

STUDIOCANAL

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TENOR

EINE STIMME - ZWEI WELTEN



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KURZINHALT

Der talentierte Rapper Antoine schlägt sich als Lieferdienst-Kurier in den Pariser Banlieues durchs Leben. Bei einer Sushi-Lieferung in der Pariser Oper trifft er durch Zufall auf Madame Loyseau, die sein Talent als Opernsänger sofort erkennt. Als Madame Loyseau Antoine als Schüler aufnimmt, verbirgt er seinen neuen Traum vor seinen Freunden und seiner Familie und stürzt sich in ein Doppelleben zwischen der vergoldeten Pariser Oberschicht und der rauen und gleichzeitig familiären Vorstadt. Doch bald holt die Wirklichkeit Antoine ein und zwingt ihn, seine eigene Stimme zu finden...

PRESSENOTIZ

Zwei verschiedene Welten, zwei Generationen und zwei Musikgenres vereint in einem Kinofilm – von den Produzenten von „Emily in Paris“ und „Midnight in Paris“ kommt mit TENOR die ergreifend schöne, unglaubliche Reise eines jungen, talentierten Underdogs auf die große Leinwand. Regisseur Claude Zidi Jr. inszeniert die Geschichte mit der César-nominierten Michèle Laroque („Endlich Witwe“, „Oskar und die Dame in Rosa“) und dem Beatbox-Weltmeister und Schauspiel-Newcomer MB14 in den Hauptrollen.

BESETZUNG

Madame Loyseau
Antoine
Didier
Samia
Elio
Joséphine
Maxime
Pierre
Roberto Alagna

Michèle Laroque
Mohamed Belkhir (MB14)
Guillaume Duhesme
Maeva El Aroussi
Samir Decazza
Marie Oppert
Louis de Lavignere
Stéphane Debac
Roberto Alagna

STAB

Regie
Produzenten

Claude Zidi Jr.
Raphaël Benoliel
Cyril Hanouna
Stephane Hasbanian
Laurent Dailland
Benjamin Favreul
Laurent Perez Del Mar
Jean-Marie Blondel
Lise Péault
Charlotte Betaillole
David El Hakim

Kamera
Schnitt
Musik
Ton
Ausstattung
Kostüme
Casting

Filmlänge: 100 Minuten
FSK: 12

Der Verleih wird unterstützt durch das Programm Creative Europe MEDIA der Europäischen Union.



INTERVIEW WITH CLAUDE ZIDI JR. (DIRECTOR)

TENOR is your first solo film, after LES DEGUNS which you co-directed with Cyrille Droux in 2018... You come from a family whose name audiences hold close to the hearts: why did you wait until your 40th birthday to finally get started?

Moving on to directing was not something I took for granted, even though I am lucky enough to be born into it... I couldn't see myself making my first film at the age of 20, which arguably would have been too soon. The idea behind TENOR goes back about ten years. I had to really try to sell it, to pitch the film to several producers until Raphaël Benoliel, (who worked with Woody Allen, Stephen Frears and Danny Boyle), got on board with my idea... 5 or 6 years of development followed, punctuated by several versions of the script written in collaboration with Raphaël and Cyrille Droux, until we found the right focus and the right casting. We needed to find a young actor who could not only rap but also sing opera... We also need to find the perfect Mrs Loyseau. For both these roles, it became clear very quickly that MB14 and Michèle Laroque were the right fit...

We'll talk about the casting in a moment, but first, tell us where the idea for the story came from.

It all began at a red light in Saint-Ouen which I'd stopped in front of on my scooter. In front of me there was a school and I saw two teenagers, a girl and a boy, dancing rockabilly among their friends! I saw a tremendous contrast: logically it didn't go together but it was still very beautiful and I immediately imagined the same thing between rap and opera... I love music and I was very interested in marrying these two seemingly opposite genres. There was also the possibility of extending this contrast to the difference between the suburbs and the Opera Garnier. On the one hand a contemporary urbanism that, as we know, is pretty decrepit and on the other an older building that just gets more and more beautiful...

You also extend this concept of contrast to the themes of your film: the prejudices between social backgrounds, the sometimes-surprising life choices, the image that one gives to others, the chances that one accepts or does not accept to seize and give oneself...

The challenge for me was to not repeat the same old clichés: Didier, Antoine's brother in the film, is not the suburban big shot we expect. I think he's a very realistic character that people can identify with, whatever their age...

