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presenteren / présenter:

ME AND YOU AND EVERYONE WE KNOW



EEN FILM VAN / UN FILM DE MIRANDA JULY

www.meandyoumovie.nl / www.meandyoumovie.be

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ME AND YOU AND EVERYONE WE KNOW - synopsis (NL)

Me and You and Everyone We Know is het speelfilmdebuut van de videokunstenaar en performance artiest Miranda July. In haar film maakt ze een hilarische en indringende observatie van de onderlinge relaties tussen mensen in de moderne maatschappij. Alle personages zijn op zoek naar liefde en vriendschap. July neemt de kijker speels op sleeptouw in haar uitdagende universum en vergeet gelukkig niet zichzelf te relativieren.

Richard is alleenstaand, vader van twee zonen en schoenenverkoper. Hij staat open voor de onverwachte dingen in het leven, maar wanneer hij de openhartige Christine (Miranda July) ontmoet, raakt hij in paniek. Christine is een videokunstenares die een speciale taxi voor ouderen bestuurt. Ze heeft veel fantasie en als het even kan, brengt ze haar artistieke ideeën in de praktijk.

Richards zevenjarige zoon Robby krijgt contact met een mysterieuze persoon via het internet. Ze delen een geheime code en plannen een heimelijke ontmoeting. Zijn 14-jarige broer Peter wordt als proefkonijn gebruikt door twee meisjes uit de buurt die oefenen voor hun toekomstige huwelijksleven en de romantiek die daarbij komt kijken. Ook het kleine buurmeisje van de jongens, Sylvie bereidt zich voor op haar toekomst. Zij spaart al jaren voor haar uitzet. Haar pronkstuk is een handdoekenset.

De debuutfilm van kunstenares Miranda July werd wereldwijd lovend ontvangen en won al vele prijzen. Alleen al tijdens het 58^e Festival van Cannes (2005) won de film de Grand Prix van La Semaine Internationale de la Critique, de Prix Regards Jeunes en de Caméra d'Or.

ME AND YOU AND EVERYONE WE KNOW

90 min. / 35mm / Kleur / Dolby SR / Engels gesproken / VS 2005

Kijkwijzer: 

Nederlandse theatrale distributie: Cinemien
Belgische theatrale distributie: ABC Distribution
DVD uitbreng : Homescreen

ME AND YOU AND EVERYONE WE KNOW - synopsis (FR)

Me and You and Everyone We Know est le premier long métrage de Miranda July, artiste de performances vidéo et de pièces radiophoniques. Dans son film, elle fait une observation hilare et profonde des relations entre les gens dans la société d'aujourd'hui. Tous les personnages sont à la recherche de l'amour et de l'amitié. July trimbale en jouant les spectateurs dans son univers provocant et heureusement elle n'oublie pas de relativiser soi-même.

Richard, père de deux garçons et vendeur de chaussures, est tout juste redevenu célibataire. Il est réceptif pour les choses inattendues dans la vie, mais quand il rencontre la spontanée Christine (Miranda July), il est pris de panique. Christine est une artiste d'art vidéo qui conduit un taxi pour des personnes âgées. Elle a beaucoup de fantaisie et si elle a l'occasion elle met ses idées artistiques en pratique.

Robby, le fils de Richard qui a 7 ans, noue des contacts avec un individu mystérieux sur l'Internet. Ils partagent un code secret et ils organisent un rendez-vous secret. Son frère de 14 ans, Peter, sert de cobaye pour deux filles voisines qui veulent répéter pour leur vie conjugale et la romantique qu'elle entraîne. La petite voisine des garçons, Sylvie, se prépare aussi pour son avenir. Elle collectionne depuis des années des marchandises pour son trousseau. Son joyau est un ensemble de serviettes.

Le début de l'artiste Miranda July a été accueilli élogieusement partout dans le monde et il a déjà gagné plusieurs prix. Au 58^{ième} festival de Cannes (2005), le film a gagné le Grand Prix de La Semaine Internationale de la Critique, le Prix Regards Jeunes et le Caméra d'Or.

