémi BEZANCON
<b>2009</b>	<b>LIVING ON LOVE ALONE IN YOUR HANDS MURPHY'S LAW</b>	Isabelle CZAJKA Lola DOILLON Christophe CAMPOS
<b>2008</b>	<b>BAZAR THE FIRST DAY OF THE REST OF YOUR LIFE</b>	Patricia PLATTNER  Remi BEZANCON
<b>2006</b>	<b>DIDINE</b>	Vincent DIETSCHY

## DENIS PODALYDES (CAST)

Actor, director and 505th member of the Comédie Française, Denis Podalydès is an eclectic artist who moves easily from comedy to drama. His training as a theater and film actor has allowed him to play in many projects, balancing main and secondary roles.

Denis Podalydès has collaborated with many renowned directors such as Henri Verneuil, Bertrand Tavernier, Arnaud Desplechin, Michel Deville, Robert Guédiguian, François Dupeyron, Raoul Ruiz, Alain Resnais, Emmanuel Bourdieu, Michel Blanc, Valérie Lemerrier, Valeria Bruni Tedeschi, Mikael Gilroy, and many others. Bruni Tedeschi, Mikael Haneke, Carine Tardieu, Roschdy Zem, Noémie Lvovsky, and more recently, Olivier Treiner, Gustave Kervern, Benoît Delepine, Christophe Honoré and Cédric Klapisch.

He will appear in Klapisch's latest film, RISE, which will be released in 2022.

He also directed his first documentary LA PEUR, MATADOR in 2012 and has participated in his brother's (Bruno Podalydès, also an actor) projects by appearing as the main character in his films and helping write the scripts. He is also a published writer, with notably SCENES DE LA VIE D'ACTEUR at Seuil-Archimbaud, which won the "Prix Femina de l'Essay" in 2008.

## SELECTED FILMOGRAPHY

<b>2022</b>	<b>JULIA</b> <b>RISE</b>	Olivier TREINER Cédric KLAPISCH
<b>2021</b>	<b>BLOODY ORANGES</b> <b>DECEPTION</b> <b>ANAÏS IN LOVE</b> <b>FANTASIES</b>	Jean-Christophe MEURISSE Arnaud DESPLECHIN Charline BOURGEOISTACQUET David & Stéphane FOENKINOS
<b>2020</b>	<b>FRENCH TECH</b> <b>DELETE HISTORY</b>	Bruno PODALYDES Gustave KERVERN, Benoît DELEPINE
<b>2019</b>	<b>TOUTE RESSEMBLANCE</b> <b>AN OFFICER AND A SPY</b> <b>LA BELLE EPOQUE</b>	Michel DENISOT Roman POLANSKI Nicolas BEDOS
<b>2018</b>	<b>BECASSINE</b> <b>SORRY ANGEL</b> <b>NEUILLY YO MAMA III!</b>	Bruno PODALYDES Christophe HONORE Gabriel JULIEN-LAFERRIERE
<b>2017</b>	<b>THE TEACHER</b> <b>MARIE-FRANCINE</b> <b>MR &amp; MME ADELMAN</b> <b>SEE YOU UP THERE</b>	Olivier AYACHEVIDAL Valérie LEMERCIER Nicolas BEDOS Albert DUPONTEL
<b>2016</b>	<b>CHOCOLAT</b> <b>THE JEWS</b> <b>THE EAVESDROPPER</b>	Roschdy ZEM Yvan ATTAL Thomas KRUIHOF