You're right. In the film, Antoine has his destiny in his own hands: everything depends on his own will, nobody is getting in his way... The battle he must wage is above all against himself. Life is full of pitfalls: it is up to us to know whether or not to overcome them... To bring this back to my story, I decided one day that my first solo film would be TENOR and, along with Raphaël Benoliel, clung to this ambition for several years. So, there is the will but also opportunity of course and for Antoine, that was to deliver sushi to Mrs Loyseau that day, a woman from a different world who would go on to change his destiny... He still has to face his contradictions, his lies before deciding to follow his destiny, in this case singing opera...

The film exposes the idea that at some point in our lives, someone may be there to guide us or pass the baton...

Absolutely, and what interested me in this is that Mrs Loyseau decides to help Antoine while ultimately leaving the choice up to him. She just tells him to 'try', then it's he who decides... This woman is just there to light the spark...

We must also pay tribute to the very polished aesthetics of TENOR, (the lighting, the scenery, etc.), whether you were filming in the suburbs or the Opera Garnier, without ever falling into clichés...

Above all, I wanted to avoid the obvious pitfalls of the director's handbook: 'it's the Opera so we'll film fixed shots' or 'it's the city so we'll film with the camera on our shoulder'! I was able to count on my chief cinematographer, Laurent Dailland. Remember that at Caesar 2022, Valérie Lemerrier only thanked one person: Laurent! I also want to highlight the work of my production designer, Lise Péault: every time I saw what she created for Mrs Loyseau's apartment, I was blown away by her sense of detail. I really wanted the movie to be beautiful, whether in the suburbs or Garnier...

Tell us precisely how you managed to shoot in this prestigious setting with it being such an historical monument...

We managed to get permission to shoot there kind of at the very last moment, especially for the room where singing lessons are given, this Grand Foyer that I compare to the Ice Gallery of Versailles! It was a long slog over several years, led by Raphaël my producer to try to convince the managers of the Opera. The great thing with Garnier is that everything is beautiful, no matter where you point the camera. But the difficult thing is not to overdo the 'look how beautiful it is' style and risk diverting the audience's attention towards the setting to the detriment of the characters and the plot... Showcasing this unique place without it sucking the life out of the film was a matter of balance!

Let's turn to your actors, starting with the one who is the revelation of the film: Mohamed Belkhir aka MB14 in the role of Antoine. We knew his voice but not his acting qualities...

When myself and Raphaël my producer, were preparing the film, we started watching music talent shows on tv... In 2016 when everyone was glued to their TVs watching 'The Voice' and discovering MB14 and his looping version of Coolio's 'Gangsta's Paradise', we were texting each other saying, 'whoa, this is sick!' Mohamed had talent and charisma so Raphaël got in touch with him...we met him and then did some test shoots with him over two days with Guillaume Duhesme who plays Didier his brother... That's when the magic started, five years before filming really began. The worry was that even though MB14 checked all the boxes from the start, in France, we don't have this culture of musical theatre where artists know how to do everything, even tap dancing!

While it was clear he could sing, the gamble was would he be able to act, right?

From conversations we had right at the start, I realised that he'd always dreamed of acting, long before he was a singer. MB14 put huge pressure on himself to succeed and for him it involved a lot of work... I can confirm that he really works hard! The result is incredible because he always gets it right... In terms of directing, I tried to film both his precision and the freshness he brings. It's rare in cinema to discover a near unknown in a leading role. I'm convinced that he now has a long road in front of him: he just has to choose the right parts...

Opposite him, in the role of Mrs Loyseau, you chose Michèle Laroque...

We were looking for a popular actress, which for me is a huge quality! The film is a comedy but there is also depth, a gravity even in this story and the challenge was not to descend into a kind of darkness... Michèle was able to give her character this lightness that is really part of her and that audiences adore. Without giving away too much, Mrs Loyseau is unwell in the film but it never becomes heavy, there is no pathos to it. Michèle knew how to execute this perfectly, not to mention her perfect sense of timing and comedy... I wouldn't talk about usual roles, but she has hardly ever been seen in this kind of role that is moving and humourous at the same time. I always have the audience in mind, and I think they will love seeing her in this slightly different way...

Since each casting is a gamble, how did you see her working with an inexperienced actor like MB14?

From their very first meetings, when he hadn't definitely been chosen yet, Michèle said to us, 'he's the one!' There was still some work to do on his acting, but he was already producing something quite incredible... Michèle really supported him both before and during filming, being very attentive while also challenging him. I felt and saw a lot of respect between them, MB14 being obviously quite impressed to act with an established actress like Michèle... It was a duo that proposed a lot of things on the set and I experienced this filming in a very simple, very fluid way...

Around these two principal actors, there is a whole troupe, especially the students of Mrs Loyseau's classes: did you want to choose real artists there too?

