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PRODUCTION NOTES

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INTRODUCTION

Human memory lives inside of moments, and guilt is always a minute-by-minute negotiation with ourselves. The notions of remorse, shame, and self-recrimination can only be as powerful as one allows them to be. According to philosopher Friedrich Nietzsche, "We are only able to feel guilty if we believe that we're responsible for our actions or inactions and for our own character." What philosophy professor Evan Birch discovers in the taut thriller *SPINNING MAN* is that when it comes to murder, sex, and betrayal, guilt is in the eye of the beholder.

Evan (Guy Pearce) finds himself the focus of an investigation conducted by police Detective Malloy (Pierce Brosnan) into the case of a missing girl named Joyce Bonner (Odeya Rush). Circumstantial evidence seems to place Evan near where Joyce was last seen. And Evan himself remembers seeing Joyce briefly the day she disappeared.

Though other details are fuzzy, Evan is certain his memory isn't playing tricks on him. He assures the skeptical Malloy that he isn't lying. Evan is certain of his own innocence, no matter how bad certain things may look.

Unfortunately, how it looks to Evan's wife Ellen Birch (Minnie Driver) is more suspicious. Five years earlier, Evan and Ellen and their two young children had to leave Illinois – and Evan's teaching position at a highly regarded college – after he was caught up in an affair with a student. Evan assures his wife he has not fallen back into old patterns.

*Although...*there is that pretty, dark-haired young woman (Alexandra Shipp) in his class who keeps wanting to talk with Evan about "what happened last semester." He's unfazed by this girl's references to a past relationship, though, since he's sure nothing happened, nor will happen, despite her repeated requests to see him.

But as Det. Malloy presses further, Evan starts to wonder about the very nature of guilt and innocence, about crime and punishment. Like a philosophical puzzle, he's confident the secret to clearing his name lies in the concepts he teaches – like the one that insists, "There is no such thing as the truth. What I perceive as truth is the best my memory will allow."

The media circus begins to kick in and Evan's lawyer (Clark Gregg) starts to get nervous. Malloy wants answers. Ellen begins to question what she thinks she knows about her husband. And Evan starts to feel like a mouse on a wheel, running so fast that everything around him is spinning out of control...

A SUSPECT, A CRIME, AND A DILEMMA OF MEMORY

George Harrar's book *The Spinning Man* was published in 2003 to critical acclaim. Called a "riveting and whip-smart suspense novel" by *Publishers Weekly*, Harrar's thriller was compared to the works of Alfred Hitchcock and Edgar Allen Poe by *Booklist*, and labeled "An elegant and unnerving mystery" by the *New York Times Book Review*, a "taut psychological drama" by the *Boston Globe*, and an "exercise in suspense and terror" by *Kirkus Reviews*.

"The idea for the book came to me from a real-life event in Massachusetts. There was a news report of a young girl who had disappeared near a lake, and there was a lead the police had about a car that was seen there," says Harrar. "I began to wonder about who the person in the car was, and why they hadn't come

forward. I didn't listen to reports about the incident after that, because I didn't want my imagination to be affected by the real story."

"*Spinning Man* is about the complexity of desire, of emotion, and of memory," continues Harrar. "Quite often, I think people try to remember things in a way that fits with their conception of themselves, and often it's not a true memory. It's been said that you can actually create memories. People who are supposedly reliable witnesses to crimes, for instance – prosecutors say that's the most unreliable kind of evidence, because those witnesses' memories are tainted by viewpoint, by selective memory, or by what they think happened or may want to have happened. In the story, a lot of what goes on in Evan Birch's head is what he thinks *might* have happened, or what he *wishes* he might have done ... or not done."

To bring SPINNING MAN to the screen, director Simon Kaijser – whose work in his native Sweden has covered thrillers, dramas, and comedies – recognized the interweaving threads of the story had a basis in the very human desire to perceive of ourselves as a certain kind of person even when evidence and our own actions seem to point in different directions.

The script by Matthew Aldrich (screenwriter of Disney's animated hit *Coco*) utilizes Harrar's intriguing, circles-within-circles conceit while letting the story's cinematic attributes emerge through flashbacks, a playfully fluid point of view, and an arresting sense of discombobulation. Prof. Evan Birch isn't sure of where or when he was where he said he was, and audiences can piece it together through clues and an ever-rotating perspective.

"When you write a thriller or any kind of mystery, there's a certain amount of math and architecture involved," explains Aldrich. "How much do you tell the audience, and when? When does the character find out everything, and does that happen before or after the audience finds out? Playing with all those variables and fine-tuning that info is as much like solving a Rubik's Cube as it is like painting a portrait. It appeals to both halves of the brain, and it's tremendously fun to write."

"Evan Birch is a man at a certain point in his life, and he's falling into a hole. And we as an audience naturally want him to get out," adds Aldrich. "What I found interesting with the character of Evan is, in the book, when he fell into a hole, he didn't try to get out right away – he asked for a shovel! And that's part of the tension of the movie."

The notion of a main character toggling between guilt and innocence has an esteemed tradition in thrillers and the noir genre. In 1944's *Double Indemnity*, Fred MacMurray's Walter Neff falls for Barbara Stanwyk's Phyllis Dietrich and murders her husband, as an investigator (Edward G. Robinson) seeks the truth. In 1987's *Jagged Edge*, a lawyer (Glenn Close) is sure the publisher (Jeff Bridges) she's defending against a murder charge – and begins an affair with – didn't commit the heinous crime he's accused of. And in 1988's *Presumed Innocent* a prosecutor (Harrison Ford) is insistent that he didn't kill his colleague and lover (Greta Scacchi).

