

LOST ILLUSIONS



MUSIC BOX FILMS PRESENTS

LOST ILLUSIONS

DIRECTED BY XAVIER GIANNOLI

[OFFICIAL WEBSITE](#)

[FILM STILLs](#)

2022 — French — Drama — 150 Minutes

PUBLICITY CONTACTS

Sophie Gluck
sophie@gluckpr.com

Aimee Morris
aimeemorris1@icloud.com

REGIONAL PUBLICITY & MARKETING REQUESTS

Elizabeth Arnott
earnott@musicboxfilms.com

BOOKING REQUESTS

Kyle Westphal
kwestphal@musicboxfilms.com

LOST ILLUSIONS | PRESS NOTES





Winner of 7 César Awards 2022

Best Film, Best Adapted Screenplay, Best Supporting Actor, Best Male Newcomer,
Best Cinematography, Best Costume and Best Set Design

LOGLINE

Aspiring poet Lucien de Rubempré joins a cynical team of journalists in 19th century Paris and discovers that the written word can be an instrument of both beauty and deceit in this sumptuous adaptation of Honoré de Balzac's, LOST ILLUSIONS.

SYNOPSIS

Lucien de Rubempré (Benjamin Voisin) is an ambitious and unknown aspiring poet in 19th century France. He leaves his provincial town, arriving in Paris on the arm of his admirer, Louise de Bargeton (Cécile de France). Outmatched in elite circles, Lucien's naive etiquette prompts Louise to retreat back to her husband, leaving the young poet to forge a new path. Lucien makes a new friend in another young writer, Etienne Lousteau (Vincent Lacoste), who introduces him to the business of journalism where a salon of wordsmiths and wunderkinds make or break the reputations of actors and artists with insouciant impunity. Lucien agrees to write rave reviews for bribes, achieving material success at the expense of his conscience and soon discovers that the written word can be an instrument of both beauty and deceit. Xavier Giannoli's sumptuous adaptation of Honoré de Balzac's epic novel, LOST ILLUSIONS is a ravishing vision of the birth of modern media.



INTERVIEW WITH XAVIER GIANNOLI

How did you decide to adapt *LOST ILLUSIONS* for the cinema?

I discovered the novel when I was in my twenties, about the same age as Rubempré. I was studying literature and I was fortunate to have a professor named Philippe Berthier, who has since become a great specialist in *The Human Comedy* [the multi-volume novel of which *Lost Illusions* is one part]. I had gone to the Sorbonne to be in the neighborhood with its many movie theaters. I didn't yet know how, but I wanted to devote my life to cinema. Everything led back to it, in one way or another...

I then began to accumulate notes, visual references, studies by Marxist critics or their opposites, the reactionary aesthetes, because critics of all varieties wanted to reclaim Balzac. And as far back as I can remember, I have always lived with the idea of one day making a film adaptation of *Illusions*. But it was out of the question for me to color the novel's images, to clumsily plagiarize the story in an academic adaptation. Art feeds on what it burns. Cinema is by nature the transfiguration of a reality or of a book - otherwise what is the point?

**MUSIC
BOX
FILMS**

What were your choices for this adaptation?

After years of exploring the book and its history, I needed to free myself from it, to concentrate on the sensations and feelings the text inspired in me, similar, in a way, to what music can inspire. In fact, it was by listening to a lot of music that I felt the novel become cinema. It was music that brought me back to what we look for beyond words in the work of cinema, especially when it is a literary adaptation.

Some pieces of music were randomly chosen according to my tastes. I found this an original way to approach the work of adaptation. For example, there is the piece by Vivaldi, *L'inquiétude*, that opens the film. It is 18th century baroque music re-orchestrated in a "romantic" style by Karajan. Different eras thus discover a secret harmony, like ours with that of Balzac. Max Richter went even further by freely "rewriting" Vivaldi's *Four Seasons*, as if to express its spirit and modernity without betraying the work... I was also listening to Bach's concerto for four pianos and orchestra, its incredible "choral" architecture where the themes seem to dialogue from one piano to another. I was thinking of all the characters, of the harmony that had to be found in the adaptation to tie together all these life lines, all these voices, all these tones, the tragic and the comic.

