

PRESS VOICES

"Adrenaline pumping"

Skånka Dagbladet

"The best I've seen in this genre"

TV-dags

"Incredibly well acted"

Kulturnytt, Sveriges Radio

"Impressive"

Expressen

"It looks extremely promising"

Aftonbladet Morgon

"It is quite enjoyable to follow the work of the investigators here. The actors are good, the script is thorough, it's actual real nail-biting stuff!"

Borås Newspaper By Nina Brisman

"Restrained drama and slowly increasing tension, and then a real adrenaline rush at the end, plus a cliffhanger. Of course you want to keep watching. Preferably right away."

"Hanna Svensson so common that she could have been me and also so reserved that she is a mystery to be solved."

Skanian Daily News By Gunilla Wedding "Before We Die is clearly a prestige project and a sort of repository for everything good we've seen on TV in the last few years."

"The car chase, with its gray realism, is one of the best I've seen and effectively used the fear of passing on a country road that at least I have, giving me chills."

"In many ways, she is reminiscent of Isabelle Huppert's Golden Globe winning character in the acclaimed movie Elle, in that her emotional reactions do not follow convention."

"Maybe the cool 50-plus woman is a new drama trend that takes over for smart outsiders like Malmö cop Saga Norén or Lisbeth Salander."

"The cool 50-plus woman might be a new trend."

Expressen By Marian Brander

REVIEW QUOTES

"Might be SVT's best detective show ever"

"The best Swedish effort I have seen in the genre"

"The plot is masterfully constructed"

"Genius"

Kjell Häglund, TV-dags, 5 Televisions out of five score

"Exciting and remarkably well acted"
"Well made and exciting"
Gunnar Bohlin, Kulturnytt P1

"Richardson and Pålsson are always good"

"A TV journey you want to join" Mattias Bergqvist, Expressen "Before We Die has a classy start"
"The most exciting TV moment of
the year so far"

Maria Brander, Expressen

"Engaging on several levels"
"Emotionally charged moments,
tense infiltrator anxiety and a few
very pulse-heightening moments"
Jan Andersson GP

"Powerful actors"

Maria G Francke, Sydsvenskan 4 drakar

"It seems VERY promising"

Aftonbladet Morgon

"Adrenaline rush and a strong opening" "Fantanstic cast" "Strong opening" Gunilla Wedding, Skånska Dagbladet

RATINGS

 $(\textbf{note}: preliminary \ numbers \ taken \ from \ broadcast \ of \ first \ 8 \ eps.$

- broadcast ongoing and ratings increasing permanently)

EPISODE	BROADCAST	RATING %	WEB PLAY STARTS	BROADCAST & WEB PLAY STARTS
EP 01	1 407 000	43,1%	402 801	1 809 801
EP 02	1 331 000	39,1%	294 318	1 625 318
EP 03	1 328 000	37,9%	273 875	1 601 875
EP 04	1 298 000	36,5%	300 893	1 598 893
EP 05	1 276 000	35,8%	272 834	1 548 834
EP 06	1 232 000	35,5%	299 422	1 531 422
EP 07	1 277 000	37,0%	335 218	1 612 218
EP 08	1 352 000	37,9%	250 137	1 602 137

THE STORY

This Stockholm-based Nordic noir series tells a unique and unpredictable story set in a familiar crime genre. The frantic tempo, the plot twists and the jaw-dropping revelations take the viewers on an emotional journey at the edges of their seats.

Before We Die is not the typical crime series. It's also a heartbreaking family drama, centered on a mother and son – a police detective and infiltrator. There are moral dilemmas to face, relationships to cherish and betrayals to uncover. The raw visual feel of Before We Die grabs the viewer's attention – and never lets go.

FORMAT 10 X 60'

PRODUCT INFORMATION

Key cast Marie Richardson, Adam Pålsson, Alexej Manvelov

ScriptwritersNiklas Rockström, Wilhelm BehrmanProducersMaria Nordenberg, Fredrik Heinig

Production Company B-Reel Films

Co-producer SVT, ZDF/ZDF Studios/ Film Capital Stockholm

Filmregion Stockholm Mälardalen/Motlys

Main BroadcastersSVT, ZDFCountry of originSwedenWorldwide distributed byZDF Studios



















"I don't even like Crime."

