

downsizing

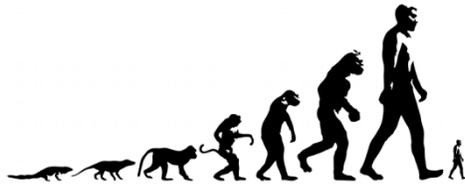
Downsizing imagines what might happen if, as a solution to over-population, Norwegian scientists discover how to shrink humans to five inches tall and propose a 200-year global transition from big to small.

People soon realize how much further money goes in a miniaturized world. With the promise of a better life, everyman Paul Safranek (Matt Damon) and wife Audrey (Kristen Wiig) decide to abandon their stressed lives in Omaha for a new downsized community, taking the irreversible leap that will trigger life-changing adventures when they become small.



Paramount Pictures presents **Downsizing**, a production by Ad Hominem Enterprises with Gran Via Productions of a film directed by Academy Award® winner Alexander Payne (*The Descendants*, *Sideways*), starring: Academy Award® winner Matt Damon (*The Martian*, *Good Will Hunting*), Academy Award® winner Christoph Waltz (*Inglorious Basterds*, *Django Unchained*), Hong Chau (*Inherent Vice*, *Big Little Lies*), Academy Award® nominee Kristen Wiig (*The Martian*, *Bridesmaids*), Udo Kier (*Melancholia*), Jason Sudeikis (*Colossal*), Academy Award® nominee Laura Dern (*Wild*, *Rambling Rose*), Neil Patrick Harris (*Gone Girl*), and Rolf Lassgård (*A Man Named Ove*). Payne co-wrote the screenplay with Academy Award® winner Jim Taylor (*Sideways*, *The Descendants*). Payne, Taylor, Academy Award® winner Mark Johnson (*Rain Man*, *The Chronicles of Narnia Series*) and Academy Award® nominee Jim Burke (*The Descendants*, *Election*) produced the film, executive produced by Emmy Award winner Diana Pokorny (*Daddy's Home*, *Indictment: The McMartin Trial*). Associate Producer is Douglas Taylor. Director of Photography is Academy Award® nominee Phedon Papamichael (*Nebraska*, *The Descendants*).

Production designer is Stefania Cella (*Black Mass, The Great Beauty*) and Costume Designer is Wendy Chuck (*About Schmidt, Nebraska*). The film is edited by Academy Award® nominee Editor Kevin (*The Descendants, Nebraska*).



“All clear...”

Paul Safranek (Matt Damon) settled for a smaller version of himself a long time ago.

Barely making ends meet on his salary as an Omaha Steaks occupational therapist, he had failed to deliver on wife Audrey's (Kristen Wiig) oversized dreams and forfeited his own to meet others' expectations. Future prospects for the barely middle-class couple, childless and in their 40s, had hit a wall.

A decade had passed since he watched Norwegian Scientist Dr. Jorgen Asbjørnsen (Rolf Lassgård) and his team wow the world with a solution to its biggest problem – overpopulation. The solve? Cellular miniaturization better known as downsizing. The goal? Convince six percent of the world's population to voluntarily shrink themselves to 5-inches in 200 years and minimize the possibility of human extinction.

Living small had a big purpose. But the noble quest to save the human race needed a little fine tuning.

Paul and Audrey would discover the possibilities of a better life via downsizing when they ran into their friend Dave (Jason Sudeikis) at a school reunion. Paul couldn't believe his eyes: Dave and wife Carol, now 5-inches tall, had the perfect life living luxuriously in the flawless planned Leisureland community for the small. The Safraneks had to see this for themselves.

The Leisureland tour was jaw dropping: The best of the big world scaled down proportionately to small. The upside? Their \$100,000 in assets that bought

next to nothing in the big world would retrofit into a cool \$12.5 million in the small world. They could have it all for a lifetime.

The downside? They would have to shrink to .0364-percent of their current body mass and volume. Downsizing was irreversible.

Lucky for them, any kinks in the procedure had been resolved over the past 10 years. They were in. Or so Paul thought.

A year later, taking the leap had not paid off. Paul was divorced and alone, working as a sales rep and living in an apartment as fate intervened. Paul's Serbian playboy neighbor Dusan Mirkovic (Christoph Waltz) and his business partner Konrad (Udo Kier) intruded on his mundane existence and introduced him to their lucrative party life. It is there he meets dissident Vietnamese refugee and amputee Ngoc Lan Tran (Hong Chau), Dusan's housekeeper, who had been downsized against her will and exiled from her country. Not one to suffer fools, she forces Paul to experience another downside of the downsized world – the massive tenement where she and other impoverished immigrants live on the other side of a vast, imposing wall.

Thrust in her world, Paul would come to understand a love he could have never imagined, a perspective he would have never realized and a chance at greatness he never saw coming.

I'll see you on the other side.

- Paul Safranek

"Beautiful. Funny. Heartbreaking."

That is how Matt Damon sizes up the story Director Alexander Payne co-wrote with Jim Taylor that drew him to the dystopian dramedy for our times, a bittersweet sci-fi adventure about an everyman given a second chance to live a meaningful life on his own terms.

It was actually Jim Taylor and his brother, Associate Producer Douglas Taylor, who came up with the initial concept.

"Doug imagined a process where you could shrink people and then ran the numbers to figure out things like how many tiny people you could feed with one hamburger," recalls Jim. Kicking around the notion of less is more as the

means to becoming a millionaire, their banter soon transformed into “an interesting premise for a movie.”

Payne began to stretch the context of that premise. “We reasoned that downsizing would become an international trend, so Jim and I wanted to give some sense of how it's happening around the world, not just how it was affecting America,” he says. “Everything else started unfolding from there.”

Broadening the boundaries of the narrative's scope meant emphasizing the universal nature of the film's themes. “Our heroes are American, Vietnamese and Serbian. In the film, you'll hear English, Vietnamese, Serbian, Spanish, Norwegian, Greek, Korean, Tagalog, Arabic, French and just for a moment, you'll see American Sign Language,” he adds. “We didn't set out to be a movie with lots of languages, but it served the story and the idea that Paul's world gets bigger once he makes the choice to become smaller.”

Adds Taylor, with “**Downsizing** we were interested in making a film that was more outward looking than some of our other films. We've always been drawn to the part of human nature where we blame other people for our own problems as opposed to taking responsibility.”

Alexander Payne films “aren't about car chases or bank robberies. They are defined by their characters,” notes Producer Mark Johnson. “They're about decent characters trying to do the right thing, and while the world of **Downsizing** is larger in scope than his previous films, it's ultimately a character piece. I've never read anything like it. I expected it to be funny and while there is a certain amount of absurdity to it, I never expected it to be as emotional as it is. It's a great foray into comedy and drama, and a love story, very intricate. The beauty of a film like **Downsizing** is that it can't be described in a sentence or two.”

When audiences meet Paul, he is an in-house occupational therapist at Omaha Steaks who helps people with repetitive injuries, “just a very good, conscientious guy who married pretty early,” says Damon of his character. “Kristen (Wiig) plays my wife Audrey. You get a complete picture of who her character is very quickly. They can't quite make it in Omaha. This idea of downsizing starts to look more and more appealing. One thing after another starts to convince them maybe this is for them. (Paul) feels somewhat responsible

for Audrey. He tends to just cave and give her what he knows she wants, even if it isn't necessarily the right thing for him. He's always taking care of other people at a cost to himself. It's in his character to be helpful. He's one of those nice guys that's taken advantage of constantly, in small ways and big ways, because everybody sees him for what he is."

Damon continues: "He knows Audrey's not happy. He's told you can't buy this house. Your credit isn't good enough, put a bigger down payment down. He hung in and did the right thing like he always does. Now he doesn't have the career he wanted. He knows he's a disappointment to Audrey."

He and Audrey, like most people curious about downsizing, "realize pretty quickly that at five inches you can actually consume much more, have a 6,000 square-foot house and two acres the size of a coffee table," muses Damon. "It's touted as an environmental benefit. Most simply want the creature comforts they couldn't afford in the big world."

That would include Dave, Paul and Audrey's old classmate and de facto Leisureland recruiter.

"I approached Dave, my character, like he were a Golf Pro at a country club but also managing it," says Jason Sudeikis, "someone enthusiastic about the amenities it has to offer. The allure of downsizing for him are the benefits financially."

Shortly after Paul's entry into Leisureland, Dave throws a birthday party for his 7-year-old that's beyond excessive, including tiny ponies with unicorn horns on their heads. Dave believes in any and all excess needed to live life to the fullest. "There's a vacuum inside where the soul is supposed to be," Sudeikis adds. "Paul sniffs that out and sees through the façade."

As for the unhappy Audrey, Wiig relished playing the role.

"I feel like when you meet Audrey she's probably not at the top of her game," concedes Wiig. "She's not too happy."

Payne says he and Taylor conceived Audrey "as a nice enough person but she's a little self-involved. Demanding."

"I always enjoy casting funny people to play more serious parts. I was convinced Kristen could play anything. She plays the rhythm of the scene a little

more brightly than an actor who might not have her comedy background."

Because of that ability, Taylor adds, "We asked Kristen to play a complicated person that not a lot of actors would want to be, but she understood the nuances and behavior of the character in a way that was kind of mind boggling. Brilliant and funny, I admire her a lot."

Downsizing is the second collaboration for Wiig and Damon. The two co-starred in Ridley Scott's *The Martian*. "Even though we were both in *The Martian*, we didn't have any scenes together so I felt a little robbed," recalls Wiig. This film was a "double whammy. I've always wanted to work with Matt and Alexander."

Wiig adds that she loves watching Alexander work. "He's such a considerate leader and so detail oriented that it gives the actors a weird sense of safety because you know everything around you has been thought out," she says. "When he moves on from a scene you're doing, you generally feel like you must have got it right."

In Damon's eyes, his co-star is "incredible. Kristen is obviously known for her writing and comedic performances, but she's also a dynamic actress that can strike those nuanced notes with Audrey beautifully, quickly giving you a complete picture of the character."

To help physically embody Paul, Damon underwent a 4-hour daily prosthetic application process to transform his appearance, including the application of a prosthetic belly. "It's actually what I look like when I'm really out of shape," Damon confesses, laughing. "It's perfect that it was molded to my body. I'm slowly losing the need for it!"

After Paul undergoes the downsizing procedure, he awakens to find himself abandoned and alone in this new world. Paul's Leisureland palatial estate is reduced to a Leisureland cookie cutter condo post-divorce. Even worse, his day job has been reduced from occupational therapist to sales rep.

Thanks to his upstairs neighbor, party animal profiteer Dusan Mirkovic (Christoph Waltz), Paul has a chance to hit life's reset button again. "He's this crazy, obnoxious, Serbian who travels the world, plays his music too loud and is not a great neighbor," explains Damon.

Ever the nice guy, Paul finally accepts Dusan's invite to join the party. It is

there he meets Konrad (Udo Kier), Dusan's partner in peddling hedonistic pleasures to the well-heeled partygoers.

When Paul quizzes Dusan on the dangers of the trade, "Dusan says 'You think people would care about a five-inch Serbian guy selling Cuban cigars? This is the Wild West baby.' He kind of opens my eyes to the world," says Damon. He wants Paul to stop missing out, to jump into his new life with both feet and really experience it before it's too late.

***Get out and open your eyes.
The world is filled with things to see.***

- Dusan

"Dusan makes a living by bringing luxury goods that may not be entirely legal from the big world into the small," explains Payne. "His contacts from his regular sized life help him maneuver both worlds."

Dusan is pragmatic and obsessed with his own business, the consummate salesman. He is the one who seized the "opportunity when everybody started downsizing," adds Taylor. "He doesn't mince words and says what he thinks, which can be refreshing and also off-putting."

Playing Dusan, says Waltz, was never about "just the director or just the story or just the size of my part. They all have to line up nicely. So, in this case it's Alexander Payne, who is already a pretty good reason, it's the story, and it's a lovely part."

