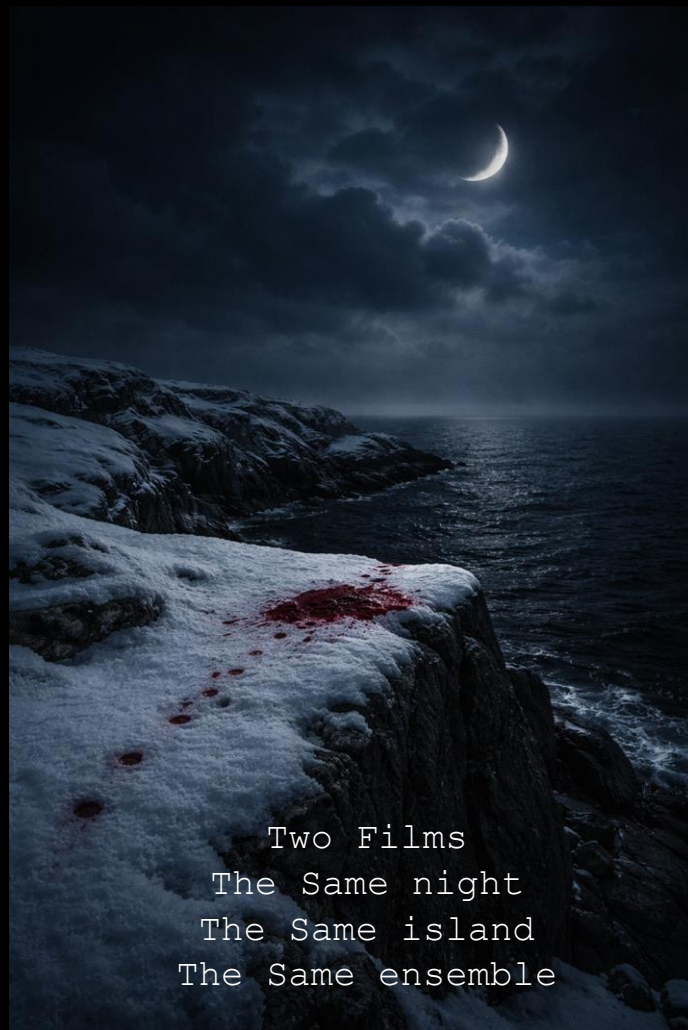


THE REUNION

Last Reunion / The Reckoning

CHARACTER LOOKBOOK

INGER



A Nordic noir thriller told through two perspectives



An isolated island
One night - two perspectives

What in the first film appears as guilt, paranoia, and
breakdown takes on a new meaning in the second.

Events, glances, and silences shift when the same night
is seen from another perspective.

WHAT IS THE REUNION

The Reunion is a Swedish psychological thriller duology told through two interconnected feature films.

Final Reunion

A group of former classmates gather on an isolated island in the outer Stockholm archipelago for a reunion that quickly turns into a closed room of guilt, mistrust, and collapse.

The Reckoning

The same night, told from another perspective, where hidden motives, displaced loyalties, and an older trauma slowly come into view.

The films are written to function both as standalone works and as a larger connected whole. Together, they form a story in which the audience's understanding of the characters changes as more of the truth is revealed.

This is not two versions of the same film. It is two films that together open up a larger moral and emotional space.



How the role functions in the duology

In a traditional film lookbook, a role is usually presented through a single arc, a single perspective, and a single audience experience.

In *The Reunion*, it works differently.

The starting point is that the role is the same, but the audience's understanding of it changes between the films.

In *Final Reunion*, the audience encounters the person from the limited perspective that exists inside the group that night.

In *The Reckoning*, the same role is deepened or reinterpreted through new information, different relationships, and another emotional centre.

This means that the role does not necessarily need to be played as two different people.

What matters instead is understanding:

- **who the person is at their core**
- **how the person is first perceived**
- **how the role is later deepened or reassessed**

This lookbook is therefore designed to provide a clear picture of:

- the core of the role
- the role in film 1
- the role in film 2
- how the whole should be understood

INGER

Inger is not present in the room.
She is present in what was never said.

She does not carry the group's energy.
She carries its aftermath.

As a teacher, she stood in the background and saw
more than she was able to bear.

As a human being, she has gone on living inside what
remained after everyone else moved on.

