



**VIRGINIE EFIRA
MELVIL POUPAUD**

JUST THE TWO OF US

A FILM BY VALÉRIE DONZELLI



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Based on Éric Reinhardt's novel L'amour et les forêts published by Editions Gallimard

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LOGLINE

After Blanche and Gregoire begin a passionate romance, they quickly marry and move far from their loved ones. Little by little, Blanche finds herself caught in the grip of a deeply possessive and dangerous man in this psychological thriller.

SYNOPSIS

When Blanche (Virginie Efira) meets the charismatic Gregoire (Melvil Poupaud) at a party her twin sister Rose drags her to, she thinks she has found the one. The ties that bind them grow quickly, and a passionate affair ensues. Rose has serious reservations about Gregoire, but against her better judgment, they decide to marry and move in together. Blanche and Gregoire soon relocate far from Blanche's family where her new life begins; having two children, working as an elementary school teacher, and learning to tiptoe around Gregoire's unfounded burgeoning insecurities. Little by little Blanche finds herself caught in the grip of a deeply possessive and dangerous man, desperate to escape his increasingly threatening affections. Adapted from Éric Reinhardt's prize-winning novel *L'amour et les forêts* by Valérie Donzelli and Audrey Diwan (*Happening*), *Just the Two of Us* is a closely observed and tense thriller that doubles as an acute psychological study of a profoundly perilous relationship.

STATEMENT FROM ÉRIC REINHARDT

(WRITER OF THE PRIZE-WINNING NOVEL, L'AMOUR ET LES FORÊTS)

When Valérie Donzelli and Audrey Diwan asked me if I wanted to be involved in the writing of the script, I told them I'd rather not - and added that they could do whatever they liked and should feel totally free. The most important thing to me was that my book be adapted into a great film. I was aware that to achieve this, Valérie should be able to take full ownership of the book to bring it into her world - to translate it cinematically. I trusted her. Not only is JUST THE TWO OF US a heartrending tale bearing Donzelli's distinctive style and signature, but it is a politically committed film. This was very important to us.

Ever since my novel was published in 2014, I've been getting a lot of messages from female readers telling me that they identified with the heroine's story, and that they had realized that if they didn't leave their marital home, they'd end up dead, just like her. They wrote to me that my book had saved them.

The main challenge in adapting the novel was that the film should have the same impact on female audiences. You needed a hard-hitting film where, once the lights went back on, women would choose to escape their controlling, abusive husbands and take action. Valérie and Audrey have outlined a shining path that I believe many women will walk.

To reach this goal, the characters had to be portrayed with nuance and intensity. Virginie Efira's and Melvil Poupaud's total commitment is truly admirable. I must also say that the film wouldn't be so compelling without the truthful performances, in supporting, yet crucial, parts, of Dominique Reymond, Bertrand Belin, Marie Rivière, Virginie Ledoyen and Romane Bohringer, who moved me deeply.

Valérie Donzelli was kind enough to have me on the set several times. It will remain an experience just as unnerving as it was memorable.



Q&A WITH VALÉRIE DONZELLI

How did you discover Éric Reinhardt's novel and what inspired you to adapt it for the screen?

I read L'Amour et les forêts as I was shooting MARGUERITE & JULIEN. It immediately struck a personal chord in me – I could relate to our inclination to always take things upon ourselves, to not fully express what we feel for fear of not being loved, towards letting people down... But what really inspired me to adapt the book was the scene where Grégoire Lamoureux admitted his guilt after he heard about an abusive husband on the radio – how he turns the situation around to appear as a victim, and how this wicked strategy of his hits the mark as the actual victim of his machinations falls prey to them. But as I felt that adapting this book would be challenging, I pushed back the idea without giving it up altogether. Then I did NOTRE-DAME, a light-hearted comedy that breathed new life into me. And I went on to do NONA AND HER DAUGHTERS, a series that taught me a lot. Directing a TV show with so many characters, and starring in it when you have very little time was a truly life-changing experience. I couldn't be afraid of anything after this. I felt like going back to directing a feature film – this time only as a director – and delving into a new genre.

How did you come to terms with the trappings of the "message film"?