And, of course, in 2000's groundbreaking hit *Memento*, Guy Pearce played a man whose short-term memory impairment keeps him from knowing everything that happened, tattooing facts onto his arms to remind himself of a horrific crime – one that started where director Christopher Nolan's film memorably ends.

"What struck me right away with the SPINNING MAN script was that it felt like a modern film noir, which was very appealing to me," says Kaijser. "My first passion was film noir. And the fact that the story was an entirely character-driven suspense story, which is not that common anymore. It didn't rely on action or

shock. It's character driven. It was well-written and had a theme I really enjoy in a brainy suspense story with well-developed characters. "

Pearce is back on similar ground with *SPINNING MAN*, but Prof. Evan Birch is a singular and specific type of person. Evan's escape into and reliance on philosophical constructs protects him from what he sees as a pedestrian, reductive police investigation. He knows he didn't commit the crime he's being investigated for, and barely recalls seeing Joyce Bonner before she disappears. Evan Birch is a philosopher and an academic to his core.

"I've always been interested in philosophy, so to have a philosophy professor as the main character seemed natural to me. Also, I saw him as being very cerebral and have trouble integrating his physical self with his mental self," says Harrar. "It involves the clash between the real world and the academic world, and a lot of the tension and emotions in the story comes from Prof. Birch's meetings with his wife and Detective Malloy. So when you have three actors of the caliber of Guy Pearce, Minnie Driver and Pierce Brosnan all playing off each other and coming together, it's just wonderful."

"The film is an exploration of human behavior and how we deal with each other, particularly when we're under pressure," says Pearce. "I think we as human beings constantly work so hard at maintaining our identity, whatever that is. Sometimes we feel we're a good person, and other times we think we're a bad person, and those lines can blur. The way in which Evan reacts to people questioning him is where darkness sits. That was the driving thing for me, where Evan is at any given point, as far as his paranoia or his belief that he was right or wrong."

BRINGING A MYSTERY TO LIFE

A cinematic thriller is dependent on cat-and-mouse chases, and for *SPINNING MAN*, director Simon Kaijser knew that he needed to transpose the tension from Harrar's book to the screen using a top-flight group of actors, led by Guy Pearce.

"This film is clever, in that it plays with what really happened and what Evan thinks in his mind, and how he remembers something differently to how someone else remembers it," says Pearce. "I had a lot of questions for Simon in how we would portray that – and also about what Evan was doing, in terms of repressing a memory or having a constructed memory or a false memory. It was about unpacking what was there and making sure I understood it."

To portray Detective Robert Malloy, the story's gruff, hard-edged, but amiable police investigator who faces off against Evan Birch, Kaijser needed an actor with sharp edges but a deceptive charm of his own.

Enter Pierce Brosnan. Before he was the star of four blockbuster James Bond adventures (*GoldenEye*, *Tomorrow Never Dies*, *The World is Not Enough*, *Die Another Day*) that brought the popular superspy into the modern age, Brosnan starred in several atmospheric thrillers, including *The Fourth Protocol* and the period adventure drama *The Deceivers*. After TV's *Remington Steele* and the Bond films made him a star, Brosnan delivered nuanced performances in films including *The Tailor of Panama*, *The Matador*, and *The Ghost Writer*.

"This was a beautifully constructed script, with a very elliptical sensibility to it," says Brosnan. "I hadn't played a detective in a long time. Robert Malloy has been on the police force for many years. He's sort of

past his shelf life, so to speak. He's been dealing with alcoholism and perhaps dealing with a family and a home life that is probably in disarray – you really don't know much about him, but I made him so."

Says Aldrich, "I enjoyed writing the interplay between Evan and Malloy. I felt like they were an even match. Someone who's trained as an academic who knows language inside and out and who felt he could joust with a cop who has much more life experience than he does. They were like two boxers in the ring."

"Evan gets his hackles up as he's speaking with Malloy, and Malloy has to work out a cleverer way to get to Evan," says Pearce. "As a detective, Malloy has to approach things in a delicate way, particularly when dealing with someone like Evan, who's very good with words and is very clever. So, it's a cat-and-mouse kind of game between them. It was great to work with Pierce on those scenes."

"I really like the idea of seeing those two actors together," says Kaijser. "Guy Pearce has the perfect pedigree for playing Evan. He's done so many different kinds of movies and played so many complex characters. And it was appealing to have Pierce Brosnan portray a less-polished character than we often see him play. When I met him, it became clear that was part of the appeal for him, too. The combination of them both was great. They have terrific chemistry."

Whirring inside SPINNING MAN's multiple mysteries is also one about Evan Birch's wife, Ellen. As Evan tries to connect the frayed parts of his selective memory, Ellen seems to both know more than she lets on, ~~and~~ ~~less~~, though her formidable intellect is at odds with her being kept in the dark. "We can't move again, Evan," Ellen says at one point, confirming that the reasons for the stress in their marriage and her husband's career are all too familiar to her.

"I love a smart thriller, and there don't seem to be too many of them made anymore," says Driver. "It's a really interesting idea to watch things unfold really unexpectedly, and then fold back in on itself. I like the psychological and linguistic elements of the story. It was really cool and it's a great role for a woman, and a great role for me. Ellen is very quiet and measured, and very well written."

"Ellen is quiet and measured and she's a former teacher, and she's trying to hold together very fragile marriage that only reveals itself as fragile under scrutiny as the story goes on," adds Driver. "She gets pushed to a place she's never been before, and we see her unravel. In the story, you're watching her excessively support someone who it appears may be unsupportable. But people do weird things when they're in love."

