
FESTIVAL DE CANNES
2025 OFFICIAL SELECTION
COMPETITION
HAUT ET COURT PRESENTS
LÉA DRUCKER
CASE 137
A FILM BY DOMINIK MOLL
CHAPAOES

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SYNOPSIS

Stéphanie, a police officer working for Internal Affairs, is assigned to a case involving a young man severely wounded during a tense and chaotic demonstration in Paris. While she finds no evidence of illegitimate police violence, the case takes a personal turn when she discovers the victim is from her hometown.

INTERVIEW WITH DOMINIK MOLL

After the homicide squad in *The Night of the 12th*, with *Case 137* you immerse us in an investigation by the IGPN, the force that polices the police.

The workings of the IGPN have intrigued me for a long time. Because they are police officers investigating other police officers, these men and women are in an uncomfortable position. They are viewed negatively, often despised and sometimes hated by their colleagues, while being criticized at the same time by certain media outlets that accuse them of being both judge and jury. These tensions interested me, and I intuitively felt that there were some interesting avenues to explore on a fiction level. How does one deal with being caught in such a crossfire? And with having to investigate colleagues who make no secret of their animosity?

How did you research the subject?

There's actually very little documentation on the IGPN. It's an institution that has been inaccessible and even opaque for a long time. It rarely features in movies or books, and when it does, it's in an anecdotal and often caricatural manner. This scarcity of information sharpened my curiosity. Thanks to the success of *The Night of the 12th* and, I must say, to the open-mindedness of the new head of the IGPN, who for the first time was a magistrate and not a police officer, I had the rare opportunity of an immersion in the heart of the Paris section of the IGPN. I was able to observe the investigating teams at work and talk with them on a practical level about their methods and motivations, along with the difficulties that they encounter.

The investigation in *Case 137* focuses on the circumstances in which a young demonstrator was seriously injured.

In their work, IGPN investigators deal with several types of cases: those concerning the integrity of police officers and allegations of corruption, those involving harassment, and finally cases of violence committed by police officers, particularly during law enforcement operations. Today, these are the most controversial cases, no doubt because they touch on the very functioning of our democracy. During my discussions with the men and women of the IGPN, I quickly realized that they had no qualms about investigating corrupt police officers, but that it was less clear-cut for them when it came to law enforcement cases. They know that officers are often put in complicated, if not impossible situations. As Benoît, Stéphanie's colleague in the film, says: "They're sent out into the front line, then get blamed for each slip-up."

They identify with the police officers under investigation…

Yes. All IGPN investigators have previously worked in other police units. They are familiar with the difficulties of the front line. It doesn't mean that they try to cover up for colleagues who are implicated, but they are more likely to put themselves in their place. I found this question of point of view fascinating to explore.

Is the case shown in the film a real one?

The story told in the film is fictional. But it is based on several real cases, all dating from the same period, the time of the first Yellow Vests (Gilets Jaunes) protests in December 2018. I studied a number of serious situations involving people injured during these demonstrations. Several inspired us, in particular that of a family that had come from the Sarthe region to defend public services and whose youngest son had his hand mutilated by a dispersal grenade. As with the Girard family in the film, coming to protest in the capital was also an opportunity for a family outing to discover Paris. During this period that rocked France and shook the government, people were able to measure the divide between Paris and the rest of the country, the feeling of abandonment rife in regional France, along with the downgrading of part of the population and glaring inequalities. It seemed to me that telling the story of an investigation into one of these cases could be an almost physical embodiment of what has been putting the whole of society under strain for years. These divisions are not confined to France. In their various forms, they clearly affect many other countries.

In the film, one investigator says that he sympathized with the demonstrators at the start of the movement.

Yes, we know that many police officers and Yellow Vests share the same social background. They often come from the same small towns or economically devastated regions. The government was probably afraid that the police would join the movement. It was panicked by the scale of a protest movement with no union or structured organization, and no representatives with whom to negotiate. The demonstrations themselves had no declared itinerary. Many people who had no activist experience were demonstrating for the first time and were seeking to express their anger outside the seats of power. They did not understand why they were being pushed back. Others, more violent, wanted to fight. The images broadcast on social media and news channels were devastating. The government, overwhelmed, decided to send all available police officers onto the streets, even those who were not trained in crowd control, such as the BAC (anti-crime squad) and the BRI (anti-terrorist squad). It was also this panic-stricken reaction that I wanted to show.

How did you go about writing a script that is both well researched and full of suspense?

