



CITADEL

PRESS KIT





PRESENTS

CITADEL

A FILM BY BRUNO MERCIER

SHOOTED AT THE CITADEL. AN INCREDIBLE UNESCO WORLD HERITAGE SITE LOCATED IN BESANCON, FRANCE.

YEAR OF PRODUCTION
GENRE

Sept. 2022
Thriller

LANGUAGE
SUBTITLES

English
French

FILM LENGTH
IMAGE SCALE
SOUND
SET & COUNTRY

115minutes
Color 4K - Scope 2.39
5.1
Citadel of Besançon (France)

PRODUCTION / DISTRIBUTION

PRODUCTION / DISTRIBUTION
CONTACT
WEBSITE

Les Mûres Sauvages
bruno@les-mures-sauvages.net
<https://citadel-film.com>

INTERNATIONAL SALES

INTERNATIONAL SALES
CONTACT
WEBSITE

WITH SUPPORT OF



WEB SITE CITADEL

<https://citadel-film.com>





LOG LINE

How an ordinary woman will become a murderer under the influence of a psychopath.

PITCH

Shot in real time, a woman's child is kidnapped at the CITADEL and she has one hour to save her daughter from the hands of death. The twists and turns of what takes place will ultimately reveal the hidden truth. CITADEL is an edge-of-your-seat thriller that will keep you guessing as to who is the monster and who is the victim.

SYNOPSIS

At the Citadel of Besançon, Anna reads while Lou, her 10-year-old daughter, goes to see the animals. Time passes and Lou does not return. Worried, Anna goes looking for him when she receives a call from her daughter. But it is not Lou on the phone, but a man who tells him that he has just kidnapped his daughter. Anna thinks of a bad joke, but when she realizes that her daughter is under a face mask and has an hour's supply of oxygen, it's horror. Anna must stay on the line and not talk to anyone if she wants to see her alive again. Forced to obey this sadistic predator, she will have to perform increasingly violent acts until she kills a man. Locked in a strangely deserted citadel, Anna will do everything to extricate herself from this nightmare. Will she get there?

CAST

ANNA	Maud Imbert
JOHN	Mark Austin
LOU	Izzy
MARC, PARK CUSTODIAN...	Sebastien Fouillade
ANNA, DANCER, PHOTOGRAPHER...	Emma Chaibedra

PRODUCTION

DIRECTOR / AUTOR	Bruno Mercier
ASSISTANT	Meghdad Shamsolvaezin
SET DESIGNER	Kim Nezzar
CAMERAMAN	Pascal Marin
SOUND DIRECTOR	Eric Auregan
ASSISTANT	Etienne Racany
MAKE UP	Celine VanStorm

POST PRODUCTION

SOUND DESIGNERS	Remi Gauthier & Guillaume Moutardier
COLOR EDITING	Fabien Remblier
MUSIC COMPOSER	Olivier Florio with the support of SACEM





ABOUT THE DIRECTOR

BRUNO MERCIER

BIOGRAPHY

1960 Born in Besançon, France
1987 Diploma of architect DPLG in Paris
1987-1989 studies Cinema and Theatre at New-York University
1990 - 2008 career in architecture
2010 writes and stages his first theatre play CONTAINER 606, a conceptual in camera thriller
Since 2012 Adapts his play CONTAINER 606 to film, then continues his filmmaking career with a crazy comedy LOVE LOVE LOVE, a musical romance SO LONG, the breathless thriller PARANOIA PARK, the family comedy MAGNIFICENT LIARS
2022 ORSO (drama) and CITADEL (Thriller - English language)

FILMOGRAPHY

(Script, production, direction, editing)

2014 **SO LONG** distribution: DESTINY FILM (57 movie theaters)
2015 **PARANOIA PARK** distribution: DESTINY FILM (49 movie theaters)
Awards:
 - Los Angeles Independent Film Festival: **Best Action & Thriller, Best actress, Best second rôle.**
 - Los Angeles Film Festival
Honorable Mention for Film and Screenplay
 - Indie Film Fest - Eureka Spring
Best Film, Best Foreign Film, Best Actress.
Selected at :
 Dada Saheb Film Festival - New Delhi, Cardiff Independent Film Festival, The Gulf of Naples Independent Film Festival, Festival Mondial de Cine Extremo - VeraCruz, World Premiere Film Festival - Philippines, Petaluma International Film Festival.
2019 **MAGNIFICENT LIAR** Distribution: DESTINY FILM (54 movie theaters)
Awards:
 Worldfest Houston, **Best Comedy**
Selected at :
 - Ramsgate Film festival,
 - New York independant film festival,
 - Bozeman film festival.
2022 **ORSO** International Sales WIDE MANAGEMENT
2022 **CITADEL**





WITH THE DIRECTOR BRUNO MERCIER

Q & A

What are for you the characteristics particularly important for this kind of film?

