



CLASS REUNION

DIRECTED BY **JEROME COMMANDEUR**

WITH **LAURENT LAFITTE, FRANCOIS DAMIENS, VANESSA PARADIS ET JEROME COMMANDEUR**

PRODUCTION NOTES

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SYNOPSIS

Feeling nostalgic about their high school days, Hervé, Maxime, and Jordy decide to host a grand reunion party to reconnect and celebrate their 30-year graduation anniversary. However, their idealised memories clash with reality: no one wants to come, especially their former classmates Anne and Marion, who are determined to sabotage the event. For the first time, the trio face a harsh realisation – could it be that all this time they've been nothing but a bunch of pretentious jerks? Determined to make amends, they embark on a hilarious quest to prove to the world and themselves that they can be better men.



INTERVIEW WITH JÉRÔME COMMANDEUR (DIRECTOR / JORDY)

How did the idea for this film come about?

In 2019, Dimitri Rassam and Richard Grandpierre suggested I make a film about a high school reunion. I was 42 at the time and didn't feel particularly inspired by the idea - I don't think I had enough perspective yet. Still, the idea of working with these two producers was so appealing that I never completely let go of it.

Over the years, after countless conversations with my co-writer Kevin Knepper, things started to become clearer. At 50, not only did I finally know what I wanted to say but it became essential, almost existential. I felt I was definitively leaving youth behind, so this whole reflection on how hard it is to turn the page on a period of your life became the heart of a very personal film.

Is this resistance to ageing the thing that connects the four main characters in your film?

Yes. We explored that question through all four characters because they're all suffering from the same neurosis, even if it manifests differently in each of them. This inability to move on is painful and exasperating for those around them, but at the same time it's also funny and understandable.

When François Damiens' character yells at his son because he's upset about losing to him at padel, it's funny but also deeply moving because, subconsciously, he's panicking at the thought of growing old. In fact, in the film he reaches the same age his father was when he died, which is a sadly common situation!

For Vanessa Paradis, a cardiac surgeon at the Reims University Hospital, it's the feeling of changing clothes in the locker room in front of the man who left her for a younger nurse. Same for my character, who's willing to let his wife's new boyfriend, and his mother, stay under his roof until they find a new place. And Hervé, played by Laurent Laffitte, is stuck in the past, still singing his old 1998 hit, wearing his leather shirt and necklaces.

None of them manage to turn the page. It's as if it takes twenty years, from 30 to 50, to suddenly realize you've grown old overnight. This theme is universal and one of the most fascinating I've ever tackled because, beyond being funny, it also reveals very intimate pain.

Nostalgia is a big part of your world and your humor. Is that very deliberate?

When I arrive at a vacation house for a week, I often say to my friends, "Just think, we'll have to leave soon..." They look at me in despair or tell me to get help. I have this constant nostalgia. Before being dazzled by anything new, I'm always wary of what it might replace or make disappear.

The film takes us back to the 90s, your high school years. Did you want to fill those scenes with nostalgic references?

No, the idea wasn't to make a film stuffed with Tang, Minitel, and Peugeot 205s. I just wanted to fulfill this little fantasy of seeing my high school years come back to life.

How do you find the balance of comedy and drama? Does it come naturally?

Yes, I think Kevin Knepper and I simply wrote the film we wanted to see. The division of labor was like this: he built the structure, added the twists and turns, the different progressions, and I wrote the dialogue. That's why I like to say he did the major construction, brickwork, plumbing, electricity, and I did the décor.

You have a real gift for dialogue. Is it easy for you?

I have a real taste for witty lines. There's a famous saying: I'd kill father and mother for a good punchline.

Over the years, your heroes who thought they were popular end up looking like bullies...

It's not the central theme of the script, but bullying and young people's mental health have become prominent topics. Since we're talking about clumsy kids from the 90s, we couldn't avoid addressing it. The balance we found allows us to convey a message of respect toward the shy or less confident people, without falling into political correctness.

A group of friends is a classic comedy device. What are the pleasures and pitfalls?

The pleasure is simply seeing us all together on screen. The scene where the four of us splash around in a display pool by the highway is, to me, the best illustration of the group. When you get along as well as we did, it creates delicious moments of play.

The potential pitfalls are clichés, like the typical big blow-up scene between friends. That's why we framed that argument around François, through the lens of his son throwing Orelsan's song title *La Fête Est Finie* in his face. Beyond loving that song, it perfectly sums up the film, especially the line: "You used to be a cool kid, now you're just a weird uncle."

Is the chemistry between the actors always a gamble?

Yes. In this group we were all very different, but I really wanted to team up with these three unique artists, both for the worlds they come from and for their personalities.