Waltz adds that there is a message to the movie, "otherwise it would be a waste of time. There are movies that claim to be 'innocent entertainment' - not referring to anything. There are always implications beyond the immediate 'now' in a movie. That's the intention."

Intention is certainly the backbone of satire. "In my book, satire is one of the most important vehicles to keep a critical approach to the way we live," says Waltz. "I really think movies are about us, meaning us as an audience. Everybody has their own takeaway. Everybody should have his or her own thought, association, worry, consideration, amusement, reflection, projection, hope, fear, satisfaction, disappointment. It has to have its own specificity for you."

The unpredictable nature of Waltz's character, what he is going to do or say, is what makes Dusan fun, adds Damon. "There's also the joy with which he lives life and wants everybody around him to have that joy too. It's a great role for a great actor. To me, Christoph is one of the best actors to ever live. He's just brilliant, so agile. He can turn on a dime and take it in any direction."

It is through Dusan that Paul meets an unlikely soul mate – Ngoc Lan Tran (Hong Chau), a Vietnamese dissident, forcibly downsized in her country and shipped along with other downsized dissidents inside a TV box across the ocean to live in the small world. She was the only one of 19 to survive, one leg partially amputated. She starts a small cleaning business and spends her off hours helping others.

"Self-care isn't a priority for her," notes Taylor. "Like Paul, Ngoc is focused on helping other people. We've always been interested in people who are obsessed and driven, monomaniacal and a little blind to other things that are going on. You kind of love them for that, but they might rub you the wrong way."

In Ngoc, "you can see the difference between being nice and being kind," Payne adds. "She's not always nice, but she's extremely kind."

Chau sees Ngoc as "part dictator, part Mother Theresa, and part Charlie Chaplin. She's funny. Bossy. Demanding. And she's driven to help the sick people who don't have anyone to take care of them."

Casting Chau for the part proved fortuitous for Payne, who is convinced "only Hong could have played this role."

As the child of immigrants, Chau brought a unique clarity, sensitivity and enthusiasm to the part. "There aren't many main protagonist roles like this for Asian actors. Usually when there are characters that have a strong accent, or come from a disadvantaged background, they're not the leads," Chau says. "When you see characters like maids or taxi drivers or the ladies at the nail salon, they're usually background. You don't go home with them and find out where they live and their family history, what they believe, what their interests are, if they have opinions about anything, if they have any desires. We sometimes forget that immigrants had interesting and complicated lives before they came to the U.S."

“In the film, people can't pronounce my character's name. Paul calls her 'Nock Lang' But her name actually means Jade Orchid and in Vietnamese you say your middle name first and then your first name. So, Ngoc is really her middle name and Lan is her first name. Alexander asked me a couple of days before we started the movie if I wanted to change her name. I said 'no, nobody ever picks a difficult name like Ngoc Lan.' They pick Mai or Lin or Kim. I wanted him to keep it because is difficult.” Like her character.

Hong's character must live through the dark side of downsizing. “We have this great ability to take anything good and make it bad...to use it against people. Punishment. That is what happened to her – the downside of technology,” she notes.

After Paul tries to help Ngoc with her crude prosthetic leg that doesn't fit properly and fails in the worst way, he feels terrible “and she takes full advantage of that,” Chau laughs. “She really just wants to use his skills to help people” in the tenement. “She's demanding, but she's trying to help all of these people who are sick and don't really have anyone to take care of them. She sees it and that's what drives her, propels her to work so hard.

“Thankfully Paul is a really good man who submits to helping her out. She sees what a good person he is and that's when the love sort of... blossoms.”

Ngoc gives Paul a purpose. “But he also changes her in a big way and in the end it's because she has finally been loved.”

It was a role that allowed her to do everything, Chau says. “It is amazing and so special that I really wanted to do it well. It's not just a great female role, or a great Asian female role. It's a great role, period.”

“It's been a revelation to watch Hong work,” Taylor says. “She is brilliant at filling in the full spectrum of that character, bringing additional dimensions to Ngoc.”

Ngoc is Paul's second chance to embrace love in his bruised life. Chemistry was critical between Damon and Chau and Damon admits his biggest concern before agreeing to his role was who would play Ngoc.

“When Alexander sent me Hong’s screen-test, I knew we hit the jackpot,” Damon recalls. “Hong has impeccable comic timing and is completely bilingual. I think everybody in this movie is great but Ngoc might be the key to everything.”

That’s the wonderful thing about being small because suddenly you are very rich.

Unless you are very poor and then you are just small.

- Konrad

Paul, Ngoc, Konrad and Dusan’s adventures ultimately lead them to Norway. On the way, they encounter Dr. Jorgen Asbjørnsen (Rolf Lassgård), the Norwegian scientist who discovered downsizing and has a unique relationship with Ngoc.

“We did auditions in Oslo for that role,” says Payne, “where we were tipped off that the best actor in Scandinavia was Rolf Lassgård. He’s Swedish and has never given a bad performance. When we finally got around to auditioning him, it was clear he was the guy.”

But the most important “guy” to cast was always Paul.

For Payne, Damon owned the role in spades. “He’s a versatile actor who can get away with playing Jason Bourne or some schnook. In every performance, there’s always something you relate to, something you recognize in yourself or someone you know.”

Payne and Damon didn’t know each other before collaborating on ***Downsizing***. It was a mutual friend, Director Steven Soderbergh, who told the two they should work together. “Soderbergh had always told me Matt’s a total pro: smart, willing and knows filmmaking in and out. If I ever get stuck, I can very openly tell him and he’s got a solution.”

As for Damon, “I didn’t really know Alexander, so when he first told me the concept, I didn’t know if he was serious. I wasn’t sure if I was being Punk’d!” Still, he accepted the role before reading the script: “Honestly, I’d do the phone book for Alexander Payne. There’s never been a bad performance in one of his movies and having worked with him now, I see that it’s not a coincidence. He’s so particular and he has such a vision that I know if he thinks it’s going well, then it’s going well.”

And so, as he began developing Paul, Damon pushed for playing him very real. "As Jason Bourne, I have to be really vain in a way. I have to think consciously about what I look like, because I don't look like that. I don't carry myself like that. Paul is the exact opposite, so I'm going for the least vain character. That comes through in how you carry yourself, and it starts to feel right after a little while. The physical aspect and how you hold yourself conveys a lot."

Because there are so many layers to the story, cohesion was critical – "There is no better feeling than to have your words come to life," Taylor says, "especially in this case because it was such a long process and so hard won to get to this place...so gratifying to see *these* actors making it better."

It is precisely great casting that largely defines Payne's films, says Johnson. "From the leads to the extras, he is painstaking in making sure he has the right faces for the scene. He'll spend days finding the perfect person for every role, often using non-actors for their completely natural performances, and seamlessly integrating actors into the scene. It's all part of his process. It all matters."

The Wall.

Unlike the downsizing facility where participants choose to be reduced to live a life of extravagance in plush communities like Leisureland, there is another edifice that eliminates that option for those less fortunate: the wall.

Both realms exploit inhabitants to varying degrees. For those who can afford the good life of a small life, proponents sound like hustlers on an endless infomercial loop. For those discarded in the large world by tyrants and governments wanting to rid themselves of poor immigrants, dissidents and criminals, welcome to the "other side" of the wall. It stands as a barrier to the dirty secret of those downsized against their will and discarded there.

That is the world Ngoc Lan Tran knows well and the one she is determined Paul Safranek will know too. Creating those worlds and the first small world colony in Norway required a mastery of merging visual effects and production design in a way Payne had never experienced on any film before.

"There's an awful aesthetic that happens in commercial filmmaking. It is the belief that the world of the movie must be more beautiful than it occurs in real life, and that drives me crazy," laments Payne. "I want the movies to look like

the world we live in and recognize. I'm not saying I want it photographed in a boring way; I want very vividly photographed banality."

Damon understands his point. It is a unique visual style, one Damon's brother likened to an "Edward Hopper painting in every frame," the actor notes. It's about precision and going to painstaking lengths, tinkering with every little thing in his frame, that incredible attention to detail yet looking random at the same time. That's an unbelievably high level of direction and few people can do that."

Director of Photography Phedon Papamichael (*Sideways*, *The Descendants*, *Nebraska*) and Payne developed a working shorthand of that process during their three previous collaborations.

"Phedon and I go back to when I was making my thesis film for UCLA," Payne recalls. "We stayed in touch for years and when it came time to do *Sideways*, I offered it to him. Now we're on our fourth film together."

Downsizing definitely exceeds the scope of their previous work, says Papamichael. "Alexander wants to maintain the way we work, which is to make it about the people to keep it simple. We try not to take away or distract from the essence of the characters and the comedy, the drama. It's very much like our other projects in that way."

Payne's process is to direct a film every three years and each time he says he learns a lot. "But guys like Phedon and Matt make three or four a year with these huge directors. They know a lot more about filmmaking than I do, which is nice because essentially my job is to know what this movie should look and feel like. I can say 'Hey, can we get a shot like this?' and they know exactly how to do it.

"The more experience I have with the technical side of things, the more I can relax and focus on the human side," offers Payne. "Having said that, given all the visual effects in **Downsizing** it was fun to learn a lot of new stuff."

Enter Visual Effects Supervisor James Price, a partner in the process Payne considers so crucial to this film. He is someone Payne consulted "every step of the way. He and Phedon succeeded in making me forget about the effects and convinced me I was making a regular movie."

It was Price's complex task to ground the visuals despite the film's heightened farcical elements. Says Price: "**Downsizing** is a reality-based movie so it's utterly important the visual effects appear credible. We used original photography and photographic elements whenever possible so that reality would form the basis for the work that would then be augmented digitally."

From the beginning that approach was revealed as Dr. Asbjørnsen and his colleagues stepped before their peers and the world as living proof that humans can be reduced to five inches and thrive.

"First, we shot all of our backgrounds on the normal set, and later on, elements of the small people on a green screen stage," Price explains. "By combining the green screen image with the images we shot on the normal set, we have what looks like small people in an otherwise normally-sized frame. Even though we're using a lot of classic techniques, we're bringing some digital technology into the mix, using 3-D printing technology to make 5-inch-tall doll stand-ins and equipment to precisely measure the camera positions relative to those dolls and to the full-size performers in the frame. That way, we know their eye-lines and the performers on the green screen stage can match them later."

The philosophy was, again, simple: "Keep the visual effects and our action rooted in reality. That's why we also wanted to shoot our actors on green screen and not do CG characters unless it was absolutely necessary." Payne avoided CG because he wanted the visual effects to be "as photo realistic as possible. Our goal was to make them look so banal that you wouldn't even see them as visual effects."

Effects aside, veteran Production Designer Stefania Cella (*The Great Beauty*, *Black Mass*) had to meld that same heightened realism into creation of the elaborate sets.

"I was excited to work on a film of this scale because it covers everything from Midwest America to Norway," says Cella. "There are airplanes, busses and trains, yes. But it's still a story of a man, a story of compassion. That to me is still more important than the aesthetic aspect of the biggest scale props."

Cella and Papamichael met regularly to discuss how the worlds could believably co-exist. "We went through that together so we could all see how

with light and colors this was going to develop emotionally and be threaded through the story," Papamichael adds. "Stefania was a great collaborator."

The tiny town of Leisureland necessitated an enormous soundstage at Pinewood Studios in Toronto. "Those sets," explains Cella, "are supposed to be 14 times scale for 5-inch tall people so we needed one of the biggest soundstages in North America."

Payne notes the tenement Alondra Apartments on the other side of the giant wall was a very important set to both he and Taylor. "It's a converted construction trailer transformed into apartments for tiny people, something like an Embassy Suites Hotel but for impoverished people. We really built the first three levels. The fourth level and up is digital extension."

Cella opted for simplicity where possible. "The lack of details in the architecture, in the furniture, was key to making it toy-like without it becoming grotesque."