Cinematically – I set out to make a film that felt both highly cerebral and sensual. It was a challenge but that was the whole point of the film. I also challenged the script. I usually write kind of loose scripts because for me a script is a stepping stone to directing – something you can leave behind. Instead, the script for JUST THE TWO OF US was tightly structured. I wrote it with Audrey Diwan who I find is a wonderful partner and has control over the writing. They say that you have to fight against the script when you shoot a movie – it's true of all my films, and even more of this one. Our script was intense, it was a strong foundation, so we had to dance and fight, with and against it. I "tore it up", roughed it up, especially in the editing room where, as I felt we had to put a more cerebral spin on the film, I trimmed it down and cut out parts of the story. Just like Pialat's WE WON'T GROW OLD TOGETHER which is based on ellipses. Ellipses always get a jump on you – you catch up with what you've missed afterwards, what takes you away from making a message movie.

What makes Éric Reinhardt's novel so innovative is also the fact that the writer himself is the recipient of the story.

I didn't feel like using this narrative device as this "meta" element would have been cumbersome in a film, which is a tighter medium. However, it was key for me to film people talking and listening to each other. To show how you say something and how that something is perceived. Because this mechanism - talking and listening to each other - defeats shame and the destruction of self-esteem. Nasty things happen when you keep silent and withdraw into yourself. Talking and listening to each other sets you free from an unbearable situation. That's why in the film, you have at regular intervals, scenes with Dominique Reymond's character who somehow substitutes for the writer figure in the novel. Those scenes also help me to not hold the audience hostage with sleazy suspense about domestic abuse - you know there's an outcome to the story, but you don't know what.

Because Blanche is telling her story, you at once embrace her perspective.

Yes, you're always with her, in her mind, and you can feel that her perception, her take on the world is distorted by Lamoureux's control over her. In film, the disturbed, distorted, broken-down representation of reality is most often seen from the standpoint of the jealous guy who imagines things and hears voices. Because morbid jealousy is close to madness - take Chabrol's HELL, for instance. Here, there's a reversal - it is the perspective of the female protagonist, who's the object of the husband's jealousy and sick desire, that is distorted - from the very outset. Because she's alienated from herself, from her own feelings, from her inner world. I'm captivated by this control mechanism as you have highly complex emotions at stake, and you can easily not be out of your depth.

Embracing this complexity involves portraying ambiguous feelings, doesn't it?

It does. Especially for a character like Blanche who doesn't have a twisted mind, who's not in a power struggle with people. She's in love with love – she wants to be loved no matter what. She embraces the idea that you marry someone for better or for worse. So, how do you deal with your feelings when things begin to turn sour? That's why having fleshed out characters is key as you need to portray physically, organically, the ambiguity of emotions. There's something about Grégoire that will always appeal to Blanche – and that's what's so scary. I wanted to tell how Grégoire and Blanche, early in their relationship, connect sexually. I wanted to show that in the sex scenes he's able to connect to her body, to give her pleasure, and make sure desire is mutual. But he gradually uses this beautiful inclination of his to gain power and influence over her as he wickedly shows her that he doesn't desire her as much as before, throwing back in her face that she's an unwanted woman. Blanche is turned on in a way that scares her, but she doesn't realize that Greg is taking advantage of his power. Sex is a place of danger because you give and you surrender yourself, you get alienated, and you go through unknown territory. It's beautiful to experience that kind of danger, but the difficult part is to hold on to your self-esteem. As far as Blanche is concerned, she's helpless because she craves love. Having Gabriel Yared write the score was instrumental in building the narrative. I reached out to him because the score for BETTY BLUE marked me for life. I gave him the script and asked him for "a theme for a romance that unravels." He gave it back to me saying, with his innate elegance, that he agreed to writing a theme for a romance that unravels but that he needed the romance first... I took my script back and left, a bit unsettled. But he was right. I was too much focused on the darkness – so much so that I forgot there was a romance to start with. So, I picked up the writing and gave more thought to fleshing out the characters.

To flesh them out, you need actors first.

Naturally. They're defined by their sensitive and cerebral qualities. I had to portray fleeting mental states, a slightly twitching face, eyes shifting away, a little pout – all that gives away our feelings, our emotions. I wanted to reveal invisible, unspeakable things through the acting. The love connection between two desires, just as much as the stabs that hurt and that you forget about too quickly. How Blanche, for instance, takes it upon herself when Lamoureux belittles her new haircut.

How did you come up with the Virginie Efira-Melvil Poupaud couple?