It's really not a principle. Crime-dramas can be a way to tell stories about serious things in a fairly accessible and entertaining way. But it isn't enough to tell stories about important issues and to think up spectacular crimes if you're still reading:

DETECTIVE JÖHRN
What were you doing
on the evening of the 14th?

FRU MANSSON What? Do you suspect me?

The challenge of Crime is that it is not at all interesting whether the butler did it. What is interesting is why the butler did it. Or didn't do it. In order to get that across, you have to create genuine characters. You need to be interested in and have a feeling for characters and human behavior. You need to be able to write dialogue that feels real and tells the story in subtext. What caught my attention with BEFORE WE DIE wasn't really the themes based on loyalty and redemption.

Don't get me wrong – I do like the themes but they wouldn't have meant anything if the scripts hadn't had something that is more important than any theme in the world. Specifically, an unusual intensity, interesting characters, well-written dialogue, and a depth that is hard to define, that you feel between the lines instead of in them. And last but not least, a main character that can really carry the story. A character that feels genuine and complex. Hanna is not perfect, but it's easy to identify with her, and her weaknesses feel natural and true.

The world I see before me is hardly unique. But I feel that we have an unusually strong main conflict and premise, and we are to do it justice by allowing all the cinematic components to serve it.

The base is, as always, the acting. Without realistic acting, it all falls apart. Realism, authenticity, is an illusion, just like everything in a film. What an actor feels is real and what a viewer sees are two completely different things. The most important quality in an actor is to be able to fake realism, even if that might sound like a paradox. It isn't the actor telling the story. The actor should only react to the situation. They should be apparently unaware of the camera. Nothing is to be said or done that would not have been said or done had the camera not been there. This is more difficult than you might think. You have to constantly reduce and pull back.

The next building block is cinematography. The best acting in the world can be ruined by unsubtle imagery. The most obvious image isn't always the right one. The trick is to know when you should use the most obvious image so that it has the best effect. But the image must also be aesthetically appealing. TV drama is a visual medium. An image that doesn't convey an emotion is a bad image. That doesn't mean that every image has to be a symbol—heavy work of art. There has to be a balance between aesthetics and realism. The balance is the hard part.

The camera work should feel spontaneous and unrehearsed, and the image look simultaneously grimy and beautiful. With today's crisp digital cameras, everything tends to look the same and lack texture. Shooting on film does not give you that problem. If you work digitally, it's important to make the camera sensor "work harder", and remove a lot of light since the camera otherwise will pick up every detail.

Wardrobe and set dressing ranks lower than the final image. Both those elements always need to relate to the cinematography while also relating to my eternal fixation on authenticity.

The sound can certainly feel fairly "raw". An illusion of being unprocessed, which as usual, requires a lot of processing.

Simon Kaijser 2015-09-04



Simon Kaijser born in 1969, is a Swedish director based in Stockholm.

Kaijser was already an acclaimed director with titles such as Pusselbitar (2001) and Coachen (2005) when he directed the miniseries De Halvt Dolda (Those Half Hidden) in 2009. The series was a success and that same year it won the award for best Drama Series at the Swedish Kristallen Awards. Simon debut feature film, Stockholm Östra (Stockholm East), was released in 2011 and was nominated for Best Script and Best Cinematography at the Swedish Guldbagge Awards. In 2012 Torka aldrig tårar utan handskar (Never Whipe Tears Without Gloves) premiered. The mini-series was a huge hit both with the public and critics. The series won that same year at the Kristallen Awards in the Drama series category. Kaijser also directed the BBC series Life in Squares that was release in 2015. He is the first director of the ten-hour crime drama Before We Die.

WRITERS VISION

Before We Die is about the police officer Hanna Svensson, who uses her own son Christian to infiltrate a criminal organization. This gives us the ability to tell the story that is not just dramatic, but also exciting at the same time. That's why the story is based around different family constellations.

