



GETT:
THE TRIAL OF VIVIANE AMSALEM
A film by
Ronit & Shlomi Elkabetz

**Israel's Official Entry for the 87th Academy Awards for
Best Foreign Language Film**
Winner: Israeli Film Academy's Ophir Award for Best Picture

115 mins., France/Israel/Germany, 2014

In Hebrew, French, & Arabic with English subtitles

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SYNOPSIS

An Israeli woman (Ronit Elkabetz) seeking to finalize a divorce (*gett*) from her estranged husband finds herself effectively put on trial by her country's religious marriage laws, in this powerhouse courtroom drama from sibling directors Shlomi and Ronit Elkabetz. In Israel, there is neither civil marriage nor civil divorce; only Orthodox rabbis can legalize a union or its dissolution, which is only possible with the husband's full consent. Trapped in a loveless marriage, Viviane Amsalem has been applying for a divorce for three years but her religiously devout husband Elisha (Simon Abkarian of *CASINO ROYALE* and *PERSEPOLIS*), continually refuses. His cold intransigence, Viviane's determination to fight for her freedom, and the ambiguous role of the rabbinical judges shape a procedure where tragedy vies with absurdity and everything is brought out into the open for judgment.

Winner of the Israeli Film Academy Ophir Award for Best Picture and propelled by the craft of Ronit Elkabetz (*LATE MARRIAGE*, *THE BAND'S VISIT*), one of Israeli cinema's most acclaimed actresses, *GETT: THE TRIAL OF VIVIANE AMSALEM* is an uncompromising, heart-rending portrait of a woman's struggle to overcome an unmoving patriarchy and live a life of her own design.

INTERVIEW WITH THE DIRECTORS

The title announces a trial— what is the dispute in question?

Viviane, exhausted by her marriage, left the marital home several years ago and now wants a divorce in due form in order to avoid being a social outcast. Civil weddings still do not exist in Israel; only religious law applies, which stipulates that only the husband can grant a separation. However, Viviane wants to count on the justice system, on the Law, to obtain what she considers to be within her rights. Her husband Elisha stubbornly refuses this divorce and Viviane obstinately wants it.

Does this conflict apply to a specific community? Or a specific time period in the past?

Today in Israel, everyone's marriage is governed by religious law irrespective of which community they come from, or whether the couple is religious or completely unreligious. When a woman says "Yes," under the nuptial canopy, she is immediately considered as potentially "deprived of *gett*," in other words the right to divorce, because only the husband has the right to decide. The Law gives this outrageous power to the husband. The rabbis claim that they do everything to help the wives, but the fact is, within the closed hearings of the legal proceedings, the reality is much different, for it is the rabbis' sacred duty to do everything possible to preserve a Jewish household, and they are reluctant to put the personal wish to end a marriage above religious duty.

During what time period does *GETT: THE TRIAL OF VIVIANE AMSALEM* take place?

Today. As this law has never evolved, the question isn't to know "when," but "over how much time" the procedure will take place. Precious time wasted for the women asking for a bill of divorce, without this holding any importance in the eyes of their husbands, the rabbis and the Law.

This lost time only has a value for the poor woman who is begging for the right to return to a normal life. For as long as she is not formally separated, a woman living outside the marital home will never be able to start a family again, and the children she might have outside of her marriage will be stigmatized with the "mamzer" status (the equivalent of a bastard, having no legal status or protection).

Moreover, this law forbids the woman any social life at all, for she would risk being suspected of having an affair with a man, which would forever prevent her from receiving a decree of divorce, if the husband still persists in his refusal. A woman who is waiting for her divorce decree is condemned to a sort of prison.

**How did you approach the courtroom genre from a filmmaking standpoint?
What were your guiding principles on the shoot?**

In our eyes, staging a trial inevitably asks the question of knowing how a man and a woman are defined in view of the Law, the court, and in relation to one another. As a result, a rather extreme directing decision became self-evident: never film from the position of the director who is observing, but only from the protagonists' perspective. The camera is always positioned in the POV of one of the characters who is looking at another character. Characters who are not being looked at by another character can't be seen.

We, the directors, are not telling our story by imposing a single point of view on it, but through the multi-faceted prism of the people presented in the space before us. It is a subjective point of view in a place that is supposedly objective.

How does your staging differentiate itself from the two previous chapters of your trilogy?