The downsized Scandinavian village featured at the end of the story is "very Norwegian in color, modern architecture and lack of detail," notes Art Director Kim Zaharko. "The lack of detail was a very important aspect in my approach to design. The houses, everything is created with natural and traditional elements for the eco-commune."

For an actor living convincingly in those worlds, Damon appreciated the exceptional detail that went into creating both the small world and the perspective of his reduced character seeing the large world in a different light. "Stefania has done an unbelievable job. They've been thinking about this for a really long time down to the grain of wood. When I wake up in the downsizing chamber there are these terrazzo floors that look like they have specks all over them. It's all done by hand. I loved walking onto a new set and seeing all these things."

Props played an integral role in creating the small world. "We didn't have a whole lot of oversized props, but when we did have them, they had to be spot on," says Payne. "Stefania Cella introduced us to (Props Master) David Gulick who was indefatigable in bringing reality to the props."

Small world or large, characters had to interact with props – from travel boxes to a rose, even a tambourine in the church.

Clothing, like props, was also tricky to design for characters living in the small world. Payne relied on Costume Designer Wendy Chuck with whom he has collaborated since *Election* in 1997. “I haven't done a project without her,” says Payne. “She had a lot to do on this film, simply because there are a lot of questions related to the nature of fabric when you're five inches tall.”

Chuck clarifies the difference. “In what we call the ‘big world’ fabrics are woven on machinery from our size culture,” she explains. “I had to think about what the first colony would be wearing because they don't have the technology to have downsized machines.” That meant they had to be made of either hand knit or handcrafted materials. That begged the question: “What fibers would they use?” After trial and error, she went for simple, minimalist shapes particularly for the villagers.

When you know death comes soon you look around at things more closely.

**- Ngoc Lan
Tran**

At the end of the film Paul finds himself once again at a crossroads in choosing the best life available to him. “You know some people are capable of change, other people are not,” reflects Payne. “Paul goes on this journey in search of a new perspective and figures out what will truly make him happy. My hope for this film is that people appreciate the craft and joy that went into it and see their world in a different way.”

Ironically, Damon finds his character's final journey in lockstep with living now. “There's something very timely and brilliantly satirical about a man making himself small while the Earth's population is expanding. I think now is the right time for this film because it speaks to the world we are living in. Yes, **Downsizing** can be heartbreaking. But it can also be thought provoking.

“Hopefully it will live in your memory.”

#

ABOUT THE CAST

Considered one of the most revered actors in Hollywood today, in terms of talent and box office draw, **MATT DAMON's (Paul)** varied and rich career has seen him in front of the camera as well as behind. Matt stars in two films this year. The first is SUBURBICON for director George Clooney. The film, written by Joel and Ethan Coen, is the story of a 1950's suburban family who undergo a home invasion that forces them to turn to blackmail, revenge, and betrayal. He also stars in DOWNSIZING alongside Kristen Wiig, Jason Sudeikis, Christoph Waltz for director Alexander Payne. The film is a social satire in which a guy realizes he would have a better life if he were to shrink himself.

Most recently Matt starred in Yimou Zhang's THE GREAT WALL which is about two European mercenaries searching for black powder who become embroiled in the defense of the Great Wall of China against a horde of monstrous creatures. He was also a producer on the Kenneth Lonergan directed drama MANCHESTER BY THE SEA, starring Casey Affleck and Michelle Williams. The film, which premiered at the Sundance Film Festival in January 2016, was released in November and was named Best Film of the Year by the National Board of Review. In addition, the film received eight Critics' Choice Award® nominations – three wins, five Golden Globe Award® nominations – one win, six BAFTA Award® nominations – two wins – and six Academy Awards – two wins.

Last summer Matt starred as 'Jason Bourne' in the film of the same title. He reprised the character he originated in 2002 in the blockbuster action films, THE BOURNE IDENTITY, THE BOURNE SUPREMACY, and THE BOURNE ULTIMATUM, reteaming with director Paul Greengrass who helmed the latter two. For his role

in the film, Matt received a Critics' Choice Award® nomination for Best Actor in an Action Movie. Though far from an overnight success, Matt catapulted into the public eye in 1997 with his first Academy Award nomination and win for co-writing GOOD WILL HUNTING with his lifelong friend Ben Affleck. The script also earned the pair a Golden Globe® nomination as well as several critics' group nominations, and feted Matt with Academy Award®, Golden Globe® and Screen Actors Guild® (SAG) nominations for Best Actor. More recognition followed as Matt earned his third Golden Globe® nomination for his performance in 1999's THE TALENTED MR. RIPLEY, under the direction of Anthony Minghella, and in 2009 was nominated for Academy Award®, Screen Actors Guild® and Critics' Choice Award nominations for Best Supporting Actor, for his portrayal of South African rugby hero Francois Pienaar in Clint Eastwood's true-life drama INVICTUS. Additionally, in the same year, he garnered a Golden Globe® nomination for Best Actor for his starring role in Steven Soderbergh's THE INFORMANT. The connection with Soderbergh proved to be a successful one as he and Matt collaborated again for seven films over his career, including the heist blockbuster films, OCEAN'S ELEVEN, OCEAN'S TWELVE and OCEAN'S THIRTEEN, and in 2013 for the HBO Telefilm, "Behind the Candelabra," where Matt played opposite Michael Douglas, and earned Emmy Award®, Golden Globe®, Screen Actors Guild® and BAFTA Award® nominations for Best Performance by an Actor in a Television Movie or Miniseries.

Hailing from Boston, Matt attended Harvard University and gained his first acting experience with the American Repertory Theatre. He made his feature film debut in MYSTIC PIZZA, followed by roles in SCHOOL TIES, Walter Hill's

GERONIMO: AN AMERICAN LEGEND, the cable project's RISING SON and Tommy Lee Jones' THE GOOD OLD BOYS. However it was Matt's portrayal of a guilt-ridden Gulf War veteran, tormented by memories of a battlefield incident, in 1996's COURAGE UNDER FIRE, that first put him on the radar of both critics and audiences alike.

The following year, Matt played the title role in Steven Spielberg's award-winning World War II drama, SAVING PRIVATE RYAN, and also starred in John Dahl's drama ROUNDERS, with Edward Norton, and reunited with Ben Affleck and director Kevin Smith to star in the controversial comedy DOGMA. Matt's other film credits include Kevin Smith's CHASING AMY; Francis Ford Coppola's THE RAINMAKER, in which he played an idealistic young attorney; Robert Redford's THE LEGEND OF BAGGER VANCE; Billy Bob Thornton's ALL THE PRETTY HORSES; GERRY for director Gus Van Sant; a cameo appearance in George Clooney's CONFESSIONS OF A DANGEROUS MIND; Terry Gilliam's THE BROTHERS GRIMM, with Heath Ledger; the Farrelly brothers' comedy STUCK ON YOU, opposite Greg Kinnear; Stephen Gaghan's geopolitical thriller SYRIANA, with George Clooney; Martin Scorsese's Oscar®-winning Best Picture THE DEPARTED, with Leonardo DiCaprio, Jack Nicholson and Mark Wahlberg; Robert De Niro's dramatic thriller THE GOOD SHEPHERD, with De Niro and Angelina Jolie; the action thriller GREEN ZONE, directed by Paul Greengrass; the drama HEREAFTER, which reunited him with director Clint Eastwood; the Coen brothers' remake of the classic Western TRUE GRIT; George Nolfi's thriller THE ADJUSTMENT BUREAU, opposite Emily Blunt; the thriller CONTAGION for director Steven Soderbergh, Kenneth Lonergan's MARGARET; HAPPY FEET 2 an animated feature to which he

lent his voice; WE BOUGHT A ZOO, directed by Cameron Crowe; the sci-fi thriller ELYSIUM, for director Neil Blomkamp; MONUMENTS MEN for George Clooney and INTERSTELLAR for Christopher Nolan.

In 2015, Matt starred in the outer space actioner THE MARTIAN, for director Ridley Scott, in which he played 'Mark Watney,' an astronaut stranded on Mars who struggles to survive until he can be rescued. The film, which was a box-office hit, earned stellar reviews. The film received seven Academy Award® nominations with Matt garnering a nomination for Best Performance by an Actor in a Leading Role.

In 2000, Matt teamed with Ben Affleck and Chris Moore to form the production company LivePlanet, to produce film, television and new media projects. LivePlanet produced the documentary RUNNING THE SAHARA, directed by Oscar® winner James Moll, as well as three seasons of the Emmy-nominated series PROJECT GREENLIGHT, chronicling the making of independent films by first-time writers and directors, spawning three features: STOLEN SUMMER, THE BATTLE OF SHAKER HEIGHTS and FEAST. The series, which first aired on HBO and later Bravo, was resurrected and the fourth season aired on HBO in September 2015 under Matt and Ben's banner, Pearl Street Productions.

Working with Jennifer Todd, President of Pearl Street Productions, the company has a first look deal with Warner Bros. Pictures. Pearl Street recently co-produced PROMISED LAND, which reunited Matt with director Gus Van Sant and was written and produced by Matt and John Krasinski; JASON BOURNE, MANCHESTER BY THE SEA and LIVE BY NIGHT for Warner Bros. which Ben directed. The company also produced INCORPORATED for the Syfy Channel which Alex

and David Pastor wrote and directed. Other projects in development include RFK, which Nikolaj Arcel wrote and will direct and THE TRADE which Jay Roach is attached to direct. For the small screen, Matt both executive produced and appeared in the History Channel project THE PEOPLE SPEAK, based on a book co-written by famed historian Howard Zinn and featuring dramatic readings and performances from some of the most famous names in the entertainment industry.

In addition, Matt co-founded H2O Africa in 2006, now known as Water.org, a foundation that brings clean water to and sanitation to countries around the world that suffer without that simple need.

KRISTEN WIIG (Audrey) has become one of the industry's most versatile actresses of her generation. From her breakout performance on SATURDAY NIGHT LIVE to the Oscar nominated film BRIDESMAIDS, Wiig has transitioned from television to film as a writer and producer. In 2012, Time magazine honored Wiig in their esteemed Time 100 issue, and in 2009, Entertainment Weekly acknowledged her as one of the top 15 great performers for her work on SATURDAY NIGHT LIVE. Wiig has been nominated for seven Emmy Awards, a SAG Award, and received her first Oscar nomination for writing BRIDESMAIDS. Currently, Wiig and her BRIDESMAIDS writing partner, Annie Mumolo, are writing a comedy feature film together, which they will both star in.

Wiig will next be seen in Darren Aronofsky's MOTHER! The film, starring Jennifer Lawrence and Javier Bardem chronicles the story of a couple whose relationship is tested when uninvited guests arrive at their home, disrupting their

tranquil existence. *MOTHER!* Is premiering at the Venice Film Festival, the Toronto International Film Festival and Paramount Pictures will release the film on September 15th.

This December, Wiig will star in Alexander Payne's social satire *DOWNSIZING*, alongside Matt Damon and Christoph Waltz. The film takes place in a time where the world has been revolutionized by the introduction of a technology that allows people to shrink down to a fraction of their size. *DOWNSIZING* opened the Venice film festival, will premiere at the Toronto International Film Festival and the London Film Festival, and Paramount Pictures will release it on December 22nd.

This October, Wiig will reprise her role as *Pamela Brinton* in Season 4 of Will Forte's five-time Emmy nominated comedy series "Last Man on Earth." Wiig appeared in two episodes of Season 3 in 2016 and will return as a recurring guest in Season 4, premiering on Sunday, October 1st on FOX.

Wiig will soon begin production on Paramount Pictures' English-language remake of *TONI ERDMANN*, alongside Jack Nicholson. Adam McKay and Will Ferrell will produce. The film follows the story of a father who creates an alter ego for himself in an effort to connect with his polar-opposite workaholic daughter.

