

IFC Films

presents

A film by Miranda July

ME AND YOU AND EVERYONE WE KNOW

*Winner of the 2005 Sundance Film Festival's
Special Jury Prize for Originality of Vision*

LA Publicity Agency
Chris Libby
BWR
P – 310-550-3267
clibby@bwr-la.com

NY Publicity Agency
Jessica Edwards
Murphy PR
P212-414-0408
jedwards@murphypr.com

IFC FILMS
Publicity Contact
Michelle Panzer - 917-685-5755
mmpanzer@ifcfilms.com
Saudia Davis - 917-583-7479
sndavis@ifcfilms.com

Synopsis

Me and You and Everyone We Know is a poetic and penetrating observation of how people struggle to connect with one another in an isolating and contemporary world. Christine Jespersen is a lonely artist and e"Eldecab" driver who uses her fantastical artistic visions to draw her aspirations and objects of desire closer to her. Richard Swersey (John Hawkes), a newly single shoe salesman and father of two boys, is prepared for amazing things to happen. But when he meets the captivating Christine, he panics. Life is not so oblique for Richard's seven-year-old Robby, who is having a risqué internet romance with a stranger, and his fourteen- year-old brother Peter who becomes the guinea pig for neighborhood girls— practicing for their future of romance and marriage.

In July's modern world, the mundane is transcendent and everyday people become radiant characters who speak their innermost thoughts, act on secret impulses, and experience truthful human moments that at times approach the surreal. They seek togetherness through tortured routes and find redemption in small moments that connect them to someone else on earth.

Q&A with Director 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 did the Sundance Institute help you develop the story and the film? How was the experience beneficial as a first time filmmaker?

In January of 2003 I went to the Sundance Screenwriter's Lab. I had never shown my script to anyone before this, so just hearing people speak these character's names out loud was ground breaking for me. The month long lab gave me the opportunity to shoot 7 scenes from my script as practice runs. It was so important to break the movie out of my internal world and learn just how much I was going to have to communicate to make this happen. In retrospect, it was also important to know how *hard* the process would be. By the time I got to the real thing I was braced and ready.

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.

Can you talk about Richard's role as a father? As a potential lover?

I don't think Richard feels like a real dad, he doesn't feel competent playing that role. I am exploring the idea that being a 'Father' is a role that you have to take on and play along with willingly; that roles are an important part of moving through life. Learning how to play a role is one of the risks Richard must take.

In the film, Richard could have this really romantic thing happen when Christine gets into the car with him, but instead he kicks her out. It's only because he can't play the role of the 'Lover'. It is the mental leap he has to take, just like I had to take a mental leap and be the 'director' of the movie.

If you don't trust roles it is harder to be in any kind of relationship. John Hawkes really brought that out in Richard. John has a kind of intelligence that can be dangerous, or hilarious, or heartbreaking or completely revelatory. He moves me as a person in the same way that Richard does as a character

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 Miles, 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.

Can you talk about working with Chuy Chavez? Have you collaborated before?

Chuy and I had never worked together before, but we had a mutual friend in Miguel Arteta. Chuy had shot Miguel's first two films. When I met Chuy I instantly knew that we would be able to make a language together. I think we both come from a similar artistic place which allowed us to trust each other. I spent three days acting out the movie for him in my living room, doing all the parts, and expressing each tone and emotion that I wanted to capture. This was important because, except for the tricky scenes, we didn't use a shot list or story boards. I would rehearse the scene in the location with the actors, feeling out the blocking and he would take photographs. He would flip through them on his digital camera and I would either like how it looked, or immediately see the problem in what I had blocked. This was especially helpful for the scenes that I was also acting in.

Can you talk about the music and sound in the film and how they set the tone you are trying to achieve.

Most of the score is made on what Mike Andrews, the composer, calls "democratic instruments." These are instruments that anyone could play; Casio keyboards, vocoder, drum machine, etc. And by not using a midi sequencer we benefited from all the 'accidents' of performance. Playing emotional music on these cold instruments reflected the movie well, it accentuated the blatant honesty without making it maudlin.

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.

