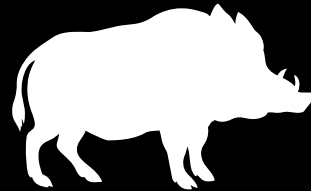


5A7 FILMS
PRESENTS

QUINZAINÉ
DIRECTORS' FORTNIGHT
CANNES 2026

TOO MANY BEASTS

A FILM BY
SARAH ARNOLD



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TOO MANY BEASTS

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95 min · France · Image 1.66 · 5.1

INTERNATIONAL SALES



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A man in a dark police uniform with reflective stripes is shown in profile, looking towards a large taxidermy specimen of a wild boar's head. The boar's head is mounted on a wall and has two prominent, curved tusks. The scene is set indoors, with a window in the background showing a bright outdoor scene. The overall lighting is somewhat dim, with the window providing the main light source.

SYNOPSIS

In the French countryside, wild boars ravaging crops spark an open war between farmers and members of a gentlemen's hunting club, who feed the game between hunts. Brun, a bankrupt farmer, struggles to keep his farm afloat. When the club's president pushes him to his limits, Brun shoots him and disappears. A year later, Fulda, a volatile police officer just transferred to the region, leads the investigation. Still struggling after a recent breakup, and as wild boars proliferate across the region, he is pushed to the brink of sanity.



TOO MANY BEASTS

INTERVIEW WITH SARAH ARNOLD

Where does your taste for rebellious characters come from?

From my parents, I think. My mother moved in political circles around Toni Negri in Italy in the 1970s, my father was a Swiss sailor who dreamed of sailing around the world, and my stepfather was a schoolteacher who played punk rock. They all resisted in their own way. I have always found it difficult to separate cinema from politics, and the question that drives me is: how do you obey when you are asked to accept injustice? The characters in my short films and in my first feature resist, and if I feel sympathy for them, it's because they all believe that, even when the odds are stacked against you, the fight is worth having.

How did you shape the world of this story, and create Fulda Orsini, this sharp-minded, broken-hearted detective, along with the characters around him?

I came across an article about a conflict between farmers and hunters over a wild boar invasion. On one side were the hunters, feeding the game to keep it in the woods; on the other, the farmers with their devastated fields, holding the hunters responsible. I wanted to start from a local context to address a broader issue: the profit of a privileged minority at the expense of a less fortunate majority. The aim was not to make a film about hunting, but to explore the mechanisms of power and economic predation that underlie contemporary societies.

The character of Fulda Orsini soon emerged, a distant cousin of the broken-hearted cop played by Damian Young in Hal Hartley's *Simple Men*, who, after a long speech, collapses with the words: «Why do women exist?!» I liked the idea of a romantic officer, disarmed by heartbreak. A keeper of order in disorder, as intelligent and intuitive as he is borderline and out of it. Fulda, whose first name is inspired by *fulmine* (lightning in Italian), is a sincere antihero who cannot pretend. Everything comes out, everything

shows, even the scaffolding he builds to protect himself from women.

I wanted Fulda to be Corsican, because it seemed important to me that he came from a disobedient territory and arrived in a region at the complete opposite end of the spectrum from the landscapes of his island. And then Corsica is a bit like Italy, which brought me closer to him and to that feeling of being something of an outsider.

You set your story at the heart of a fractured, male-dominated village community.

I liked the idea of a film populated by men, with a woman orbiting in their midst, catapulted into this community of hunters, farmers, and police officers. A kind of analytical thriller in which masculinity would be questioned.

Which you also do by undressing Brun and Orsini, and revealing the feminine side of certain male characters...

Showing the body is something cinema does less and less, as our times become more respectful on one hand, but also more puritanical on the other. And yet, the body itself is not immoral, it is what we do with it that can be. We had no problem undressing and sexualizing women when it was predominantly men who produced the images, but today, when it comes to undressing men, there is far less enthusiasm. Yet for a film that deals with animality, masculinity, and desire, the body had a part to play. The same applies to Lara's body, which is beautiful and a manifesto of freedom and self-assertion.