Yes, especially since all the singing scenes of the film were shot live, apart from the one at the end that Mohamed performs in playback of his own voice for technical reasons... I wanted everything to be authentic: the character of Josephine for example is played by Marie Oppert who is very famous in opera... Same thing for the rap side of the film: the singer in the first battle is called EMKAL, a Marseillais who is starting to break through.... I really wanted to choose people for who they are and what they could bring to the film. I had the chance to work with David El Hakim, the casting director of the series VALIDE who was able to recommend authentic faces, known by young people, such as Samir Decazza who plays the role of Elio.

Also, the nod to Roberto Alagna playing himself...

Two scenes including a rather complex sequence shot... Roberto was a precious surety for the film: he is still the greatest opera singer in France! I wrote 'Roberto' in my script from the very beginning and I was very honoured that he agreed to play himself. He's also an actor and he was perfect from the start... I find the part where he sings alone on stage at the Opéra Garnier very moving. He gave us a wonderful gift...

So, here you are almost at the end of a ten-year adventure. With a little hindsight, how do you look back at this journey?

When I went to the first public screenings, I realised that this idea that came from a red light at a corner actually really worked! From the beginning to the end, I saw what I imagined ten years ago, and also all the emotion that touches me in these kind of films, like BILLY ELLIOT for example... I totally accept the fantasy side of TENOR which is for me a kind of tale... I'm very proud of this film

that I have been carrying in me for so long and which I refused to let go... It affirmed that my job is to film stories that are close to my heart, not just to 'make a movie.' Besides, for the next one, I'm going to adapt an idea that came to me even longer ago; when I was 16 years old!

INTERVIEW WITH MICHELE LAROQUE (CAST)

In the film, you play Mrs Loyseau, a former singer and singing teacher at the Paris Opera. Claude Zidi Jr gave you a beautiful character, deep, funny and moving...

Mrs Loyseau is a great artist and with all that implies; a real rigour with at the same time a real madness. This is what I love so much in our line of work: this open-mindedness, this appetite to do things but also this desire to work hard to get there... You know we don't succeed by chance in our profession, or if we do it doesn't last long!

In Tenor, it states that regardless of the art form, technique must also serve emotion...It's valid for the singing in the movie, but it's also valid for the acting, right?

Of course... I chose this career as when I read or experienced something I felt huge emotions and wanted to convey them to the public. I think that's the role of the artist, whatever their discipline. We are instruments and we must be efficient, beautiful, polished, refined and maintained so that the emotion we transmit is as pure as possible... Mrs Loyseau has dedicated her life to what I am talking about and at a time when she feels that her days may be numbered, she still wants to create, to give something.

In your career as an artist, have you met a Mrs or Mr Loyseau who passed on their passion or advice?

I immediately think of Jean Rochefort... When I shot my first movie, Patrice Leconte's THE HAIRDRESSER'S HUSBAND, Jean came to see all the scenes I was playing in, including those where he wasn't... I saw him having fun, he told me he liked it and he wanted to give me notes... I remember that Jean made me sit next to him between the shots and he told me about the difference between how to convey an emotion to the theatre (which I knew) and on screen. On stage, you can let your emotion rise slowly while on a film set it must be at its maximum straight away... These exchanges really influenced me: it was really pure transmission.

And today, do you oblige when young actors ask for notes?

Of course, and I love it! I do it during masterclasses and I did it with Mohamed on TENOR, not so much on the acting or the technique as on the psychological aspect of positioning with respect to

the other. You may feel very generous with your partner but at the same time, (and in the interest of the film), wanting to be the best causes stress, and it can block... I used to say to them all the time 'but relax!' What's beautiful about this job is the truth, not the performance... It means trying things, trusting yourself, not doing things like everyone else. When I was in the US, I worked on the basis of a book by Uta Hagen called RESPECT FOR ACTING, in which she explains what we are here for, how we should do this job, and all that this implies... She said that the word 'repeat' is not the right one because we can understand it as 'copy'. In German, they say 'try' and that gives a total different meaning.

'Trying' in cinema is what Mohamed Belkhir, (alias MB14), does in TENOR since it is his first role, for which he must also sing in an operatic register which basically, is not his own...

