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PRESENT



FESTIVAL DE CANNES  
2026 OFFICIAL SELECTION  
COMPETITION

# GENTLE MONSTER

A FILM BY  
**MARIE KREUTZER**

**mk2**  
films

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# SYNOPSIS

Lucy, a concert pianist, has just relocated her family from the city to a country house in the hope of easing her husband Philip's severe burnout.

Before they have a chance to set up their new home, an early morning police visit tears their world apart.

Isolated and desperate to protect her young son, Lucy must face the situation alone, trapped between the man she loves and the fear of what he may have done.

# A CONVERSATION WITH MARIE KREUTZER

## What are the origins of *Gentle Monster*?

With film projects, it's often not that easy to say where they began. The beginning of *Gentle Monster* was, at first, quite mundane. In the summer of 2020, I read a report in German weekly newspaper "Die Zeit" about a major police investigation in North Rhine-Westphalia, where a large ring of pedophiles had been uncovered and subsequently prosecuted. I couldn't finish reading the article in a single day because it made me physically sick. I was at a public pool with my daughter and step-daughters and had to put the newspaper aside and walk around. It was as if I could no longer see the world and the families splashing around there the way I had before. Of course, like everyone else, I knew that sexual violence against children exists. I also know people to whom such things had happened. Nevertheless, until that moment, I hadn't fully realized that in the vast majority of cases, the perpetrators are people close to the children—people you wouldn't recognize as perpetrators. It suddenly hit me painfully: I don't just know victims; I certainly know perpetrators as well. And that was when the project really started.

## So the film has its roots in a sense of helplessness and despair?

I felt like I wanted to do something—but what could I do? I can tell a story, because that's what I do for a living. At the time, I was already in the financing phase of *Corsage* and also had another film in post-production, but I started researching in parallel and quickly established a great contact within the German police. They have a very pragmatic approach, as did the investigators, lawyers, and psychologists I spoke with, all of whom had extensive experience with the topic and spoke about it in a very matter-

of-fact and down-to-earth manner. This language had a significant influence on the character of Elsa and how the topic is handled in a professional setting.

**Then all of a sudden you were confronted with the Teichtmeister case. Florian Teichtmeister, an actor who plays Emperor Franz Joseph in *Corsage*, was charged in January 2023 with possession of photos and videos depicting child sexual abuse and subsequently sentenced to two years in prison.**

Two days before this became public, I had spoken on the phone for an hour and a half with a high-ranking police investigator in Wiesbaden as part of my research for *Gentle Monster*. The conversation focused specifically on house searches and certain investigative methods. It was so close to home that when I heard there was a search warrant, an investigation underway, and so on, I knew exactly how it all worked, what was happening, step by step. To me, it was absurd, surreal. I was not only deeply affected personally, but as the face of *Corsage*, I also had to take a stance in the public.

## How did you deal with that?

I was in shock. At first, I felt like I couldn't go on making *Gentle Monster* because it would always be associated with the Florian Teichtmeister case. But it didn't take long before I realized that this was precisely why I had to—and wanted to—make this film. It would have been wrong to hide. Now it affected me personally as well, because what happened to me is certainly far less dramatic and life-altering than what happens to Lucy in the film, and yet it's similar in that someone you know is a perpetrator.

**How were you able to develop the story with the necessary distance? How did the characters come about?**

It was important to me to portray a couple who could be from my own circle. They could be friends of mine. They don't have a perfect relationship; they aren't perfect people. There are the usual conflicts and friction, but you can sense that they love each other and are happy. Originally, I had an actress I know in mind as the inspiration for the character of Lucy—someone whose parents are musicians, who is an only child, and who had an unconventional childhood because of her parents' lives as musicians, growing up bilingual. That shaped the character from the very beginning, even before it was clear how far this would develop and where we would take it.

**As a counterpoint, there's the police officer Elsa.**

I was able to meet female officers who actually do this exact job, day in and day out, I was amazed because they were so young. I found it interesting that some of them didn't have children yet, which—and this is just my personal speculation—might actually be helpful in this line of work. Reality has significantly shaped fiction here. Elsa's personal history with her father was important to me. In various drafts of the screenplay, there were ideas that Elsa herself had experienced sexual assault as a child. But I found that was too direct, too on the nose. Then, as I was writing, things just fell into place on their own; I implicitly understood what was right for this character—that, to put it bluntly, she herself becomes a perpetrator of sorts toward her father's caregiver. What was most important to me about the character was that, unlike Lucy, who is very open, very emotional, and has a huge battle to fight, she is very grounded, very calm, and very focused. She tries to keep both her career and her private life under control with the same sense of pragmatism.