I also believe it is by blurring the lines that we escape a degree of control. And for the idea of desire as a liberating force to circulate through the film, it was necessary to move beyond questions of sexual orientation or gender. Here, everyone is free. If you find each other, great, if you miss each other, too bad. Lara, Brun's neighbour, is in love with him, but Brun

loves Alain, his farming friend. Fulda ends up with glitter on his face. Stéphane the therapist has a man's name and short hair. As for Victor, he plays an alpha male trying to reassure his own masculinity, but he is played by Vincent Dediene, who is nothing like him.

You weave together several genres and tones, from tragedy to the grotesque, by way of comedy and romcom...

Still playing with this idea of false leads, I wanted a romantic comedy with the feel of a thriller and a genre film. If the starting point is serious, it is because the film opens on Brun, who is a tragic character. Raised by a hunting father who left no room for femininity, he is confronted with questions of domination and class. Brun is not free: he is trapped in a sense of helplessness and finally explodes.

When Fulda arrives, he recognizes himself in Brun. In the screenplay, we worked extensively on the parallel between these two characters. Fulda cannot stand injustice, he wants to understand where the violence comes from, but he must be careful not to go mad himself. Stéphane the psychologist holds up a mirror to him and acts as a shield against the powerlessness threatening to overwhelm this poetic-trash officer, sensitive and brutal at the same time. And I found it comic that a man who claims to hate women ends up stuck in a tiny room facing a smart and beautiful psychologist who puts him right back in his place.

Throughout this investigation, you scatter clues and make the audience very active.

Placing the audience in the role of detective is the game of the thriller. But since I wanted a double investigation, one criminal and one psychoanalytic as in *Inherent Vice* by Paul Thomas Anderson, it was not straightforward. That is partly why this film had multiple writers. It was a bit like a tangled ball of wool. At the start, I just knew there would be wild boars everywhere, angry people, a lovesick officer losing his grip, lots of men, and an unconventional therapist. Stéphane tries to draw consciousness out of Fulda's mind; Fulda is trying to understand what happened to Brun; and the audience has to connect all the threads.

Too Many Beasts is a film with multiple layers: at once an investigation, a plunge into the unconscious of its characters, a punk film...

That echoes the plural semantics of the wild boar, the animal that sets the tone for the film. At once unsettling and ridiculous, joyful and unruly, I saw it as an embodiment of our impulses and a symbol of freedom. An animal that some call a pest, it represents desire, the rebellious defiance of those who resist, everything that escapes us and that we fail to contain. These multiple layers give it a poetic status, and the audience can project its own interpretations onto it.

What makes psychoanalytic work so rich is that it leads you to look for the double or triple meaning of words. When Orsini talks about the fly landed on his finger, he is talking about himself without knowing it. When he photographs the suckling puppy, who knows what is going through his mind? Language is a playground.

If the film can be described as punk, it is perhaps because it invites us not to conform to the norm, to defend our own imperfect way of being, and to remind us that we have a duty to disobey in order to defend our plurality.

The wild boar, through its multiplied presence and the symbols it carries, drives a powerful energy through the film from start to finish...

It mattered greatly to me that the film be alive, raw, unpredictable. I wanted it to move like a wild boar, to zigzag, to be shaggy, not necessarily elegant. A wild boar has a strong smell, it can be beautiful and ugly at the same time. It is a comical animal, coarse in the noise it makes, it is valiant, courageous, and unafraid to die. It is astonishing to discover, for example, that the more hunting pressure is exerted on it, the more it tends to reproduce: the wild boar is uncontrollable. And what I wish for us, as human beings, is to be uncontrollable.

Your dialogue is laced with Lacanian wordplay. How did you write it?

