

LAURE  
CALAMY

DORIA  
TILLIER

DOMINIQUE  
BLANC  
OF THE COMÉDIE-FRANÇAISE

JACQUES  
WEBER

SUZANNE  
CLÉMENT

CÉLESTE  
BRUNNQUELL

VÉRONIQUE  
RUGGIA SAURA



THE ORIGIN  
OF EVIL

A FILM BY  
SÉBASTIEN MARNIER





Avenue B Productions present



MOSTRA INTERNAZIONALE  
D'ARTE CINEMATOGRAFICA  
LA BIENNALE DI VENEZIA  
Selezione Ufficiale

Official Selection

tiff

Toronto International  
Film Festival 2022

# THE ORIGIN OF EVIL

A FILM BY  
SÉBASTIEN MARNIER

FRANCE / 2022 / 2H05 / COLOR / SOUND : 5.1 / IMAGE : 2.55 / FRENCH

INTERNATIONAL SALES  
CHARADES

CAROLE BARATON  
+33 6 20 36 77 72  
carole@charades.eu

CHA  
RADES

INTERNATIONAL PRESS  
CLAUDIA TOMASSINI

+49 173 2055794  
claudia@claudiatomassini.com



# SYNOPSIS

In a luxurious seaside villa, a modest young woman finds herself in the company of a strange family : an unknown and wealthy father, his extravagant wife, his daughter, an ambitious woman, a rebellious teenager, and their creepy maid.

Someone is lying.

Between suspicions and lies, a mystery grows and the evil spreads.







*“FOR ME, ONE’S FAMILY IS THE WORST THING IN THE WORLD. IT’S LIKE A POISON SEEPING THROUGH YOUR VEINS, CONTAMINATING YOU AND MAKING YOU SICK.”*

Jeanne (Céleste Brunnquell)

## INTERVIEW WITH SÉBASTIEN MARNIER DIRECTOR

***JEANNE TELLS STÉPHANE: “FOR ME, ONE’S FAMILY IS THE WORST THING IN THE WORLD. IT’S LIKE A POISON SEEPING THROUGH YOUR VEINS, CONTAMINATING YOU AND MAKING YOU SICK.” WOULD YOU SAY THE FILM CONVERGES TOWARDS THIS SENTENCE?***

The film doesn’t solely revolve around this sentence! Especially as it is uttered by Jeanne, the character played by Céleste Brunnquell, who is like my alter ego on the screen. Jeanne is part of this family, but she has already somewhat left it. She has the distance enabling her to voice this toxicity, in particular the toxicity of the imperative to act as a family no matter what. For this line, I granted myself a one-and-a-half-minute single shot approach in order to pay her some attention at last. Behind her eccentricity, she remains rather secretive, and we have no inkling as to who she truly is. This is also how I see myself within my own family unit. I tried to find my place through playing the clown. At the same time, ever since I was a young boy I have also taken a withdrawn stance as an observer, which has provided me with ample material as a writer. So much so that ***THE ORIGIN OF EVIL*** is inspired by several people I’ve known. Though it is true that Jeanne is a supporting character, she sheds light on the film’s intention. Recently back from abroad to follow her mother, she lands in this haunted palace to play her role, both as an observer and a player. This is a film about the family as a unit where everyone plays a role, and as such it is a film about actors.

***INDEED, AND ONE ACTOR IN PARTICULAR, JACQUES WEBER, WHO PLAYS THE FILM’S ONLY MALE CHARACTER – FOR WHOM WE FEEL A CERTAIN AFFECTION THAT SLOWLY FADES AWAY.***

We discover the family through Stéphane’s perspective, which means that we begin with an array of preconceived ideas and then, over time, various realities come to light. I am pleased with the work done with the actors: their characters present an interesting range of monstrous personages. However; they never judged them cause they all have their truth. The film is about the end of patriarchy, and the idea was to only have women in the story, aside from the origin of evil itself: the father. At first, I feared it might be too abstract, too unrealistic. Yet as the film became more precise in my mind, I realized that it simply would not be a naturalistic narrative. It was a fable of sorts, and I therefore had to see the original idea through to the end.





