



Presents

THE WIFE

A film by Björn Runge

100 mins, Sweden/USA/UK, 2017

Language: English

Screenplay by Jane Anderson

Based on the book by Meg Wolitzer

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DIRECTED BY BJÖRN RUNGE

CAST

JOAN CASTLEMAN	Glenn Close
JOE CASTLEMAN	Jonathan Pryce
NATHANIEL BONE	Christian Slater
DAVID CASTLEMAN	Max Irons
YOUNG JOE	Harry Lloyd
YOUNG JOAN	Annie Starke
ELAINE MOZEL	Elizabeth McGovern

Synopsis

Directed by Berlin Silver Bear-winner Björn Runge, *THE WIFE* is adapted by Jane Anderson from the Meg Wolitzer novel of the same name.

After nearly forty years of marriage, JOAN and JOE CASTLEMAN (Glenn Close and Jonathan Pryce) are complements: Where Joe is brash, Joan is shy. Where Joe is casual, Joan is elegant. Where Joe is vain, Joan is self-effacing. And where Joe enjoys his very public role as Great American Novelist, Joan pours her considerable intellect, grace, charm, and diplomacy into the private role of Great Man's Wife, keeping the household running smoothly, the adult children in close contact, and Joe's pills dispensed on schedule. At times, a restless discontentment can be glimpsed beneath Joan's smoothly decorous surface, but her natural dignity and keen sense of humor carry her through the rough spots.

It's 1992, and Joe is about to be awarded the Nobel Prize for his acclaimed and prolific body of work. Joe's literary star has blazed since he and Joan first met in the late 1950s, when she was a demure Smith student and he, her (married) creative writing teacher. *THE WIFE* interweaves the midcentury story of the couple's youthful passion and ambition with a portrait of a marriage, thirty-plus years later—a lifetime's shared compromises, secrets, betrayals, and genuine, mutual love. From 1958 to 1992 to our present vantage point of 2018, we observe Joan and Joe Castleman in the context of their times, and ours.

En route to Stockholm for the Nobel Prize ceremonies (aboard the *Concorde*, still the transatlantic vessel of choice in 1992), Joan and Joe are accompanied by their son DAVID (Max Irons), an aspiring writer in his twenties who feels that Joe belittles his work. Sulky and resentful, David wears his wounded heart on his sleeve. There's another man on board who also wants something from Joe: NATHANIEL BONE (Christian Slater), a journalist who plans to write the definitive biography of Joseph Castleman, authorized or not. To crusty, arrogant Joe, Nathaniel's just a pest to be brushed off, but to Joan, making an enemy of Nathaniel is a risky matter. As always, she's the conciliator between Joe and David, Joe and Nathaniel.

Amid the nonstop round of ceremonial festivities in Stockholm, Joan and Joe are swept into familiar, long-worn roles: Joe is flattered and schmoozed, while Joan stands by his side wearing her quiet smile.

As we see in flashback to Joan and Joe's early days in the late '50s, Joan not only had her own writing aspirations, she had the talent (and the looks) to capture the attention of her teacher, Joe. A caustic encounter with an embittered novelist (Elizabeth McGovern) gives Joan a warning preview, however, of the obscurity awaiting the "lady writer," no matter how talented. As Joan and Joe embark on a love affair, it fits a certain literary template of the time: she's the well-bred WASP-y daughter of bland privilege, he's the scrappy Jewish striver with the Brooklyn accent and the edgy stories to tell. With Joe's first marriage busted up, they live the bohemian life in a Greenwich Village walk-up. Joan gets a job at a publishing house, encountering enough

casual sexism to squelch her own ambitions but spotting a chance to forward Joe's career as the next hot young discovery. Thus is established the self-sacrificing partnership that continues right up to the Nobel gathering decades later.

Another familiar, long-worn dynamic plays out in Stockholm as Joe is trailed by an attractive young woman photographer assigned to document Joe's every public moment. Joan recognizes the predictable progression of flirtation and indiscretion that she has stoically overlooked through so many years of Joe's serial infidelities. This time, Joan's had enough. Serving Joe notice that she wants no place on a pedestal as his passive muse; matching wits with a prying Nathaniel Bone; letting her own grievances flare, for once, instead of smoothing over everyone else's problems—Joan finally reaches for self-determination. The Castleman marriage and literary legend will never be the same.

Production Notes

Great acting breathes life into great characters. In *THE WIFE*, the story of a long, complicated marriage affords great actors the chance to reflect all the knots and nuances of their brainy, funny, perplexing, deeply compromised, but deeply compelling characters.

“This film is like music; two instruments playing a duet,” says Director **Björn Runge**. “**Glenn Close** and **Jonathan Pryce** are like two great soloists playing together, uniting the story through their art. My ambition as a director is to let the actors be free, to find the music of the script, to let it swing, so the audience will share that swing during the golden moments of the film.”

Adapted by screenwriter **Jane Anderson** (*The Prize Winner of Defiance, Ohio; Olive Kitteridge*) from **Meg Wolitzer**’s witty and acclaimed novel of the same name, *THE WIFE* examines forty years of give and take (and take and give some more) between literary lion Joe Castleman, played by Jonathan Pryce, and the person who knows him best, supports him steadfastly, resents him deeply, and possibly loves him anyway: his wife Joan, played by Glenn Close. Through different times and different mores—from the 1950s and ‘60s of the Castlemans’ youth, to the 1990s of their mature relationship and its high-profile crisis moment at the Nobel Prize award ceremony, and up to our current-day perspective—we observe two talented and ambitious lifelong partners reckoning with power dynamics between men and women that continue to bedevil us today. It’s a timeless but also very timely subject.

“When I write a film,” says Jane Anderson, “I always ask myself, what is the audience going to talk about when the lights come up and they walk out together? And I think what they’re going to talk about is, what are the compromises that we make in a marriage and a great partnership? Are there secrets that we keep as a couple that are legitimate? As a husband, how do you respect and love your wife? Could we possibly sustain the kind of bargain that Joe and Joan Castleman sustained for forty years?”

Whatever our contemporary take may be on the sexual politics at work in the Castleman marriage, it’s all about the grey areas. “This isn’t an easy black-and-white story,” says Glenn Close. “Ultimately, it’s about power, the power that Joan gives up and finally reclaims. I think it’s hard for us to imagine what it was like to be in that world where women weren’t expected to achieve high things the way men were.” Joan may be part of the generation of our mothers and grandmothers, but her struggles with creativity, motherhood, and fulfillment ring out clearly to us today. “She has the soul of an artist,” says Close, “the curiosity, the focus, the wildly fertile imagination. But her lack of confidence was part of the cultural climate. In working out Joan’s emotional journey with Jane and Björn, we were very, very clear that Joan is not a passive victim and doesn’t see herself as one. It’s much more complicated and subtle.”

As novelist Meg Wolitzer, the Castlemans’ original creator, says, “I suspect that all writers hope (at least secretly) for a little bit of timelessness. That said, I did publish the novel in 2003, and the film is coming out at an unusual and highly charged moment, one in which we are squarely

facing some of the issues between men and women that have been around forever. Joan's rage feels particularly pointed and relevant right now."