What he's doing with his voice is just amazing...I have no idea how he does it. His talent is simply breathtaking. It drives me crazy! What I love about this guy is that he really wants to learn all of the time. And at the same time, he is very humble... His only tiny fault is stress... As for the rest, MB is a good person, a nice person, a hard worker. And I could also say the same thing about Claude: he is a gifted director, always listening, without any ego. He feels at home and for good reason: it's what he has known since he was a child! I know people say this all the time but honestly, this film is one of my best memories and I know the entire team feel the same way... It was a shoot that had grace. The budget was modest; we only had 6 weeks of shooting, but I've rarely been so spoiled! I'm talking about evidence of attention, and I know that Raphaël Benoliel, the producer, saw to that...In fact, TENOR resembles the people who made and interpreted it. It's a sincere and honest film... And frankly, what a level of acting: whatever the roles, I feel that everyone really knocked it out of the park...

What is interesting and which also ties in with one of the themes of the film is that all of you come from extremely different worlds or backgrounds. But, in the end, it gives a touching and exciting human connection...

Yes, and I myself addressed this theme in 'So we dance', my last film: bringing together people who initially have nothing in common but who will meet and connect through dance... In TENOR it happens through singing, but it is the same message for sure. It's funny to look back: I realise that I have shot so many films that demonstrate that we have the right to be free, as long as it does not impede the freedom of others... On the issue of homosexuality, I did SOFT PEDAL, MA VIE EN ROSE, the CLOSET and KISS ME! but this is a subject I never looked for: it came to me... I have just completed two projects that have this notion of freedom, with the idea of giving oneself the right to try what, a priori, one is not destined to do.

Part of the film takes place inside the Opera Garnier, a sublime and majestic place. More than just a backdrop, it is almost a character of the story...

Yes, and it has been a joy every moment to be able to work in this place full of stories and magical waves... Everything is beautiful over there! It turns out that my dressing room was called the 'Empress', with a door that opened directly onto the stage. It was in the middle of COVID and at one point I heard music. I slipped gently to watch and saw the dancers of the Opera rehearsing... I burst into tears, of joy! What a chance to be able to enjoy so much beauty and talent at this moment... Garnier is certainly a majestic place but also simple in the artistic emotions it provides. There is nothing ostentatious in what it gives you: the Opera offers itself to you with dignity, that's all... And then this ceiling painted by Chagall: how can you stop looking at it? It's stunning!

Returning to Mrs Loyseau, she is a complex character: we will discover that she is sick, but we also learn that she does not refuse a few extras with boys younger than her!

But as I told you: she's a free woman and that's why I love her! She never lets herself go, she's a flirt and yes, when she wants to have a good time with the sushi delivery guy, she goes for it! In the end, everyone is happy... And then, in the face of illness, I find Mrs Loyseau to be dignified, courageous and determined. Actually, I'd say she's true to herself. The script shows us all this without doing too much, without pathos. You know, I've known women like her... Mrs Loyseau is constantly authentic about her life, her art and her illness. She never plays a role...

So, she is a former singer who is now a singing teacher. We've heard you sing before, especially at the 'Enfoirés'. Is this a field you would have liked to have explored more?

I would have loved that... For the film, I have a double in some of the scenes where Mrs Loyseau sings but I did try. It had to be perfect, and I didn't have enough time to learn for the result to be satisfactory... Honestly, I would say that I probably have singing skills but I'm not naturally good enough! It's another thing for the 'Enfoirés': we are all gathered for a humanitarian cause, yes, we have to sing but we also have a lot of fun. I would not allow myself to embark on the recording of an album for example, even if I've already been offered it.

It's obvious this film was significant in your acting career...

I laughed, I cried, I loved it! Everything I experienced during this film was everything I love in life...

INTERVIEW WITH MB14 (CAST)

We know your background as a musician, singer and rapper but we didn't know that, since your childhood, you have actually always dreamed of being an actor...

I've always loved watching movies but around the age of 13-14, I started to view cinema in a different way rather than just as a simple spectator... The acting fascinated me. This talent to be able to bring characters that had been created from scratch to life. And then I became interested in the way the directors work: I remember making screenshots of the 'Prison break' series by isolating all the shots that I found beautiful to decipher them on my computer! One day, in high school, my French teacher found me a bit annoying, (I was a very nice student but a bit of clown and always talking), and suggested I try theatre to 'channel' my energy... I followed his advice and enrolled in the Lycée Edouard Branly in Amiens. From the first Wednesday, it was a revelation to me. I felt really good, like I'd found my place and I thought to myself that this is what I wanted to do for the rest of my life! At that time, I'd already started to do rap and a bit of beat-box, then I started singing and one thing led to another... Today, it is wonderful that music has brought me back to this initial passion for cinema.

In 2016, Claude Zidi Jr and his producer Raphaël Benoliel discovered you and decided to contact you just by seeing you take part in Season 5 of 'The Voice'...