I picked Virginie even before I began writing – I could only see her in the role. You can't help empathizing with her, no matter what she does, whatever the character she portrays. Even if she played the most evil monster, you'd still like her – at least a little. The empathy was key in how the audience could relate to her. Just before lockdown, I gave her the novel and told her I'd love to adapt it for her. She liked it and readily agreed to play the part.

On the other hand, I had no one in mind as I wrote the character of Lamoureux. Then one day, the name of Melvil Poupaud popped up and appeared to me as an obvious choice. I looked at some of his pictures, I thought he was good-looking, and I remembered how great he was in François Ozon's BY THE GRACE OF GOD. I told Virginie about it and she was immediately excited about the idea. I thought that Melvil as Grégoire Lamoureux was an unexpected option – he'd never played a role like this. He readily agreed to it and enthusiastically confronted this "monstrous" character head-on – a character he couldn't be further from.

How did you direct them?

It wasn't difficult. I knew that they had both perfectly understood the script, the film, that I wouldn't have anything to explain to them, that I would be able to focus on the filmmaking process. Actually, we didn't do any read-throughs before the shoot. Melvil is amazingly accurate – he understands at once what is asked of him and carries it out perfectly. If he needs to enter the shot at a difficult juncture, you know for a fact that he will achieve this down to the second. Virginie's approach is way different – she's more of an instinctive, organic actress. I'm not sure how she pulls it off, but her acting is magic – it's still a mystery to me. She's stunningly photogenic. She's resilient, demanding and she knows herself very well. They both complement each other really well. I never had to do another take because of the actors – but only because I was looking for something different.

Alongside Virginie, you've cast actresses we don't see that much these days – Virginie Ledoyen, Romane Bohringer, Laurence Côte, Nathalie Richard, Dominique Reymond – whereas Virginie Efira is in a lot of films.

I definitely wanted Virginie, who's a star of our time, to play opposite actresses of her caliber. I wanted Blanche to only be around actresses who appeared in great movies – actresses who might comfort her and protect her.

As one watches the film, it also feels like you wanted to play with textures, lighting, image, texture...

The thought has always been at the back of my mind to make an experimental film, and on this film my early impulses were experimental – I thought of scratching the film or shoot in black and white... But the thing that keeps me from doing it is that I didn't want to do this hurriedly in post. I need to enjoy what I see on set – saying, “We'll see in post” is not an option. On JUST THE TWO OF US, the effects are all in-camera. I wanted to shoot on film, but it was difficult, so we had a combination of Super-16 and digital. I like working with restrictions. In the end, it turned out to be even better as it allowed me to have two different aspects of the story. One is Rohmer-like – Normandy, the summertime, the light, Melvil Poupaud who seems to emerge from A SUMMER'S TALE, Marie Rivière, a bit of old-fashioned elegance, a small house by the sea, mad love and Blanche looking like a lamb. And then you switch to the Hitchcockian side – darker tones, a big house, as in REBECCA, things in control, perversion, Lamoureux like a wolf bringing the lamb onto his turf. I immediately took a liking to the house in Metz – it's a designer house built in the 70s near a road. It really looks like a Hitchcock movie set and it helped inform the film's visual style and timelessness which was invaluable as I didn't want to set the film in any specific time, no matter what.

This was your first time working with cinematographer Laurent Tangy.

For this film I felt I needed a fresh start and I decided to bring on new collaborators. Laurent has shot films that have little in common with my work, but he also lensed Audrey Diwan's HAPPENING, which is beautifully framed and shot, all handheld. We immediately got along, he's very talented, very instinctive, and we developed a shorthand. On set I need to have a partner I can rely on, someone who can be responsive on the spot, because time is limited, and Laurent is always game and up for it. He provides you with a lot of tools that can be used at any time when you come up with an idea, or that can help find a visual solution to a filmmaking problem. You try things, you experiment, you try something and then something else, and sometimes a scene doesn't work, so you try using a filter, a mirror, a reflection - and then, bam, you pull it off! You take a chance when you do it all in-camera because you can't go back and undo anything in post. But it allows you to capture unvarnished moments of truth. A set really has to be a fun place, the filmmaking process should be joyful, even if you're shooting a psychological melodrama. I've never felt so free as when I was shooting JUST THE TWO OF US, although it was my first time doing a drama with no comic relief. The idea was to pull out all the stops, but never at the characters' expense, never to the detriment of emotion or the characters' inner truth. I wanted to have relatable emotions, without being visually realistic. Stylization encompasses the film's issue and yet keeps it at bay. It drives the narrative forward - a narrative that, when you come down to it, is very simple, very classical, and which builds to a crescendo.