There is something severe and restrained in Inger.
She does not move toward people in order to be
understood.

She does not seek sympathy.
She has learned to live with loss through control,
structure, and distance.

When she speaks, she does so precisely.
When she is silent, the silence is active.

Inger is not driven by impulse.

She is driven by responsibility, guilt, and the
conviction that something was once left undone.

She does not carry her grief openly.
She carries it as a condition.
Something that has shaped her gaze, her body, and the
way she moves through the world.

That is what makes Inger so difficult to place.
She is not only grieving.
Not only broken.
Not only dangerous.

She is a person who has lived longer with
consequences than with choice.



Inger in Final Reunion (film 1)

In *Final Reunion*, Inger is not a protagonist but a shadow with weight.

She is built in reverse.

Not through presence, but through absence.

Not through explanations, but through rumours, memory-images, and fragments that never quite fit together.

In the flashbacks, she is there, but not as a driving force.

She stands in the background, sees conflicts and cruelties, but does not intervene.

It is crucial that she not be played as clearly evil or indifferent.

She is rather emotionally shut down, disconnected, like someone who was already carrying something back then that made full responsibility impossible.

In the present-day storyline, she is almost entirely invisible.

She is mentioned in passing, reduced to a name, a rumour, a vanished life: the teacher who had a nervous breakdown, the woman who disappeared, the mother who lost her child.

The film allows the audience to construct its own image of her, and that image is intentionally incomplete.

That is precisely why Inger becomes so powerful in film 1.

She is not there to be understood.

She is there to be felt.

When she finally steps forward as an active force, it happens without psychological explanation in the moment.

No release.

No analysis.

Only a sudden reversal of the entire moral map of the film.

In *Final Reunion*, Inger must therefore be played as a delayed truth.

She should be planted through glances, body, silence, and placement in the room long before the audience knows what it is seeing.

The important thing is not that the audience understands her here.

The important thing is that, afterwards, they realise she has been present the whole time.

She is not the centre of the story in film 1.

She is its gravitational point.



Inger in The Reckoning (film 2)

In Den Slutliga Hämnden, Inger becomes the story.

Here, she is no longer the object of other people's memories, but the subject of her own actions.

What in the first film appeared as absence, shut-down, and enigma now gains a concrete body, an inner tempo, and a direction.

The film allows her to carry a night in which everything she has avoided for twenty years is forced to the surface, not through confession, but through action.

She is introduced as restrained and functional.

Inger has learned to live with her loss through structure.

She moves methodically, speaks sparsely, observes more than she participates.

She does not seek sympathy.

She does not seek understanding.

When she speaks, she does so precisely.

When she is silent, the silence is active.

The core of Inger is guilt.

Not as self-accusation, but as responsibility.

She carries guilt for what she did not do as a teacher, for not seeing, not intervening, not protecting.

But the film does not let that guilt become self-destruction.

It becomes a driving force.

Inger is not seeking reconciliation.

She is trying to weigh guilt against action, and she accepts the consequences. That is a central idea in the current lookbook, and I think it should absolutely be preserved.

A great deal of the role lies in the body language. She moves through the winter landscape with endurance rather than strength.

She carries, drags, forces herself forward.

Not in affect, but with a mute determination.

It is not a physical display, but a psychological condition: she continues because stopping is impossible. I also think this is very strong in the existing text and worth preserving almost word for word in thought and tone.

Her relationship to the other characters is marked by asymmetry.

They carry fragments.

She carries the whole.

She listens more than she answers. And when she does speak, it is often already too late for negotiation. The film gives her no long explanatory monologues, but a number of decisive moments in which a glance, a pause, or a short statement shifts the moral charge of the entire scene. The role therefore requires much of the drama to be carried in what remains unsaid.

Most crucially, film 2 also does not offer Inger traditional reconciliation.

She does not move from darkness to light.

Her arc is instead a movement from passive guilt to active action.

In the end there is no relief.

Only consequence. That is exactly how the current lookbook formulates her strength, and I think it is one of its strongest insights.

In *Den Slutliga Hämnden*, Inger must therefore be played with extreme precision.

Not as "mad."

Not as a revenge machine.

Not as a victim in any simple sense.

She is a person who has lived so long with the consequences that action has finally become the only language she can perceive as possible.



The whole

What makes Inger an unusually strong role is that she cannot be understood within a single film.