**“FOR THE ORIGIN OF EVIL, THIS WAS MADE EVEN RICHER BECAUSE OF THE FACT THAT I HAD PICKED VERY SINGULAR ACTRESSES. I Poured THEIR ENERGY, THEIR PERSONAL RHYTHM INTO THEIR ROLES.”**

There are several different types of relationships between female characters: lovers, sisters, stepsisters, and granddaughter... Everybody desires everyone without knowing how to actually love anyone. Yet it is possible to have physical interaction and tenderness despite the circumstances. The only thing the character of Stéphane ultimately strives for is to find her place in the family: that is the reason why sorority is the main notion underpinning the film.

### **HOW DID YOU BUILD THE DYNAMIC BETWEEN ALL THE FEMALE CHARACTERS?**

I am a rather punctilious person: I prepare highly detailed notes. The characters are meticulously outlined beforehand, specifically in their quirkiness and oddity, but also with respect to the life path each has followed, and which I explained to the actresses. I exchanged a lot with them. For *THE ORIGIN OF EVIL*, this was made even richer because of the fact that I had picked very singular actresses. I poured their energy, their personal rhythm into their roles.

Constructing these characters was also done in a large part through their wardrobe. For Dominique Blanc, who plays the film's most colorful character, I didn't realize we'd take it that far. When she came to the fittings with Marité Coutard, my costume designer, we could see she was quite taken aback. Then, after many hours going through on her costumes, she understood what I had in mind for her - we talked at length about *SUNSET BOULEVARD*, old actresses from Hollywood's golden age, as well as former French stage actresses. Once she had figured out and embraced this, she fully rolled with it. In this disheveled mess of a family, she instils a great deal of freedom.

It was the first time I had such a cast of leading roles. I had to create a family for the purpose of the fiction and develop a cohesive troupe of actresses who came from different backgrounds. They represent a scope of the films I've loved, which are my own set of references aggregated into my own world. It was both exciting and fascinating, as you can feel that my actresses are all spot on and perfectly fit into character in my film while each also departed from their usual roles to something never seen in their careers before. For the public, Dominique is a great tragedienne; however, in *THE ORIGIN OF EVIL*, she's thoroughly exuberant. Conversely, Laure Calamy uncustomarily embodies a dark character, the role of someone who is somewhat unbalanced..

### **THE VILLA ITSELF IS ONE OF THE FILM'S LEADING CHARACTERS. WHAT ROLE DID IT PRECISELY PLAY IN THE WRITING?**

At the screenplay stage, it was just “a large Riviera-style residence”, but it was still an abstract idea. It just so happened that, three years before, I had visited this extravagant villa, an ostentatious, kitsch and quite unique palace on the coast which had become quite an obsession with me. When I visited it again while planning the film, it appeared really bizarre and scary to me, and I suddenly understood how I could use it from top to bottom - I did not recreate anything on a sound stage. During location scouting, I filmed and photographed it down to the smallest details and I rewrote the screenplay based on the villa. I could not imagine any other vessel for the film. Who else besides Louise would have a pink marble staircase? In addition, all the camera's movements became possible in these 4,500 square meters!

However, as the character of Louise does not discard anything, we had to fill the villa. From a logistics perspective, and in particular for the stage design team, this was quite a challenge. As of the writing stage, I had specified that the house was akin to a mausoleum. Damien Rondeau, the chief set designer, and the fifteen people who make up his team had to fill it up and, in the end, they brought some 3,000 objects into the villa.

### **DID YOU HAVE DEFINITE IDEAS WITH RESPECT TO SET DESIGN? WHAT WAS YOUR VISION OF THE INTERIOR?**

I like working with my set managers, confronting my ideas with theirs; in fact, it's one of the things I like best in filmmaking! There were no requirements, but some things were specified in the screenplay: the celadon green sofa, the leopard print, the taxidermized animals... The house had to be bursting with decorative items. With Damien, we had to find tricks to fill the space while sticking to budget, renting signature pieces and designer furniture, filling the house like a posh brick-a-brackery shop. It was a task of monumental proportions, especially since everything was closed due to the lockdown. Thankfully, the Toulon Museum of natural history lent us all the taxidermized animals for free. Finding 4,500 VHS tapes wasn't the simplest thing to accomplish either... It took two people an entire week to meticulously relabel them in order to reflect Louise's obsessive disorder.





