



PRESENTE / PRESENTEERT

THE WIFE

un drame littéraire de / een literair drama van Björn Runge
avec / met Glenn Close, Jonathan Price, Christian Slater

d'après le roman de Meg Wolitzer / gebaseerd op de roman van Meg Wolitzer

**PREMIERED AT TORONTO FILM FESTIVAL 2018
HOLLYWOOD FILM AWARDS, BEST ACTRESS FOR GLENN CLOSE**



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SYNOPSIS

FR

« Derrière l'homme, cherchez la femme » pourrait résumer parfaitement l'histoire de cette épouse magistralement incarnée par Glenn Close. Pendant 40 ans, Joan a sacrifié ses ambitions et sa propre carrière pour permettre à son mari, interprété par le magnifique Jonathan Pryce, de se consacrer à l'écriture. Alors que ce dernier s'apprête à recevoir le prix Nobel de littérature, les secrets et les rancœurs de leur union - en apparence parfaite - refont surface...

NL

Joan Castleman heeft 40 jaar lang haar talent, dromen en ambities opgeofferd voor de literaire carrière van haar charismatische man. Hun pact stond borg voor een stevig huwelijk maar Joan staat op het punt te breken. De dag voor de uitreiking van de Nobelprijs voor literatuur aan haar man, wordt Joan geconfronteerd met haar opoffering en met haar grootste geheim... Glenn Close is magistraal als de sterke vrouw die achter haar succesvolle man staat.

EN

Behind any great man, there's always a greater woman...

Joan Castleman (Glenn Close): a highly intelligent and still-striking beauty - the perfect devoted wife. Forty years spent sacrificing her own talent, dreams and ambitions to fan the flames of her charismatic husband Joe (Jonathan Pryce) and his skyrocketing literary career. Ignoring his infidelities and excuses because of his "art" with grace and humour.

Their fateful pact has built a marriage upon uneven compromises. And Joan's reached her breaking point. On the eve of Joe's Nobel Prize for Literature, the crown jewel in a spectacular body of work, Joan's coup de grace is to confront the biggest sacrifice of her life and secret of his career.

DIRECTOR'S STATEMENT

"For me, this film is like music; two instruments that play for us. The way that Glenn Close and Jonathan Pryce act reminds me of music - like two solo instruments playing together. Whilst editing, it was impossible for me to detach the story from their acting. They had the ability to incorporate the script into their acting, in a way that was deeply fascinating. It's not just a plot-driven story.

My ambition as a director is to find ways to let the actors be free. In the end, it's all about finding the music of the script, to let it swing. In the best-case scenario, the audience will share that swing during the golden moments in the film."

BJÖRN RUNGE

A MARRIAGE, A TALENT, A SECRET: BRINGING AN ACCLAIMED NOVEL TO THE BIG SCREEN

A compelling tale of love, marriage and intimate secrets unfolds in the critically acclaimed *The Wife*, from top Swedish filmmaker Björn Runge.

The story of a long-term marriage built on passion, ambition and a huge compromise which comes crashing down many years later, the film is a tender and complex examination of late-life relationships, and a fascinating observation of human nature in its many guises.

The Wife features terrific performances from Glenn Close and Jonathan Pryce, who are aided and abetted by a universally strong, international cast.

Told partly in the present-day 1990s and in flashback to the early days of their relationship in the 1950s and 60s, this sweeping yet personal drama is adapted from the much-loved novel by Meg Wolitzer.

For screenwriter Jane Anderson, (*How to Make an American Quilt*, *Olive Kitteridge*) the film offered an opportunity to tell a story of marriage and hunger to succeed from a very unique and less-chartered perspective.

“Way back in 2003, Meg Wolitzer’s incredible novel called *The Wife* came out, and I read it, and I was blown away. What Meg does, she tells a story that is so subversive about what it is to be a female writer. It’s the point of view of what it’s like to be the wife of a great literary giant. And secretly she’s the one who knows that she has the true talent,” explains Anderson.

Still, Anderson felt that the story needed some adjustments to make the transition from page to screen smoothly. “When you adapt a piece of literature to film, you have to make a couple of adjustments to make the narrative more dramatic, more exciting, more sparkly. In the novel the prize that the great Joe Castleman gets is an obscure prize in Helsinki, Finland. I chose to make it take place where the Nobel Prize is, because that ups the stakes. I also added into the dramatic narrative the rather damaged adult son of Joe and Joan Castleman.”