That is how the "movement" was established, the very physical sensation of movement, whether musical or simply that of bodies in the salons, throughout Paris, but also the great movement of a civilization in full mutation. This speed and movement had to be expressed, to be made a part of the setting.

Finally, in a more concrete way, I chose to concentrate on the second part of the novel: *Un Grand homme de Province à Paris*, the Odyssey of the young provincial who is going to discover "the back side of the scenery" and of consciences in the monstrous city.

Jacques Fieschi's contribution to the script was very important in helping me to capture the film. He brought a sensitive approach to the characters, helped me to humanize their relationships when Balzac seemed too mocking and punitive.

The character of d'Arthez does not appear in the film...

In the novel, d'Arthez is in some way the moral counterpoint of Lousteau. He is a moody, pure young writer who embodies virtue, hard work, patience, and high moral standards. A kind of secular saint who belongs to the Cenacle group, an association of young men who, to put it simply, refuse to compromise themselves by making a pact with the world as it moves towards the race for profit and impatient recognition.

In the novel, Rubempré is torn between Lousteau and d'Arthez, between vice and virtue, but I found this dramatic casting too easy in a film, too didactic. Also, filming simple virtue bored me... While d'Arthez is, in a certain way, Rubempré's bad conscience when he allows himself to be corrupted, I preferred that this rupture be an internal one, so that Rubempré can have an awareness, even if shrouded in illusions, of what he has renounced.

The spirit of d'Arthez thus flows differently in the film. Several characters see Lucien falling apart and tell him so, warn him... but he ruins himself in spite of everything... Out of revenge, greed, convenience, unawareness, innocence, survival instinct, pleasure... All these "notes" are present in his score and form the theme: the young man caught up in this movement of the world where all the values that structured society until then are shuffled like playing cards, laid out on a table where everyone cheats.

But the important thing for me was not to adopt a moralizing or punitive view of this story. Balzac is both fascinated and frightened by this new society that is paving the way for economic liberalism. He presents himself as a worried humanist rather than a moralizer.

What is this moment in history in which the novel takes place, in the first half of the 19th century?

There is a book by Philippe Muray which has a title I like very much: *The 19th Century through the Ages*. He often evokes Balzac and compares this moment of our history with "our time". Some similarities are indeed disturbing...

After the blood of the Revolution and the wars of the Empire, French society is longing for a kind of peace, to enjoy it, to have fun... Louis XVIII is in power and he is looking for compromises. The aristocracy has restored the values of the monarchy but the new bourgeois society aspires to social, political and, especially, economic conquests. Louis XVIII is thus a King who is resolutely conservative but, at the same time, is unable to ignore the progress underway.

There was the France "underneath", the one below the ramparts of Angoulême, and the nobles "above", up on the hill. It is no accident that Rastignac (in *Le père Goriot*) and Rubempré both come from this provincial town, whose topography expresses this social divide that both these ambitious young men will want to cross, each in his own way.

But Paris is not about being there but being part of it. The Parisian aristocracy of money was also self-absorbed, jealous of its privileges. To find one's place, it is necessary to accept the new "rules" imposed by the obsession with profit, even if it means giving up one's values. "What have they done with us?" Louise will ask Lucien at the end of the film. I am fascinated by the title of a little-known novel by Balzac: *Les comédiens sans le savoir* [The Unwitting Comedians]. As if, in this society of performance, we have no other choice than to play this comedy, even in spite of ourselves.