One of my friends is a psychoanalyst and inspired me for the character of Stéphane. A young woman who is fragile and strong at once, moving away from the stereotype of the older, measured, even silent white man. With my co-writers, we kept in mind that she needed to be brilliant and fallible, that she carries her own violence and that she can snap. Yet to me, she is a good therapist, because for better or worse, it works. The further Fulda gets in his therapy, the clearer his investigation becomes until the two finally converge.

We wrote the dialogue with a pleasure in words and rhythm, not seeking realism but rather the desire to make things crackle and spark. The therapy scenes were conceived as a boxing ring in which femininity and masculinity confront each other.

Hal Hartley is precious to me because in his films, speaking is an end in itself. His characters expose and confront their vision of the world. It is quite theatrical. And even if it is not always easy and sometimes a little risky, I am fond of the highly written quality of the dialogue.

Two striking figures run through your film that call to mind Tarot cards: *The Hanged Man* and *The Hermit*.

Those are indeed two figures I had in mind. Brun has something of *The Hermit* about him. He is the wild man, the vagrant who scavenges in bins. A blown fuse in a society where the gap between rich and poor never stops widening. He is the figure of the madman, the wanderer, the sorcerer or the witch. These are the kind of characters you find in fairy tales, living on the margins of society, in places people avoid out of fear. And yet in their own way, they are freer than the rest of us, because they live outside the rules.

Fulda has something of *The Hanged Man*. He oscillates, attracts and disturbs in equal measure. He is in an awkward position, stuck in his life, trapped in the injustice of his childhood. For him, something has to change and it can only happen through awareness.

How did you approach your settings: the forest, which also appears in your short films, the cubbyhole where neuroses pour out, or Fulda's bare apartment?

The setting is often what comes first. Before having a story, I have a place in mind. It probably comes from growing up in the Marne, a place I didn't want to live in, but where I discovered cinema and learned to really look at the world around me. It is where I have shot all my films.

For this film, I wanted to work on excess and emptiness. Excess of emotions, characters, wild boars, trophies, words. Emptiness of the countryside, inner emptiness, the emptiness of Fulda's apartment.

A broom cupboard is where you put everything you no longer want to see before closing the door. But for me, undergoing analysis is also about that: sorting and discarding. That inspired the setting where Marchal, the head of the gendarmerie, installs Stéphane. He effectively sidelines her, which is as misogynistic as it is humiliating.

As for the forest, it is the fairy-tale place where one gets lost, the place of childhood fears. And the car is almost a genre-film code: you cover a lot of ground together, which means being thrown into the forced intimacy of a car.

Your direction follows the logic of double layers and hidden agendas: you play with depth of field, use overhead and low-angle shots, zooms, contrasts in shot size. How did you approach it?

I shot three of my short films on film. I had that desire for this film too, but it was not possible. With Noé Bach, my director of photography, we worked on a textured image to preserve that spirit. I wanted it to be organic, for the grime to be present in the costumes and make-up so you can almost smell it and feel the animal energy of the film.

We both found common ground in references from 70s and 80s cinema and worked on the editing logic accordingly. We tried to avoid shot-reverse-shot when we could, avoided the naturalism of the handheld camera, and wanted the direction to be visible.

For something to disrupt the frame, you first have to establish it. Everything was therefore very carefully prepared and scripted, because I wanted the actors' work to materialise the unpredictability of their characters' emotions and moods.

How did you build your cast around Alexis Manenti, offering him a new range of performance? And how did you find such varied notes with your actors?

I met Alexis Manenti at the Émergence residency. He has that taste for provocation I was looking for. A bad boy shell he had to crack open, to let his inner sensitivity show through when he laughs, cries, dances and exults like a child. As the project took a long time to come together, Alexis spent a long time with Fulda and knew him intimately by the time he had to embody him. He is an actor with power in reserve. He is not afraid of looking ridiculous, he is generous, and very strong at improvisation.