Jane Anderson agrees. "Oh yes, it's incredibly timely. Meg's novel tells a story that is so subversive about what it means to be a female writer. I was thrilled that she was willing to entrust me with her wonderful book, but when I first wrote the screen adaptation fifteen years ago, no male star wanted to be in a film called *THE WIFE* instead of *THE HUSBAND*. The culture in Hollywood has changed since then. Our industry is now willing to embrace films that are driven by a female protagonist; a brilliant actress such as Glenn can now drive the box office. I always saw Joe as a marvelous character—a kick for any great actor to play. Jonathan Pryce does a masterful job of navigating Joe's character. He's one of the greats. And great actors delight in sharing the screen with great actresses, yes?"

For Anderson, the casting of Glenn Close was a huge coup for the production and added a sense of grace and levity to the portrayal of a fascinating woman. "The character of Joan Castleman is a deeply contained, elegant and shy woman who has taken the back seat to her brilliant husband," she says. "Who better to play that kind of role and to give it all the texture and all the subtext that you need than someone like Glenn Close, who is just very naturally an elegant, wickedly smart actress?"

Bringing the film adaptation to fruition took dedication and patience on the part of a determined production team. Producer **Rosalie Swedlin** of Anonymous Content recaps a project nearly ten years in the making: "I knew Jane had written an adaptation of *THE WIFE* for another production company, where it had stalled for years. When I read it, I thought—this is too good not to be made. How am I going to do this?"

It took a leap of faith. Swedlin recalls, "As a producer, sometimes you have to take a risk, even when you're not certain you can fully accomplish something. In this case, we knew eventually we'd have to buy out the other production company that had originally commissioned Jane's work; we went very far down the road before we actually owned the underlying script rights."

Reports Anderson, "Rosalie is the reason this film got made. She took an orphaned script that for years no one wanted to touch and she never, ever gave up on it."

While Swedlin worked with Anderson on honing the script and began to piece together the production puzzle, "It suddenly struck me that because the film was largely set in Stockholm where the Nobel Prize is awarded, maybe I could partner with a Scandinavian producer."

Not long after, producer **Meta Louise Foldager Sørensen** of Meta Film boarded the project after reading and loving the script. "This was perfect for a Scandinavian co-production because it's set in Stockholm" (though most of the film, apart from Stockholm exteriors, was shot in Glasgow, Scotland). On the long road to a finished film, other production and financing companies also shouldered some of the heavy lifting, including sales reps Embankment Films, who drummed up interest on the festival circuit; Silver Reel's **Claudia Bluemhuber**, who carried

off eleventh-hour financial packaging magic; and **Piers Tempest** of Tempo Productions, who became the day-by-day on-set producer.

Early on, Glenn Close had committed enthusiastically to the production. With Close attached, producer Sørensen nailed down another key contributor: “I brought on board a Swedish director, Björn Runge,” whose Swedish films, including DAYBREAK and MOUTH TO MOUTH, have won international acclaim and who has an equally distinguished career in theater. “He’s a great director, an actor’s director. I thought he had the right sensitivity for this project.”

“One would think that you would need a female director to bring out all of the subtleties,” says Anderson. “Björn Runge is the most feminist of male directors! We have had a lovely collaboration. For three years, we exchanged thoughts on the script through e-mails and Facetime chats—me in sun-blانched L.A. and him in wintry, twilit Sweden. His love for this project has always buoyed me.”

For Runge, one of the big draws of the story was the intense relationships among the various characters. “I could see the chamber drama within the story, the small private character drama about a mother and a father and a son within the broader scale. How do you make chamber drama cinematic? Casting is the key. Finding actors who have an “emotional ticket” to the universe of the script, and then trusting the actors’ instincts. Glenn Close and Jonathan Pryce were not only perfect in their roles—they were a good match for each other. Actors always need support from each other. As a director with such great actors to work with, it’s my job to take care of their “acting-energy” in the best way, to create an atmosphere where they are free to be free.”

Close, the six-time Academy Award-nominated actress who has had a stellar career spanning four decades, says of Runge: “I love the way he works. I think it’s a kind of perfect melding of his theater and film knowledge. He has a wonderful understanding of the acting process, and gives you time, especially if it’s a difficult scene. The way he sets up shots, and the wonderful way he makes sure there’s lots of coverage for editing. I feel like we’ve almost been a little theater company on this movie.”

For Pryce, the shoot supported great work from all the actors. “Glenn was in first so I joined knowing I’d be working with her. I’ve always liked her as an actor; we’re both the same age and we can both draw on very similar life experiences, long relationships, and there’s not a lot that has to be said between us. We both understand the needs of the characters and the film, and it’s really good to work with someone who is that dedicated and intense about their work.”

Using the example of the climactic argument between Joan and Joe in their Stockholm hotel room, Pryce describes the alchemy among actors, script, director, and camera: “It’s an intimate scene in a closed space, but it doesn’t feel static because the hand-held camera is always moving. The camera was the third actor in the scene. Apart from a little general blocking, there was nothing staged about our performances; it was exciting because you just did it, and you knew the cameraman would find you. You didn’t accommodate the camera. I think I actually

surprised Glenn with my anger in that scene. As Joe, I was very frustrated by her attack, and she wasn't expecting that degree of rage. It was a pivotal moment—his realization that he absolutely did need her. He did love her. He couldn't do without her.”

“One of my favorite moments,” recalls Close, “was when Joan let him have it, and she then she says, “I just want to get out of this dress.” And he starts helping her unzip her dress. That says everything. Little tiny observations—I love that.”

“We didn't really rehearse the emotional life of that scene until we did it, so it was very fresh,” says Pryce. “Björn, like all the best directors, lets you do what you want to do. And then he adjusts it. It's very collaborative. He doesn't impose anything on you. And when he has an idea, he allows you to think that you possibly had it first.”

As Close explains: “Björn knows how to use a close up. If you've got actors who can fill a close up, it's gold, especially in a complex movie like this. Close ups are there to keep an audience emotionally engaged because they can look into someone's eyes, feel what they are feeling and what they are or are not saying. If you cut in or out at the wrong time, a close up is worthless. It's a fine dance, a very sensitive, intuitive dance, that Björn understands. He respects actors and it was thrilling to work with him. Very fulfilling.”

Runge has a strong precedent from fellow Swedes for lingering on powerful close ups: “We were inspired by Ingmar Bergman's and his photographer Sven Nykvist's way of working with close-ups: not just to jump in and out, but to dare to be in the close-up.”

Runge has worked with cinematographer **Ulf Brantås** for over thirty years. “We have a workflow we've developed that helps create a mood of trust and confidence. I am more and more interested in simplicity, in the acting, the shoot, the editing room. I've worked with my editor, **Lena Runge**” (who happens to be his wife) “for nearly thirty years as well. We've developed an editing method that takes care of the storytelling without losing the emotional sincerity of the scene.”

The week prior to filming in Glasgow, in the same hotel where the film's onscreen drama plays out, Runge holed up with his principal actors, his DP Ulf Brantås, and Jane Anderson to walk and talk through the settings and dialogue. “I was more in the background,” relates Runge, “listening to the readings and trying to understand how the camera could capture the drama. The script is our map, our gravity. It was an inspiring and exciting week for us all.”

