



COLOSSAL

Run time: 110 min
Rating: Not Yet Rated

Written and Directed by Nacho Vigalondo

Starring Anne Hathaway & Jason Sudeikis

Festivals:

OFFICIAL SELECTION - Toronto International Film Festival 2016 - Vanguard

OFFICIAL SELECTION - Fantastic Fest 2016

OFFICIAL SELECTION - Sundance Film Festival 2017 – Spotlight

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Short Synopsis

Gloria (Anne Hathaway) is an out-of-work party girl who, after getting kicked out of her apartment by her boyfriend, is forced to leave her life in New York and move back to her hometown. When news reports surface that a giant creature is destroying Seoul, South Korea, Gloria gradually comes to the realization that she is somehow connected to this far-off phenomenon. As events begin to spin out of control, Gloria must determine why her seemingly insignificant existence has such a colossal effect on the fate of the world.

Long Synopsis

Gloria (Anne Hathaway) is an out-of-work party girl who finds herself in relationship trouble with her sensible boyfriend, Tim (Dan Stevens), and is forced to move back to her tiny hometown to get her life back on track. She reconnects with childhood friend Oscar (Jason Sudeikis), a good-natured bar owner with a coterie of drinking buddies (Tim Blake Nelson and Austin Stowell), and resumes her drinking lifestyle.

Meanwhile, on the other side of the world, a larger-than-life creature begins attacking Seoul, South Korea on a nightly basis, captivating spectators around the world. One night, Gloria is horrified to discover that her every move at a local playground is being mimicked on a catastrophic scale by the rampaging beast. When Gloria's friends get wind of the bizarre phenomenon, a second, more destructive creature emerges, prompting an epic showdown between the two monsters.

Deconstructing the monster movie genre in wildly imaginative ways, writer-director Nacho Vigalondo (TIMECRIMES, EXTRATERRESTRIAL, OPEN WINDOWS) unleashes a fantastical tale that also triumphs as a wholly original and subversive romantic comedy. Featuring an empowering central performance by Anne Hathaway — playing a train-wreck fumbling toward redemption as she did in RACHEL GETTING MARRIED — COLOSSAL is that rare beast, the story of a woman battling for her survival and taking control of her own life in the shadow of two very different monsters on either side of the world.

Director's Statement

COLOSSAL is a movie in which a universally recognizable story is told through a collision of genres that is, a priori, impossible. On one hand, it reflects the comical romanticism presented by American independent film over the last three decades. On the other hand, it refers to kaiju monster movies from Japan, which have become icons of fantastic and catastrophic cinema — definitively bigger than life.

The plot follows the financial collapse of someone who has lost her job, a situation relevant to our time, coinciding with the frustrating and messy transition to adulthood after age 30.

Anne Hathaway plays Gloria, a woman faced with sentimental and professional failure who seeks refuge in the town where she grew up, a situation that puts her in an even deeper hole. In the first half of the film, Gloria meets Oscar, played by Jason Sudeikis, a friend from elementary school who becomes a source of financial and emotional support. Many in the audience will come to think this is a story about two people being romantically reunited.

But Gloria and Oscar defy the expectations of their characters and venture into territories that will be surprising to their respective fans.

All of this without mentioning the giant monster that is attacking the city of Seoul in South Korea! Over the course of the movie, Gloria and Oscar's drama develops as the world grapples with the attack of a giant creature that looks like something out of a completely different movie.

We witness this fantastic phenomenon through the eyes of the characters, who follow the tragedy in the same way we would follow it: via TV news and over the Internet.

I portray this far-fetched fantasy as realistically as possible — to show in a credible way how we would react to watching these images on CNN.

We live in an era in which we are sadly accustomed to following catastrophes on live TV; Gloria's reactions and the rest of the characters' reactions have a direct correlation with our own experiences as an audience and consumers of information.

But this film is not an essay on our relationship with the mass media. As the relationship develops between Gloria, Oscar and the creature in Seoul, the true nature of this story becomes revealed.

COLOSSAL examines how the size of someone's actions does not have to match the size of its consequences.

Gloria learns in a terrible and surprising way the scale of her mistakes. And she discovers that in order to solve her problems she will have to grow — in every way.

A Conversation with Nacho Vigalondo

How did this project originate?

I have a folder with a bunch of notes containing ideas for possible films and they are all extravagant, quirky and original stories — but I haven't completed most of them because I never found the emotional arc of the main characters. No matter how original an idea, if it has no emotional anchor, it won't be character-driven enough. Also, while COLOSSAL had an original idea, I also wanted to talk about something, which is the nature of self-destruction versus the nature of pure destruction.

Where do your ideas come from in general?

They come from the books I read, the video games I play, as well as from my own life and the way I observe myself and my friends or listening to stories around me. Things like that.

Who is Gloria in your own words?

She's a woman in her mid-thirties who — like a lot of people at this age — is experiencing crisis in her life. The big one is financial crisis, but that's linked to personal crisis, which too many late nights. It's a bad cocktail! But her problems are not unique to her generation — they're universal and pertain to the struggles of adjusting to adult life in general. Once you become an adult, you often look around and realize that very little is steady or stable in your life, the very opposite of what we've been promised in our youth. People like Gloria also don't feel like adults — there is still a teenager in her mind. She doesn't have a house, a car and two kids; she's a mess. I remember watching the TV show "Thirtysomething" as a kid and in my head I expected to have a house with a white picket fence in my thirties. But my generation, and Gloria's, has discovered this is not the case. The big question mark for our generation is what's our life about? I wanted to explore these things in Gloria.

