

FROM THE DIRECTOR OF RESPIRO, NUOVOMONDO AND TERRAFERMA

An EMANUELE CRIALESE film

PENÉLOPE CRUZ

L'Immensità

LUANA GIULIANI

VINCENZO AMATO

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L'Immensità

2023 / 98 minutes / Drama / In Italian with English Subtitles

[Official Website](#) | [Film Stills](#)

an Emanuele Crialese film

starring

Penélope Cruz

Luana Giuliani

Vincenzo Amato

Patrizio Francioni, Maria Chiara Goretti, Penelope Nieto Conti
Alvia Reale, India Santella, Mariangela Granelli, Valentina Cenni

Original story by Emanuele Crialese

Screenplay by Emanuele Crialese, Francesca Manieri, Vittorio Moroni





Synopsis

Clara (Penélope Cruz) and her emotionally distant husband Felice (Vincenzo Amato) relocate to Rome to raise a family. Even though the paint is fresh, and the appliances are new, the crushing expectations around marriage, desire, and gender in the early 1970s remain as traditional as ever. Their children Andrew (played by newcomer Luana Giuliani), Gino, and Diana are likewise poised at a precipice, on the verge of adolescence, with nothing but their imaginations to defuse family tensions. The eldest child, Andrew (nicknamed Adri by his parents), yearns for another life – an outsized, vibrantly-realized vision of a world where he gets to live as the boy he knows himself to be. Without an accepted vocabulary for talking about his transgender identity, Andrew tells adults that he’s an alien from another galaxy and makes a habit of running away to pursue a local Roma girl who accepts his boyhood at face value. As an outsider ostracized for her own eccentricities, Clara instinctively strives to protect her son despite not fully understanding him. An effortlessly moving film about growing up, fitting in, and breaking the mold, *L’immensità* is as freewheeling and creative as its central characters, mixing genres and staging musical numbers out of thin air.

Emanuele Crialese

Emanuele Crialese (Rome, 1965) studied filmmaking at New York University, where he graduated in 1995. In 1997 he made his feature film debut with "ONCE WE WERE STRANGERS", selected for the Sundance Film Festival. In 2002 his second film, RESPIRO, won the Semaine de la Critique at Cannes and was nominated for a César and European Film Award: one of the best-selling Italian films of the decade, it was a major success worldwide.

In 2006 he directed NUOVOMONDO, which picked up the Silver Lion Revelation Award at the 63rd Venice International Film Festival; winner of numerous international awards, and a nominee for the EFA again, the film was presented by Martin Scorsese in the United States.

In 2011, he returned to Venice with TERRAFERMA, which picked up the Special Jury Prize and the Pasinetti Award. L'IMMENSITÀ is his fifth feature film, in competition at the 79th Venice International Film Festival.





Director's Statement

L'IMMENSITÀ is the film I have been trying to make my whole career: it has always been “my next film”, but it always seemed to give way to another story, as I hadn't quite matured enough to feel ready to take it on. It is certainly my most personal film to date, a journey through the past, via memories – at times crystal clear, at others cloudy – and perceptions of times now firmly rooted in the past, that have been revisited and revised through the optics of the present day.

Families are often at the heart of my films; they are almost always fragmented, problematic, even dysfunctional. I think L'IMMENSITÀ is the high-point of a theme I have been tackling for a long time, an exploration of a type of family that can't seem to offer protection, where the children have no sense of security, where conjugal love, teamwork and mature individuals to look up to are absent.

L'IMMENSITÀ is not only a film about gender identity; nor do I believe that such a complex and raw subject matter can be pigeon-holed. It is an issue that is personal to each and every individual, one that cannot – and should not – be reduced to a leitmotif.

The film is set in Rome in the 1970s. I decided to portray those years by first of all stepping back from too strict an attempt to reclaim the ‘memory of that period’. I asked all the cast and crew to use their own memories: family photographs, Polaroids, all the things that belong to our childhood. A vast family album of the crew whose very heart and soul would be the building blocks of the film. We let ourselves be guided by designing a map of memories that we consulted during the planning process. The visual result is a synthesis of our pasts, our families, the places, colours, atmospheres that belong to us.