TO TAKE A WIFE, where the conflict was between the individual and herself, essentially used close-up shots; SEVEN DAYS was filmed with wide-angle lenses that encompassed dozens of characters in a shot, for it was the family "clan" that Viviane was confronting. In GETT: THE TRIAL OF VIVIANE AMSALEM, Viviane is facing the State through its applicable law. For our staging, we needed to reproduce the narrative space in which the story takes place, in other words, this rabbinical courtroom, capturing the multiplicity of convictions and emotions being expressed and circulating within this enclosed space. We also wanted our characters to be "bare(d)" faced with the Law: they face a blank wall, stripped of all artifice.

Then it's a film about words: in good or bad faith, tricks and ruses, testimony, pleas...To each his own truth?

Indeed, to each his own. But we also play with the different levels of language: profane versus sacred language. Comedy versus tragedy.

In the courtroom, the formal language feels strange when used to evoke everyday facts before the court. This strangeness is almost contemptuous for the community members who have come to this place to express themselves. Moreover, we also used this distortion for the actors: the formal court language forced them to use particular gestures behind which they could hide.

What also very much guided us during the writing process and when creating the characters was to try and arouse compassion. Despite the uncompromising rigor of the Law enforced by rabbis who may appear inhuman, we wanted to have moments when they give in to a bit of humanity, when we can notice their feelings of distress and confusion, aware that this situation could one day concern them as well, as it may touch their wives, their daughters, their neighbors, their Aunts...

Ronit, how do you envision your character?

The rabbis have the mission to save every Jewish household. It's the *shalom bayit* commandment, "domestic harmony." So this woman's wish to divorce threatens the established order; but she is also threatening them on a personal level, because they don't want to be complicit in ending a marriage.

And because she is a woman, her voice counts less than a man's. She has no weight or leverage. She is constrained to silence by the power of the Law and those who enforce it, the rabbis. Yet, Viviane learns to use this constraint to unremittingly continue the proceedings that everybody wants to stop. Even if it is imposed upon her, this silence is also a reflection of her inner strength.

The leitmotiv which inspired Viviane's character is her determination, her inner peace of mind, her silence, which is the silence of someone who has seriously prepared herself and profoundly reflected on what she was doing before launching herself into this lion's den.

She is also a woman who is capable of violent outbursts, but she knows that if she gives in to the smallest fit, she will weaken her position in comparison with a man. If she doesn't control herself, she will immediately be kicked out of the trial, and be permanently discredited.

She isn't fighting on equal terms with her husband Elisha, who has the Law on his side. Even worse: he has the power. And he behaves accordingly, confidently. Nevertheless, his situation is more complex than a simple power struggle: he sincerely wants to keep Viviane by his side.

And that also worsens Viviane's situation: although she is a woman who brings about trouble, in particular because she goes against the sacred commandment to preserve a "Jewish home," her husband still wants to save her, despite herself, and to bestow upon her the honor of being his wife. Elisha's will and desire further soften the rabbis towards his position.

One of the strong points of Ronit and Simon Abkarian's acting is in their looks and expressions...We are almost in the category of silent film, or Hollywood films of yesteryear by Carl Dreyer, Robert Bresson...We are equally led to study the rabbis' faces...

These references are very important to us, notably classical films in which the tension relies upon a forthright issue. Here for example, Viviane wants her freedom, which she is refused. And also, a complication is added: the defendant at the trial is also the person who has the power to determine the verdict. It's a fascinating set-up.

In our minds, the power of cinema lies in the point of view. In a frame, the eye is first attracted to the actors' and actresses' eyes. Then we look for what the actor is seeing, we dissect his soul through his vision. Thanks to these perspectives, the film exists beyond the dialogue.

These alternating perspectives also create the movement: a metaphor that we had in mind at the beginning of our work was that the trial would take place like a tennis match. Your head would turn from left to right, following the exchange of the balls, there would be a set won, a set lost, until the final victory.

The only thing left to do in such a situation is to lead a war of expressions in their eyes. Elisha's eyes are not devoid of suffering, but he also displays composure, self-confidence and inflexibility. Unlike Viviane, whose expression encompasses a much more complex universe. Her eyes conceal pain, fear, despair, will and obstinacy, vigilance, and many things she would like to express as well as others that she prefers to keep to herself.