**What immediately stands out when you watch *Gentle Monster* is the multilingualism with which the family communicates with each other, how they switch fluently between French, English, and German.**

Especially when dealing with authorities and it's not your first language, everything becomes a bit more difficult. What would it be like for me if I had to talk to the police in France? Even if you know the language a little, things are different and more difficult, because mentalities also play a big role. Philip, too, as an Austrian, is at least to some extent a stranger in a strange country. The family lives in Germany, but he is Austrian. That was important to me. Laurence Rupp was the first actor confirmed for the cast.

When Léa Seydoux came on board as Lucy, I thought to myself, that's even better—aside from her being an excellent actress, there were now not just two, but three languages. It's also a detail that underscores how this problem transcends borders, social boundaries as well as national ones.

**Your perspective on pedophile crime is very multifaceted in *Gentle Monster*; many aspects are hinted at and underpin the plot without needing to be explicitly spelled out.**

When I began my research, I firmly assumed that capitalist motives were the primary driving force, as they are everywhere in our world. As I found out, however, money plays a rather subordinate role in these circles; it's not about making a fortune. It's about shared interests. The trade is the material; the trade is the shared interest—and I found that almost worse. What's worse? If he did it for money, or of his own volition, out of his own desire. You could debate that for a long time. People do all sorts of horrible things. We know that. But the fact that someone would take on all that, the entire risk, just because they really want those videos—I found that almost worse than if it had been about money.

**As is often the case with sexual abuse, this is also very much about power, and presumably about hierarchies within the group.**

The producers of the videos are held in the highest regard. Of course, Philip wouldn't make a splash at all in such a forum with a video of his child jumping on a trampoline. For him, it's more like a signal to show, "I'm also willing to give something and show something" in order to legitimize himself within the group. It was important to me that Philip is an absolutely run-of-the-mill case for this police department. He's a small-time player. He's a follower, belongs to the lowest category the police officers deal with. And yet—and this was important for me to show—there's a criminal energy behind it; it's incredibly evil, tearing a family apart despite its banality. It's not about a major case, no Fritzl or Pelicot, but about an average case on the fringes of this scene.

**You depict the couple's sexuality in explicit scenes. In contrast, there are no images of abuse whatsoever. That's intentional, I presume?**

It was probably one of my first considerations: how to make this film without reproducing those images, without imposing a pedophile gaze on the audience. We decided to portray the child as objectively as possible, to resist the impulse to show how incredibly cute and funny he is, but rather to step back and observe him dispassionately, to say, he's simply there. He lives a seemingly carefree childhood, but it's not about him as a character, and we don't look at him in a way that could raise any suspicion. It was also completely clear that I wouldn't show anything that the police actually see in their line of work. That was never up for discussion, but at the same time, it was a cinematic challenge that appealed to me. How do I convey that without showing it?

**And the sex scenes?**

As for the sexuality between Philip and Lucy, it was important to me to show that it's simply not the case that all perpetrators and all users of such forums have purely pedophilic tendencies and cannot or do not want to have sexual relationships with other adults. The boundaries are fluid; it's much more complex. Sexualized violence is often not about desire or a specific attraction to this person, but about power. Based on my research, I know the global problem wouldn't be so big if only people with pedophilic tendencies were making or consuming these videos. It goes far beyond that. That's why it was crucial to show in the film that people who frequent these forums and exchange such videos can also have what one might call a "normal" sexuality. And yet they do it anyway. Because it's about power.

**It isn't until 13 minutes in that you fade in the title, *Gentle Monster* — that's unusually late, creating a striking break.**

In fact, quite late in the editing process, my editor Ulrike Kofler and I wondered whether the title was coming too late. We then tried again to place it at different points, but for me, it didn't make sense contextually before that. In *Corsage*, for example, the title also came only after what I would consider the exposition. It's simply a matter of rhythm and taste.