After the immersion and research phase, I shared the mass of information that I had gathered with my partner in crime Gilles Marchand and we painstakingly wove together an inquiry with its share of tension, mystery and plot twists. At a very early stage, we decided that the story would unfold from the point of view of Stéphanie, a female IGPN officer who questions male officers implicated in a case of police violence. This immediately created a singular form of tension. The balance of power that comes into play in the very formal framework of these confrontations already related a great deal. In actual fact, there is a relatively high proportion of women working in the IGPN, including in its hierarchy.

We sense that by immersing us in this investigation, you are leading us to ask ourselves deeper questions...

Beyond the suspense surrounding the resolution of the case, I felt, along with Gilles, that the film's central theme would revolve around the question of perspective. Or rather, the "bias" in perspective.
Stéphanie and her team are trying to find out what really happened that evening on the corner of two streets, a few steps from the Champs-Élysées. She collects testimony, information, videos... She gathers the pieces of the case file, compares different versions, and tries to piece together the puzzle. She wants to be methodical and impartial. But, from the outset, one detail troubles her: the victim is from Saint Dizier, the town where she was born and raised. Could this seemingly insignificant detail change her view of the case? Will it affect the way she conducts the investigation? Is this the grain of sand that will jam the works? Or, on the contrary, will this point of identification create the empathy that the meticulous technician is lacking? And in this highly polarized world of ours, often described as irreconcilable, is it wrong to change one's point of view? Is it a betrayal? Or, on the contrary, is it a path to reconciliation? Isn't it more necessary than ever to put ourselves in someone else's shoes? To consider their point of view?
Cinema, which relies heavily on identification, is a powerful way to share different points of view.

As in *The Night of the 12th*, you evoke the complexity of procedure, the writing of reports and requisitions, but in a very different way.

Yes, I wanted montage sequences where we could hear the very specific language of legal proceedings, the reports and the requisitions. It's a technical language that can seem off-putting, but its specific vocabulary, strange formulations and syntax ultimately make it poetic. Well... it's a rather unusual kind of poetry, but I wanted to bring it out because it also reflects the demanding work of the investigators.

There are other montage sequences, notably those of the cross-examinations. Were they conceived during the writing of the script or did they come about during editing?

From the writing stage. I wanted to play with snatches of replies that we can imagine are much longer and relate the complexity of the work in an elliptical manner. The team of investigators carries out numerous interviews and asks the same questions, often obtaining the same answers, marked by stonewalling or bad faith. In the screenplay, these sequences were already written that way. We experience at first hand the reality of an inquiry, with its unrewarding side, but also, through the rhythmic nature of the sequences, the efficiency and idealism that goes into doing the job well.

The film is interspersed with videos from a variety of sources, all of which appear as vital elements of the case.

During my immersion with the IGPN, I was able to observe that in cases of violence linked to the forces of law and order, the testimony can be so contradictory and polarized that videos are, in general, the only way to move ahead on an inquiry. The teams spend countless hours gathering and analysing all kinds of videos in an attempt to establish what happened before, during and after an incident. Whether it's police CCTV cameras, private surveillance cameras, videos filmed by journalists, or those from protesters' smartphones, everything is used. But even when incriminating video footage is found, it can be interpreted in different ways, especially since it is often of poor quality. Since *Blow Up*, at least, we have known that obsessively scrutinizing images in the hope of discovering the truth is both confusing and highly cinematic. Gilles and I wanted these videos to not only play a narrative role but also to structure the film visually, much like the elements in this case.

Did you film them or use archive footage?

Most of these videos were staged, mainly because the film's characters appear in most of them. Indeed, it was rather strange to set up these shots with a large number of extras, uniformed police offices, demonstrators, burning vehicles, smoke bombs, a huge amount of confusion, and to film all that with a simple smartphone. But, here and there, I have mixed the staged scenes with pre-selected archive videos in order to heighten the impression of reality.

Why did you choose Saint Dizier as the town that both Stéphanie and the Girard family come from?

I wanted them to come from a place that most people wouldn't be able to locate on a map. I also wanted it to be in eastern France. My mother is from the Meuse region and I have a special attachment to the area, which is rarely depicted in films. Saint Dizier is a working-class town that has suffered greatly from de-industrialization and the Yellow Vests movement was very popular there. It's three hours from Paris, but the inhabitants feel as if they don't exist in the eyes of the capital. "Saint Dizier or anywhere else, it's all the same. Nobody cares about us," the mother of the Girard family says. This is the "France of

roundabouts" that people just pass through. Today, the 113 Air Base, where two Rafale fighter squadrons are trained, has become the town's largest employer. During location scouting, I was struck by the incessant noise of the Rafale jets. It creates a very special atmosphere, which we wanted to capture in the film.