Biographies

Miranda July (Writer, Director, *Christine*)

Me and You and Everyone We Know (IFC Films / FilmFour) is Miranda July's feature-length film debut. It premiered at the 2005 Sundance Film Festival where it was awarded with a Special Jury Prize for Originality of Vision. The screenplay was workshopped at the Sundance Screenwriting and Filmmaking labs in 2003. July was the American recipient of the 2004 Sundance/NHK International Filmmaker's Award. July works in many different mediums including film, audio, performance and writing. Her short films (*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*, and *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*

Gina Kwon (Producer)

Gina Kwon is an independent film producer based in Los Angeles. Kwon, who co-produced *The Good Girl* and associate produced *Chuck & Buck*, works closely with director Miguel Arteta and producer Matthew Greenfield. In 2003, the three produced the independent feature *The Motel*, which premiered at the 2005 Sundance Film Festival, for writer/director Michael Kang. Kwon is the recipient of the 2004 Mark Silverman/Sundance Fellowship for New Producers and recently won the Bravo/American Express Producer's Award at the 2005 Indie Spirit Awards.

Kwon has also produced documentaries for television, working with R.J. Cutler on the series *The Residents* (Co-Producer) and *American High* (Associate Producer), winner of the 2001 Emmy Award for Best Non-Fiction series. Kwon started out in international film distribution, working as Vice President of Myriad Pictures which distributed a library of art house and documentary films.

CAST

John Hawkes (*Richard*)

John Hawkes stars in *Me and You and Everyone We Know* which is in Dramatic Competition at the 2005 Sundance Film Festival. The actor continues to build an impressive resume in both film and television. He currently stars as 'Sol Star,' a spirited

entrepreneur in a lawless town in the sophomore season of the critically acclaimed HBO series *Deadwood* and just wrapped production in the feature film *The Moguls* opposite Jeff Bridges.

Recently he was seen in the Lion's Gate film *A Slipping Down Life* with Guy Pearce. Last year, he stood out in the psychological thriller *Identity* alongside John Cusack and Ray Liotta. He won over audiences and critics alike with his soulful portrayal of 'Bugsy' in *The Perfect Storm*. Hawkes also starred in and co-produced the independent film *Buttleman* for which he received a Breakout Performance Award at the 2004 Sedona Film Festival. The film also won a special jury prize at the 2003 Deep Ellum film festival in Dallas. Other feature credits include *Playing God*, *From Dusk 'till Dawn* and *Hardball*.

Hawkes' TV credits include a leading role in *Taken*, Steven Spielberg's miniseries for the Sci-Fi channel, a recurring role on the hit series *The Practice*, and guest-starring appearances on *The X-Files* and *24*.

Born and raised in rural Minnesota, Hawkes moved to Austin, Texas, where he began his career as an actor and musician. He co-founded the Big State Productions theater company and appeared in the group's original play, *In the West* at the Kennedy Center in Washington, D.C. He also starred in the national touring company production of the play, *Greater Tuna*, which included engagements in Chicago, Los Angeles, and San Francisco.

Furthermore, Hawkes wrote and performed a critically acclaimed solo play, *Nimrod Soul* at the Theatre at the Improv. He currently writes, records and performs music with his band, King Straggler.

Miles Thompson (Peter)

Miles has been acting professionally for five years. He was a series regular on the improvisational comedy show, *Sponk*. Additionally, he can be seen on the television show, *Third Watch*, as well as, *La Toileta*, a made for TV special for Nickelodeon where he played the lead role (Will). His film credits include *Thirteen Conversations About One Thing*. He has been in the theatrical productions of *Two Men From Missouri* (SUNY Purchase Children's Shakespearean Festival), *Reckless*, *The Good Doctor*, *Our Town* (John Jay Theatre Workshop), *The Me Nobody Knows*, *Lost in Yonkers*, and *Sammy Carducci's Guide to Women* (Actor's Workshop).

In his spare time, Miles studies Classical Guitar, is an Assistant Director to Denise Simon (Actor's Workshop), and a Sous Chef for a catering company (Charlotte Berwind Fine Foods). He enjoys listening to and playing all types of music. Miles is from New York State and is a junior in High School.

Brandon Ratcliff (Robby)

At the tender age of six, Brandon Ratcliff has a personality that is out of this world.