You make genre movies, and this is a monster movie. Where does your interest in monsters and world destruction come from?

From monster movies and my love for them, which goes back to my earliest years. I love the anarchy symbolized by kaiju classics. Pure destruction, a force of nature — like a tsunami destroying a city, but tsunamis actually destroy cities so that's not a clever comparison. I like disaster movies in which the disaster has a pair of eyes, and serves as a leading character. One of my favorite movies is *THE TOWERING INFERNO*, which is about pure, massive destruction. In that movie, the monster is fire and in a way it had eyes. Also, I'm interested in the challenge of making disaster movies that keep the human element strongly in focus, which is difficult. In the classic monster movies we watched as children, there's a plot involving one or two monsters fighting — but most of the running time involves humans, because it would be impossible for budgetary reasons to have monsters fighting on-screen for the duration. Humans were there to maintain the length of a feature film, even though few viewers cared about the humans. Everyone cares about monsters! If a monster movie is a sandwich, the meat is a monster and the humans are the prey. And when I watched those movies as a kid, I felt sad because I was eating sandwiches with a lot of bread and very little meat. I wanted to make a movie that didn't force me to put monsters on screen for the whole running time. I didn't want human lives to feel so inconsequential, like they had no influence on the physical confrontation between monsters.

In *COLOSSAL*, I wanted the human element to be coordinated with the monster element.

Would you agree that Gloria is a monster in some capacity?

That's the metaphor the movie seems to suggest in its first half, so I'm okay with calling her monster. When you're telling a story about this tiny human having a giant avatar on the other side of the world replicating her movements and actions — especially when she's drunk — there is no way you can avoid talking about inner monsters or self-destruction. The monster metaphor is pretty clear in that sense. But to me it would be unfair if the movie were just about that — it's something you can explain quickly and easily. *Dr. Jekyll & Mr. Hyde* reflects that kind of monster — Dr. Jekyll is inside Mr. Hyde and vice versa, but that story has already been told. I wanted to

take that monster metaphor and extend it one step forward. With Gloria, the monster is inside her *and* out in the world.

At what point did Anne Hathaway enter the picture and why did you cast her as Gloria?

I never expected to have a cast like this one when I was writing the script, never mind Anne Hathaway as my lead. The original draft was in Spanish and I was prepared to make it as a low-budget movie in Spain. But the process was so shockingly easy — Anne read the script through her agent and expressed interest, then eventually signed on. This came out of the blue and I was astonished. When you write a story like this, you have to be aware that it's going to take three or four years to finance it because it's not a conventional script. I was open to that, in terms of taking the risk and the time, because I'm used to it. But the movie became much easier to make the minute Anne signed on.

What do you think Anne Hathaway is particularly good at as an actor?

She makes having charisma seem so easy when you see her on screen — it just pours out of her. She's one of those actors who doesn't seem to be acting on screen. She has the charisma, but you can't see any of the tricks. She's just so natural. With her it's also about special gestures, like having the ability to cry. But she was also incredibly helpful with some of the more technical aspects of the production — how best to walk into the frame, or the proper moment to exit the frame. She made me a better director through blocking scenes I had had prepared for months. She had different ideas at the last minute and went with them. They made the movie so much better.

You get the sense from watching her in so many movies that she possesses the ability to laugh at herself. Is this what makes her a great comedienne?

Absolutely. She told us that what convinced her to do the movie was the very last gesture in the movie — and I won't give any spoilers here. She was doing a play on Broadway the first time I met with her in New York for this role. During a break she acted out the final scene of COLOSSAL, and she made comedy out of it. A writer doesn't always describe how things are

supposed to feel in a script — it can go comically or tragically but often actors determine this through gestures, if the movie doesn't decide itself. But Anne gets a big laugh out of how Gloria reacts in the last scene in the movie, and with any other actor I'm not sure it would have been funny. The last laugh is entirely because of her, not as an actress but as a comedienne.

The structure of your story is consistently bipolar, suggesting division and polarization, whether east/west, male/female or even Oscar's side of the bar versus Gloria's. What was your intention here?

I try never to be explicit about my intentions. In the best-case scenario, movies are their own authors and that's all I can say. It's better to hear intentions from someone else than to explain them myself. And it's not like I'm trying to keep them secret — everything is there on-screen. The most brilliant parts of a movie are coming from the movie itself, not from the director. This is something I truly believe in: Movies are better than filmmakers. A movie is not something I personally write, it's something made by a bunch of different people that share the same experience or time. When you see an American movie from the '70s, for instance, the movie often feels special because the 1970s were speaking through the movies. A movie made in 1971 was made by people who were living in 1971, and something comes from all those minds and goes into the film and that's what makes the results so powerful.

Who is the villain in COLOSSAL?