Coming from Angoulême full of illusions, Lucien will learn the hard way about these false pretenses and waste something of his beautiful aspirations. I am particularly touched by this theme of lost innocence, of the "waste of self", of what was beautiful and precious in oneself. The insidious way that an era or an environment has of leading you to deny your ideals, your most beautiful "values". Thus, the young idealistic poet of Angoulême will end up in Paris writing advertisements whereas he wanted to create something. He has fallen into the trap of "everything, right away"... and Lousteau, too, will admit: "And yet, I was good... I too had a pure heart." Balzac saw all these young talents wasting themselves, getting lost in the smoke and mirrors.

Following the example of the little Corsican who became emperor of the world, these young people dreamed of conquests, of social revenge, but this time far from the battlefields. Heroism becomes careerist, monetizable. It is even at this time that the first business school was created!

But be careful: Lucien is not a victim. That would be too easy. Balzac also sees the fascinating seduction of this "new world". Cruelty and melancholy are two notes that I wanted to make resound in the din of the whirlwind.

Exactly what is this world that Balzac sees being born before his eyes?

During the period when Balzac was writing *Illusions*, Marx was in the streets of Paris and Thackeray was preparing *Barry Lyndon*, which would be published in serial form a little later. There are dozens of other examples of authors who understood that the world had entered "the icy waters of selfish calculation", to use a phrase dear to Marxists. The critic Georg Lukacs has written magnificent pages on this great novel of the "capitalization of minds" and the "commodification of the world".

Balzac sees this moment when "being" degenerates into "possessing" and "possessing" degenerates into "appearing" because he is also writing about France's conversion to capitalism, and the human, political, spiritual and artistic damage caused by this earthquake.

So, with the fundamental value becoming that of profit, can we still know what really has "value" in this world of *Illusions*, what really has "meaning"?

I'm thinking of those books that the publisher Dauriat will not even read. Or the novel by young Nathan, about which Rubempré admits, following his paid "lesson in criticism", that he no longer knows if he finds it "good or bad". Or those plays that are booed or applauded by hired claqueurs [a group of people employed to boo or applaud in French theatres].



A fundamental issue is raised here: that of the possibility of *meaning* in the modern world. What still has meaning in a world where everything is evaluated by a market value? The young poet Rubempré will be hunted down and the young actress sacrificed by the hounds as though in a pagan ritual. Does art still have a place in such a world? And I found it particularly interesting that these questions were captured in a movement of cinema, the machine of illusions par excellence, the spectacle of life... and of death.

The novel is very severe with the journalism of the time.

The commercial press is only a sign, in *The Human Comedy*, of society's great movement towards the God of profit. An entire civilization is being swept away, not a simple corporation. Balzac is severe with these small newspapers that resembled lawless "gangs", ready to exchange their opinion for money.



I wanted to film these so-called journalists as gangsters who shoot up careers, defend their territory in theaters and fight with inkwells. For me, wickedness, cruelty and bad faith are as much cinematic material as violence.

But from the moment the press became "commercial", it was foreseeable that some would respond to imperatives other than the desire to enlighten the reader. A little later, Randolph Hearst will declare, "*False information and a denial are already two events!*"

Besides, at a time when the print media is in the midst of a "crisis", I liked filming inks, paper, lead typefaces, books, carved quills, newspaper sheets... all the "signs" of the civilization of the written word now threatened by "numbers", calculation, and the digital.

And it is indeed the cinema, this impure art so dependent on money, which now has to consider this tumult that Balzac saw come alive before his eyes.

How did you work on recreating Restoration Paris?

I fought to shoot in France, in Paris, and in "real" settings, as much as possible. The project was also a way to pay tribute to the splendor of France, its spirit, its language, as well as its fabrics and its spaces. All of that is the same expression of a magnificent civilization, need I remind you?

My set designer Riton Dupire-Clément, my costume designer Pierre-Jean Laroque, my director of photography, the brilliant Christophe Beaucarne, or my sound engineer François Musy, all were concentrated on restoring a feeling of the period as precise and as sensual as possible. I enjoyed immersing myself in the world of 19th century Paris, discovering the fantastic forgotten theater of the Château de Compiègne where Coralie is stoned at the end of the film. With its perspectives, you would think it was designed by Kubrick...