**YOU USE THE HOUSE'S DIFFERENT LEVELS AND FLOORS, AS THEY IMPLY A HIERARCHY AND A SUBTEXT REFLECTING SOCIAL LAYERS...**

My three feature films share the common idea of staging people transferring from one social class to another. In *FAULTLESS*, Marina Foïs' character tries in vain to turn her life around in Paris, while in *SCHOOL'S OUT* Laurent Lafitte's character is propelled into a world that is thoroughly unfamiliar to him.

In the *ORIGIN OF EVIL*, I'm recounting a particular moment in my mother's life. One day, at the age of 60, she found her father. He was a banker in the provincial town of Poitiers, and rather right-wing on the political spectrum, whereas we, as a family with communist leanings, belonged to the lower middle-class of the 'Cité des 4000' social housing district in La Courneuve, outside Paris. My mother adored him the second she met him, though she'd always pretty much forbidden my brother and I to mingle with right-wing people! It was a beautiful and tender thing to see, yet it shook me to the core as this encounter shattered more than a few of my parents' principles.

My mother's finally meeting her father also did start with a phone call, with the same lines as those you hear in the film. The rest of the story is far more fictional and pure invention. And far more twisted!

When Stéphane joins her newly found family, she lies. She is unable to come to terms with her social condition as a person from the lower-middle class in a household where the matter of money is so blatantly omnipresent. She is a blue-collar worker who volunteers as a prison visitor and earns minimum monthly wages... which corresponds to the price of the fine bottle her father takes out of the cellar to celebrate their reunion. This is why my film is like a fable: I've pushed the social markers quite far. In this house, the bedrooms are upstairs, but down in the basement the maid steals things and fights break out... it's the household's underbelly, the place where repressed things are.

**YOU USE SPLIT SCREENS QUITE MISCHIEVOUSLY IN THE ORIGIN OF EVIL. HOW DID YOU CONCEPTUALIZE THEM? WHICH SCENES DID YOU CHOOSE THEM FOR?**

I found where to place them when I prepared the shooting script. At first, there were three. The fourth, which draws a parallel between Stéphane's life and that of the character played by Suzanne Clément, was devised at the editing stage. The first split screen came from a constraint: as the scene of the first lunch was very long,



I wanted to make it more dynamic, and the split-screen came up as a light-bulb moment solution. We took a long take of Stéphane – who is at the center of all the split screens – and as her hosts do not welcome and treat her properly, I wanted her space to have a shrinking quality and close in on her, for her to be surrounded. This idea revealed part of the film's visual grammar. Each split screen was somewhat delicate to set up, but they had a cohesive effect, as they brought together the entire set's team. It was pretty joyful but a little nerve-racking too: when I arrived each morning with my little sketches, I could very well see that none of the actors could envision the final frame. It was complicated as everything hinges on looks and perspective and a form of trickery, but it was captivating to put together. I've always loved split screens, just as I love using zooms. These are my filmmaking codes and I like the director's work to be visible. In *THE ORIGIN OF EVIL*, I wanted artistic direction, staging and sound to take on a significant role in the narrative.

**YOU SPOKE ABOUT USING ZOOMED SHOTS. WHEN LOUISE AND STÉPHANE ARRIVE IN THE COVE THROUGH THE SECRET PASSAGE, YOU ZOOM IN ON THEM. THE LIGHT IS DIAPHANOUS AND HAZY, THE PHOTOGRAPHY BATHED IN SUNLIGHT...**

That's one of the things I loved about this house: it even included a cave made of fake concrete rocks! With my director of photography, Romain Carcanade, we opted for a 2:55 format, which is even wider than cinemascope. With the anamorphic lenses that I use for all of my films, there are distortions, aberrations and beautiful flares, but here we took the process even further. The viewer doesn't necessarily realize it, but the anamorphic lens instantly creates a strange sensation, as though the image was "stripped of its realness". We also added graininess to convey the sensation of actual film. In the cove scene, we invoke Hollywood's phoniness. Louise tells her secret and there finally is some tenderness. We are in a purely melodramatic moment with the sound of the sea swishing in the background and music bordering on sentimental. In fact, as far as the score is concerned, I'd requested to have three acts. A first act with mysterious, atmospheric music; a second act, when doubts arise, with synthesizers leaning on the aural references of the horror films of my youth; and a third act with a deluge of string instruments: while the film is a genre film, it is above all a melodrama and even a tragedy.