Wiig recently finished production on Richard Linklater's *WHERE'D YOU GO, BERNADETTE*, in which she will star alongside Cate Blanchett and Billy Crudup. Produced by Megan Ellison through Annapurna Pictures, *WHERE'D YOU GO, BERNADETTE* (based on the novel by Maria Semple) follows a 15-year-old girl trying to track down her anxiety-ridden mother after she has disappeared, and discovering her troubled past in the process. The film is set to release in 2018.

Last summer, Wiig voiced the character of *Brenda* in the highly acclaimed Annapurna Pictures and Sony Pictures' SAUSAGE PARTY, alongside Seth Rogen, Jonah Hill, Bill Hader, Michael Cera, James Franco, and Paul Rudd. Also last summer, Wiig starred in Paul Feig's GHOSTBUSTERS, alongside Melissa McCarthy, Kate McKinnon and Leslie Jones. The film was produced by Amy Pascal and released by Sony Pictures.

Last winter, Wiig starred in ZOOLANDER 2, alongside Ben Stiller (who also directed), Will Ferrell and Owen Wilson. Written by Justin Theroux and produced by Scott Rudin, Ben Stiller and Stuart Cornfeld, the film was released by Paramount Pictures on February 12, 2016.

In 2015, Wiig starred in Twentieth Century Fox's and Ridley Scott's Golden Globe winning and Oscar-nominated THE MARTIAN, alongside Jessica Chastain and Matt Damon. The film chronicles the story of an astronaut struggling to live on Mars. Wiig also starred in Sebastian Silva's NASTY BABY. Written and directed by Silva (Crystal Fairy), the film follows the lives of a gay couple (Silva and Tunde Adebimpe) who embark on a failed mission to have a baby with the help of their best friend, *Polly* (Wiig.) NASTY BABY screened at the 2015 Sundance Film Festival, and was released by The Orchard.

Also in 2015, Wiig starred in the critically-acclaimed Sony Pictures Classics drama THE DIARY OF A TEENAGE GIRL, directed by Marielle Heller. Wiig appeared opposite Bel Powley and Alexander Skarsgard in the coming of age story, based on the graphic novel written and illustrated by Phoebe Gloeckner. The story follows a teenage artist living in 1970's San Francisco who enters into an affair with her mother's (Wiig) boyfriend. THE DIARY OF A TEENAGE GIRL screened

at the 2015 Sundance Film Festival and was released by Sony Pictures Classics in August 2015. That same year, Wiig starred in Alchemy's drama WELCOME TO ME, directed by Shira Piven (Fully Loaded) and produced by Wiig and Gary Sanchez productions. The film screened at the 2014 Toronto International Film Festival. It tells the story of Alice Klieg (Wiig,) a woman with Borderline Personality Disorder who wins the lottery, quits her medication and buys her own talk show. In July, Wiig appeared as *Courtney* in the Netflix remake of WET HOT AMERICAN SUMMER: FIRST DAY OF CAMP. In June, Wiig starred alongside Will Ferrell in the Lifetime dramatic thriller A DEADLY ADOPTION. The film tells the story of an author (Ferrell) and his wife (Wiig) who welcome a pregnant woman into their home with plans to adopt her unborn child, until things go terribly awry.

In 2014, Wiig starred in the IFC film HATESHIP LOVESHIP, directed by Liza Johnson and alongside Guy Pearce, Nick Nolte, and Hailee Steinfeld. The film is based on the short story by the Nobel Prize winning Canadian author Alice Munroe. Wiig portrays *Johanna*: a shy, introverted housekeeper hired to care for Mr. McCauley (Nolte) and his granddaughter Sabitha (Steinfeld.) Through the act of a mean spirited joke, Johanna is forced to deal with the repercussions of falling in love with an illusion. Also in 2014, Wiig starred in the critically-acclaimed THE SKELETON TWINS, directed by Craig Johnson, opposite Bill Hader and Luke Wilson. THE SKELETON TWINS chronicled the story of twins Maggie (Wiig) and Milo (Hader) who cheat death, prompting them to reunite after ten years. The film screened at the Sundance Film Festival to rave reviews. Roadside Attractions and Lionsgate released the film in September 2014.

Wiig received an Emmy nomination for her performance in the epic IFC television miniseries spoof, *THE SPOILS OF BABYLON*, written and directed by Matt Piedmont and Andrew Steele and executive produced by Will Ferrell. Wiig, starring opposite Tobey Maguire and Tim Robbins portrayed Cynthia Morehouse, the daughter of the rich and successful patriarch, Jonas Morehouse (Robbins). *THE SPOILS OF BABYLON* was one of the highest-rated debuts ever on IFC television. Wiig received a SAG nomination for her performance in the second season, which IFC premiered in July 2015, titled *SPOILS BEFORE DYING*.

On Christmas 2013, Wiig starred in the Twentieth Century Fox drama *THE SECRET LIFE OF WALTER MITTY*, opposite Ben Stiller, who also produced and directed the film. Based on the 1939 short story by James Thurber, the film is a breathtaking look into the world of fantasy seen through the eyes of Walter (Stiller) and his daydream sequences. Wiig portrays *Cheryl Melhoff*, Walter's co-worker at Time Magazine who inspires him to take action into his own hands when their jobs are threatened. Also in December 2013, Wiig starred in the box office smash, *ANCHORMAN TWO, THE LEGEND CONTINUES* portraying *Chani Lastname* opposite Steve Carell. Wiig also voiced the character of SexyKitten in the Oscar nominated film, *HER*.

In 2012, Wiig finished her seventh and final season as a cast member on NBC's revered show *SATURDAY NIGHT LIVE*. During her time on SNL, Wiig received four Emmy nominations for Outstanding Supporting Actress in a Comedy Series, playing such memorable characters as the excitable Target Lady, Lawrence Welk singer Doonese, the irritating one-upper Penelope, House Speaker Nancy Pelosi, and Suze Orman. In 2013, Wiig was nominated for Outstanding Guest

Actress in a Comedy Series for her return as a host on the show earlier that year. Also in 2012, Wiig voiced the character of *Lucy* in the Oscar nominated *DESPICABLE ME 2* opposite Steve Carell. This year, she reprised the character in *DESPICABLE ME 3*, which has grossed almost \$1 billion worldwide.

In 2011, Wiig starred in the critically acclaimed breakout film *BRIDESMAIDS*, which she co-wrote with Annie Mumolo, and for which they were nominated for an Academy Award, Writers Guild of America Award, and BAFTA Award for Best Original Screenplay. Directed by Paul Feig and produced by Wiig and Judd Apatow, *BRIDESMAIDS* is Apatow's highest-grossing production and is the top R-rated female comedy of all time. Wiig was also nominated for a Golden Globe for Lead Actress in a Comedy or Musical, along with the film being nominated for a Golden Globe for Best Motion Picture – Comedy or Musical. *BRIDESMAIDS* also received a SAG nomination for Outstanding Performance by a Cast in a Motion Picture.

Other film credits include Apatow's *KNOCKED UP*; *GIRL MOST LIKELY*, *FRIENDS WITH KIDS*, written and directed by Jennifer Westfeldt; Greg Mottola's *PAUL* and *ADVENTURELAND*, *ALL GOOD THINGS* with Ryan Gosling and Kirsten Dunst; *MACGRUBER* alongside Will Forte; Mike Judge's *EXTRACT* with Jason Bateman and Ben Affleck, Drew Barrymore's *WHIP IT*, *GHOST TOWN* and *WALK HARD* (another Apatow-produced film in which she starred opposite John C. Reilly). Voice acting credits include the Cartoon Network's *THE LOONEY TOONS SHOW*, for which Wiig received an Emmy nomination, Fox's *THE SIMPSONS* and the animated feature films *DESPICABLE ME* (1 and 2) and *HOW TO TRAIN YOUR DRAGON* (1 and 2.) – She will also lend her voice for the third installment

(releasing in June 2018). Wiig has also guest-starred in the NBC television series 30 ROCK, HBO's BORED TO DEATH, Netflix's ARRESTED DEVELOPMENT, Comedy Central's DRUNK HISTORY and IFC's FLIGHT OF THE CONCORDS and PORTLANDIA.

A native of Rochester, New York, Wiig began her career as a main company member of the Los Angeles-based improvisational and sketch comedy group, The Groundlings. Wiig currently resides in Los Angeles.

CHRISTOPH WALTZ (Dusan) won his second Academy Award for his performance in Quentin Tarantino's DJANGO UNCHAINED. The role of *Dr. King Schultz* also garnered him *Best Supporting Actor* honors at the 2013 Golden Globe and BAFTA awards. In 2009, Waltz received the Academy, SAG, BAFTA, Golden Globe and Cannes Film Festival awards for his portrayal of Nazi Colonel *Hans Landa* in Tarantino's INGLORIOUS BASTARDS. On December 1, 2014, Waltz was honored with a star on the Hollywood Walk of Fame.

Waltz is currently in production on his directorial debut, GEORGETOWN, which is based on an article written by Franklin Foer in [The New York Times Magazine](#). The true crime story, adapted for film by Pulitzer Prize-winner David Auburn, is based on the murder of a Washington, D.C. socialite (played by Vanessa Redgrave), who was killed in her Georgetown row house by her much-younger husband (played by Waltz).

In December, Waltz stars alongside Matt Damon and Kristen Wiig in Alexander Payne's DOWNSIZING. The film tells the story of an Omaha man who

joins a group of people undergoing a new process that reduces people to a tiny fraction of their size in order to counter the effects of overpopulation.

In 2018, Waltz will be seen in Robert Rodriguez's *ALITA: BATTLE ANGEL*, opposite Rosa Salazar, Jennifer Connelly, and Mahershala Ali. Waltz was last seen in David Yates' *THE LEGEND OF TARZAN*, starring as *Captain Rom* alongside Samuel L. Jackson, Margot Robbie and Alexander Skarsgård. In 2015, Waltz starred as *Oberhauser* opposite Daniel Craig's *James Bond* in MGM and Sony Pictures' *SPECTRE*.

In 2014, Waltz was seen starring as *Walter Keane* alongside Amy Adams as *Margaret Keane* in Tim Burton's biopic, *BIG EYES* and was nominated for a Golden Globe award for *Best Actor in a Comedy or Musical* on for his performance in the film. Also in 2014, Waltz appeared alongside Jason Bateman, Charlie Day, Jason Sudeikis, Jennifer Aniston and Chris Pine in Sean Anders' highly anticipated comedy, *HORRIBLE BOSSES 2*, which was released by Warner Bros.

In 2012, Waltz starred in Terry Gilliam's *THE ZERO THEOREM* with Matt Damon and Tilda Swinton, and also lent his voice to Fox's animated feature, *EPIC*. In 2011, Waltz starred in *CARNAGE*, an adaptation of Yasmina Reza's Tony-winning play, *God of Carnage*. Roman Polanski directed the film and Waltz starred opposite Kate Winslet, Jodie Foster and John C. Reilly. The same year, he also starred in *THE THREE MUSKETEERS* for director Paul W.S. Anderson and Summit Entertainment. Waltz played *Cardinal Richelieu* alongside a cast that included Milla Jovovich, Orlando Bloom and Mads Mikkelsen

In April 2011, Waltz co-starred in *WATER FOR ELEPHANTS*, the Richard LaGravenese-scripted adaptation of the novel by Sara Gruen. Waltz played a circus owner in the film opposite Reese Witherspoon and Robert Pattinson. Prior to that, Waltz played *Chudnofsky* in Michel Gondry's *THE GREEN HORNET* alongside Seth Rogan and Cameron Diaz.

Off screen, Waltz spent a portion of 2013 directing his first opera, Richard Strauss' *DER ROSENKAVARLIER*. His production premiered in December 2013 at the Vlaamse Opera in Antwerp with musical direction by Dmitri Jurowski and Philipp Pointner. The comic opera follows the romantic desperation of two couples in 18th century Vienna. Waltz will next direct Giuseppe Verdi's *FALSTAFF*, also with the Vlaamse Opera, later this year.