We carried out an extensive search for our younger cast members. Today's children have a very different perspective, a very different relationship with reality compared to the children of my recollections, to the child I was. Today's children demand a more equal relationship with the adult world. They are more involved, their opinions are listened to and sought with intent. The children of my recollections liked to be with other children, rarely participating in adult interactions. Somehow the adults remained adults, and the children quietly got on with the task of being children. After searching far and wide in Rome for suitable child cast members, I decided to cast the net further afield into the provinces, those near the sea or the countryside. And that is where I found my young performers, children who were less urbane, children who lived in contact with nature, far from mobile phones and therefore more ‘naturally’ credible as children of the 1970s.

Director's Statement Cont.

The search to cast Adri led me to reflect on whether or not I should find a girl questioning her own gender identity. After several casting sessions it was clear that I had an issue on my hands, one that, in a different vein, I had already had to face in the past: experiences lived on a set, the depiction of oneself, can be a detonator that explodes, thereby disorienting and disrupting the life of a teenager. By casting a girl actually undergoing that experience, I would have risked “forcing” a process that needs time to define itself, I would have risked contaminating or accelerating the natural course of events by interfering in her process of identification, which is so vulnerable at that age of life. So I simply decided to look for my Adri among girls who practice so-called ‘masculine’ sports. Luana is a motorcycling champion and competes against boys in the SuperMoto circuit. In that sport, there are no gendered categories, all that is required is a lot of grit and courage, two of the qualities needed to play Adri.

The film underwent numerous modifications during shooting, depending on the approach I chose while working with the younger cast members, taking into account interactions with them and whatever unfurled on set each day. When you work with children, I think that it is fundamental to tread this path, because you will constantly be dealing with thoughts, expressions and interpretations that cannot be categorized; you are therefore continually forced to adjust your goals and redefine your outlook and your plans.

I think that the power of Penélope Cruz’s performance also stems from her willingness to lose control, to work ‘without a safety net’, to keep situations on a loose rein, to act and react without too many preconceived ideas. Children never repeat the same thing twice, and Penélope, besides her extraordinary talent, was able to react to every variation of the children’s expressiveness. Thanks to her responsiveness and presence, the scenes remain vibrant, authentic. I had already experimented with this method in the past, and I am convinced it works. Of course, it is a method based on trust, reliability and willingness, and Penélope proved herself to be an extraordinary ally: she is an actress who is both instinctive and rational, open to allowing herself to be possessed by something that transcends her.

Earlier I used the expression ‘without a safety net’, which in its Italian version “senza rete” casually evokes the title of a long-running RAI TV variety show. In the film, there are numerous references to that period, that imagery, to that black and white world: the TV variety show for my generation was a window onto the world, pure escapism. A world of songs in which women waited at home, misunderstood, accommodating, willing to turn a blind eye to infidelity: at least until the arrival of two icons in the shape of Raffa-ella Carrà and Patty Pravo, both bringing that breath of fresh air and more than a touch of transgression required to break that tradition. I am particularly enamored of a cover version sung by Patty Pravo, with Johnny Dorelli, of Love Story, which I wanted to include in the soundtrack of L’Immensità: I remember when my mother took me to see the film of the same name; I remember the anguish, the tears, the desperation of one who – still a child – was unable to separate reality from fiction. But most of all I loved, and still do, that opening line: “Grazie, amore mio” (Thank you, my love).



Emanuele Crialese on His Autobiographical Coming-of-age Trans Film, L'immensità

The Advocate | Interview By Alex Cooper

At the Venice Film Festival this summer, Italian director Emanuele Crialese made headlines. However, many of those articles weren't about his latest film, L'immensità, starring Oscar-winner Penélope Cruz, but about him and his identity. Speaking to reporters in early September in Venice, the acclaimed director told reporters that the film was influenced by his own experiences growing up, explaining that he was assigned female at birth.

"I was born biologically a woman, but that does not mean that I don't have in me a huge part [that's] female character. That is probably the best part of me," said Crialese, 57. "At a certain point, I had to make a choice ... of whether to live or to die. You don't choose to make that sort of journey. You are born that way." And while media outlets claimed it was the first time he came out, Crialese told The Advocate ahead of the film's Sundance showing that he's been out since his early 20s. He said he wasn't really thinking about explaining himself at the time because he was focused on discussing L'immensità. He even took to Instagram to explain he'd been out.