**Together with Ulrike Kofler and cinematographer Judith Kaufmann, you form an exceptionally strong creative team.**

I'm very proud of all my fellow collaborators on this film. Without them, the film wouldn't have become what it is. This is the second time I've worked with Judith, following *Corsage*. First and foremost, I appreciate her incredible eye and her tremendous skills. What I appreciate just as much—and what makes our collaboration so great—is something you don't see in the film: she understands, protects,

and supports me. She takes an enormous load off my shoulders. Judith fights for a project even on issues where she could just say, "I'm only handling the camera; you'll have to work that out with Marie." No, she's passionate about the film she's making. You can always count on her. Ulrike on the other hand, I've known since film school. And then we worked together on my first feature film, my second, and it just kept going from there. It's simply a pleasure to work with her. We discuss things a lot, but we have a similar eye, a similar understanding of film and what we want to achieve. It's also a very close friendship; the collaboration is so intimate because we actually spend many weeks physically sitting together in a room. That's why this is one of the departments where I can least imagine trying someone else. With work this delicate and crucial, you really have to like and know each other very well.

**A crucial creative element in *Gentle Monster* is the music. The film begins with a version of "Would I Lie to You" by Charles & Eddie sung by Léa Seydoux at the piano, followed by adapted versions of classic pop and rock songs throughout. What was the idea behind this?**

I don't remember exactly when it dawned on me that Lucy would work with pop songs in her art, but I saw that it could add an additional layer, a separate commentary. I put together a relatively long playlist of songs that I thought worthwhile considering because they made thematic sense to me in one way or another. It wasn't until relatively late that I noticed they were all written and originally performed by men, which is why I incorporated that observation into the film. Then came the practical

part, before Camille—with whom I'd worked before, but this time on a much larger, longer, and more intensive scale—could begin adapting the songs. We had to sort out the rights, which is something you normally do after shooting, but in this case was essential beforehand because the songs are so intrinsically woven into the plot. There was a certain amount of pressure to secure these songs. It turned out that this was the one time the film's subject matter was causing real difficulties. We received a surprising number of rejections. But for some songs, I did not take no for an answer, worked tirelessly, and wrote letters to make sure we got them. "Freedom" by George Michael was one such case. I couldn't imagine the film without that song.

**Is *Gentle Monster* an angry film?**

For me, it's not an angry film. I tried to make a naturalistic film in which we show a world that feels close to the one we live in. That was also a major challenge. When it comes to set design or costume design, historical films are held in higher regard. I see it differently. Creating a contemporary set and costume design, placed in a world we all know, and still make it work in cinematic terms is sometimes more difficult. You can't make anything up, yet you still have to design everything. You have to make a lot of decisions to make it feel organic and believable. And I say that because it was important to me to make a film that feels close to reality and leaves the interpretation up to the audience. It's a film that asks questions. Nothing more. Unfortunately, I don't have an answer. That would be too good to be true.

*Interview by Thomas Schultze, April 28, 2026.*

# A CONVERSATION WITH LÉA SEYDOUX

## What do you think is the story of *Gentle Monster*?

*Gentle Monster* is a story of an explosion within a family, when a woman suddenly finds herself facing accusations against her husband for possession of child pornography. What interests Marie Kreutzer, I think, is the troubled, disoriented point of view of my character, Lucy, as a wife and mother. It is not only the man who is called into question in this story. There is also Lucy's denial. She reacts immediately to protect her child, but while trying to understand, to listen to others, hesitates to break off all ties with this man she does not know as well as she thought she did.

## How can such a subject be approached cinematically?

By not imagining it merely as a film of accusation. By showing that it may be much more complex than it seems.

## How did Marie Kreutzer introduce you to your character and this film?

We haven't really talked about the character. The main thing we talked about was about these people who were victims of unwanted physical contact. She told me about a woman she had met, who had told her story as a victim. What emanated from this, among other things, was how in one's intimacy, one can live next to someone whose monstrosity one does not suspect, realize that one does not know those around us that well. And that's also something that challenges me. The disorder that this generates is essential to explore. How did my character end up married to this man, having a child with him, when in the end he turns out to be a completely different person, and what a different person!

## How did you prepare for this film?

Mainly through practical, technical things. Marie Kreutzer, for example, wanted me to work on the piano. It was particularly important that I be credible when I play and when I sing. I also had to learn some German.

## The different languages are very present in the film. There are three: German, French and English. The play with the languages that change according to your character's emotions works like a choreography. How did you play with these linguistic variations?

I changed my English a little, I took on a thick French accent. From a symbolic point of view, I find that not speaking German fluently isolates Lucy even more. And she spontaneously returns to her mother tongue when everything becomes too difficult and she is upset or when she communicates with her child.