Vanessa Paradis is an actress I've always wanted to write for because she brings a voice and a precision, whether in softness, tension, or melancholy. Laurent Lafitte is also extremely precise and meticulous in his choices. He's one of the best actors of his generation. As for François Damiens, his humor is unlike anyone else's. You wonder how his mind comes up with such things. The sign of successful casting is when you don't know how the actor will play the lines and create the character.

Did you know you could take Vanessa Paradis this far into comedy?

No, but that's the magic of trust and the connection an actor has with their director. I was very careful in how I talked to her about a comic scene I cared about; a scene that requires her to be very different from the image people have of her. She said something very simple and very true: "You know, I'm an actress." She was right. It took less than two minutes for her to understand what I wanted because she'd grasped the entire script. On set, she showed great professionalism and kindness.

Your film also relies on a cast of fascinating secondary characters. Starting with the former victim of the group's bullying, played by Delphine Baril...

Delphine is really the fifth member of the group. She's an actress I adore and often work with. As for the rest of the cast, there are about twenty characters, which required a long process, both in writing and casting. That started with the young actors who play us at 18. For the others, it often took me days to think of who to cast, before the answer became suddenly obvious. Catherine Hiegel perfectly embodied the totally untamable Tatie Danielle. Catherine Allégret can say crazy things with that light, throwaway tone typical of mothers of that generation. It sounds simple, but it's very hard to do. Sometimes I even heard my own mother in her! A great actor is someone who can capture intimacy or everyday life in an instant.

Given the time period, what musical tone did you want for the film?

In line with the film's references to the 90s, I wanted a specific playlist that avoided the obvious hits. I was thrilled to include *MmmBop* by Hanson and have it sit alongside Orelsan's *La Fête Est Finie* and Isabelle Aubret's *C'est Beau La Vie*. It creates a strange patchwork that I love.

As for the hit sung by Laurent's character, it was written by Pol-Serge Kakon, the father of Varda Kakon, our music supervisor. He started in cabarets in the 50s and rubbed shoulders with Barbara and Brassens. He created a track with Latin sounds from 1998/99, simultaneously simple and very precise.

I love when Vanessa's character says to Laurent, "I used to watch you on HIT MACHINE on Saturday mornings on M6 while cramming for my med school exams at the student dorm." That says it all!

BIOGRAPHY OF JEROME COMMANDEUR

Jérôme Commandeur began his career as a comedian on the show *Graines de Star* on M6 at the age of 21 in 1997, then went on to host the teenage program *Rince ta baignoire* on France 2 from 1998 to 2000. In 2006, Dany Boon noticed him, produced, and directed his first one-man show *Jérôme Commandeur se fait discret*, and gave him his first film role as a labor inspector in *WELCOME TO THE STICKS*. This was followed by many roles in popular comedies such as *BABYSITTING 2*, *BARBECUE*, *BACK TO MOM'S...*

From 2017 to 2022, his second one-man show *Tout en douceur* was seen by 300,000 spectators.

In 2022, he wrote and starred in his second feature film *IRRÉDUCTIBLE*, alongside Christian Clavier, Valérie Lemercier, Gérard Darmon...

On television and streaming platforms, he was the master of ceremonies for the César Awards in 2017 and has regularly presented awards at the ceremony. He played the role of the host in Jonathan Cohen's parody series *Le Flambeau* on Canal+, appeared multiple times on Alain Chabat's *Burger Quiz*, and on *LOL* on Amazon Prime Video. His TV parody series *Le monde magique de Jérôme Commandeur* is still available on Canal+.

After *THE PIANO ACCIDENT* by Quentin Dupieux, released in theaters in early June 2025, in which he stars alongside Adèle Exarchopoulos, Sandrine Kiberlain, and Karim Leklou, his third feature film *CLASS REUNION*, a true declaration of love to the 90s, featuring Vanessa Paradis, Laurent Lafitte, François Damiens, and himself, will be screened in his presence at the Cinémania Festival in Montreal on Sunday November 9 and Tuesday November 11, 2025.

2026 will mark his return to the stage for his third one-man show.