Adds Pearce, "In the relationship between Evan and Ellen, you get the sense that they're a loving family and a smart couple, but there's something in the past there too. From Ellen's point of view, she's both facing up to all that occurred previously – with all the feelings of mistrust she has – and then this new event occurs. Ellen is immediately suspicious. She doesn't want to be, but Evan has a past."

The interplay between Guy Pearce and Minnie Driver benefits from Driver's accessible persona and wry portrayal of intelligent and sly women. From the 1995 Irish coming-of-age dramedy *Circle of Friends* – Driver's breakout film – to her Oscar®-nominated turn in *Good Will Hunting* (Best Supporting Actress, 1997), through *Grosse Pointe Blank*, *An Ideal Husband*, *Return to Me*, *Beautiful*, and her current starring role on TV's hit *Speechless*, Driver engages us with her down-to-earth approach and nothing-gets-past-me wit.

Driver's portrayal of the smart and speculative Ellen Birch hinges on all of that and more. If Evan isn't telling the truth, would Ellen believe him, given how we see the professor and his wife thrust and parry about personal and professional matters?

And, in scenes between Ellen and Detective Malloy, Driver and Brosnan – who had earlier worked together on 1995's *GoldenEye*, in which Driver appeared as the mistress of a Russian gangster contact of 007 – both savored the knife's edge their characters dance on.

"I love Ellen's scene with Malloy – he's being manipulative and has come into her home and stepped over a line and sort of pushes her over another line," says Driver. "She doesn't have any former dealings with the police, and here this guy is threatening to destroy her family. But he's also a good man, a cop just trying to do his job, and she can't cast him off with anger. She can't just dismiss him. I like the emotional explosion Ellen has. I love when you see a calm character get pushed into a place they're not used to. I'd never played a character like that."

In the role of Evan Birch's attorney, Paul, actor Clark Gregg (*The Avengers*, TV's *Agents of S.H.I.E.L.D.*) adds a fast-talking element to SPINNING MAN. As Paul sits with Evan and Ellen and helps them suss out their side of the story, munching on a burger in a local greasy diner, Paul assures Evan that if he's truly innocent, he's got nothing to worry about. Evidence will clear him, and strange extenuating circumstances can be easily explained away. "Cops plant land mines," Paul says after Malloy rattles Evan and Ellen, "and coincidence has put you in the crosshairs."

Clark Gregg's familiarity with the genre extends beyond his performance as Paul. Before moving into the world of Marvel superheroes, Gregg was a favorite of New York theater and a busy character actor (*The Usual Suspects*, *The Spanish Prisoner*, *One Hour Photo*). Gregg also wrote the script for Robert Zemeckis' thriller *What Lies Beneath* (2000), the Harrison Ford-Michelle Pfeiffer hit that hinged on a man's past transgressions coming back to haunt his marriage and home.

"This cop is going to try and establish a pattern of behavior," says Paul in SPINNING MAN, as Evan turns to his lawyer's slick expertise for help. Yet while legal technicalities may clear Evan from his tense present, Malloy focuses just as much on what certain clues and signifiers may ultimately prove or disprove.

Through all of SPINNING MAN is a gripping plot that goes 'round, turns in on itself, and makes audiences consider the intellectual and ethical underpinnings we all may feel about guilt, innocence, memory, and facing up to our past.

"Simon Kaijser has a fascination with human psychology," says Pearce of his director. "We talked a lot about the way in which a character might behave in a situation that may be because of a subconscious fear, so they may act really calm when in fact, deep down, they're kind of panicked. How you can have an idea of yourself and know your own identity, say that you're a good person because of this fact and that fact – but when you're questioned, you can then easily be toppled."

"I think the audience will relate to the story in it that its seemingly everyday life," adds Pearce. "We set a scene that is relatively familiar. We want the audience to feel the hairs stand up on the backs of their necks, thinking this could happen to them, too."

Says Kaijser, "The film dares to be subtle, and also doesn't tell the audience what to think and what to believe at all times. It has several layers. There is the suspense layer, but there are also other layers that are equally important, including the theme of truth and guilt being relative and conditional, especially within a marriage or a relationship."

"In that sense, I hope the film serves as sort of a Trojan horse," adds Kaijser. "You get the suspense, but you also get thought-provoking ideas that make you think."

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ABOUT THE CAST

Guy PEARCE (Evan Birch)

One of the most versatile actors of his generation, Guy Pearce's career has spanned over 25 years in film, television and theatre in Australia and internationally.

Pearce first made his mark in the '80s in the highly successful TV series *Neighbours*. His work in Australia has been extensive; most recently starring alongside Robert Pattinson in David Michod's *The Rover*. This was his second time collaborating with Michod after the internationally successful *Animal Kingdom* with Jackie Weaver, Ben Mendelsohn and Joel Edgerton. Other Australian credits include Neil Armfield's *Holding The Man*, John Hillcoat's powerful drama *The Proposition* written by Nick Cave, *The Hard Word* starring Rachel Griffiths, Pauline Chan's *33 Postcards*, *In Her Skin*, *Till Human Voices Wake Us* alongside Helena Bonham Carter, the critically acclaimed ABC TV movies *Jack Irish* directed by Jeffrey Walker and of course Stephan Elliott's Box Office sensation *The Adventures Of Priscilla: Queen Of The Desert*.