That week was crucial. As Anderson recalls, “There's no such thing as a final draft of a script until the final edit is locked and delivered. I love working with actors, and I was so grateful that Björn invited me to be there for the rehearsals so we could all work through the script together. I did a lot of rewriting during those ten days and it was a real adrenaline rush. It was a thrill to work with Glenn. She's fierce in the rehearsal room and has exquisite instincts. Every time I work with actors of her and Jonathan's caliber, it makes me a better writer.”

For *Close*, the process was invaluable. “I had to be able to believe in Joan’s emotional journey, and that was literally sitting down and page by page saying, “I get this, I don’t get this. I need that. Don’t need that.” I really poured a lot of thought into it, and still there are scenes that I found difficult. It was a truthful search and journey to make her believable to myself. Because if I could believe her then the audience would believe her. Not all characters elicit that kind of deep and probing analysis before you begin.”

Close also discussed her character’s trajectory with the actor who played Joan as a young woman in the 1950s and 60s, **Annie Starke**, who pairs with **Harry Lloyd** as young Joe. Because the film is set in two different time periods, the production needed two strong actors to successfully realize the hopes, ambitions and dynamics of the younger Castleman’s marriage, helping the audience come to know them and their story and setting the foundation for the revelations that follow.

As Close recalls, “I said to Annie, “You’re the one who lays down the character. I follow what you’ve established.” We talked through Joan’s shyness and insecurities, her feeling that she’d have no life without him because she didn’t think she was worthy.”

“We really put Joan through a microscope,” says Starke, who is the daughter of Glenn Close. “We’re both sticklers for detail and character development and, also, it helps knowing each other quite well so we could nail each other’s mannerisms and ways of speaking. We’re certainly very proud of the character that resulted from our efforts.”

Harry Lloyd embraced the opportunity to play a younger Joe with all his nuances. “Björn said something at the beginning which was really interesting: “In a way the older Joe is more of a baby than the younger Joe.””

Pryce concurs. “Joe’s anger and narcissism and infidelities are driven by inadequacy and insecurity and feeling emasculated. Harry understood that and brought the roots of that to the young Joe.”

Two more vivid characters play a part in the Castleman’s story: their resentful adult son, David, played by **Max Irons**, and Nathaniel Bone, played by **Christian Slater**, the would-be biographer who hopes to score a coup with a tell-all book about the great Joseph Castleman.

“Joe is a little bit afraid for his son, David,” explains Runge. “It was important to find someone, an actor, with that combination of different emotions. The poetic side and the brutal side. And for me Max Irons is right there.”

Irons, for his part, enjoyed a strong collaborative relationship with the director. “He’s so precise. He’s so relaxed. He talks in a language that we all understand. We finished early every day, which is unheard of! He’s economical with the way he shoots and the way he directs, and he’s got so much heart. Such a good emotional intelligence, which is precisely what you need for a film like this.”

Christian Slater brings a wry mix of scheming calculation and desperation to his dogged reporter, matching wits with Close's savvy, self-possessed Joan in one of THE WIFE's funniest scenes.

"We play sort of an interesting chess game, metaphorically, a very cat and mouse kind of situation between the two of us," says Slater. "I'm trying to get her to tell me the truth and she keeps me at bay. It's definitely a nice push and pull sort of relationship."

Slater also brought some extra levity to the shoot by hosting an American-style Thanksgiving dinner in Glasgow, a city universally enjoyed and acclaimed by THE WIFE cast and crew. "It's the fourth film we have done in Glasgow," says producer Claudia Bluemhuber. "Our experience there is really, really good. The crews, the support we get, we really love it there."

"When one is shooting these movies, you look for where can yield the best production values," adds producer Piers Tempest, "and actually Glasgow has it all. It has two massive venues which double for the Nobel Prize ceremony venues, and it's got a Concorde, which is great, because the Concorde was iconic within that mid-90s time period."

According to production designer **Mark Leese**, shooting time periods authentically was another vital element of the production. The story unfolds in various timelines, often in flashback, and in three different locales, making for a busy production. "That's been an exciting challenge to be honest. We've had to recreate New York in the 1950s, Connecticut in the 1990s and 1960s, and Stockholm in the 1990s.

"I think one of the challenges was trying to recreate the Nobel ceremonies and banquet, which are massive and expensive in the real world, with a budget and with time constraints. How do we recreate that? I think we've done really well, but it was a challenge to get our teeth into. It's about authenticity. You have a puzzle to solve: how much are you influenced by reality and the recreation of a period, and how much can you explore it, and then make it your own. At times we've tried to absolutely replicate certain things, and other times we've just taken it as a guide, then we've gone off and done what we want."

So much talent marshalled to tell a story about so much talent has yielded a film to admire, according to the Castlemans' creator, Meg Wolitzer: "I'm very excited for people to see this film. Glenn Close and Jonathan Pryce do such a superb job at not only conveying the dance of marriage, the compromises made, the agonies lived through, and the familiarity of two people who have known each other intimately for a very long time, but they also address some fundamental, pressing questions about men, women and power."

THE WIFE

Cast Biographies

GLENN CLOSE (Joan Castleman)

A six-time Academy Award nominee, Close stars in the title role of the film adaptation of Meg Wolitzer's bestselling novel, *The Wife*, with Jonathan Pryce and Christian Slater for Swedish director Björn Runge. The film will open later this year worldwide.

Close reprised her Tony Award-winning role in Andrew Lloyd Webber's musical *Sunset Boulevard* in a new production at the London Coliseum in the Spring of 2016. For that performance she won a London Evening Standard Award and was nominated for an Olivier Award. The full production, starring Close, opened on Broadway this February, for an exclusive limited engagement.

Close made her feature film debut in George Roy Hill's *The World According to Garp*, earning her awards from the Los Angeles Film Critics Association and the National Board of Review as well as her first Academy Award nomination. She was subsequently Oscar-nominated for *The Big Chill*, *The Natural*, *Fatal Attraction* and Stephen Frears' *Dangerous Liaisons* (for which she was also a BAFTA Award nominee).

Close received her sixth Academy Award nomination in 2012, along with Golden Globe and SAG nominations, for *Albert Nobbs*. She wrote the screenplay with (Man Booker prize-winning novelist) John Banville. Close was also a producer on the film and composed the lyrics for the Golden Globe and World Soundtrack-nominated song, "Lay Your Head Down." For *Albert Nobbs*, she received the Irish Film and Television Award (IFTA) as "Best Foreign Actress," was voted "Best Actress" at the 2011 Tokyo International Film Festival, and was honored for her performance by the San Sebastian Film Festival (Donostia Award), Hollywood Film Festival, Mill Valley Film Festival and the Palm Springs Film Festival.

Her recent film appearances include Julian Fellow's adaptation of Agatha Christie's *Crooked House*, *What Happened to Monday*, *The Girl With All the Gifts*, *Wilde Wedding* and *Father Figures*. Her film credits include Richard Marquand's *Jagged Edge*, Barbet Schroeder's *Reversal of Fortune*, Franco Zeffirelli's *Hamlet*, István Szabó's *Meeting Venus*, Ron Howard's *The Paper*, Stephen Herek's *101 Dalmatians*, Kevin Lima's *102 Dalmatians*, Wolfgang Petersen's *Air Force One*, Robert Altman's *Cookie's Fortune*, Rose Troche's *The Safety of Objects*, Merchant Ivory's *Le Divorce*, Chris Terrio's *Heights*, Rodrigo García's *Things You Can Tell Just by Looking at Her* and *Nine Lives*, *Evening*, *Low Down*, *5 to 7*, *Anesthesia*, *The Great Gilly Hopkins* and *Guardians of the Galaxy*.