Precisely how did you decide how far you allowed yourself to go?

I wanted to keep away from being didactic, but I didn't want to just touch on the issue. It was about being uncompromising on what felt important to me – showing the workings of guilt and abuse and how self-esteem can be smashed. It was about using cinematic tools to show how oppression plays out when you claim ownership of somebody else – and it's a known fact that femicides often happen when people break up. It was about telling how this trap is set up. The wickedness of Lamoureux, a frustrated little man, is about taking out his own guilt on Blanche, who takes it in. He's a clever man and he's sensitive enough to feel his partner's weaknesses and exploit them. So, how far could I go in the build-up of tension? I took some distance from the novel, which is somehow more violent, but I kept the scene in the woods with Bertrand Belin unchanged. I'd found Belin amazing in the Larrieu Brothers' TRALALA. I emphasized his shyness, his phrasing, his tenderness, to turn him into a strange character – he's weird enough that you can't assume Banche might fall in love with him. Because I didn't want the woods sequence to appear as a new opportunity in her life – only as a breath of fresh air that gives her renewed strength and confidence, so much so that she's able to lie, which she couldn't do so far. Nonetheless, I didn't want her to be "saved by love" and end up in her saviour's arms. She had to save herself and it had to happen through a showdown. Last, I wanted an epilogue, as the easy way out would have been to end the film on the threshold of a bright future. It's not because you go to trial that it's all over. Grégoire is also the father of Blanche's children, so she'll have to put up with him all her life. Her relationship with him will change – she will evolve, she won't fall for his traps, and maybe will stop feeling victimized by him. Maybe he'll find his place, too. But in the final scene, they're not in the same place. Because self-esteem is so precious and so fragile that you sometimes need a whole lifetime to rebuild it.



Q&A WITH VIRGINIE EFIRA

What did you think of Éric Reinhardt's novel, and then of the script? What drove you to take on the role of Blanche?

First and foremost, I wanted to work with Valérie Donzelli or I should say I had a hunch that we'd do it ever since we'd met on the set of MADELEINE COLLINS. She came to me with the book as if she meant to probe me, without knowing for sure if she'd adapt the book at the time. I found the novel captivating, but you could adapt it into a number of films, and you had to pick one direction. We talked and two things came out of our conversations: confidence – the fact of opening up to someone – and the mechanism of control. Then she asked me to read the script and I realized she'd made choices and kept things from the book. What drives me to take on a role is mostly a matter of trust with the director. You embrace the certainty that you're the only one that can portray the character. So, I take on the role because I understand the director's vision, not so much based on the character.

How did you prepare for the shoot?

I don't have any preconceived ideas, so before the shoot begins, I try a lot of different things. Sometimes I work with a coach – and that's what I did on this film. It's like a sparring partner – I throw the ball, we play off of each other, and he watches. It's a whole process early on that you can't access on set, but that stays with you. And it continues on the shoot, where nothing is set in stone. I need to rid myself of the idea of doing it right and of the fact that there's only one acting option. I don't want to take the chance of saying to myself, "that's where the character stands, that's how I should play it", otherwise every take can be either successful or unsuccessful, and it's a bad pressure.

So, what did you rely on to portray Blanche?

To begin with, I had to rid myself of any preconceived, clichéd idea of a “victim” and to try to give a specific, unique identity to the character. So, you’re inspired by your own life but without realizing so, without expressing it, and without trying desperately to incorporate your personal experience into your acting. It’d be terrible if, as an actor, you had no other choice than to emulate things you have experienced! At the end of the day, everyone’s backstories, actors and characters alike, don’t matter that much. Your emotions, your memories, your body memory – it’s all maybe a tiny part of how you portray a role, but it’s always worthwhile and it makes for many ways of approaching the character. When you act, you feed on what you recognize in yourself, in others, in the character. Anything you can use.

What did you use from Blanche?