I've never felt one hundred percent comfortable with the idea of a villain because most of the time, in real life, we are our own villains, our own worst enemies. We're lazy, we can't focus, we can't get our acts together — the villain in all this is inside our own brain. I like to show that side of human nature in my movies. Even if there is already a clear-cut villain, like Oscar in COLOSSAL, the main character still has to face a villain inside herself in order to become more fully developed. And sometimes that villain is unbeatable, which I find interesting. I hate it in movies when depression suddenly goes away, or schizophrenia recedes — this never happens in real life. What I've tried to examine in this movie is how somebody can win without winning at the same time. Gloria might win in the end, but she's going to be fighting for the rest of her life.

Oscar, like Gloria, is a very complex character — how did this character originate and what do his struggles suggest?

For me, Oscar had to be terrifying, but I was also interested in him being this charming nice guy — because a man who becomes an abuser doesn't always look like an ogre in real life. Oscar represents toxic masculinity and we've seen his kind in movies a lot recently, mostly in male-driven movies. But this is also a feminist movie in the way that Gloria is a woman facing struggles of her own, including Oscar's need to control her. When I was writing Oscar, I envisioned my teenage self as a grown man forced to stay in the small town in Northern Spain where I grew up. What if I never made it as a filmmaker and had to live with my family? I think there's a chance I could become an asshole in those conditions. This is not an apology for assholes, mind you — I'm just trying to understand. I think it's important for men to talk about men, and address toxic masculinity in a way that's not treating men as monsters from outer space.

Why did you cast Jason Sudeikis as Oscar?

Just like Anne, Jason Sudeikis read it and immediately signed on, and he was our first choice. I was astonished at the casting of our leads, and I said hell yes to the both of them. In the case of Jason, I love him on screen and having him on set meant that the comedic elements were warranted — I wanted Oscar to be very charming, like someone's older brother, the protective guy with the best jokes who acts like he owns the place. But at the same time it's very rewarding for a filmmaker to give an actor like Jason his first villain — this is the first time he's played a bad guy. Not a charming guy who does bad things, but an outright villain. Jason will certainly go on to play romantic roles in the future, but I'll remain proud to the bone to have given him the villainous Oscar. He truly delivers; he's amazing.

Scale plays a big role in this movie, would you agree?

One reel of this movie pretends to be a small American indie romance while the other reel pretends to be a giant Hollywood blockbuster. When you're making something that stars Anne Hathaway and Jason Sudeikis, the shape of the movie that comes to mind is the kind of project I'm fighting against in my own head, which is to say a big, star-studded romantic monster movie directed by Christopher Nolan (laughs) and produced by a major studio. Casting Anne Hathaway and Jason Sudeikis is playing into the Hollywood game. But the movie is deceptively huge, despite its title. For a filmmaker of my stature, this is the biggest movie I've ever done — and I have to be honest, I never expected to make a movie this size. By U.S. standards, this movie is rather small. I like the idea that COLOSSAL is big and small at the same time.

Why do the monster scenes take place in Seoul, South Korea — is this symbolic in any way?

I needed Asia, which is a culture that feels far from us because I wanted the characters — not just the main characters but everyone in the small town — to feel indifferent about people on the other side of the world, kind of like we do in real life. Customers in Oscar's bar watching the news on CNN are impressed by the monsters and destruction but they don't care about the victims. Gloria is learning to feel compassion for the victims over the course of the movie. This is a subject that affects all of us — if something happens in America or Europe, we feel it, but if it happens in Thailand or Seoul, we feel it less.

Is this a movie about cultivating empathy?

Absolutely — that's the perfect way to sum it up and I'm going to steal it from you. Anything a movie tries to talk about is always better explained through other people's voices. There's nothing lamer than a filmmaker desperate to explain his movie, and make sure there is a metaphor positioned safely and clearly inside. A movie should explain its own metaphors.

The special effects in COLOSSAL are very clever — what was your strategy for the visual effects?

I'm a romantic and sentimental moviegoer — I love old-school practical effects. But in this case, I would have needed a very high budget to make a movie that *appeared* realistic and larger than life. Also, if my movie felt cheesy or handmade, I felt it would come across as cynical or kitsch and I wanted to avoid that. The televised events in the movie had to feel like real news, so CGI was the most clever and economical solution. I also wanted to talk to everybody with this movie, not just kaiju lovers. I especially wanted to reach young people who might be unaware of the legacy of monster movies. I didn't want to pull them away from the screen by using VFX that felt dated. Even if I'm a romantic for the old kaijus, I didn't want to force the audience to feel as sentimental as me.

Why do we look back with such fondness at the kaiju classics movies? What is their appeal over time?

The classic Japanese monster movies are hypnotic and timeless for their combination of gravitas and absurdity. In real life, they were tragically addressing nuclear bombs falling on actual cities in Japan. But they were also extremely goofy. Combined, those two elements should never work, but in kaiju movies they complement each other in a poetic way. I would never use the term "it's so bad that it's good" with kaiju movies because that simply doesn't apply — they are really good. I also don't want to be arrogant about those movies and pretend to look at them from above. When I see something that is dark and childish in the same place — giant toys fighting amid mass-scale destruction — that manages to talk to us as both kids and adults, it's something close to poetry. And I say that with nothing but gratitude as a spectator.