For Anderson, the casting of Glenn Close was a huge coup for the production, and added a sense of grace and levity to the characterisation of a very interesting 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 said. “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?”

She is hopeful that the film will invoke debate about marriage, the secrets you keep and the compromises you make. “When I write a film, I always ask myself: ‘What is the audience going to talk about when the lights come up and they all walk out together?’ And I think what they’re going to talk about is: What are the compromises that we make in a marriage, in a great partnership? Are there secrets that we keep as a couple that are legitimate? Are there compromises that you make as a woman in a marriage? As a husband, how do you respect and love your wife?”

SECRETS AND LIES: GETTING TO THE HEART OF THE WIFE'S COMPLEX CHARACTERS

In order to let the story of this couple be woven in all its subtlety, complexity and dark humour, the production needed an instinctive, wise filmmaker, and a director known to work particularly well with actors.

Björn Runge, whose ability to bring unique perspective to his films such as *Mouth to Mouth* and Silver Bear-winner *Daybreak*, proved to be an inspired choice.

According to producer Piers Tempest, he had an understanding of the tone the project was striving to achieve from the earliest stages. "Björn describes the film really well, as an elastic band which stretches throughout the movie, and in the end, it breaks, when this big secret comes out, and the impact it has on Joe and Joan's family," he said. "It's a fantastically gripping piece of cinema, which we're all very proud of."

The director was keen to get on board from the very early stages and remained attached to the project during the invariably protracted development period. Producer Rosalie Swedlin takes up the story:

"When Jane, who I met many, many years ago because we developed another project together, came back into my life, *The Wife* is what I read, and it bothered me that the movie hadn't gotten made," she explained. "I had one of those weekends where you start thinking: 'How am I going to do this?' It suddenly struck me that because the film was largely set in Stockholm where the Nobel Prize is awarded, that maybe I could partner with a Scandinavian producer."

Within a short period, producer Meta Louise Foldager Sørensen boarded the project, after reading the script.

"I absolutely loved it and I knew I just had to do this! I thought that this was perfect for a Scandinavian co-production because it's set in Stockholm. So I brought on board a Swedish director: we chose to work with Björn Runge. He's a great director, an actor's director. He has also worked a lot in theatre, so I thought he had the right sensitivity for this project."

"He became our director and he just got the script," continues Swedlin. "He loved it, he was passionate about it, he wrote these wonderful emails. What we adored was he said: 'This is a movie for everybody'. He didn't think of it as a high-end speciality movie, he saw all the themes."

"One would think that you would need a female director to bring out all of the subtleties of that (story)," said Anderson of the film's sensibilities. "Björn Runge, I recall, is the most feminist of male directors! He has a beautiful, sensitive sensibility and he absolutely understands what the script is trying to say."

UNRAVELLING THE WIFE: THE DIRECTOR'S ROLE

Long acclaimed as 'an actor's director', Björn Runge's innate ability to allow a story to breathe, and draw the very best out of his cast, along with the script, was what drew many of cinema's most acclaimed actors to the project. His much-admired work in theatre proved to be an asset in this regard, too.

For Runge, one of the big draws of the story was the intense relationships between the various characters within the film.

"There was a play between a mother and a father and a son. It was something I was familiar with in my earlier work in theatre and on shoots in Sweden. But what I was really attracted to was that it was set up on a Nobel Prize winner's stage. It was a small story within a larger story.

"I think the biggest difference from the novel to the script is that Jane has given the son, David, a more important position in the script."

When it came to assembling his cast, the director jokes that: "Glenn Close cast me, actually, and then I cast the rest".

Indeed, the six-time Academy Award-nominated actress, who has had a stellar career spanning four decades, was a fan of both the director and writer. "I've been an admirer of Jane Anderson's writing for many years. When I heard it was Jane and then I read the novel I thought it was a really, really intriguing premise," she said.

Of Runge, she added: "I love the way he works. I think it's a kind of a perfect melding of his theatre 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 gives you time, and the wonderful way he covers things. I feel like we've almost been a little theatre company on this movie."

For the director, the ability of his leading lady to work instinctively greatly enhanced the experience of working with her. "She's got an extremely good sense for acting in front of the camera, but she also has an extremely good sense of where the character is in the script," he said. "She's in the character in a way that I have never experienced. She knows what the character should give the audience, what kind of emotions."

