# NO ME WITHOUT YOU

A film directed by Janno Jürgens

MIND EI OLE SINUTA



# NO ME WITHOUT YOU

## MIND EI OLE SINUTA

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|---|---|
| DIRECTOR | Janno Jürgens |
| SCREENPLAY | Janno Jürgens & Anti Naulainen |
| CINEMATOGRAPHY | Erik Põllumaa |
| MUSIC | Maarja Nuut |
| PRODUCERS | Marju Lepp & Manfred Vainokivi |
| PRODUCTION | Filmivabrik OÜ |
| INTERNATIONAL SALES | Loco Films |
| ESTONIAN DISTRIBUTOR | Acme Film |

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|---|---|
| EVA KOLDITS | Katrin |
| MARI ABEL | Mari |
| ANDRES MÄHAR | Raivo |
| KATARIINA UNT | Investigator |

### FILM DETAILS

Estonia / 2026 / 95 min
Psychological thriller / drama
Colour / 2.39:1 / 5.1 sound



**LOGLINE**

A fatal event brings two estranged sisters back together, stirring up buried secrets and a desire for revenge that threatens the bond they still share.

**SYNOPSIS**

In the Estonian countryside, a fatal event forces two sisters who have long been out of each other's lives to face one another again. As old tensions resurface, secrets they have kept buried begin to come to light.

Their reunion draws them into an uneasy reckoning with guilt, desire and anger. As love and revenge pull them in opposing directions, each sister must confront what she owes the other and how far she is prepared to go.



## DIRECTOR'S STATEMENT

*"There is a whole world between sisters that nobody else could ever know."*

No Me Without You explores the complex, often contradictory bond between two sisters. Fascinated by the mysteries of family ties, why people grow apart, stop talking, or choose anger when love remains, the film places the sisters in extreme, sometimes surreal circumstances. Tragedy, desire, and rage surface, revealing their deepest emotions and testing the limits of loyalty, guilt, and forgiveness.

Set in the Estonian countryside, a "Nordic jungle," the story is grounded in a primal world where life, death, and survival are immediate. Nature, work, and generations of knowledge shape the characters' reality. Women emerge as a force of nature, navigating love, anger, and the fragile line between humanity and truth.

Through this film, I aim to illuminate universal emotions, the polarities of the human soul, and invite viewers into a haunting, compelling, and profoundly human story.

JANNO JÜRGENS



## DIRECTOR’S BIO & FILMOGRAPHY

# Janno Jürgens

Janno Jürgens is an Estonian screenwriter and director and a graduate of the Baltic Film and Media School. He has twelve years of experience in folk dance. His short film Distance premiered at the Locarno Film Festival in 2012, bringing him international recognition.

His first feature, Rain, premiered in 2020. No Me Without You is his second feature. He is developing his third feature, The Man Who Wasn’t Meant.

### SELECTED FILMOGRAPHY

| | |
|---|---|
| 2026 | No Me Without You / second feature |
| 2020 | Rain / feature debut |
| 2012 | Distance / short film |



# INTERVIEW WITH JANNO JÜRGENS

## AN ESTONIAN TALE OF TWO SISTERS

By Ralf Sauter / Selected excerpts



**Your debut feature film *Rain* focused on two estranged brothers trying to reconnect. Your second feature, *No Me Without You*, is a story of two estranged sisters. What made you return to the theme of family, specifically siblings?**

Probably intuition, drifting towards what weighs on my heart. But *No Me Without You* is actually my first film that originated outside of me. The initial idea came from co-writer Anti Naulainen. After I had finished *Rain*, he told me about his concept. He already had a treatment, a page and a half long, describing the entire sequence of events that unfolds between the sisters and how it resolves. At first, it seemed very complex to me, so I didn't jump on board right away.

# INTERVIEW WITH JANNO JÜRGENS

**What made it complex for you?**

When Anti shared his story over a beer, it felt like too much. I couldn't process it; it felt too dense, or perhaps I was on a different path at the time. But after *Rain*, I realised that I love watching dark psychological thrillers, so why shouldn't I make the kind of film I enjoy? Suddenly I had an intuitive urge to move into the psychological thriller genre. About a year later, Anti and I were at a screenwriters' gathering, and we found ourselves talking about the sisters again. I realised that this story could be bent quite well to the framework and direction I wanted to pursue, so we decided this would be my next film. As I started writing the script, it poured out of me like water from a broken dam.



Through the writing process, a theme began to emerge intuitively, cemented itself, and remains important in my next projects as well. Specifically, the discovery that in childhood people share an unconditional closeness, complete honesty, and sincerity, but along the way, as we grow older, we somehow lose it. Society and the structures forced upon us begin to drive us apart. My question is whether this unconditional closeness can somehow be regained. This theme began to seep more and more into the script, and Anti and I developed it back and forth, constantly trying to maintain the suspense and mystery.

**One of the darkest aspects of the story is that happenstance plays a major role. The story is triggered by a sad, tragic, and above all accidental event in the middle of the night. Was that always the starting point?**

That was present in Anti's idea from the start, but it was never the main focus. For us, what mattered was how this tragedy is handled and how people emerge from it together. In other words, how sisters who refuse to communicate achieve closeness once again through this event.

# INTERVIEW WITH JANNO JÜRGENS

**With every film, new people join the family – namely, the actors needed for the roles. In *No Me Without You*, these family members are Mari Abel and Eva Koldits starring as the sisters. What made them right for these roles?**

What we liked about these sister characters is that they appear similar yet are so different. I had admired both Mari and Eva for a while, watching their theatre work and overall presence. Outwardly, they resemble sisters, but their personalities are so different. It was important to us that Eva Koldits's Katrin be very grounded, rational, and forceful, while the other half – Mari Abel's Mari – is more playful, creative, an artistic gust of wind. [...]

I also liked the idea that all the main actors had been involved in more experimental theatre, where boundaries are constantly being pushed. They felt like brave performers with whom it's possible to take on challenges and go as far as necessary. I'm glad that turned out to be true. [...]

**One specific connection between your two feature films is related to eating together. In *Rain*, there is a scene in which one brother cooks for his older brother, and the same scene repeats in *No Me Without You*. What makes the kitchen table such a magical meeting place?**

My creative team has asked the same thing! The ending of my next film takes place at the dining table as well. We keep ending up in a similar place. This has already begun in my early student films. In my short film *Distance*, people also sit together around the dining table.

In my childhood, the kitchen table was a special meeting place where the family gathered every once in a while. Even when no one spoke, you could feel each other's presence. You were together in your own way, side by side. Elsewhere, people were more separated, turned inward. There are also memories of times when people occasionally let go around the kitchen table, moments of opening up and true connection. Maybe that's where it stems from, why I like taking these characters to the kitchen table. There is hope there that something can start moving. That's where people are connected.

# INTERVIEW WITH JANNO JÜRGENS

**Your films often deal with shame, that invisible force that affects everyone to some degree. Why do people wrestle with shame so much?**



Indeed, it is a recurring theme in all my films, including Distance and Rain. How to find freedom and release the explosion that is silently inside us? Fortunately, by building Raivo's character into a different kind of man and growing ourselves in the process of making these films together with our team, we learn to express the big feelings inside us rather than holding them in.

Our shame may be that we don't dare to express our true feelings. Estonians have many feelings, but we haven't learned how to express or articulate them. The problem is finding the courage to do so. Yet it is hard to say where that lack of courage comes from. Maybe it's somehow connected to our history, because standing out has never brought us anything good. Rather, turning inward and keeping a low profile has kept us alive. Probably there are many different circumstances that have shaped our psychological profile.

# CONTACTS




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