## What intensity and very particular commitment does this role require?

When I act, I live things intensely. There is a kind of vital urgency in playing a character. It has to count, I'm putting a lot of energy into it! For me, cinema is the exploration of human nature, and the subject of *Gentle Monster* particularly responds to that.

### **What touched you about Lucy?**

I find it very disturbing in the psychological sense of the term. We can ask ourselves the question: „Is there a moment when we completely share the reactions of the characters we play?“ I don't know, but I have empathy for her. After that, it doesn't matter whether or not you know your character.

### **Lucy, in the way she walks, understands things, or takes on everything that happens to her, reveals a certain impulsiveness. Where does it come from?**

That is totally me. I interpreted it in a volcanic way. It's not something Marie Kreutzer asked me to do at all, but I think it convinced her.

### **We also see Lucy at work, when she rehearses or performs revisited popular songs which, if you listen to them carefully, all have a meaning, a resonance with the story in progress. What can you tell us about your character's job?**

For Marie Kreutzer, it was important that Lucy be an artist, but also a somewhat public personality, and that this introduced a form of dichotomy.

### **Is she a double character?**

Yes, there is the intimate Lucy and the public Lucy, but they are obviously linked. And then it was essential that her work is an area of personal expression. When she performs her music, it's a way for her to articulate what she's going through, it creates a dialogue with herself. That's what was important. We can also add that when you are a singer, you are in a way really yourself even when you are performing. There is a direct relationship between oneself and the audience. While an actor is always hidden behind the role. For Lucy, music is the base on which she can free herself.

### **Did singing help you express emotions that your character is going through, such as pain, doubt, the desire to get out of this toxicity, or to see clearly? Did it help you breathe?**

When I was little, I sang a lot. After that, I became shy as a teenager. But, for this film, singing was a condition to embody this character. And I always think of this sentence by Isabelle Huppert, which I love, she always says: „You have to find your freedom in constraint“. That's what I did to become credible as a pianist and singer, and I enjoyed accomplishing that. Lucie manages to make a living from her job, but barely. She does what she loves, but she's not a star.

### **Your character goes through several stages. There is shock, denial and confusion. And then the decision, etc. How did you approach this with Laurence Rupp, who plays the role of your husband?**

I got along very well with him, which was especially important so that we could feel at the beginning the chemistry of a normal, young couple, going through the same problems as all the others, and everything that is going to be destroyed. Lucy is a woman in love. I first played it using memories that we all have when we are in love. And I also told myself that Lucy has this quality of feeling empathy for the world.

### **What does that mean?**

Empathy for me is looking at the other, and that's also what cinema is all about. And it's a way of being present to the world around you. Lucy is partly like that, when she gives a concert, she shares something with others, when she talks with her little boy she listens to him, when she is in front of the policewoman, she tries to understand what she is being taught, and even in front of her husband when she sees him again, she looks at him intensely to try to guess who he really is.

**In the film, Lucy's mother, played by Catherine Deneuve, is also in her own way attentive to your character. She looks at her and offers her what she believes to be the best answers...**

She listens to her and she doesn't hear her. And then finally we realize that she has heard some things that her daughter confides in her. I love the relationship between Lucy and her mother. We feel that the mother has this distance from her daughter, and at the same time we guess that she loves her in her own way, and that's quite beautiful.

### **Does Lucy have empathy for her husband?**

We can empathize with this man. We can empathize even with monsters. It's interesting because that's the great problem of the film, its real subversion. What he does is eminently condemnable, obviously one hundred percent, and he is a human being.

**How would you describe the relationship with the other German part of the film, represented by the authorities, the policemen, including the policewoman played by Jella Haase, whom Marie Kreutzer characterizes in a way that is the opposite of yours, and who is herself confronted with a problem of harassment in her family life? How did you feel playing in the heart of rural Germany?**

Evolving in a place where you don't speak the language, where you don't necessarily know the culture, it makes you develop a kind of survival instinct. Lucy is at home, but not at home. She is undoubtedly given over to that very particular solitude that one has when one is in a foreign land. Her way of going through this story on a territory that is not natural to her, although familiar, gives an additional singularity to the whole. She has other reflexes that provoke unexpected looks, and in particular full of empathy for her, from the Germans who are at home.

**The sensual, carnal sequences between your character and that of your husband are very intense. You can feel the skin strongly; the color of the bodies is very deep. How did you approach these very particular scenes, and even more so in the context of this story?**

Skin is a very important element in cinema. You have to know how to film skin. The first sequence where we see this couple making love was discussed with the intimacy coordinator. She wanted to choreograph our gestures in quite some detail. At first, it bothered me, because I have a more spontaneous, direct relationship with my work, but when I see the result, I find that it works. There is something almost brutal in one of these two love scenes. For the second, I suggested to Marie Kreutzer, that there be a joyful complicity so that we also understand why they are also lovers. We had to feel their connection. That they were a couple.