You give a special place to the victims. Clara in *The Night of the 12th* and Guillaume in *Case 137* don't appear much on screen, but we never forget them.

They are at the heart of the story. One of the things that struck me when reading the accounts of people injured during the Yellow Vests movement was how little attention they were given. Either they were criminalized: *"They were violent, they asked for it*". Or, for those who were clearly peaceful, their credibility was undermined: *"They had no business being there, they should have stayed at home*." This lack of consideration is an injustice that is difficult for them to bear. It is as if they did not exist. None of them received an official apology, even when it was clearly established that the violence they had suffered was illegitimate. The entire film is told from Stéphanie's point of view, but I wanted it to end with Guillaume's words.

How did you come to choose Léa Drucker for the role of Stéphanie?

In 2015, Léa had appeared in my film *New from Planet Mars*. She played an odd character, a news reporter who was mostly seen on a television screen. I really enjoyed working with her. While writing the script, I often thought of her to play Stéphanie. So it was only natural that I offered her the part, and she accepted right away. At her request, while preparing the film, I introduced her to two female investigators from the IGPN, with whom she had lengthy discussions. Léa was wonderful to work with. I appreciate her intelligence, her precision, her rigour and her imagination. We both knew that the character was walking a tightrope. Every intention, glance or change of tone could tip Stéphanie into harshness or sentimentality. It was therefore a constant search, and she always managed to embody Stéphanie's complexity and questions with subtlety and humanity.

There are many other characters around Stéphanie: her colleagues, her superiors, her family, the Girard family, and the police officers under investigation. How did you go about casting the film?

Léa really is the main character in the film. I wanted to surround her with actors and actresses who weren't too well known, partly so as not to create any imbalance between the characters, but mainly because I really enjoy discovering new faces. The two casting directors I've been working with for a long time auditioned a lot of people. Little by little, the choice narrowed down. I suggested a few names, such as Jonathan Turnbull, whom I discovered in the series *Sambre*, and Guslagie Malanda, who impressed me in *Saint Omer*. But they too auditioned for their parts.

The character played by Guslagie Malanda, a maid at a luxury hotel, has a somewhat unique status...

An IGPN investigator told me that it was often very difficult to convince people to testify in cases of police violence. Simply because they were afraid of having problems with the police. Gilles and I felt it was interesting to imagine a key witness who would be a black maid working in a luxury hotel near the Champs-Elysées while living in the deprived suburbs. That allows the film to have an echo with other social divisions. Alicia highlights the problems of police violence in these deprived suburbs. This seemed all the more important to me because the weapons used by the police during demonstrations are often first tested during operations in those areas. Guslagie, with her unique calm and intensity, allows these issues to resonate at the heart of the film.

As is often the case in your films, when you immerse us in a tense and sometimes serious situation, there are moments when we laugh too.

Yes, Gilles and I like to incorporate lighter counterpoints. Hitchcock did that brilliantly. Of course, they serve as release valves for the audience, but they also say a lot. They make the characters more human. Benoît, Stéphanie's colleague who steals soap bars from the luxury hotel room, makes us smile by staging a mini social revolt. Stéphanie's parents, who argue about serious and important issues, do so in a light-hearted way that allows us all to recognise ourselves. I really like creating such moments.

And can you say something about the kittens?

Ah yes, the presence of kittens in this cruel world! Gilles is very proud of that! He was the one who quickly, and I think completely intuitively, sensed that they had to play a role in the film. When we were writing *The Night of the 12th*, we discussed the possibility of Yohan, the character played by Bastien Bouillon, having a fat cat as his only companion, like in Robert Altman's *The Long Goodbye*. In the end, we didn't hold on to that idea. But this time, as soon as we started work on *Case 137*, Gilles wrote a sequence where Stéphanie finds a cat in the garage and takes it home for her son. Neither of us knew what we were going to do with it at that point... But very naturally, the cat found its way into the film. Gilles loves those famous cat videos that get millions of views on social media. They comfort some people and are denounced by others as mind-numbing. In the film, the kitten provides a reason to feel touched, a kind of alternative to the violence of human relationships... but gradually, the kittens in the videos convey a slightly disturbing, jarring gentleness. An almost dystopian refuge.

INTERVIEW WITH LEA DRUCKER

Case 137 is not your first film with Dominik Moll.