"This was not my 'Hello, I want all your attention ... I am now publicly saying that I am living as a trans [man],'" Crialese said. He said he made his first public statement about being a trans man decades ago when he was 24 on Italian public media. His saving grace was film, he said. He left Italy after coming out and entered New York University. His friends, his girlfriends, and his fellow students knew he was transgender. "I do feel that it's still intimate for me to be able to talk about it," Crialese, who previously directed the award-winning film Respiro, said.

L'immensità is a raw look at family: the good, the bad, and the in-betweens. It's set in 1970s Rome in a pretty well-off family. Cruz plays the mother of three children and the wife of a philandering, abusive man. Her oldest is Adri — who says his name is Andrea, a masculine Italian name, but who is still called Adriana by his family. Adri comes into his identity throughout the film. Longing to be recognized as his true self, he doesn't find that support in his family. He finds support (and love) in a local girl named Sara. She's Roma, part of a marginalized ethnic group that's derogatorily called gypsies. Not knowing the words to describe himself, Adri says he's from outer space. He's an alien.

Crialese centers *L'immensità* on looking at family through a child's eyes. In this case, it's a trans child's eyes. It's that common experience of childhood that Crialese ties the film on to. "We've all been living all that experience of being kids in a house with adults, mother or father or relevant adult," Crialese explained. In that house, he said, everyone knew there were rules that were to be followed. In the house, the masters are those adults. They dictate the children's lives. "The look [a child gives their parent] is a look of many, many things," according to Crialese. "It's a look of wonder, is the look of 'she's my hero, she's my dear.'" But the parent also punishes, he said: They can be anything.

Making the film, Crialese had to go back to those moments when people didn't understand him. Previously, he said that *L'immensità* was always going to be his "next" film. But he found himself ready. He told *The Advocate* that after each previous film he'd say "maybe I'm ready," but then another story came along, another film was made. It may have taken until now to be made, but Crialese shared that all of his films have focused on similar topics.

For this film, Crialese said he didn't want to be redundant. It was the need to innovate with his own story that was challenging.

"That part was the part that scared me the most," he said. "But I needed to face it, and I thought, If not now, when, and if not me, who?"

In doing so, though, he had to separate himself from himself in a way.





“The first rule that I give to myself, which was really a masochistic rule, was detach yourself from the painful memory,” Crialese explained. “Recall that, but try to use metaphorical images, metaphorical scenes [to] transcend reality, which is something that I do quite naturally. When I’m making other films, I try to transcend the reality because reality is a little bit too boring for me.”

He didn’t want *L’immensità* to be a “too dramatic drama or too comedic comedy.” “My main hope is that all the kids in us could kind of reconnect with that particular moment of our life, where we were kind of powerless, but full of superpowers, which are our imaginations, our fantasies.”

Part of the process was also finding the perfect Adri. Instead of finding a trans boy to play him, Crialese chose a girl, Luanna Giuliani, who played sports that some would call masculine. The reason? He said he knows what it’s like to be going through processing your gender when you’re trans and young. He didn’t want to add more complexity by including the reality-twisting turn of being in a film and being a different person on-screen.

“It was respecting the freedom of a young kid to be whomever he wants to be,” Crialese said. “The worst time being me [was] from 11 to 18, 19. That was the time of pain, that was the time where you really don’t have a clue [about who you are]. Of course, I’m talking about myself as a kid of the ’70s.”

He continued, “I couldn’t simply cast a transgender kid ... without asking myself every night, How would they cope with the after-screening with the image that I’m projecting to the world of him?”

For *L’immensità*, his creative legacy, Crialese wants to be remembered for his work as a person, invoking a 1984 *Village Voice* interview with James Baldwin.

“On this, I wish to live in a world where the most important thing to get for us and to really ask to the other is what kind of human being you are,” Crialese said. He wondered if when kids talk about gender and talk about expressing it, maybe they’re trying to ask us, What is it being a human being? “I kind of know, I kind of know what kind of human being I want people I hang out with to be and me [to be],” he said. “That’s a big question that I have for myself.”



About Penélope Cruz

Academy Award-winner Penelope Cruz has proven herself to be one of the most versatile actresses of today by playing a variety of compelling characters and becoming the first actress from Spain to be nominated for and win an Academy Award.