Waltz's work in European television, film and theatrical productions spans three decades. His motion picture credits include *GUN-SHY*, the Berlin Film Festival entry *LAPISLAZULI*, *DORIAN*, *SHE*, *FALLING ROCKS*, *ORDINARY DECENT CRIMINAL*, *OUR GOD'S BROTHER*, *THE BEAST*, *BERLIN BLUES*, and *ANGST*. On television, Waltz appeared in the Adolf Grimme Award-winning films *DER TANZ MIT DEM TEUFEL - DIE ENTFÜHRUNG DES RICHARD OETKER* and *DIENSTREISE - WAS FÜR EINE NACHT DIENSTREISE*. For his work in *DU BIST NICHT ALLEIN – DIE ROY BLACK STORY*, Waltz garnered Bavarian and German TV awards and the RTL Golden Lion.

HONG CHAU (Ngoc Lan) stars opposite Matt Damon and Christoph Waltz in director Alexander Payne's *DOWNSIZING*. *DOWNSIZING* follows the adventures of Paul Safranek (Matt Damon), an everyman from Omaha who, along with his wife Audrey (Kristen Wiig), dreams of a better life. As the world faces an

overpopulation crisis, scientists develop a radical solution that can shrink humans to five inches tall. People soon discover how much further money goes in a smaller world, and with the promise of a lavish lifestyle beyond their wildest imaginations, Paul and Audrey decide to risk the controversial procedure and embark upon an adventure that will change their lives forever. Chau plays Ngoc Lam, a Vietnamese immigrant who finds herself in a new world against her wishes. The film will be released by Paramount on December 22, 2017.

Chau was recently seen in HBO's critically acclaimed, dark comedy-drama miniseries, *BIG LITTLE LIES*, based on the same-titled best-selling novel by Liane Moriarty. Directed by Jean-Marc Vallee, the miniseries weaves a tale of murder and mischief in the tranquil beachfront town of Monterey, California. Chau appears as Jackie, a comedic, wary parent at the school opposite Reese Witherspoon, Nicole Kidman, Shailene Woodley and Alexander Skarsgard.

In 2014, Chau co-starred in Paul Thomas Anderson's Oscar nominated *INHERENT VICE*, based on the novel by Thomas Pynchon. Chau appeared in the film alongside Joaquin Phoenix and played the hilarious strip mall brothel employee, Jade. The film was awarded with the Robert Altman Award at the 2015 Independent Spirit Award. Chau was also seen on the NBC comedy series *A TO Z*. Narrated by Katey Sagal, the half-hour comedy starred Ben Feldman and Cristin Milioti. Chau played Lora, Andrew's co-worker whose own romantic entanglements cloud her judgment as she tries to help him navigate his woes with Zelda.

In 2010, Chau first came to prominence as a fan favorite on the critically acclaimed series *TREME* where she played Linh, the daughter of a Vietnamese

fisherman. The series followed the aftermath of Hurricane Katrina as the residents of New Orleans tried to rebuild their lives, their homes and their unique culture. Created by David Simon and Eric Overmyer, the series received multiple Emmy nominations, a Grammy nomination and a Peabody Award.

Chau grew up in New Orleans and graduated from The Boston University Film Studies program and later studied acting in New York City. She resides in Los Angeles.

UDO KIER (Joris) was born October 14, 1944 in Cologne, Germany, during World War II. His entrance was just as dramatic as some of his roles. On the evening of his birth Udo's mother requested extra time with her new baby. The nurses had gathered all of the other babies and returned them to the nursery when the hospital was bombed. He and his mother were rescued from underneath the rubble. Udo didn't know much about his father. When Udo was 18 he moved to Britain in order to learn the English language. While there he took a few acting courses. He was eventually offered a role by director Michael Sarne as a gigolo in the film ROAD TO SAINT TROPEZ. While the role was small, it was the beginning of his career in films. His first "hit" film was MARK OF THE DEVIL (MARK OF THE DEVIL). The film was rated "V" for violence and ticket buyers were offered vomit bags before the film started. It was banned in 31 countries but spawned two sequels (both without Kier). The film is notorious for its exploitation of sex and violence (the uncut version was remastered and re-released on video in 1997).

Kier met director Paul Morrissey on an airplane trip. Morrissey offered him the lead role in the 3-D Flesh for Frankenstein. It was this film, along with its sister

film *Blood for Dracula*, that made Udo a cult figure. Both Morrissey films are also known as Andy Warhol's *Frankenstein* and *Dracula*; however, Andy Warhol was not involved in the production or creation of the films. Both were rated X when released. One of Kier's most vivid memories from *FLESH FOR FRANKENSTEIN* was the infamous "internal organ" scene. Real animal organs were used that were left unrefrigerated on the set for several hours. Udo had to pull the organs out of a prop dummy with his bare hands and hold them up to his face. He has said he will never forget that smell. When this film was finished the cast and crew began immediately filming *BLOOD FOR DRACULA*. Udo remembers both of these films fondly and regards *DRACULA* over *FRANKENSTEIN* as his favorite of the two (in 1996 both films were released by Criterion on DVD totally uncut).

In the 1970s some of Kier's work INCLUDED *THE SALZBURG CONNECTION*, *THE STORY OF O (THE STORY OF O)*, *SPERMULA AND TRAUMA (HOUSE ON STRAW HILL)*. Much of his work has been dubbed with someone else's voice. In *Suspiria* there were some technical difficulties with the sound while his scene was shot. In the 1980s some of his work included *LULU*, *THE STRANGE CASE OF DR. JEKYLL* and *MISS OSBOURNE (THE BLOOD OF DR. JEKYLL)*, *THE ISLAND OF THE BLOODY PLANTATION (ESCAPE FROM BLOOD PLANTATION)*, and *SEDUCTION: THE CRUEL WOMAN (SEDUCTION: THE CRUEL WOMAN)*. In the 1980s Kier did very little work outside of Europe. In the 1990s he had a lot more visibility in America and his breakthrough role was as Hans in *My Own Private Idaho* (the soundtrack includes the song that Udo performs in the film). Even *Cowgirls Get the Blues* reunited Kier with his friend Keanu Reeves yet again. Udo was cast as Pamela Anderson's sidekick in *Barb Wire* and played Ron Camp in *ACE VENTURA: PET DETECTIVE*

opposite Jim Carrey. In the 1990s some of the films he was in included The Kingdom, For Love or Money, Breaking the Waves, The Adventures of Pinocchio, Blade and Armageddon.

Over his 50-year career Udo has worked with several brilliant directors: Paul Morrissey, Charles Matton, Dario Argento, Gus Van Sant and Walerian Borowczyk. He continues to work often with Lars von Trier and is the godfather of Van Trier's child as well as a good friend. Von Trier is currently working on a film entitled Dimension which is a project that spans 30 years. Every year the cast and crew (including Udo) meet to shoot footage. The film will show the actors age 30 years without make-up or special effects. Approximately seen years of footage has already been shot. The premiere will take place in 2024! Kier's acting career ranges from art house films (Europa) to gore fests (Blackest Heart (German Chainsaw Massacre) to television commercials. He says he loves horror films and wants to do more of them. He enjoys playing villains, as he feels it is more interesting because evil has no limits. Currently Udo lives in California and spends much of his time working in Europe, where he receives larger roles and more recognition.

Udo's current films soon to be released are: DOWNSIZING directed by Alexander Payne, DON'T WORRY HE WON'T GET FAR ON FOOT directed by Gus van Sant, IRON SKY 2 directed by Timo Vuorensola, BRAWL IN CELL BLOCK 99 directed by S. Craig Zahler, PUPPET MASTER - THE LITTLEST REICH directed by Sonny Laguna and Tommy Wiklund, THE PAINTED BIRD directed by Vaclav Marhoul and AMERICAN ANIMALS directed by Bart Layton, among others.

JASON SUDEIKIS (Dave Johnson) was born in Fairfax, Virginia but grew up in Overland Park, Kansas. After high school, he received a basketball scholarship to a local junior college. As a class clown and a self-admitted “procrastinator,” he frequently dribbled himself in and out of trouble while in college. He began his path in show business by driving 40 miles every weekend to take classes at the ComedySportz Theater (now Comedy City) in Kansas City. Leaving basketball and college behind, he made his way to Chicago where he performed with The Second City National Touring Company, Improv Olympic, The Annoyance Theater and Boom Chicago in Amsterdam. He then moved to Nevada where he became a founding member of The Second City Las Vegas. In 2003, Jason was encouraged by his uncle George Wendt (CHEERS) to send a tape of his work to the producers of SNL. Jason started on the show as a staff writer, and after two years and many auditions, he found himself in front of the camera and never looked back.

He recently wrapped on DRIVEN, where he played conman-turned-FBI-informant Jim Hoffman as he and his handler take down the mysterious, wealthy, and drug-embroiled millionaire John DeLorean (played by Lee Pace). Nick Hamm directs the feature, filmed in Puerto Rico, which is produced by Tempo Productions’ Piers Tempest and Jo Bamford alongside Pimienta Film Company and Blue Rider Pictures.

Jason can next be seen opposite Ed Harris and Elizabeth Olsen in KODACHROME, which premiered at the Toronto International Film Festival in early September, and is set to drop in theaters and Netflix in Spring of 2018. Directed by Mark Raso and produced by Shawn Levy’s 21 Laps, the film follows Jason and

Ed as a father and son who team up to try to reach a special Kansas City photo lab before it closes its doors for good.

He can also be seen in Alexander Payne's next feature, *DOWNSIZING*, premiering at the Venice Film Festival this fall and in theatres Christmas 2017. The Paramount film is a social satire about a man who decides to shrink himself in hopes of having a better life. Produced by Jim Burke, Megan Ellison, and Payne, Jason appears opposite Matt Damon, Kristen Wiig, Laura Dern, and Christoph Waltz.

Recent films include Nacho Vigolando's sci-fi thriller *COLOSSAL* starring opposite Anne Hathaway for Voltage Pictures. Prior to that, Jason starred in the indie drama *THE BOOK OF LOVE*, directed by Bill Purple. He played the leading man in Sean Mewshaw's independent drama *TUMBLEDOWN*, opposite Rebecca Hall, which had a limited release February 2016. Also in 2016, Jason took another dramatic turn in his work by playing a lead in *RACE* for Focus Features. Sudeikis stars opposite Jeremy Irons as Owens' obsessive coach and mentor Larry Synder. He also had turns in Leslye Headland's *SLEEPING WITH OTHER PEOPLE*, produced by Will Ferrell and Adam McKay, as well as 2016's heist comedy *MASTERMINDS* with Zach Galifianakis, Owen Wilson and Kristin Wiig.

Taking his talents to the stage in late 2016, Jason led *DEAD POETS SOCIETY* at the acclaimed Classic Stage Company Off-Broadway, where he played the iconic role of Professor John Keating. Adapted by the original scribe of the Academy Award winning film, John Doyle directed the stage adaptation of this beloved tale of a rigorous all-boys prep school whose students are inspired by Keating to defy conformity and live passionately.

In 2014, Jason reprised his role opposite Charlie Day and Jason Bateman in the highly anticipated sequel HORRIBLE BOSSES 2 for New Line Cinema. Directed by Sean Anders, the film also starred Jennifer Aniston, Kevin Spacey, Jamie Foxx, Chris Pine and Christoph Waltz. In 2013, he starred opposite Jennifer Aniston in New Line Cinema's box office smash WE'RE THE MILLERS which grossed over \$270,000,000 worldwide at the box office.