**“YET WHAT I LIKE, IN CINEMA,  
ARE THE NOTIONS  
OF BODY LANGUAGE,  
TRANSFORMATION, DISGUISE...”**



**TALKING ABOUT MUSIC AND SOUND, WHY DID YOU CHOOSE TO USE THE BASSES THAT SOUND VERY MUCH LIKE A HEARTBEAT?**

Pierre Lapointe, who composed the film's score, works with real instruments. I wanted something organic, but I also wanted to have accidents, like electric and emotional jolts. That is why there are sudden impulses, screeches (which are closer to sound design), eerie frog croaks... This is one of the great benefits of working with a musician who isn't overly accustomed to creating film scores. There is no automatism, and thus the result is quite unique. So much so that the music resembles nothing but itself: it is varied and yet thoroughly homogenous. Pierre is a musician whose work I have followed for twenty years or so. We met six years ago and have been on very friendly terms since. I can't think of anyone like him in France: he can work on exhibitions, as a juror on a TV voice talent show, collaborate with stylists and fine-art museums alike. He is very sharp and curious. When you examine the course of his discography, you can observe that a deconstruction has taken place, and I find this very interesting. Asking him to compose the score for *THE ORIGIN OF EVIL* was a gamble, still. I had no idea what he was going to come up with. We worked a lot together beforehand, so I ended up having two thirds of the musical pieces, at least in their demo stage, for the film shoot. With my crew and my set managers, we found the music quite helpful to define the film's identity, color-wise.

For the end credits, I wanted to revive the quaint pleasure of an original song... with a catchy tune... I asked Pierre to write a duo for himself and Fishbach, and I can tell you that on set everyone - down to stage management - hummed or whistled the melody!

**WHILE IT IS UNDENIABLY ABOUT FAMILY, THE FILM IS RATHER SEXUALLY CHARGED. HOW WOULD YOU EXPLAIN THAT?**

Indeed, it is a film where everybody could sleep with everyone else. It is taboo within a family, but who can control desire itself? The reason why I like sexualizing my actors and actresses is that I enjoy filming their bodies. I think that I'm truly interested in people's bodies to begin with, and there's nothing more captivating than actors' bodies. I am aware of the fact that this comes from a frustration: in French cinema, actors and actresses are nearly always filmed in close ups or medium long shot, from the thighs up, as if only existing from a cerebral standpoint. Yet what I like, in cinema, are the notions of body language, transformation, disguise...

In *THE ORIGIN OF EVIL*, it was fascinating, because my actors all end up naked at some point or other and they have such different bodies! It is so beautiful! Eroticizing Dominique Blanc (whose first appearance on screen is in a rather see-through dress), and Jacques Weber, who allowed me to film him naked (for which I am extremely grateful), what a special gift! I also wanted to film Suzanne entirely naked in the fight scene; she was nervous, and I wanted her to look beautiful, athletic, fit, sharp... She prepared a lot with a coach beforehand. And then there's Doria and Laure, as a duo. Doria is a solid foot taller than Laure. It was incredible and pretty hilarious. From the writing stage, I wanted this discrepancy, for through her presence alone Doria overpowered Laure like a praying mantis. On screen, it is even more spectacular: it is akin to an aesthetic expression of humiliation or domination - at once a replication of the metaphor of the floors and levels in the house, but also a blatant sexual charge as well.





**SÉBASTIEN MARNIER** is a novelist, screenwriter, and director. After studying applied arts and cinema, Sébastien Marnier published three novels, *Mimi* and *Qu4tre* with Fayard in 2011 and 2013, and then *Une vie de petits fours [A life of petits fours]* with JC Lattès in 2013. He also authored a graphic novel entitled *Salaire net et monde de brutes [Net wages in a gross world]* published by Delcourt, which he adapted into an animated series for Arte television with Elise Griffon.