First introduced to American audiences in the Spanish films JAMON, JAMON and BELLE EPOQUE in 1998 she starred in her first English language film, HI-LO COUNTRY for director Stephen Frears opposite Woody Harrelson, Patricia Arquette and Billy Crudup. In 1999, Cruz won the Best Actress award at the 13th Annual Goya Awards given by the Spanish Academy of Motion Pictures Arts and Sciences for her role in Fernando Trueba's THE GIRL OF YOUR DREAMS.

Confirming her status as Spain's hottest international actress, Cruz landed a series of coveted roles. She appeared in Billy Bob Thornton's ALL THE PRETTY HORSES, Fina Torres's WOMAN ON TOP, Alejandro Amenabar's OPEN YOUR EYES, Maria Ripoll's TWICE UPON A YESTERDAY, and Nick Hamm's Talk OF ANGELS. Additionally, Cruz co-starred in Pedro Almodovar's LIVE FLESH and critically acclaimed ALL ABOUT MY MOTHER which was awarded the Golden Globe and Oscar for Best Foreign Film.

Next up for Cruz was New Line's BLOW directed by Ted Demme, CAPTAIN CORELLI'S MANDOLIN, and VANILLA SKY. She then tackled MASKED & ANONYMOUS, FAN FAN LA TULIPE, which opened the 2003 Cannes Film Festival, and DON'T TEMPT ME. She received rave reviews for her eagerly awaited performance in DON'T MOVE (NON TI MUOVERE) in which she was honored with a David Di Donatello Award (Italian Oscar) and European Film Award for Best Actress.

To add to her already brilliant and diverse choice of film credits, she starred in films including "GOTHIKA, HEAD IN THE CLOUDS, NOEL, and CHROMOPHOBIA. Cruz also co-starred with Matthew McConaughey and William H. Macy as Dr. Eva Rojas in the action-packed film SAHARA.

In 2006, Cruz starred in VOLVER, which again teamed her with director and dear friend Pedro Almodovar. Critically acclaimed for her role as Raimunda, she won the "Best Actress" awards at the European Film Awards, the Spanish Goya Awards, the Cannes Film Festival, and received both Golden Globe and Oscar nominations.

About Penélope Cruz

Cruz went on to star in *ELEGY* opposite Sir Ben Kingsley and Woody Allen's *VICKY CRISTINA BARCELONA* opposite Javier Bardem and Scarlett Johansson. Cruz won an Oscar, a BAFTA, an NYFCC, and an NBR Award for Best Supporting Actress for her performance in the film.

In 2009, Cruz and Pedro Almodóvar were back in action for the fourth time with *BROKEN EMBRACES*, for which she received critical acclaim for her portrayal of Lena. Also in 2009, Cruz teamed up with director Rob Marshall and co-starred alongside Nicole Kidman, Daniel Day-Lewis, and Marion Cotillard in the film version of the musical *NINE*. Her standout portrayal of Carla garnered SAG, Golden Globe and Oscar nominations. Her third Oscar nomination made history as it marked only the third time in Oscar history where the winner of the Academy Award for Best Supporting Actress was nominated for Best Supporting Actress again in the following year.

In 2011, Cruz starred opposite Johnny Depp in the international blockbuster hit *PIRATES OF THE CARIBBEAN: ON STRANGER TIDES*, the fourth installment of the movie series directed by Rob Marshall. That summer, Cruz also filmed Woody Allen's *TO ROME WITH LOVE* which was released on June 22, 2012. The Rome-set film also stars Alec Baldwin, Roberto Benigni, Judy Davis, Jesse Eisenberg, Greta Gerwig and Ellen Page. Cruz starred in Ridley Scott's 2013 thriller *THE COUNSELOR* alongside Cameron Diaz, Michael Fassbender, Javier Bardem, and Brad Pitt. She went on to star in *TWICE BORN* directed by Sergio Castellitto, with whom she previously starred in his critically acclaimed *DON'T MOVE*.

In 2016 Cruz starred in *ZOOLANDER 2*, the long-awaited sequel to the 2001 comedy directed by and starring Ben Stiller, as well as Louis Leterrier's *THE BROTHERS GRIMSBY* alongside Sacha Baron Cohen, Ian McShane, Rebel Wilson and Isla Fisher. She went on to produce and star in *MA MA* directed by acclaimed Spanish director Julio Medem. The film premiered at the 2015 Toronto Film Festival and was released in May 2016. Fernando Trueba's *THE QUEEN OF SPAIN* was released in November 2016 and earned Cruz her 9th Spanish Goya Award nomination.