His other film credits include: Sony's animated feature ANGRY BIRDS, where he voices the hero 'Red,' and Twentieth Century Fox's animated feature EPIC, which also starred Beyonce' Knowles and Amanda Seyfried; Warner Brothers' THE CAMPAIGN starring alongside Will Ferrell and Zach Galifianakis and directed by Jay Roach; Garry Marshall's ensemble MOTHER'S DAY alongside Julia Roberts, Kate Hudson and Jennifer Aniston; New Line's HALL PASS in which he starred opposite Owen Wilson in the Farrelly Brothers comedy; THE BOUNTY HUNTER, with Jennifer Aniston and Gerard Butler; New Line's, GOING THE DISTANCE, opposite Drew Barrymore and Justin Long; and WHAT HAPPENS IN VEGAS with Cameron Diaz and Ashton Kutcher. He also made appearances in THE TEN, WATCHING THE DETECTIVES, BILL, SEMI-PRO and THE ROCKER.

In the summer of 2013, Sudeikis completed his eighth and final season as a cast member on NBC's venerable show SATURDAY NIGHT LIVE. Sudeikis worked for two years as a writer on the show before becoming a series regular in 2005. He won over audiences with his impersonations of Vice President Joe Biden, presidential candidate Mitt Romney, and the hip-hop dancer recurring character in the "What's Up With That" sketch.

Jason still enjoys work on the small screen. He recently appeared in a multi-episode arc on FOX's hit comedy LAST MAN ON EARTH with his fellow SNL alum Will Forte. He is currently executive producing the workplace buddy comedy DETROITERS on Comedy Central with Lorne Michaels. He also lent his voice to the lead animated character in the FOX comedy SON OF ZORN.

His past television credits include a multiple episodes of the HBO series EAST BOUND & DOWN, and an arc on NBC's Emmy Award- winning show 30 ROCK, where he garnered rave reviews. Jason appeared in 12 episodes as Tina Fey's charmingly funny love interest, Floyd. Jason portrayed the voice of two principle characters on Fox's hit animated comedy series THE CLEVELAND SHOW by creator Seth MacFarlane. Sudeikis also guest starred on IT'S ALWAYS SUNNY IN PHILADELPHIA as the forgotten fourth member of the Paddy's gang, Schmitty.

In March 2014, Jason presented awards for 'Best Live Action Short' and 'Best Documentary Short Subject' at the 86TH ACADEMY AWARDS alongside Kate Hudson. Sudeikis also hosted the 2011 MTV MOVIE AWARDS.

Jason is actively involved with The Children's Mercy Hospital in Kansas City as well as other charities.

He currently resides in New York City.

NEIL PATRICK HARRIS (Jeff Lonowski) currently stars as Count Olaf in Netflix's series adaptation of A SERIES OF UNFORTUNATE EVENTS. The second season is slated to premiere in early 2018.

Harris is a five-time Emmy Award winner for his role as host of the 63rd, 65th, 66th and 67th Annual Tony Awards and his guest-starring role on GLEE. He also

served as host and producer of the 61st and 65th Primetime Emmy Awards, as well as the 67th Annual Tony Awards. Additionally, Harris served as the host of the 87th Annual Academy Awards in February 2015. Named one of the “2008 Entertainers of the Year” by Entertainment Weekly, Neil was included on Time Magazine's 2010 Time 100 List, an annual list of the world's leading thinkers, leaders, artists, and heroes.

Harris will also soon appear as the host of NBC's brand new competition series, GENIUS JUNIOR. Previously, he starred as Barney Stinson in the hit CBS comedy series, HOW I MET YOUR MOTHER, a role which has garnered him multiple Emmy and Golden Globe Award nominations, as well as two People's Choice Awards and a Critics' Choice Award. Among Harris' additional television credits include BEST TIME EVER WITH NEIL PATRICK HARRIS, STARK RAVING MAD, JOAN OF ARC, THE MAN IN THE ATTIC, COLD SASSY TREE, MY ANTONIA, THE WEDDING DRESS, THE CHRISTMAS BLESSING and DOOGIE HOWSER, M.D. Neil has also made notable guest appearances on such shows as AMERICAN HORROR STORY, GLEE, SESAME STREET, NUMB3RS, LAW & ORDER: CRIMINAL INTENT, TOUCHED BY AN ANGEL, ED, and WILL & GRACE, among many others.

Under the direction of David Fincher, Harris starred in 20th Century Fox's GONE GIRL. His other film credits include notable roles in DOWNSIZING, A MILLION WAYS TO DIE IN THE WEST, THE SMURFS 1 & 2, A VERY HAROLD & KUMAR 3D CHRISTMAS, BEASTLY, THE BEST AND THE BRIGHTEST, HAROLD & KUMAR ESCAPE FROM GUANTANAMO BAY, HAROLD & KUMAR GO TO WHITE CASTLE, UNDERCOVER BROTHER, THE NEXT BEST THING, THE PROPOSITION, STARSHIP TROOPERS and CLARA'S HEART.

A veteran of the theatre, Harris originated the role of Hedwig, in the Tony Award-winning Broadway production of *Hedwig and the Angry Inch* (Tony, Drama League and Drama Desk Awards). His additional theatrical credits include *Assassins* (Studio 54), *Proof* (Walter Kerr Theatre), *Cabaret* (Studio 54), *Company* (New York Philharmonic), *All My Sons* (Geffen Theater), *The Paris Letter* (Kirk Douglas Theater), *Sweeney Todd* (NY Phil, San Francisco Symphony Orchestra), *Romeo and Juliet* (Old Globe Theater), *Rent* (Los Angeles/2nd National Tour), and *Luck, Pluck, Virtue* (Atlantic Theater Co.) and *tick, tick...BOOM!* (Menier Chocolate Factory).

Utilizing his theatrical expertise behind the curtain, Harris made his musical directorial debut with the Hollywood Bowl's staging of Jonathan Larson's *Rent*. His additional directing credits include *Nothing to Hide* (Pershing Square Signature Center & Geffen Theater), *The Expert at the Card Table* (Edinburgh Fringe Festival & Broad Stage Theater) and *I Am Grock* (El Portal Theater). Additionally, Harris recently produced *In & Of Itself*, an Off-Broadway magic show directed by Frank Oz at the Daryl Roth Theater in New York.

As a result of the 2007-08 Writer's Guild of America strike, Neil starred as the title character in Joss Whedon's Emmy Award-winning, web-based musical miniseries, DR. HORRIBLE'S SING-ALONG BLOG. Harris was also one of the leading cast members of the all-star internet hit, PROP 8: THE MUSICAL. Most recently, he starred in and executive produced the comedic web series, NEIL'S PUPPET DREAMS.

Harris lengthened his list of credits with his first literary project in 2014, titled NEIL PATRICK HARRIS: CHOOSE YOUR OWN AUTOBIOGRAPHY. He will soon add

to his list of titles with the upcoming release of a new middle grade fiction series, *THE MAGIC MISFITS*, in 2017.

The multi-talented Harris rounds out his accomplishments on stage and screen with an equal measure of success in the world of voice-overs. Among his numerous voiceover credits include *CLOUDY WITH A CHANCE OF MEATBALLS 2*, *ADVENTURE TIME*, *THE PENGUINS OF MADAGASCAR*, *SPIDER-MAN: SHATTERED DIMENSIONS*, *CATS & DOGS: THE REVENGE OF KITTY GALORE*, *BATMAN: UNDER THE RED HOOD*, *YES VIRGINIA*, *ROBOT CHICKEN AND BATMAN: THE BRAVE AND THE BOLD*, *FAMILY GUY*, *EAT LEAD: THE RETURN OF MATT HAZARD*, *JUSTICE LEAGUE: THE NEW FRONTIER*, *SPIDER-MAN*, *CAPITOL CRITTERS*, and *SAINTS ROW 4*.

Two-time Academy Award nominee **LAURA DERN (Laura Lonowski)** has touched many audiences and critics alike with her moving and heartfelt performances. For her Oscar nominated performance in *RAMBLING ROSE*, Critic Peter Travers explained that Dern "ranks among the best actresses of her generation." In 2010, in celebration of their family legacy in film and television, Dern, her mother Diane Ladd and father Bruce Dern were awarded with the first ever "Family Star Ceremony" on the Hollywood Walk of Fame. In addition to her two Oscar nominations, Dern has received 4 Golden Globe Awards and has been nominated for 6 Primetime Emmy Awards.

In addition to her extensive film and television credits, Dern has been prolific in her producing career with three upcoming projects for HBO including *TINY BEAUTIFUL THINGS*, *UNTITLED ALEX GIBNEY PROJECT* and *UNTITLED BROWNIE*

WISE PROJECT. In 2016, she was also selected to serve on The Academy of Motion Pictures Arts and Sciences' Board of Governors.

Upcoming, Dern will be seen starring in Justin Kelly's JT LEROY. The film, which is based on a true story, examines the life of a young woman named Savannah Knoop spends six years pretending to be the celebrated author JT LeRoy, the made-up literary persona of her sister-in-law. The film also stars Kristen Stewart, Diane Kruger, Jim Sturgess and Courtney Love, among others.

Additionally, Dern will star alongside Emmy Rossum and Liam Neeson in HARD POWDER, which tells the story of a snowplower who seeks revenge against the drug dealers he thinks killed his son. The film is based on the 2014 Norwegian film IN ORDER OF DISAPPEARANCE.

Also upcoming, Dern will star alongside Jack O'Connell in Edward Zwick's TRIAL BY FIRE telling the story of Cameron Todd Willingham, who was executed in Texas for killing his three children after scientific evidence and expert testimony that bolstered his claims of innocence were suppressed.

Later in 2017, Dern will also be seen in the highly-anticipated STAR WARS: EPISODE VIII alongside Daisy Ridley, Lupita Nyong'o and Benicio Del Toro. Dern will play newcomer *Vice Admiral Amilyn Holdo*. The film will release in December 2017.

Dern was recently seen reuniting with director Jean-Marc Vallee (WILD), Dern starred in HBO's Emmy-nominated series BIG LITTLE LIES based on the book of the same name by Liane Moriarty. The series, which follows three mothers whose apparently perfect lives unravel to the point of murder, also stars Alexander Skarsgard, Reese Witherspoon, Shailene Woodley, Nicole Kidman and

Zoe Kravitz. The series premiered on February 19th. Dern was awarded a Primetime Emmy Award for her role as *Renata*.

Also in 2017, Dern was recently seen in the role of *Diane* in Showtime's revival of the cult hit crime, mystery series TWIN PEAKS. Reuniting with director David Lynch, Dern stars alongside Kyle MacLauchlan and Amanda Seyfried. The series premiered on May 27th, 2017.

Starring opposite Woody Harrelson, Laura was seen in Fox Searchlight Pictures' WILSON directed by Craig Johnson. This hilarious comedy tells the story of a middle-aged, divorced Wilson (Harrelson), who lives in Oakland, California and finds himself lonely, smug and obsessed with his past including a tumultuous relationship with his ex-wife *Pipi* played by Dern. The film premiered at the 2017 Sundance Film Festival, and was released on March 24th, 2017.

Additionally, in 2017, Dern was seen in The Weinstein Company's biographical drama THE FOUNDER, which recounts the story of McDonald's founder Ray Kroc played by Michael Keaton. Dern plays Keaton's wife Ethel Kroc. The film was released on January 20th, 2017.

In 2016, Dern was seen starring alongside Michelle Williams and Kirsten Stewart in Kelly Reichardt's drama CERTAIN WOMAN, which premiered this year at Sundance to rave reviews and was released by IFC on October 14th, 2016. The film walks through the lives of three women who intersect in small-town America, where each is imperfectly blazing a trail.

In 2015, Dern co-starred in Fox Searchlight's WILD for which she earned her second Academy Award nomination for. The film, directed by [Jean-Marc Vallée](#), is Nick Hornby's-scripted adaptation of Cheryl Strayed's best-selling 2012 memoir

and tells the inspiring story of Cheryl Strayed (Reese Witherspoon) who makes the impulsive decision to try to walk the 1000-mile Pacific Crest Trail alone in a search for meaning in her life after being traumatized and shattered by the death of her mother (Dern).