<b>2015</b>	<b>THE SWEET ESCAPE</b>	Bruno PODALYDES
<b>2014</b>	<b>NICE AND EASY</b>	Benjamin GUEDJ
	<b>UN VILLAGE PRESQUE PARFAIT</b>	Stéphane MEUNIER
<b>2013</b>	<b>FOR A WOMAN</b>	Diane KURYS
	<b>THE CONQUERORS</b>	Xabi MOLIA
	<b>THE BIG BAD WOLF</b>	Nicolas CHARLET & Bruno LAVAINÉ
	<b>LOVE IS THE PERFECT CRIME</b>	Arnaud & Jean-Marie LARRIEU
<b>2012</b>	<b>IN A RUSH</b>	Louis-Do de LENCQUESAING
	<b>CAMILLE REWINDS</b>	Noémie LVOVSKY
	<b>GRANNY'S FUNERAL</b>	Bruno PODALYDES
	<b>THE DANDELIONS</b>	Carine TARDIEU
	<b>YOU AIN'T SEEN NOTHIN' YET</b>	Alain RESNAIS
<b>2011</b>	<b>THE CONQUEST</b>	Xavier DURRINGER
	<b>THE FIRST MAN</b>	Gianni AMELIO
	<b>OMAR KILLED ME</b>	Roschdy ZEM
	<b>THE FIELD OF ENCHANTMENT</b>	Claude NURIDSANY & Marie PERENNOU
<b>2010</b>	<b>AN ORDINARY EXECUTION</b>	Marc DUGAIN
<b>2009</b>	<b>8 TIMES UP</b>	Xabi MOLIA
	<b>PARK BENCHES</b>	Bruno PODALYDES
	<b>ELEANOR'S SECRET</b>	Dominique MONFERY
	<b>NEUILLY YO MAMA!</b>	Gabriel JULIEN-LAFERRIERE
	<b>STATE AFFAIRS</b>	Eric VALETTE
	<b>THE ORDINARY PEOPLE</b>	Mathias GOKALP
<b>2008</b>	<b>SAGAN</b>	Diane Kurys
	<b>COUPABLE</b>	Laetitia Masson
	<b>INTRUSIONS</b>	Emmanuel Bourdieu
	<b>QUIET CHAOS</b>	Antonello GRIMALDI
	<b>SKIRT DAY</b>	Jean-Paul LILIENFELD
	<b>COLUCHE: L'HISTOIRE D'UN MEC</b>	Antoine de CAUNES
<b>2007</b>	<b>MAX &amp; CO</b>	Samuel & Frédéric GUILLAUME
	<b>LA VIE D'ARTISTE</b>	Marc FITOUSSI
	<b>TO EACH HIS OWN CINEMA</b>	Claude LELOUCH
	<b>LE QUATRIEME MORCEAU DE LA FEMME COUPEE EN TROIS</b>	Laure MARSAC
<b>2006</b>	<b>UN AN</b>	Laurent BOULANGER
	<b>THE DA VINCI CODE</b>	Ron HOWARD
	<b>THE TIME OF THE PEN-HOLDER</b>	Daniel DUVAL
<b>2005</b>	<b>HIDDEN</b>	Michael HANEKE
	<b>PALAIS ROYAL!</b>	Valérie LEMERCIER
	<b>GREY SOULS</b>	Yves ANGELO

	<b>THE PERFUME OF THE LADY IN BLACK</b>	Bruno PODALYDES
<b>2004</b>	<b>VIPERE AU POING</b>	Philippe de BROCA
	<b>THE BRIDGE OF ARTS</b>	Eugène GREEN
	<b>WELCOME TO SWITZERLAND</b>	Léa FAZER
<b>2003</b>	<b>VERT PARADIS</b>	Emmanuel BOURDIEU
	<b>A GREAT LITTLE BUSINESS</b>	Eric VENIARD
	<b>IT'S EASIER FOR A CAMEL...</b>	Valeria Bruni TEDESCHI
	<b>THE MYSTERY OF THE YELLOW ROOM</b>	Bruno PODALYDES
<b>2002</b>	<b>SAFE CONDUCT</b>	Bertrand TAVERNIER
	<b>SUMMER THINGS</b>	Michel BLANC
	<b>ALMOST PEACEFUL</b>	Michel DEVILLE
<b>2001</b>	<b>FREEDOM-OLERON</b>	Bruno PODALYDES
	<b>MORTAL TRANSFER</b>	Jean-Jacques BEINEIX
	<b>THE OFFICERS' WARD</b>	François DUPEYRON
	<b>MALRAUX, TU M'ETONNES!</b>	Michèle ROSIER
<b>2000</b>	<b>CHARGE!</b>	Robert GUEDIGUIAN
	<b>THE SISTER BROTHERS</b>	Frédéric JARDIN
	<b>COMEDY OF INNOCENCE</b>	Raúl RUIZ
<b>1999</b>	<b>NOTHING ABOUT ROBERT</b>	Pascal BONITZER
	<b>CHILDREN OF THE CENTURY</b>	Diane KURYS
	<b>LA VOLEUSE DE SAINT-LUBIN</b>	Claire DEVERS
<b>1998</b>	<b>IN ALL INNOCENCE</b>	Pierre JOLIVET
	<b>JEANNE AND THE PERFECT GUY</b>	Olivier DUCASTEL & Jacques MARTINEAU
	<b>ONLY GOD SEES ME</b>	Bruno PODALYDES
	<b>LA MORT DU CHINOIS</b>	Jean-Louis BENOIT
<b>1997</b>	<b>THE GODS MUST BE DARING</b>	Michel DEVILLE
<b>1996</b>	<b>THE GREEN PLANET</b>	Coline SERREAU
	<b>L'ECHAPPEE BELLE</b>	Étienne DHAENE
	<b>DIARY OF A SEDUCER</b>	Danièle DUBROUX
	<b>MY SEX LIFE... OR HOW I GOT INTO AN ARGUMENT</b>	Arnaud DESPLECHIN
<b>1991</b>	<b>MAYRIG</b>	Henri VERNEUIL
<b>1989</b>	<b>XENIA</b>	Patrice VIVANCOS

## **SOUHEILA YACOUB (CAST)**

Souheila Yacoub was born in Geneva to a Flemish mother and a Tunisian father. She devoted her childhood and adolescence to sports and joined the Swiss National Rhythmic Gymnastics Team as an elite athlete. She started attending a theatre and dance school in Geneva, then obtained a scholarship and finally went to Paris to attend the "classe libre" at the Cours Florent, before entering the Conservatoire National Supérieur d'Art Dramatique.

