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MIRANDA JULY

HAMISH LINKLATER



**"EXTRAORDINARY, DARING, BREATHTAKING!
ITS PLEASURES AND PROFUNDITIES EXPAND THE MORE I THINK ABOUT IT."
-LISA SCHWARZBAUM, ENTERTAINMENT WEEKLY**

 
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HAUT ET COURT WITH THE SUPPORT OF MEDIENHOF BERLIN-BRANDENBURG and FILMFÖRDERUNGSANSTALT "THE FUTURE"
HAMISH LINKLATER MIRANDA JULY DAVID WADSWORTH ISABELLA ACHES JOE PUTTERLIK BY DIRECTOR NIKOLAI VON GRAEVENITZ
PRODUCED BY ELLIOTT HOSTETTER EDITOR ANDREW BRIDGEMAN WRITER JON BRIDGEMAN CASTING JEANNE MCCARTHY NICOLE ABELLERA DESIGNER CHRISTIE WITTENBERG
EXECUTIVE PRODUCERS CAROLINE SCHUMANN PRODUCED BY MARGARET YEH WRITTEN BY PATRICK VESSEL PRODUCED BY RAINER HEESCHT BY DIRECTOR LARS SCHULZ
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FROM THE DIRECTOR OF 'ME AND YOU AND EVERYONE WE KNOW'

release: 02/11/2011

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THE FUTURE – synopsis nl + fr

Sophie en Jason zijn twee dertigers in de grote stad. Ze kijken uit naar de komst van hun nieuwe kat, maar realiseren zich wel dat ze met handen en voeten aan het dier gebonden zullen zijn en hun leven praktisch voorbij zal zijn. Gelukkig hebben de twee nog één maand voordat het dier komt en te doen wat ze willen. Maar... wát willen ze eigenlijk? En wat is er eigenlijk terecht gekomen van al hun dromen en ambities? Zijn ze überhaupt wel gelukkig – met elkaar?

The Future, een absurde komedie over het dertigersdilemma van Miranda July (Me and you and everyone we know), ging in 2011 in première tijdens het Sundance filmfestival en werd genomineerd voor de Gouden Beer op het filmfestival van Berlijn.

Sophie et Jason, un couple trentenaire, vivent dans un petit appartement à Los Angeles. Dans un mois, ils adopteront Paw Paw, un chat abandonné. Un peu paniqués à l'idée de perdre leur liberté, ils quittent leur travail et se donnent 30 jours pour accomplir leurs rêves. Sophie et Jason vont tenter toutes les expériences jusqu'à traverser l'espace-temps pour donner une nouvelle chance à leur futur.

Lengte 91min. / Taal: Engels / Land: USA

Durée 91min. / Langue: anglais / Pays: Etats Unis



THE FUTURE – cast

JasonHamish Linklater
SophieMiranda July
MarshallDavid Warshofsky
Gabriella.....Isabella Acres
Joe, de maan / la luneJoe Putterlik

THE FUTURE – crew

regie / réalisation.....Miranda July
scenario / scénario.....Miranda July
producent / producteurGina Kwon & Roman Paul
uitvoerend producent / producteur exécutifSue Bruce-Smith
director of photographyNikolai von Graevenitz
production designer.....Elliott Hostetter
montage.....Andrew Bird
muziek / musiqueJon Brion



THE FUTURE – Miranda July

Miranda July of eigenlijk Miranda Jennifer Grossinger (1974) is een filmmaker, schrijver en uitvoerend kunstenaar. Haar werk is gepresenteerd op plekken als het MoMa, The Kitchen, The Guggenheim Museum, en op twee Whitney-Biënnales. Ze schreef, regisseerde en speelde in haar eerste speelfilm, *Me and You and Everyone We Know*, die de special jury prize op het Sundance Film Festival won en vier prijzen in Cannes, waaronder de *Caméra d'Or*. De korte verhalen van July zijn gepubliceerd in *The New Yorker*, *The Paris Review* en *Harper's*. Voor de verzamelbundel van haar korte verhalen (verschenen onder de titel *No One Belongs Here More Than You*) ontving July de Frank C'Connor International Short Story Award. Het boek is in twintig verschillende landen uitgegeven.