In the film's opening shots, the heroine is invisible. Her husband and her lawyer however are speaking about her - while she remains off screen. Is that to show that her existence is being denied?

Given the visual language we have chosen for the film, we are supposed to see her when her lawyer and husband are looking at her. But in order to shed a light on this woman's transparency from the very beginning, and the denial of her existence within a masculine judiciary system, we decided to begin with her absence. Afterwards, her presence will become permanent, because she is the one fighting, she is the one asking, she is the one who is dismissed. And she is one who carries the story forward, from hearing to hearing. It's her fate that is on trial. We wanted the audience to see her for the first time when she hears that she is refused the *gett*. The word "no." From that precise moment, faced with this refusal, and the denial of her being, she starts to exist on screen.

Viviane wears dark colors during practically the entire film, thus further emphasizing the one scene where she is dressed in red. A scene where she takes down her hair...

In Orthodox Judaism, a woman's voice and her hair are considered the most scandalous tools of seduction. That's why women don't have the right to sing, and married women have to cover their heads with a scarf or a wig (and within some stricter sects of Orthodox Judaism, after having shaved their heads). In this scene, Viviane is exhausted, possibly also because she is desperate. Up until this moment, nothing has been moving her request forward. Unconsciously, she puts on a red dress; red which translates the need for rupture, and her enormous weariness. She no longer wants to play this game. The moment when she takes down her hair is almost a reflection of her unconscious state. As if, at this point, she's letting herself go. Taking down her hair in front of the rabbis is an extremely impudent act. In Judaism, a woman's hair is even compared to her sexual organs. She doesn't do it on purpose, she is not looking to provoke them, but, at this instant, she no longer cares. She has been sitting on this chair for such a long time...she's practically at home.

In the scene that follows, the Law and the men who apply it will quickly call her back to order.

Part of the movie's strength comes from its alternating tones. Why did you decide to combine tragedy, comedy, revolt and farce?

The very essence of this story is tragic. What takes place is absurd, and at times ridiculous. The comedy arises from this contrast.

The existence of this law is absurd: a religious law that applies to everyone, whether they are religious or not. Even we simply can't believe that in 2014 in our supposedly democratic society, a woman may be considered to be her husband's property. And there is also something absurd in the rabbinic judges' determination to waste time, to delay debates and unhinge the plaintiff so that she will give up, renouncing her will and thus "saving" another Jewish household from "disaster."

From Mrs. Evelyne Ben Chouchan to Rachel, including the couple who are their neighbors - the husband being very enlightening about men and women's relations - the choice of witnesses overall is a sketch of social customs. The judges seem at times to be watching a play when faced with these characters.

There are a few legal grounds that would allow the judges to order a husband to grant his wife a divorce: if the husband is unable to clothe his wife, or fulfill her dietary and sexual needs. It is from this perspective that the judges have summoned members of the couple's community and the couple's neighborhood. Yet, once called in to testify, they can't refrain from taking this opportunity to make it about themselves. Viviane's brother, his wife, a fifty-year-old bachelor, a friend from the synagogue, the neighbors: this gallery of realistic characters brings a multitude of points of view, perspectives from the outside, from towns and cities, their traditions, the synagogue. But can they actually give the judges a valid legal reason to order Elisha to grant his wife a divorce?

Three languages are spoken in the film: Hebrew, Arabic, and French. When and why do the characters switch from one language to the other?

People in Israel who come from North Africa often speak a jumble of Hebrew, Arabic and French. Just like the people who come from Europe pepper their language with Yiddish or their mother tongue. This phenomenon is dying out with the younger generations. Our generation rarely uses any other language besides Hebrew. But our parents' generation used Arabic and French when their honor or their secrets were involved. A language is a haven. When you feel more comfortable saying something in a certain language, you switch over to that language. This allows for a certain comfort level and creates intimacy among family members. When Viviane's brother comes to testify, and he addresses her in Arabic, it's to soften the unexpected blow he is going to deal her when he admonishes her in front of everybody.

Elisha himself is very stubborn when it comes to Hebrew. He understands it perfectly of course, but he consistently chooses not to use it. Firstly, he can't

express himself as well in Hebrew as he can in French, the language he was brought up in. Secondly, he, like the pious men, believes that Hebrew is a sacred language and it should not be used for commonplace, everyday conversations.