Also in 2015, Dern was seen in Ramin Bahrani's 99 HOMES, a performance that Peter Travers of Rolling Stone described as "Superb." Dern starred opposite Andrew Garfield and Michael Shannon. The film follows Dennis Nash (Garfield), an unemployed contractor whose family is evicted during the economic crisis. In order to get his home back he goes to work for the realtor who evicted him (Shannon) who teaches Dennis the legal and illegal ins and outs of the foreclosure game. Dern plays Lynn Nash, Dennis's widowed mother who raised him and his nine-year-old son Connor. The film released on Friday, September 25th.

In 2014, Dern was seen in Fox 2000's film adaptation of John Green's best-selling novel THE FAULT IN OUR STARS. Starring alongside Shailene Woodley, Ansel Elgort and Nat Wolff, Dern plays the mother of Hazel Grace (Woodley) who falls in love with Augustus Water (Elgort) during a very difficult time in both of their lives as they battle cancer.

Dern recently received a 2013 Primetime Emmy Award nomination in the category of "Outstanding Lead Actress in a Comedy Series" on behalf of her performance in Season 2 of HBO's critically acclaimed original series ENLIGHTENED. Dern earned the 2012 Golden Globe Award in the "Best Actress in a Television Series, Comedy" category on behalf of her performance in Season 1, and the series also garnered a 2012 Golden Globe nomination for "Best

Television Comedy." In addition to starring in the series, Dern also served as the Executive Producer and Co-Creator alongside prolific writer and director Mike White. In this 30-minute, dark comedy Dern played 'Amy Jellicoe,' who was introduced to viewers while she was in the midst of experiencing an emotional breakdown at work, which forced her to seek treatment. She came out of treatment "enlightened" and ready to make peace with her mother, ex-husband and former employees and confront her 'demons' with a newfound perspective. The show reunited her with HBO, where she starred in the 2008 Emmy award-winning ensemble film RECOUNT. Season 1 of ENLIGHTENED premiered on October 10, 2011. The series recently concluded its second and final season on Sunday, March 3, 2013.

In September 2012, Dern was seen in THE MASTER. The film, directed by Paul Thomas Anderson, also starred Joaquin Phoenix, Phillip Seymour Hoffman and Amy Adams and centered on the relationship between a charismatic intellectual whose faith-based organization begins to catch on in America, and a young drifter who becomes his right-hand man. .

In 2010, Dern was seen in a poignant role in the indie film EVERYTHING MUST GO with Will Ferrell and Rebecca Hall. Dern portrayed 'Delilah,' an old high school classmate who assures Will Ferrell's character, 'Nick' he really does have a heart when he visits her out of the blue. The film was directed by first-time director Dan Rush and based on a Raymond Carver short story. The film premiered at the 2010 Toronto Film Festival.

Also in 2010, Dern appeared in Universal Pictures' LITTLE FOCKERS, the sequel to MEET THE PARENTS and MEET THE FOCKERS. The film also starred Robert

DeNiro, Ben Stiller, Dustin Hoffman and Barbra Streisand. In the film, Dern played 'Prudence,' the headmistress of the elementary school that the Fockers' kids attend.

In 2008, HBO's RECOUNT revisited the controversial 2000 presidential election in Florida. Dern starred alongside Kevin Spacey, Bob Balaban, Ed Begley, Jr., John Hurt, Denis Leary, Bruce McGill and Tom Wilkinson. The ensemble cast all played key players in one of the most dramatic events in U.S. history. For her performance as 'Katherine Harris,' Dern earned a 2008 Golden Globe award for "Best Performance by an Actress in a Supporting Role in a Series, Mini-Series or Motion Picture Made for Television" and was nominated for an Emmy Award and Screen Actors Guild Award. The film was written by Danny Strong and directed by Jay Roach.

In 2007, Dern starred in YEAR OF THE DOG alongside Molly Shannon, Peter Sarsgaard and Regina King. The movie was written and directed by Mike White.

In 2006, Dern was seen starring as three different characters in David Lynch's feature film, INLAND EMPIRE. The film premiered at the Venice Film Festival and was screened at the New York Film Festival and AFI Film Festival. At the 2007 Independent Spirit Awards, Film Independent gave their Special Distinction Award to David Lynch and Laura Dern for their collaborative work on this movie, as well as BLUE VELVET and WILD AT HEART. The film was shot entirely on digital video. StudioCanal co-financed the project with Lynch and longtime producing partner Mary Sweeney.

In 2005, Dern filmed the Todd Robinson directed drama LONELY HEARTS, based on the 1940's true story of two homicide detectives who track a

murderous pair of killers known as the Lonely Heart Killers who lured their victims through personal ads. Dern played the detective 'Martha Beck' alongside John Travolta.

Also in 2005, Dern appeared in a supporting role in the Don Roos directed dark comedy, *HAPPY ENDINGS*, an ensemble film with Maggie Gyllenhaal, Lisa Kudrow, Tom Arnold, Jason Ritter and Bobby Canivale. The film premiered at the Sundance Film Festival and served as the closing night film of the Los Angeles Film Festival.

Dern also appeared with Julianne Moore and Woody Harrelson in the 2005 Dreamworks film *THE PRIZE WINNER OF DEFIANCE OHIO*, directed by Jane Anderson. The film told the story of how a single mother raised her ten children by entering a variety of contests in the hopes of winning the rewards.

In 2004, Dern starred as the complex and conflicted TERRY LINDEN opposite Mark Ruffalo in the feature film *WE DON'T LIVE HERE ANYMORE* for Warner Bros. Independent. Warner Bros. Independent acquired the rights to the film after it received critical acclaim at the 2004 Sundance Film Festival. Directed by John Curran and based on two short stories by Andre Dubus II (*IN THE BEDROOM*), this drama examined the consequences of infidelity which enveloped two marriages. Dern's performance earned her strong critical reviews and praise from the industry and her peers and proved once again her chameleon-like ability to become the character's in which she portrays.

Dern appeared in a diverse selection of roles in three very different feature films in 2001. She starred alongside Sean Penn and Michelle Pfeiffer in New Line Cinema's critically acclaimed *I AM SAM*, as Steve Martin's suspicious

dental hygienist girlfriend in Artisan Entertainment's dark comedy, *NOVOCAINE*, and opposite William H. Macy in *FOCUS* for first time director Neil Slavin. *FOCUS* was screened in competition at the Toronto Film Festival. Dern also had a cameo appearance that year in Universal Pictures' *JURASSIC PARK III*, which re-teamed her with director Joe Johnston and actor Sam Neill.

On television in 2001, Dern delivered a captivating performance in Showtime's *DAMAGED CARE* in which she portrayed the real-life 'Dr. Linda Peeno,' an advocate and whistleblower against HMO's managed care practices. Dern also served as a producer on this project. Earlier that year, Dern appeared in Lifetime Television's *WITHIN THESE WALLS*, opposite Ellen Burstyn. Dern also starred in Showtime Television's quirky romantic comedy, *DADDY AND THEM*, a film written and directed by Billy Bob Thornton.

In January of 1999 the Sundance Institute presented Dern with the Piper Heidsieck Award for Independent Vision (recently re-named the Sundance Institute to Independent Vision Award), following in the footsteps of previous honorees such as Nicolas Cage, Tim Robbins, Kevin Spacey, Benecio Del Toro and Julianne Moore. Each year, this award is bestowed by the Sundance Film Festival in recognition of the original voice and vision of an actor whose work reveals commitment to independent spirit and artistic merit.

In 1996, Dern starred in Miramax Films' critically acclaimed black comedy *CITIZEN RUTH*, directed by a newcomer at that time, Alexander Payne (who has since earned an Academy Award for his film, *ELECTION*). Dern portrayed a young, glue-sniffing homeless woman whose pregnancy becomes a lightning rod for both Pro-Life and Abortion Rights groups. She received rave reviews by

critics such as David Denby of New York Magazine who commented, "Laura Dern's performance is startlingly vivid and detailed...sheer exuberant comedy. She has the gift of transparency" and The Hollywood Reporter which stated, "Dern distinguishes herself as the frazzled, self-destructive Ruth. Dern's gangly exuberance and trashy thrashings are perfect." CITIZEN RUTH was screened at the Montreal Film Festival where Dern was awarded "Best Actress" for her role.

In 1993, she starred opposite Sam Neill and Jeff Goldblum in Steven Spielberg's worldwide phenomenon and record-breaking box office success, JURASSIC PARK, the first of the trilogy about cloned dinosaurs. Later that year, she starred opposite Clint Eastwood and Kevin Costner in the Warner Brother's film A PERFECT WORLD, which Eastwood also directed.

In one of the most critically applauded performances of the year, Laura Dern received both an Academy Award nomination and a Golden Globe nomination in 1992 for her performance as 'Rose' in the acclaimed film RAMBLING ROSE, directed by Martha Coolidge and co-starring her mother, Diane Ladd. Janet Maslin of The New York Times boldly stated that Dern is weirdly lovable in a "sidesplitting performance proving herself as a terrific physical comedian." This film upholds its place in history as the first time that a mother/daughter team has earned Academy Award nominations for the same project.

In 1985, Dern won the Los Angeles Film Critics' New Generation Award for her performance in the coming-of-age story SMOOTH TALK and MASK. She has starred in two films for director David Lynch: BLUE VELVET in 1986 and WILD AT HEART, winner of the Palme d' Or at the 1990 Cannes Film Festival, which co-

starred her Nicolas Cage. Dern's other film credits include Robert Altman's DR. T AND THE WOMEN, OCTOBER SKY, MASK, FAT MAN AND LITTLE BOY, HAUNTED SUMMER, TEACHERS, FOXES and LADIES AND GENTLEMAN, THE FABULOUS STAINS.

Dern made her directorial debut with a short film called THE GIFT, which aired as part of Showtime's DIRECTED BY series in October 1994. The cast included Mary Steenburgen, Bonnie Bedelia, Isabella Rossellini, Mary Kay Place, Peter Horton and her mother, Diane Ladd.

In 1997 Dern was nominated for an Emmy Award and won an American Comedy Award for her guest-starring role in the controversial PUPPY EPISODE of the ABC comedy, ELLEN. She received a 1998 Golden Globe nomination for her role in Jane Anderson's THE BABY DANCE, produced by Jodie Foster's Egg Productions for Showtime. THE BABY DANCE was also awarded with two 1998 Peabody Awards.

Dern received the Golden Globe Award for Best Actress, as well as Emmy and Cable ACE nominations for her starring role in the 1992 telefilm AFTERBURN. Her other work on television includes Showtime's critically acclaimed film noir series, FALLEN ANGELS, for which she received an Emmy nomination, and Showtime's original film, DOWN CAME A BLACKBIRD, which she also produced, opposite Vanessa Redgrave and Raul Julia.

Out of appreciation and respect for the extraordinary gift the Dern family has brought to the big and small screen, The Hollywood Entertainment Museum honored Bruce, Diane and Laura with the Hollywood Legacy Award.

Dern resides in Los Angeles with her two children.

ABOUT THE FILMMAKERS

ALEXANDER PAYNE (Director/Writer/Producer) grew up in Omaha. He studied History and Spanish Literature at Stanford before earning an MFA in Film at UCLA.

He has made seven feature films— CITIZEN RUTH (1996), ELECTION (1999), ABOUT SCHMIDT (2002), SIDEWAYS (2004), THE DESCENDANTS (2011), NEBRASKA (2013) and DOWNSIZING (2017). He has won two Oscars for Best Adapted Screenplay. He serves on the boards of the Film Foundation and Film Streams, a cinematheque in Omaha. Four of his six feature films were filmed in Nebraska, where he continues to live, dividing his time between there and Los Angeles.

Born and raised in the suburbs of Seattle, **JIM TAYLOR (Writer/Producer)** received a BA in creative writing from Pomona College and an MFA in filmmaking from NYU's Tisch School of the Arts.

Jim is the long-time collaborator of writer/director Alexander Payne. Among the screenplays they have co-authored are ELECTION, ABOUT SCHMIDT and SIDEWAYS. For their work on these scripts they have been honored with two Golden Globes, two Writers Guild Awards and one Academy Award.