At its core is Hanna's broken relationship with Christian, but also her grief at having lost her new love Sven early in the story. In contrast to this, the criminal organization that Christian infiltrates. It turns out to be a Croatian family, the Mimicas, where everyone is very close. Everything that Hanna and Christian are missing in their private lives, the Mimicas have in abundance. So when these two worlds collide, everything is put at risk. The private relationships of the main characters always shapes the tension of the story.

The story-telling should keep a rapid pace. Every episode ends with a surprising cliffhanger. As often as possible, we skip the scenes that are only about the cops gaining information. Instead, we cut directly to the scene which shows the direction the story is moving in, because of that information. We write many short scenes, with a few longer scenes throughout every episode to maintain the rhythm. The pace is kept high by us telling the story of the police work and Christian's infiltration of the criminal

to Christian who tries to get it, and then back to the cops who reach a new stage in their investigation. This makes the viewer feel that the story never stands still.

But most important of all is still the characters. Even though it is a cop show, it's also a character-driven story. We provide the specifics of every character, but also their underlying motives. Whether we focus on Hanna or the leader of the criminal family, Davor Mimica, the scenes are written from their dramatic starting point. Both know what they long to have in their lives, but only one of them can survive.

Niklas Rockström, Wilhelm Behrman

FURTHER WORK OF NIKLAS ROCKSTRÖM

Innan vi dör/Before We Die

2016

TV-series 10×60 minutes. writer 7 episodes.
Storyline episode 1-10

Tjockare än vatten/ Thicker than Water

2014

TV series, storyline 10 episodes, writer 6 episodes

Wallander

Försvunnen, 2013 – screenplay Blodsband 2006 – screenplay

Våra vänners liv/Walk the Talk

2010

TV series, storyline 10 eipsodes, writer 10 episodes

Snapphanar

2006

Mini TV series, writer

Van Veeteren

2005

Carambole – screenplay Svalan, katten, rosen, döden – screenplay Borkmans punkt – screenplay

Lejontämjaren

2003

Screenplay



Spung

2002

Writer 1 episode

Nya Tider/Vänner och fiender

1997-2001

TV series – storyline, writer, dialogue

OP 7

1996

TV series – storyline, writer 9 episodes

FURTHER WORK OF WILHELM BEHRMAN

Innan vi dör/Before We Die

2014-2015 – Writer 3 episodes Storyline episodes 1-10.

Ers jävla majestät

2013 – Developing movie/TV-series (under progress)

Anna Larssons hemliga dagbok

2011- Developing movie (Filmlance, no production decision yet)

Fyra år till / For more years

2010 - Author of movie (Anagram produktion), original idea.

Solsting och Sne'språng

2008 – Original author (together with G Skördeman) of screenplay (2entertain)

2002-2004

Rådjursstigen

(Speedfilm AB, not produced)

Ske din vilja

(Nordisk Film, not produced)

Woitka brothers

(Finland) Co-writer

Kvinnor emellan

2004 – Episode writer of sitcom (SVT) 3 episodes

Skeppsholmen

2003 – Episode writer (SVT) 3 episodes

Nya Tider

2001-2002 – Episode writer (TV4) 20 episodes



Hotell Seger

2000-2001 – Episode writer (Kanal 5) 40 episodes

1995-1999

Author of sitcoms **Rena Rama Rolf** (writer of 16 episodes), **Fem gånger Storm** (creator together with

G Skördeman, head writer, episode writer of 12 episodes),

Jobbet och jag

(writer of 2 episodes),

En fot i graven

(head writer, episode writer 8 episodes),

Cirka Lykkelig

(Norway, episode writer, 2 episodes)

Other: Work since 2010 as psychologist and therapist at Psykologpartners AB, Stockholm 1991-2001 political reporter at national media **Svenska Dagbladet**, **Swedish radio**.

Liberala Nyhetsbyrån

NOTE FROM THE PRODUCERS

Before We Die is a ten hour Nordic Noir TV drama written to captivate the audience from the first frame. Early on, the viewer is thrown into a fast-paced plot structure that unfolds in the most unpredictable way possible. At first, the series might seem like a traditional crime story, but as the first episode evolves, more layers are revealed. At its heart, this is an emotional drama about a mother and son – a police officer and an infiltrator; Hanna and Christian, our main protagonists, who are working together on opposite sides of the law, with one mutual goal.