Monster movies and genre movies tend to appeal so much to the fanboy — yet COLOSSAL is very much centered on the *fangirl*. Why did you opt for a female protagonist?

The most beautiful thing in the world as a filmmaker is when you put different people in the same room. It's not that difficult to make a hardcore horror movie for a die-hard base. The bigger challenge is making something singular that appeals to different crowds, like when Tarantino brings together the elite of criticism — French guys — with people who love dumb action movies. That's what I'm chasing after, and sometimes it works and sometimes it doesn't. The challenge is making an honest movie that doesn't focus on a specific audience. I already know what tricks appeal to the fanboys. I don't want to divide audiences; I want to bring them together without alienating them.

About The Cast

ANNE HATHAWAY

Academy Award winner **ANNE HATHAWAY** (Gloria) can be seen in James Bobin's ALICE THROUGH THE LOOKING GLASS, opposite Johnny Depp, Helena Bonham Carter and Mia Wasikowska, released on May 27th, 2016.

Hathaway recently signed on to produce and star in THE SHOWER, a female-centric sci-fi comedy/action movie written by Jac Schaeffer. She will also be starring in and producing the limited TV series "The Ambassador's Wife," developed by The Mark Gordon Company.

In 2014 Hathaway produced and starred in writer/director Kate Barker-Froyland's feature debut SONG ONE alongside Mary Steenburgen. The film chronicles a young woman who strikes up a relationship with her ailing brother's favorite musician. She also starred in Christopher Nolan's INTERSTELLAR alongside Matt Damon, Jessica Chastain, and Matthew McConaughey.

In 2012, she starred as Fantine in Tom Hooper's screen adaptation of musical phenomenon LES MISÉRABLES opposite Hugh Jackman, Russell Crowe, Eddie Redmayne and Amanda Seyfried. Hathaway's performance garnered Oscar, Golden Globe, SAG, and BAFTA awards for lead actress. Earlier that year, Hathaway starred as Catwoman, the ultimate femme fatale, alongside Christian Bale, Marion Cotillard and Joseph Gordon-Levitt in Christopher Nolan's THE DARK KNIGHT RISES. The film was Nolan's third and final chapter in the Warner Brothers' franchise and was a critical triumph and box-office smash hit.

In 2008, Hathaway starred in Jonathan Demme's critically acclaimed RACHEL GETTING MARRIED, for which she was nominated for an Academy Award, a Golden Globe, an Independent Spirit Award, and a SAG Award in the Best Actress category. The National Board of Review, the Chicago Film Critics Association and the Broadcast Film Critics Association all named Hathaway Best Actress for her performance in the film.

Other recent film credits include Nancy Meyers' *THE INTERN*, Lone Scherfig's *ONE DAY* (based on the novel written by David Nicholls); Ed Zwick's *LOVE AND OTHER DRUGS* (for which Anne received her second Golden Globe nomination); Tim Burton's *ALICE IN WONDERLAND*; Garry Marshall's *VALENTINE'S DAY*; *BRIDE WARS*; *GET SMART*; *BECOMING JANE*; Rodrigo Garcia's *PASSENGERS*; *THE DEVIL WEARS PRADA* opposite Meryl Streep; and Ang Lee's *BROKEBACK MOUNTAIN*. Early career credits include Garry Marshall's *THE PRINCESS DIARIES* and *THE PRINCESS DIARIES 2: THE ROYAL ENGAGEMENT*; *HAVOC*; *ELLA ENCHANTED*; *NICHOLAS NICKLEBY*; and *THE OTHER SIDE OF HEAVEN*. Hathaway first gained Hollywood's attention for her turn in the television series "Get Real." She has also lent her vocal talents to animated films *RIO*, *RIO 2*, and *HOODWINKED* in addition to her vocal cameos on television series including "The Simpsons," for which she received an Emmy Award.

Theater credits include Shakespeare in the Park's Twelfth Night (2009); Andrew Lloyd Webber's workshop of *The Woman in White*; and *Forever Your Child*. In 2004-2005, she also participated in the Encores Concert Gala as well as the Stephen Sondheim Birthday Gala. She also appeared in the Lincoln Center Encore series presentation of *Carnival*, for which she won the prestigious 57th Annual Clarence Derwent Award.

As an actress, Hathaway studied at the Paper Mill Playhouse in New Jersey, the Barrow Group in New York City, and at NYU's Collaborative Arts Projects "CAP 21," where she focused on musical theater training. In April 2005, the award-winning Barrow Group honored Anne for her achievements on behalf of the organization as the first and only teenager ever admitted to their intensive acting program.

She serves on the advisory board for Lollipop Theater Network, an organization that screens movies in hospitals for pediatric patients suffering from chronic or life-threatening illness. She also recently began working with The Nike Foundation's "Girl Effect."

JASON SUDEIKIS

JASON SUDEIKIS (Oscar) 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 "Saturday Night Live." 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.

Sudeikis recently filmed the indie drama *THE DEVIL AND THE DEEP BLUE SEA*. Directed by Bill Purple, the story follows grieving widower Henry (Sudeikis), whose wife (Jessica Biel) recently died in a car accident. He finds refuge by helping a wisecracking young girl (Maisie Williams) fulfill her dream of building a raft and sailing across the Atlantic Ocean.