ME AND YOU AND EVERYONE WE KNOW

90 min / 35mm / Couleur / Dolby SR/ dialogues en anglais/les états unis 2005

La sortie théâtrale aux Pays-Bas: Cinemien

La sortie théâtrale en Belgique: ABC Distribution

La sortie sur DVD : Homescreen

ME AND YOU AND EVERYONE WE KNOW - crew
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Regie / réalisation	: Miranda July
Scenario / scénario	: Miranda July
Director of Photography	: Chuy Chavez
Art Director	: John Wyatt
Muziek / musique	: Michael Andrews
Geluid / son	: Yehuda Maayan
Montage	: Andrew Dickler, Charles Ireland
Producent / producteur	: Gina Kwon
Co-producers	: Mary Prendergast, Suzi Yoonessi
Executive Producers	: Jonathan Sehring, Caroline Kaplan, Holly Becker, Iliana Ninkolic, Peter Carlton
Production Supervisor	: Chris Stinson
Production Designer	: Aran Mann
Casting	: Meg Norman
Costume Designer	: Christie Wittenbron
Make-up	: Leon Won

ME AND YOU AND EVERYONE WE KNOW - cast
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Ellen	: Ellen Geer
Richard Swersey	: John Hawkes
Andrew	: Brad William Henke
Christine Jespersen	: Miranda July
Shamus	: Jordan Potter
Robby	: Brandon Ratcliff
Chad	: Jason A. Rice
Heather	: Natasha Slayton
Peter	: Miles Thompson
Rebecca	: Najarra Townsend
Sylvie	: Carlie Westerman

ME AND YOU AND EVERYONE WE KNOW - over regisseur / sur le réalisateur Miranda July

Me and You and Everyone We Know is Miranda July's featurelength film debut which makes its world premiere at the 2005 Sundance Film Festival. The screenplay was work-shopped at the Sundance Screenwriting and Filmmaking labs in 2003, and in 2004. July was the American recipient of the Sundance/NHK International Filmmaker's Award. Miranda July makes movies, performances, recordings and combinations of these things. Her short movies (*Haysha Royko*, *The Amateurist*, *Nest of Tens*, *Getting Stronger Every Day*) have been screened internationally at sites such as the Museum of Modern Art and the Guggenheim Museum. *Nest of Tens* and a sound installation, *The Drifters*, were presented in the 2002 Whitney Biennial. July participated in the 2004 Whitney Biennial with *learningtoloveyoumore.com*, created with support from the Creative Capital foundation and in collaboration with artist Harrell Fletcher. July's multi-media performances (*Love Diamond*, *The Swan Tool*, *How I Learned to Draw*) have been presented at venues such as the Institute of Contemporary Art in London and The Kitchen in New York. July's stories can be read in *The Paris Review* and *The Harvard Review* and her radio performances can be heard regularly on NPR's *The Next Big Thing*.

www.mirandajuly.com

Me and You and Everyone We Know est le premier long métrage de Miranda July. Le scénario a été finalisé au sein de l'atelier d'écriture et de réalisation de Sundance en 2003 et Miranda July a reçu le Sundance/NHK International Filmmaker's Award 2004.

Elle travaille dans plusieurs domaines artistiques : film, audio, performance et écriture. Ses courts métrages (*Haysha Rokyô*, *The Amateurist*, *Nest of Tens*, *Getting Stronger Every Day*) ont été projetés dans le monde entier y compris au MoMa et au Guggenheim. *Nest of Tens* et l'installation sonore *The Drifters* ont été présentés à la Whitney Biennial 2002. Miranda July a participé à la Whitney Biennial 2004 avec *learningtoloveyoumore.com*, monté avec le soutien de la Creative Capital Foundation et en collaboration avec l'artiste Harrell Fletcher.

Les performances multimédias de Miranda July (*Love Diamond*, *The Swan Tool*, et *How I Learned to Draw*) ont été présentées à l'Institute of Contemporary Art de Londres et à The Kitchen à New York. Elle écrit dans *The Paris Review* et *The Harvard Review*, et on peut régulièrement entendre ses performances à la radio dans l'émission *The Next Big Thing* sur NPR.

www.mirandajuly.com

ME AND YOU AND EVERYONE WE KNOW - Director's statement

I am interested in people who want to come together - as a neighbourhood, a family, a couple - but who have no means to do this. Some of the most effective rituals of togetherness have been rituals of disaster. After the cohesion of disaster there comes nostalgia for the innocence that preceded the crisis. After the nostalgia is an overwhelming feeling that nothing has really changed. So this is a movie in which very little changes, but minute movements that do occur are brought about by the

character's ability to withstand a moment, to remain open in the face of shit. They are always tempted by crisis, but the real dramas are microscopic. Because this movie takes place now, it is infused with a kind of sexuality that is defined by loneliness and self-inflicted isolation. These people choose indirect, if not tortured, paths towards each other, because they are not sure that there is really anyone waiting at the other end of the road, the email, the signal, the day that follows the night of fantasy. I have a background in performance, literary fiction, video and sound art. All these forms have served me well in the creation of this screenplay. Regardless of the medium I am always only concerned with real people living with fear and wild hope.