In 2012, Close headlined the fifth and final season of the critically-acclaimed original legal thriller, *Damages*. For her riveting portrayal of high-stakes litigator 'Patty Hewes', Close won two consecutive Emmys as "Best Actress in a Drama Series" and two subsequent Emmy nominations, along with a Golden Globe Award and three SAG Award nominations.

Close's twelve Golden Globe nominations include a Best Actress win for Andrei Konchalovsky's adaptation of *The Lion in Winter* (which also earned her a SAG Award). Among the television projects that have brought her twelve Emmy nominations, is an Emmy Award for her performance as Margarethe Cammermeyer in *Serving in Silence: the Margarethe Cammermeyer Story* (for which she also received a Peabody Award as executive producer).

Other television credits include *The Shield*, *The Elephant Man*, *Something About Amelia*, *Stones for Ibarra*, *The Ballad of Lucy Whipple* and *In the Gloaming*, for which she won a CableACE Award. She executive produced and starred in Richard Pearce's musical remake of *South Pacific* for ABC TV. She also executive produced the *Sarah, Plain and Tall* trilogy for the Hallmark Hall of Fame, starring in all three opposite Christopher Walken.

Close made her theatre, and Broadway, debut in Harold Prince's revival of *Love for Love*. Her theater credits include *The Crucifer of Blood*, *The Singular Life of Albert Nobbs* (Obie Award), *Barnum* (Tony nomination) and Tony Awards for her performances in *The Real Thing* and *Death and the Maiden*, both directed by Mike Nichols. In London, she reteamed with the director of the original Sunset Boulevard stage production, Trevor Nunn, in his Royal National Theatre revival of *A Streetcar Named Desire*. She returned to Broadway for the 2014 revival production of Edward Albee's *A Delicate Balance*.

In 2010, Glenn Close co-founded Bring Change to Mind, a charity dedicated to confronting, head-on, the stigma and discrimination associated with mental illness by empowering people to start the conversation. The idea for the organization came about following Close's first-hand observation of battles with mental illness within her family. For more information, please visit www.Bringchange2mind.org.

Close actively supports Puppies Behind Bars and their program Dog Tags: Service Dogs for Those Who've Served Us. Close is a Founding Member and current Co-Chair of the Conservation Council for Panthera. Panthera is an international nonprofit whose sole mission is conservation of the world's 36 species of wild cats. She is a trustee emeritus of The Sundance Institute, having served as a board member for 16 years.

JONATHAN PRYCE (Joe Castleman)

Jonathan Pryce is an internationally acclaimed, award-winning actor on stage and screen. On screen Jonathan is known for his performances in *Carrington*, *Evita* and the independent film *Listen Up Philip*, as well as blockbusters such as *Tomorrow Never Dies*, *The Pirates of the Caribbean* series and *GI Joe*, playing the dual role of the villain 'Zartan' and 'The US President'. In addition to his starring role opposite Glenn Close in *The Wife*, directed by Björn Runge, Pryce has recently finished shooting *The Man Who Killed Don Quixote*; Jonathan's fourth outing with Terry Gilliam. Previous work with Gilliam includes: *The Adventures of Baron Munchausen*, *The Brothers Grimm* as well as the award-winning *Brazil*, playing 'Sam Lowry'.

In the theatre he has won an array of Tony and Olivier awards for appearances in *Miss Saigon* and *Comedians* (London and Broadway) and for *Hamlet* at London's Royal Court Theatre. Other standout performances, in London and New York, have been in Pinter's *The Caretaker*, *Glengarry Glen Ross* and Albee's *The Goat*, as well as leading roles in the musicals *My Fair Lady*, *Oliver* and *Dirty Rotten Scoundrels*.

After playing 'Lear' at the Almeida Theatre in 2012, Jonathan received widespread critical acclaim for his 'Shylock' in *The Merchant of Venice*, at London's Shakespeare's Globe, and subsequently on tour to America, China and finally in Venice itself.

On television he has found new audiences from his appearance as the 'High Sparrow' in *Game of Thrones*, and alongside Tom Hardy in *Taboo*.

Currently, Jonathan is filming the Netflix feature *The Pope*, playing 'Pope Francis' opposite Anthony Hopkins as 'Ratzinger' and directed by Fernando Meirelles. Filming taking place in Argentina and Italy.

This autumn he is starring in London's West End opposite Dame Eileen Atkins in Florian Zeller's latest play *The Height of the Storm*.

CHRISTIAN SLATER (Nathaniel Bone)

Christian Slater has had an impressive career that spans the worlds of film, television and stage.

Slater received Golden Globe and Critics Choice Awards for his role in USA Network's critically-acclaimed drama, *Mr. Robot*, in which he stars opposite Rami Malek. The show follows an underground hacking organization that intends to bring down Corporate America. Created by Sam Esmail, *Mr. Robot* ran from 2015 and begins Season 4 in 2018. Slater is also a producer on the show, which has received Golden Globe, Critics Choice, and AFI Awards.

In addition to his starring role with Glenn Close and Jonathan Pryce in *The Wife*, directed by Björn Runge, Christian most recently worked on Emilio Estevez's film *The Public*. The cast includes Taylor Schilling, Jeffrey Wright, Alec Baldwin and Michael Kenneth Williams.

In 2016, Slater starred in *King Cobra* opposite James Franco. The film, written and directed by Justin Kelly, depicts the events surrounding a murder that shocked the adult entertainment industry in the mid 2000's. Slater portrays an adult entertainment producer who discovers a hot new star and finds himself the target of a rival producer, portrayed by Franco. The film premiered at the 2016 Tribeca Film Festival to rave reviews. In another collaboration with Franco, Slater appeared in *The Adderall Diaries*, which premiered at the 2015 Tribeca Film Festival. Directed by Pamela Romanowsky, this thriller is an adaptation of Stephen Elliott's memoir. The cast includes Franco, Amber Heard and Ed Harris.

On television, Slater makes regular appearances on FX's animated series *Archer* as 'Slater' and Disney's *The Lion Guard* as 'Ushari' and *Milo Murphy's Law* as 'Elliot Decker.'

In 2015, Slater received critical praise for his starring role as Sir Galahad in *Spamalot*, an adaptation of the film *Monty Python and the Holy Grail*. The performance at The Hollywood Bowl was directed by BT McNicholl and conducted by Todd Ellison. The cast also included Jesse Tyler Ferguson, Eric Idle, Craig Robinson and Merle Dandridge.

In 2014, Slater starred in Lars von Trier's drama *Nymphomaniac* opposite Shia LaBeouf and Uma Thurman. The film follows the story of a self-diagnosed nymphomaniac recounting her experiences to the man who saved her life.