He appears in the independent drama *TUMBLEDOWN*, opposite Rebecca Hall, and directed by Sean Mewshaw, chronicling the story of a young woman (Hall) struggling to move on with her life after the death of her husband when a brash New York writer (Sudeikis) forces her to confront her loss.

Jason's career took another dramatic turn in his work playing a lead in Stephen Hopkins' *RACE* for Focus Features. The film is based on the incredible true story of Jesse Owens (Stephan James), the legendary athletic superstar whose quest to become the greatest track and field athlete in history thrusts him onto the world stage of the 1936 Olympics, where he faces off against Adolf Hitler's vision of Aryan supremacy. Opposite Jeremy Irons, Sudeikis stars as Owens' obsessive coach and mentor Larry Snyder, who, after a prestigious track career himself, became a coach at Ohio State University. Snyder coached athletes who set 14 world records and won eight Olympic gold medals.

Sudeikis also appears in MOTHER'S DAY, the Garry Marshall-directed ensemble feature starring Julia Roberts, Kate Hudson and Jennifer Aniston. He can be heard as the voice of the lead character Red in the Sony animated feature ANGRY BIRDS, released in the summer of 2016.

Jason was also recently seen on the big screen in the independent film SLEEPING WITH OTHER PEOPLE, directed by Leslye Headland and produced by Will Ferrell, Adam McKay and Sudeikis himself. The film portrays a good-natured womanizer (Sudeikis) who befriends a remorseful serial cheater (Alison Brie). Jason also appeared opposite Zach Galifianakis, Owen Wilson and Kristin Wiig in Relativity's heist comedy MASTERMINDS, released in September 2016.

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 20th 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; 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 and presidential candidate Mitt Romney.

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 "Detroit" on Comedy Central with Lorne Michaels.

His past television credits include a multiple episodes of the HBO series "Eastbound & Down" and an arc on the Emmy Award-winning NBC 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 Schmitt.

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.

TIM BLAKE NELSON

TIM BLAKE NELSON (Garth) has appeared in over 50 films including Steven Spielberg's LINCOLN, Louis Letterier's THE INCREDIBLE HULK, Jay Roach's MEET THE FOCKERS, Stephen Gaghan's SYRIANA, Miguel Arteta's THE GOOD GIRL, Steven Spielberg's MINORITY REPORT, Terrence Malick's THE THIN RED LINE, the Coen Brothers' O BROTHER, WHERE ART THOU? and the Emmy-winning HBO movie WARM SPRINGS, directed by Joe Sergeant.

Nelson recently completed principal photography on Fox's FANTASTIC FOUR, opposite Kate Mara, Miles Teller, Jamie Bell and Michael B. Jordan. In the film, directed by Josh Trank, Nelson plays one of the lead villains, Harvey Elder. This summer Nelson completed ANESTHESIA, a film he wrote, directed, and produced. The film is an ensemble piece that follows the disparate stories of New Yorkers whose lives come together after the violent mugging of a Columbia University professor. The cast includes Kristen Stewart, Corey Stoll, Sam Waterston, Glenn Close and Michael K. Williams. Nelson also has a supporting role in the film.

Nelson also appeared in Tommy Lee Jones's THE HOMESMAN, starring Hilary Swank, Grace Gummer, James Spader, and Tommy Lee Jones. Nelson has also collaborated on a handful of films directed by James Franco. He plays Henry Bukowski in the upcoming BUKOWSKI. He stars opposite Franco in THE SOUND AND THE FURY and AS I LAY DYING, both of which are based on William Faulkner novels. He also appeared in Franco's CHILD OF GOD, based on the Cormac McCarthy novel. In 2013, Nelson starred in Alexandre Moors's Beltway sniper thriller BLUE CAPRICE, starring Isaiah Washington and Joey Lauren Adams.

In 2012, Nelson played lobbyist Richard Schell in Steven Spielberg's Oscar-nominated LINCOLN, starring Daniel Day-Lewis, Tommy Lee Jones, and Sally Field. In 2010, Nelson played a marine biologist opposite Drew Barrymore, John Krasinski, and Ted Danson in Ken Kwapis's EVERYBODY LOVES WHALES for Working Title. Nelson also worked on David Frankel's Fox 2000 comedy THE BIG YEAR with Owen Wilson, Steve Martin and Jack Black; SIN BIN with Michael Seater and Emily Mead; FLYPAPER, opposite Ashley Judd and Patrick Dempsey, and YELLING TO THE SKY, directed by Victoria Mahoney.

Nelson wrote, directed, and co- produced LEAVES OF GRASS, starring Edward Norton, Susan Sarandon, and Richard Dreyfuss. He also played a supporting role in the film, which premiered at the 2010 South By Southwest film festival and was released in August 2010.

Nelson's other directorial credits include THE GREY ZONE, which he wrote and directed. The film stars Harvey Keitel, Steve Buscemi, Mira Sorvino, David Arquette, Allan Corduner and Natasha Lyonne and premiered at the 2001 Toronto Film Festival. Based on his award winning play, it is a dramatic story of the Sonderkommandos, special squads of Jews who processed corpses in the crematoria at Birkenau. The National Board of Review honored THE GREY ZONE with a "Special Recognition of Films that Reflect the Freedom of Expression."

