


**Laura dern in marriage story**

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Violeta Sofia From her early Lynchino in Blue Velvet to escape a wandering T-Rex in the Jurassic Park, to become the superpower that is Renata Klein in Big Little Lies, Laura Dern has perhaps one of the largest ranges of any actress in our time. And this season again shows its dynamism, as she digs in two very different roles: the spicy lawyer Nora Fanshaw in the wedding story of Noah Baumbach, and the socially conscious, soft-hearted matriarch Marmee March in Little Women by Greta Gerwig. In Marriage Story, Dern offers a feminist monologue that made the spectators shine, while like Marmee, brings depth and margin to Louisa May Alcott's beloved literary character. DEADLINE: It is so interesting that you should work with both sides of the Noah Baumbach/Greta Gerwig partnership in a year. LAURA DERN: It was incredible. It has been a deep equitable collaboration, which is what is so radical, by two users, whose writing is meticulous, that they have their own rhythm, their own language, that they know exactly what they want, that they are accurate, that they are important researchers, and inspire research in you. And honestly, they did, both, absolutely perfect movies. I spent my year with them and it was just amazing. We are really a family now - family, as, "We are together for Thanksgiving" family. I really love them. DEADLINE: Did each film feel like a collaborative effort with both participants? There is the story of marriage from the point of view of Noah, and then you are telling this very feminine story with Greta. Netflix DERN: Yes. I think Adam Driver speaks so beautifully about his relationship with Noah, who feels like it's all a long conversation from the four movies they did together. And I didn't hear that, besides David Lynch, where you are the family, and you will be on this journey of life to do art together. I discovered that in Noah and Greta, that feeling, that is a continuous conversation. As wildly different as two characters can be, it is a continuous conversation about what is human, what is being feminine, what is being a woman in power, what is to influence others. All these considerations have arisen in these incredibly different stories. And for this couple to give me not only the opportunity to be part of their stories, but to play the most incredibly different female characters I could ever play back-to-back was amazing. DEADLINE: Your monologue in marriage History: did you realize that Noah was trying to faithfully represent the female part of that divorce experience? What did she tell you about her intentions for that incredible scene? DERN: He let me find out in writing, I fell in love with this. He let me elaborate a little and really get to the center of it in writing it, which is surprisingly funny, to collaborate like that. I think she wanted to give [a sense of] who she was when she first came in. It is not just a stereotype of a woman who has to win, that there are intentions based on how women are measured in the world, and how women have to enter a room, and how women have to fight, and how women have to fight against men at work. All these things have been taken into account. And the way mothers are measured differently from fathers is like, "Oh my God, he prepared dinner for his children. That's great. Noah said: «I know how it works». I just thought it was a very thoughtful and evolved way of seeing how mothers and fathers are measured in the world, you know? And that he also caught it in the narrative for the characters of Adam and Scarlett, which is fantastic. Nora's physicality is very interesting to me, too. He had to keep so he had sharp elbows. Sony Pictures DERN: Both Noah and I did research on several lawyers, family lawyers, in Los Angeles and New York. Every woman is different. Every woman manages her job differently, but with a couple of women in particular, I saw how they used their body in a predominantly sexist business. And there was the female body as armor, the female body as an aspect of manipulation of this character with which Noah played, and we explored in our many conversations, meeting these lawyers, which I found fascinating. How to bring their femininity and also the awareness of the men of it in the room to say "slow down." I know who I am. I'm in charge. I'll use it to make you forget what we're fighting about, and then I'll tell you who's winning. I feel that every breath that does is a strategy, and this is what Noah really presented excitingly for me as an actor. Little Women Marmee is very honest about her anger. I didn't realize it was in the book, because that's not how people remember Marmee. Do you feel like you raised the real Marmee here? DERN: It was definitely our goal and definitely Greta's. He inspired me, as Concord did, Massachusetts, where the real family lived. And history is there to be in that space, to understand not only the revolution, but the literary revolution, and the feminist revolution that was happening at that time. To find out that the real Marmee, Louisa's mother, was America's first social worker. He was an abolitionist. He hid slaves in his house as part of the subway. None of this was something we saw, and yet when you go back and see it from this