In finding a male lead for the film, the production needed an actor that would bring a believability and levity to the role of Joe Castleman, and work with Close in unravelling this marriage in all its complexities. Renowned British actor Jonathan Pryce proved to be an inspired choice.

"Part of my attraction to the script was knowing that Björn was going to be directing it," says Pryce of the film. "I liked his work and I liked the fact that it was a film about relationships. I was looking forward to making it because of the fact that it has this Swedish or Nordic slant."

For his part, the actor brought a naturalistic approach which the director was impressed by. "In one scene, when he wakes up you can see in his eyes he's had a strange

dream. I didn't ask for that but he has given us that. It was so fantastic to work with both Glenn and Jonathan. They are a perfect couple. They are in a way made as actors to work together."

"Logical, small details are a starting point for their acting, and then, as soon as they know exactly how the details look in the room for them, they can go into the deep emotions of the scene. To go in for a meeting as two souls that are wrestling with their destiny. And that's what this film is about."

Pryce agrees that he and Close developed a strong working relationship during filming, and the results are evident onscreen. "I've always liked her as an actor. We're both the same age, and we can both draw on very similar life experiences. There's not a lot that has to be said between us, which again I like very much. We both understand the needs of the characters and the film. It's really good to work with someone who's that dedicated to their work and that intense about their work."

"It's been wonderful, working with Jonathan," adds Close. "I remember him in Brazil, all those years ago, and I've never forgotten him in that performance. He's just one of the greats of his generation, so it's a huge thrill and an honour to be working with him."

While the interactions between Joan and Joe are at the heart and core of the film, it was vital for the production to cast key supporting characters to fully flesh out the story.

"When I was searching for actors to cast as the David character, their son, I was really searching for someone who was fragile, and vulnerable, but also who could have a kind of hard side," explained Runge.

"Joe is a little bit afraid for his son, David, and for me 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."

Top US actor Christian Slater plays dogged reporter Nathaniel Bone, who senses all is not as it seems in the successful narrative of the Castleman's marriage, and sets about finding out the real story. It leads to some of the film's most humorous scenes.

"I've been in this business 40 years now believe it or not," said Close. "And the more I continue to do it, the more I realise it's about an actor's ability to play, and to move around within a scene, especially in film. To be able to try all kinds of different things, and give the editor as much material for the editing room. Christian and I had these three scenes, where basically he's interviewing me in a pub. And we had a lot of fun. I'd never met him, and it was great play - we were able to try a lot of different things."

"We play sort of an interesting chess game, metaphorically, and it's a very cat and mouse kind of situation between the two of us," added 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."

Because the film is set in two different time periods, the production needed two strong actors to successfully realise 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 come. Their early days of marriage emerge intriguingly through the performances of Annie Starke and Harry Lloyd.

"I came to *The Wife* for several reasons. I am a huge fan of Jane Anderson, have been for quite some time, and I also really love Björn and his work," said Starke. "It was such a beautifully written script about marriage and a really interesting relationship between two people."

Harry Lloyd embraced the opportunity to play a younger Joe with all his nuances. "There were lots of similarities, but we talked a lot about the differences as well, and Björn said something at the beginning which was really interesting, which was: 'In a way the older Joe is more of a baby than the younger Joe'."

"I think it's a really interesting perspective on a relationship between two people that are very complicated and complex themselves," adds Starke. "But their powerful love for each other not only creates beautiful stories but, I think, truly affects their lives in ways you can't even imagine. It's just a really interesting perspective on two people's relationships."

PAST, PRESENT AND PERSPECTIVE: SETTING THE WORLD OF THE CASTLEMAN RELATIONSHIP

While set in the US and Stockholm, most of the production of *The Wife* actually took place in and around the Scottish city of Glasgow, which has proven to be a highly successful location for a number of recent productions.

“It’s the fourth film we have done in Glasgow”, says producer Claudia Bluemhuber. “We have done *Under the Skin* there, *The Railway Man*, and two films this year, *Churchill* and *The Wife*. Our experience there is really, really good. The crews, the support we get, we really love it there. It was good to shoot it for Connecticut, it really worked.”

“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 film is set in the mid-nineties and Concorde was obviously iconically within that time period.”

“Scotland in autumn 2016 will forever be a great memory for me,” said Runge. “In one way, I felt it was a second home. It has been absolutely marvellous, not only because of the crew, the very fine locations, but also the circumstances around this production have been, for me, amazing.”