Ronit, do you believe that Viviane is forever forbidden to all men, other than her former husband?

When Viviane accepts this ban, she is buying her freedom at the price of her own liberty. It's a very heavy price to pay. What she will decide to do with her life depends upon her integrity and her ethics. I can't give you an answer because I don't know what she might do. But something is obvious to me: it's a choice that displays a great confidence in life. From her point of view, making this choice will open all the doors for her, even if it means remaining faithful to this man for the rest of her life... It's an important success and a victory, despite all. It's the victory of the spirit – mind over matter. From that moment on, a great realm of possibilities is opened for her.

GETT is thus anchored in the reality of Israeli society, and results from your desire to recount this struggle for freedom. How much of your personal experience is found in these situations and these characters?

All the facts and character traits we used to tell our story are plausible. Viviane, the heroine of our trilogy, is as much inspired by elements of women's lives from our entourage as well as by our mother, who never stepped into a rabbinical court, and never expressed the desire for divorce, even though she may have thought about it.

So you are sketching a portrait of Israeli society rather than one of your family?

Yes, GETT isn't just Viviane's story, but a metaphor for the condition of women in general who see themselves as serving a "life sentence" because of this law. Consequently, GETT represents the condition of women throughout the world, in all the places where – merely because they are women - they are considered by the law and by men as inferior.

Interview by Jean-Luc Douin

BIOGRAPHIES

Shlomi Elkabetz—Screenwriter, Director, Producer

Shlomi Elkabetz has taught Cinema for over a decade at Sapir College in Sderot and at the Minshar Academy in Tel Aviv, Israel. Together with his sister Ronit Elkabetz, he co-wrote and co-directed the award winning, critically acclaimed films *TO TAKE A WIFE*, *SHIVA (SEVEN DAYS)*, and *GETT: THE TRIAL OF VIVIANE AMSALEM*. In 2009, he wrote and directed the second season of *Ran Foursome* (15 chapters) and in 2011 he directed and produced *TESTIMONY*, which premiered at the Venice Film Festival. Elkabetz is the Artistic Director of “Studio South,” the Production Lab of the Cinema South Film Festival.

Ronit Elkabetz—Screenwriter, Director, Actress (Viviane Amsalem)

Ronit Elkabetz is an acclaimed Israeli-French actress of stage and screen. In Israel, she starred in numerous films including *SHCHUR*, *LATE MARRIAGE, OR, MABUL*, *JAFFA*, and *THE BAND’S VISIT* and has won two Ophir Prizes for Best Actress (Israeli Academy Awards). In the past decade, Elkabetz has also participated in various French films, including works by André Téchiné and Fanny Ardant. Together with her brother, Shlomi Elkabetz, she co-wrote and co-directed the award-winning, critically acclaimed films *TO TAKE A WIFE*, *SHIVA (SEVEN DAYS)*, and *GETT: THE TRIAL OF VIVIANE AMSALEM*. Elkabetz has received numerous awards at home and abroad for her acting and directing, including, most recently, the French Legion of Honor.

Simon Abkarian—Actor (Elisha)

Simon Abkarian is French actor, writer, and director of Armenian origin. After spending his childhood in Lebanon, he moved to Los Angeles and joined a theatre company run by Gérald Papazian. Back in France, he caught the attention of Ariane Mnouchkine, director of the Théâtre du Soleil. In 2011, he received the Molière for Best Comedian for *Une Bête sur la Lune* by Irina Brook. Since then, he has played many roles in plays, movies, and more recently on TV.

First known for his role in Cédric Klapisch’s *CHACUN CHERCHE SON CHAT*, he played once again under his direction in *NI POUR NI CONTRE BIEN AU CONTRAIRE*. He also worked with Xavier Durringer in *J’IRAI AU PARADIS CAR L’ENFER EST ICI*, Atom Egoyan in *ARARAT*, and Ronit Elkabetz in the trilogy that began with *PRENDRE FEMME (TO TAKE A WIFE)*, continued with *LES 7 JOURS (7 DAYS)* and culminated with *LE PROCES DE VIVIANE AMSALEM (GETT: THE TRIAL OF VIVIANE AMSALEM)*. A fluent English speaker, he has also worked with Jonathan Demme in *THE TRUTH ABOUT CHARLIE*, Martin Campbell in *CASINO ROYALE*, and Sally Potter on her three films *THE MAN WHO CRIED*, *RAGE*, and *YES*. He will soon be appearing in Fatih Akin’s *THE CUT* and Robert Guédiguian’s *UNE HISTOIRE DE FOU*.