It wasn't long before Lebanese-Canadian director Wajdi Mouawad offered her a role in the multi-lingual play, ALL BIRDS. Souheila charmed the press as well as the public: her career was launched, and the cinema industry was quickly very interested in the actress.

For her supporting role in CLIMAX by Gaspar Noé, which premiered in Cannes 2019, going on to be selected for the Most Promising Actress César Award. In 2020, she was cast in THE SALT OF TEARS by Philippe Garrel which premiered at the Berlinale, and recently in A BRIGHTER TOMORROW by Yassine Qnia. In 2019, Yacoub appeared for the first time as one of the leads in a high-profile drama series SAVAGES directed by Rebecca Zlotowski and in 2020 in the Arte/Hulu epic war series NO MAN'S LAND directed by Oded Ruskin. THE BRAVES by Anaïs Volpe, in which Yacoub plays the leading role and A BRIGHTER TOMORROW were both screened in Cannes' Directors Fortnight in 2021.

In 2022, she will feature in Cédric Klapisch's dance-based film RISE and in Alice and Benoît Zeniter's first feature film AVANT L'EFFONDREMENT.

## **SELECTED FILMOGRAPHY**

<b>2022</b>	<b>AVANT L'EFFONDREMENT</b>	Alice & Benoît ZENITER
	<b>THE BRAVES</b>	Anais VOLPE
	<b>RISE</b>	Cédric KLAPISCH
<b>2021</b>	<b>A BRIGHTER TOMORROW</b>	Yassine QNIA
<b>2020</b>	<b>THE SALT OF TEARS</b>	Philippe GARREL
<b>2018</b>	<b>LES AFFAMES</b>	Léa FREDEVAL
	<b>CLIMAX</b>	Gaspar NOE

## FRANCOIS CIVIL (CAST)

Since 2016 and the reveal of this talent to the grand public in the film FIVE, Francois Civil has become an actor who takes headline after headline in the media. He has a series of leading roles: in BACK TU BURGUNDY by CédricKlapisch and the fim SOMEONE SOMEWHERE, also by Klapisch, in 2019. THE WOLF'S CALL by Antonin Baudry, WHO YOU THINK I AM by Safy Nebbou and LOVE AT SECOND SIGHT by Hugo Gélín.

In 2020, he starred in Cédric Jimenez's new film THE STRONGHOLD premiering in French cinemas in December and will also be starring in Cédric Klapish' next film RISE.

## SELECTED FILMOGRAPHY

<b>2022</b>	<b>RISE</b>	Cédric KLAPISCH
<b>2020</b>	<b>THE STRONGHOLD</b>	Cédric JIMENEZ
<b>2019</b>	<b>THE WOLF'S CALL</b>	Antonin BAUDRY
	<b>SOMEONE, SOMEWHERE</b>	Cédric KLAPISCH
<b>2018</b>	<b>LOVE AT SECOND SIGHT</b>	Hugo GELIN
	<b>WHO YOU THINK I AM</b>	Safy NEBBOU
<b>2016</b>	<b>BURN OUT</b>	Yann GOZLAN
<b>2015</b>	<b>BACK TO BURGUNDY</b>	Cédric KLAPISCH
	<b>FIVE</b>	Igor GOTESMAN
<b>2013</b>	<b>AS ABOVE SO BELOW</b>	John Erick DOWDLE
	<b>FONZY</b>	Isabelle DOVAL
	<b>FRANK</b>	Lenny ABRAHAMSON
	<b>IT BOY</b>	David MOREAU
	<b>MACADAM BABY</b>	Patrick BOSSARD
<b>2012</b>	<b>THE STROLLER STRATEGY</b>	Clément MICHEL
<b>2011</b>	<b>SPONSORING</b>	Malgorzata SZUMOWSKA
	<b>BORDERLINE</b>	Alexandre COFFRE
<b>2010</b>	<b>BUS PALLADIUM</b>	Christopher THOMPSON
<b>2008</b>	<b>DYING OF FEELING BETTER</b>	Laurence FERREIRA BARBOSA