In terms of the look and feel of the film, shooting for other locations was not the only “exciting challenge” 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 iconic cities, making for a busy production.

“What’s interesting about it is, there are no locations within the script that are actually in the UK or Scotland, but we are filmed the bulk of the project in and around Glasgow,” he said. “That’s been an exciting challenge to be honest. We’ve had to recreate New York in the 1950s, Connecticut in the 1990s and the 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 an exciting challenge, something to get our teeth into.

“It’s about authenticity. You have a puzzle to solve and it’s about how much you’re influenced by reality and the recreation of a period, and how much you look at it, 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.”

The costumes in the film look exquisite but real too, and like the production design, costume designer Trisha Biggar aspired to bring out a sense of authenticity. “One of the challenges there are when working on a period film is doing the research,” she said.

“That’s always really interesting and this has been particularly interesting because I was researching more than one country. It’s very often the case that you find what was being worn in America or what was being worn in Britain is not the same as what was being worn in Stockholm in the 1990s. Also, American clothes in the 50s were very different from British clothes in the 50s.

“It’s always challenging to capture the essence of the period, perhaps without being fully authentic about the period, because a contemporary eye doesn’t find the early 1990s as attractive as we all thought it was in the early 1990s!”

Likewise, different times and cities meant creating very different styles to complement and specify the places and periods, according to Charlotte Hayward, hair and make-up designer. “Probably one of the most challenging bits was trying to marry in the 1950s section with the younger characters. So finding their looks and making sure we believe they’re the people that we see later. We had to be certain of what we were doing, that we were jumping through the periods correctly and getting the right looks.”

Producer Piers Tempest hopes the film, with such a complex relationship at its core, will connect with audiences deeply. “It’s a very real relationship, people will feel very within that relationship, hopefully it will resonate and people will find strands and character traits that they will relate to and just be really submerged into a story. I think that’s the best use of cinema when you completely know the character,” he says.

“I think it will be a very emotional film,” adds the director. “I think it will be a film with a big heart, and I think it will be a film where you can smell the changing of people trying to find their way in their lives, and that’s for me a sort of miracle, when you see actors that in a way, show you as an audience their heart.”

BJÖRN RUNGE – DIRECTOR

Björn Runge is an acclaimed director, author, screenwriter and playwright, from Lysekil, Sweden. His first feature film was 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 Millers "Death of a Salesman". He has also written several plays himself, and went on to publish a book with 5 of the plays he has written over the years. This autumn, Runge will premiere his latest stage production I AM ANOTHER ONE NOW.

JANE ANDERSON – SCREENWRITER

Jane Anderson is the writer of THE WIFE, a drama adapted from Meg Wolitzer's praised novel by the same name. Jane is an award-winning screenwriter, playwright and director and has been writing critical acclaimed screenplays since 1986. Most recently, Jane Anderson has co-written the documentary PACKED IN A TRUNK: THE LOST ART OF EDITH LAKE WILKINSON (2015) Jane Anderson has been nominated for five Primetime Emmy Awards, for which she has won two for HBO's mini-series OLIVE KITTERIDGE (2014) and the TV-movie THE POSITIVELY TRUE ADVENTURES OF THE ALLEGED TEXAS CHEERLEADER-MURDERING MUM (1993). Both of these productions also awarded her with two Writers Guild Awards and a Penn Award for the latter. Anderson's other award winning work include the Showtime film THE BABY DANCE (1998), and the HBO Drama NORMAL (2003) (both adapted from her own plays).

The longevity of her success shows how pertinent she keeps her work and how important her screenplays are for the continuously progress in TV and Film production and adaptation.

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.

GLENN CLOSE – JOAN CASTLEMAN

A six-time Academy Award nominee, Close has completed filming the title role in a film adaptation of Meg Wolitzer's bestselling novel, *THE WIFE*, with Jonathan Pryce and Christian Slater for Swedish director Björn Runge; and on Julian Fellow's adaptation of Agatha Christie's *CROOKED HOUSE* alongside an all-star cast that included Max Irons, Christina Hendricks, Gillian Anderson and Terence Stamp. Other films in which she has starred and that are due for release are the sci-fi thriller *WHAT HAPPENED TO MONDAY*, *THE GIRL WITH ALL THE GIFTS*, *WILDE WEDDING* and the comedy *BASTARDS*.

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 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*.