FILMOGRAPHIES

SHLOMI ELKABETZ

- 2014 – **Gett, the Trial of Viviane Amsalem (*Gett*)**
Directors' Fortnight (Quinzaine des Réalisateurs), Cannes
Winner Israeli Academy's Ophir Award for Best Israeli Feature
Israel's Official Selection for the 87th Academy Award for Best Foreign Language Film
- 2011 – **Testimony (*Edut*)**
Venice Days 2011
FIPA 2012, closing film
- 2010 – **The Ran Four**, TV series, 15 episodes.
- 2008 – **7 Days (*Shiva*)**
Critics' Week (Semaine de la Critique) Opening Film, Cannes
- 2004 – **To Take a Wife (*Ve'Lakhta Lehe Isha*)**
Winner of the Critics' Award for Best Film, Venice
Winner of the Critics' Week Audience Award, Venice

RONIT ELKABETZ

- 2014 – **Gett, the Trial of Viviane Amsalem (*Gett*)** by Ronit & Shlomi Elkabetz
Directors' Fortnight (Quinzaine des Réalisateurs), Cannes
Winner Israeli Academy's Ophir Award for Best Israeli Feature
Israel's Official Selection for the 87th Academy Award for Best Foreign Language Film
- 2012 - **Zarafa** by Rémi Bezancon and Jean-Christophe Lie (*Voice*)
- 2011 – **Invisible (*Lo roim alaich*)** by Mihal Aviad
The Flood (*Mabul*) by Gai Native
Testimony (*Edut*) by Shlomi Elkabetz
- 2010 – **Free Hands (*Les Mains Libres*)** by Brigitte Sy
Turk's Head (*Tête de Turc*) by Pascal Elbe
- 2009 – **Ashes and Blood (*Cendres et Sang*)** by Fanny Ardant
Jaffa by Keren Yedaya
- 2008 - **The Girl on the Train (*La Fille du RER*)** de André Téchiné
7 Days (*Shiva*) by Ronit & Shlomi Elkabetz
Zion and His Brother (*Zion Ve Ahav*) by Eran Merav
- 2007 – **The Band's Visit (*Bikur Ha-Tizmoret*)** by Eran Kolirin
- 2004 – **My Treasure (*Or*)** by Keren Yedaya
To Take a Wife (*Ve'Lakhta Lehe Isha*) by Ronit & Shlomi Elkabetz
- 2003 – **Alila** by Amos Gitai
Late Marriage (*Hatuna Meuheret*) by Dover Koshashvili
- 2001 - **Made in France (*Origine Contrôlée*)** by Ahmed Bouchaalaet Zakia Tahri

- 1996 – **Metamorphosis of a Melody (*Milim*)** by Amos Gitai
 1995 – **Tzaleket** by Haim Bouzaglo (co-written by Ronit Elkabetz)
 1994 - **Sh'Chur** by Shmuel Hasfari
 1992 - **Eddie King** by Giddi Dar
 1990 – **The Appointed (*Hameyu'ad*)** by Daniel Wachsmann