**In the film, the places are also important, significant in terms of the inner state of the characters. For example, the house: we have the feeling that it is too big for the characters, too empty, they are overwhelmed, completely lost.**

Because it's not psychologically inhabited. This couple moved into this country house but never managed to make it their home. As far as Lucy was concerned, I also imagined that she sometimes felt lonely, even with her husband and child, as if she unconsciously sensed that something was not working as it seems, seen from the outside.

**What meaning do you give to the title *Gentle Monster*? To tell ourselves that the monster is the gentle and quiet person next to us? And even that it can be us too?**

I think that's exactly why Marie Kreutzer chose the title. We're not all monsters, but... We are all more or less possibly insane, but we contain ourselves. It depends on where you stand, but yes, we know that in human nature everything is possible. My son was saying to me earlier: „Do you know who the biggest predator on the planet is?“ Then he added: „The human being“.

I watched a documentary about women incarcerated for murder. It fascinated me, because they seemed nice and shy, yet they were serving a minimum of thirty years in prison. They came from vastly different social backgrounds. One of them said: „I'm an ordinary person, I'm a normal person, and one day, I switched.“ It was fascinating. Of course, the monster is dressed like the others and evolves around us like any other human being. It can probably be us, too.

**Marie Kreutzer also uses the weather to tell her story. It's a tragedy in the sun, the weather is fine, and everything should be, in a way, carefree, light. Do you think it's in order to better show that appearances are deceiving?**

Yes, and this use of time, outdoors, inspired me. We started shooting from mid-September to mid-November. It's a film between two seasons, a moment that I personally like, but which, in the case of the film, doesn't always turn out to be pleasant or easy. It's a moment of waiting, we feel that there is going to be a change while not knowing what it is. And this seasonal in-between allowed Marie Kreutzer to also show the passing of time, the life that finally starts up again, must go on.

# MARIE KREUTZER

## *DIRECTOR | SCREENWRITER*

Marie Kreutzer, born 1977 in Graz, is one of Austria's most established filmmakers. After graduating from an alternative school with an artistic focus, she studied screenplay and dramaturgy at the Film Academy Vienna. Her first feature film *The Fatherless* celebrated its world premiere at the Berlinale in 2011. With *The Ground Beneath My Feet*, she returned to the Berlinale in 2019. Her latest feature

film *Corsage*, starring Vicky Krieps, celebrated its world premiere in May 2022 in Cannes (Un Certain Regard) and has since been screened at over 70 festivals worldwide, received numerous awards and nominations (European Film Award, BAFTA nomination, shortlisted for Best International Feature at the Academy Awards 2023, and many more).

### FILMOGRAPHY

#### **GENTLE MONSTER 2026**

Feature Film / Screenplay and Director

#### **ACHT (Eight) 2025**

TV Film / Screenplay and Director

Thomas Pluch-Screenplay Award Nomination, Diagonale 2025, German TV Film Festival 2026

#### **CORSAGE 2022**

Feature Film / AT, GE, FR, LUX / Screenplay and Director  
Cannes – Un Certain Régard, San Sebastian Film Festival, Toronto IFF, New York Film Festival and over 60 more international festivals / Academy Awards Shortlist, European Film Awards, Austrian Film Awards, Diagonale Awards, BFI London Film Festival, BAFTA Nomination / Sold in over 90 countries

#### **VIER (Four) 2020**

TV Film / Screenplay and Director

Filmfest Biberach "Best TV Film" 2022, 3 Awards at FernsehfilmFestival Baden-Baden 2022

#### **DER BODEN UNTER DEN FÜSSEN (The Ground Beneath My Feet) 2019**

Feature Film / AT / Screenplay and Director

Berlinale Competition 2019, Opening Film Diagonale 2019, Thomas Pluch-Screenplay Award Nomination 2019, and many international Festival Screenings

#### **DIE NOTLÜGE (The White Lie) 2017**

TV Film / AT / Director

Filmfest Biberach "Best TV Film" 2017, Students' Award at FernsehfilmFestival Baden-Baden 2018