She is not two different people.
She is a person who requires two perspectives in order to become legible.

In *Sista Återträffen*, she is perceived through other people's eyes, through memories, hints, and absence.
She is reduced to a name, a rumour, a teacher who did not intervene, a mother who lost her child, a person who disappeared.
She carries guilt without a voice.
There, she becomes almost more of a concept than a person.

In *Den Slutliga Hämnden*, the opposite happens.
Here, Inger becomes subject.
Here, the same silence gains body, direction, and action.
What previously looked like passivity now emerges as the result of a long internal collapse, a loss that was never brought to an end, and a guilt that finally became impossible to bear without acting.

What matters is that Inger does not move from evil to good, or from weak to strong.
She moves from silent guilt to active action.

What unites both films is her control.
In the first film, she controls her absence.
In the second, she controls her actions.
Only when both of these sides are allowed to exist at once does her full human and moral complexity emerge.

For an actor, this is unusual.
The role is not solved in a single performance, but in a process in which the audience's understanding changes between the films.
It is not the truth that changes, but the perspective.
The same person is first carried as projection, then as an acting subject.

Inger is therefore not just a strong leading role.
She is the moral centre of the duology.
She carries both what is judged and what judges, both silence and action, both guilt and consequence.
It is the same person in both films.
What changes is the audience's gaze.
And that is exactly where the full weight of the role lies.

Spelriktning

Playing age: 55-70

Inger is a role that demands very high precision, strong inner concentration, and the ability to carry an entire psychological landscape without explaining it.

The actor must be able to carry:

- control under extreme strain
- silence with direction
- a person who has lived so long with consequences that action has ultimately become the only language left

Inger should not be played as outwardly unstable.

She should not be played as classically threatening.

She should not be played as someone seeking sympathy.

What matters is that she feels like someone who, for a very long time, has held herself together through structure, restraint, and discipline – and whose cracks therefore become all the more powerful when they finally appear. The current lookbook formulates this very strongly: that the role is not primarily about what she does, but how long she manages to hold herself together before the cracks become visible. I think that should absolutely guide the performance.

The role therefore requires an actor who can play:

- active silence
- guilt as responsibility rather than self-pity
- grief without sentimentality
- exhaustion without loss of focus
- a body that continues, not because it is the strongest, but because it no longer knows how to stop

In *Final Reunion*, Inger must be carried through underexposure.

There, she is a shadow, a gravitational point, a person first experienced as absence and only later revealed as an active force.

That means the actor, even within very limited space, must be able to create the feeling that the character has been there all along – without the film yet giving the audience access to her full inner life.

In *Den Slutliga Hämnden*, the work becomes something else.

Here, the same character must be carried as subject.

The same gaze, the same body, the same silence – but now with a fully active inner life, full moral pressure, and a clear line of action.

The role does not lie in confession, but in presence.

Not in display, but in choices that are never commented on yet are still felt. The existing lookbook captures this well when it describes how the film trusts the actor to define her through choices that are never explained. That is a very important key.

Inger should not be played as evil.

Nor should she be played as a victim in any simple sense.

She is a person who carries:

- a long internal collapse
- a strictly self-controlled exterior
- a guilt that has become a driving force
- and a moral conviction the audience does not have to share, but must understand as real for her

This is therefore a role that requires the courage to let the unsaid carry the drama.

Many decisive moments lie not in dialogue, but in pause, gaze, body, direction, and in how long a feeling is held back before it is allowed to break through. This too is a clear strength in the current lookbook and should be preserved.

Casting note:

A highly experienced actor with strong integrity, high precision, and the ability to hold contradictions at once. The role requires presence, psychological weight, and a performance in which control, grief, guilt, and action can exist in the same body without any of them being simplified. It is a role for someone who can make stillness dramatic and allow the audience to live with complexity without having the answers served to them.

Project status

The Reunion is currently being developed as a Swedish/European co-production.

Both feature screenplays are completed in Swedish and English, and the project has already received international recognition through finalist placements and a win in established screenplay competitions.

The project is currently at a stage where a Swedish lead producer is not yet attached, but active dialogue is underway regarding future co-production structure, direction, and further development.

Casting will take place at a later stage within the framework of the producer-led process.

If interested

For anyone wishing to express early interest in the project or in a specific role, please contact:

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