That's true, I had two days shooting on *News from Planet Mars*. I played a reporter and we got along very well, we had a lot of things in common. But time passed and we more or less lost sight of each other. I kept going to see his films, I like the stories they tell, I loved *The Night of the 12th*. And then one day he called me to say, "Could you meet me for coffee, I'd like to tell you about a project for which I've been thinking of you." We met near my place and he told me about his research into the work of the officers of the IGPN and the documentation that he had gathered about certain cases. He spoke to me in detail about the people he had met. Then he gave me the screenplay that he had written with Gilles Marchand. I read it that very same day and found it fascinating.

What were your initial impressions on reading it?

First off, it's a captivating, very precise and very technical investigation that turns into an obsession for this police officer. But what really struck me was Stéphanie's journey. At the end of it, I was overcome with emotion. I think it was the contrast between her extreme rigour and her humanity that struck me. I found the character very moving. In a crisis situation where the violence of relationships seems to shatter everything, she exudes a great deal of humanity. And unease too. It's the kind of part you don't get offered every day. The film raises important questions about society without being moralistic. And when you read the script, you could already sense the sheer cinematic power of it.

How did you prepare for this role ?

Dominik quickly suggested that I go with him to meet two female investigators with the IGPN. For me, that was when the work really began. It's strange to talk to people who do the job you're going to be performing on screen. First of all, they were police officers, so I wondered what kind of questions I could ask without putting my foot in it. I needed to understand some very concrete, technical things, but also some more personal details. I let the conversation flow naturally. They were very friendly, and gradually the questions became more personal. For example, why they had wanted to become police officers, and why specifically with the IGPN. They explained that police officers almost never choose the IGPN out of conviction. It's very rare. People end up there to find a position that matches their rank, or for reasons relating to their schedule or family life… At the IGPN, the hours are less chaotic than in other departments. They also told me that since they had joined the IGPN, their former colleagues on the police force no longer spoke to them. It was important for me to put myself in their shoes and fully understand their special

status. Their unpopularity. Then I questioned them about what I felt was the key issue. I asked them, "My job is to play with emotions... What do you do with emotion in your work? When you're faced with people who come to file a complaint, or when you're interviewing police officers, you must feel things... How do you express that?" They immediately replied that any emotion was forbidden, that they could not allow themselves to show it. What happens on the inside must stay on the inside, be it empathy, annoyance, frustration...

Was that a sort of guideline for you?

Absolutely. It became a real challenge for Dominik and me. How could we keep Stephanie's character within such narrow confines? How could we stay as close as possible to reality, to the job, to the technical aspects, while still managing to bring out her humanity? Those were details that had to be fine-tuned every step of the way. The richness of the script offered all kinds of variations, a diversity of emotions that had to be made perceptible while being contained. So I was on a knife edge, constantly on the alert. I could never ever let down my guard. We did quite a few takes on some scenes. That allowed me to try out different tones. And Dominik often reminded me, "Remember. It's on the inside." This was fascinating because, of course, when you're acting, there are always times when you're looking to create an effect, a bravura moment... And I knew I had to respect what those two investigators had told me during our meeting.

You're at the centre of the film, but there is a large cast.

What was wonderful during filming was that I was acting with new people almost every day, especially during the interview scenes. Having experienced it myself, I know how nervous you are as an actor when you come in for just a day or two and have intense scenes to perform. And in *Case 137*, every scene has high stakes. So my fellow actors were under a lot of pressure when they arrived. I could sense it physically, and it gave me enormous energy. The cast is fantastic and every day I was with new partners who surprised me, which was exhilarating. And then there was the great diversity of characters and the relationships I had with them, whether it was my colleagues in my department, the police officers I interview, the Girard family, my parents, my son, my ex... It always created something unexpected. For example, Stanislas Merhar, who plays my ex in the film, is an actor with a great deal of sensitivity and melancholy, and he took me down more subtle paths than I had imagined. I could sense that there was still a little love left in their relationship. And I hadn't anticipated such feelings on reading the script.

Do you feed off the unexpected moments that arise during filming?