I'll never forget that phone call... I was at the beach at my mother's place in Marseille and I saw that I had a message on Facebook. At that time, given the success of 'The Voice', I received a lot of them and I didn't have time to answer all of them or even to read them all. This time, I read that a certain Raphael, a film producer, was working on a project that he wanted to meet me about... I had dreamed so much about it that I thought it was a joke! I called Raphael and we met a few weeks later along with Claude. They introduced me to the idea behind TENOR and it clicked between us straight away. I really liked Antoine's character who seemed very like me in several ways: his career, his personality spoke to me, his multi-faceted side which has trouble fitting into boxes and finding its place... I then did some test shoots at the beginning of 2017 and then for 4 years nothing happened! It wasn't until the end of 2020 that Claude and Raphaël contacted me again telling me that this time, the project was finally being financed and being cast...

How did you get through those four years?

I kept this dream in mind by asking myself a thousand questions: would the film end up being made? Wouldn't I be too old for the part? Had they chosen a different actor in the end? Do you realise

that TENOR is opening in theatres now but for me the project goes back six years?! What a road, it's crazy...

You were talking about the connections between you and Antoine, your character. The film speaks of our doubts, of the difficulty of allowing oneself to free oneself from one's surroundings, of the a priori... Are these themes that speak to you? Or even fear of stepping outside of your comfort zone...

Yes, it all evokes something very concrete for me. You know, not looking for sympathy, but I come from a very modest background and a fairly unstructured family. To sum up, I would say that I had a rather strange youth! Secondly, I've always been a little bit out of the box by looking at different things that didn't necessarily suit me: rap was pretty well considered but the beat-box, even if it's fun and surprising at first and it's a bit of entertainment in the evening, has to say that it quickly bored my parents and my friends, because I literally did it every day, all the time, I was obsessed with it! I realise that I clung to things that I was kind of the only one who believed in them... Take the opera: no one around me listened to it. But I loved music and art so much and I wanted to learn and express myself so much that I even tried the Conservatory of Song and Theatre, I learned the guitar and the piano on the fly, I was taught a few chords here and there and I worked a lot by myself too... For studies, (since my parents were very keen on it), I went to law school for a year before dropping out and moving on to a management IUT where I lasted about 2 hours! Then I continued with an 'assistant manager' diploma for about 3 days then a psychology college for a year and a half, and there I must say that I learned very interesting things and I met people who I'm still close to today... I think that all these years, I was looking for my place knowing in my heart that I had to be on stage, even if standards and conventions instead led me on the path of a secure job with the idea of creating a home... But actually, I hate being boxed in! So, sure, I've always been 'out of format', even at 'The Voice' where I arrived as a beatboxer before finding myself in the final...

Let's talk about singing: you are a rapper and singer but in TENOR, you give a real performance because the opera repertoire is a very demanding register. Didn't that scare you?

On the contrary, I've been waiting for this for a long time! I've been listening to classical music for over ten years... As an anecdote, one day, I went to an outlet store and bought a boxed set of the greatest composers' works for a pittance. I immersed myself in it with passion, I even had a period of a few months where I listened to Radio Classique every day! Later, thanks to the richness of the internet, I also discovered religious and liturgical songs in Latin, such as the 'old Roman' song, orthodox, Aramaic songs, Corsican polyphonies and so on... I see something very sacred in it. For a long time, I couldn't grasp the vocal technique to sing opera: it requires a lot of precision at the

level of the larynx, diaphragm and vocal cords... Thanks to TENOR, I had the chance to meet Caroline Fèvre, an opera singer and advisor on the film, who helped me and guided me for nearly two months to be able to succeed in singing and, who knows, one day really be an opera singer! Filming ended more than a year ago but I still continue to sing at home every day. I am passionate and I listen to it every day. I like to learn new arias, from new singers etc. I really want to progress again to maybe one day dare to release an opera album or even to go on tour with a pianist or even an orchestra... I'm not quite there yet, but I'm working on it!

There is a very nice scene in the film, a sort of passing of the baton between Antoine (your character) and Roberto Alagna who plays himself... Have you met anyone like this in your own life?

I believe that we are only able to achieve certain things because someone, one day, believes in us and shows us the way or reaches out at an important moment or... I remember going to see the Naturally 7 band in concert, which inspired me a lot when it came to beat-box. I was 18 years old and I went up to Paris with a friend to attend their show in Ivry-sur-Seine. He left me in front of the room saying, 'this is your passion, you have to live it, I'm going back to Amiens!' At the end of the concert, I was able to meet them, beat-box with them and it made the young idealistic man that I was realise that dreams could come true... The same for 'The Voice': it was a friend who contacted the show's team by telling them about me and I found myself at the casting, then at the blind auditions, then at the battles and finally in the final! They gave me that opportunity, they guided me. It pushes you, it gives you motivation, like a child who takes their first steps and is applauded to encourage them to go further... Regarding this scene with Roberto, I think it's very beautiful. He is an opera legend, an incredible singer, a great professional who spent a whole day acting and singing a very technical and intense aria. We had to do about thirty takes in the magnificent Opera Garnier. I can tell you that I did not live this moment only as Antoine: Mohamed was also impressed and it left its mark for a long time!