In 2016, his first feature film, *FAULTLESS*, produced by Caroline Bonmarchand (Avenue B) brought Marina Foïs a César nomination for best actress. Co-produced with Orange Studio, the film was distributed by Memento films and sold by WTFilms.

January 2019 marked the theatrical release of his second feature film, *SCHOOL'S OUT*, with Laurent Lafitte, presenting a new generation of actors, among whom Luana Bajrami, Félix Lefebvre and Thomas Guy. The film was selected for the 2018 Venice Film Festival. Once again produced by Caroline Bonmarchand (Avenue B), *SCHOOL'S OUT* was distributed by Haut et Court and sold by Celluloïd Dreams.

Sébastien Marnier shot his third feature film, *THE ORIGIN OF EVIL*, during the spring of 2021, with Laure Calamy, Doria Tillier, Dominique Blanc, Jacques Weber, Suzanne Clément and Céleste Brunquell in the leading roles. The film will be distributed in France by The Jokers and sold internationally by Charades.

He is currently working on the development of his fourth feature film, which will once again be produced by Caroline Bonmarchand.

**2022 FRÉNÉSIA** (Feature film)  
Production: Caroline Bonmarchand - Avenue B Productions

**THE ORIGIN OF EVIL** (Feature film)

Production: Caroline Bonmarchand - Avenue B Productions  
Cast: Laure Calamy, Doria Tillier, Dominique Blanc, Jacques Weber, Suzanne Clément, Céleste Brunquell, Véronique Ruggia Saura

Venice Mostra - Orizzonti extra / FIFF NAMUR - In competition

**2019 SCHOOL'S OUT** (Feature film)

Production: Caroline Bonmarchand - Avenue B Productions  
Cast: Laurent Lafitte, Emmanuelle Bercot, Gringe, Grégory Montel, Pascal Greggory, Luana Bajrami, Victor Bonnel and Véronique Ruggia Saura

Jean-Renoir Prize awarded by high-school students  
Namur International Festival of French-Speaking Films - Junior Jury Prize  
International Film Festival of Catalonia - Best Film  
2018 Venice Mostra - 'Sconfini' Section  
Sitges International Film Festival - Special Jury Award  
Fantastic Fest - Special Award ('Next Wave Features' category)  
London Film Festival / Cinemania Film Festival  
Geneva International Film Festival / Dublin International French Film Festival  
Tallinn Black Nights Film Festival

**2016 FAULTLESS** (Feature film)

Production: Caroline Bonmarchand - Avenue B Productions  
Cast: Marina Foïs, Jérémie Elkaim, Joséphine Japy, Benjamin Biolay, Jean-Luc Vincent, Jeanne Rosa and Véronique Ruggia Saura.

Rome International Film Festival / Stockholm Film Festival  
La Rochelle International Film Festival  
First French-Speaking Film Festival in La Ciotat

**2003 HANDSOME JACK** (Short film)

Co-directed and co-written with Élise Griffon  
Production: Didier Diaz - Caroline Production  
Cast: Philippe Nahon, Anny Romand, Luis Costa

Lille International Short Film Festival - Special Jury Award  
Angers European First Film Festival  
Festival in Saint-Benoît in La Réunion Island  
Odense International Film Festival (Denmark)  
Nenzig International Film Festival (Austria)  
Ebensee Film Festival (Germany)  
The Paris Short Film Festival  
Tarragona International Film Festival (Spain)  
Aigues Mortes Festival / Dijon Festival

**2002 THE MAIN GAME** (Short film)  
Co-directed and co-written with Élise Griffon  
Production: Didier Diaz & Bruno Hodebert - Caroline Production  
Cast: Anny Romand, Jonathan Kerr, Cansel Elçin

Angers European First Film Festival / Nancy International Film Festival  
Tarragona International Film Festival (Spain)

**THE GOOD OLD NAUGHTY DAYS** (Documentary)

A collaboration with Michel Reilhac

Selected for the Directors' Fortnight (Cannes Film Festival)

**1998 CAMILLE A FEW MORE MINUTES** (Short film)

Production: Paris 8 / La Poste / Adecco

## BIBLIOGRAPHY

**2013 Une vie de petits-fours [A Life Of Petits Fours]**

Éditions / JC Lattès

**Qu4tre**

Éditions Fayard

**Salaire net et monde de brutes [Net wages in a gross world]**

Éditions Delcourt (Graphic Novel)