JONATHAN PRYCE – JOE CASTLEMAN

Jonathan Pryce is an internationally acclaimed, award-winning actor on stage and screen. His diverse film work includes lauded performances in Jack Clayton's *SOMETHING WICKED THIS WAY COMES*, Terry Gilliam's *BRAZIL*, James Foley's *GLENGARRY GLEN ROSS*, and *CARRINGTON* for which Pryce won the Best Actor award at both Cannes Film Festival and Evening Standard Awards. Pryce starred in *EVITA* and successful blockbusters such as *TOMORROW NEVER DIES*, the *PIRATES OF THE CARIBBEAN* series and the *G.I. JOE* films.

Pryce has recently completed shooting the feature film *THE MAN WHO KILLED DON QUIXOTE* alongside Adam Driver, and directed by Terry Gilliam. His other recent film work includes Bharat Nalluri's *THE MAN WHO INVENTED CHRISTMAS*, *THE WIFE* opposite Glenn Close and directed by Björn Runge, Alex Helfrecht and Jorg Tittel's *THE WHITE KING*, Paco Arango's *THE HEALER*, Simon Curtis' *WOMAN IN GOLD*, and Alex Ross Perry's *LISTEN UP PHILIP*.

Pryce's television work includes *TABOO* for FX and BBC, alongside Tom Hardy, and Sally Wainwright's one-off film for BBC television *TO WALK INVISIBLE*. His other recent television roles include Cardinal Wolsey in the award-winning adaptation of Hilary Mantel's *WOLF HALL* and High Sparrow in the hugely successful series *GAME OF THRONES*. He also starred in *CRANFORD: RETURN TO CRANFORD*, for which he received an Emmy Nomination for Outstanding Supporting Actor in a Drama.

Last year, Pryce played Shylock in a landmark international theatre tour of *THE MERCHANT OF VENICE*, following a critically acclaimed run at Shakespeare's Globe Theatre, London. His other extensive theatre work includes *COMEDIANS IN LONDON*

and ON BROADWAY, for which he won a Tony Award; The Royal Court production of HAMLET, for which he received an Olivier Award; and MISS SAIGON in which he starred on both sides of the Atlantic, winning further Olivier and Tony awards. Pryce also gave outstanding performances as Davies in Harold Pinter's THE CARETAKER in London and New York, and as the title role in KING LEAR at the Almeida Theatre, London.

Jonathan Pryce was awarded a CBE in 2009.

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" premiered in 2015 and Season 3 will return in October 11, 2017. Slater is also a producer on the show. The show has received Golden Globe, Critics Choice, and AFI Awards.

Christian recently wrapped production on Emilio Estevez's film THE PUBLIC. The cast includes Taylor Schilling, Jeffrey Wright, Alec Baldwin and Michael Kenneth Williams.

Last year, 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 and IFC will release the film on October 21st.

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**.

CAST

Glenn Close
Jonathan Pryce
Christian Slater
Max Irons
Elizabeth McGovern
Harry Lloyd
Morgane Polanski
Alix Wilton Regan
Annie Starke
Karin Franz Körlof
Nick Fletcher
Michael Benz
Grainne Keenan
Carolin Stoltz
Twinnie Lee Moore
Catharina Christie
Jane Garda

Joan Castleman
Joe Castleman
Nathaniel Bone
David Castleman
Elaine Mozell
Young Joe Castleman
Lorraine
Susannah Castleman
Young Joan Castleman
Linnea
King Gustav
White
Carol Castleman
Hotel Nurse
Monica
Hotel Doctor
Constance Finch (as Jane Garioni)

CREW

Director
Script
Based on the novel by
Director of Photography
Editor
Production Design
Costume Designer
Makeup Artist

Production Sound Mixer
Casting
Original Music
Producer

Co-Producer

Björn Runge
Jane Anderson
Meg Wolitzer
Ulf Brantås
Lena Runge
Mark Leese
Trisha Biggar
Charlotte Hayward, Sophia Criscuolo, Maxine Dallas,
Isobel Donald, Sian Miller, Caroline Peberdy, Andrew
Simonin, Vivienne Simpson, Madeleine Törnqvist af
Ström
Stuart Bruce
Arron Cuthbertson, Emma Gunnery
Jocelyn Pook
Claudia Bluemhuber (Silver Reel)
Meta Louise Foldager Sørensen (Meta Film)
Rosalie Swedlin (Anonymous Content)
Piers Tempest and Jo Bamford (Tempo Productions)
Piodor Gustafsson (Spark Film and TV)