Pearce had his international break in the critically acclaimed *L.A. Confidential*. Starring alongside Russell Crowe and Kim Basinger, the film received 9 Academy Award® nominations including Best Picture, 12 BAFTA and 5 Golden Globe® nominations. This paved the way for a number of iconic support and leading roles for him including Christopher Nolan's *Memento*, the Best Picture Oscar®-winning films *The Kings Speech* alongside Colin Firth and Geoffrey Rush, and Kathryn Bigelow's *The Hurt Locker*. Other credits include *Results*, *Iron Man 3*, *Hateship*, *Loveship* with Kristen Wiig, Ridley Scott's *Prometheus*, *Lawless* opposite Tom Hardy and Jessica Chastain, *Lockout*, Drake Doremus' *Breathe In*, *Don't Be Afraid Of The Dark*, *Rules Of Engagement*, *Bedtime Stories*, *The Road*, *Traitor*, *Death Defying Acts* with Catherine Zeta-Jones, *Factory Girl*, *Two Brothers*, *The Time Machine*, *The Count Of Monte Cristo* and *First Snow*.

In 2011 Guy appeared as Monty Beragon in the Todd Haynes adaption of *Mildred Pierce* for HBO alongside Kate Winslet. His performance was met with critical acclaim winning him an Emmy® for Best Supporting Actor.

He can also be seen in Martin Koolhoven's dark thriller, *Brimstone* with Dakota Fanning and Carice Van Houten, as well as the critically acclaimed series *When We Rise* series for ABC.

Pierce BROSINAN (Malloy)

Pierce Brosnan is a legendary Irish-American actor, film producer, environmentalist, philanthropist, artist and two-time Golden Globe Award nominee known for his rich and extensive career in front of the camera and behind-the-scenes as a producer.

2017 was a busy year for Brosnan. In April, Brosnan starred in AMC's dramatic new series *The Son*, based on the Philipp Meyer novel of the same name about the rise and fall of a Texas oil family. Brosnan is currently filming Season Two in Austin, Texas.

This past fall, Brosnan wrapped *Mamma Mia! Here We Go Again*, the sequel to the blockbuster film *Mamma Mia!*. Brosnan also starred with Jackie Chan in the action thriller *The Foreigner* for director Martin Campbell. The film is based on the book *The Chinaman* by Stephen Leather.

In August of 2017, Brosnan starred alongside Jeff Bridges and Kate Beckinsale in Marc Webb's *The Only Living Boy in New York*.

Upcoming projects include the action thriller *Final Score* alongside Dave Bautista for director Scott Mann, *Spinning Man* with Guy Pearce and Minnie Driver, and an adaptation of Ernest Hemingway's acclaimed novel *Across the River and into the Trees* for director Martin Campbell.

In 2016, Brosnan co-produced and starred in the thriller *I.T.*, directed by John Moore. Prior to that, Brosnan co-starred in the thrillers *No Escape* alongside Owen Wilson and Lake Bell and *Survivor* with Milla Jovovich for director James McTeigue. He also produced and starred in the espionage thriller *The November Man*, directed by Roger Donaldson, which premiered at the Deauville Film Festival and was based on a series of books by Bill Granger.

Brosnan also co-starred in *A Long Way Down* with Aaron Paul, Toni Collette and Imogen Poots, which premiered at the Berlin Film Festival; in *Love Punch* with Emma Thompson, which premiered at the Toronto Film Festival; and in *Love Is All You Need* for Academy Award winning Danish director Susanne Bier. The film premiered to critical acclaim at the Venice Film Festival and the Toronto International Film Festival. Brosnan also appeared in a surprise cameo in *The World's End* with Simon Pegg and Martin Freeman.

Brosnan's film credits include *I Don't Know How She Does It* (2011) alongside Sarah Jessica Parker and Greg Kinnear; *Salvation Boulevard* (2011) with Greg Kinnear, Ed Harris and Jennifer Connelly; *Percy Jackson & The Olympians: The Lightning Thief* (2010) based upon the best-selling novel by Richard Riordan; Roman Polanski's critically acclaimed film *The Ghost Writer* (2010) with Ewan McGregor which premiered at the Berlin Film Festival and for which Brosnan received the award for Best Actor in a Supporting Role in a Feature Film from the Irish Film and Television Awards; *Remember Me* (2010) with Robert Pattinson; *The Greatest* (2010) with Susan Sarandon and Carey Mulligan which premiered to rave reviews at the Sundance Film Festival; the worldwide blockbuster film adaptation of the Broadway hit *Mamma Mia!* (2008) opposite Meryl Streep; *Married Life* (2007) in which he starred with Rachel McAdams, Patricia Clarkson and Chris Cooper for director Ira Sachs; the Civil War drama *Seraphim Falls* (2007) in which he starred opposite Liam Neeson; *The Matador* (2005) for which he received a Golden Globe Award nomination for Best Performance by an Actor in a Motion Picture and a nomination for Best Actor in a Lead Role from the Irish Film & Television Academy; John Boorman's critically acclaimed film from the novel by John LeCarre, *The Tailor of Panama* (2001); Sir Richard Attenborough's *Grey Owl* (1999), *Dante's Peak* (1997); *Mars Attacks* (1996); *The Mirror Has Two Faces* (1996) alongside Barbra Streisand; *Mrs. Doubtfire* (1993) with Robin Williams; *The Lawnmower Man* (1992) and Bruce Beresford's *Mr. Johnson* (1990).

In the 1990s, Brosnan reinvigorated the popularity of the Bond franchise in box-office blockbusters including *Goldeneye* (1995), *Tomorrow Never Dies* (1997), *The World Is Not Enough* (1999) and *Die Another Day* (2002). Brosnan's first three Bond films earned over a billion dollars at the international box-office and *Die Another Day* alone garnered nearly half a billion dollars worldwide.