When Brandon was just two and a half years old he approached his parents with a decision that would change the path of all of their lives. He wanted to be on television. But not just television, he also wanted to be in movies and magazines. At their young son's request they put Brandon in acting classes and eventually to one of the largest talent showcases in the world. There Brandon shined and won numerous awards for both acting and modeling. In January of 2003 the family moved from their home in Chicago, Ill to Los Angeles.

Since Brandon's arrival in Hollywood he has won over the hearts of all who meet him with his young charm and quick mind. In his first year Brandon booked roles on the series *Rock Me Baby* and *All of Us* both for UPN. He also landed a role in the feature film *You Me and Everyone We Know* written and directed by Miranda July.

In his spare time Brandon practices Tae Kwan Do in which he has a yellow belt and watching science programs on television. Brandon also has big plans for his future. Since he has accomplished his goal of appearing on the big and small screen he is now planning on taking on the role of director as a teen and doctor as an adult.

Carlie Westerman (Sylvie)

Carlie Westerman's list of film credits literally reaches from here to the stars with whom she has worked, including acting with and learning from the likes of Ray Bradbury, Jamie Lee Curtis, Tyne Dailey, Patricia Heaton, Miranda July, Fred Savage, Will Wheaton and Noah Wiley.

Carlie's other film roles include *A Cinderella Story*, *Kind of the Ants*, *Jane White is Sick and Twisted*, *Hourly Rules* and *Nine Days to Nowhere*. Her television guest appearances include *ER*, *Judging Amy*, *Presidio Med* and *Malcolm in the Middle*. And she was featured in recurring TV roles in *Phil of the Future* and *Veronica Mars*.

Carlie recently added number 40 to her long list of commercials, an impressive career for a very talented sixth-grader, who still finds time to pursue activities in the great outdoors, which she loves and where she bicycles and hikes; that is when she's not dancing or enjoying an Earthquake, that's the name of her pet cat.

Although she thinks about and misses the snow in her home state of Michigan, she loves the beaches of Southern California.

Hector Elias (Michael)

Hector Elias has been in many independent films and was very happy to join the cast of *Me and You and Everyone We Know*. Past film credits include *Buddy Boy*, *From Dusk Till Dawn*, *The Pornographer* and *Three Amigos*. He has appeared on numerous TV shows including *Kingpin*, *Empty Nest*, *The Wonder Years* and *General Hospital* to name a few. Hector is also an art director, graphic designer and photographer.

Brad Henke (Andrew)

Brad Henke just completed filming the Warner Brothers picture, *Must Love Dogs*, starring Diane Lane. He recently finished shooting *Shall Not Want*, starring opposite Maggie Gyllenhaal. He recently completed filming *The Moguls* starring as Jeff Bridges' friend, Ron. Earlier this year, Brad co-starred in the film *The Assassination of Richard Nixon* with Sean Penn which debuted at the 2004 Cannes Film Festival and which ThinkFilm released in December. He also recently starred opposite Justin Chambers, Philip Baker Hall and Robin Tunney in *In Control of All Things*. Some of Brad's earlier film credits include: *The Fan* directed by Tony Scott and his first role in *Mr. Wrong* with Ellen DeGeneres.

On television, Henke starred in the Showtime original series *Going to California*. Other television guest star and recurring credits include: *CSI*, *Judging Amy*, *Providence*, *Sports Night*, and *ER*.

Soon after Brad Henke began acting he realized he had the gift and desire to direct. His goal was to develop into the ultimate actors' director. To hone this skill, Brad began teaching acting classes for the acclaimed acting coach, Ivana Chubbuck. Two years later, Brad's success as an actor and teacher propelled him into opening his own acting studio allowing him to use his directing skills in a weekly class, challenging and nurturing actors to discover and develop real, human characters and prepare them for working on a set.

Henke attended the University of Arizona on a football scholarship and majored in English with a minor in drama. After graduation and a brief stint in the NFL, including a Super Bowl appearance with the Denver Broncos, Henke moved to Los Angeles to pursue acting. Henke's love for acting has led to consistent film and television work and inspired him to start his acting school.

Brad and his wife Katelin are writing partners and are currently developing several TV and film projects including the independent film *Stuck*, a gritty love story set in Chicago which reached the final round for The 2005 Sundance Institute Filmmakers Lab.

