

MIRANDA JULY

HAMISH LINKLATER



THE FUTURE

**"EXTRAORDINARY, DARING, BREATHTAKING!
ITS PLEASURES AND PROFUNDITIES EXPAND THE MORE I THINK ABOUT IT."**

-LISA SCHWARZBAUM, ENTERTAINMENT WEEKLY

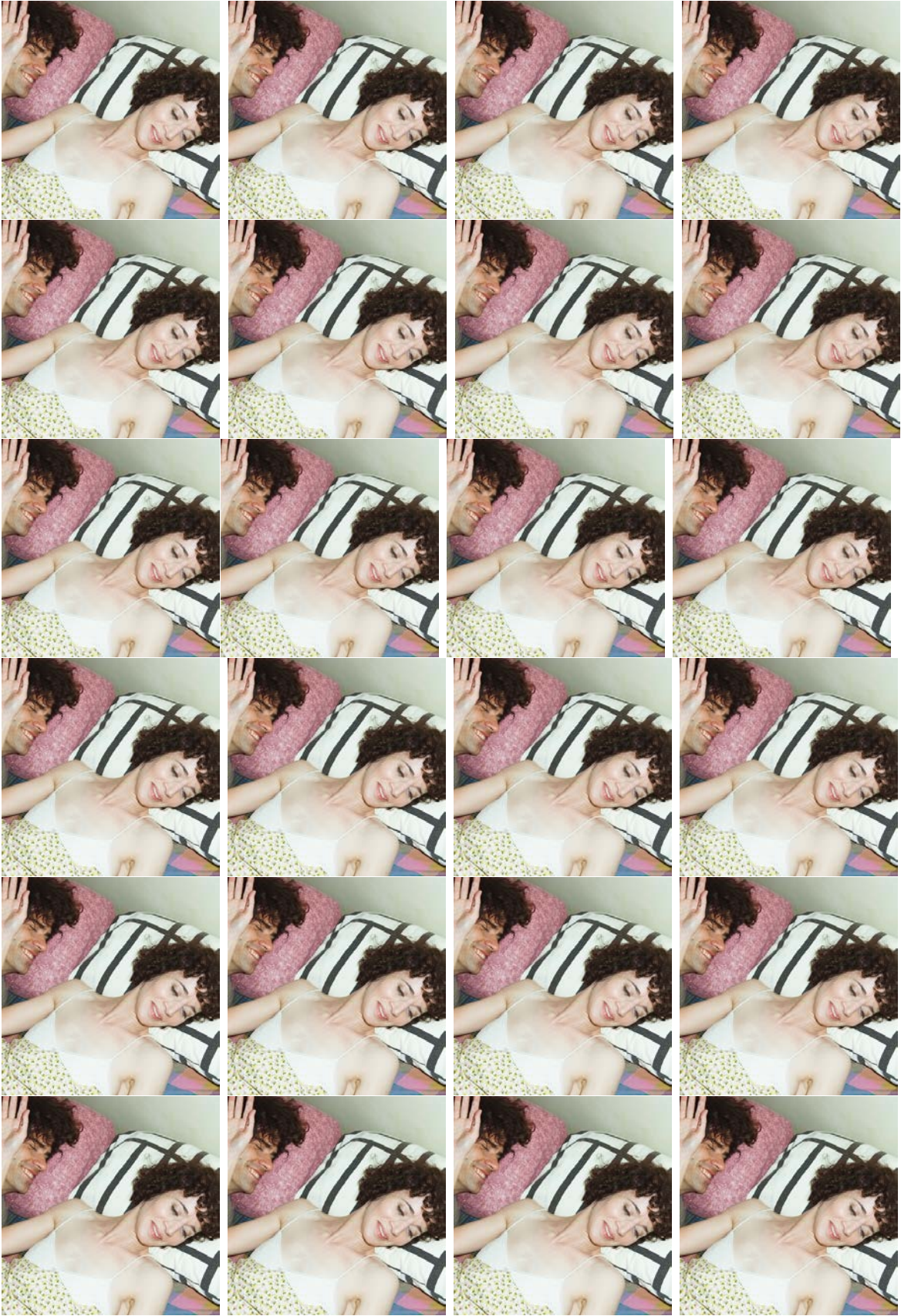


ROADSIDE ATTRACTIONS, RAZOR FILM, GINK PRODUCTIONS and FILM4 PRESENT IN ASSOCIATION WITH THE MATCH FACTORY
and HAUT ET COURT with the support of MEDIENBOARD BERLIN-BRANDENBURG and FILMFÖRDERUNGSANSTALT "THE FUTURE"
HAMISH LINKLATER MIRANDA JULY DAVID WIKSHOFSKY ISABELLA ACRES JOE PUTTERLIK with music by NIKOLAI VON GRAEVENITZ
PRODUCTION DESIGNER ELLIOTT HOSTETTER COSTUME DESIGNER ANDREW BIRD MAKEUP DESIGNER JON BRON STYLING JEANNE MCCARTHY NICOLE ABELLERA EDITOR CHRISTIE WITTENBORN
EXECUTIVE PRODUCERS SABINE SCHUMANN PRODUCED BY MARGARET YEN EXECUTIVE PRODUCERS PATRICK VEIGEL PRODUCED BY RAINER HEESCH EXECUTIVE PRODUCERS LARS GINZEL
DIRECTOR OF PHOTOGRAPHY CHRIS STINSON EXECUTIVE PRODUCERS SUE BRUCE-SMITH PRODUCED BY GENA KIVON ROMAN PAUL GERHARD MEXNER WRITTEN BY MIRANDA JULY



FROM THE DIRECTOR OF 'ME AND YOU AND EVERYONE WE KNOW'

Release 1 september 2011





The Future

Synopsis

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.

91 minuten/ 35 mm/ Kleur/ Dolby Digital/ Engels gesproken met Nederlandse ondertitels 

The Future wordt in Nederland gedistribueerd door ABC - Cinemien. Beeldmateriaal kan gedownload worden vanaf: www.cinemien.nl/pers of vanaf www.filmdepot.nl

www.thefuturethefuture.com
www.mirandajuly.com





The Future

Cast

Jason...	Hamish Linklater