**Miss carpenter** (Play)

Production: Maverick Productions / Théâtre Rive Gauche  
Just Call me Sublime Production

**2011 Mimi**

Éditions Fayard (France) / Éditions Playground (Italie)





# LAURE CALAMY

SELECTIVE FILMOGRAPHY

## CINEMA

- 2022 **THE ORIGIN OF EVIL** (Sébastien Marnier)
- 2021 **FULL TIME** (Eric Gravel)
- 2020 **HER WAY** (Cécile Ducrocq)
- 2019 **MY BEST PART** (Nicolas Maury)  
**MY DONKEY, MY LOVER & I** (Caroline Vignal)  
**ONLY THE ANIMALS** (Dominik Moll)
- 2018 **SYBIL** (Justine Triet)
- 2017 **LADY J** (Emmanuel Mouret)
- 2016 **AVA** (Léa Mysius)
- 2015 **IN BED WITH VICTORIA** (Justine Triet)  
**STAYING VERTICAL** (Alain Guiraudie)  
**LES COWBOYS** (Thomas Bidegain)
- 2012 **9-MONTH STRETCH** (Albert Dupontel)
- 2009 **WILD INNOCENCE** (Philippe Garrel)

## TELEVISION

- 2019 **LA FLAMME** (Jonathan Cohen)
- 2014-2019 **CALL MY AGENT!** (Marc Fitoussi & Antoine Garceau)

## THEATER

- 2018 ***The Game of Love and Chance*** (Marivaux)  
Directed by Catherine Hiegel
- 2014 ***Orlando ou l'impatience*** (Olivier Py)  
Directed by par Olivier Py
- 2008 ***The Disappearance of Richard Taylor*** (Arnaud Cathrine)  
Directed by Pauline Bureau
- 2004 ***The Liar*** (Corneille)  
Directed by Jean-Louis Thamin



# DORIA TILLIER

SELECTIVE FILMOGRAPHY

## CINEMA

- 2022 **THE ORIGIN OF EVIL** (Sébastien Marnier)
- 2021 **SMOKING CAUSES CAUGHING** (Quentin Dupieux)
- 2018 **LA BELLE ÉPOQUE** (Nicolas Bedos)
- 2016 **M. & MME ADELMAN** (Nicolas Bedos)
- 2008 **BLOODY FLOWERSS** (Julien Richard Thomson)

## TELEVISION

- 2019 **LA FLAMME** (Jonathan Cohen & Jérémie Galan)







# DOMINIQUE BLANC

OF THE COMÉDIE FRANÇAISE

## SELECTIVE FILMOGRAPHY

### CINEMA

- 2022 **THE ORIGIN OF EVIL** (Sébastien Marnier)
- 2021 **GUERMANTES** (Christophe Honoré)
- 2017 **STEP BY STEP** (Medhi Idir & Grand Corps Malade)
- 2015 **MAD LOVE** (Philippe Ramos)
- 2010 **A CAT IN PARIS** (Alain Gagnol & Jean-Loup Felicioli)  
*Film d'animation*
- 2009 **ONE DAY YOU'LL UNDERSTAND** (Amos Gitai)
- 2008 **THE OTHER ONE** (Patrick Mario Bernard)
- 2002 **SPECIAL DELIVERY** (Jeanne Labrune)
- 2001 **THE BLACK BEACH** (Michel Piccoli)
- 2000 **STAND-BY** (Roch Stéphanik)
- 1998 **THOSE WHO LOVE ME CAN TAKE THE TRAIN** (Patrice Chéreau)
- 1999 **ACTORS** (Bertrand Blier)
- 1994 **QUEEN MARGOT** (Patrice Chéreau)
- 1992 **INDOCHINE** (Régis Wargnier)
- 1990 **MAY FOOLS** (Louis Malle)
- 1989 **I'M THE KING OF THE CASTLE** (Régis Wargnier)
- 1986 **THE WOMAN OF MY LIFE** (Régis Wargnier))