Samen met kunstenaar Harrell Fletcher maakte July de website www.learningtoloveyoumore.com, het begeleidend boek vormt nu onderdeel van de collectie van The San Francisco Museum of Modern Art. *Eleven Heavy Things*, een interactieve beeldentuin die July in 2009 voor de Biënnale van Venetië maakte, was in 2010 tijdelijk te bewonderen op Union Square in New York.

July, dochter van de Amerikaanse schrijver en uitgever Richard Grossinger, groeide op in Berkeley en woont momenteel in Los Angeles. In 2004 zette *Filmmaker Magazine* July op nummer 1 in hun rubriek '25 New faces of Indie Film.'

Miranda July est une artiste américaine polyvalente : elle s'intéresse au film, au son, à la performance et à l'écriture. Tout commence en 1995 lorsqu'elle crée son propre réseau de distribution de films, *Big Miss Moviola*, pour aider les artistes vidéo américaines indépendantes. Elle réalise alors plusieurs courts-métrages dont *The Amateurist* (1999), présenté dans les plus importants festivals d'art vidéo dont celui de Rotterdam, puis *Nest of Tens* (2000), documentaire étonnant de maturité, et *Getting Stronger Every Day* (2001), une fable contemporaine sur des personnages en quête d'identité.

Elle arrive dans le monde du long-métrage en tant qu'actrice dans *Jesus' Son* d'Alison MacLean et comme scénariste pour *Le Centre du monde* de Wayne Wang. *Moi, toi et tous les autres*, présenté en exclusivité au Festival de Sundance 2005 où il reçoit l'"International Filmmaker's Award" et récompensé à Cannes de la prestigieuse *Caméra d'or*, marque ses débuts de réalisatrice. Elle est également scénariste et interprète de ce conte moderne où les destins de petits banlieusards s'entrecroisent, donnant la réplique à John Hawkes (*Identity*) et Ellen Geer (*Harold et Maude*).

speelfilms / long métrages

- Me and You and Everyone We Know (2005) (distr ABC distribution)
- The Future (2011)

kortfilms / court métrages

- I Started Out With Nothing and I Still Have Most of It Left
- Featured in Emily B. Kingan's documentary The Portland Girl Convention (1996)
- A Shape Called Horse on Video Fanzine #1 (Kill Rock Stars)
- Atlanta (1996) on Audio-Cinematic Mix Tape (Peripheral Produce)
- The Amateurist (1998) part of Joanie4Jackie4Ever
- Nest of Tens (2000) (Peripheral Produce)
- Getting Stronger Every Day (2001) on Peripheral Produce's All-Time Greatest Hits
- Narrator on Matt McCormick's The Subconscious Art of Graffiti Removal (2001) on Peripheral Produce's All-Time Greatest Hits (Peripheral Produce)
- Haysha Royko (2003)
- Are You the Favorite Person of Anybody? (2005) (dvd)
- Things We Don't Understand and Are Definitely Not Going to Talk About (spring 2007)

boeken / livres

- The Boy from Lam Kien (2005) (Cloverfield Press)
- No One Belongs Here More Than You: Stories (2007) (Scribner)
- Learning to Love You More (with Harrell Fletcher) (2007) (Prestel Publishing)

kortverhalen / récit courts

- Jack and Al (Fall 2002) ('Mississippi Review)
- The Moves (Spring 2003) (Tin House)
- This Person (Spring 2003) (Bridge Magazine)
- Birthmark (Spring 2003) (Paris Review)
- Frances Gabe's Self Cleaning House (Fall 2003) (Nest Magazine)
- It Was Romance (Fall 2003) (Harvard Review)
- Making Love in 2003 (Fall 2003) (Paris Review)
- The Man on the Stairs (spring/ summer 2004) (Fence Magazine)
- The Shared Patio (winter 2005) (Zoetrope: All-Story)
- Something That Needs Nothing (18 September, 2006) (The New Yorker)
- Majesty (28 September, 2006) (Timothy McSweeney's Quarterly Concern)
- The Swim Team (January 2007) (Harper's Magazine)
- Roy Spivey (11 June, 2007) (The New Yorker)

muziek / musique

- 10 Million Hours a Mile (1997) (Kill Rock Stars)
- The Binet-Simon Test (1998) (Kill Rock Stars)

performances

- Love Diamond (1998–2000)
- The Swan Tool (2000–2002)
- How I Learned to Draw (2002–2003)
- Things We Don't Understand and Are Definitely Not Going to Talk About (2006–...)

