



A LITTLE PRAYER

A LITTLE PRAYER

A FILM BY **ANGUS MACLACHLAN**

91 mins. / Drama / United States / English

OFFICIAL WEBSITE
OFFICIAL STILLS

CONTACT

NATIONAL PUBLICITY

Adam Kersh

adam@fusion-entertainment.com

Emma Myers

emma@fusion-entertainment.com

REGIONAL PUBLICITY

Elizabeth Arnott

earnott@musicboxfilms.com

BOOKING REQUESTS

Kyle Westphal

kwestphal@musicboxfilms.com

LOGLINE

A loving father (David Strathairn) grapples with how to protect his daughter-in-law (Jane Levy) when he discovers that his son is having an affair in a sensitive and searching portrait of a Southern family.

SUMMARY

Bill (David Strathairn) is a pillar of his Southern community: a business owner, a veteran, and the proud patriarch of an unruly but loving family. His daughter Patti (Anna Camp) has returned home after the collapse of her marriage, while his son David (Will Pullen) struggles to stay afloat. He has brought David into the family business, but harbors doubts about his discipline and commitment. Bill gravitates towards Tammy (Jane Levy), his daughter-in-law and the only other person in his rambunctious household who values contemplation and repose. When Bill begins to suspect that David may be straying from his marital vows with a coworker (Dascha Polanco), the father must confront the perplexing inscrutability of his son's choices and their consequences for the rest of the family. A heart-tugging drama about finding kindred spirits in unexpected places, *A Little Prayer* is a sensitive and searching portrait of an American family from writer-director Angus MacLachlan.



DIRECTOR'S STATEMENT

I began writing A LITTLE PRAYER in 2016 when my daughter was 15. She's now 21. And I realize in retrospect that I was writing about parenting adult children. How you still want to protect them and tell them what to do, and you can't.

Family, and the life I observe, is a subject I find myself returning to again and again in my work. The push-pull of love, loyalties, secrets, and eternal ties. I wanted to tell a story about the people around me: their humor, pathos, and courage. It is what I find endlessly fascinating. We shot the film in my hometown of Winston-Salem, North Carolina in 2022.

The central relationship in my film - that of Bill and his daughter-in-law Tammy - is in some ways a simulacrum of the fact that I no longer have the same responsibility to guide my own daughter through her adult life. The theme of loving someone enough to let them go is reflected back to me in this story.

—Angus MacLachlan, Director



Q&A WITH DIRECTOR ANGUS MACLACHLAN

Your last film, ABUNDANT ACREAGE AVAILABLE, was also set in the Winston-Salem area. What Southern values does that film share with A LITTLE PRAYER and how do they differ? Besides the fact that you are from the area, what draws you to this part of North Carolina as a filming location and a setting for your films?

Winston-Salem, North Carolina is my home. I was born here. I find the character, humor, and the way the people in my hometown express themselves interesting. The south is often portrayed in arch or clichéd ways, and I want to show a more specific, real view. I often think of the myriad films and TV shows that take place in NY, from James Cagney to SUCCESSION, and yet they aren't considered "regional." We accept it as just storytelling.

ABUNDANT ACREAGE AVAILABLE was about modern-day tobacco farmers living in the small community of East Bend, NC. A LITTLE PRAYER is about a middle-class family with a successful 60-year-old sheet metal business living in the suburbs of Winston-Salem. Both films deal with family dynamics, but differ in their rural/suburban/economic locations, which inform how the people relate.

Going off of that, why was now the right time for you to collaborate with fellow Winston-Salem native and longtime friend Ramin Bahrani? How did that come about?

I first met Ramin when he was a teenager interested in film. This was after I'd made JUNEBUG. And I have actually been an actor in one of his films: GOODBYE SOLO. We have traded notes and critiques about our scripts for years, in the most brutally honest way. I'm a huge fan of his work and we've spoken about possibly working together for a long time. When this project began to gel, to my surprise and delight, he asked if he could be a part of it. He's been extremely helpful with his input, guidance, and advice.

Q&A WITH DIRECTOR ANGUS MACLACHLAN

Last time you participated in Sundance you were a first-time feature screenwriter on JUNEBUG, a film that eventually earned Amy Adams her first Academy Award-nomination and is credited as her breakthrough role. How does it feel returning to Sundance as an established filmmaker and director and how do you hope A LITTLE PRAYER's legacy will live on?