With François Guignard, my casting director, we worked hard to build the gallery of characters around him. It was meticulous and fascinating work, unlike anything I had done before. It was already the beginning of the direction! He suggested Ella Rumpf. I sensed she cared about commitment, about the voice you carry when you make a film. I saw in her someone a little guarded, unflinching, who wrestled with the question of how much distance to keep from herself, from others, from situations... I liked that because it is the same question her character asks. Moreover, Stéphane feels at home nowhere. Just as I am Swiss and Italian living in France, Ella is Swiss and French. We also shared that question of being in-between, that subtle sensation of blur that comes from not quite knowing which country you belong to, and which paradoxically also leaves a certain freedom. Finally, I liked her slightly androgynous quality, as the aim was to work her character like a man and Fulda's like a woman.

Vincent Dedienne seemed the ideal person to represent this alpha masculinity saddled with an inferiority complex, because he is the exact opposite. Vincent is subtle, sensitive, and intelligent, and I felt he would approach this role with humour to form a delicious pairing alongside Alexis Manenti.

Jean-Louis Coulloc'h was an obvious choice to play Brun. He is an extraordinarily sensitive actor. His body is like a sounding board. He can convey gravity without words. His Marlon Brando face, his robust physique, were perfect for portraying a character as vulnerable as Brun.

Alain is everything Brun is not. To play him, I needed a kind of sun, someone who could spark desire in Brun. Someone full of life, loud, self-assured and vindictive. Pascal Rénéric comes from the theatre; he loves risk, and it was wonderful to watch him throw himself into a scene without quite knowing how it would land.

For Marchal, the head of the gendarmerie, François Guignard and I quickly agreed we needed a sideways step to avoid caricature. I was struck when I realised that Bertrand Belin had a way of playing, a tone and a phrasing that matched perfectly with the music of the dialogue we had written. His unfathomable eagle-eyed gaze was exactly what was needed to embody the ambiguity of Marchal.

How did you come out of this first feature film?

With great enthusiasm. I feel fortunate to work with Helen Olive and Martin Bertier, producers I have known for a long time and of whom I am proud. Grateful to my co-writers and to Jérémie Dubois, who allowed this screenplay to be born and carried this film alongside me. Grateful too to Guillaume Huin, my first assistant director, and Noé Bach, who both supported me and pushed me to trust this tone that walks a fine line. Everyone gave their best and together we watched the film come to life. That is the most beautiful thing about making a film: the collective work. I hope it gives people energy, makes them want to laugh and feel free.





SARAH ARNOLD

DIRECTOR & SCREENWRITER

- 2026 **TOO MANY BEASTS**
- 2022 **L'EFFORT COMMERCIAL** · (Short film)
- 2017 **PARADES** · (Short film)
- 2014 **TOTEMS** · (Short film)
- 2010 **LEÇON DE TÉNÈBRES** · (Short film)

After studying at the École Supérieure d'Audiovisuel in Toulouse, Sarah Arnold directed her first short film, *Leçon de ténèbres* (2010), which won the jury award at the Turin Film Festival. She followed it with *Totems* (2014), selected at the Locarno Film Festival where it received the Pardino d'Oro. Her film *L'Effort commercial*, presented in Clermont-Ferrand, won the France TV Award for Best Short Film in 2021.

INTERVIEW WITH **ALEXIS MANENTI**

Is it exhilarating to play a sharp-eyed, justice-seeking detective capable of making waves?

Absolutely! Because this film is punk, offbeat, a little mad, audacious, free, and funny, just like its director! When I read this screenplay, I was excited and did everything to convince Sarah that this role was for me: I am Corsican, the desire for justice runs through me; I had played police officers before, and I liked the idea of mocking an authority I had represented on screen.

The role also made me dizzy, because Orsini has experienced episodes of psychological imbalance, and his depressive side pushes him to the edge of a cliff. At the start of the film, he is still haunted by his death drive, but the investigation will shake him up, along with this psychologist who pulls him back toward life through her wit and sharp mind. All of this was complex, but thrilling to portray, thanks to the fact that Sarah Arnold loves her character, supports him, does not judge him, and sees him as a heroic figure.