Yes, of course, you always try to work with the present, to absorb the feelings and the direction. For a sequence like the one where Stéphanie follows Alicia, the hotel maid played by Guslagie Malanda, what could I do to prepare, apart from learn my lines? A scene like that has to be lived. First, when I tail her in the metro, then the RER, I made the most of the feeling of filming in the middle of the crowd and keeping a low profile. And then when I find myself face to face with Guslagie, with her intense gaze fixed on me... It's very intimidating. She has such a powerful presence, she is so spot on, what do I do standing there in front of her? I'm in a state of hypersensitivity. In fact, that was my work on this film: being in a state of hypersensitivity. And, at the same time, moving forward with determination. Listening, taking things in, while keeping my goal in the back of my mind. I have to move forward to gain the trust of this woman, which is far from easy. I try to find a way to persuade her. But the atmosphere, the night, her presence, everything carries me along. I try to breathe in the places where we film. Breathe in the metro, the RER, breathe in a walk down a dark pathway in a deprived neighbourhood at night. Breathe in their loneliness too. Ultimately, this scene is mainly about two lonely people talking to each other.

In fact, for me, this scene is related to the scene with the Girard family's mother towards the end of the film. I return to Saint Dizier specifically to tell her what has happened with the investigation. She also looks me straight in the eye and says, "You did your job well... but what use is it?" I was moved by Sandra Colombo's performance and by the situation in the film, by what this small apartment revealed about her life. But I had to maintain a certain reserve, a distance. I had to let her words sink in. That's the heart of the film in a way: Stéphanie is torn between the provincial town she comes from, her social background, her roots, and the demands of her job and her responsibilities.

In the night-time scene with Guslagie, she too is convinced that my efforts will be in vain, that the police officers at fault will never be held accountable. What these two women tell me is a devastating observation. It is devastating and you have to take it in.

Stephanie's son also presents her with a harsh image of her work.

Yes, that's true. When Solán Machado-Graner, who plays my son, asks in his bed before going to sleep, "Why doesn't anyone like the police?", it's a real question. This isn't some stranger insulting her on the street, calling her a dirty cop. The words come from her son, who is worried about her and the world he lives in. He's her child, he's the future. The bond between them throughout the film makes this concern even more unsettling for her. I think the scene touches on something very universal: how our children see us, judge us. And how to do things properly...

We believe in the team you form with the other investigators, we can sense your complicity.

The training sessions for the bowling scene really helped bring the group together! I had started on my own learning how to get strikes, and when Jonathan Turnbull, Pascal Sangla, Claire Bodson and Mathilde Roehrich joined me, we had a lot of fun. Mathilde had never been to a bowling alley before, but she blew us all away with her unique style. This little training session, which was both fun and serious, brought us closer together. When the IGPN investigators visited the set, they found us truer than life.

What is it like working on a film set with Dominik Moll?

Dominik writes and directs his films with incredible meticulousness. I really like that. He pays extremely close attention to everything: the characters, the sets, the space, the lighting, the shot breakdown, the sound. And, at the same time, he makes bold choices. I remember all his thinking about how to film computer screens during the scenes in the offices. It was anything but mundane or ordinary. It was always a question of gaze, of point of view, and therefore of cinema. And the dialogue is so well written that you don't start improvising. That precision forces you to be rigorous. And that rigour fed into my vision of the investigator I play. She does her job like Dominik does his, with high standards and precision. It's funny because one day, watching Dominik direct a scene, I said to him, "You must love Jean- Pierre Melville!" I had just watched *Le Cercle Rouge* again, after Alain Delon's death. Melville films doorknobs and all kinds of objects with maniacal obsession. That had fascinated me. I think Dominik's precision, his obsession with every detail, makes everything believable. I felt very secure. And as someone who loves to observe how people work, what I also admire about Dominik is that he takes an interest in every department on set. Nothing is overlooked and everyone is important to him. So everyone is respected and valued. You feel part of a truly collective work. That's not just an empty expression. This approach creates mutual respect and attention. And at every moment, there's a sense of joy in making films.

ABOUT DOMINIK MOLL

After considering a career as a wildlife filmmaker, Dominik Moll discovered the films of Alfred Hitchcock and decided to switch to fiction. He studied film at the City College of New York and at the IDHEC in Paris, where he met his long-time collaborator Gilles Marchand. Together they have written the screenplays for most of their individual films.

In the 1990s, Moll worked as an editor and an assistant director (notably with Laurent Cantet and Marcel Ophuls) and directed his first feature, *Intimité* (1994).

His second film, *With a Friend like Harry*, was screened in competition in Cannes in 2000 and was a hit with critics and audiences, winning 4 Césars.

In his following films, Moll continued to explore genre movies, while integrating more and more social themes.

In 2023, *The Night of the 12th* won 7 Césars after being praised by both critics and audiences.