I am thrilled to be returning to Sundance. Many people hold JUNEBUG in high regard and I can only hope A LITTLE PRAYER may be received half as well. They are certainly more akin to each other than my last two films: GOODBYE TO ALL THAT and ABUNDANT ACREAGE AVAILABLE. They share the same "genre," if it is one: a drama laced with the humor of character observation. They also both have a fantastic cast.

You've collaborated with Anna Camp and Celia Weston on multiple projects in the past. What does it mean to you as a filmmaker to have talent who keep coming back to your work? Did you immediately have them in mind to play the roles of Patti and Venida when writing the screenplay?

I never write with someone in mind. I try to write a character and then much later think who might be right for that role. We were incredibly thrilled when Celia agreed to be in JUNEBUG (directed by Phil Morrison). She was the first one cast. She understands the people I write. And she has a very unique gift of being absolutely emotionally true and also hilarious, often at the same instance. So, when there's a role that I think she's right for I beg – and she's said yes three times. Anna Camp (who is from South Carolina, as is Celia) also has that humor and truth that I crave. Both women are grads of UNCSA's Drama school, as am I. (As is Steve Coulter, who's been in 3 of my films). They are all spontaneous, alive, vivid, and trained, and a dream to work with.

How did your relationship with your daughter inspire the relationship between David and Jane's characters? Was it autobiographical in any way? The story was fictional. And because it took such a long time for the film to come together – 6 years – my daughter grew up. I knew she'd be going off to college, which is always poignant. The characters of the father and his daughter-in-law in the film enjoy each other's company, as Lily and I do. I love being around her. But when you know that your desire to have a loved one close is not for their highest good (children grow up), you have to find a way to let go. That's how the story in A LITTLE PRAYER mirrors my own personal experience.

Q&A WITH DIRECTOR ANGUS MACLACHLAN

How does this film subvert traditional Southern ideas of family and what do you hope audiences take away from the characters and their changing relationships?

I don't deal with the political aspect of this family's values – i.e, how this Southern family votes—but there certainly are explosively political aspects to what the family deals with. I wanted to explore marriage and fidelity, the lingering effects of being a war veteran, the huge influx of Hispanics that has changed the face of Winston-Salem, and a woman's right to choose. But I wanted these to be handled in a humane, understandable way. I find that when political aspects come home to roost in one's own family or circle, they become very different than when they are debated on the floor of the Senate.

Conversely, how does the film reinforce certain Southern stigmas around mental health? How did you manage to juggle this push and pull during the screenwriting and filmmaking process?

I don't think the mental health aspect is specifically Southern. Although there is a semi-autobiographical aspect in that I have two family members who suffered deeply from PTSD after serving in the Middle East. Their marriages suffered and dissolved. When we were choosing locations we went to a VFW in our town, and I had to give the board the script and then speak in front of them. They were very concerned that we would not portray Vets dealing with this issue in a derogatory or demeaning way. Again, my aim was to make the pain and actions understandable and human.



SELECT QUOTES FROM THE CAST & CREW

Ramin Bahrani, Executive Producer

“I have known Angus since I was a teen. He was the established brilliant playwright and screenwriter in our hometown of Winston-Salem, NC. I sought him out after JUNEBUG premiered to try and learn how to write and make films. A couple decades later, I am honored to support him on his wise and witty film A LITTLE PRAYER, a film so full of humanity and humor. Angus has a specific vision, steeped in a vast knowledge of cinema history and literature. And actors love him! You can tell by the brilliant performances he brought out of David, Jane, and the entire cast. If you loved JUNEBUG, you will love A LITTLE PRAYER.”

Lauren Vilchik, Producer

“I’ve had the great pleasure of working with Angus on ABUNDANT ACREAGE AVAILABLE, and now again on A LITTLE PRAYER. I have been fortunate to witness Angus’ process directing these brilliant actors as they bring the power of subtlety to life. These are characters experiencing a quiet suffering, living day to day in worry and apprehension about what the future holds for their family. There is joy, pain, and unresolved generational tensions that simmer to the surface with humor and resolve. You add the intimacy of the photography, the authenticity of the production design, and the wistful charm of music, and you find yourself deeply connecting to the trials and tribulations of this Southern family.”

David Straithairn, Bill

“Being a part of Angus MacLachlan’s A LITTLE PRAYER reassured me that even if a dream project doesn’t have all the time and money it deserves, if there is a sincere commitment from everyone involved to make as good a film as they can, it can happen; Angus displayed this perseverance, this commitment, his confidence in everyone, and his unflagging energy during filming. A LITTLE PRAYER is a very forgiving tale with universal overtones which most any family can subscribe to.”