### THEATER

- 2020 **Angels in America** (Tony Kushner)  
Directed by Arnaud Desplechin
- 2015 **Dangerous Liaisons** (Pierre Choderlos de Laclos)  
Directed by Christine Letailleur
- 2008 **The War, A Memoir** (Marguerite Dumas)  
Directed by Patrice Chéreau
- 2003 **Phaedra** (Racine)  
Directed by Patrice Chéreau
- 1997 **A Doll's House** (Henrik Ibsen)  
Directed by Deborah Warner



# JACQUES WEBER

SELECTIVE FILMOGRAPHY

## CINEMA

- 2022 **THE ORIGIN OF EVIL** (Sébastien Marnier)  
**THE WORLD OF YESTERDAY** (Diastème)
- 2019 **ANDY** (Julien Weill)
- 2016 **DEATH IN SARAJEVO** (Denis Tanović)
- 2014 **THE YELLOW EYES OF THE CROCODILES** (Céline Telerman)
- 2012 **BAD GIRL** (Patrick Mille)  
**ON THE TRAIL OF THE MARSUPIAMI** (Alain Chabat)
- 2009 **PLEASE, PLEASE ME!** (Emmanuel Mouret)  
**ALL ABOUT ACTRESSES** (Maïwenn)
- 2007 **SO AMBITIOUS** (Catherine Corsini)
- 2006 **LES ARISTOS** (Charlotte de Turckheim)
- 2003 **MARRIED FOR 7 YEARS** (Didier Bourdon)
- 1998 **DON JUAN** (Jacques Weber)
- 1996 **BEAUMARCHAIS THE SCOUNDREL** (Edouard Molinaro)
- 1993 **RUPTURE(S)** (Christine Citti)
- 1990 **CYRANO DE BERGERAC** (Jean-Paul Rappeneau)
- 1986 **A MAN AND A WOMAN: 20 YEARS LATER** (Claude Lelouch)
- 1979 **THE ADOLESCENT** (Jeanne Moreau)
- 1974 **THE WOMAN IN RED BOOTS** (Juan Luis Buñuel)
- 1973 **PRIVATE SCREENING** (François Leterrier)
- 1972 **STATE OF SIEGE** (Costa-Gavras)

## THEATER

- 2021 **King Lear** (William Shakespeare)  
Directed by Georges Levaudant
- 2016 **Krapp's Last Tape** (Samuel Beckett,)  
Directed by Peter Stein
- 2013 **The Martin Prize** (Eugène Labiche)  
Directed by Peter Stein
- 2009 **César, Fanny, Marius** (Marcel Pagnol)  
Adapted & directed by Francis Huster
- 2000 **Life of Galileo** (Bertolt Brecht)  
Directed by Jacques Lassalle
- 1987 **Monte Cristo** (Alexandre Dumas)  
Directed by Jacques Weber
- 1983 **Cyrano de Bergerac** (Edmond Rostand)  
Directed by Jérôme Savary







# CÉLESTE BRUNNQUELL

SELECTIVE FILMOGRAPHY

## CINEMA

- 2022** **THE ORIGIN OF EVIL** (Sébastien Marnier)
- 2021** **LES CLÉS DE JADE** (Jeanne Aslan et Paul Saintillan)
- 2019** **THE DAZZLED** (Sarah Suco)

## TELEVISION

- 2021** **H24** (Clémence Poésy)
- 2020** **IN TREATMENT** (Éric Toledano, Olivier Nakache, Mathieu Vadepied, Pierre Salvadori & Nicolas Pariser)

## SHORT FILM

- 2021** **THOSE WHO STAY** (Fiorella Basdereff)



## CAST

Stéphane	<b>LAURE CALAMY</b>
George	<b>DORIA TILLIER</b>
Louise	<b>DOMINIQUE BLANC</b> OF THE COMÉDIE-FRANÇAISE
Serge	<b>JACQUES WEBER</b>
The Convict	<b>SUZANNE CLÉMENT</b>
Jeanne	<b>CÉLESTE BRUNNQUELL</b>
Agnès	<b>VÉRONIQUE RUGGIA SAURA</b>