The main characters in this series live their lives constantly looking over their shoulders, questioning friends, colleagues, family and even their core beliefs. We have created a series that lets our viewers explore dilemmas rarely portrayed in a Nordic Noir setting. Does everyone deserve to be loved? How do you define "the greater good"? What's more important, family or justice? These questions, among many others, make our characters complex individuals and the series particularly unique and emotionally relevant.

The series also contains several plot twists an jawdropping moments. All of this is done to maintain viewer attention and curiosity. To make this possible, to keep up the pace, we have carefully chosen what to show and what to leave up to the viewer's imagination.

As a rule in the writing process, each scene had to contain one of our main characters, as they should be the ones moving the story forward.

This allows the conflicts to intertwine with the plot lines, and maintain the audience's connection to the main characters. Whose side do you pick in the battle between a mother and son? Hanna, the loving mother, may get the viewer's sympathy, but what happens when she betrays her only child? Equally, any compassion for Christian might fade when he commits an act almost no one can forgive. But as in life, nothing is black and white; it's grey, muddy and full of drama.

Maria Nordenberg Fredrik Heinig,

FREDRIK HEINIG



Fredrik Heinig is the CEO for B-Reel Feature Films. In 2008, Fredrik was awarded as the "producer of the year" in Sweden. That year he was also selected to represent Sweden in the "Producer on the move"- event during the Cannes festival.

The year before, in 2007, he and his long-time collaborator director Johan Kling released their first feature film "**Darling**". Darling was Sweden's most award winning film with six National Academy Award (Guldbagge) nominations, winner of the Nordic Film Prize and winner of the Critics Prize (Greta) to mention a few.

In 2014, the film "**Gentlemen**" was released, it had world premiere at Toronto International Film Festival and was the opening film on Stockholm International Film Festival.

At Guldbaggegalan 2015, (national academy awards) Gentlemen had 13 nominations (record at all times) and won three awards.

MARIA NORDENBERG



Maria has been in the business since 1985 working through different fields of filmmaking as location scout, location manager, props master and set designer. In 1993 she founded a production company, Turnpike Filmproduction, together with another producer, producing commercials, music videos and feature film.

Since 1997 Maria has mainly been working for The Swedish Television, Drama (Sveriges Television, SVT) in Stockholm producing and developing concepts for TV-drama.

Those Half Hidden was nominated to Banff Rocky Awards 2009 and won the Swedish award Kristallen for Best Television drama 2009.

Walk the Talk won the Swedish award Kristallen for Best Television drama 2011.

Stockholm East was opening film for The Chritics Week at Venice Filmfestival 2011 and stars Mikael Persbrandt (From Susanne Biers Oscar winning film In a Better World) and Iben Hjejle (High Fidelity, Mifune)

Don't You Ever Wipe Tears Without Gloves won the Swedish award Kristallen for Best Television drama 2013.

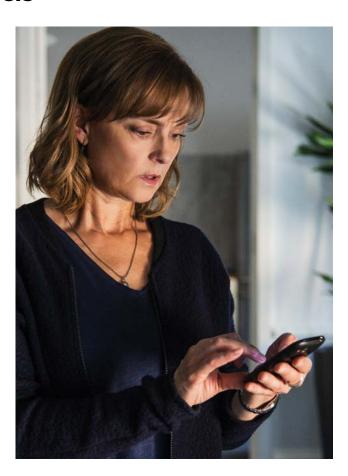
Death of a Pilgrim was nominated to Banff Rocky Awards 2013.

The Fourth Man was nominated to Banff Rocky Awards 2015.