Dominik Moll has also worked on two international series, including *Eden* (for Arte) on the intersecting destinies of migrants throughout Europe.

His latest film, *Case 137*, is being presented in competition at the 2025 Cannes Film Festival. Its French release is scheduled for November 19th.

ABOUT LEA DRUCKER

Trained by Véra Gregh and at Ensatt, she began her theatrical career playing under the direction of Benno Besson and Roger Hanin, then Zabou Breitman, Macial Di Fonzo Bo, Edouard Baer, Bernard Murat, Claudia Stavisky, Hans Peter Cloos, Jean-Marie Besset, Didier Long, Michel Fau, Agnès Jaoui... She has been nominated for several Molières.

She appeared on the silver screen in Philippe Galland's feature film La thune. She subsequently appeared in films by Cédric Klapisch, Antoine de Caunes, Julien Rambaldi, Mathieu Amalric... In 2007, she won the Globe de cristal for Best Actress for her role in L'homme de sa vie by Zabou Breitamn. In 2019, she received the César for Best Actress for her performance in Xavier Legrand's Jusqu'à la garde, which was selected for the Venice Film Festival and whose short film won the César for Best Short Film in 2014 and was selected for the Oscars that same year. She has since filmed under the direction of Olivier Ayache-Vidal, Agnès Jaoui, Nadav Lapid (whose film Synonymes won the Golden Bear at Berlin in 2019), Filippo Meneghetti, Louis-Do de Lencquesaing, Julien Rambaldi, Jérôme Bonnell, Quentin Dupieux Lukas Dhont (for Close, Grand Prix at Cannes 2022), Catherine Breillat, Pascal Bonitzer, Michel Leclerc, Laura Wandel, Dominik Moll Charline Bourgeois-Taquet, Gustave Kervern and soon with Thomas Lilti.

In television, she played, among other roles, the heroine's mother in Magaly Richard-Serrano's La consolation and played the main heroine alongside Gabriel Byrne in the series The War of the Worlds (3 seasons), directed by Richard Clark, Gilles Coulier, Ben A Williams....

CAST

AT THE IGPN

Stéphanie Bertrand	Léa Drucker
Benoît Guérini	Jonathan Turnbull
Carole Delarue	Mathilde Roehrich
Marc	Pascal Sangla
Valérie	Claire Bodson
Mme Jarry, IGPN superintendent	Florence Viala of the Comédie-Française
Mme Nicollet, head of the IGPN	Hélène Alexandridis

STÉPHANIE'S FAMILY

Victor	Solan Machado Graner
Jérémy	Stanislas Merhar
Noélie	Antonia Buresi
Stéphanie's mother	Geneviève Mnich
Stéphanie's father	Christian Sinniger

GIRARD FAMILY

Joëlle Girard	Sandra Colombo
Guillaume Girard	Côme Peronnet
Rémi Cordier	Valentin Campagne
Sonia Girard	Mathilde Riu
Antonin Girard	Yannick Morzelle

AT THE HOTEL

Alicia Mady	Guslagie Malanda
Mr Roussel	Gauthier Battoue
Mr Santoni	Laurent Bozzi
Mrs Gaziorek	Aleksandra Yermak

BRI

BRI chief superintendent	Steve Driesen
Arnaud Lavallée	Théo Costa-Marini
Mickael Fages	Théo Navarro Mussy
Michel Brzezenski	Gabriel Almaer
Clément Garcia	Alexandre Auvergne
Sébastien Jacquet	Marc Lamigeon

POLICE FORCES

Stone-throwing riot cop	Yoann Blanc
BAC captain	Samuel Churin
DAR chief	Grégoire Monsaingeon
BAC major	Kevin Debonne
CSI major	Gil de Murger
Union leader	Étienne Guillou Kervern

CREW

Direction	Dominik Moll
Screenplay	Dominik Moll and Gilles Marchand
Photography	Patrick Ghiringhelli
Original score	Olivier Marguerit
Production design	Emmanuelle Duplay
Casting directors	Agathe Hassenforder and Fanny de Donceel
1st assistant director	Thierry Verrier
Sound engineer	François Maurel
Editing	Laurent Rouan
Sound editing	Rym Debbarh-Mounir
Mix	Nathalie Vidal
Script supervisor	Cathy Mlakar
Costumes	Dorothée Guiraud
Make-up and hair	Kaatje Van Damme
Unit manager	Antek Graczyk
Production manager	Stéphane Riga
Produced by	Caroline Benjo, Barbara Letellier, Carole Scotta
Associate producer	Simon Arnal

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