FILMOGRAPHY

2025	CLASS REUNION – Jérôme Commandeur
2025	THE PIANO ACCIDENT – Quentin Dupieux
2024	THIS IS THE GOAT! – Fred Cavayé
2024	LE MONDE MAGIQUE DE JEROME COMMANDEUR – Rémi Fournis
2023	ASTERIX & OBELIX: THE MIDDLE KINGDOM – Guillaume Canet
2022	HAPPY 50 – Eric Lavaine
2022	JACK MIMOUN & THE SECRETS OF VAL VERDE – Malik Bentalha, Ludovic Colbeau-Justin

2022	EMPLOYEE OF THE MONTH – Jerome Commandeur
2021	KNOCK, KNOCK, IT'S MOM! – Eric Lavaine
2021	DO YOU DO YOU SAINT-TROPEZ – Nicolas Benamou
2019	DISCLAIMER – Michel Denisot
2019	PLAYMOBIL: THE MOVIE – Lino DiSalvo
2018	GASTON LAGAFFE – Pierre-François Martin-Laval
2017	THE NEW ADVENTURES OF CINDERELLA – Lionel Steketee
2016	BACK TO MOM'S – Eric Lavaine
2015	BABYSITTING 2 – Nicolas Benamou, Philippe Lacheau
2014	BARBECUE – Eric Lavaine
2014	SUPERCHONDRIAC – Bany Boon
2013	THE STROLLER STRATEGY – Clément Michel
2011	HOLLYWOO – Pascal Serieis, Frédéric Berthe
2011	THE TUCHE FAMILY – Olivier Baroux
2010	NOTHING TO DECLARE – Dany Boon
2008	WELCOME TO THE STICKS – Dany Boon
2007	THE DINNER GUEST – Laurent Bouhnik



INTERVIEW WITH VANESSA PARADIS (ANNE)

What attracted you to this project?

Receiving a script from Jérôme Commandeur, especially co-written with Kevin Knepper, is always exciting. I was touched by the offer and couldn't wait to dive into reading it. I've always been a fan of what Jérôme does, on stage, on TV and in film. It goes beyond his humor. I love his face and expressions because you can sense great tenderness. That's something I really saw in this project. He obviously wanted to make a funny, fast-paced film, but he also made sure we could explore the depth of the writing and dive into the characters' destinies.

When you came onboard, was the rest of the cast already in place?

Yes, and that only made me want to do the film even more! Playing with three of the funniest guys in France was irresistible. It was intimidating to imagine myself opposite them. I wondered if I'd be up to it. But cinema is a team effort, especially when shooting an ensemble film like this one, and I couldn't wait to work with them because I knew they'd push me further and make me better. Still, you have to take the leap, and a shoot always feels like a parachute jump.

You already knew François Damiens...

Yes, and we're friends in real life. We haven't acted together much, but we've shared credits on four films. In *HEARTBREAKER*, by Pascal Chaumeil, we had very few scenes together. In Samuel Benchetrit's *LOVE SONG FOR TOUGH GUY*, I only had one scene with him. And in Cécilia Rouaud's *KILLING BLUES*, I play his wife, but it was just a small part.

We've never seen you go this far into comedy...

Anne Lochard, or Dr. Rougier, the character I play, is unintentionally funny. As a surgeon and head of a hospital department, she's supposed to embody restraint and seriousness. When a character like that loses control, it's exhilarating but also risky. The challenge was to deliver a long monologue while playing drunkenness, grief and repression. That's no small feat, especially when acting opposite three kings of comedy. They were so supportive, which meant I could tackle all the different elements those scenes required.

Is it the cathartic aspect that makes these scenes so enjoyable?

Of course, both for the actor and the audience. These scenes work so well because they tap into what everyone would love to do or say in real life. That's what cinema is for: to free us, make us travel, transport us to other worlds.

For the actor, the challenge is finding the right tone. Jérôme was my guide, my mirror, and my director. I worked with him beforehand and on set. I trusted his judgment. But I also

paid close attention to my partners' reactions. They were a great barometer of how it was going.

As an actress, do you look for roles that feel very unlike you?

It's not about breaking my image or proving something to anyone. What I love about these roles is living unusual situations and expressing things, consciously or unconsciously. Choosing a role always starts selfishly, with the enjoyment you'll have playing it, whether the role is big or small. After that, of course you can't wait to hear what your loved ones and the audience think.

What were the most memorable scenes to shoot?

There was the pool scene. We were freezing! That sequence, which has the four friends in the water at night facing a swinger couple, was so funny we could barely keep a straight face. But at the same time we were so cold we had to rush to get it finished.

What's Jérôme like as a director?

He directs a lot by ear. He has a very precise musicality in mind for the script, so he needs to hear that from us and helps each of us find it.

Speaking of hearing, was it hard to sing off-key?

It's not very different from playing drunk because it's a tricky balance. If you overdo it, it's ridiculous. You have to be just off enough. When you sing a song, especially when it's your job, your brain naturally tries to stay on beat, so you have to fight that. But the hardest part was acting alongside Laurent Lafitte, who was irresistible as Hervé. Our characters couldn't stand each other, so they're constantly at odds. Avoiding cracking up was no easy task.

What do the 90s mean to you?