Jane Levy, Tammy

“The experience of making A LITTLE PRAYER means so much to me, personally and artistically. I had such an incredibly fulfilling time. Angus’ writing is like spiritual scripture; so excruciatingly human – painful and full of hope. And the cast I love, so much.”

SELECT QUOTES FROM THE CAST & CREW

Will Pullen, David

“Working on A LITTLE PRAYER was a gift. Angus cultivated an environment where collaboration and kindness came easily. I think you can see that come through in his work—the natural, organic way that everything folds and unfolds.”

Celia Weston, Venida

“Angus is a beautiful writer who has an actor's soul. He directs with an openness to his actor's instinct and ingenuity... and with gratitude.”

Anna Camp, Patti

“I am so proud to be a part of this beautiful film which so subtly tells the story of how important it is for a woman to have the right to choose. Angus does a masterful job of never trying to sway his audience to feel a certain way, he presents the characters in a truthful and delicate light which allows this familial story of love and heartbreak to unfold in an incredibly powerful and unexpected way.”

ABOUT THE CAST & CREW

ANGUS MACLACHLAN | Writer, Director, Producer

Angus MacLachlan wrote the short TATER TOMATER, Sundance '92, and the award winning JUNEBUG, which debuted at Sundance in 2005. Other credits include STONE, 2010, starring Robert DeNiro and FORTROLIGHETEN, 2013. His directorial debut, which he also wrote, GOODBYE TO ALL, came in 2014, and in 2017 he wrote and directed ABUNDANT ACREAGE AVAILABLE, starring Amy Ryan.

LAUREN VILCHIK | Producer

Lauren Vilchik is an independent film producer and production attorney acknowledged by the Independent Spirit Awards for “Outstanding Achievement for a Body of Work,” and honored in 2004 with the distinction of being named one of Variety’s “Top Ten Producers to Watch.” A knowledgeable, “hands on” producer, Ms. Vilchik served as a juror, mentor, speaker and panelist at several film festivals including Cannes, SXSW, the Los Angeles Film Festival, and at the Santa Barbara International Film Festival’s “Movers and Shakers Producer’s Panel.”

Ms. Vilchik founded Tonic Films and at the company’s helm has produced more than twelve features including BRIAN PATCH, the venerated horror franchise CABIN FEVER, and the critically acclaimed dramatic horror BORDERLAND. Most recently, Ms. Vilchik produced A LITTLE PRAYER (Sundance 2023 premiere) alongside writer/director Angus MacLachlan (JUNEBUG/ABUNDANT ACREAGE AVAILABLE). In addition to producing independent film, Ms. Vilchik is the co-founder of The Film Partnership of NC, whose mission is to build a large and diverse workforce across the state of North Carolina, and serves as Assistant Dean of Graduate Studies at the University of North Carolina School of the Arts, School of Filmmaking.

MAX A. BUTLER | Producer

Max A. Butler’s first producing credit, Angus MacLachlan’s A LITTLE PRAYER, will premiere at Sundance in 2023, but this will not be his first project at the festival. Previously, he line produced So Yong Kim’s LOVESONG, which premiered in competition in 2016, and Kogonada’s COLUMBUS, which premiered the following year. Max then had the opportunity to production manage Alex Lehmann’s PADDLETON, the Duplass Brothers film for Netflix, which had its world premiere at the 2019 Sundance Film Festival. He also line produced Kerem Sanga’s THE VIOLENT HEART (21 Laps, Material Pictures, 3311, Ed McDonnell, and Endeavor Content), which premiered at the 2020 Tribeca Film Festival and Sammi Cohen’s CRUSH (Animal Pictures, Depth of Field, and American High) for Hulu.

Since 2018, Max, through his production company Stories We Can Tell, has produced original video content for Spotify for more than 50 artists, global livestream concerts for Amazon Music with Garth Brooks and Keith Urban, as well as commercials and music videos.

RAMIN BAHRANI | Executive Producer

Academy Award, BAFTA, WGA and Emmy nominee Ramin Bahrani is the Iranian-American writer, director, and producer of such films as MAN PUSH CART, CHOP SHOP, 99 HOMES and THE WHITE TIGER. His most recent film is his debut feature documentary 2ND CHANCE, which premiered at Sundance (2022) and was released theatrically by Bleeker Street and Showtime. Film critic Roger Ebert proclaimed Bahrani as “the director of the decade” in 2010. Bahrani is a Guggenheim Fellowship winner and his cinematic oeuvre is housed in the permanent collection at the Museum of Modern Art in NYC. Currently he is adapting and will direct a six-part limited series of John Steinbeck’s seminal novel, THE GRAPES OF WRATH.