In addition to his work in front of the camera, Brosnan has long had a passion for the art of filmmaking. Having achieved international stardom as an actor, Brosnan expanded the range of his film work by launching his own production company, Irish DreamTime, in 1996, along with producing partner Beau St. Clair.

Irish DreamTime has produced 11 films to date including *I.T.* (2016); *The November Man* (2014); *Some Kind of Beautiful* (2014); *The Greatest* (2010); *Shattered* (2007); *The Matador* (2005); *Laws of Attraction* (2004); *Evelyn* (2002); *The Thomas Crown Affair* (1998); *The Match* (1999); and *The Nephew* (1998). The company's first studio project, *The Thomas Crown Affair*, was a critical and box-office success and one of

the best-loved romantic thrillers in years. *Evelyn*, directed by Bruce Beresford, opened to critical acclaim at the Toronto and Chicago Film Festivals and garnered rave reviews.

In November 2016, the European Film Academy presented Brosnan with the honorary European Achievement in World Cinema Award. Some of Brosnan's other accolades include the 2015 Forces for Nature Award bestowed by the Natural Resources Defense Council, the 2011 Caritas Award from St. John's Health Center Foundation for Brosnan's extensive community service, and the 2007 Golden Kamera Award for his environmental work. In 2003, Brosnan was awarded an Honorary Doctorate of Arts from the Dublin Institute of Technology, an Honorary Doctorate from the University College Cork, and an Order of the British Empire bestowed by Her Majesty Queen Elizabeth II. For over two decades, Brosnan has been an ambassador for His Royal Highness Prince Charles The Prince's Trust as well as an Ambassador for UNICEF Ireland. Brosnan also serves as Campaign Chairman for the Entertainment Industry Foundation.

In addition to his stellar film career, Brosnan, along with his wife Keely Shaye, have been drawn into a passionate leadership role in numerous environmental issues. Most recently, the two worked together on the documentary film *Poisoning Paradise* which they co-produced. The film takes audiences on a journey to the seemingly idyllic world of Native Hawaiians, whose communities are surrounded by experimental test sites for genetically engineered seed corn and pesticides. To date, *Poisoning Paradise* has screened at 19 prestigious film festivals across the United States and abroad, including London; Bologna; Los Angeles; San Diego; Mendocino; Napa Valley; Maui; St. Louis, Missouri and Savannah, Georgia. The film has won 10 awards (many for Best Documentary) along the way and has just been accepted into the 2018 New York City International Film Festival, the International Film Festival and Forum on Human Rights in Geneva, the Manchester Film Festival in England, and the London International Filmmaker Festival, among others.

Exhibiting another side of his artistic talent, Brosnan is an avid painter. The actor, who went to art school and trained as a commercial artist, has painted numerous landscapes as well as colorful portraits of friends and family. Brosnan cites Picasso, Matisse, Bonnard and Kandinsky as influences on his work. An exhibition of his paintings is in the works for 2018.

Brosnan was born in County Meath, Ireland and moved to London at age 11. At 20, he enrolled in The Oval House and continued his studies at The Drama Center in London. After graduation, Brosnan performed in several West End stage productions including Franco Zeffirelli's *Fulimena* and Tennessee Williams' *The Red Devil Battery Sign* at the York Theater Royal. Brosnan relocated to Los Angeles in 1982 and immediately landed the role of private investigator *Remington Steele* on the popular NBC television series of the same name.

Minnie DRIVER (Ellen Birch)

Minnie Driver first came to the attention of audiences and critics alike in 1995 for her critically acclaimed performance in *Circle of Friends*, in which she starred with Chris O'Donnell. She went on to earn Oscar and Screen Actors Guild nominations, both in the category of Outstanding Performance by a Female Actor in a Supporting Role for Miramax's award-winning feature, *Good Will Hunting*, directed by Gus Van Sant. In 1998 she was honored with ShoWest's prestigious Female Star of Tomorrow for her work.

Her film career is not only filled with characters from all over the world, but includes diverse choices in both the independent and major film worlds. Among her critically acclaimed performances are the films *Take*, which premiered at the 2007 Tribeca Film Festival, the dark comedy, *Grosse Pointe Blank*, *Return to Me* opposite David Duchovny, the feature of Oscar Wilde's, *An Ideal Husband*; provided the voice of "Jane" in

Walt Disney's, *Tarzan*; *High Heels and Low Lifes*; *The Governess*; *Beautiful'* (which she produced with her sister, Kate for their production company, Two Drivers); *Big Night*; *Ella Enchanted*; *Sleepers*; the only female alongside Robert DeNiro, Brad Pitt and Dustin Hoffman, directed by Barry Levinson; Marc Evans' British musical-comedy, *Hunky Dory* (opposite Aneurin Barnard); and the British ensemble comedy *I Give it a Year*.

On the small screen, Driver can be seen starring in one of ABC's highest rated comedies, *Speechless*. The series follows a family with a special-needs child and the challenges they face together. Driver heads up the family as the matriarch, with John Ross Bowie as her husband. Creator Scott Silveri ("Friends") cast Micah Fowler, the son, who has cerebral palsy in real life. This truly unique comedy explores the difficulty of a special-needs child through comedy in a truly groundbreaking way. Not just another family sitcom, *Speechless* Season 2 premiered Fall 2017.

Driver most recently can be seen starring in *Wilde Wedding* with Glenn Close and John Malkovich.