In 2006, Slater starred in Emilio Estevez's acclaimed drama *Bobby*, which focuses on the 22 people at Los Angeles' Ambassador Hotel on the day Senator Robert F. Kennedy was assassinated. As a member of the all-star ensemble cast, including Anthony Hopkins, Demi Moore, Sharon Stone and William H. Macy, Slater earned Screen Actors Guild Award and Critics' Choice Award nominations.

Slater returned to theater in London in 2006 and 2007. In 2007, he starred in the sold-out run of *Swimming With Sharks* directed by Wilson Milan. Slater portrayed Buddy Ackerman, the mastermind of a top studio's high-grossing, ultra-violent horror slate, and one of Hollywood's most powerful men. In Spring 2006, he reprised his critically acclaimed role as Randle P. McMurphy in the Really Useful Group's production of *One Flew Over the Cuckoo's Nest*. The play, which previewed at the Edinburgh Festival, originally opened in London's West End on September 6, 2004 to rave reviews. The huge success of the play led to two extensions, finally closing on January 22, 2005 after over 150 sold-out shows. Slater won a Whatsonstage Best Actor Award for his performance. He also won the Favorite Actor award two years in a row at the Big Star Awards.

In 2005, Slater starred on Broadway in Tennessee Williams' *The Glass Menagerie*, playing the role of Tom opposite Jessica Lange. He received an award for Favorite Featured Actor in a Broadway Play at the Broadway.com Audience Awards. The play ran from March 22 to July 3, 2005.

Following his film debut in 1985 in *The Legend of Billie Jean*, Slater's extensive film credits prove his versatility in various genres. As an action hero, Slater was seen in John Woo's *Windtalkers*, opposite Nicolas Cage, and *Broken Arrow*, with John Travolta. Slater has also proven his ability to portray characters whose roles create a cult following, such as his unforgettable performances as Clarence Worley in *True Romance* as Robert Boyd in *Very Bad Things* and as Jason Dean in Michael Lehmann's cult classic *Heathers*. Other film credits include *He Was a Quiet Man*, *The Contender*, *Bed of Roses*, *Murder in the First*, *Interview with a Vampire*, *Untamed Heart*, *Pump Up the Volume*, Jean-Jacques Annaud's *The Name of the Rose*, Francis Ford Coppola's *Tucker: The Man and His Dream*, and *Gleaming the Cube*.

Slater's producing credits include *Basil* and *Hard Rain*, both of which he also starred in. He also served as an executive producer on Peter Berg's *Very Bad Things*. In 1996, Slater made his directorial debut with *Museum of Love*, a short film for Showtime.

As an alum of the prestigious Dalton School and the Professional Children's School in New York City, Slater debuted on Broadway at the age of nine on *The Music Man*, alongside Dick Van Dyke, and went on to play the title lead in *Oliver*. Slater garnered critical acclaim in 1998 for his starring role in the Broadway production of *Side Man. Macbeth, David Copperfield* and *Merlin* also number among his Broadway credits. Off-Broadway, Slater has been seen in such productions as *Landscape of The Body, Between Daylight, Boonville, Dry Land* and *Somewhere's Better*.

MAX IRONS (David Castleman)

Since he first caught the industry's attention with his Ian Charleston Award nominated on stage debut, British actor Max Irons has been building an impressive body of work spanning television, film, and stage. In addition to his starring role in *The Wife* with Glenn Close and Jonathan Pryce, directed by Björn Runge, Max has several exciting projects that promise to firmly establish him as an international acting presence to watch.

Max recently filmed the lead in *Condor*, a ten-episode straight-to-series drama produced by inspired by Sydney Pollack's 1975 political thriller *Three Days of the Condor*. Max plays Joe Turner, modeled after Robert Redford's iconic role in the movie. Written by Jason Smilovic and Todd Katzberg, *Condor* follows young, idealistic, millennial CIA analyst Joe Turner, whose idealism is tested when he stumbles onto a terrible but brilliant plan that threatens the lives of millions. Adapted from James Grady's novel *Six Days of The Condor*, the series also stars Brendan Fraser and Mira Sorvino.

In September 2016, Max filmed the feature adaptation of Agatha Christie's *Crooked House*, written by Julian Fellowes and Tim Rose Price. Max plays Charlies Hayward, a private detective trying to solve a murder whose suspects include Sophia, his former lover, played by Stefanie Martini. Directed by Gilles Paquett-Brenner, Glenn Close, Gillian Anderson and Christina Hendricks also star. Prior to this he took on lead role of 'Alf' in the feature film *Terminal*, written and directed by Vaughn Stein. The noir thriller details the story of two hit men, played by Max and Dexter Fletcher, as they embark on a borderline suicide mission for a mysterious employer and a high paycheck. Along the way, the unlikely pair find a dynamic woman named Annie, played by Margot Robbie, who may be more involved than they had originally suspected. Simon Pegg, Matthew Lewis, Mike Myers and Dexter Fletcher also star in the film, slated for release on tbc.

Also in 2016, Max starred as 'Howard Carter', who discovered the tomb of one of Ancient Egypt's forgotten pharaohs, the boy-king *Tutankhamun*, with Sam Neill. Written by Guy Burt, the story is set in 1950 in Egypt's Valley of the Kings and the four-part miniseries was broadcast on ITV 1 in September. Most recently, Max portrayed the male lead role of 'Yuri' in *Bitter*

Harvest, directed by George Mendeluk, in which he appears opposite Samantha Barks and Barry Pepper, Terence Stamp, and Aneurin Barnard. The romantic epic is set against the backdrop of political upheaval in 1930s Ukraine.

The year before, Max was on screens portraying the role of Fritz in Simon Curtis's *Woman In Gold*, written by playwright Alexi Campbell. The feature tells of the true story of one woman's journey to reclaim her heritage and seek justice for what happened to her family, culminating in her battle to retrieve family possessions seized by the Nazis, among them Klimt's painting "The Lady in Gold". Boasting a stellar cast including Helen Mirren, Daniel Brühl and Charles Dance. The film premiered at Berlinale and was released in the US and UK in April 2015.

In 2014, Max starred as Miles in *The Riot Club*, Lone Scherfig's feature adaptation of Laura Wade's infamous smash hit Royal Court play *Posh*. The story follows two first-year students at Oxford University who join the infamous 'Riot Club', where reputations can be made or destroyed over the course of a single evening. Max's performance was singled out by the critics: The Telegraph called him 'hugely impressive', Indiewire wrote "the greatest asset the film has is the performance from Irons" while Screen Daily called his portrayal "especially impressive" and Collider.com described it as 'excellent'. Max appeared alongside a young British cast including: Sam Claflin, Douglas Booth, Jessica Brown-Findlay, Holliday Grainger and Freddie Fox. The film was released by Universal Studios in the UK in September 2014 and IFC films released in the US in March the same year.

Max took on the role of King Edward in 2013, in the Golden Globe nominated BBC/STARZ television series *The White Queen*. Based on the *The Cousin's War* novels by Philippa Gregory and developed by Emma Frost, the story is set in 1464 during the height of the War of the Roses and focuses on the story of the ongoing conflict for the throne. The ten-part series was broadcast in the UK in June and was followed by a US premiere in August. Max first appeared on television screens in 2011, when he played 'Tommy' in Emmy nominated SKY 1 thriller *The Runaway*, starring opposite Jack O'Connell and Joanna Vanderham.