I shot with very special lenses that subtly distort the perspectives, sometimes darkening the edges of the screen. I was looking for both a feeling of "realism" through the precision of the reconstruction but also a shift, a poetic and sometimes "fantastic" vision, as in the backstage of theaters, the vision of Lucien's staring eye discovering the back of the set.

I was especially looking for sensuality, an organic relationship with the places and the materials, with the colors, for all that to be embodied, to become cinema, life, sound, movement... A cinematic spectacle in a world where a whole society becomes a spectacle, a game of shadows and illusions, but where the body, physical love and violence remain "real".



Balzac is both sensualist and philosopher, psychologist and anthropologist, painter and director. For example, when reading the description of the Boulevard du Crime, you get the feeling that he had the intuition of cinematic language, it is clear. It is a literature of the gaze. Cinema is organically linked to Balzac's vision of the world. Eisenstein spoke about it in his lessons on directing based on "Le Père Goriot".

Tell us about the casting, Lucien and the others...

Benjamin emerged as a natural, physical choice. It is the injustice of the "gift", of the cinematic body, of the look that the camera likes. I did long screen tests in costume where he recited poems, laughed, cried. He had an innocence without mawkishness, a sensuality without vulgarity, a period diction without effort. An element of cinema in which the smallest gesture has a grace without calculation. He was Rubempré, a modern Rubempré. Everything was personified... Just look at his assurance in front of Depardieu. It's the same thing. It's animal.

Cécile came to the fore when I decided to humanize the character of Louise, who in the novel has the same first name as Darrieux in *Madame De...* by Max Ophüls, about whom I often thought. In Balzac's work, there is something miserable and pathetic about her, ready to do anything to be accepted by high society. I wanted her renunciation of Lucien to have a more sensitive and "tragic" quality, so that the social aspect did not totally destroy the feelings. I wanted to nuance, to make their relationship and their age difference more complex and moving. The cruelty of their relationship seemed more devastating to me if their relationship remained secretly loving.

I invented the scene where the young Coralie visits Louise to ask her for help... and not to "take" Lucien from her. Salomé Dewaels is for me a great discovery, even though we had already seen her in small roles. She has this full body, with a roundness that looks "period", and at the same time the innocence and the craftiness of a girl from the street. She herself was a night bartender and she amazed me when she recited verses from Berenice in the screen tests with perfect diction. She "speaks" dialogues that are sometimes taken from the book, although written in the language of the 19th century. I found the discussion scenes with Lucien when they are in bed, after making love, particularly moving, for their youth, their spontaneity, their sensual innocence. I thought about the cruelty of their fate, the unjust sacrifice of a young woman by a cynical society.

If he had been more clever, more Rastignac, Lucien would have seduced the terrible Madame d'Espard, played by the dazzling Jeanne Balibar, whose every sibilant line in the dialogue, every look, becomes a danger both voluptuous and threatening. Perhaps she is also taking revenge for the fact that Lucien does nothing to seduce her and that it is even more unbearable for her than seeing a young commoner trying to penetrate the aristocracy. Again, the cruelty of the situations, of the social struggle, seemed to me even more bloody and physical when mixed with wounds of love.

"And yet I was good..." This sentence had caught me while reading the novel. It haunted me... and Vincent Lacoste gives it a glow that is both painful and laughing, a derision that masks a failure, a renounced vocation, a lost illusion. Lacoste gives a human truth to each look and his incredible laughter resounds at the bottom of an abyss, of a life perhaps already ruined... He is funny and tragic in the same movement, that of jealousy and friendly betrayal. Once again, I wanted to give the character a chance because his humanity rips away a little more of his flesh.