In 2017, Cruz appeared in 20th Century Fox's *MURDER ON THE ORIENT EXPRESS*, based on the 1934 Agatha Christie novel, with a strong ensemble cast including Johnny Depp, Michelle Pfeiffer, Daisy Ridley, Michael Pena, Judi Dench, and Josh Gad, as well as Kenneth Branagh who also directed. She also starred in *LOVING PABLO* opposite Peter Sarsgaard and Javier Bardem. Written and directed by Fernando Leon de Aranoa, the film follows a journalist who strikes up a romantic relationship with notorious drug lord Pablo Escobar. The film premiered at the 2017 Venice, Toronto, and San Sebastian Film Festivals.

About Penélope Cruz

In January 2018, Cruz made her US television debut in FX's "American Crime Story: The Assassination of Gianni Versace," the third installment in the Emmy-winning anthology series from Ryan Murphy, Nina Jacobson and Brad Simpson. Her performance as Donatella Versace, the sister of murdered fashion designer Gianni Versace, earned her Emmy, Golden Globe, and SAG award nominations. In March 2018, she was presented with the Honorary César Award by France's Academy of Arts and Techniques of Cinema at the 43rd annual César Awards ceremony in Paris for her collective work in film.

Cruz starred in Asghar Farhadi's Spanish-language psychological thriller EVERYBODY KNOWS, which premiered the Opening Night of the 2018 Cannes Film Festival and was released in Spain in September 2018. In March 2019, she reunited with Antonio Banderas in Pedro Almodovar's PAIN & GLORY via Sony Pictures which was released in Spain. The film was selected to compete at the 2019 Cannes Film Festival and was released in the US on October 4th, 2019. She appeared in WASP NETWORK, a drama film written and directed by Olivier Assayas, which premiered at the 2019 Venice Film Festival and also starred Edgar Ramirez, Wagner Moura, Gael Garcia Bernal, and Ana de Armas. WASP NETWORK was released on Netflix in June 2020.

In 2021, Cruz appeared in two films at Venice Film Festival; Pedro Almodovar's MADRES PARALELAS which opened the festival, and COMPETENCIA OFICIAL alongside Antonio Banderas. Her performance in MADRES PARALELAS earned her the Volpi Cup for the Best Actress Award at the festival and also garnered her an Academy Award nomination in 2022 for Best Actress. Cruz also appeared in THE 355, a large-scale espionage film directed by Simon Kinberg with an all-star international spy cast including Jessica Chastain, Fan Bingbing, Lupita Nyong'o and Diane Kruger. The film was released in January 2022.

Up next, Cruz will star in Emanuele Crialese's L'IMMENSITA and Juan Diego Botto's upcoming social thriller ON THE FRINGE both of which premiered at Venice Film Festival this year. L'IMMENSITA will also be included in the lineup for 2023's Sundance Film Festival. Most recently, Cruz was honored with Spain's National Cinematography Prize at San Sebastian Film Festival in honor of her nearly 30-year career.

