

TRUST ME

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#non-monogamy #sexual freedom #relationship #family #love

LOGLINE

In modern Berlin, the picture-perfect life of a Polish-German family unravels when the husband's pursuit of freedom strains their marriage. For a Polish woman raised in a society of strict norms, reconciling love, independence, and societal expectations becomes a tumultuous journey.

SYNOPSIS

In contemporary Berlin, Sebastian and Alicja appear to lead an idyllic life, complete with a prosperous business and a close-knit family. However, Sebastian's desire for freedom sets off a tumultuous journey that tests their relationship. For a Polish woman, deeply entrenched in societal expectations and familial traditions, navigating the complexities of love, independence, and societal norms becomes a turbulent journey. As she grapples with her upbringing's rigid constraints, she must confront her own desires and break free from the confines of conventionality to salvage what remains of her shattered family life. 'Trust Me' unveils the raw truths, exposing a wife's own quest for self-discovery amidst the seductive allure of modern Berlin. In the heart of the city, the pursuit of freedom becomes an intoxicating reverie.

FILM INFO & CREDITS

TRUST ME

89 min. | Poland, Germany

Written and directed by Joanna Ratajczak

Produced by

Stanislaw Zaborowski, Daria Maslona (Silver Frame)

Oliver Stoltz (Dreamer Joint Venture)

Hanka Kastelicová, Iza Łopuch, Tereza Bóna Keilová (HBO Max)

Cinematography by Joanna Piechotta

Sound by Anna Lenarcik

Thibauld Weiler

Eva Perhacova

Edited by Patrycja Piróg

Production Manager Justyna Gawelko

Music by Natalia Mateo

Post-production by FixaFilm

Sound design by Michał Fójcik

With participation of

Alicja Rost

Sebastian Rost

Camila Dize De Los Reyes

DIRECTOR | JOANNA RATAJCZAK

Since 2011, *Trust Me* Director Joanna Ratajczak has made more than 150 reports, series and documentaries for German public and private TV. A Polish citizen, Joanna moved to Berlin in 2003 after graduating with a degree in journalism from the School of Humanities and

Journalism in Poznan. She hosted the Morning Show on JazzRadio Berlin, and in 2014 won a Bronze Worldmedal at the New York International Radio Awards, presenting the station's Latin Jazz show JazzRio! In parallel, Joanna was active as a DJ in Berlin's thriving club scene, also launching her own events and concerts. For her TV work, Joanna has three times been nominated for the Polish-German Tadeusz Mazowiecki Journalism Award. In 2019, Joanna completed the DOK PRO study programme at the Wajda Film School in Warsaw.

PRODUCER | SILVER FRAME PRODUCTION HOUSE

Silver Frame is an independent production house which brings together talented artists. The company specializes in the production of documentaries and feature films with international potential. Cooperation with foreign partners is one of the company's priorities. We are looking for stories about ideas that talk about common people, dreams and life stories in a very universal way. The most important thing about Silver Frame movies is that they give their audience real emotions.

PRODUCER | DREAMER JOINT VENTURE

Being the the producer of several feature and documentary films already, Oliver Stoltz founded DREAMER Joint Venture Film Production in March 1997. Since then DREAMER Joint Venture concentrates on the development and productions of feature films and creative feature length documentaries.

LINKS & SOCIAL MEDIA

[Official Trailer](#)

[Official Instagram Page](#)

[Production Company Website](#)

BROADCAST/ DISTRIBUTION

HBO Max
Silver Frame
Dremer Joint Venture
RBB/ARTE

CONTACT INFO

Stanislaw Zaborowski
producer

Oliver Stoltz
producer
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DIRECTOR'S STATEMENT

As a longtime friend of my two protagonists, I move freely and impartially in their personal environment. I observed with great interest how the relationship of the two both appeared and developed over time. In the winter 2018, I was suddenly confronted with their changed situation that had resulted from Sebastian's expression of desire. From intense conversations with them about their values, certainties, hopes and fears sprang my desire to document their changing relationship and to make a film about the cultural traditions, concepts, problems - and possibilities - of any couple's relationship in today's world.