Friendship as a value torn to shreds by "the hounds" is an essential theme of the film, one of those higher feelings put to the test by the obsession with success and profit. And while Lousteau sells out, Nathan resists and "plays with it all," as he wants to push Lucien to learn to do in order to protect his talent.

For this character, I wanted an artist, an icon. A musician, a writer... or why not a filmmaker. I quickly thought of Xavier Dolan whom I admire as a filmmaker and as an actor. He has a very pure energy and an uncommon intelligence. He was enthusiastic when he read the script and immediately understood the issues at stake, starting with the place of the artist in this world, the vanity and the taste for beauty, against all odds... Our relationship was close and concentrated, right up to the enormous voice work of the narrator, who enlightens the film with his irony and his humanity.

He is an accomplished actor, subtle and unpredictable, extraordinarily involved. In the film, he is an icon of his time who, unlike Lucien or Lousteau, knows how to protect his inspiration from the social and "media" comedy. Crossing paths with him on this gigantic shoot was very stimulating for me, like a visceral reminder of the need for a personal vision, for a singular proposal.

On the set, I had real joy in seeing him working so closely with Depardieu. Something of the poetic history of cinema was there, between the actor of *Loulou* and the author of *Mommy*. Depardieu was jubilant in playing this fruit and vegetable vendor who cannot read but has become the sultan of publishers, through pure commercialism. He is an actor of pure genius - you could see it in the looks that all these young actors were giving him. Seeing him so happy to act, to invent, gave us incredible energy.

Finally, I would like to say a word about the great Jean-François Stévenin, my claqueur, whose presence on the set was essential to remind me that a film must remain an adventure, that one must not let oneself be fooled by the system, to risk everything and expect nothing, and to protect one's flame, however modest it may be. His death overwhelms me.

He would have been the first to pay tribute to André Marcon and Louis-Do de Lencquesaing and to all those who embody this bundle of destinies, this "Human Comedy".



PORTRAIT GALLERY



LUCIEN DE RUBEMPRE



LOUISE DE BARGETON



ÉTIENNE LOUSTEAU



NATHAN



CORALIE



MARQUISE D'ESPARD



DAURIAT



BARON DU CHÂTELET



FINOT



SINGALI



LUCIEN DE RUBEMPRÉ

Played by Benjamin Voisin

Son of an Angoulême apothecary named Chardon, he is not entitled to bear the name of his mother, née de Rubempré. This truly talented young poet is supported by Madame de Bargeton, a sensitive soul who tries to organize a salon, despite the provincial society's lack of interest in arts and letters. Lucien goes to Paris with his protectress, who soon abandons him. He is then confronted with the harsh reality of a city where only money and connections allow one to succeed.

His meeting with Lousteau introduces him to the editorial rooms of the opposition newspapers where his sharp and biting wit is very quickly welcomed. But too weak to resist temptations, too naïve to understand the world, Lucien renounces literary work in favor of the ease of journalism. He gradually alienates all the goodwill he has built up by betraying both his family and friends and, fulfilled by his relationship with the actress Coralie, neglects to weave the bonds with women of the world that could have ensured him lasting success. The film has chosen to keep the essential psychological characteristics of Lucien that are his in the novel, even though some episodes of his Parisian life have been modified.

LOUISE DE BARGETON

Played by Cécile de France

This queen of Angoulême society falls in love with the young poet, whom she takes to Paris, but Lucien's commoner origin, his poverty, and his lack of knowledge of the world prove to be insurmountable obstacles and she abandons him to his fate.

The film suggests that love survives this separation and that Louise, like Lucien, is crushed by a society dominated by money, the quest for power and convention. Louise does not have the strength to resist these social constraints any more than Lucien does, and both can only observe, with sadness, their transformation in response to Parisian life. Louise's weakness is a kind of counterpart to Lucien's, who cannot resist any request. Balzac's narrative is even more pessimistic: Louise's admiration for Lucien in Angoulême, where, in contrast to a petty and narrow-minded society, he was a genius, vanishes as soon as he is confronted with the ease and wittiness of Parisian elegance. Discovering the limits of her young poet and understanding that a relationship with a commoner would harm her, she quickly forgets about him and, now a widow, marries Sixte Châtelet, whom she has appointed baron and prefect before returning to Angoulême.