SIMON ABKARIAN

- 2014 – **Gett, the Trial of Viviane Amsalem (*Gett*)** by Ronit & Shlomi Elkabetz
 2013 – **The Cut** by Fatih Akin
 Colt 45 by Fabrice Du Welz
 The Marchers (*La Marche*) by Nabil Ben Yadir
 Angélique by Ariel Zeitoun
 Les Invicibles by Frédéric Berthe
 2012 – **Zero Dark Thirty** by Kathryn Bigelow
 2010 – **De Force** by Frank Henry
 Turk's Head (*Tête de Turc*) by Pascal Elbe
 2009 - **Army of Crime (*L'Armée du Crime*)** by Robert Guédiguian
 Rage by Sally Potter
 2008 – **The Wedding Song (*Le Chant des Mariées*)** by Karine Albou
 7 Days (*Shiva*) by Ronit & Shlomi Elkabetz
 A Day at the Museum (*Musée Haut, Musée Bas*) by Jean-Michel Ribes
 Secret Défense by Philippe Haim
 Khamsa by Karim Dridi
 2007 – **Rendition** by Gavin Hood
 Trivial (*La Disparue de Deauville*) by Sophie Marceau
 Persepolis by Marjane Satrapi
 2006 – **Casino Royale** by Martin Campbell
 Armenia (*Le Voyage en Arménie*) by Robert Guédiguian
 The Snake (*Le Serpent*) by Eric Barbier
 Petites Révélations by Marie Vermillard
 2005 – **A Few Days in September (*Quelques Jours en Septembre*)** by
 Santiago Amigorena
 I Saw Ben Barka Get Killed by Serge Le Peron
 Zaïna, Cavalière de l'Atlas by Bourlem Guerdjou
 The Demon Stirs (*Le Démon de Midi*) by Marie-Pascale Osterrieth
 Gamblers (*Les Mauvais Joueurs*) by Frédéric Balekdjian
 2004 – **To Take a Wife (*Ve'Lakhta Lehe Isha*)** by Ronit & Shlomi Elkabetz
 Yes by Sally Potter
 2002 – **Ararat** by Atom Egoyan
 Aram by Robert Kechichian
 The Truth About Charlie by Jonathan Demme
 Not for or Against (*Ni pour, ni contre (bien au contraire)*) by Cédric
 Klapisch
 Almost Peaceful (*Un monde presque paisible*) by Michel Deville
 1999 – **Lila Lili** by Marie Vermillard
 1997 - **J'irai au paradis car l'enfer est ici** by Xavier Durringer
 1996 – **Le Dernier des pélicans** by Marco Pico

When the Cat's Away (Chacun cherche son chat) by Cédric Klapisch
1994 – **Time Has Come (*Ana El Awan*)** by Jean-Claude Codsì
1992 – **Riens du tout** by Cédric Klapisch
1989 - **La Nuit Miraculeuse** by Ariane Mnouchkine

CAST

Viviane	Ronit ELKABETZ
Carmel	Menashe NOY
Elisha	Simon ABKARIAN
Shimon	Sasson GABAY
Main Judge	Eli GORSTEIN
Clerk	Gabi AMRANI
1st Deputy	Rami DANON
2nd Deputy	Roberto POLLACK
Donna	Dalia BEGGER
Meir	Albert ILLUZ
Shmuel	Avraham SELEKTAR
Galia	Keren MORR
Evelyn	Evelyn HAGOEL
Rachel	Rubi PORAT SHOVAL
Ya'akov	Shmil BEN ARI
David	David OHAYON
Simo	Ze'ev REVACH

CREW

Directors	Ronit ELKABETZ, Shlomi ELKABETZ
Screenwriters	Ronit ELKABETZ, Shlomi ELKABETZ
Producers	Marie MASMONTIEL Sandrine BRAUER Shlomi ELKABETZ
Co-producers	Denis CAROT Michael ECKELT
Production Manager	Efrat BIGGER
Production Coordinator	Iana TSIKANOVSKY
Location Manager	Itay MINTZ
1st Assistant Director	Orna LIBKIND
Script Supervisor	Sivan LAVY
Casting Director	Yuval AHARONI
Director of Photography	Jeanne LAPOIRIE
Sound	Tully CHEN Oded RINGEL
Production Design	Ehud GUTTERMAN
Costumes	Hagai GALIMIDI Li ALEMBIK
Make-up	Naomi BAR OR Ziv KATANOV
Set Photography	Maria TRIFU Amit BERLOWITZ

About Music Box Films

Founded in 2007, Music Box Films is a leading distributor of international, American independent, and documentary content in North America along with the best in international TV series and mini-series.

Releases in 2014 included Roger Michell's LE WEEK-END, written by Hanif Kureishi and starring Jim Broadbent; the Emmy Award winning French-language series "The Returned"; Pawel Pawlikowski's IDA, the official Polish submission to the Academy Awards®; and the Sundance Audience Award-winning documentary THE GREEN PRINCE.

Upcoming releases include award-winning documentary WATCHERS OF THE SKY, Dominik Graf's BELOVED SISTERS, Germany's official submission to the Academy Awards®, and Shlomi and Ronit Elkabetz's GETT: THE TRIAL OF VIVIANE AMSALEM, Israel's official submission to the Academy Awards®.

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