The moment I became an adult. That's when I released my first albums, moved to New York. It was a time of travel and a booming career, with a second album written by Gainsbourg. In short, it was a big moment of freedom for me, professionally and personally.

BIOGRAPHY OF VANESSA PARADIS

Vanessa Paradis began her career at just fourteen years old with the iconic song *Joe le taxi*, which achieved immense success in France and internationally. This first single, from her album *M&J* (1988), instantly propelled her to the spotlight, revealing an artist with a unique voice and natural charisma.

Noticed by Serge Gainsbourg, she collaborated with him on her second album, *Variations sur le même t'aime* (1990), whose subtle lyrics confirmed her artistic maturity. That same year, she made her remarkable film debut in *NOCE BLANCHE* by Jean-Claude Brisseau, a profound role that earned her the César Award for Most Promising Actress.

Throughout the 1990s, Vanessa Paradis established herself as a major figure in music, cinema, and fashion. As the face of Chanel starting in 1991, she left a lasting mark on the brand's history with the famous Coco perfume campaign, directed by Jean-Paul Goude, and later developed a privileged artistic relationship with Karl Lagerfeld. Musically, her self-titled album *Vanessa Paradis* (1992), produced by Lenny Kravitz, enjoyed international success and reinforced her status as a pop icon.

Her film career continued with notable roles in *ÉLISA* by Jean Becker (1995), *UNE CHANCE SUR DEUX* (1998) by Patrice Leconte, alongside Alain Delon and Jean-Paul Belmondo, and *LA FILLE SUR LE PONT* (1999), which confirmed her talent as a sensitive and radiant actress.

The 2000s and 2010s highlighted the richness of her artistic journey. She recorded several acclaimed albums, including *BLISS* (2000), *DIVINIDYLLE* (2007), and *LOVE SONGS* (2013), the latter produced by Benjamin Biolay and certified double platinum. At the same time, she pursued an eclectic film career with *CAFÉ DE FLORE* by Jean-Marc Vallée (2011), *SOUS LES JUPES DES FILLES* (2014), *KNIFE+HEART* (2018) by Yann Gonzalez, presented at the Cannes Film Festival, and *PHOTO DE FAMILLE* by Cécilia Rouaud.

In 2021, she made her stage debut in the play *Maman*, written and directed by Samuel Benchetrit, before also starring in its film adaptation. Her latest album, *Les Sources* (2018), marked a more intimate and serene chapter in her career.

In 2024, Vanessa Paradis stars in Anne Le Ny's film *DIS-MOI JUSTE QUE TU M'AIMES*, delivering a performance full of emotion and delicacy. She will also reunite with director Yann Gonzalez for *J'OUBLIERAI TON NOM*, set for release in 2026, a highly anticipated project blending love, mystery, and visual lyricism.

FILMOGRAPHY

2025	J'OUBLIERAI TON NOM – Yann Gonzalez
2025	CLASS REUNION – Jérôme Commandeur

2023	OUT OF CONTROL – Anne Le Ny
2022	KILLING BLUES – Cécilia Rouaud
2020	FRENCH TECH – Bruno Podalydès
2019	LOVE SONG FOR TOUGH GUYS – Samuel Benchetrit
2018	MARYLINE - Guillaume Gallienne
2018	PHOTO DE FAMILLE - Cécilia Rouaud
2018	KNIFE+HEART - Yann Gonzalez
2017	FROST - Šarūnas Bartas
2014	RIO, I LOVE YOU - John Turturro
2014	YOGA HOSERS - Kevin Smith
2013	FRENCH WOMEN - Audrey Dana
2012	DUBAÏ FLAMINGO - Delphine Kreuter
2012	LOW PROFILE - Cécilia Rouaud
2012	CORNOUAILLE - Anne Le Ny
2012	FADING GIGOLO - John Turturro
2011	CAFE DE FLORE - Jean-Marc Vallée
2010	HEARTBREAKER - Pascal Chaumeil
2007	THE KEY - Guillaume Nicloux
2004	MY ANGEL - Serge Frydman
1999	THE GIRL ON THE BRIDGE - Patrice Leconte
1998	HALF A CHANCE – Patrice Leconte
1997	A WITCH'S WAY OF LOVE - René Manzor
1995	ÉLISA - Jean Becker
1989	WHITE WEDDING - Jean-Claude Brisseau



INTERVIEW WITH LAURENT LAFITTE (HERVÉ)

What attracted you to this project?

The idea of returning to comedy with Jérôme appealed to me because I know him personally. We laugh a lot together, so I'm always up for working with him. Not long before, he had invited me to appear in an episode of *MONDE MAGIQUE*, the show he created for CANAL+. When he sent me the script for *CLASS REUNION*, I loved both the ensemble aspect of the film and the tender, nostalgic tone of the story. It also has some pretty dark comic moments, and when it's dark it always makes me laugh.