Je m'intéresse aux gens qui veulent se rencontrer - entre voisins, dans une famille, dans un couple - mais qui n'ont pas les moyens de le faire. Certains des rituels utilisés pour se rencontrer sont des scénario-catastrophes. Après la cohésion de la catastrophes vient la nostalgie de l'innocence qui a précédé la crise. Après la nostalgie vient le sentiment écrasant que rien n'a vraiment changé. J'ai donc voulu faire un film dans lequel il y a très peu de changements mais où les mouvements instantanés sont provoqués par la capacité des personnages à résister à un moment, à rester ouverts malgré la situation explosive. Ils sont toujours tentés par la crise mais les vrais drames sont microscopiques.

Etant donné que le film se déroule aujourd'hui, il est imprégné par une forme de sexualité caractérisée par la solitude et l'auto-isolement. Les personnages choisissent un chemin détourné, voire tortueux, pour se rencontrer car ils ne savent pas s'il y a vraiment quelqu'un qui les attend au bout de la route, de l'e-mail, du signal, au lendemain d'une nuit fantasmatique.

Mon expérience dans différents domaines artistiques m'a été très utile pour élaborer ce scénario mais, quel que soit le moyen d'expression, une seule chose m'intéresse : les vraies gens qui tremblent mais restent pleins d'espoir.

ME AND YOU AND EVERYONE WE KNOW - interview met regisseur Miranda July

Where did the idea for this film originate?

This movie was inspired by the longing I carried around as a child, longing for the future, for someone to find me, for magic to descend upon my life and transform everything. It was also informed by how this longing progressed as I became an adult, slightly more fearful, more contorted, but no less fantastically hopeful.

You have a varied background in the arts. How did these other mediums inform your filmmaking?

To me it is all one medium, all one voice inside me. The mediums - performances, short stories, radio-plays, movies - are just the voice paired with different sides of me. Part of me loves technical invention and will spend months coming up with new ways to interact with video onstage. But other parts of me think that is boring and just want to be on that stage. But then I am also shy and might just want to write a story in my room and not have to deal with anyone. The part of me that

makes movies is thinking big and wants to be in conversation with the whole world.

How are each of the roles as writer/director/actor fundamentally different for you? Which is the most exciting one?

Writing and acting are very similar for me. As I'm writing I'm actually acting out all the parts, saying the dialogue out loud, working out expressions and then transferring those ideas to paper. By the time I get to the set I have the whole screenplay in my head as if it is my job to act out every single part. The writing process is very intuitive for me but also very solitary, when I direct I suddenly need other people. In my directing I try to make my collaborators feel as free as I felt in my room when I was writing. This is harder, but it is incredibly meaningful.

How was working with so many child actors?

It was so wonderful! Personally, it brings out so much love and tenderness which is a great way to be feeling all day when you are working. Brandon, who plays Robbie, was the first kid to audition. The character was supposed to be 7 and we were looking for a 9 year old who looked 7. He walked in and he was 5. I didn't even know if he could read. So I was asking him to do improv and stuff and then he turns to us and says "When do I say the part about the poop?" And then he just did it and had every line memorized and was ready to go. We could have been shooting; he was a tiny genius. We tried to find someone who was older but by that time he had turned 6 and I really wanted him to play the part. His mom said that this was the first really age appropriate thing that he had done. All the stuff about the poop, it was completely familiar to him and where he was at mentally. If you don't bring shame to it then it's not there. That was my approach with all of the kids. Miles Thompson we found at the last moment, he was one of the few people we had to fly in from New York. I was looking for a boy who had no macho guy things in him and Miles is like that. He had so much else going on, he is just on this other plane all together. It was great to have him there, because acting is just one of a million things that he is passionate about. He was just interested in the experiences and learning from them - a rare thing in movie making, which is very goal-oriented. Carlie Westerman is Sylvie. She is completely undaunted by anything, even in very high stress situations. She would occasionally give Chuy Chavez and I gentle suggestions. But I think we all felt we were in the presence of a real star and it was hard not to agree with even the most bizarre ideas that came out of her unblinking ten-year-old face. Was it challenging to direct them in adult situations? On the day Myles, Natasha and Najarra were doing the scene in Peter's bedroom the three teenagers suddenly became their own clique, and I felt wonderfully irrelevant. It was a tough scene because of its sensitive nature, but I actually directed them very little that day. I was like the uncool mom who embarrasses you by trying to understand your world. They had their own rhythm which was really serious and awkward, and I thought it was perfect for this sexual ritual.

This film is highly personal, how important is it to have yourself reflected in your work?