As producer, Bahrani’s films include Amir Naderi’s MAGIC LANTERN (Venice, 2018), Alex Camilleri’s Sundance and Spirit-award-winning Maltese debut feature LUZZU (2020, Malta’s Oscar Submission), Alexandre Moratto’s Spirit-award-winning Brazilian debut feature, SOCRATES (2018) and his Venice-award winning 7 PRISONERS (2021), Saim Sadiq’s Cannes-award-winning Pakistani debut JOYLAND (2022) and Angus MacLachlan’s Sundance premiere A LITTLE PRAYER (2023).

DAVID STRATHAIRN

David Strathairn won the Volpi Cup at the Venice Film Festival and earned Best Actor nominations from the Academy, Golden Globe, Screen Actors Guild, BAFTA and Independent Spirit Awards for his compelling portrait of legendary CBS news broadcaster Edward R. Murrow in George Clooney’s Oscar-nominated drama GOOD NIGHT, AND GOOD LUCK. He won an Emmy for Best Supporting Actor in the HBO project, TEMPLE GRANDIN in 2011 and was nominated in 2012 for his portrayal of John Dos Passos in HBO’s HEMINGWAY AND GELLHORN.

His 2005 Independent Spirit nomination was the fourth in a stellar career that dates back to his 1980 motion picture debut in John Sayles’s first film, THE RETURN OF SECAUCUS SEVEN. Strathairn subsequently collaborated with Sayles on seven titles, winning the IFP honor for his supporting performance in CITY OF HOPE, while collecting two additional nominations for PASSION FISH and LIMBO.

Strathairn has continued a busy screen career with co-starring roles in several critically acclaimed films, including Tim Robbins’s directorial debut, BOB ROBERTS; Penny Marshall’s A LEAGUE OF THEIR OWN; LOSING ISIAH; Sydney Pollack’s THE FIRM; SNEAKERS; Taylor Hackford’s adaptation of the Stephen King novel DOLORES CLAIRBORNE; and Jodie Foster’s HOME FOR THE HOLIDAYS; as well as two projects with Curtis Hansen: THE RIVER WILD and the Oscar-winning L.A. CONFIDENTIAL, in which Strathairn shared a Screen Actors Guild Award nomination with the all-star ensemble cast.

His additional movie credits include MEMPHIS BELLE, A MAP OF THE WORLD, SIMON BIRCH, LOST IN YONKERS, MISSING IN AMERICA, Michael Hoffman's adaptation of A MIDSUMMER NIGHT'S DREAM, Philip Kaufman's TWISTER, THE BOURNE ULTIMATUM directed by Paul Greengrass, THE TEMPEST starring opposite Helen Mirren, Steven Spielberg's LINCOLN, THE SECOND BEST EXOTIC MARIGOLD HOTEL directed by John Madden and starred opposite Frances McDormand in NOMADLAND directed by Chloe Zhao.

On the small screen David starred in the AMC/BBC 8 part series MCMAFIA, a recurring role on the SyFy series ALPHAS and CBS's THE BLACKLIST, a continuing guest role on Showtime's BILLIONS, THE EXPANSE on Amazon Prime and the lead role in the 10 part series INTERROGATION for CBS All Access.

David most recently worked on Fox Searchlight's NIGHTMARE ALLEY directed by Guillermo Del Toro, alongside Cate Blanchett, Bradley Cooper and Toni Collette.

JANE LEVY

Jane Levy is one of the most promising young actresses in Hollywood. Levy starred as the title character in NBC's musical dramedy ZOEY'S EXTRAORDINARY PLAYLIST alongside Skylar Astin, Peter Gallagher, and Mary Steenburgen. Levy earned a Golden Globe nomination in 2021 for Best Actress in a Television Series – Comedy for her portrayal. After two seasons on NBC, Roku released the movie ZOEY'S EXTRAORDINARY CHRISTMAS which was Emmy nominated.