Natasha Slayon (Heather)

Natasha Slayton began her acting career at the age of nine and within the first six months landed co-starting roles on ABC's *Brothers Keeper* and MGM's animated-series *Lionhearts* playing the daughter of William H. Macy and Peri Gilpin

For the past seven years, Natasha has landed memorable roles in various plays, commercials and sitcoms. Her major film role *Me and You and Everyone We Know* has landed a coveted spot at this year's Sundance Film Festival.

At 16 years old, Natasha lives in Sherman Oaks, California with her mom and dad, and along with cating, plays guitar, writes music and is also pursuing a career as a recording artist.

Najarra Townsend (Rebecca)

Najarra has been singing, dancing and performing all her life, - - keeping busy with theater (musical comedy to Shakespeare), films (dark drama to light comedy to suspense/horror), modeling and performance companies. She is currently working with a producer from Sony on a new solo album of her original songs.

A native of Santa Barbara, Najarra just turned 15 and loves every minute of her busy life. She hopes to continue to grow in this field of work that she loves so much.

Tracy Wright (Nancy)

Tracy Wright is an acclaimed actress who has worked extensively in Canadian theatre, film and television. She was a founding member of the Toronto-based experimental theatre group the Augusto Company and together with Don McKellar and Daniel Brooks she co-created six groundbreaking productions. Her stage work has won her three separate DORA nominations for *Red Tape*, *The Lorca Play* and *Lion in the Streets*.

Her most notable television appearances include *Twitch City*, *Dice* and *The Kids in the Hall*.

Tracy has also worked extensively in film with some of Canada's most internationally acclaimed directors. Her credits include Bruce McDonald's *Highway 61*, Patricia Rozema's *When Night is Falling*, *Sarabande* directed by Atom Egoyan, Jeremy Podeswa's *The Five Senses*, Bruce McCulloch's *Dog Park* and *Superstar*, and Don McKellar's *Last Night* (winner of the Prix de la Jeunesse award at the Cannes International Film Festival). Tracy also appears in McKellar's latest film *Childstar*.

JoNell Kennedy (Pam)

JoNell Kennedy is pleased to have played the role of Pam in *Me And You And Everyone We Know*. Her film credits include *Impostor*, *44 Minutes*, *Collateral* and *Guess Who?* featuring Bernie Mac and Ashton Kutcher. She has had guest starring roles on *ER*, *Judging Amy*, *Friends*, *Seinfeld*, *The District*, and *X-Files*. She also co-produced and starred in the short film *The Male Groupie*. Currently, her time is split between a recurring role on Nickelodeon's new series *Head To Toe* in Los Angeles and performing in *Intimate Apparel* at The Steppenwolf Theatre in Chicago.

CREDITS

CAST

John Hawkes	Richard
Miranda July	Christine
Miles Thompson	Peter
Brandon Ratcliff	Robby
Carlie Westerman	Sylvie
Natasha Slayton	Heather
Najarra Townsend	Rebecca
Hector Elias	Michael
Tracy Wright	Nancy
Jo Nelle Kennedy	Pam
Brad Henke	Andrew
Ellen Geer	Ellen
Colette Kilroy	Nedra
James Kayten	Doug
Amy French	Assistant
James Mathers	Teacher
Tiana Marie Nelms	Monique
Jordan Potter	Shamus
Cheryl Phillips	Woman Customer
Sven Holmberg	Artist
Patricia Skeriotis	Saleswoman
Kelsey Chapman	Jessica
EJ Callahan	Man Tapping Quarter

CREW

DIRECTOR	Miranda July
WRITER	Miranda July
PRODUCER	Gina Kwon
EXECUTIVE PRODUCER	Jonathan Sehring
EXECUTIVE PRODUCER	Carolyn Kaplan
EXECUTIVE PRODUCER	Holly Becker
EXECUTIVE PRODUCER	Peter Carlton
ASSOCIATE PRODUCER	Mary Prendergast
ASSOCIATE PRODUCER	Suzi Yoonessi
LINE PRODUCER	Michael Crawford
DIRECTOR OF PHOTOGRAPHY	Chuy Chavez
EDITOR	Andrew Dickler
ASSISTANT EDITOR	Scott Davids
COMPOSER	Mike Andrews
PRODUCTION DESIGNER	Aran Mann