EPISODIC SYNOPSIS

Episode 1

Swedish drama thriller. Part 1 of 10. Hanna Svensson is a police officer with high moral standards and strong principles. It's been two years since she sent her own son Christian to jail for selling narcotics. He has just been released but to Hanna's great sorrow, he doesn't want anything to do with her any more. When her colleague and lover Sven disappears, it is discovered that he's been running a secret investigation into a criminal enterprise. Only Hanna knows that Sven has an infiltrator and she takes over the text message contact via Sven's cell phone. Hanna doesn't know who it is, only that the nickname is "Inez". Soon, Hanna realizes the seriousness of the investigation. A brutal and fiendish plan to gain power is about to happen in the underwor-Id, and Inez is Hanna's only chance to stop it. Meanwhile, she has to find Sven.



Episode 2

Swedish drama thriller. Part 2 of 10. Hanna and Björn's car chase of their police colleague Sven's kidnappers ends in a crash. The kidnappers got away with Sven, but how did they know that the police were on their way to the hideout? Hanna tries to get information from the infiltrator "Inez" which

might lead to Sven, it's no longer Sven who is sending the text messages. Christian becomes ever more involved in the Mimica family's business. But a new assignment nearly shatters him.

Episode 3

Swedish drama thriller. Part 3 of 10. Police officer Hanna Svensson's colleague and lover Sven managed to run from his kidnappers and alert his colleagues. But when they arrive, Sven has been shot. How could the murderer know where Sven was hiding? Is there a leak at the Organized Crime division? Chief Tina, Hanna and Björn create an Inner Cabinet so as to minimize the risk of their infiltrator Inez also being murdered. When Davor threatens Christian, he believes he's been discovered.









Episode 4

Swedish drama thriller. Part 4 of 10. Now Hanna, Björn and their boss Tina know that there's a mole among their colleagues who reports everything to the Mimica criminal family. But who? Through their infiltrator "Inez", they also know that the Mimicas plan a takeover of the underworld. Davor Mimica starts opening contact with the motorcycle gang Mobsters. Now the fiendish plan will be put into motion. Hanna's son Christian is playing with fire in many ways. His buddy Stefan suspects that girlfriend Blanka has a lover. And Stefan has a bullet with her name on it.









Episode 5

Swedish drama thriller. Part 5 of 10. Stefan has figured out that his girlfriend Blanka is cheating on him with his best friend Christian. Now he's playing a dangerous cat and mouse game with the both of them. Davor leads Operation Krajina into a new phase, but an accidental shooting by Stefan is about to jeopardize the entire operation. Hanna is determined to meet her infiltrator, but Inez doesn't show up to the meeting. Soon enough, they will cross paths anyway.

Episode 6

Swedish drama thriller. Part 6 of 10. Now that Hanna knows that her own son is "Inez", the police mole within the Mimicas, she immediately wants to get him out and close the investigation. To Hanna's great despair, Christian chooses to continue, in spite of the risk. Operation Krajina is about to be put into motion. Now the fiendish plan can be stopped. But the head of the Mimicas, Davor, disappears. Only Christian knows where to look for him.

Episode 7

Swedish drama thriller. Part 7 of 10. Dayor receives troublesome news from his police source. Christian's friend Stefan has begun to pursue Christian since he found out that he is having an affair with his girlfriend, Blanka, What he discovers is something much bigger: Christian's meeting with Hanna. Christian and Hanna are suddenly invited to a family dinner at Mimica's home.

Episode 8

Swedish drama thriller. Part 8 of 10. After Stefan is murdered, Christian is on the verge of a total breakdown. When Hanna and Björn realize it was Christian who shot Stefan, they are shocked and decide to break things off and take Christian in. But Davor has other plans for Christian. He is now a part of Operation Krajina, and one step closer to revealing Davor's diabolical plan.

Episode 9

Swedish drama thriller. Part 9 of 10. Hanna, Biörn and Tina now know what Operation Krajina is all about. Mimica's is going to smuggle enormous amounts of heroin into Sweden by ship and mini-submarine. They are informed that Majmun will be the one receiving the drugs, but they don't know where. Christian, who is suffering from panic attacks after Stefan's murder, gets assigned to place a tracker on Majmun's motorbike. But when will it happen? Blanka is in despair over how Stefan was murdered. She discovers something terrible on Davor's computer.