The film’s portrayal of the character is very subtle – anyone can sense things in Blanche that they know or recognize, and which get mixed up for her. It all makes her both strong and vulnerable, like her beautiful and dangerous tendency to come to terms with her emotions. Take for instance the scene where she debuts her new haircut with bangs, her desire to be with this man wins out over her hurt feelings – it’s not that bad, hair always grows back. The film tells a very strong, extraordinary story but it feeds on ordinary issues that we’re familiar with. Because we’ve all experienced a lack of confidence and self-esteem and the feeling, when you end a sentence, that you’re already sorry you’ve even said it in the first place. Portraying Blanche involved playing opposite others because she’s a character devoid of impulse, of spontaneity, and she keeps adapting to situations, to whatever people say and think. She’s introspective, resilient, armed by literature, she has a place to hide, a place where she’s very tolerant of other people – too tolerant maybe. Like anybody else, she’s equipped with a resistance mechanism. Now will she activate it? Or what keeps her from doing it? When do you begin lying to yourself? Do you let anyone into the intimate space you have deep down inside? There’s something about her that has to do with shame, but also politeness – a kind of radical politeness that has you compromise with situations. These are things that move me and that I discussed with Valérie. So, you play with all this, you feed on everything that affects you, consciously or not.

And it all gets ingrained in the actor's body.

Yes, but beyond the actor's performance, you experience the filmmaking process. Sometimes the most interesting thing isn't the actor crying but what's left of it instead – the skin reddening, whatever the camera captures. Like all actors, I'm sensitive to light, to skin, to faces, and I liked Valérie's and cinematographer Laurent Tangy's approach. How you look at a face and film it is filmmaking – it says something. We began the shoot with the most violent scenes. I don't usually like to hear actors say they experience the shoot like an ordeal where they put themselves "at risk" etc. but I must say this time it was like taking a ride on a train of terror! This is all the more true as Valérie shoots long sequence shots with amazing accuracy, centered on the actors. You know it's all an act, especially with a partner you trust, but you still perform the moves, they get ingrained in your body memory. You end up with real spit on your face. Luckily, I was playing opposite Melvil and I know how gentle he is. But it's a very intimate kind of violence. It gets ingrained in your body for the rest of the shoot. So, when you end the shoot in Normandy – the bright part of the film – you still feel something. In your body, in your face, in your expressions. Anything that fleshes out this story.



Q&A WITH MELVIL POUPAUD

How did you prepare for the role?

As I always do. First, I learn my lines thoroughly, then I painstakingly choose my costumes with the costume designer and a film-loving tailor who custom-makes them for me. It helps me feel comfortable and most importantly it helps shape the character, as with a sculpture. It gives the character an outline, a posture, a gait. Whether you wear an oversized or tight-fitting suit, sneakers or leather shoes, sends a very different message. That's how, for me, a character develops. I can't find it alone in my room - I find it on set when I wear the right costume, when I know where the camera is and what kind of lens is being used. Prep to me is mostly about doing visual research.

What were you looking for exactly to portray Grégoire Lamoureux?

I was looking for a strict, rigid quality. What Valérie refers to Lamoureux's "little man" quality. I thought of Chabrol's characters, including Jean Yanne and especially Michel Bouquet in THE UNFAITHFUL WIFE. I wanted to create a movie villain. A clean-cut, curt, strained guy. A seemingly calm man but extremely dark deep down. He thinks he can control everything - he believes he owns his wife, just like he owns his car and his kids. This was in line with what Valérie had in mind, so we connected quickly. She wanted Lamoureux to look stylish, not bland, because the film's also a fairy tale that turns sour - she marries Prince Charming, but Prince Charming turns out to be a wolf in disguise. The atmosphere, the chiaroscuro effects, the tracking shots, the scary house - there was an unreal feel to the set. It helped Virginie and me break away from naturalistic acting and be in keeping with Valérie's direction as she was also looking to move away from naturalism through her visual style and her decision to mix up genres - romantic drama, Hitchcockian thriller, fairy tale, claustrophobic drama...

Before he turns out to be a wolf, Lamoureux is an attractive character.