In 2014, Driver starred as Fiona, a needy, highly-strung single mom to her 11-year-old son Marcus (Benjamin Stockham) who moved in next door to Will (David Walton) and manages to disrupt his perfect world in NBC's charming comedy *About a Boy*.

In December 2014, Driver appeared in the two-part, four-hour American television miniseries *The Red Tent*. Based on the best-selling novel by Anita Diamant, the series tells the story of the twelve tribes of Israel. Also that month, Driver appeared in NBC's "Peter Pan Live!" playing the adult version of female lead Wendy Darling in its live staging of the musical.

Driver starred in the Lifetime television movie *Return to Zero*, a devastating true story of a couple's attempts to navigate their way through a pregnancy filled with doubt, grief and trepidation. She was nominated for a 2014 Critics' Choice Television Award and a 2014 Primetime Emmy Award on behalf of her performance in the film.

Driver was also seen in *Beyond the Lights* from Relativity opposite Gugu Mbatha-Raw and Danny Glover. She played cutthroat "momager" to Mbatha-Raw's conflicted pop star, Noni Jean. The film opened to strong reviews on November 14, 2014.

In 2011, Minnie received the Genie Award for Best Supporting Actress for her role as "Mrs. P," a New York Jewish American princess and the second of Paul Giamatti's three wives in the film, *Barney's Version*. Adapted from the 1997 novel written by Canadian author Mordecai Richler, the film also starred Dustin Huffman.

In 2010, Minnie starred in Fox Searchlight's *Conviction*, which depicted the true story of a woman (Hilary Swank) who devotes her life to freeing her brother from a life sentence for a crime she knows he didn't commit. Driver, with an unerring Boston cadence, plays "Abra," Swank's only friend, who joins the cause. Also in 2010, Minnie starred opposite Jimmy Nesbit in the five-part television series, *The Deep*, which premiered in the UK on August 3, 2010 on the BBC.

Driver appeared as the unforgettable, "Dahlia Molloy" on the critically acclaimed FX television series, *The Riches*. An audience favorite, Driver received an Emmy and Golden Globe nomination for her role. She also made several guest appearances on NBC's *Will & Grace*, as "Lorraine Finster," a critic and fan darling. Her credits also include her role in the five-part thriller set thousands of feet below the arctic ice in BBC's, *The Deep*.

Driver, a singer before she became an actress, lent her vocals to the original title track, "Learn to be Lonely," written by Andrew Lloyd Weber, for the 2004 film version of his "Phantom of the Opera," directed by Joel Schumacher. The song, which played over the end credits, was nominated for a Golden Globe and an Oscar in the "Best Original Song" category. She also made an indelible impression as "Carlotta," the reigning Italian opera house diva, and received critical praise for her performance including a nomination by the Critics Circle in the Best British Actress in a Supporting Role category.

Driver released her debut album, *Everything In My Pocket* in 2004. Driver toured with the Finn Brothers in the UK and headlined her own sold-out tour in the United States. In 2007, Driver's second album, *SEASTORIES*, was released. The album features performances from Ryan Adams and his band The Cardinals, as well as indie queen Liz Phair.

Her latest album, *Ask Me to Dance*, was released on October 7, 2014. The album features Minnie covering a wide array of artists – from Elliott Smith to Neil Young to Frank Sinatra.

On stage, Driver appeared at London's Comedy Theatre with Matthew Perry and Hank Azaria in David Mamet's *Sexual Perversity in Chicago*. The play held the record for the largest box-office advance for a West End show at that time. Other theatrical productions include: *The Comedy of Errors*, *The Married Man*, *School for Scandal* and *Camino Real*.

ABOUT THE FILMMAKERS

Simon KAIJSER (Director)

In his native Sweden, Simon Kaijser is one of the most prolific directors of his generation. He has helmed some of the most acclaimed TV dramas of recent years, including the crime drama *Before We Die* and the three part limited series *Don't Ever Wipe Tears Without Gloves*, both of which have also been aired in the UK and other countries to great acclaim. His first feature *Stockholm East* opened the Critics' Week at the 68th Venice Film Festival in 2011. He has also directed the limited series *Life In Squares* for the BBC.

Matthew ALDRICH (Writer)

Co-writer of Disney-Pixar's *Coco* and two-time Black List alum, Matthew Aldrich has emerged in recent years as a writer of movies that matter.

He first gained attention for the spec script *Cleaner*, which was directed by Renny Harlin for Screen Gems and starred Samuel L. Jackson and Ed Harris.

In 2011, Aldrich's spec script *Father Daughter Time* sold to Warner Bros with Matt Damon attached to direct and star and earned a top-five spot on the Black List. His follow-up script, *The Ballad Of Pablo Escobar*, made the list the following year.

Shortly thereafter, Aldrich began work on *Coco*. He quickly took to Pixar's highly collaborative environment, and it proved to be the start of a fruitful relationship. He relocated to the Bay Area and continues to consult on various Pixar projects.

Last year, Aldrich adapted the novel *Opening Belle* for Warner Bros and Reese Witherspoon and sold his spec pilot *Home By Dark* to Hulu.

Following graduation from UCLA's School of Theater, Film & Television, Aldrich worked at the Sundance Institute, where he helped mount screenwriter labs and screening series throughout Latin America, including Mexico, Cuba, and Brazil. He has also served as a mentor in the Black List's San Francisco screenwriting lab.

Aldrich met his wife at UCLA, and together they remain theater nerds at heart. As a screenwriter with two kids who now lives in Oakland, he has memorized Southwest's service between OAK and BUR and has achieved A-List Preferred Status (which he guards fiercely). When he's not writing he's usually baking bread.