THE FUTURE – Hamish Linklater

Hamish Linklater is een veelgevraagde acteur, die in verschillende films, televisieseries en toneelstukken zijn sporen heeft verdiend. Hij heeft zojuist zijn opnames in Battleship afgerond (regisseur Peter Berg, Universal Pictures). Onlangs speelde hij in Fantastic Four, Final Draft en Groove (Sundance 2000). In de CBS-komedie The New Adventures of Old Christine was hij samen met Julia Louis Dreyfus (Seinfeld) te zien. In de zomer van 2010, speelde Linklater samen met Al Pacino in The Merchant of Venice in het Delacourt Theatre. Het jaar daarvoor was hij, voor zijn rol in Twelfth Night, genomineerd voor de Drama Desk Award. Andere toneelstukken in New York waar Linklater in heeft gespeeld zijn Good Thing (The New Group), Romeo en Juliet (The Acting Company), Hamlet (The Public), The Square (The Public) en Love's Fire (The Public). Buiten New York speelde Linklater in stukken als The Violet Hour (South Coast Rep), The Singing Forrest (Long Wharf), A Midsummer Night's Dream (Long Wharf) en Measure for Measure (The Ahmanson). Linklater verscheen in televisieseries als Ugly Betty, Pushing Daisies en Gideon's Crossing. Hij schreef en produceerde de pilot van Motor City voor ABC samen met zijn vrouw Jessica Goldberg.

Hamish Linklater est un comédien fort demandé qui a joué dans des différents films, des feuilletons de télévision et des pièces de théâtre. Il vient de finir le tournage de Battleship (réalisateur Peter Mons, Universal Pictures). Récemment il a joué dans Fantastic Four, Final Draft en Groove (Sundance 2000). Dans le comédie de CBS The New Adventures of Old Christine il était à voir à côté de Julia Louis Dreyfus (Seinfeld). Pendant l'été de 2010, Linklater a joué avec Al Pacino dans The Merchant of Venice au Delacourt Theatre. En 2009 il était nommé pour un Drama Desk Award pour son rôle dans Twelfth Night. Autres pièces de théâtre à New York dont Linklater a eu un rôle étaient Good Thing (The New Group), Romeo en Juliet (The Acting Company), Hamlet (The Public), The Square (The Public) et Love's Fire (The Public). Il a aussi joué dans The Violet Hour (South Coast Rep), The Singing Forrest (Long Wharf), A Midsummer Night's Dream (Long Wharf) et Measure for Measure (The Ahmanson). Linklater est paru dans des feuilletons de télévision comme Ugly Betty, Pushing Daisies et Gideon's Crossing. Il a écrit et a produit le pilot de Motor City pour ABC ensemble avec sa femme Jessica Goldberg.

THE FUTURE – interview Miranda July

By Jenni Miller

Miranda July is one of those terribly aggravating people who is exquisitely talented in a variety of mediums but too awesome not to want to be best friends with, if that makes any sense. Her first film, 'Me and You and Everyone We Know,' won four awards at Cannes and the Special Jury Prize at Sundance in 2005.

Since then, she's written an award-winning collection of short stories, *No One Belongs Here More Than You*, created the online project "learningtoloveyoumore," a storytelling website and made an interactive sculpture garden for the 2009 Venice Biennale. July's new movie 'The Future' began as a performance piece called *Things We Don't Understand and Definitely Are Not Going to Talk About*, where she'd pull members from the audience onstage to perform. The final result premiered at Sundance earlier this week and will also play at the Berlin Film Festival in February.

July also stars in 'The Future' as Sophie, a dance teacher in Los Angeles who lives with her boyfriend Jason (Hamish Linklater). When they find an injured cat, they dub him Paw Paw and take him to a shelter to be fixed up so they can adopt him. However, Paw Paw's presence looms large --- they have one month to figure out what the hell they want to do with their lives, because after that, they'll be tied down to an old, sickly cat that could live much longer than they'd originally anticipated. They quit their jobs, disconnect their Internet, and go about making a heartbreaking, glorious mess of it all, while Paw Paw waits patiently for them to come get him.

Cinematical met up with Miranda July at Sundance in an appropriately strange location, an indoor pool in an atrium filled with fake plants and surrounded by hotel rooms. As July wrote on her blog, "A man in his underwear banged on his hotel window while I was being interviewed outside. When I looked up he pressed his whole body against the glass." Welcome to Sundance.