How would you talk about your collaboration with Michèle Laroque who plays Mrs Loyzeau in the film, the singing teacher who also shows you the way, and the voice for that matter?

I met Michèle at the casting, even before I was chosen for the part. We didn't get to chat much at the time and it was during the rehearsals that things fell into place between us and then, of course, during filming... She's a kind and caring person. Michèle has the humour and intelligence to put you at ease without any barrier, whether you are an established actor or like me, a novice. She gave me a lot of advice, but she also has a lot of humour and kindness, so she liked to destabilise me by making jokes and impros to make me believe that she was angry with me (laughs), which contributed

to create a beautiful complicity during the rehearsals and filming. We still meet up sometimes and chat by message. Michèle invited me to the premiere of her film *ALORS ON DANSE* by making me go on stage with the choreographer and actor Sofiane Challal so that I could do beat-box! I really feel that it goes beyond a simple relationship between two actors: she took me under her wing a little bit. I think it's extremely classy of her given her career... As for the character she plays, I must say I was amazed by the subtlety and accuracy of her acting and what she was able to bring to her character.

TENOR is Claude Zidi Jr's first solo film: what kind of director do you see him as?

Claude and I are very close, I love his sense of humour, his optimism, his freshness, his generosity... Even the way he talks is bright! He is someone who always has a smile on his face even when problems come up on the set. On a human level, we hit it off right away. Then, this film was indeed his first film, with an important team to manage, a rather heavy production in a mythical place like the Opéra Garnier, in short quite a lot at stake. Well, Claude held it all together... You'd see him passing by, relaxed, in his little red cap! It made everyone feel good... And he has a lot of humility: when I suggested to him to modify the dialogues so that I felt more comfortable or that it was more realistic and actual, Claude never said no, as long as we kept the original intention and certain key words. He is one of those directors who is open to proposals when it can make the characters and plot more authentic, alive or credible... Finally, I am proud and amazed to have had the chance to work with a director like Claude for my first film...

You mentioned the Opéra Garnier: we imagine that filming in such a setting must have been an incredible experience...

It's a place I knew like any good provincial tourist who comes to visit Paris! I had passed in front of this majestic monument so many times but without really knowing what it was... When I was auditioning for the film, we shot a scene where I was walking along the boulevard passing in front of the Opera. I still have that video! Knowing that one day I might act inside was very emotional... When I really got to do it, it was a once in a lifetime experience. Everything is beautiful in this building: the facade of course but also the Grand Staircase, the Grand Foyer, the Grande Salle, the rotundas... As a great enthusiast of history, I really appreciated the opportunity to find myself in such a building and to be able to walk around inside in complete freedom. My dressing room opened directly into the Great Hall and I had access to it whenever I wanted! That gave me strength and also forced me, as an actor and singer, to live up to this place where it was difficult to get permission to film... You can't be average when you have the opportunity to act at the Opéra Garnier! I'd add that, for a singer, the voice sounds and resonates in a unique way there thanks to

the size of the place and this incredible architecture... Sometimes, I walked down the hall between the shots singing just to listen to the way my voice sounded... Those who work at the Opera tell you that you never get used to the place and I know today that they are right...

Apart from Garnier, the film also includes many beautiful scenes in the suburbs between your character Antoine and his brother Didier, performed by Guillaume Duhesme... They are two diametrically opposed brothers, although they come from the same family and background...

Guillaume indeed plays my brother in the film and I discovered a delicate, kind boy whereas on the screen he plays a warrior charged like a buffalo! I also believe that we connected from the outset because during my test shoots in 2017, it was with him that I acted with in my first scenes. When we met, it was obvious between us... Guillaume is a very professional actor: during filming, he avoided chatting too much so he could stay in character. Between takes or before important scenes, we would see him put his headphones on or go for a walk on the set or stay in his dressing room to soak up the world of the film, the energy of Didier... I tend to move about, to talk to everyone, to go and watch the scene shot at the combo: he doesn't! I think his method allowed him to give so much strength, emotion and realism to his role... He is far from the cliché of 'big brother Didier the brute'!