Yes – the ambiguity that triggers a deadly pursuit is at the heart of the narrative. Come to think of it, these are very familiar things. We've all known people who are both attractive and creepy. We've all experienced being attracted to someone we shouldn't be. You can be overcome by the attraction, just as you can be overwhelmed by a wicked impulse, when for instance you feel like making a hurtful comment – you hold it back until it finally pops out on its own. The film is very subtle about those dark places we've all been attracted to even though we're not psychos like Lamoureux. In the same way, we're tempted to accept something we know isn't right because it comes from someone attractive. So, you need to toughen up and be able to say no at the right moment, otherwise, when the wolf gets his foot in the door, you're screwed. That's what the film is about – that's how it challenges us all. To tell this story, you have to find the tipping points both in acting and in editing. It's a difficult balance as you shouldn't show your true colours and appear overly threatening before you switch. Once you've switched, it's easier – it's no-holds-barred as you reveal the character's dark side and let the villain take over.

How did you know you'd found the character?

After a while on the set I realized that, during the takes, I wasn't looking at Virginie, who is a friend, as I usually look at her. I looked at her with hatred and scorn. It wasn't just the expression on my face, the way I moved and the dialogue – it was my gaze. At that point, I really felt like I was acting, and I could feel the villain inside me – I was thrilled... and I was just as thrilled when we called it a day!

This calls for great trust between actors.

Naturally. I've known Virginie for a long time and we'd acted together in Justine Triet's VICTORIA, so we were really happy to work together again. Valérie probably brought us together because of our connection, and for Virginie it was comforting. There were no grey areas between us, so we could go really far in our scenes that were sometimes very violent. All the more so as Valérie mostly shoots in sequence shots. A 6-minute argument is like a storm – you need to get through it! This was possible because we're friends and we felt like we were on a kind of mission telling this story. It was a fun, light-hearted set although there was a lot of visible and invisible violence.

How did Valérie Donzelli direct you?

For me, it's not so much about directing actors as about trust. I'm experienced enough to know when I can trust someone 100% - and on this project I felt from the beginning that Valérie was inspired, driven by her film, and that she had a key asset for a director: she's able to take her cast and crew along with her and keep everybody focused on set. She can be quite bossy, but she's mostly instinctive and very flexible - if something doesn't work, she'll find something else, a new idea that breaks the deadlock. It helps you keep up with the pace and be on your toes. In this context, I could trust her instructions and follow them to the letter, without quibbling about acting intentions. Because the older I get, the more I realize how much it's my body that's acting: it's about the figure, the pace of speech, the posture, the voice, the gait, the expression in your eyes. When you trust your director, when you know your lines pretty well and you've figured out the technical side of things - where to place the camera and the boom mic, the focal length, etc. -, acting intentions become irrelevant. You just let go, you don't think of anything, you go with the flow.

CAST

Virginie Efira	Blanche and Rose Renard
Melvil Poupaud	Grégoire Lamoureux
Dominique Reymond	The Lawyer
Romane Bohringer	Delphine
Virginie Ledoyen	Candice
Marie Rivière	Blanche's Mother
Guang Huo	Tony
Laurence Côte	Catherine
Bertrand Belin	David

CREW

Directed by	Valérie Donzelli
Written and adapted by	Valérie Donzelli Audrey Diwan
Based on the novel	L'Amour et les Forêts by Eric Reinhardt, published by Editions Gallimard
Producers	Alice Girard & Edouard Weil
Cinematographer	Laurent Tangy
Production Designer	Gaëlle Usandivaras
Costume Designer	Nathalie Raoul
Sound Designer	Simon Poupard André Rigaut
Sound Editor & Mixer	Emmanuel Croset
Editor	Pauline Gaillard
Original Music	Gabriel Yared
1st Assistant Director	Fabrice Camoin
Production Manager	Médéric Bourlat

ABOUT MUSIC BOX FILMS

Music Box Films is the prestigious North American distributor of acclaimed international, independent, and documentary feature films. Recent releases include François Ozon's witty, feminist period romp, *The Crime Is Mine*; *The Unknown Country*, Morrisa Maltz's SXSW road trip drama starring Lily Gladstone; Babak Jalali's affecting and wryly funny Sundance immigrant drama, *Fremont*; and Klaus Härö's timeless Irish drama, *My Sailor, My Love*. Upcoming releases include Giuseppe Tornatore's epic documentary *Ennio*; Tom Gustafson's Indigo Girls jukebox musical *Glitter & Doom*; and in collaboration with Brainstorm Media, *Limbo*, Ivan Sen's stunning crime drama starring Simon Baker. 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 is 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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