What was your way into the character?

I thought a great deal about Patrick Dewaere for this character. *Série Noire* and *Coup de Tête* are films that made me want to make cinema. I thought of them to connect to the madness, the thirst for truth, the depression, the unpredictable nature of Orsini.

Sarah Arnold and her co-writer Jérémie Dubois gave me many leads for approaching him. He was precisely drawn in their minds. He is a broken, hypersensitive creature, ill-adapted to life. I also think this film gives a voice to those who feel on the margins of society, who can no longer make sense of a world corrupted by compromise, blindness, and corruption, where smiling, keeping up appearances, and focusing on your own wellbeing have become a social obligation.

In this film, you display a range of expressions never seen from you on screen before. How did you get to a place where you could let go like that?

It is a dream role for an actor. Sarah was offering me a playground I had not yet explored. There was a very wide range of emotions to go through: laughter, depression, absurdity all coexist in this film. I had to dance, strip physically and emotionally. I found it hard to believe I could express all those nuances and tones, but Sarah was convinced I was capable, even if it meant as many takes as necessary. Her trust, her attentive eye, her precision sustained me. Sarah is one of the greatest directors of actors I have ever encountered. Noé Bach, her director of photography, was also deeply committed. He thinks about the overall result, not just the light. He loves actors; it is a joy to be filmed by that precious ally.

How do you understand Fulda's reactions? And what is his relationship to his own body?

Fulda has something casual and childlike about him. He is capable of being moved by tiny things that most people do not notice. His highly developed sense of observation allows him to grasp details. His mind moves very fast, but his body does not always follow. He therefore does not fully inhabit it and feels rather uncomfortable in it. Something the police uniform only accentuates, in which I felt constrained.

Fulda, a sharp observer, alternates pertinent questions with inhabited silences during the therapy sessions.

It was fun to play. If Fulda's body is switched off, his eye sparkles. His acuity is very much in operation. Perhaps also because he is very animal, a bit of a wild boar himself!

How did you work with your fellow performers?

This cast of actors from theatre and cinema is so delightful. I was happy to work with each and every one of them. Vincent Dediene is astonishing in his precision and speed. His sense of comedy and absurdity is total.

Ella Rumpf, aside from being a great actress, has something unique. She is fully committed and stimulates her partners. She even begins to play before the shot starts and continues when she is off-camera.

All the actors in this film impressed me.

Was it easy to take on dialogue so full of slips of the tongue and wordplay?

That is pure Sarah and pure Jérémie! These lines are well written and very funny. I am the son of a psychologist, and I had my mother read the script. She found it very true to life. You can tell that Sarah is familiar with the notions of the slip of the tongue, of the unconscious speaking, of projection, of drives. Everything Stéphane's character says is pertinent as well. This therapist overturns the representations cinema had accustomed us to. She is a wake-up call!

To what extent did the Ardennes setting influence your performance?

When you are as urban as I am, it is a great change of scenery. The forest there is magnificent. You feel there is a past, a history. The gendarmerie was built in a former war museum. The interiors were carefully crafted. Shooting felt like being sealed inside that world together. The madness of the characters and the forces of nature sometimes got to me. It was quite a particular experience.

What does the wild boar represent to you?

Before shooting this film, this animal was a little unreal to me. I was not used to seeing them. The wild boar evokes freedom and wildness for me; I like its fiery side.

It was also unusual to perform opposite this creature. The one I had to look in the eye was so lean it looked two-dimensional. I found it gentle in its manner. Yet the trainer had warned us it could wreck everything if it lost its temper. During the scene where it was supposed to hold my gaze without moving, it never did what we wanted. It was very funny. Surprisingly, in one sequence where I had to lie on the ground, it chose my exact spot to lie down in turn. I approached it, stroked it, and this improvised scene was kept in the edit. I am truly very proud of this film.