ÉTIENNE LOUSTEAU

Played by Xavier Dolan

The character of Nathan is one of the beautiful creations of the film. He brings together three characters from the novel: Raoul Nathan, an intriguing journalist, lover of Florine, whom he has taken from Lousteau; Daniel d'Arthez, a profound writer who prefers a difficult life devoted to work over compromise, and Melchior de Canalis, a successful worldly poet, received in the salons of the aristocracy. He even becomes an avatar for Balzac in the final scenes! In the film, he embodies a writer with a spirit high enough to place art above political differences and he forms a kind of antithesis to Lousteau. His relationship with Florine, which is not compatible with his social success, has been downplayed.

CORALIE

Played by Salomé Dewael

Coralie is one of the most endearing figures in *The Human Comedy*. Sold at fifteen by her mother, she becomes a high-flying courtesan thanks to her sublime beauty. Both the novel and the film underline the consequences of her mutual love at first sight with Lucien: Coralie leaves her protector Camusot, loses all her resources, and becomes the victim of a cabal directed against Lucien. The latter, fulfilled by Coralie, forsakes the rich and influential women who could have helped him succeed. Without money or support, talent is not recognized.

MARQUISE D'ESPARD

Played by Jeanne Balibar

Jeanne-Clémentine-Athénaïs, marquise d'Espard, born Blamont-Chauvry, is the epitome of the fashionable woman. In other novels, she plays a considerable role (*L'Interdiction*) because of the primacy of her salon and her deep sense of social relations. The film makes her both the representative of an aristocratic society very attached to its privileges, and the main actress of Lucien's loss. However, the film does not include one of the causes of this young woman's animosity (she is twenty-five years old in the novel) towards Lucien: he had refused to become her lover.

DAURIAT

Played by Gérard Depardieu

Dauriat is a synthesis of the bookseller-publisher who is able to succeed in a very competitive and difficult environment. His character borrows from several characters in the book: Dauriat, Fendant, Cavalier and Barbet. To underline the omnipotence of money over artistic success, the film makes Dauriat an illiterate man, whereas Balzac's hero is perfectly capable of appreciating literary beauty. In the novel, Dauriat gives the young poet a harsh but rather friendly lesson, explaining to him that his refusal to publish his book of poems is in his own interest.

BARON DU CHÂTELET

Played by André Marcon

Baron d'Empire, Director of Indirect Taxation in Angoulême when *Lost Illusions* begins. Much older than Lucien, lacking in charm but experienced, he is introduced in the Parisian world whose codes he masters, and shows himself capable of cold reflection: he thus represents the antithesis of the young poet. Very early on, he had his eye on Madame de Bargeton, who he accompanied to Paris and who he managed to seduce after having pushed Lucien aside. Thanks to his new wife's connections, he becomes a baron and prefect of the Charentes. The screenplay emphasizes the love story between Lucien and Madame de Bargeton, so it did not retain this episode.

ANDOCHÉ FINOT

Played by Louis-Do de Lencquesaing

A newspaper editor, he hides his finesse under a somewhat ponderous appearance but is able to get along with representatives of the aristocracy, even though he is the head of an opposition newspaper. These character traits emerge in the film, which darkens the character by turning his ambition into venality. To highlight the influence of the media, the film presents Finot as the initiator of the merger of two small newspapers, *Le Corsaire* and *Le Satan*, under a new title, *Le Corsaire-Satan*. This episode is based on a historical reality that occurred much later than the story (the merger took place in 1844) and does not appear in *Lost Illusions*.