What do you like most about Jérôme Commandeur's world?

Because he's nostalgic, his humor is full of references. It's the precision of those references that I love. No one else is that precise. He can pull out names of people, objects or TV shows we haven't heard in 30 years, and they instantly trigger something in you.

Which themes in this story most resonate with you?

What interests me is who we wanted to be versus who we become. It's also about seeing how we imagined ourselves versus who we really were. Here, the three main characters thought they were the stars of high school, when in fact they were what we'd now call bullies. The film shows the generational perspective on that issue. I find it interesting that the characters are forced to question whether they were victims or bullies back then.

Through these three friends, the film also shows the power of the group...

The group can be very insidious. It strengthens you and destroys you at the same time, because you're forced to play the role you think you've been assigned and can unquestioningly follow along with what your friends are doing. It's a double-edged sword.

Who is the singer you play?

An oblivious former future has-been. More seriously, he's a 90s singer who had a brief career thanks to a Latin-sounding hit. After that, he thought he could go independent and do what he really wanted, but the public wasn't interested. So now he scrapes by on the remnants of that tiny past glory, doing shows with his old crew. Many 90s stars like Lââm, Indra, and Worlds Apart agreed to play themselves in the film because Jérôme's take on that world isn't mocking, it's tender. That's what I love about this film: the balance that keeps humor from ever being at the expense of the characters or the empathy we feel for them.

How did you slip into this character's skin?

The music helped. When I heard the songs written for him, so many images came to mind. I imagined a look with all the 90s references: Diesel jeans, biker jacket, beaded bracelets – that rock-ethnic style that hasn't aged well. I had fun building the character that way, with a haircut, a DIY chestnut dye, and lots of little details from my memories that placed him in a deliciously tacky zone.

Was singing a challenge or a pleasure?

At first, it's a treat. But here the challenge was to sing the way my character would have sung back then. I faced a similar challenge on the series TAPIE, but this time I had to invent something new. So I tried to create a more nasal voice, typical of pop singers without a strong signature sound, who use their nasal resonator with an overly wide vibrato.

Did Jérôme Commandeur have a very clear idea of what he wanted for your character, or did he give you freedom?

He gave me a lot of freedom. We were immediately aligned on what we wanted to do with him. It was clear from the first read. When I started making suggestions, we realized we had exactly the same guy in mind.

What kind of partners were Francois Damiens and Vanessa Paradis?

Very easy. François and I had worked together on BORDERLINE for Alexandre Coffre. We laughed so much that every time we meet, we're thrilled. I didn't know Vanessa Paradis personally, but since she grew up in a world I dreamed of and we're the same age, I projected all my professional ambitions onto her. When I met her, she was exactly as I imagined: very kind, focused, reserved. Vanessa is approachable, but because she's had to protect herself a lot it takes time to get close to her. I like that because it makes relationships more sincere. And it was fascinating to see her take on a character who goes so far in her despair and the way she expresses it.

You all come from different worlds. Did you click easily?

Pretty quickly, because I knew Jérôme and François well and we laugh easily together. The core of the story is these three friends we play. Vanessa Paradis plays a former classmate who isn't thrilled to see them at first, so I built a bond with her gradually, along with the story.

Were there any particularly memorable scenes to shoot?

Plenty. I remember the pool scene where we had to stay focused in freezing water opposite a swinger couple. Besides that, the concert scenes were amazing for me because they defined my character and I'd never done that before. In NUMBER ONE FAN by Jeanne Herry, I had a few concert scenes, but they were just bows. I didn't have to sing.

Here, the song was credible enough to be funny and when we worked on the choreography with the dancers the gestures came naturally.

What do the 90s represent for you?

My youth. They remind me of the taste of first times and the beginning of independence. It's a period that's both exhilarating and terrifying, full of promises and frustrations, a mix of very contrasting memories. I wouldn't say I miss that era, but the older I get the more I realize how precious it was.

BIOGRAPHY OF LAURENT LAFITTE

Laurent Lafitte is a French actor, writer, and director trained at the Conservatoire National Supérieur d'Art Dramatique in Paris and at the Guildford School of Acting in England.

After working with Mathieu Kassovitz (THE CRIMSON RIVERS – 2000), Guillaume Canet (LITTLE WHITE LIES 1 &2), Claude Miller (A SECRET – 2006) and Michel Gondry (FROTH ON THE DAYDREAM – 2012), he joined the prestigious Comédie-Française troupe in 2012. He became a key figure of this theatrical institution, performing in plays from a wide range of repertoire, including works by Gogol, Voltaire, Feydeau, Shakespeare, Proust, Marivaux, and Renoir.