ALEXIS MANENTI

ACTOR

2026 **TOO MANY BEASTS** · Sarah Arnold
DU FIOUL DANS LES ARTÈRES · Pierre Le Gall
MILO · Nicole Garcia
L'ÉTRANGÈRE · Gaya Jiji
ENJOY YOUR STAY · Dominik Locher

2025 **THE MOHICAN (LE MOHICAN)** · Frédéric Farrucci
MALDOROR (LE DOSSIER MALDOROR) · Fabrice Du Welz

2024 **WILD DIAMOND (DIAMANT BRUT)** · Agathe Riedinger
IN HIS OWN IMAGE (À SON IMAGE) · Thierry de Peretti
ROQYA · Saïd Belktibia

2023 **BÂTIMENT 5** · Ladj Ly
LES GARDIENS DE LA FORMULE · Dragan Bjelogrić
THE RAPTURE (LE RAVISSEMENT) · Iris Kaltenbeck

2022 **LOVE ACCORDING TO DALVA (DALVA)** · Emmanuelle Nicot
ATHENA · Romain Gavras
CE2 · Jacques Doillon

2021 **LES MÉCHANTS** · Mouloud Achour, Dominique Baumard
ENQUÊTE SUR UN SCANDALE D'ÉTAT · Thierry de Peretti

2020 **POISSONSEXE** · Olivier Babinet
K CONTRAIRE · Sarah Marx

2019 **LES MISÉRABLES** · Ladj Ly

INTERVIEW WITH **ELLA RUMPF**

What did you find stimulating about the screenplay of *Too Many Beasts*?

Its singular and precious quality was immediately apparent. It had been a while since I had read such an offbeat, unclassifiable script. I was very intrigued, and I wanted to meet Sarah Arnold. Like me, she has moved between several countries; that trajectory probably gave rise to a perspective on the world that I feel close to, one that finds its way into the film. Instinctively, I felt I had to follow her on this project, which she was carrying viscerally. The film does not cultivate politeness; it questions it. Behind the facades and contradictions, humanity resurfaces, and that is what interested us.

Who is Stéphane? Did you build a backstory for her? And what does her name inspire in you?

Sarah gave me fragments of her history, which she had imagined and which it was then up to me to connect and nourish. She also spoke to me about the therapists who had inspired her.

Stéphane is a strong name, more often given to men than to women, which gives her a kind of masculine grounding. Just because you are tied to a function does not mean you fully inhabit it. Stéphane is not a conventional therapist. She is not naive. She is aware of what is happening around her, she doesn't hesitate to confront others and refuses to be overwhelmed by the surrounding machismo. But just because she has a quick wit and appears strong does not mean she is not, herself, invaded and shaken by her own emotions. I think she chose this profession to better understand herself, to find meaning in the human catastrophe, to bring order to disorder without being extinguished by a certain logic. The characters in this story are not heroes. They struggle to cope with this world.

How did you find her appearance and her bearing?

Sarah asked me to cut my hair, which was long at the time. I resisted at first, but, like her, I felt it was important to make Stéphane exist. We negotiated together and arrived at the meeting point between her vision, mine, and Stéphane's.

For both the costumes and the bearing to find, Sarah wanted us to move away from elegance, from politeness, and from the therapist archetype: we opted for turtleneck jumpers, waistcoats, big jackets, slightly shapeless trousers, colorful trainers, rather masculine clothes that also suggest a somewhat untidy temperament.

What did you make of the dialogue, through which the characters' unconscious slowly surfaces? And how did you approach the silences, and the way Stéphane listens?

I heard a very singular blend of realism and theatricality in this dialogue. I loved the slips of the tongue, trying to understand their logic and where they came from. Beneath the apparent absurdity, something fascinating is at play. We rehearsed the dialogue extensively. Sarah wanted it to sound in a precise way and guided us to get there. We also explored different nuances of listening, colored by varying degrees of judgment.