Max's notable film credits include: Jared Howe in the 2013 feature adaptation of Stephanie Meyer's bestselling novel of the same name *The Host*, with Saoirse Ronan; Henry in Catherine Hardwicke's *Red Riding Hood*, with Amanda Seyfried and Gary Oldman; and 'Lucius' in Oliver Parker's 2009 feature adaptation of Oscar Wilde's *Dorian Grey*.

In 2009, Max made his professional stage debut in Friedrich Schiller's *Wallenstein* at the Chichester Festival Theatre for which he was nominated for the prestigious Ian Charleson Award. The Stage called his performance "delightful" while The Independent raved his was "heartbreakingly stern-yet-fragile" portrayal. In 2013 Max returned to the stage starring in Peter Huntley's critically acclaimed production of *Farragut North* at The Southwark Playhouse. Other significant theatre credits include: *Oedipus*, *The Revenger's Tragedy*, *The Cherry Orchard*, *London Cuckolds*, *Twelfth Night*, *Plenty*, *Semi-Monde*, *Under the Blue Sky* and *New Girls In Town*.

Max trained at The Guildhall School of Music and Drama.

HARRY LLOYD (Young Joe)

Born and raised in the UK, Harry Lloyd has built a reputation for acclaimed performances in film, television, and theatre. He is widely known for his memorable role as “Viserys Targaryen” in HBO’s Emmy-winning series, *Game of Thrones*. He then appeared in the Academy Award-nominated film *Theory of Everything* with Eddie Redmayne and Felicity Jones. Other notable film credits include *The Iron Lady* alongside Meryl Streep, *Jane Eyre* opposite Mia Wasikowska and *Anthropoid* with Cillian Murphy.

In addition to his starring role with Glenn Close, Jonathan Pryce, and Annie Starke in *The Wife*, directed by Björn Runge, Harry will next be seen as a series regular in Starz’s upcoming drama series *Counterpart* with JK Simmons. Previous television credits include WGN’s Emmy-winning series *Manhattan* and the BBC miniseries *Wolf Hall*, opposite Mark Rylance, Damien Lewis, and Claire Foy. Most recently his performance as “Henry Gibson” in ITV/Netflix’s *Marcella* was heralded as “fantastic,” “superb,” and “pitched perfectly.”

In 2013, he was BAFTA-nominated for his part in Channel 4’s *The Fear* alongside Peter Mullan. That same year, he starred in and executive produced the American independent movie *Big Significant Things*, which premiered at the 2014 SXSW Film Festival.

Harry has appeared extensively on the London West End stage in productions such as *The Duchess of Malfi* (Old Vic), *The Little Dog Laughed* (Garrick), and *A View From the Bridge* (Duke of York’s). He received an Ian Charleson commendation for his performance in *Ghosts* (Arcola).

Harry has received critical acclaim for his one-man show *Notes From Underground*, an adaptation of Dostoyevsky’s novella, which he staged in various Paris theatre spaces, and *The Print Room*, London respectively. Critics have also sung their praises of his three-part online web-series *Supreme Tweeter*, starring alongside Maisie Williams, George R.R. Martin and Tasmin Greig. Additionally, Lloyd wrote, directed and produced the web-series with co-creator Jayne Hong.

ANNIE STARKE (Young Joan)

Rising star Annie Starke is one of Hollywood’s most exciting actors working today. In *The Wife*, directed by Björn Runge, Annie plays Glenn Close’s title character at a younger age, decades before the main action.

Starke made her professional debut in Nora Ephron’s off-Broadway hit *Love, Loss and What I Wore* to critical acclaim. Following the play’s success, Annie made her feature debut in the award-winning independent film *Albert Nobbs*.

After a short break, Annie returned to star in the independent feature *We Don't Belong Here* among an all-star ensemble including Anton Yelchin, Catherine Keener, Maya Rudolph, Riley Keough, Molly Shannon, Kaitlyn Dever and Justin Chatwin. Earlier this year she participated in a reading of Jane Anderson's play *Mother Of Maid* as "Joan of Arc" at the Public Theatre. Additional credits include the upcoming Lifetime sketch series, *Local Attraction*. Annie currently resides in Los Angeles.

Crew Biographies

BJÖRN RUNGE (Director)

Björn Runge is an acclaimed director, author, screenwriter and playwright, from Lysekil, Sweden. His first feature film, *Harry och Sonja*, which he wrote and directed, was released in 1996. One of the highlights of his career was the film *Daybreak (Om Jag Vänder Mig Om)*, which he also wrote and directed. For this he received two Guldbagge Awards for Best Director and Best Screenplay in 2003. The film was shown at Berlin Film Festival where it was awarded the Silver Bear and Der Blaue Engel Prize, for best European film. Björn's acclaimed film *Mouth to Mouth (Mun Mot Mun)* also received a Nordic Council Film Prize (Nordiska Rådets Filmpris) in 2005.

Other film and screenplay credits include *Happy End*, short film *Rensa Fisk, Raymond - Sju Resor Värre*, and documentary *Vulkanmannen*. Runge is also known for directing TV projects; TV documentary *Dokument Rörande Filmregissören Roy Andersson*, TV film *Ögonblickets Barn*, as well as TV mini-series *Anderssons Älskarinna*.

Along with screenplay and director credits, Runge also published his first novel - *Det Allra Enklaste* in 2014. From 2012 to 2017 he directed several stage productions for Stockholms Stadsteater, including Arthur Miller's "Death of a Salesman." He has also written several plays himself and went on to publish a book with five of the plays he has written over the years. This autumn, Runge will premiere his latest stage production, *I Am Another One Now*.

In addition to the theatrical release of his drama *The Wife*, starring Glenn Close and Jonathan Pryce, in 2018, Runge is currently in the process of completing a film essay titled *Conversations Over the Horizon* and has a new book that will be published next year.

DIRECTOR CREDITS

THE WIFE	2017
HAPPY END	2011
MOUTH TO MOUTH	2005
RENSA FISK (Short)	2005
DAYBREAK	2003
FAMILJEN (TV Series – 2 Episodes)	2002
ANDERSSONS ÄLSKARINNA (TV Mini Series – 6 Episodes)	2001
RAYMOND - SJU RESOR VÄRRE	1999
VULKANMANNEN (Documentary)	1997
DOKUMENT RÖRANDE FILMREGISSÖREN ROY ANDERSSON (TV Movie Documentary)	1997
HARRY OCH SONJA	1996
EN DAG PÅ STRANDEN (Short)	1993
ÖGONBLICKETS BARN (TV Movie)	1991
GREGGER OLSSON KÖPER EN BIL (Short)	1990

WRITING CREDITS

MOUTH TO MOUTH	2005
RENSA FISK (Short)	2005
DAYBREAK	2003
FARBROR FRANKS RESA (TV Movie)	2002
ANDERSSONS ÄLSKARINNA (TV Mini Series – 6 Episodes)	2001
RAYMOND - SJU RESOR VÄRRE	1999
VULKANMANNEN (Documentary)	1997
DOKUMENT RÖRANDE FILMREGISSÖREN ROY ANDERSSON (TV Documentary)	1997
HARRY OCH SONJA	1996
EN DAG PÅ STRANDEN (Short)	1993
EN DAG PÅ STRANDEN (Short)	1993

JANE ANDERSON (Screenwriter)

Jane Anderson is an Emmy award-winning writer and director for theater, film and television. Screenwriting credits: *How to Make An American Quilt*, *It Could Happen to You* and *The Prizewinner of Defiance, Ohio*, starring Julianne Moore & Woody Harrelson, which she also directed. Documentary film: *Packed in a Trunk: The Lost Art of Edith Lake Wilkinson*, featured on HBO.