Episode 10

Swedish drama thriller. Part 10 of 10. When BIanka finds the film of the tortured Sven on Davor's computer, she realizes that Christian's life is in danger. But where does her loyalties lay? With her own family or with Christian? When Hanna and her fellow police officers arrive at the boathouse, where the heroin is supposedly being taken ashore, she suddenly receives a text message that changes everything.

THE CHARACTERS

HANNA SVENSSON (MARIE RICHARDSON)



As a police officer, Hanna has always held to a high moral standard. She does not break any rules, and she always does the right thing, regardless of the conseguences. Throughout the years this has provided her with respect, but has not helped her career. However, in her private life, she is not as irreproachable, and her longing for love has seen her initiate a romance with Sven, a married colleague who is also a close family friend. Meanwhile, she has problems with her son Christian, who she sent to jail for dealing narcotics two years ago. Hanna has paid a high price for that, Christian simply wants nothing to do with her. But now that he is free, she is hoping to have a better relationship with him. Above all, that is what she wants: to live the rest of her life with Sven and be close with her son again.

About Marie Richardson

Born in 1959.
Studied at the Theatre Academy in
Stockholm 1982-1985.
Employee at The Royal Dramatic
Theatre ensemble since 1985.
Marie has worked with directors such
as Ingmar Bergman, Stanley Kubrick,
Bille August and Björn Runge.
Rewarded with Amandapriset 1993
for "The Telegraphist". Rewarded with
Silberner Bär at Berlin Film festival,
together with the ensemble of
"Daybreak". 2011 rewarded for Litteris
et Artibus a Swedish royal medal.

Productions in selection:

Blue Eyes (2014-2015) (TV Series)
Stockholm Stories (2014) (Film)
Don't Ever Wipe Tears Without Gloves
(2012) (TV Series)
Walk The Talk (2010) (TV series)
Johan Falk (2009-2013) (TV Series)
Those Half Hidden (2009) (TV Series)
Daybreak (2003) (Film)
Faithless (2000) (Film)
Eyes Wide Shut (1999) (Film)
The Telegraphist (Film 1993)
Sundays Children (Film 1992)
The Best Intentions (tv-serie 1991)

CHRISTIAN (ADAM PÅLSSON)



As a child, Christian would always push the limits. As an adult, he kept selling drugs at parties. That was how he made a living, but it was also his way of rebelling against his mother: the cop who always needs to be right. Christian has always felt inferior to her. During his time in prison, he has an awakening, and develops a strong desire to do the right thing and make amends for his past. He knows that he has used and harmed other people. But above all, he wants to prove to himself - and to Hanna - that he can amount to something, and gain her respect. By getting to know Stefan, he gets the perfect opportunity. Through him, Christian gets a foot in the door with the Mimicas, a criminal family that the police are not aware of. His plan is simple: he intends to expose the Mimicas by infiltrating

them, and become the big hero. Unfortunately, Christian's time in prison did not cure his naiveté. He does not grasp the danger he exposes himself to when he chooses this mission.

About Adam Pålsson

Born in 1988.Studied at the Theatre Academy in Stockholm 2008-2011. Adam has worked constantly in the business since he was a Child, and by the moment he is the most requested actor in Sweden, just 28 years young.

Productions in selection:

Boy Machine (2015) (TV Series)
The Bridge (2015) (TV Series)
Life in Squares (2015) (TV Series)
Boys (2015) (TV Series)
Portkod 1525 (2014) (TV Series)
Fatal Attraction (2013) (Stage)
Don't Ever Wipe Tears Without Gloves (2012) (TV Series)
Behind Blue Skies (2010) (Film)
One Eye Red (2007) (Film)
Buss Till Italien (2005) (Film)
Evil (2003) (Film)

DAVOR MIMICA (ALEXEJ MANVELOV)



Davor was just a kid when his family fled the civil war in former Yugoslavia. At that point, he had witnessed the Serbian soldiers' massacre of his village and execution of half of his extended family. Once in Sweden, the family continued its restaurant business, but also expanded the criminal side of the enterprise. Now, Davor is head of the family. Davor is intelligent and ruthless. He is prepared to use whatever violence is necessary against anyone for the family to reach its goals. But he has a secret: he is in love with another man, Markus. This forces him to live two lies at the same time. The family must not find out about Markus. And Markus cannot find out about the family's secret activities. At the same time, he has started an enormous operation against two biker gangs, which will make the Mimicas the most powerful crime syndicate in Scandinavia. He knows that he will not fail.