Nelson also directed O, a contemporary adaptation of Shakespeare's Othello, which premiered at the 2001 Seattle Film Festival, where Nelson was awarded Best Director. The film stars Martin Sheen, Julia Stiles, Josh Hartnett, and Mekhi Phifer. Nelson's directorial debut was the film EYE OF GOD, based on a play that he wrote. The film, starring Martha Plimpton, Hal Holbrook and Kevin Anderson, appeared at the 1997 Sundance Film Festival and was released theatrically later that year. EYE OF GOD received the top award at the 1997 Seattle Film Festival, as well as the Tokyo Bronze Prize at the Tokyo Film Festival.

Nelson has also acted extensively in New York theatre. His most recent theater endeavor was the critically acclaimed play *Beard of Avon* at the New York Theatre Workshop, portraying William Shakespeare. Nelson's other credits include *Oedipus*, with Frances McDormand and Billy Crudup, *Troilus and Cressida*, *Les Bourgeois Avant-Garde*, *Mac Wellman's Dracula*, *The Amazon's Voice*, *An Imaginary Life*, *The Baltimore Waltz*, *Mad Forest*, *The Innocents Crusade*, *Richard III* and *Twelfth Night*. As a playwright, his produced plays include the award-winning *The Grey Zone*, *Eye of God* and *Anadarko*.

Nelson was born and raised in Tulsa, Oklahoma. He is a graduate of Brown University and the Julliard Theater Center. He resides in New York City with his wife and three sons.

AUSTIN STOWELL

Rising star **AUSTIN STOWELL** (Joel) has three new films on the horizon following supporting turns in Steven Spielberg's 2015 Oscar-nominated drama *BRIDGE OF SPIES* and 2014's Oscar-nominated and Sundance Grand Jury and Audience Award winning film *WHIPLASH*, directed by Damien Chazell.

He will next be seen in Fox Searchlight's *BATTLE OF THE SEXES*, alongside Emma Stone, Steve Carell and Elisabeth Shue. The film chronicles the famous September 1973 tennis match in which Billie Jean King (Stone), a 29-year old number-two ranked female star, beat 55-year-old former champ Bobby Riggs (Carell) after Riggs insisted the female game was inferior to the male game. Stowell is set to play Billie Jean King's husband, Larry King. Stowell recently wrapped production on *STRATTON*, in which he plays LT. Hank Monroe, a hardened, heroic American Navy SEAL who battles an international terrorist, and *INDUBIOUS BATTLE*, the film adaptation of the 1936 John Steinbeck novel of the same name. Directed by James Franco, the film explores the business of apple farming in the 1930s. Stowell and Robert Duvall play the antagonists, rounding out a star-studded cast including Vincent D'Onofrio, Ed Harris, Bryan Cranston, Danny McBride, Selena Gomez, Nat Wolff, Ashley Greene, Josh Hutcherson and Franco.

Stowell most recently starred in TNT's television drama, "Public Morals," written/directed by and starring Ed Burns, and executive produced by Spielberg. Past credits include Steven Soderbergh's *BEHIND THE CANDELABRA*, the award-winning HBO film based on the life of celebrated pianist Liberace, played by Michael Douglas; Warner Bros hit family films, *DOLPHIN TALE 1 & 2* opposite Morgan Freeman, Harry Connick Jr. and Ashley Judd; *BEHAVING BADLY*, opposite Selena Gomez; and *LOVE AND HONOR* opposite Liam Hemsworth.

His introduction to Hollywood came as Jesse on "The Secret Life of The American Teenager." What began as a single episode gig turned into a 17-episode arc, spanning two seasons on the hit ABC Family series. Growing up in Connecticut, Stowell was a competitive athlete. After a sports injury sidelined him, he agreed to perform in a local theater production and it was there that he discovered a passion for acting. A college recruiter in the audience offered Stowell a full

scholarship to the University of Connecticut Department of Dramatic Arts. Shortly after graduating, Stowell moved to Los Angeles, where he currently resides.

DAN STEVENS

DAN STEVENS (Tim) will next be seen in Noah Hawley's Marvel series "Legion" for FX. In 2017, Stevens will play the Beast in the Disney live-action BEAUTY AND THE BEAST opposite Emma Watson. Stevens also appears in the romantic comedy PERMISSION opposite Rebecca Hall.

Previously, Stevens starred in the cult hit THE GUEST, NIGHT AT THE MUSEUM III, A WALK AMONGST THE TOMBSTONES, THE COBBLER, CRIMINAL ACTIVITIES, and THE TICKET.

Stevens is known internationally for his performance as Matthew Crawley in the Golden Globe-winning drama "Downton Abbey." His other television credits include HBO's "High Maintenance," SENSE & SENSIBILITY, THE LINE OF BEAUTY, FRANKENSTEIN, as well as roles in the TV movies MAXWELL and DRACULA.

Stevens' theatre credits include *The Heiress* on Broadway, *Arcadia*, *The Vortex* and *Hay Fever* in the West End, and *Every Good Boy Deserves Favour* at The National Theatre in London.