Aldrich is represented by Jewel Ross of Silent R Management.

CREDITS

Lionsgate Premiere and Grindstone Entertainment Group present
In Association with VX119 and Film Bridge International

A Film by Simon Kaijser

Guy Pearce
Pierce Brosnan
Minnie Driver
Alexandra Shipp
Odeya Rush
Jamie Kennedy
Clark Gregg
Sean Blakemore Eliza Pryor Noah Salsbury Lipton

SPINNING MAN

Casting by Roger Mussenden

Music Supervisors Laura Katz & Chris Picarro

Music by Jean-Paul Wall

Sound Supervisor Mattias Eklund

Production Designer Matthew Gant

Director of Photography Polly Morgan, BSC

Co-Executive Producer Ryan Black
Associate Producer Lori Mathison

Executive Producers
Jeff Geoffray
Jeffrey Konvitz
Daniel Rainey

Executive Producers
Robert Ballo
Michael Covell
Fredrik Zander

Executive Producers
Alix Madigan-Yorkin
Chris Tricarico

Executive Producers
Barry Brooker
Stan Wertlieb

Produced by
Keith Arnold, p.g.a.

Ellen Wander, p.g.a.

Based on the Book "The Spinning Man" by George Harrar
Screenplay by Matthew Aldrich

Directed by Simon Kaijser

CAST

Evan Birch	Guy Pearce
Malloy	Pierce Brosnan
Ellen Birch	Minnie Driver
Anna	Alexandra Shipp
Joyce Bonner	Odeya Rush
Ross	Jamie Kennedy
Paul	Clark Gregg
Killian	Sean Blakemore
Zelda	Eliza Pryor
Adam	Noah Salsbury Lipton
Barbara	Jeannie Austin
Carrie	Natasha Bassett
Matt	Sterling Beaumon
Kelly	Patrika Darbo
Irene	Jennie Fahn
Jack	John Mariano
Carla	Irene Roseen
Santos	Carlos Rota
Margaret	Donna Rusch
Mary	Freya Tingley
Barnes	RJ Walker
Reporter #1	Rico E. Anderson
Bartender	Siena D'Addario
Ranger	Michael Hyland
Police Offer	Myron McClure
Line Producer	Marianne C. Wunch
Executive Producer	James Gibb
Executive Producer	Tara Finegan
Co-Producer	Joe McDougall
Associate Producer	Grant Mohrman
Marketing Executive, Film Bridge International	Jordan Dykstra
First Assistant Director	Ted Campbell
Second Assistant Director	Kevin Huie
2nd 2nd Assistant Director	Lizzy Walker
2nd 2nd Assistant Director	Josh Larsen
Art Director	Paula Loos
Art Assistant	Linda Dahlem
Set Decorator	Sally Levi
Leadman	Tyler Stein
Set Dresser	Megan Bosaw
Set Decorators	Nathan Bakes

	John Jo Glenn
	Martin Martinez
	Les Mumphrey
	Spencer James Steadman
	Mellanie Urquiza
	Devon Wick
1st Assistant A Camera	Nick Cutway
2nd Assistant A Camera	Jule Fontana
B Camera/Steadicam Operator	Thomas Valko
1st Assistant B Camera	Jorge Devotto
	Lauren Peele
	Joshua Greer
2nd Assistant B Camera	Daniel Taylor
	Michael B. McGee
D.I.T.	Thijs Bazelmans
Camera Interns	Erik Glode
	Andrea Gonzalez
Sound Mixer	Cameron Selan
Boom Operator	Jorge Mauricio Rivas
Boom Operator	Michael Robertson
Boom Operator	Leonardo Nasca
Stunt Coordinator	Buddy Sosthand
Stunts	Angela Meryl
	James Mitchell Clyde
	Brittany Servidio
Stand-in Guy Pearce	Shawn Kyles
Stand-in Pierce Brosnan	Chris DuBrock
Stand-in Minnie Driver	Isabelle Gendron
Production Office Coordinator	David Malley
Office Production Assistant	David Glazer
Key Set PA	Emmanuel Gutierrez
Production Assistants	Sasha Wulf
	Karen Garcia
	Arthur Gonzales
	Houston Jones
	Andrew "Sashi" Peterson
	Claire A. Reinganum
Production Assistant Interns	Carissa Rose Miranda
	Jacob Ramirez
Assistant to Simon Kaijser	Tim Edmond

Assistant to Pierce Brosnan	Lee Mayeux
Assistant to Minnie Driver	Deborah Schlaff
VX119 Media Capital Production Assistant	Marguerite Wasinski
Casting Associate	David Guglielmo
Extras Casting:	Morgue N Marcus / little bird casting
Production Accountant	Peggy Yen / PYE MGMT
1st Assistant Accountant	Iris Yen / PYE MGMT
2nd Assistant Accountant	Christina Lee / PYE MGMT
Payroll Accountant	James Yen / PYE MGMT
Location Manager	Michael Percival
Assistant Location Manager	Cecil Hardy, Jr.
Script Supervisor	Jessie West
Additional Script Supervisor	Michael Coulombe
Costume Designer	Roger Forker
Costume Supervisor	Yana Syrkin
Wardrobe Assistant	Rini Merdianov
Set Costumers	Xochi Barajas
	Jessica Flores
	Allyson Greven
	Chiara-Loi Hardaway
	Heather Sisk
	Monavie Tutop
Department Head, Make Up Artist	Natalie Wood
Make Up Artist	Kim Graczyk
Department Head, Hair Stylist	Kristin Arrigo
Hair Stylist	Yunea Cruz
Chief Lighting Technician	Kyle Warmack
Best Boy Electrician	Andrew Gorrell
Set Lighting Technicians	Walker Forshee
	Zander Kroon
	Greg Loebell
	Luke Orefice
	Juan C. Osorio
	John Van Valkenburgh
Electricians	Greg Capp
	Mike A. Viera, III
Key Grip	Jason McCann