Sophie	Miranda July
Marshall...	David Warshofsky
Gabriella...	Isabella Acres
Joe, de maan...	Joe Putterlik

Crew

Written and directed by...	Miranda July
Produced by...	Gina Kwon
	Roman Paul
Executive producer	Sue Bruce-Smith
Director of Photography	Nikolai von Graevenitz
Production Designer	Elliott Hostetter
Editor	Andrew Bird
Music	Jon Brion



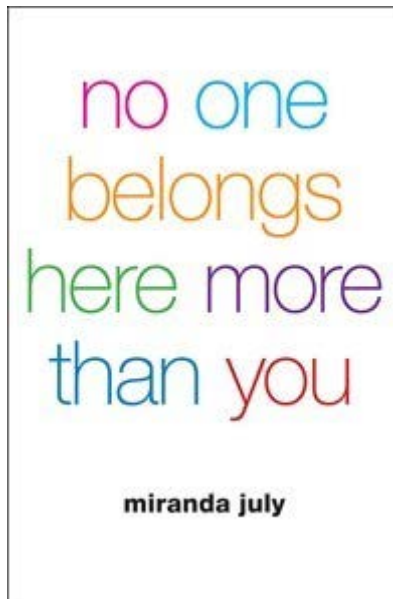
The Future

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, in Nederland door De Bezige Bij.

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.'



Speelfilms (regie, scenario, hoofdrol)

- *Me and You and Everyone We Know* (2005) (ook uitgegeven door ABC - Cinemien)
- *The Future* (2011)



Korte films

- *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) onderdeel van 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* (voorjaar 2007)

Boeken

- *The Boy from Lam Kien* (2005) (Cloverfield Press)
- *Niemand Hoort Hier Meer Dan Jij* (2007) (De Bezige Bij). Originleel: *No One Belongs Here More Than You: Stories* (2007) (Scribner)
- *Learning to Love You More* (with Harrell Fletcher) (2007) (Prestel Publishing)

Publicaties van korte verhalen

- *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* (voorjaar/ zomer 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* (januar 2007) (*Harper's Magazine*)
- *Roy Spivey* (11 juni, 2007) (*The New Yorker*)

Muziekalbums

- *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–heden)



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.