How did you work with your fellow performers and find, with Sarah Arnold, the different tonal registers?

It was great fun to act with Alexis Manenti. He is a very generous actor. We were both in the spirit of pure play, and we had a lot of fun. We started with the forest scenes and had to find that delirious tone. There was no room for too much reserve, so we established from the outset a wild and supportive connection in our play. We were both deeply committed to this project.

That commitment was choral; we were all embarked on this search for the right note together, guided by Sarah and surrounded by a wonderful team, largely made up of women.

What effect did the Ardennes setting have on you?

I love nature, and the Ardennes countryside is very stunning in autumn. We shot quite a lot in the forest at night; I loved that sensation of returning to a shoot in contact with the earth and getting a little dirty.

What does the wild boar represent to you?

It took on a new dimension for me with this film. It is an endearing animal that disturbs the ground and comes to disrupt without being aggressive, even if the damage it does can complicate life for some. The wild boar is also there to remind us that we are part of this ecosystem, that we share it with life in its entirety.





ELLA RUMPF

- 2026 **TOO MANY BEASTS** · Sarah Arnold
JUPITER · Alexandre Smia
COUTURES · Alice Winocour
- 2025 **LOVE LETTERS (DES PREUVES D'AMOUR)** · Alice Douard
- 2024 **TOKYO VICE** (Series)
- 2023 **ZONE(S) DE TURBULENCE** · Hafsteinn Gunnar Sigurðsson
MARGUERITE'S THEOREM
(**LE THÉORÈME DE MARGUERITE**) · Anna Novion
SOUL OF A BEAST · Lorenz Merz
TIGER GIRL · Jakob Lass

ACTRESS

- 2021 **SUCCESSION** (series)
- 2019 **SYMPATHY FOR THE DEVIL**
(**SYMPATHIE POUR LE DIABLE**) · Guillaume de Fontenay
- 2017 **THE DIVINE ORDER**
(**LES CONQUÉRANTES**) · Petra Biondina Volpe
RAW (GRAVE) · Julia Ducournau
- 2013 **DEHORS, C'EST L'ÉTÉ** · Friederike Jehn



 GENDARMERIE

TOO MANY BEASTS

CAST

Fulda
Stéphane
Victor
Brun
Alain
Marchal
Lara
La Tige
Brochier
Stanislas

ALEXIS MANENTI
ELLA RUMPF
VINCENT DEDIENNE
JEAN-LOUIS COULLOC'H
PASCAL RÉNÉRIC
BERTRAND BELIN
JADE FIESS
BERNARD BLANCAN
THIERRY GODARD
MATHIEU PEROTTO

Production design
Make-up
Costumes
Hair
Original music
A production by
In coproduction with
In association with

With the support of

JÉRÔME PETIT
BÉNÉDICTE TROUVÉ
VALENTINE SOLÉ
LAURE GIROULT
FLORENCIA DI CONCILIO
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CENTRE NATIONAL DU CINÉMA
ET DE L'IMAGE ANIMÉE
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FRENCH-GERMAN CODEVELOPMENT FUND
CANAL+, FRANCE TÉLÉVISIONS, CINÉ+ OCS
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PAN DISTRIBUTION, A VUELTA COMPANY

CREW

Direction
Produced by
Associate producer
Screenplay

Cinematography

First assistant director
Casting
Production manager
Unit production manager
Editing
Sound

SARAH ARNOLD
HELEN OLIVE AND MARTIN BERTIER
PASCAL CHESSE
SARAH ARNOLD
AND JÉRÉMIE DUBOIS
OLIVIER SEROR, ROMAIN WINKLER
AND MEHDI BEN ATTIA
NOÉ BACH A.F.C.
GUILLAUME HUIN
FRANÇOIS GUIGNARD A.R.D.A
LUDOVIC LEIBA
JULIETTE HUBERT
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