In 2016, Laurent Lafitte starred alongside Isabelle Huppert in ELLE, directed by Paul Verhoeven, selected for the Official Competition at the Cannes Film Festival, and for which he received his first César Award nomination. That same year, he hosted both the opening and closing ceremonies of the 69th Cannes Film Festival.

His performance as Lieutenant Pradelle in SEE YOU UP THERE (2017) by Albert Dupontel earned him a second César nomination. Constantly alternating between film and theatre, Laurent Lafitte continued collaborating with filmmakers such as Patricia Mazuy, Pierre Schoeller, Sébastien Marnier, Louis Leterrier, Céline Devaux, Martin Bourboulon, and Rachid Hami.

In 2020, he made his directorial debut with DEAR MOTHER, directing Karin Viard, Vincent Macaigne, and Hélène Vincent. The film was part of the official selection of the Cannes Film Festival 2020. That same year, he joined the cast of *Du Côté De Guermantes*, an adaptation of Marcel Proust directed by Christophe Honoré, which was also turned into a film.

The year 2022 proved to be particularly rich in projects. At the Comédie-Française, Laurent Lafitte played *Dom Juan* in a production directed by Emmanuel Daumas. In cinema, he portrayed MOLIERE'S LAST STAGE in the film by Olivier Py, and began filming THE 4TH WALL by David Oelhoffen.

In 2023, he portrayed Bernard Tapie in the series TAPIE, directed by Tristan Séguéla and released on Netflix, in which he also served as associate producer. The series won Best International Series at the BAFTA Awards in 2022 and earned Laurent Lafitte a nomination at the International Emmy Awards in the category Best Performance by an Actor. That same year, he collaborated with Julie Delpy on MEET THE BARBARIANS and played General de Villefort in the adaptation of THE COUNT OF MONTE-CRISTO, directed by Matthieu Delaporte and Alexandre de La Patellière, one of the biggest box office successes in France, which also earned him another César nomination.

In 2024, after 12 years, Laurent Lafitte decided to leave the Comédie-Française, concluding this chapter by performing *Cyrano de Bergerac* at the Salle Richelieu, a role that earned him a Molière Award nomination for Best Actor. That same year, he collaborated on several film projects with Guillaume Nicloux, Thierry Klifa, Antony Cordier, Nicolas Charlet, Bruno Lavaine, Jérôme Commandeur and Emily Atef, with releases planned for 2025 and 2026.

In 2025, he will take on the iconic role of Albin in the musical *La Cage Aux Folles* at the Théâtre du Châtelet, directed by Olivier Py, and he will devote time to writing his next film, adapted from Abel Quentin's novel *Le Voyant D'étampes*.

FILMOGRAPHY

2026	ALTER EGO — Nicolas Charlet & Bruno Lavaine
2025	CLASS REUNION — Jérôme Commandeur
2025	THE BITTER END — Mike Newell
2025	QUEEN — Jude Bauman
2024	A MAGNIFICENT LIFE — Sylvain Chomet
2024	THE RICHEST WOMAN IN THE WORLD — Thierry Klifa
2023	THE COUNT OF MONTE CRISTO — Alexandre de La Patellière & Matthieu Delaporte
2023	THE BARBARIANS — Andrew Sala
2022	MOLIÈRE'S LAST STAGE — Olivier Py
2021	FOR MY COUNTRY — Rachid Hami
2021	EVERYBODY LOVES JEANNE — Céline Devaux
2021	THE TAKEDOWN — Louis Leterrier
2021	LITTLE NICHOLAS: HAPPY AS CAN BE — Amandine Fredon & Benjamin Massoubre
2020	GUERMANTES — Christophe Honoré
2019	DEAR MOTHER — Laurent Lafitte
2018	LITTLE WHITE LIES 2 — Guillaume Canet
2017	SAVAGE — Vincent Mariette
2017	ONE NATION, ONE KING — Pierre Schoeller
2017	SCHOOL'S OUT — Sébastien Marnier
2016	K.O. — Fabrice Gobert
2016	SEE YOU UP THERE — Albert Dupontel
2015	ELLE — Paul Verhoeven
2015	THE EASY WAY OUT — Brice Cauvin
2014	DADDY OR MOMMY — Martin Bourboulon
2014	BOOMERANG — François Favrat

2014	NUMBER ONE FAN — Jeanne Herry
2013	BRIGHT DAYS AHEAD — Marion Vernoux
2012	MOOD INDIGO — Michel Gondry
2011	ON THE OTHER SIDE OF THE TRACKS — David Charhon
2011	BORDERLINE — Alexandre Coffre
2009	LITTLE WHITE LIES — Guillaume Canet
2005	TELL NO ONE — Guillaume Canet
2004	NARCO — Gilles Lellouche & Tristan Auroret
2000	THE CRIMSON RIVERS — Mathieu Kassovitz



INTERVIEW WITH FRANÇOIS DAMIENS (MAXIME)

What made you want to join this project?