First, a plausible story.
Thrillers have a more devastating impact when they are believable.
CITADEL starts from a fear that all parents have: that something bad happens to their child.
But when this is coupled with another fear, that of losing the person you love with passion and with whom you have planned to build your life, it can generate terrifying thoughts to the point of wishing the death of the bastard who took from us the person who made us dream and made us happy every day.
When you show the public that familiar facts can trigger the human monstrosity that is in all of us, it becomes truly terrifying.

The whole film takes place in the Citadel. This constraint was wanted?

Beyond the very tight budget of the project, it is always a challenge to make a film in a unique place. The thriller lends itself very well to this.
Visual impact is key in this kind of film.
Like all thrillers, CITADEL must be bold and visually spectacular. The decor takes the place of a main character. He is the psychological and real prison in which ANNA finds herself locked up. The citadel must be treated in a spectacular way so that the visual impact reaches a grand and impressive scale.
When you show the public that familiar facts can trigger the human monstrosity that is in all of us, it becomes truly terrifying.

Can you tell us something about the other characters in the film?

All the characters ANNA meets in her way of the cross are the look-alikes of her ex-husband and her new girlfriend. It's like an obsession... It may sound very strange. But there is a reason for this choice. The final twist will deliver the answer to this madness that will certainly intrigue the spectator and make him understand the meaning of the story. And maybe even to the point of admitting that JOHN is finally like all of us; an ordinary person who has to live with all his monsters that he will keep locked up in the most secret corners of his head.

The final twist is surprising...

Joker! We don't reveal anything.
But yeah, we all love a good twist! Thrillers are full of them, and the plot is key in this kind of film. Once the audience has been placed in an alternate version of reality, and suspended their belief system, interrupting it again with a strong twist is an effective way to create lasting impact. This is what happens in ANNA's Way of the Cross. More and more dangerous tests. More and more dangerous encounters. It was crucial to reach the climax by gradually transforming ANNA to bring her to cross the line of prohibitions. His final gesture had to be plausible and indisputable. And behind this, the rebound in the form of a twist takes on its full force because it leads us to understand JOHN's humanity and his mental failure.

On your films, do you always work with such a small team and few actors?

On ORSO, a very intimate film, shot in 2021 like CITADEL, there were only 2 actors for 2 hours of film... And it works very well.
Here in CITADEL, there are still a few more people, but these are the sinews of war for our production company. Work with multi-function technicians, ready and trained for all positions. This is the ideal. We have been working together for several years. We are like a family. I can count on them with my eyes closed, as they know that I will go all the way no matter what.
Making very beautiful films with few means requires unfailing discipline from the writing of the project to the theatrical distribution of the film.
This is the strength of our production and distribution company LES MURES SAUVAGES. We have been developing this concept of economical films for more than 10 years, producing practically one film per year. And we are still standing while other companies, benefiting from public aid, have filed for bankruptcy several times.
So cinema is not a question of money, but of ideas and passion. And a lot, a lot, a lot of work.
Demonstrating effective teamwork is always appealing to audiences, especially if the characters are charismatic and the plot gripping. The work of a great team makes the dream work; And our greatest reward is not a great film review, or a prestigious prize at an international festival, but the smile and the joy of the spectator when leaving the room.
Finally, without dwelling on the Bourgogne-Franche Comté Region, which did not support us when we were highlighting a historical heritage listed as a UNESCO World Heritage Site, I would like to especially thank Alexandre Arnodo, the director of the Citadel of Besançon, and all his team, without whom we could not have made this film in this sublime setting. A man passionate about all forms of art and who made the Citadel the largest regional cultural center. Cheer!



MAUD IMBERT



MARK AUSTIN