lens, it's all in the book. Feel the revolution in her, and feel that that mother must have raised Louisa. She did not come from above and correct, "the ladies speak only when talking to the family", and then write "Little Women". And I think Greta wanted to pay tribute to the family allowing you to find yourself, and find it. Find her and find his truth, which he gave his room. And I think you've really done such a tribute to Louisa and her mother's real relationship. Saoirse [Ronan] and I care a lot about it as well, and we read all their letters, this beautiful book of all their letters. We were really lucky to learn so much. The few people who have seen the film, the line that continues to make me known is that "I was angry every day of my life". I think admission from a mother to a daughter is very impacting. How did you build that family with the cast? It's so real to watch. DERN: Greta and [producer] Amy Pascal assured that we didn't just have time to try, but we literally moved together for several months, and this was just a miracle, you know? It was amazing to be able to spend months together and really become a real family. DEADLINE: When you're reading a script, what's your interest? Sony Pictures DERN: Start with the director. On this, they brought me to the "hello". I mean, when David Lynch and Noah Baumbach, or Greta Gerwig call you and say, "We are at stake", you are already quite excited. And I'd say the thing you're looking for, or wanting, is something you've never done before. Some opportunities for self-discovery, or human discovery that has not yet been a part of your journey. DEADLINE: I couldn't help thinking about the Renata Klein of Big Little Lies, because here is a woman who is really struggling for equality. She is powerful, but she is also having, a little like Nora, use her elbows, because it is there that we are still. Did you hear any parallels? DERN: Well, I like what you just said, which is so clever. Perhaps the parallel is: "Oh, we are seeing characters who are women in positions of power." And there are parallels because they are women in positions of power. We don't see many on the screen. She is strong and vulnerable, but she is always the emotion of a woman, not her true role in the world. So, I hope we see many other women like this who have nothing to do with each other. I mean, I think it's their only connection. I think Renata is incredibly insecure, always cares about what everyone else thinks and can never control himself, and he's just craving that whoever his friend is. And this woman [Nora] does not care about what someone thinks. He'll never lose his fresh. It is incredibly stealth and incredibly in control and has no insecurity. I mean, I've never played a character that's not insecure at all. But I think that's how he moves through the world as a divorce lawyer. And so, it's interesting. Like, oh, wow, I played indigenous women, addicts, vulnerable infra-infrantic flowers, all these different characters, and now I'm going to play women in power positions. People are like: "Oh, wow, look at these two characters that can become masters, because we were never masters before." The more it isn't moving, we can see increasingly incredibly different and complicated versions of what women do with these places, just like we've seen the male characters. TIME: There's another episode of Jurassic Park on the horizon for you, with Jurassic World 3. What do you like about that role? DERN: Well, I think the thing I love most about playing Ellie Sattler, and that was the early '90s, was the first CGI movie ever. It was about to become a franchise, but we didn't call it that. We were less familiar with that as an idea. We were about to do, it seemed, this crazy thing that Steven [Spielberg] wanted to try, which had never been done before. And he wanted to make sure that if everything worked out right, that the woman at the center of the story was as tough and brave as anyone else. He took her seriously and she was kind of a feminist. I've had so many girls and women come to me over the years and tell me that she was an icon to them, and that meant a lot to me. So, the idea of rethinking this is to look at how, oh, now she's growing up and really owning who she is and what she was willing to risk to protect and educate as a scientist and a humanist, and what would she be like now? It's exciting to continue that journey and see what comes out of it, and I'm excited to learn. Steven seems excited, Sam [Neill] and Jeff [Goldblum] seem excited, and I like it, so it's really fun to think about it. EXPLANATORY: I spoke to Nicole Kidman recently, and it seems like it's not impossible that more Big Little Lies could happen at some point. Would you be excited if that happened? DERN: I couldn't love these women more. I couldn't love the privilege of working with them more. And I feel like, selfishly, how could I not want to play Renata Klein anymore? I mean, it's the funniest thing you can have. So, it would be impossible for me not to consider some more time with her. As exhausting as it may be, it's the funniest thing you can ever have. So, I think that's why we all keep that thought alive. Sign up for Deadline Breaking News Alerts and keep your inbox happy. happy.

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