I was immediately struck by how personal it was. You could tell it wasn't a commissioned film, but a comedy built on an intimate story Jérôme Commandeur wrote with Kevin Knepper. Reading the script, you could feel his need to make this film, with his sensitivity, melancholy, and honesty. I really wanted to join him on this adventure.

Your character isn't particularly happy when we first meet him...

No. He's a little bitter about turning fifty. At that age, you realize you haven't necessarily achieved everything you dreamed of and a large part of your story has already been written. Frustrations spill over onto family and those around you. An unhappy man can't make others happy. It's universal. I found it interesting to embody all that through Max.

How did you approach this role?

I really trusted Jérôme and his script, telling myself I had to follow his lead without adding anything extra. I was playing against type, so I chose not to try to stand out through laughs or comic behavior, but instead play on restraint and frustration. It's less flashy, but deeper.

Nostalgia is very present in the film. Is that a feeling you know well?

Yes, of course. At 50, you start talking a lot about time passing. I feel like life is speeding up, like water draining from a bathtub. At first it barely moves, then it accelerates and disappears all at once. When I look at my sons, I feel like I'm their age, except I'm thirty years older. That's what Jérôme captured so well in the film: nobody plans on getting old.

You already knew your co-stars. What does that bring?

The fact that we all knew each other allowed us to give our characters a palpable sense of complicity. Vanessa Paradis and I have shared the screen in three films, notably HEARTBREAKER by Pascal Chaumeil. With Laurent Lafitte, we shot BORDERLINE – we laughed a lot on that one. I've known Jérôme for twenty years. That camaraderie was precious because when you share a project like this it holds a mirror up to your own life. So it's good to have the kindness of trusted partners!

How was the group dynamic on set?

We laughed a lot. By 7:30 am in makeup, the jokes had already started. We lived together for two months, so it felt a bit like summer camp. But everyone was committed to serving the film, not stealing the spotlight. We knew why we were there. And Jérôme always knew how to bring us back to focus. He has a natural authority. When he needed to rein things in, one look was enough.

What's he like as a director?

He's very kind and very respectful toward his actors. Jérôme does everything at once, writing, directing, editing, and always with the same good humor. It's impressive. But above all, he listens, he supports, and he knows exactly what he wants.

Do you have any special memories from the shoot?

Plenty. The tennis scene with my son, for example. It says so much about their relationship and this man's frustration. The pool scene, shot in December in freezing cold, was unforgettable too! Or my monologue about the Pinel law opposite Lââm. I love that moment because it illustrates the tendency some professionals – law, medicine, any field – have of trying to impress others by using jargon that's incomprehensible to ordinary people.

What do the 90s represent for you?

Freedom! It was a time when you could do anything because people asked fewer questions than today. Obviously, being young, I felt everything was possible. But beyond age, society has changed, and that's a fact. Our freedoms have shrunk. Everything has become more regulated. Back then, we truly believed the future was wide open.

BIOGRAPHY OF FRANCOIS DAMIENS

François Damiens began his career in the early 2000s in Belgium, where he became known to the general public thanks to his hidden-camera pranks, which became cult classics for their absurd humor and sharp sense of improvisation. His unpredictable prankster persona and his ability to provoke laughter while remaining remarkably genuine quickly made him a popular figure in both Belgium and France.

He transitioned to cinema in the mid-2000s and quickly established himself as a versatile actor, effortlessly moving between comedy and drama. He first attracted attention in *OSS 117: CAIRO, NEST OF SPIES* (2006) by Michel Hazanavicius, followed by *DIKKENEK* (2006) by Olivier Van Hoofstadt, a Belgian cult film that brought him wider recognition.

In 2008, he starred alongside Benoît Poelvoorde in *COWBOY* by Benoît Mariage, a key moment in his career that showcased his more sensitive and introspective side. He went on to deliver notable performances in *HEARTBREAKER* (2010) by Pascal Chaumeil (earning a César nomination for Best Supporting Actor), *NOTHING TO DECLARE* (2011) by Dany Boon, and *THE BÉLIER FAMILY* (2014) by Éric Lartigau, where his deeply moving portrayal of a deaf father earned him a César nomination for Best Actor.