## CREW

Directed by	<b>SÉBASTIEN MARNIER</b>
Produced by	<b>AVENUE B PRODUCTIONS</b> <b>CAROLINE BONMARCHAND</b>
Co-Produced by	<b>micro_scope</b> <b>KIM McCRAW</b> <b>LUC DÉRY</b>
Screenplay by	<b>SÉBASTIEN MARNIER</b>
Director of photography	<b>ROMAIN CARCANADE</b>
Set Design	<b>DAMIEN RONDEAU</b>
Costume Design	<b>MARITÉ COUTARD</b>
Editing	<b>VALENTIN FÉRON</b> <b>JEAN-BAPTISTE BEAUDOIN</b>
Sound Design	<b>STEPHEN DE OLIVEIRA</b> <b>SYLVAIN BELLEMARE</b> <b>HANS LAITRES</b> <b>BERNARD GARIÉPY STROBL</b>
Original Score by	<b>PIERRE LAPOINTE</b> <b>PHILIPPE BRAULT</b>



# CHARADES

SCRIPT AND DIALOGUES: SÉBASTIEN MARNIER. PRODUCED BY CAROLINE BOUMARCHAND. CO-PRODUCED BY KIM MACGRAW & LUC DÉRY. DIRECTOR OF PHOTOGRAPHY: ROMAIN CARCANO. PRODUCTION DESIGN: DAMIEN FROUDEAU. COSTUME DESIGN: MARITÉ COUTARD. EDITING: VALENTIN FÉRON AND JEAN-BAPTISTE BEAUDOIN. CATERING: LÉILA FOURNIER. FIRST ASSISTANT DIRECTOR: LUCKLE JACQUES. SCRIPT SUPERVISOR: MARJORIE HAMEL. SOUND: STEPHEN DE OLIVEIRA. SOUND DESIGN: SYLVAIN BELLEMARÉ. RE-RECORDING MIX: HANS LAITRES AND BERNARD CARLÉPY STRIBEL. GRIP: STÉPHANE GALLOU. CATERER: BERTRAND ARTAUT. MAKE-UP: JEAN-CHRISTOPHE ROGER HARKSTYLÉ VIRGINIE DURANTEAU. PRODUCTION MANAGER: NATALIE DAGÈS. LINE PRODUCER: ANAIS ASCARDE. POST-PRODUCTION SUPERVISOR (FRANCE): XENA SULTYMA. POST-PRODUCTION SUPERVISOR (CANADA): ÉRIK DANIEL. ORIGINAL SCORE BY PIERRE LAPINTE AND PHILIPPE BRADUET. A COPRODUCTION FRANCE/CANADA: AVENUE B PRODUCTIONS, MICRO\_SCOPE AND POISON PRODUCTIONS. WITH THE PARTICIPATION OF CANAL+ CINE+ LA RÉGION PROVENCE ALPES CÔTE D'AZUR AND OF LA RÉGION DES PAYS DE LA LOIRE. WITH THE SUPPORT OF CNC AND OF CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE. IN ASSOCIATION WITH CINÉCAP 4 CINEAXE 3 COFINOVA 17. WITH THE FINANCIAL SUPPORT OF SUDOC SOCIÉTÉ DE DÉVELOPPEMENT DES ENTREPRISES CULTURELLES QUÉBÉC; TÉLÉFILM CANADA QUÉBÉC; CRÉDIT D'IMPÔT CINÉMA ET TÉLÉVISION; GESTION SUDOC; LE FONDS HAROLD GREENBERG; CRÉDIT D'IMPÔT POUR PRODUCTION CINÉMATOGRAPHIQUE OU MAGNÉTOSCOPIQUE CANADIENNE. WITH THE COLLABORATION OF SUPER ÉCRAN AND TÉLÉ QUÉBÉC. FRENCH DISTRIBUTION: THE JOKERS FILMS. CANADIAN DISTRIBUTION: MAISON 4. 3 INTERNATIONAL SALES: CHARADES.

avenue B

micro\_scope

POISON

CANAL+

CINE+

INÉCAP 4

CINEAXE 3

COFINOVA

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PROC Québec

TELEFILM CANADA

Canada

Québec

LE FORUM HAROLD GREENBERG

ÉCRAN

RÉGION SUD

PROVINCE ALPES CÔTE D'AZUR

LA LOIRE

MAISON 4

3

MAISON 4

3

CHARADES