The Future

David Warshofsky

David Warshofsky studeerde af aan de Tisch School of the Arts (New York University) en maakte al snel carrière als acteur in menig televisie-serie, film en toneelstuk (voornamelijk op Broadway). Onlangs schitterde hij in *Unstoppable*, samen met Denzel Washington onder regie van Tony Scott, en *Fair Game*, van Doug Liman (de film zat in competitie in Cannes in 2010). Andere films waarin Warshofsky speelde waren o.a. *There will be Blood*, *Public Enemies*, *The Best Thief in the World*, *Personal Velocity* (Sundance Best Film 2002), *Welcome to Collinwood* (Cannes 2002), *Last Exit to Broadway*, *Born on the Fourth of July* en Ridley Scotts *G.I. Jane*. Op Broadway speelde hij in stukken als *Henry V* (in het New York Shakespeare Festival), *Blue Window* (Manhattan Theatre Club) en *Romance Language* (Playwright's Horizons). In Tony Kushners *A Bright Room Called Day* (geregisseerd door Oskar Eutis) speelde hij de rol van Swetts.

David Warshofsky woont momenteel in Los Angeles, samen met zijn vrouw Kristina Lear en zijn kinderen Helen en Macgree.



The Future

Interview Miranda July

Door 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







For fans of Miranda July's singular, surreal debut, "Me and You and Everyone We Know," the future has long held enormous promise: At some point, we knew, this sui generis storyteller would return and grace us with another dose of her delightfully peculiar worldview. Now that "The Future" has become the present, July doesn't disappoint.

By Peter Debruge

Shifting attention from the difficulties of finding a connection (a la "Me and You") to the vagaries of trying to maintain an adult relationship, writer-director July builds "The Future" around ideas of insecurity and uncertainty, casting herself as Sophie, a children's dance instructor who isn't much of a dancer herself. Sophie and Jason (Hamish Linklater, endearingly awkward) have been dating for five years and are ready to take the next step, agreeing to bring a cat into their home -- not just any cat, either, but a wounded stray named Paw Paw with a life expectancy of somewhere between six months and five years.

Paw Paw narrates, a whimsical choice made possible through a series of melancholy monologues, pantomimed by two oversized front paws (one of them in a plaster cast) at the nearby animal hospital. Sophie and Jason must wait 30 days for Paw Paw's leg to heal, a timeframe that inspires them to behave like cancer patients who've just learned they have one month to live. They both quit their jobs; Jason starts hunting for cosmic signs in the PennySaver, while Sophie spontaneously starts an affair with a man (David Warshofsky) who makes promotional signs for a living. While these developments do not bode well for the couple's future pet-rearing skills, they do support a series of amusing episodes, including an encounter with a sage old man (Joe Putterlik) whose home furnishings uncannily match the couple's own choice of decor -- a sneak peek of what's in store for them, perhaps?

Of course, not all auds see the charm in a grown woman who clings to an oversized T-shirt like it's some kind of safety blanket (which yields perhaps the most outlandish payoff). July risks alienating a certain contingent with every twee idea she throws at the screen, but she's fearless in her execution, earning hearty laughs throughout as she unveils inventive new ways of tackling the absurdities of life. In one such scene, after failing to launch her own YouTube-based dance project, Sophie accepts a job as receptionist at her old studio, where, instead of imagining herself getting older, she pictures friends' kids growing up right before her eyes. When Sophie decides to tell Jason of her infidelity, he responds by freezing time and begging the moon for advice. Though we hope things will turn out right, "The Future" makes no assurances that the couple will stay together or even that the cat will want them when they return. For all the superficial hilarity of July's approach, a much sadder streak runs deep through the entire film, reinforced by Jon Brion's score (more tones than melody). Still, it's curious that this is the feeling she chooses to leave us with in the end.

Instead of building to some grand finale designed to encompass all that has come before, "The Future" remains forward-facing, loose ends and all. There can be no question that the Sophie and Jason seen at the close of the film are completely different from the more childlike versions presented at the outset.