In 2005 Jim partnered with Payne and producer Jim Burke to form Ad Hominem Enterprises. In addition to DOWNSIZING, the Ad Hominem team produced CEDAR RAPIDS and THE DESCENDANTS, which was nominated for an Academy Award and received the Golden Globe for Best Motion Picture, Drama.

Jim currently lives in New York city with his wife, the filmmaker Tamara Jenkins, and their seven-year-old daughter.

Producer **MARK JOHNSON (Producer)** won the Best Picture Academy Award® for the 1988 drama RAIN MAN and two Emmys® for Outstanding Drama Series (2013 and 2014) for BREAKING BAD. His career as a producer of more than 40 feature films includes DINER; THE NATURAL; GOOD MORNING, VIETNAM; Best Picture nominee BUGSY; Clint Eastwood's A PERFECT WORLD; Alfonso Cuarón's A LITTLE PRINCESS; Mike Newell's gangster drama DONNIE BRASCO starring Al Pacino and Johnny Depp; the sci-fi comedy GALAXY QUEST starring Tim Allen and Sigourney Weaver; THE NOTEBOOK, adapted from Nicholas Sparks' best-selling novel; and the CHRONICLES OF NARNIA franchise. In 2017 alone, Johnson produced the Alexander Payne film DOWNSIZING starring Matt Damon; Steven Soderbergh's LOGAN LUCKY starring Channing Tatum and Daniel Craig; and the Australian indie film BREATH, based on the novel of the same name by lauded Australian author Tim Winton.

In the television space, Johnson was an executive producer of the Peabody®, Golden Globe®, and Emmy® award-winning drama BREAKING BAD from the beginning of the series. The first season of BREAKING BAD'S acclaimed spinoff series BETTER CALL SAUL was widely praised by fans and critics alike, garnering seven Primetime Emmy® Award nominations, two Critics Choice Television Awards, and named Outstanding New Program as awarded by the Television Critics Association. In 2016, the second season of BETTER CALL SAUL won an AFI Award for TV Program of the year and garnered six Emmy®

Award nominations, a Producers Guild nomination, and a Golden Globe® nomination. Mark Johnson's television achievements also include the Sundance Channel's first scripted series RECTIFY, which won the coveted Peabody® Award and garnered three Critics Choice Television Award nominations in 2016, including Best Drama Series. This year marked the final season of the Johnson-produced critically acclaimed television series HALT AND CATCH FIRE on AMC.

Johnson currently serves on the Board of Governors for the Motion Picture Academy representing the Producers' Branch and is the Chair of the Academy's Foreign Language Film Selection Committee.

Designing sets on sound stages and bringing locations to life in major cities and random villages on every continent is the way **STEFANIA CELLA (Production Designer)** has spent the last 20 years. Born and raised in Milan Italy, educated in theater and art history, Cella developed a design style highly influenced by the interplay of light, shadow and color. The emotion of lighting and the aesthetic package in which it is presented provides a subtle context that alters reality to enhance a story. These elements also exist in everyday life but instead of enhancing story, they impact the emotional and aesthetic quality of spaces and it is Cella's sunny studio library, tucked away in the Hollywood Hills, where she has researched, prepared and found inspiration for more than 17 films. Some of those include works with Nick Cassavetes JOHN Q BARRY LEVINSON, MAN OF THE YEAR, WHAT JUST HAPPEN, and Paolo Sorrentino, THIS MUST BE THE PLACE, and THE GREAT BEAUTY, which brought her the highest award in Italy as best designer

2014, the david di donatello. Her latest movie is BLACK MASS, with Johnny Depp, directed by Scott Cooper.

Cella's compelling contrast of character probably inspires her consistently curious and collaborative nature. A petite woman with a larger-than-life personality, she punctuates her point of view through a heavy-accent under wild hair, offering sharp wit, pointed humor and passionate commitment. This is an unrelenting pursuit of exquisitely authentic and balanced, sometimes delicate, often beautiful and always functional design

Academy Award® nominated film editor, **KEVIN TENT (Editor)** has teamed with director Alexander Payne for over twenty years. Their first collaboration was on Payne's Sundance hit CITIZEN RUTH, starring Laura Dern. Followed by the critical hit ELECTION starring Reese Witherspoon (for which Tent earned his first American Cinema Editor's nomination). Tent received his second ACE nomination for ABOUT SCHMIDT starring Jack Nicholson and his third for SIDEWAYS starring Paul Giamati. In 2011 Tent was nominated by both ACE and the Academy for his editing on THE DESCENDANTS, starring George Clooney. He won the Eddie for best dramatic film of 2011.

After attending Los Angeles City College's film school, Tent got his first break cutting the feature film NOT OF THIS EARTH for legendary B-movie producer Roger Corman. While continuing to hone his skills in the throws of B-movies, Tent also tapped into the emerging Independent film movement in the US. Cutting the underground hit GUNCRAZY directed by Tamra Davis and the above mentioned CITIZEN RUTH by Payne.

Some of Tent's other credits include BLOW the late Ted Demme's drug epic starring Johnny Depp and Penelope Cruz. James Mangold's GIRL INTERRUPTED starring Winona Ryder and Angelina Jolie, (Jolie winning an academy award for her performance). DISCONNECT directed by Henry Alex Rubin, WELCOME TO ME starring Kristin Wigg and recently PARCHED a foreign language film by Indian director Leena Yadav.

Besides working on all of Payne's films, including NEBRASKA and most recently DOWNSIZING. Tent has worked with directors Barry Sonnenfeld, Nancy Meyers and Martin Scorsese.

JAMES E. ("JAMIE") PRICE (VFX) is a visual effects supervisor known for ROBOCOP, PACIFIC RIM and AUSTRALIA. He began exploring visual effects at a young age by building models and photographing them with his father's 8mm movie camera. In high school, he discovered a more contemporary method of crafting moving images: computer graphics. Following a degree in Computer Science and a brief stint in Silicon Valley, he began his professional career in visual effects with a job at Industrial Light & Magic. He honed his skills by working at several other seminal visual effects companies including Boss Film Studios, Cinesite, VIFX, and DreamQuest Images.

Since 2001, Jamie has worked as a freelance Visual Effects Supervisor and Second Unit Director. His film credits include THE TIME MACHINE, THE KID, BICENTENNIAL MAN, ENEMY OF THE STATE, AIR FORCE ONE, SON OF THE MASK, and WATERWORLD. In addition to his professional endeavors, he has lectured on visual effects at the University of Southern California in the Peter Stark Producing

Program and is a member of the Academy of Motion Picture Arts & Sciences, the Visual Effects Society, and the Director's Guild of America. He resides in Los Angeles.

Costume Designer **WENDY CHUCK (Costume Designer)** has collaborated with some of our most celebrated actors and directors. Alexander Payne, Tom McCarthy, George Clooney, Melissa McCarthy, Jane Fonda and Robert Redford and most recently Isabel Huppert.

With fabric, silhouette, pattern and color, she has described such diverse characters as a Montana citizen convinced that a million-dollar windfall awaits him in NEBRASKA, a Honolulu attorney whose wife has been unfaithful in THE DESCENDANTS, and a conniving school student determined to secure a position on the school council in ELECTION.

Ms. Chuck won the 2003 Costume Designers Guild Award for Excellence in Contemporary Film for Alexander Payne's ABOUT SCHMIDT starring Jack Nicholson. Members of the Guild nominated her in the same category for THE DESCENDANTS starring George Clooney and in 2014 for NEBRASKA starring Bruce Dern.

DOWNSIZING is the 6th collaboration of Chuck and Payne, the others being SIDEWAYS and ELECTION.

In 1994, the Australian Film Institute nominated Wendy for Best Achievement in Costume Design for the period piece COUNTRY LIFE starring Sam Neill.

She also designed costumes for the phenomenon known as TWILIGHT starring Kristen Stewart and Robert Pattinson. Other film credits include VARSITY BLUES with Jon Voight, BAD SANTA starring Billy Bob Thornton and THE RING 2.

Recent and notable releases are 2016 Oscar winning SPOTLIGHT for which she received acclaim for her accurate portrayal of the Boston Globe journalists who broke the story of the sexual abuse and cover up in the catholic church and SAN ANDREAS, set in the aftermath of a devastating California earthquake.

The 2016 release of THE BOSS, her 2nd collaboration with TAMMY team Melissa McCarthy and Ben Falcone was also a box office hit.

2017 will see the release of director Ritesh Batra's OUR SOULS AT NIGHT with Jane Fonda and Robert Redford and DOWNSIZING where her task was to create the sartorial world of 5" tall downsized humans.

Trained in fashion in her hometown of Brisbane, Australia, Wendy refined her skills as a cutter/fitter/tailor for ABCTV and Opera Australia in Sydney. Other early projects have been as diverse as making shirts for Bruce Springsteen, design work for London's Museum of the Moving Image and creating many of the costumes that Anna Paquin wore in her Oscar winning performance in THE PIANO.

Currently, her work with Matthew Weiner on THE ROMANOFFS is taking her to Prague, Toronto, Mexico City, Hong Kong and London.

Unexpected texture, sounds and a signature musical personality are the hallmarks of British film composer **ROLFE KENT (Composer)**, who has scored more than 50 films, including Academy Award® nominated UP IN THE AIR (for which he

won a Golden Satellite award), SIDEWAYS (for which he was nominated for a Golden Globe and Critics Choice Award in 2007), LABOR DAY, BAD WORDS (Jason Bateman's directorial debut), DOM HEMINGWAY, ABOUT SCHMIDT, ELECTION, MEAN GIRLS, LEGALLY BLONDE AND LEGALLY BLONDE II, WEDDING CRASHERS, THE MATADOR, REIGN OVER ME, THE HUNTING PARTY, and THANK YOU FOR SMOKING. Kent also composed the Emmy®-nominated main title theme for the Showtime hit, DEXTER. In 2012, he received the Richard Kirk award for career achievement.

Born in England into a non-musical family, Kent intuitively felt at age 12 that he wanted to be a film composer, although his early musical training was brief and not so formal. Citing Jarre's LAWRENCE OF ARABIA and Morricone's THE GOOD, THE BAD AND THE UGLY, as inspirations, Kent took the advice of an early music teacher to avoid rigid course work that would dampen his enthusiasm. He followed an entirely different path and, taking counterpoint to what is often cited as culture mired in cynicism, profited from his early course work in theology to relate it to music. After enrolling in psychology studies at University of Leeds in Yorkshire, Kent's musical career was casually begun at a dance club when the director of a play offered him a chance to "do" the music. His jump-start was his composition for a stage musical *Gross* at the Edinburgh Fringe Festival, a springboard for authors, composers and performers.

In the confines of his musically busy studio, one can immediately see why his musical personality is as distinct and his own. Constantly on the go, adventurous and curious, Kent has developed a style that is not only distinct, but indicative of his aversion to the-anticipated-score in tone, texture and rhythm.

The walls are lined with many familiar and many more unfamiliar instruments, gingerly handled and gleefully demonstrated for their sonic qualities. Among his collection are the Indonesian percussion instrument the angklung, the shawm (first used in military maneuvers as a psychological weapon), the melodica, used for the light, soothing effect in Kent's jazz-infused score for his Golden Globe-nominated *SIDEWAYS*, and an instrument he discovered and cannot name that sounds like the world's beaches at their most romantic high tide... combined.

Kent has the distinction of attracting and sustaining relationships with directors as popular and diverse as Alexander Payne, Mark Waters, Jason Reitman, Burr Steers, and Richard Shepard. His upcoming film releases include *DOWNSIZING* (directed by Alexander Payne), *CRASH PAD*, *THE PHILOSOPHY OF PHIL* (directed by Greg Kinnear), Disney's *MAGIC CAMP*, and the French film *LE PETIT SPIROU*.