About The Filmmakers

NACHO VIGALONDO, Director, Writer & Executive Producer

NACHO VIGALONDO, Spanish writer-director and producer, burst onto the American film scene with his riveting directorial debut *TIMECRIMES*, which premiered at Austin's Fantastic Fest in 2008. The film went on to win critical acclaim at major festivals, winning the coveted Best Feature Film at Fantastic Fest before being released in theaters by Magnolia Pictures.

Vigalondo went on to write, direct and produce *EXTRATERRESTRIAL*, which was released in U.S. theaters by Focus Features. In 2014, he premiered *OPEN WINDOWS*, starring Elijah Wood and Sasha Grey, at South by Southwest, where it was nominated for the Audience Award. The film also screened at the Toronto After Dark Film Festival, winning the Best Editing Award. Additionally, the film was nominated for a Goya Award for Best Special Effects.

Vigalondo has won more than 80 awards in national and international film festivals. In 2005, his feature short "7:35 in the Morning" was nominated for an Oscar for Best Short Film in addition to a European Film Award.

As an actor, Vigalondo has starred in *CAMINO*, starring Zoe Bell, *TIMECRIMES*, *CHOQUE* and "7:35 in the Morning."

NAHIKARI IPIÑA, Producer

NAHIKARI IPIÑA founded Arsénico Producciones in 2005 with Spanish directors Nacho Vigalondo, Koldo Serra, Borja Crespo and Borja Cobeaga. Two of the short films they produced, "7:35 in the Morning" by Nacho Vigalondo and "One Too Many" by Borja Cobeaga were nominated for Academy Awards in 2005 and 2007, respectively, and each won over 80 prizes. They launched Sayaka Producciones in 2007 and since then she has produced all of Nacho Vigalondo's and Borja Cobeaga's feature films, including Vigalondo's acclaimed debut TIMECRIMES in 2007. The film won the Jury Award at Fantastic Fest, premiered at Sundance, and has grown in fame among sci-fi lovers. Ipiña produced Borja Cobeaga's award-winning comedies PAGAFANTAS and NO CONTROLES and Vigalondo's EXTRATERRESTRIAL, which premiered at Fantastic Fest and in the Toronto and San Sebastian film festivals.

In 2014 she executive-produced Vigalondo's third feature, OPEN WINDOWS, starring Elijah Wood and Sasha Grey, which premiered at South by Southwest and was nominated for the Goya Awards. In 2015 she produced Borja Cobeaga's controversial dark comedy NEGOTIATOR, which won the Best Comedy Feroz Award, was nominated at the Goya Awards and won the Irizar Award at the San Sebastian Film Festival. Most recently, she produced Koldo Serra's second film GERNIKA, starring James D'Arcy, Maria Valverde and Jack Davenport, which was released by Sony International.

She has also produced more than 20 short films, including Vigalondo's segments for the anthologies V/H/S: VIRAL and THE ABCs OF DEATH and Velasco Broca's "Avant Petalos Grillados," which screened in Director's Fortnight at Cannes and won a Slamdance prize, in addition to his previous short film "Our Friend the Moon," which premiered in Locarno.

NICHOLAS CHARTIER, Producer

NICHOLAS CHARTIER has been involved in the financing, production and distribution of over five hundred films, including the Academy Award-winning *THE HURT LOCKER*. In 2005, he founded Voltage Pictures, an international financing, sales and production operation. *THE HURT LOCKER* was Voltage's first in-house production and won six Oscars in 2009 including Best Picture. *KILLER JOE* was Voltage's second production, directed by William Friedkin and starring Matthew McConaughey and Emile Hirsch. Nicolas executive produced *DALLAS BUYERS CLUB*, which won Best Actor for Matthew McConaughey and Best Supporting Actor for Jared Leto at the Academy Awards. He also produced *THE COMPANY YOU KEEP*, directed by Robert Redford and starring Robert Redford and Shia LaBeouf, which premiered at the 2012 Venice Film Festival. More recently Nicolas executive produced the Shia LaBeouf-starring *CHARLIE COUNTRYMAN*, directed by four-time nominated DGA director Frederik Bond. He also produced *DON JON*, directed by Joseph Gordon-Levitt and starring Gordon-Levitt, Scarlett Johansson, and Julianne Moore. Most recently he produced *GOOD KILL*, written and directed by Andrew Niccol and starring Ethan Hawke and *FATHERS AND DAUGHTERS* starring Russell Crowe, Amanda Seyfried and Aaron Paul, and directed by Gabrielle Muccino. He is also a producer on *I.T.*, directed by John Moore and starring Pierce Brosnan, currently in post-production, and was executive producer on *A TALE OF LOVE AND DARKNESS*, written, directed by and starring Natalie Portman, which premiered in the 2015 Cannes Film Festival.

Prior to forming Voltage, Chartier was VP of sales and acquisitions at Myriad Pictures. He was involved in the sale of a diverse range of films including *THE GOOD GIRL* and *VAN WILDER*. As the president of Vortex Pictures, he sold titles such as *MY BIG FAT GREEK WEDDING* and Nicolas Cage's *SONNY*. As head of sales and acquisitions at Arclight Films, Chartier acquired Dean Devlin's *THE LIBRARIAN*, 2006 Academy Award winner *CRASH* and *THE MATADOR* starring Pierce Brosnan. During his time at Arclight, Chartier also sold *LORD OF WAR* starring Nicolas Cage and *THE MERCHANT OF VENICE* starring Al Pacino.