TENOR represents 6 years of your life: how do you view this adventure today, with the film opening in theatres?

I'm more convinced than ever of one thing: I want to be an actor! Music remains the other passion in my life but I can practice it much more autonomously, between concerts, videos on the internet, my home studio, etc... While a film takes a long time to come together, the factors that give life to the project or not are so many... there are many people who want to become actors, it is a profession that dreams are made of, unfortunately as they say, 'many called but very few selected'. In any case, I hope to have the opportunity to come across a part that I like as much as Antoine again. I'm clear-headed and aware that the road is long but I will do everything I can, but a career is a marathon, not a sprint...! I'm 27 years old now and I feel like I've been waiting for this moment my whole life, so I thank all the people who helped me get there during this film or even in my life and career in general, I'm really grateful to have had the opportunity to live this adventure!

CAST AND DIRECTOR'S BIOGRAPHIES

CLAUDE ZIDI JR. (DIRECTOR)

Claude Zidi Junior is the son of director Claude Zidi, who has been a staple of French comedy for 30 years and registered more than 80 million admissions in France for his work.

Claude Zidi Junior grew up in the world of cinema and was first destined to become an imagery technician. He then turned to filmmaking and worked across many projects over a period of 10 years, including several clips, TV spots and TV movies, as well as two short films.

His encounter with Raphaël Benoliel, French executive producer of several films and series such as *MIDNIGHT IN PARIS*, *MISSION: IMPOSSIBLE*, *EMILY IN PARIS*, marked a turning point in his career and the beginning of many successful collaborations including *TENOR*.

Claude Zidi Junior's career fully took off in 2018, when he co-directed *LES DEGUNS* with Cyrille Droux, a comedy produced by Raphaël Benoliel. He then took on another role with screenwriting when he wrote the screenplay for *DIVORCE CLUB*, directed by Michael Youn.

Following the successes of these projects, Claude Zidi Junior started shooting his latest feature film, *TENOR*, with Raphaël Benoliel again on board as a producer.

Production started in 2021 and starred Michèle Laroque, MB14 and Roberto Alagna. *TENOR* is a modern tale telling the story of Antoine, a young student from the Paris suburbs splitting his time between his accounting studies, rap battles and his job as a sushi deliverer.

During a delivery, he crosses paths, with Mrs LOYSEAU, an opera teacher at the Opéra Garnier who detects in Antoine a raw talent waiting to blossom.

SELECTED FILMOGRAPHY

2022
2018

TENOR
LES DEGUNS

MICHELE LAROQUE (CAST)

Michèle Laroque was born in June 1960 in Nice. She grew up taking ballet classes, being part of swimming, tennis and skiing teams in competitions, and decided to pursue an acting career after a serious car accident and a two year convalesce. After performing on stage in Paris for 7 years, she turned to television in 1988 and made her debut in the comedy show, LA CLASSE where she met the humourists Muriel Robin and Pierre Palmade, her future stage partner. She then starred in several movies such as in THE HAIRDRESSER'S HUSBAND by Patrice Leconte and UNE EPOQUE FORMIDABLE by Gérard Jugnot in 1991.

The year 1992 marked a turning point in her career. Michèle Laroque made a breakthrough in the dramatic comedy THE CRISIS by Coline Serreau and later on, in 1996, in SOFT PEDAL by Gabriel Aghion in which she played an uptight bourgeois, an acclaimed performance which saw her nominated twice for the César Award for the Best Actress in a Supporting Role

In 1996 she starred in MY LIFE IN PINK in the role of the mother which won the The Golden Globe Award for Best Foreign Language Film. Recognized for her comic talent, she was then strongly solicited by the industry and successively appeared opposite Daniel Auteuil in PASSAGE A L'ACTE, Gérard Depardieu in THE BEST JOB IN THE WORLD and Gérard Jugnot in FALLAIT PAS!... in 1996.

Multi-talented, Michèle Laroque is also a comedian and has performed in two stand-up shows written by Muriel Robin, ILS S'AIMENT and ILS SE SONT AIMES in 1996 and 2001 with Pierre Palmade, her partner on stage.

In 2001 she is the lead female part in THE CLOSET directed by Francis Veber with Daniel Auteuil and Gérard Depardieu. She then continued to succeed with COMME TU ES BELLE directed by Lisa Azuelos and LA MAISON DU BONHEUR directed by Dany Boon.

In 2018, Michèle Laroque decided to turn to directing and made her directorial debut with BRILLANTISSME, adapted from The British play MY BRILLIANT DIVORCE, that she has adapted and in which she also plays the lead role. She returned to directing with CHACUN CHEZ SOI (2021) and ALORS ON DANSE (2022), with many other upcoming projects including Claude Zidi Jr's latest feature film TENOR, in which she appears opposite MB14, finalist of THE VOICE France.