Television writing credits: HBO's *Olive Kitteridge*, starring Frances McDormand for which she received an Emmy Award for best teleplay and limited series, a Writers Guild Award for best teleplay and nominated for the Golden Globe for best limited series. She wrote HBO's *The Positively True Adventures of the Alleged Texas Cheerleader Murdering Mom*, for which she received an Emmy, Penn Award and Writers Guild Award for best teleplay. She wrote and directed *The Baby Dance* for Showtime which she adapted from her play which received the Peabody Award as well as Golden Globe and Emmy nominations. She wrote and directed *Normal* for HBO (starring Jessica Lang & Tom Wilkinson) adapted from her play *Looking for Normal* which received Emmy, Golden Globe and Directors' Guild and Writers' Guild nominations for best writing and directing. She wrote and directed *When Billie Beat Bobby* starring Holly Hunter and Ron Silver. And wrote and directed the first segment of HBO's *If These Walls Could Talk II* which starred Vanessa Redgrave for which she received an Emmy nomination for best teleplay.

Her plays have been produced Off-Broadway and in theaters around the country, including the Geffen Playhouse, Arena Stage, Actors Theater of Louisville, Williamstown, Shakespeare & Company, The McCarter Theater, Long Wharf, ACT, and the Pasadena Playhouse. Plays include: *The Baby Dance*, *Defying Gravity*, *Looking for Normal*, *The Quality of Life*, *The Escort*, *Lynette at 3AM*, *Food & Shelter* and *The Last Time We Saw Her*.

Her newest play, *Mother of the Maid*, will have its New York premiere at the Public Theater this coming Fall and will star Glenn Close.

MEG WOLITZER (Novelist)

Meg Wolitzer is the New York Times–bestselling author of *The Female Persuasion*, *The Interestings*, *The Uncoupling*, *The Ten-Year Nap*, *The Position*, *The Wife*, *Sleepwalking*, and others. Wolitzer lives in New York City.

MARK LEESE (Production Designer)

Mark Leese is a Scotland-based Production Designer working in Film & TV. His career began as a Theatre Set & Costume Designer working for many varied Companies including; The Tron Theatre Glasgow, 7:84 Theatre Company, The National Theatre London, Manchester Royal Exchange and most proudly as Associate Designer for The Traverse Theatre Edinburgh where he designed many award-winning productions.

After 10 years Mark moved into Film & TV where he has become an established Scottish Designer. In addition to his work on *THE WIFE* for director Björn Runge, his work includes: Peter Mullan's *Magdalene Sisters* (BAFTA nominated, Golden Lion Winner-Best Film), *NEDs* (winner of Best Film at the San Sebastian Film Festival), *This Is England* by Shane Meadows (BAFTA Winner-best British Film), *Murder* by Birger Larsen (2013 BAFTA Winner-Best Single Drama) and has worked on three films for Steven Poliakoff, *Glorious 39*, *Joes Palace* and *Capturing Mary*.

Mark also designed many TV dramas including; *Shetland*, *The Replacement*, *Remember Me*, *The Escape Artist*, *Garrows Law*, *Case Histories*, *Single Father* and *The Book Group*.

ULF BRANTÅS (Director of Photography)

Ulf Brantås is a Swedish cinematographer working across TV-series and features. His introduction to the film industry began when working for acclaimed director Roy Andersson in the early eighties. There he met director Björn Runge and they have collaborated since on numerous shorts and features, culminating in awards both nationally and internationally, for example at the Berlin Film Festival and San Sebastian Film Festival.

Ulf Brantås's work has been broadcasted with prominent TV-broadcasters like the BBC, Channel 4, Sky, HBO, Netflix and ITV and premiered with National awards as well as European Film Awards and EMMY Primetime and BAFTA nominations.

Brantås says of his most recent project, "Shooting *The Wife* was indeed a great challenge, after a few years' hiatus from collaborating with Björn, especially with this magnificent cast and the fact it was both set as a period drama within another period (90's to 50's) as well as an intimate chamber play with occasional epic scenes. To be able to catch the increasing intensity in the performances as well as maintain the atmosphere. We are extremely happy with the result and hopes the audience agrees..."

TRISHA BIGGAR (Costume Designer)

Multiple award-winning costume designer Trisha Biggar has worked extensively in both film and television with a variety of artists, including Robert Carlyle, Samuel L Jackson, Michael Keaton, Christopher Lee, Ewan McGregor, Liam Neeson, Natalie Portman and Rachel Weisz.

In addition to her work on *The Wife* for director Björn Runge, Trisha's film credits include David Mackenzie's *Hallam Foe* and *Perfect Sense*, *Stone of Destiny*; Peter Mullan's *Magdalene Sisters*; *Beautiful Creatures* and *Star Wars Episodes 1, 2 and 3*. Her many television credits include NBC/Universal's *Emerald City*; *Da Vinci's Demons II and III*; Tiger Aspect's *The Deep* and *The Philanthropist*; Shed Productions' *Hope Springs* and *Moll Flanders* directed by David Attwood. Most recently, Trisha has designed costumes for Mammoth Screen's *Ordeal by Innocence*, which is set to air later this year on BBC1/Amazon.

Trisha has won a BAFTA Cymru Award for her work on *Da Vinci's Demons* and two Saturn Awards, a Sierra Award and an OFTA Award for her work on *Star Wars*. In 2012, Trisha was the recipient of BAFTA Scotland's Outstanding Contribution to Craft Award (In memory of Robert McCann).

CHARLOTTE HAYWARD (Hair & Makeup Designer)

Charlotte Hayward is an International Hair and Makeup Artist working within the film, fashion, editorial and red carpet industries. She became known for her natural beauty approach through her work with Emma Watson which now spans over 10 years. She is known for adapting easily within the industries, retaining a professional attitude and delivering the required aesthetic.

After training at London College of Fashion Charlotte has since been working as a professional hair and makeup artist for around 14 years. Initially starting her career in the UK film industry where she still works on large blockbuster movies such as the *Harry Potter* films, *X-Men*, *Beauty and the Beast*, *Jason Bourne*, and *Spectre* amongst others. She works as a personal hair and makeup artist for leading ladies such as Emma Watson, Glenn Close and Kate Hudson which organically over the years has lead her into becoming involved in editorial, press tours, fashion and red carpets. She has worked with many faces male and female and really enjoys the varying paces and creativity in the avenues of her career.

Charlotte travels worldwide and enjoys being creative and getting inspiration from art, books and the people around her.