ART DIRECTOR	John Wyatt
SET DECORATOR	Bryan Venegas
COSTUME DESIGNER	Christie Wittenborn
WARDROBE ASSISTANT	Caitlin Alexander
WARDROBE INTERN	Lena Rudnick
MAKEUP	Leo Won
ASSISTANT MAKEUP	Lauren Velez
SFX MAKEUP	Jerry Constantine
UNIT PRODUCTION MANAGER	Chris Stinson
PRODUCTION COORDINATOR	Scott Keiner
ASSt PRODUCTION COORDINATOR	Marlene Stevens
1 st ASSISTANT DIRECTOR	Amy Armstrong
2 nd ASSISTANT DIRECTOR	Keith C.A. Jones
2 nd 2 nd ASSISTANT DIRECTOR	Elion Olson
MIXER	Yehuda Maayan
BOOM OPERATOR	Preston Conner
CASTING DIRECTOR	Meg Morman
SCRIPT SUPERVISOR	Sherry Gunderman
LOCATION MANAGER	Taylor Boyd
ART COORDINATOR	Juliane Crump
Add'l. ART COORD	Beth Leister
GRAPHICS/ASST ART DIRECTOR	Emily Bulfin
ASST ART DIRECTOR	Erinn McCormack
SET DRESSER	Andrew O'Melia
CURATORIAL ADVISOR	Rita Gonzalez
GRAPHIC DESIGNER	Sean Tejeratchi
COMPUTER PROGRAMS	Mitsu Hadeishi
ACCOUNTANT	Bill Stevens
B CAMERA OPERATOR	Keith Duggan
1 st ASSISTANT CAMERA	Mike Skor
B CAMERA/1 st ASST CAMERA	Peter Ozarowski
2 nd ASSISANT CAMERA	Jennifer Lai
STEADICAM	Michael Stumpf
STILL PHOTOGRAPHER	Phoebe Sudrow
Add'l. 1 st ASSISTANT CAMERA	Marie Chao
Add'l. 2 nd ASSISTANT CAMERA	Darrick Akey
Add'l. 2 nd ASSISTANT CAMERA	Matt Egan
Add'l. 2 nd ASSISTANT CAMERA	Kerry McCarn
Add'l. 2 nd ASSTANT CAMERA	Zack Richard
Add'l. STEADICAM	Lawrence Karman
GAFFER	Eric Forand
BEST BOY	Dan Kanes
BEST BOY	Jeff Samuelson
Add'l. BEST BOY	Owen Foye
Add'l. BEST BOY	JT Gurzi
ELECTRICIAN	Erik Gonzales

ELECTRICIAN	Matthew Kristenmacher
ELECTRICIAN	Rich Botchlet
KEY GRIP	Stephen James
GRIP	Jongkwon "Jay" Ko
GRIP INTERN	Cecilia Stewart
GRIP INTERN	Dave Newbert
MUSIC SUPERVISOR	Margaret Yen
VOCAL COACH	Grant Taylor
VOCAL COACH	Sara Sharfstein
TEACHER COORDINATOR	Stella Pacific
TEACHER	Philip Eisenhower
STUNT COORDINATOR	Terry Notary
CRAFT SERVICE	Sylvia Vidaurri
TRANSPORTATION COORDINATOR	Collin Butrum
CAPTAIN	Jesse Gonzalez
DRIVER	Kevin Simmons
OFFICE PA	Sahra Girshick
OFFICE PA	Joel Virgel
OFFICE PA	Hugh McAloon
OFFICE PA	Brandi Borden
PRODUCTION INTERN	Jonako Donley
PRODUCING INTERN	Erin McCann
OFFICE INTERN	Pinar Sirvanci
SET PA	Kimberly James Rochelle
SET PA	Jon Recher
SET PA	Molly O'Connor
SET INTERN	Janae Dimick
Add'l. SET INTERN	Tim Kane
Add'l. SET INTERN	Faith Crawford
ART PA	Rob Spence
ART INTERN	Lauren Rosenbloom
ART INTERN	Joshua Pollard
ART INTERN	Elizabeth Pollard
ART INTERN	Susie Chin
ART INTERN	Carmen Rohde
ART INTERN	Dominique Phelps