Levy became well known for her role as Tessa Altman on ABC's hit series SUBURGATORY; as well as Sam Raimi's record-breaking remake of EVIL DEAD and the thriller DON'T BREATHE for Screen Gems. Previously, she starred in the Netflix original series WHAT/IF opposite Renee Zellweger and starred in Hulu's hit series CASTLE ROCK. Additional credits include FUN SIZE, directed by Josh Schwartz for Paramount; NOBODY WALKS (written and directed by the team behind TINY FURNITURE) which premiered at the 2012 Sundance Film Festival, Jeffrey St. Jules' BANG BANG BABY, which premiered at the 2015 Toronto International Film Festival, ABOUT ALEX which premiered at the 2014 Tribeca Film Festival; and the hit series SHAMELESS. Other credits include Paramount's MONSTER TRUCKS, and I DON'T FEEL AT HOME ANYMORE, which premiered at the 2017 Sundance Film Festival. Levy also recently starred in David Gordon Green's THERE'S JOHNNY.

Levy grew up in Northern California. Though the acting bug bit her early on (she starred in community theater productions of ANNIE and THE WIZARD OF OZ). In high school, she was the captain of the varsity soccer team and on the hip-hop dance team. She also excelled in chemistry. After a semester in the liberal arts program at Baltimore's Goucher College, Jane moved to New York to pursue acting at the Stella Adler Conservatory. Two years later, she moved to Los Angeles.

WILL PULLEN

Will can currently be seen in Nora Fingscheidt's Netflix feature THE UNFORGIVABLE, opposite Sandra Bullock, as well as in a recurring role in the Peabody Award winning Apple series DICKINSON, opposite Hailee Steinfeld. This spring, he will shoot Ridley Scott and Peter Craig's Apple limited series SINKING SPRING, opposite Brian Tyree Henry. Will can next be seen in Angus MacLachlan's feature A LITTLE PRAYER, which will premiere at Sundance 2023. Will last starred as "Jem" in Scott Rudin's Broadway production of TO KILL A MOCKINGBIRD, adapted by Aaron Sorkin, for director Bartlett Sher, as well as Aaron Schneider's Sony feature GREYHOUND, opposite Tom Hanks. Previous credits include his Broadway debut in the Pulitzer-prize winning production of Lynn Nottage's SWEAT for director Kate Whoriskey, a recurring role in FX's spy drama THE AMERICANS, opposite Keri Russell and Matthew Rhys, Andrew Neel's feature GOAT, which premiered at the 2016 Sundance Film Festival, and Jenji Kohan's HBO pilot DEVIL YOU KNOW, directed by Gus Van Sant.

CELIA WESTON

Celia Weston has appeared in more than forty films, the first being especially auspicious in that it was directed by the great John Schlesinger.

She has been blessed throughout her career to work with distinguished directors including Ang Lee, Anthony Minghella, Todd Haynes, Scott Hicks, Diane Keaton, David O. Russell, Woody Allen, Lee Grant, Jodie Foster and Iain Softley.

For her performance in Tim Robbins' DEAD MAN WALKING Ms. Weston received an Independent Spirit Award Nomination for Best Supporting Female. For the multi-Oscar nominated film IN THE BEDROOM directed by Todd Field, she was nominated for the Screen Actors Guild Award for Outstanding Performance by a Cast in a Motion Picture.

Ms. Weston has appeared in many independent features most notably JUNEBUG, THE EXTRA MAN, IGBY GOES DOWN, IN THE RADIANT CITY, FREAK SHOW, and JOSHUA. Studio films include KNIGHT AND DAY, RUNAWAY JURY, INVASION, OBSERVE AND REPORT, K-PAX, THE TALENTED MR. RIPLEY, FAR FROM HEAVEN, SNOW FALLING ON CEDARS, FLIRTING WITH DISASTER, THE INTERN, THE SECRET, and POMS.

Ms. Weston began her television career playing Jolene Hunnicutt on ALICE. Other television credits include MEMPHIS BEAT, AMERICAN HORROR STORY, VICE PRINCIPALS, MODERN FAMILY, THE HUNTERS. She was seen most recently in the Netflix limited series ECHOES and opposite Renee Zellweger in the limited series THE THING ABOUT PAM.

She appeared in the critically acclaimed Broadway production of TRUE WEST opposite Phillip Seymour Hoffman and John C. Reilly. For THE LAST NIGHT OF BALLYHOO (Tony Award, Best Play), she received Tony Award, Drama Desk Award, and Drama League Award nominations, as well as the Outer Critics Circle Award for Outstanding Featured Actress in a Play. She originated roles for Edward Albee in his LADY FROM DUBUQUE and in Michael Weller's LOOSE ENDS. Weston also appeared in Broadway revivals of Tennessee Williams' SUMMER AND SMOKE and MARVIN'S ROOM.