About Alexej Manvelov

Born in 1982
Alexej is an autodidact actor from the Swedish underground theatre communities. Right now he is the brightest shining upcoming star in Swedish film and television.

Productions in selection

The Dying Detective (2017)
The Pink Cloud Syndrome (2016) (Film)
Occupied (2015) (TV Series)
Beck (2015) (TV Series)
Audition (2015) (Shortfilm)
Nominated for Guldbaggen Award for best shortfilm.
Tommy (2014) (Film)

BJÖRN (MAGNUS KREPPER)



Born in 1967. Studied at the Theatre Academy in Stockholm 1994-1998. Works as an actor at Stockholm City Theatre and The Royal Dramatic Theatre. Rewarded with the Swedish Oscar, Guldbaggen Award, in 2005, for "Mouth to mouth".

Productions in selection

Gentlemen (2016) (TV Series & Film)
The Paradise Suite (2015) (Film)
The Bridge (2011) (TV series)
The Girl with the Dragon Tattoo
(2010) (TV Series)
The Inspector and the Sea
(2009-2015) (TV Series)
Brotherhood (2006) (TV series)
Daybreak (2003) (Film)
Family Secrets (2001) (Film)
As White as in Snow (2001) (Film)

BLANKA (SANDRA REDLAFF)



Born in 1987. Studied at the Theatre Academy in Malmö 2011-2014. Sandra is also a musical singing actress.

Productions in selection

The Bridge (2015) (TV-Series)
Wallander (2015) (TV-Series)
The Fourth Man (2015) (TV-Series)

STEFAN (PESHANG RAD)



Born in 1984. Studied at the Theatre Academy in Malmö 2007-2010. Recently actor at The Royal Dramatic Theatre.

Productions in selection:

Backstabbing for beginners (2016) (Film) Holy mess (2015) (Film) Gåsmamman (2015) (TV Series) Molanders (2013) (TV Series)

TINA (SOFIA LEDARP)



Born in 1974. Studied at the Theatre Academy in Luleå 1996-2000. Rewarded with the swedish Oscar, Guldbaggen Award, 2007 for "Den man älskar". Works as an actor at Stockholm City Theatre and The Royal Dramatic Theatre.

Productions in selection:

Blue Eyes (2015) (TV-Series)
Miss Friman 's war
(2013-2016) (TV-Series)
House of fools (2013) (TV Series)
Cockpit (2012) (Film)
Millennium (2009) (TV Series)
The Inspector and the Sea
(2008-2014) (TV Series)
Den man älskar (2007) (Film)

PETTER (CHRISTIAN HILLBORG)



Born in 1978 Studied at the Theatre Academy in Stockholm 2002-2006.

Productions in selection:

The Bridge (2011) (TV Series) Snabba Cash (2010) (Film) Höök (2008) (TV-Series)

DUBRAVKA (MALGORZATA PIECZYNSKA)



Born in 1960. Studied at the Theatre Academy in Warszawa.

Productions in selection:

Johan Falk (2015) (TV-Series) Arne Dahl (2015) (TV Series) Blue Eyes (2014-2015) (TV Series) M Jak Milosc (2013-2016) (TV Series) Babylonsjukan (2004) (Film)

THE KEY CREW

CASTING Maria Kiisk & Vicky Svanell

EDITORS Patrick Austen, Kristofer Nordin, Hélène Berlin **CINEMATOGRAPHY**

Stefan Kullänger, Andréas Lennartsson,

Henrik Gyllenskiold

Jan Olof Ågren **SET DESIGNER COSTUME DESIGNER** Mia Ögren

MAKE UP ARTIST Jessica Svensson Reijs

MUSIC COMPOSER Niclas Frisk

LINE PRODUCER Johan Svennerfors