My first approaches with the camera motivated both me and the protagonists to invest work and time in this project. Alicja was immediately able, Sebastian after a very short habituation phase, to accept and also forget me and the camera as witness. The results of the first days together show an extraordinary naturalness in the behavior of the two in front of the camera.

Presenting one's own circumstances to a more or less large public is no longer anything fundamentally special at a time when people are constantly presenting themselves via social media. The walls that protected the private sphere not long ago, behind which people hid problems and flaws, are becoming increasingly transparent. But self-portrayal usually takes place in a controlled form. The actor himself determines how he or she is seen from the outside and does not necessarily show himself or herself in an authentic way. By contrast, Alicja and Sebastian simply 'leave the door ajar' whenever they are ready to share. Just as in their relationship itself, creating this film is about openness and truthfulness. This surprised me again and again, and the same applies to most of the people who have been confronted with their story so far.

Thousands of couples every day look for fulfillment in other ways. About half of European adults cheat in their relationship. Infidelity is the most common reason for divorce. Jealousy is the main cause of fatal acts of violence in Western countries. More than half of husbands and wives admit that they do not find their sexual desires fulfilled with their partner. The default mode in married relationships is lie, cheat, hurt, break up.

An alternative is to open oneself up to a whole new extent. This often includes the disclosure of intimate longings and desires. A disclosure of such desires, however, usually entails a discussion of the possibilities of their fulfillment. The basic concept of my protagonists' relationship is the unadorned.

The film shows presents the disclosure of all such thoughts. My film is intended to make this disclosure and the resulting consequences tangible for the viewer. The idea is that the viewer should experience and feel what happens when even the ultimate questions are asked and answered as openly as possible.

The prurience with which the topic of opening a partnership is treated in a superficial public discussion obscures the difficult and, certainly in most cases, painful process of starting a new culture of sharing in relationships. It is precisely with this process that I wish to confront the viewer.

What does it mean to have a long-term stable relationship in a world where everything we

desire seems to be readily available and in which we have access to hundreds of potential new partners? In which, if things are no longer going well in the existing relationship, we can select and contact someone new at any time with the help of our smartphones?

We are observing a new social phenomenon: the search for new rules and perhaps also for a new morality. This is not, however, how we are brought up and prepared for life in Poland. Every fairy tale about a princess, romantic movies and relationships that surround us, reinforce a belief that happiness in love is a one-to-one arrangement. Our grandmothers, aunts and mothers teach us partnership in this way. Church and society forbid other solutions. Is it possible to cast off these roots and program yourself for an alternative approach? If so, what is the human cost of this transformation and what remains of the bonds of love after we destroy the foundations we know?

Alicja and Sebastian experience a crisis at a point familiar to many in their own relationship. The point where cracks appear on a formerly smooth surface, where questions are asked to which there are no easy answers. We don't know where the protagonists will lead us. Alicja and Sebastian begin a new chapter in their lives as a couple, leaving the door open for us to see the most personal, hidden aspects of their characters. Anything can happen, just like in any other relationship at any time.



MUSIC

Natalia Mateo, a German-Polish jazz singer, won the Jazz Echo for newcomers in 2016 and is also known from the third season of the series Babylon Berlin. She is developing the music for this film. She accompanies and observes its creation and its protagonists from the beginning on. In addition, she is in lively exchange with me, the director, about the content of the film. Her voice is used as a flowing commentary on the aesthetics touched upon in the film, its world of emotions and events. The improvisational idiom typical of jazz, which is the distinctive feature of her singing, serves her as a medium for impulsive composition out of the moment. What is observed is directly transferred into musical language and thus highlighted, amplified and clarified. In her previous work, the themes around love and relationship have already played a dominant role. For both protagonists Mateo, with her distinctive musical profundity, will develop a musical theme of her own for each. The music producer of the film is Johny Klimek.