#### **WAS HAT UNS BLOSS SO RUINIERT (We Used To Be Cool) 2016**

Feature Film / AT / Screenplay and Director

Austrian Film Award Nomination and many international festivals

#### **GRUBER GEHT (Gruber is leaving) 2015**

Feature Film / Based on a novel by Doris Knecht / Screenplay and Director

Beijing International Film Festival 2015, Competition – Tiantan Award for "Best Score", Nomination for den Thomas Pluch-Screenplay Award, ROMY 2015 for "Best Camera" and 3 Nominations, 4 Nominations for the Austrian Film

#### **DIE VATERLOSEN (The Fatherless) 2011**

Feature Film / AT / Screenplay and Director

Berlinale Panorama Spezial 2011, Diagonale 2011 "Best Film" and 3 other Awards, Thomas Pluch-Screenplay Award Nomination, Austrian Film Award Nomination and many international festivals

# LÉA SEYDOUX

Léa Seydoux is one of the most prominent French actresses of her generation. Both on the national and international scene, she has made her way in the film industry with grace and determination. In 2013, Léa Seydoux made her mark with *Blue is the Warmest Colour* by Abdellatif Kechiche, a film for which she received a Palme d'Or at Cannes. It was the first time in the history of the festival that this prize, normally awarded to a director, was given to an actress. She appeared in blockbusters such as Quentin Tarantino's *Inglourious Basterds*, Ridley Scott's *Robin Hood*, and Brad Bird's *Mission Impossible: Ghost Protocol*. In 2015, she joined the James Bond universe in *007 Spectre* by Sam Mendes and again in *No Time to Die* by Cary Joji Fukunaga in 2021. Over the years, Léa Seydoux has explored a wide range of registers in more personal and demanding films, firmly establishing herself as one of the most versatile actresses working today. She has been nominated five times for the César Awards and has received BAFTA nominations.

In 2018, she was a member of the jury of the Cannes Film Festival under the presidency of Cate Blanchett. Cinephile and curious, she has collaborated, among others, with renowned directors such as Wes Anderson, Bertrand Bonello, Christophe Honoré, Bruno Dumont, Ildiko Enyedi, Rebecca Zlotowski, David Cronenberg, Mia Hansen-Love, Arnaud Desplechin, Yorgos Lanthimos, Xavier Dolan and Denis Villeneuve. She has also explored the world of video games, lending her image and voice to the character of Fragile in the two editions of *Death Stranding* by Hideo Kojima. In 2026, she leads Arthur Harari's *The Stranger* and Marie Kreutzer's *Gentle Monster*, both in Competition at the Cannes Film Festival. She will also soon be seen in *Alpha Gang* by Nathan and David Zellner.

# CAST

Lucy Weiss	Léa Seydoux
Philip Weiss	Laurence Rupp
Elsa Kühn	Jella Haase
Johnny	Malo Blanchet
Arian	Anton Rubtsov
Lukas	Nils Strunk
Eloise	Catherine Deneuve
Natalia	Patrycja Ziółkowska
Herrmann Kühn	Sylvester Groth
Inge Weiss	Regina Fritsch
Volker Weiss	Rainer Doppler
Maike	Katharina Lorenz
Kevin	Baran Sönmez
Dragana	Sara Sukarie
Hannes	Sami Loris
Stefan Kühn	Johannes Kienast
Brigitte (child psychologist)	Franziska Schlattner

# CREW

Director and screenwriter ..... Marie Kreutzer  
Producers Film AG ..... Alexander Glehr, Johanna Scherz  
Co-producers, Komplizen Film ..... Jonas Dornbach, Janine Jackowski,  
Co-producer, Kazak ..... Jean-Christophe Reymond,  
Co-producer, Kjellson & Wik ..... Marie Kjellson  
Director of Photography ..... Judith Kaufmann  
First Assistant Director ..... Daniel MJ Krause  
Editor ..... Ulrike Kofler  
Music Composer ..... Camille  
Production Designer ..... Myrna Wolf  
Costume Designer ..... Monika Buttinger  
Make-Up / Hair Artists ..... Sam Dopona & Verena Pellegrini  
Sound Editor ..... Gustaf Berger  
Casting ..... Rita Wasilovics

**MK2** and **IPR.VC** present

A **Film AG** production in co-production with **Komplizen Film** and **Kazak Productions**

Produced with **Kjellson & Wik** and **Film i Väst**

In association with **Desmar**

Distributed by **Ad Vitam** (FR) and **Alamode Film** (GER, AT)

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and Fonds

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