Every day I am compelled to make things, in whatever medium. I do it because I'm totally captivated by other people and their lives, and to carry me forward through time in a way that feels tolerable. I don't consciously think about making my work personal, in fact sometimes I am certain that I wrote a scene that has nothing to do with me, but it is always these scenes

that slap me in the face later on when I see that I was a million steps ahead myself, the rest of me is glacially slow.

ME AND YOU AND EVERYONE WE KNOW - Soundtrack



Michael Andrews is verantwoordelijk voor de soundtrack van de internationaal gerenommeerde film van Miranda July 'Me and You and Everyone We Know'. Andrews, beter bekend van o.a. de soundtrack van Donnie Darko en zijn hit versie van 'Mad World' in 2003, is er wederom in geslaagd een soundtrack samen te stellen die de film complementeert. Een prachtige indie soundtrack bij nu al een van de mooiste independent films van 2006, met tevens bijdragen van o.a. Spiritualized en Virginia Astley.

De muziek van Me, You and Everyone we Know bestaat grotendeels uit elektronische instrumenten.

1. When I Call a Name
2. Goldfish
3. What's that Sound?
4. Sock on Ears
5. Signs
6. 5 On A Joyride (Cody ChesnuTT)
7. I'm Not Following You
8. Library Chat
9. Me and You Shoes
10. Mirror
11. Peter and Sylvie
12. F***
13. Any Way That You Want Me (Spiritualized)
14. Buy Move the Sun
15. A Summer Long Since Passed (Virginia Astley)
16. Heaven in Five

When I was little I had a theory that you should draw a picture using all the colors except yellow, making it as good as you could, and then, finally, after giving up, you should add yellow. And yellow had the magical property of instantly making everything come alive, it was light itself, and thus the picture came into being. Mike Andrews' score was the yellow for this movie. When we first started working together I was nearly done editing, exhausted, running out of time, and pretty sure I had failed completely. Mike asked that I work with him all day, every day-that I really make the score with him, note by note. In this way I began all over again, with a new voice and an ally who had all

sorts of fantastic powers. It must have been a very finite number of weeks, but it ballooned in to exactly the amount of time two people would need to create a whole universe. We wrestled the movie down, drawing out the sadness that needed hands to hold it, making music to be irreverent to, to laugh to, to love these characters through. It was terribly hard and sometimes frighteningly simple. Bryan Cook flew the plane, often to heights that were clearly without oxygen, but never questioning our insane trajectory. And we got there! When I watch the movie now, I realize it is all one thing, a single experience, the yellow has combined with the other colors the way light should. But I suppose one makes a soundtrack album to somehow crack open that single voice. Maybe you can hear the beautiful reality of separate people feeling the same thing and expressing it at frequencies that are unique to them. You don't have to do it alone, and in fact, you can't.

- Miranda July, May 7, 2005

ME AND YOU AND EVERYONE WE KNOW - Awards

2005 CANNES FILM FESTIVAL

- Caméra d'Or
- International Critics Week Grand Prize
- The Regard Jeanne
- The Very Young Critics Award

2005 SUNDANCE FILM FESTIVAL

- Special Jury Prize, Originality of Vision

2005 PHILEDELPHIA FILM FESTIVAL

- The Archie Award for Best First Time Director

2005 SAN FRANCISCO INTERNATIONAL FILM FESTIVAL

- Skyy Prize, First Narrative Feature

2005 ROGER EBERT'S OVERLOOKED FILM FESTIVAL

- Golden Thumb Award

2005 NEWPORT INTERNATIONAL FILM FESTIVAL

- Best Director
- Audience Award

2005 LOS ANGELES FILM FESTIVAL

- Audience Award for Best Narrative Feature



Scott Foundas:

"Bolstered by July's own enchanting performance in a central role, this recipient of Sundance's Special Jury Prize for Originality should enjoy warm reviews and solid arthouse biz... There are few moviegoing pleasures more satisfying than discovering a film that responds to the world around it in specific and unfamiliar ways. And while today's independent film landscape offers no shortage of pics affecting such idiosyncratic temperaments, "Me and You.." immediately stands apart thanks to the effortlessness and integrity of July's quirky vision."

NEW YORK MAGAZINE

"Me and You, is an oddly openhearted, almost romantic, often comedic drama about a performance artist, a shoe salesman, some children, sex, and the distance between them all... it plays out with genuine humor that can't be faked. And it's likely to be the season's one true indie breakout."

ENTERTAINMENT WEEKLY

July's handmade movie is so unique and so true to the artist's elementally feminine self, both in form and in content (it also picked up a batch of awards at Cannes), that it's impossible not to respond strongly to it. Or, heck, against it, if that's what her originality of vision evokes. Either way, hers is an artwork not to be missed.