Best Boy Grip Darren H. Rae
Best Person Grip Mira Schulte
Dolly Grip Matthew Corder
Grips Alex Aligo
Chris Barnes
Jason J Gray
Michael Gray
Paul Lambiase
Joe Lepp
David Peirce
Mason Semble
Justin Shertick
Aaron Smith
Daniel Tucker

Property Master Marcella Brennan
Asst. Property Master Morgan McNeal
Chayson Bean

Transportation Captain Matthew Ballard
Stakebed Driver Timothy Karlskind
Drivers Jennie Fernandez
Raizel Goldberger
Anzhela Khachatryan
Jamie Mehterian
Tabitha Kyla Villavicencio
Julius Fletcher

Unit Publicity Hilda Somarriba
Still Photographer Michael Moriatis
Additional Still Photographer Prashant Gupta
EPK Videographer AJ Martinson, III

Catering providing by: Lori's Kitchen

Craft Services Christy Catanzarito
Craft Services Miguel De Campos Jr.
Craft Services Asst Carlos Da Silva

Music Services Provided by: Cutting Edge
Music Business & Legal Executive Malek Adel
Music Coordinator Rachel Hughes

Composer's Assistant Pedro Marques
Composer's Assistant Max Linder
Orchestrator Hans Gardemar

Post Production Supervisor Cristina Matracia

Post production services provided by

Editor Simon Kaijser
Assistant Editors Sandra Angeline
Axel Hedberg
Jonathan Navér Borell

Digital Colorist Mats Holmgren C.S.I.
DI Producer Cristina Matracia
DI Co-ordinator Mara Woods-Robinson
Conform Felicia Semitjov
DI Delivery Jakub Sokolowski

Offline Supervisor Per-Erik "Perra" Österlund

IT Tech Karl Larsson
Niklas Aldergren

Sound

Re-recording Mixers Mattias Eklund
Andreas Franck

Sound Effect Editors Fredrik Dalenfjäll
Mattias Eklund
Stormie Rae

Dialogue Editor Mattias Eklund
Foley Studio ROTOR Film
Project Manager Andreas Drost

Foley Artist Jörg Klinkenberg
Foley Mixer Christoph Oertel
Foley Editors Wolfgang Liebig, Gregor Junghans
Managing Directors Martin Frühmorgen, Holger Lehmann

VFX Chimney Los Angeles

VFX Producer Fredrik Zander

VFX Supervisor Petter Lindholm
VFX artists Felix Thedeby
Peter Törnestam

VFX conform Zsofia Pauliczky

Main and Title Design Ivar Edding

Digital Delivery Jakub Sokolowski

VFX Chimney Warsaw

VFX Producer Zuzanna Hencz
VFX Artists Wojtek Swiatkiewicz
Tomasz Tejchman

24Frame

SFX Forman Dennis Bentivengo
Rear Screen Projection Aashish Gandhi
Rear Screen Projection Pacific Winter

Studio Teachers Mark Alkofer
Eric Burns
Jan Citron
Jan Turetsky
Cheryl Watson

Set Medics Jason Albanese
Pablo A. Medina

Fire Safety Advisor, Los Angeles David L. Sturdy
Fire Safety Officer, Whittier Brent Times

Production and Finance Legal Services provided by: Tricarico Chavez LLP
Legal Associate Tristan Terry

Insurance Services Provided by: Gallagher Entertainment
a division of J. Gallagher & Co. Insurance Brokers
Managing Director Konrad Dowling

Payroll Services Provided by: Extreme Reach
Director of Labor Relations Linda Iani

Collection Account Management by Fintage Collection Account Management B.V.

Completion Guarantee: European Film Bonds A/S
And
DFG Deutsche FilmversicherungsGemeinschaft

European Film Bond & DFG Logo

Production Executive: Simon Bosanquet

Legal Executive: Johan Ewing

Worldwide Sales Agent Film Bridge International, Inc

"ADCREDITO EM VOCE"

Written by Pedro Marques

Performed by Joana Brazil

"I GOT THE RHYTHM"

Written by Adam Gibbons & Leigh Coleman

Performed by Lack of Afro

Courtesy of LOA Records

By arrangement with Steel Synch

"HELLO BABY"

Written by Adam Gibbons & Robert Edward Jones

Performed by Lack of Afro

Courtesy of LOA Records

By arrangement with Steel Synch

"DRINKS AT SCHOOL"

Written by Pedro Marques

Performed by Sabrielle Augustin

Courtesy of Cutting Edge Music (Holdings) Ltd.

"DRUNK PIANO"

Performed by Jean-Paul Wall

Courtesy of Cutting Edge Music (Holdings) Ltd.

The Production Wishes To Thank

Barbara McCarthy

Hybrid Light LLC

Amit Dey

Chris Bromley

James Robins Early

Peter Flinth

Elsa Ramo

Erika Canchola

Lucinda Winters

Alina Karamalian

Mike Wander

Marty Wander

Isabel Preciado Loucks

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Chimney Logo

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FilmLA logo

MPAA logo and the Certificate number

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