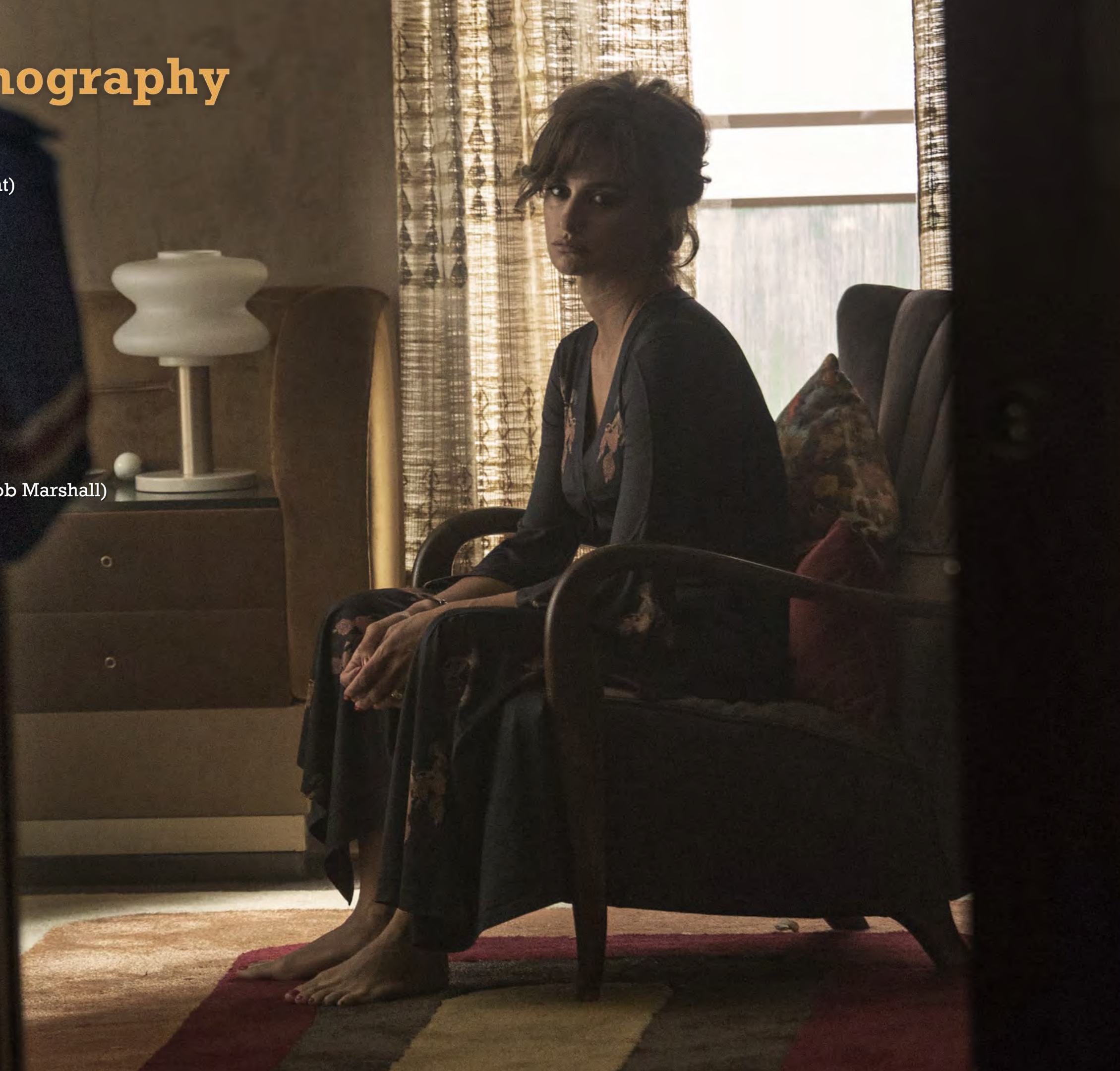
In 2022, Cruz announced that she, alongside The MediaPro studio, will launch the production label Moonlyon, which will produce premium non-fiction and dramatic content.

Characters & Cast

Clara	Penélope Cruz
Felice	Vincenzo Amato
Adri	Luana Giuliani
Gino	Patrizio Francioni
Diana	Maria Chiara Goretti
Sara	Penelope Nieto Conti
Grandmother	Alvia Reale
Maria	India Santella
Doctor	Mariangela Granelli
Alberto	Carlo Gallo
Felice's female friend	Rita De Donato
Giuseppina Paola Ada	Valentina Cenni Ilaria
Harassers	Giannatiempo Elena Arvigo Filippo Pucillo