CLAUDIA BLUEMHUBER (Producer, Silver Reel)

Claudia Bluemhuber is CEO and Managing Partner for Silver Reel, a leading international entertainment production and finance company creating elevated, high-quality content. Established in 2009, Silver Reel has developed, executive produced and produced 35 feature films with a production volume exceeding 600m USD including Jonathan Glazer's *Under The*

Skin starring Scarlett Johansson; the critically acclaimed thriller *Eye in the Sky* starring Helen Mirren and Aaron Paul and Jonathan Teplitzky's *The Railway Man* starring Nicole Kidman and Colin Firth.

Silver Reel recently produced *The Wife*, starring six-time Oscar nominee Glenn Close and Jonathan Pryce as husband and wife, directed by Berlin Silver Bear winner Björn Runge. The film world premiered in Toronto and was the Closing Night Film at the San Sebastian International Film Festival.

Current releases include Andy Serkis' directorial debut *Breathe*, starring Andrew Garfield and Claire Foy, which opened the BFI London Film Festival following its world premiere in Toronto and *Loving Vincent*, the first fully painted animated film about Vincent van Gogh. The ensemble voice cast includes Douglas Booth, Chris O'Dowd, Saoirse Ronan, Eleanor Tomlinson and Aidan Turner. The film is currently in release globally following fall festival debuts at Telluride, London and Zurich and an Audience Award win at the Annecy International Animation Film Festival.

Claudia is a frequent speaker at industry events. Among others she was named as a "Mogul" at the 2014 Toronto International Film Festival Industry Conference and she was awarded the Pioneer of the Year Award at the Woman in Entertainment Finance Forum in 2015 during the Cannes Film Festival. She is particularly interested in material that explores the theme of identity as well as content which seeks to create a positive influence and social change in the world.

META LOUISE FOLDAGER SØRENSEN (Producer, Meta Film)

Meta Louise Foldager Sørensen is a seasoned producer; her films and TV-productions have travelled all over the world and have been seen by millions of people. She recently produced *The Wife*, starring Glenn Close and Jonathan Pryce, directed by Berlin Silver Bear winner Björn Runge.

Along the way, she has produced films with esteemed directors such as Lars von Trier, Nikolaj Arcel, Pernille Fischer Christensen, Omar Shagawi, Morten Hartz Kaplers, Heidi Maria Faisst, Mikkel Munch-Fals, Samanou Sahlstrøm, Kasper Barfoed, Bo Mikkelsen, Fenar Ahmed and Per Fly. Films, that have been featured at festivals in Cannes, Berlin, San Sebastian, Rotterdam, Karlovy Vary, Locarno, Toronto and Göteborg.

Many of Meta Louise Foldager Sørensen's films have won prizes both in Denmark and abroad. In 2013 *A Royal Affair* achieved an Oscar-nomination for Best Foreign Language Film. Meta Louise Foldager Sørensen holds a Master of Arts-degree in Film Science from the University of Copenhagen. In 2004 she won the 'Natsværmerpris', a prize awarded to the best 'up-and-coming' filmmakers in Denmark.

Meta Louise Foldager Sørensen functions as Executive Producer and CEO in Meta Film, which she founded in 2010.

ROSALIE SWEDLIN (Producer, Anonymous Content)

Rosalie Swedlin is a producer and literary manager at Anonymous Content. She was previously a literary manager, producer, and partner at Industry Entertainment for twelve years after having served as a senior vice president at International Creative Management (ICM). Prior to that, Swedlin was an agent at Creative Artists Agency (CAA) from 1981 – 1991 and was named co-head of the agency's motion picture department during that time.

Amongst Swedlin's producing feature credits are *The Red Corner* starring Richard Gere, the Emmy nominated HBO film *Live From Baghdad*, commercial director Jordan Scott's feature debut *Cracks*, and Spike Lee's *Clockers*, which she executive produced.

She is currently in production on a TV series for TNT based on Caleb Carr's novel *The Alienist*, starring Daniel Bruhl, Luke Evans, and Dakota Fanning. Other upcoming television projects include a limited series based on the bestselling novel *Defending Jacob*, adapted by Mark Bombback and to be directed by Morten Tyldum and a TV series based on Diksha Basu's novel *The Windfall* to be written and directed by Shonali Bose.

In addition to *The Wife*, upcoming film projects include Jane Anderson's adaptation of the bestselling novel *The Women in The Castle*; a film by Cherien Dabis about the water crisis in Flint, Michigan; Haifaa Al Mansour's adaptation of the Cara Hoffman novel *Be Safe I Love You*.

Swedlin also manages a distinguished list of film and TV writers and directors.

PIERS TEMPEST AND JO BAMFORD (Producer, Tempo Productions)

Piers, along with partner Jo Bamford, run Tempo Productions. The company produces independent films for audiences worldwide. In addition to *The Wife*, starring Glenn Close and Jonathan Pryce, directed by Björn Runge, past Tempo productions include: *Oyster Farmer* directed by Anna Reeves, which was nominated for 'Best Picture' at the AFI Awards; *Like Minds* starring Academy Award® winner Eddie Redmayne and Toni Collette; *The Caller* starring Rachele Lefevre, Stephen Moyer and Luis Guzman; *Killing Bono* starring Ben Barnes, Robert Sheehan and Pete Postlethwaite; *Grabbers*, which premiered at Sundance and was the recipient of five film festival audience awards, and the children's Sci - Fi adventure *Robot Overlords* starring Sir Ben Kingsley and Gillian Anderson.

Tempo's most recent releases include *Churchill* starring Brian Cox, Miranda Richardson, John Slattery and Ella Purnell. *The Journey* starring Tim Spall, Colm Meaney, Toby Stephens, Freddie Highmore and John Hurt.

PIODOR GUSTAFSSON (Co-Producer, Spark Film and TV)

Peter "Piodor" Gustafsson has more than thirty years of experience within film, TV and advertising. In September 2012, Piodor founded his and Tomas Alfredson's production company Another Park Film where he produced *The Snowman* with Working Title Ltd. Since November 2014, Piodor has been running his Film and TV-Production Company BLACK SPARK FILM & TV.

In addition to recently co-producing *The Wife*, Piodor is currently producing the feature film *Border*, by Ali Abassi, based on a novel by John Ajvide Lindqvist and is in pre-production with the Television Series *STHLM Requiem*.

Piodor joined SVT in October 2009 and until August 2012 was a member of the Board of Programming. He was Head of Programming and Commissioning Editor for Drama Series, Culture, Feature Films and Documentaries. Examples of programmes commissioned by Piodor are: *The Bridge*, *Real Humans*, *Anno 1790*, *The Condemned*, *Death of a Pilgrim* and many more.

Previous to SVT Piodor was for four years a Commissioning Feature Film Consultant at the Swedish Film Institute. He was involved in the films *Let the Right One In*, *The King of Ping Pong*, *Metropia*, *In a Better World*, *The Girl With a Dragon Tattoo*, *Burrowing*, *Beyond* and many more films. During his time at the Swedish Film Institute Piodor was appointed to the board of management of Eurimages and was until June 2012 the Swedish representative on the board as well as Vice President and a member on the board of directors. Piodor was also President of Eurimages Promotion Working Group where among other things, he was responsible for the Eurimages Co-Production Development Award. Before Piodor became a film consultant he worked as a producer and creative producer. He was one of the founders of the animation company Happy Life and acted as CEO and producer for almost 10 years.