Damiens continued to evolve as a complete actor, alternating between popular comedies and auteur films. He impressed in *COWBOYS* (2015) by Thomas Bidegain (nominated for Best Actor at the César Awards) and in *DANY* (2018), which he directed and starred in, using hidden-camera improvisations.

Always seeking new challenges, he explored a more dramatic register in *SUZANNE* (2013) by Katell Quillévéré (nominated for Best Supporting Actor) and in *LA FILLE D'UN GRAND AMOUR* (2023) by Agnès de Sacy, portraying complex and heartfelt characters. In 2024, he continues to collaborate with major filmmakers while remaining loyal to a sincere, human-centered cinema rooted in emotion.

FILMOGRAPHY

2025	CLASS REUNION – Jérôme Commandeur
2024	LA FILLE D'UN GRAND AMOUR — Agnès de Sacy
2023	KILLING BLUES — Cécilia Rouaud
2022	JACK MIMOUN & THE SECRETS OF VAL VERDE — Ludovic Colbeau-Justin, Jonathan Barré
2021	STUCK TOGETHER — Dany Boon
2020	THE LOST PRINCE — Michel Hazanavicius
2019	OF LOVE AND LIES — Julien Rappeneau

2018 THE WORLD IS YOURS — Romain Gavras
2018 DANY — François Damiens
2017 JUST TO BE SURE — Carine Tardieu
2016 THE DANCER — Stéphanie Di Giusto
2015 LES COWBOYS — Thomas Bidegain
2015 THE BRAND NEW TESTAMENT — Jaco Van Dormael
2014 THE BÉLIER FAMILY — Éric Lartigau
2013 SUZANNE — Katell Quillévéré
2011 DELICACY — David Foenkinos, Stéphane Foenkinos
2010 HEARTBREAKER — Pascal Chaumeil
2009 INCOGNITO — Éric Lavaine
2008 JCVD — Mabrouk El Mechri
2008 ME TWO — Bruno Lavaine, Nicolas Charlet
2008 TROUBLE AT TIMPETILL — Nicolas Bary
2007 TAXI 4 — Gérard Krawczyk
2007 COWBOY — Benoît Mariage
2006 OSS 117: CAIRO, NEST OF SPIES — Michel Hazanavicius
2006 DIKKENEK — Olivier Van Hoofstadt



CAST

HERVÉ	LAURENT LAFITTE
MAXIME	FRANÇOIS DAMIENS
ANNE	VANESSA PARADIS
JORDY	JÉRÔME COMMANDEUR
DANIEL	MICHAËL ABITEBOUL
CORINNE	OLIVIA CÔTE
SOFIA	ZINEB TRIKI
KARINE	LUDIVINE DE CHASTENET
MARION	DELPHINE BARIL
JANNICK	CATHERINE HIEGEL
ARLETTE	CATHERINE ALLEGRET
ROLAND	RUFUS



TECHNICAL LIST

SCREENPLAY BY	KEVIN KNEPPER & JÉRÔME COMMANDEUR
ADDITIONAL WRITING BY	LAURENT TURNER
ORIGINAL MUSIC BY	MICHAEL TORDJMAN & MAXIME DESPREZ
DIRECTOR OF PHOTOGRAPHY	ANTOINE STRUYF
EDITED BY	CHRISTOPHE PINEL & SOPHIE REINE
PRODUCTION DESIGN	HERVE GALLET
COSTUME DESIGN	AURORE PIERRE
FIRST ASSISTANT DIRECTOR	JOHANA KATZ
SOUND	FLORENT SIMON, GERMAIN BOULAY, SERGE ROUQUAIROL, JEAN-PAUL HURIER
PRODUCTION MANAGER	LAURENT RIZZON
ASSOCIATE PRODUCERS	TOMAS RADOOR, RENÉ EZRA, CLIFFORD WERBER, MEG THOMSON, WILLIAM PFEIFFER
EXECUTIVE PRODUCER	FRÉDÉRIC DONIGUIAN
PRODUCED BY	RICHARD GRANDPIERRE & DIMITRI RASSAM
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IN ASSOCIATION WITH	CINÉ+ · OCS · TF1 · TMC
IN COLLABORATION WITH	NORDISK FILM PRODUCTION · GLOBALGATE ENTERTAINMENT · UFUND
WITH THE SUPPORT OF	GRAND EST REGION · CITY OF REIMS · GREATER REIMS URBAN COMMUNITY (PLATO NETWORK)
IN PARTNERSHIP WITH	CNC
IN COLLABORATION WITH	GRAND EST FILM COMMISSION AND THE SERVICES OF THE CITY OF REIMS AND GREATER REIMS URBAN COMMUNITY
FRENCH DISTRIBUTION	STUDIOCANAL
INTERNATIONAL SALES	STUDIOCANAL