Penélope Cruz (Select) Filmography

- 2022 L'IMMENSITÀ (directed by Emauele Crialese)
- 2021 OFFICIAL COMPETITION (directed by Mariano Cohn, Gastón Duprat)
- 2021 PARALLEL MOTHERS (directed by Pedro Almodóvar)
- 2019 WASP NETWORK (directed by Olivier Assayas)
- 2019 PAIN AND GLORY (directed by Pedro Almodóvar)
- 2018 EVERYBODY KNOWS (directed by Asghar Farhadi)
- 2017 MURDER ON THE ORIENT EXPRESS (directed by Kenneth Branagh)
- 2016 THE QUEEN OF SPAIN (directed by Fernando Trueba)
- 2015 MA MA (directed by Julio Medem)
- 2013 THE COUNSELOR (directed by Ridley Scott)
- 2012 TWICE BORN (directed by Sergio Castellitto)
- 2012 TO ROME WITH LOVE (directed by Woody Allen)
- 2011 PIRATES OF THE CARIBBEAN: ON STRANGER TIDES (directed by Rob Marshall)
- 2009 NINE (directed by Rob Marshall)
- 2009 BROKEN EMBRACES (directed by Pedro Almodóvar)
- 2008 VICKY CRISTINA BARCELONA (directed by Woody Allen)
- 2008 ELEGY (directed by Isabel Coixet)
- 2007 THE GOOD NIGHT (directed by Jake Paltrow)
- 2006 VOLVER (directed by Pedro Almodóvar)
- 2004 DON'T MOVE (directed by Sergio Castellitto)
- 2003 GOTHICA (directed by Mathieu Kassovitz)
- 2001 VANILLA SKY (directed by Cameron Crowe)
- 2001 BLOW (directed by Ted Demme)
- 2000 ALL THE PRETTY HORSES (directed by Billy Bob Thornton)
- 2000 WOMAN ON TOP (directed by Fina Torres)
- 1999 ALL ABOUT MY MOTHER (directed by Pedro Almodóvar)
- 1998 THE HI-LO COUNTRY (directed by Stephen Frears)
- 1997 OPEN YOUR EYES (directed by Alejandro Amenábar)
- 1994 TODO ES MENTIRA (directed by Álvaro Fernández Armero)
- 1993 THE REBEL (directed by Aurelio Grimaldi)
- 1992 JAMÓN, JAMÓN (directed by Bigas Luna)



Vincenzo Amato (Select) Filmography

- 2022 L'IMMENSITÀ (directed by Emauele Crialese)
- 2021 BREATHLESS (directed by Ettore D'Alessandro)
- 2019 TORNARE (directed by Cristina Comencini)
- 2018 UNBROKEN: PATH TO REDEMPTION (directed by Harold Cronk)
- 2017 VELENI (directed by Nadia Baldi)
- 2016 THE HABIT OF BEAUTY (directed by Mirko Pincelli)
- 2014 UNBROKEN (directed by Angelina Jolie)
- 2013 VINODENTRO (directed by Ferdinando Vicentini Orgnani)
- 2013 GIRL ON A BICYCLE (directed by Jeremy Leven)
- 2010 SCHOOL IS OVER (directed by Valerio Jalongo)
- 2009 DID YOU HEAR ABOUT THE MORGANS (directed by Marc Lawrence)
- 2007 IL DOLCE E L'AMARO (directed by Andrea Porporati)
- 2006 GOLDEN DOOR (directed by Emanuele Crialese)
- 2002 RESPIRO (directed by Emanuele Crialese)
- 1997 ONCE WE WERE STRANGERS (directed by Emanuele Crialese)



Credits

director	Emanuele Crialese
original story	Emanuele Crialese
screenplay	Emanuele Crialese, Francesca Manieri, Vittorio Moroni
cinematography	Gergely Pohárnok
editing	Clelio Benevento
assistant director	Ciro Scognamiglio
music	Raelsson
set design	Dimitri Capuani
set decorator	Alessia Anfuso
costume design	Massimo Cantini Parrini
casting director	Chiara Polizzi, Davide Zurolo
sound	Pierre-Yves Lavoué
production supervisor	Saverio Guarascio, Mandella Quilici
produced by	Mario Gianani, Lorenzo Gangarossa
co-produced by	Dimitri Rassam, Ardavan Safaee
executive producer	Olivia Sleiter

ABOUT MUSIC BOX FILMS

Music Box Films is the prestigious North American distributor of acclaimed international, independent, and documentary feature films. Recent releases include the Oscar-nominated documentary *Writing With Fire*, Kentucker Audley and Albert Birney's low-fi *Strawberry Mansion*, and seven-time César award-winning *Lost Illusions*. Upcoming releases include the Directors' Fortnight Brazilian film *Medusa*, Sundance 2022 genre-bender *Leonor Will Never Die*, Mark Cousins' *The Story of Film: A New Generation*, and Amanda Kramer's *Please Baby Please*. Since its formation in 2007, Music Box Films has distributed award-winning films and art-house favorites that include Academy Award winner *Ida*, *Meru* (from Oscar-winning filmmakers Jimmy Chin and E. Chai Vaserhelyi), Christian Petzold's *Transit*, the popular Swedish comedy *A Man Called Ove*, and the original *The Girl with the Dragon Tattoo*. 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.

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