ZEV FOREMAN, Producer

While **ZEV FOREMAN** initially began his career in the motion picture industry with talent management, he ultimately shifted his focus to the finance and production side of the business by joining Grosvenor Park, where he worked on films such as *THE HURT LOCKER* and Ed Zwick's *DEFIANCE*. From there, Zev transitioned into a role at Voltage Pictures, where he quickly moved into motion picture development and production within the international sales world. At Voltage, he has produced films such as *KILLER JOE*, *SEAL TEAM SIX: THE RAID ON OSAMA BIN LADEN*, Terry Gilliam's *THE ZERO THEOREM*, *DALLAS BUYERS CLUB*, and Andrew Niccol's *GOOD KILL*. Most recently, he completed *ONCE UPON A TIME IN VENICE* with Bruce Willis and John Goodman. Zev is currently the President of Production at Voltage Pictures.

INTELLIGENT CREATURES, Visual Effects

INTELLIGENT CREATURES is an artist-driven visual effects house dedicated to helping cinema's finest directors tell some of the world's most compelling stories. With fully integrated 2-D and 3-D compositing and animation pipelines and a wealth of on-set experience, the company stands among the industry's most progressive VFX creators. Its vision is to be the leading company in the world providing visual effects that play a strong supporting role in high-end, creatively driven films. Since 2003, it has made cutting-edge contributions to major film projects notable for their artistic and commercial success.

SUSAN CHEN, Production Designer

SUSAN CHEN was born in New York City and raised in central New Jersey, where her parents owned the only Chinese restaurant in town. She graduated from Harvard University with a degree in Visual and Environmental Studies and a minor in East Asian Studies. After college, she and her husband moved to San Francisco, where she found work first in architecture, then in theater before entering film. In 1997, the lure of Hollywood and more interesting design challenges led to her move to Los Angeles. Her work has taken her all over the U.S., Canada, the U.K. and Eastern Europe. She splits her residence between Los Angeles and Connecticut.

Over the years she has worked in both independent and studio film projects as well as short-form and long-form television and commercials. Her design credits for film include *THE ETRUSCAN'S SMILE* with Oscar-nominated directors Oded Binnun and Mihal Brezis, *THE DEVIL AND THE DEEP BLUE SEA*, *THE CONGRESS* with Oscar-nominated director Ari Folman, *DANCING IN SEPTEMBER* for HBO Films, *PEEP WORLD* for IFC Films, and *SHADES OF RAY* for Film1 and the Sundance Channel.

BEN BAUDHUIN, Editor

BEN BAUDHUIN has been editing professionally since 2004, when he graduated with a BA in film and video from Columbia College Chicago. He has worked on a wide range of projects from commercials and on-air promotions to narrative features, short films, and documentaries. *COLOSSAL* is Ben's second feature as editor, following the 2015 film *THE GIFT*, on which he was Co-Editor alongside Luke Doolan. Ben considers editing an integral part of the storytelling process, and loves crafting a film down to the smallest detail. A native of New York City, Ben has lived in Los Angeles since 2012. When he's not working he enjoys spending time with his family, skateboarding, cycling, and hiking.

LUKE, DOOLAN, EDITOR

LUKE DOOLAN is an Academy Award-nominated director, as well as an editor and cinematographer known for MIRACLE FISH (2010), ANIMAL KINGDOM (2010), THE GREAT GATSBY (2013), THE GIFT (2015) and others. He is a member of the Blue Tongue Films collective, and currently lives and works in the U.S.

FILM CREDITS:

VOLTAGE PICTURES PRESENTS

IN ASSOCIATION WITH ROUTE ONE ENTERTAINMENT AND UNION INVESTMENT
PARTNERS

A VOLTAGE PICTURES SAYAKA PRODUCCIONES AND BRIGHTLIGHT PICTURES
PRODUCTION

COLOSSAL

WRITTEN AND DIRECTED BY NACHO VIGALONDO

PRODUCED BY
NAHIKARI IPIÑA
RUSSELL LEVINE

PRODUCED BY
NICHOLAS CHARTIER
ZEV FOREMAN
DOCMINIC RUSTAM

EXECUTIVE PRODUCERS
NACHO VIGALONDO
GARRETT BASCH

EXECUTIVE PRODUCERS
SHAWN WILLIAMSON
JONATHAN DECKTER

EXECUTIVE PRODUCERS
ANNE HATHAWAY
JUSTIN BURSCH

EXECUTIVE PRODUCERS
LEE JEA WOO
CHOI PYUNG HO
CHRIS LYTTON

DIRECTOR OF PHOTOGRAPHY
ERIC KRESS, D.F.F

PRODUCTION DESIGNER
SUSAN CHAN

EDITED BY
LUKE DOOLAN
BEN BAUDHUIN

CAST:
ANNE HATHAWAY

JASON SUDEIKIS

DAN STEVENS

AUSTIN STOWELL

TIM BLAKE NELSON

MUSIC BY
BEAR MCCREARY

MUSIC SUPERVISOR
LINDA COHEN

COSTUME DESIGNER
ANTOINETTE MESSAM