She is also a member of the charity group Les Restos du Coeur and the spokesperson for the association Enfance et Partage.

SELECTED FILMOGRAPHY

2022	TENOR	Claude Zidi Jr.
2021	ALORS ON DANSE	Michèle LAROQUE
2020	CHACUN CHEZ SOI	Michèle LAROQUE
2019	PREMIER DE LA CLASSE	Stéphane BEN LAHCENE
	JOYEUSE RETRAITE!	Fabrice BRACQ
2018	BRILLANTISSIME	Michèle LAROQUE
2017	ALIBI.COM	Philippe LACHEAU
	CHOUQUETTE	Patrick GODEAU
	EMBRASSE-MOI!	Océan & Cyprien VIAL
2011	MONSIEUR PAPA	Kad MERAD
	THE CANTERVILLE GHOST	Yann SAMUELL
2009	DANS TES BRAS	Hubert GILLET
	OSCAR AND THE LADY IN PINK	
2007	THE NEIGHBOR	Eric-Emmanuel SCHMITT
	THE MERRY WIDOW	Eddie O'FLAHERTY
2006	L'ENTENTE CORDIALE	Isabelle MERGAULT
	HEY GOOD LOOKING!	Vincent DE BRUS
	LA MAISON DU BONHEUR	Lisa AZUELOS
2005	L'ANNIVERSAIRE	Dany BOON
2004	PEDALE DURE	Diane KURYS
	MALABAR PRINCESS	Gabriel AGHION
2001	THE CLOSET	Gilles LEGRAND
	J'AI FAIM !!!	Francis VEBER
2000	EPOUSE-MOI	Florence QUENTIN
1999	DOGGY BAG	Harriet MARIN
1998	THE WALL	Frédéric COMTET
	SERIAL LOVER	Alain BERLINER
1997	MA VIE EN ROSE	James HUTH
1996	FALLAIT PAS ! ...	Alain BERLINER
	SOFT PEDAL	Gérard JUGNOT
	PASSAGE A L'ACTE	Gabriel AGHION
	DU CUL, DU CUL, DU CUL !	Francis GIROD
	LES AVEUX DE L'INNOCENT	Patrick MENAIS
	THE BEST JOB IN THE WORLD	Jean-Pierre AMERIS
1995	NELLY AND MR. ARNAUD	Gérard LAUZIER
	LE FABULEUX DESTIN DE MADAME PETLET	Claude SAUTET
1994	PERSONNE NE M'AIME	
		Camille DE CASABIANCA
		Marion VERNOUX

1994 AUX PETITS BONHEURS
1993 TANGO
1993 CHACUN POUR TOI
1993 LOUIS, THE CHILD KING
1992 LA CRISE
1992 MAX ET JEREMIE
**1991 UNE EPOQUE FORMIDABLE...
THE HAIRDRESSER'S**
1990 HUSBAND
1989 SUIVEZ CET AVION

Michel DEVILLE
Patrice LECONTE
Jean-Michel RIBES
Roger PLANCHON
Coline SERREAU
Claire DEVERS
Gérard JUGNOT

Patrice LECONTE
Patrice AMBARD

MB14 (CAST)

Born in Amiens, MB14 was first introduced to singing through rap. Drawn to its phrasing and wordplay, he wrote his first material at the age of 12.

Curious and multi-talented MB14 tried his hand at many different activities throughout his childhood, including theater, but was always fascinated by the power of the voice. Hence, when he discovered beatboxing as a teenager, it was a revelation to him, and it became a passion of his. He later on joined the group Berywam, with whom he became a beatbox world champion. He also participated in the renowned international reality singing competition series, The Voice France, finishing as runner up.

MB14 oscillates between multiple sounds, including hip-hop and lyrical song, world music and electronic sound effects.

Addressing existential themes such as life, death, nostalgia the doubt of the artist and even time travel he shows us the “way” and takes us on a sound adventure. In Claude Zidi Jr.’s latest feature film TENOR, MB14 illustrates once again his talent as a technical vocalist by singing opera alongside his costar Michèle Laroque.

TENOR

EINE STIMME - ZWEI WELTEN

Trailer zu **TENOR**

<https://www.youtube.com/watch?v=YIpoOYXo0CQ>

Pressematerial und weitere Informationen finden Sie unter:

www.praesens.com

Bitte Fragen und Anliegen zum Film wenden Sie bitte an die betreuende
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