Cinematical: At the very beginning of 'The Future,' Sophie and Jason disconnect from the Internet, which is sort of the opposite of 'Me and You and Everyone We Know,' where people use the Internet to connect to each other. Has your view of the Internet changed since then, or has its nature somehow evolved to where we are using it to be disconnected?

Miranda July: I think it's evolved in the sense that I didn't think about it that much in the first movie as far as it was impacting my life; it was almost like a device in that story,

whereas five years later, which is such a short time for a technology to change how we're living each minute, it is now something I have to protect myself and certainly my creative life from. It is in a way more personal than the last movie, that aspect of it; although it's not as big a part of the movie, it is kind of like a catalyst for a crisis, which I think makes sense. If you're not filling in all the cracks with distraction, you end up in the middle of your problem more quickly.

I think it's really interesting to use Paw Paw as a narrative device because cats are so often thought of as tricksters, or, at best, unreliable narrators. He seems to know more about everything than the humans.

I wanted to be able to have these very unknowing people who could then transform but not get very far, you know? Not have all their problems solved but kind of both of them, in their way, wake up, but then in that world, there had to be someone more honest with themselves or more emotionally clear and speaking the truth, and it's hard to do that with a human. You quickly get into sentimentality that I think Paw Paw can shoulder, without shoulders. [laughs] Maybe in a way it's because of that, because you see so little [of Paw Paw] that you can fill out more and there's more space, in a way, to hold those bigger feelings.

I wasn't quite prepared for it to be so dark and the characters to be so flawed. At any point, were you concerned about some of the emotional risks, of losing your audience with some of the things that they did?

I'm not too worried about losing the audience that's watching the movie. I mean, that is a risk with any movie. But the risk of losing some of the 'Me and You' audience, of the first movie, that seems like not my problem. [laughs] My only job is to keep making things that are true to where I am right now, or even one step ahead of myself, ideally, like, sort of going into mystery. The definite way to fail would have been to actively try and keep that audience. I don't know what that movie would have been, but it wouldn't have been good.

As a performer, you do some incredibly brave, vulnerable scenes. Was there one in particular that you really had to psyche yourself up for?

That break-up scene, the scene where I tell [Jason], you know, that I'm wild... Since I'm the director, I don't ever go to my trailer, you know? And I hadn't ever been to the trailer once, I didn't even really get that I had one, but before that scene, I remember lying down, being like, I have to do the actor thing of taking a moment. I have to step off the set. And I just remember lying there, pretty much shaking. I don't know if I was doing like a Method thing to get into it, but I was relieved when that was over. One particular thing that I really loved was Jason's set of signs and symbols and these mystical things. Do you have any of your own? The basis for some of that was that there were a lot of

weird synchronicities with Joe, you know, who you read is a real [person], playing himself, basically. For example, I'd already written the part of Paw Paw and named Paw Paw, and one day he's like, Joe's hearing me talk about Paw Paw and he says, "Is he named after the lake, Lake Paw Paw? Because that's where me and my wife met sixty-two years ago." And it just seemed like, given the sort of story that I'd already written where it's almost like he could be an older Jason and Paw Paw maybe being almost their unborn child, it was like, whoah. This is really getting very synchronous. And there were other things too. Also, just his phenomenal love of cats, which I tried to put in the movie. I mean, he has a burial ground for all the cats... [They're all buried] six feet deep so they'll never be disturbed. It's kind of uncanny. So in a way those things were trying to echo the actual creative process, which, of course, is me too; I'm prone to noticing those kinds of things and getting reassured by them.

I read that Joe passed after the filming.

Yeah, after I finished the movie -- I finished the movie, I flew home from Berlin the day before Thanksgiving, and he died on Thanksgiving.

If you had any advice for people like Sophie and Jason, or if you were ever in their position and wanted advice, what would you say or do?

When you don't know what to do, you don't have to do something. I feel like that's sort of Sophie's mistake, whereas Jason kind of doesn't know what to do at a certain point but keeps on going, doesn't make any radical moves at that point of unknowing. I think there is something about panic that can make you make a sudden left turn because the moment is so unbearable you feel like you have to act to get out of it. Sometimes it's okay not to act.

www.blog.moviephone.com