SINGALI

Played by Jean-François Stévenin

Singali does not exist in *La Comédie humaine*, where we find Braulard, the head of the claque in most Parisian theaters. The importance given to this secondary character underlines the screenplay's interest in one of the major themes of *Lost Illusions*: money and the press as the main drivers of artistic success. As Lucien acknowledges, "It is difficult to have illusions about anything in Paris. There are taxes on everything, everything is sold there, everything is made there, even success." In the novel, Coralie, victim of the defection of the claque, is then protected by a theater director who has discovered the cause of the failure of the young actress. There is nothing like this in the film, where she succumbs to the failure of her play, orchestrated by Lucien's enemies.



CAST

Benjamin VOISIN	Lucien de Rubempré
Cécile DE FRANCE	Louise de Bargeton
Vincent LACOSTE	Étienne Lousteau
Xavier DOLAN	Nathan
Salomé DEWAEELS	Coralie
Jeanne BALIBAR	Marquise d'Espard
Gérard DEPARDIEU	Dauriat
André MARCON	Baron du Châtelet
Louis-Do LENCQUESAING	Finot
Jean-François STÉVENIN	Singali

CREW

Directed By	Xavier GIANNOLI	Casting	Michaël LAGUENS
Screenplay	Xavier GIANNOLI	Production Director	Pascal BONNET
Adaptation and dialogue	Xavier GIANNOLI	Post-production Director	Susana ANTUNES
	Jacques FIESCHI	Executive Producer	Christine DE JEKEL
Photography	Christophe BEAUCARNE – AFC SBC	Co-produced by	Cédric ILAND
Editing	Cyril NAKACHE		Sylvain GOLDBERG
Sets	Riton DUPIRE-CLÉMENT – ADC	Associate Producer	Émilien BIGNON
Costumes	Pierre-Jean LARROQUE – AFCCA	Produced by	Olivier DELBOSC
Sound	François MUSY		Sidonie DUMAS
	Renaud MUSY	A Production of	CURIOSA FILMS
	Didier LOZAHIC		GAUMONT
1st Assistant Director	Mathieu SCHIFFMAN	A Co-production of	FRANCE 3 CINÉMA
Locations Managers	Sarah LERES		PICTANOVO
	Johanna COLBOC – AFR		GABRIEL INC.
			UMEDIA



CONTACT

PUBLICITY CONTACTS

Sophie Gluck
sophie@gluckpr.com

Aimee Morris
aimeemorris1@icloud.com

REGIONAL PUBLICITY & MARKETING REQUESTS

Elizabeth Arnott
earnott@musicboxfilms.com

BOOKING REQUESTS

Kyle Westphal
kwestphal@musicboxfilms.com

ABOUT MUSIC BOX FILMS

Music Box Films is the award-winning North American distributor of acclaimed international, independent, and documentary feature films. Recent releases include Rintu Thomas and Sushmit Ghosh's Oscar-Nominated Documentary ***Writing With Fire***, Kentucker Audley and Albert Birney's ***Strawberry Mansion***, and Pierre Pinaud's ***The Rose Maker***. Upcoming releases include Mark Cousins' ***The Story Of Film: A New Generation***, and Anita Rocha da Silveira's ***Medusa***. Since 2007, Music Box Films has positioned itself as a prestige label for renowned films like ***Ida*** (Academy Award winner for Best Foreign Film), ***Meru*** (from Oscar-winning filmmakers Jimmy Chin and E. Chai Vaserhelyi), and as the North American home for acclaimed foreign films like Christian Petzold's ***Transit***, the popular Swedish comedy ***A Man Called Ove*** and the original ***The Girl with the Dragon Tattoo*** starring Noomi Rapace. Music Box Films, along with their OTT platform Music Box Direct, are independently owned and operated by the Southport Music Box Corporation, which also owns and operates the Music Box Theatre, Chicago's premier venue for independent and foreign films.

For more information, visit www.musicboxfilms.com.