ANNA CAMP

Anna Camp can be seen in the upcoming film, A LITTLE PRAYER opposite David Strathairn and Jane Levy and directed by Angus MacLachlan. She also recently starred in the Sony Pictures film, 5,000 BLANKETS as well as the Paramount Plus film JERRY & MARGE GO LARGE, opposite Bryan Cranston and Annette Benning.

Camp's other upcoming films include the independent horror film FROM BLACK and the indie film, UNEXPECTED opposite Joseph Mazzello. Other film credits include the PITCH PERFECT trilogy, Paramount's THE LOVEBIRDS, GOODBYE TO ALL THAT, also written and directed by Angus MacLachlan, Netflix' DESPERADOS, Woody Allen's CAFE SOCIETY, the indie film HERE AWHILE, and the Academy Award-nominated film THE HELP. On television, Camp starred in Amazon's critically acclaimed drama, GOOD GIRLS REVOLT, NBC's PERFECT HARMONY opposite Bradley Whitford, 'Sarah Newlin' on HBO's TRUE BLOOD, Pam's sister on NBC's THE OFFICE, and major recurring roles on AMC's MAD MEN, Netflix's UNBREAKABLE KIMMY SCHMIDT and CBS' THE GOOD WIFE.

On Broadway, Camp starred opposite Daniel Radcliffe in the Broadway revival of EQUUS as well as in Mike Nichols' THE COUNTRY GIRL, opposite Morgan Freeman and Frances McDormand. Off-Broadway Credits include: THE SCENE (Lucille Lortel Award nomination) and ALL NEW PEOPLE (Drama Desk Award nomination). Anna also starred in BELLEVILLE at the Pasadena Playhouse and most recently the thriller 2:22: A GHOST STORY at the Ahmanson Theatre.

“WORDS WE USE” LANGUAGE GUIDE

Courtesy of the Center for Reproductive Rights

The words we use when we talk about abortion and reproductive rights carry a lot of implied meaning. The anti-abortion movement has been very skillful at weaponizing certain terms, so it's important that we use factbased, objective and inclusive language that reflects our values and avoid euphemisms when we talk about the issue.

Use: **Pro Abortion Rights** (movement, politician, policy, etc.)
Instead of: Pro-choice

Use: **Anti Abortion** (movement, extremist, politician, policy, etc.)
Instead of: Pro life

Use: **Abortion**
Instead of: Reproductive choice, termination, surgical abortion, elective abortion, etc.

Use: **Abortion later in pregnancy**
Instead of: Late-term abortion, Late-in-pregnancy abortion

Use: **Pregnant** (person)
Instead of: Expecting

Use: **Fetus** (after 10 weeks gestation) or **Embryo** (up to 10 weeks gestation)
Instead of: Baby, unborn child, pre-born baby

Use: **Doctor, Physician, Abortion provider, Healthcare provider**
Instead of: Abortionist

Use: **Fetal condition, Fatal diagnosis, Fetal anomaly**
Instead of: Fetal abnormality, Fetal defect, Deformities, Deficiencies

Use: **Nationwide Right to Access Abortion**
Instead of: Restore Roe

Use: **Six-week abortion ban, Near-total abortion ban**
Instead of: Heartbeat ban

CENTER *for*
REPRODUCTIVE
RIGHTS



ABOUT MUSIC BOX FILMS

Music Box Films is the prestigious North American distributor of acclaimed international, independent, and documentary feature films. Recent releases include *Mountains*, the debut feature from Monica Sorelle, who took home the Independent Spirit Awards “Someone to Watch” Award, and *In the Summers*, Alessandra Lacorazza’s heartfelt and subtly powerful coming-of-age directorial debut that won the two top prizes in the U.S. Dramatic Competition at Sundance. Upcoming releases include the Cannes Directors’ Fortnight baseball comedy *Eephus* by Carson Lund, and *Ghost Trail*, Jonathan Millet’s tense and haunting revenge thriller that premiered at Cannes Film Festival.

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.

CONTACT

NATIONAL PUBLICITY

Adam Kersh

adam@fusion-entertainment.com

Emma Myers

emma@fusion-entertainment.com

REGIONAL PUBLICITY

Elizabeth Arnott

earnott@musicboxfilms.com

BOOKING REQUESTS

Kyle Westphal

kwestphal@musicboxfilms.com