

"Those who know the future are condemned to change the past"



THE APPLICATION GAFE



MEDIA IN SYNC PRESENTS GAYLA JOHNSON CHADWICK BROWN CASEY ADLER
LAUREN CASTER AND JED MAHEU SUZIE KANE THAINE ALLISSON ALENA VON STROHEIM JOHNNY MASK
DIRECTOR OF PHOTOGRAPHY TOBIAS DATUM COLOR BY PITOF PRODUCTION DESIGNER REGINA ROGERS EDITOR BY MICHAEL FROST MUSIC BY CYRIL MORIN
EXECUTIVE PRODUCER CYRIL MORIN ASSOCIATE PRODUCER BO GOLDSSEN CASTING BY JESSICA HENDRICKS AND KARINA PYUDIK
PRODUCED BY KARINA PYUDIK DIRECTED BY CYRIL MORIN

MEDIA IN SYNC PRESENTS

THE APPLICATION CAFE

A CYRIL MORIN FILM

PRODUCED BY KARINA PYUDIK

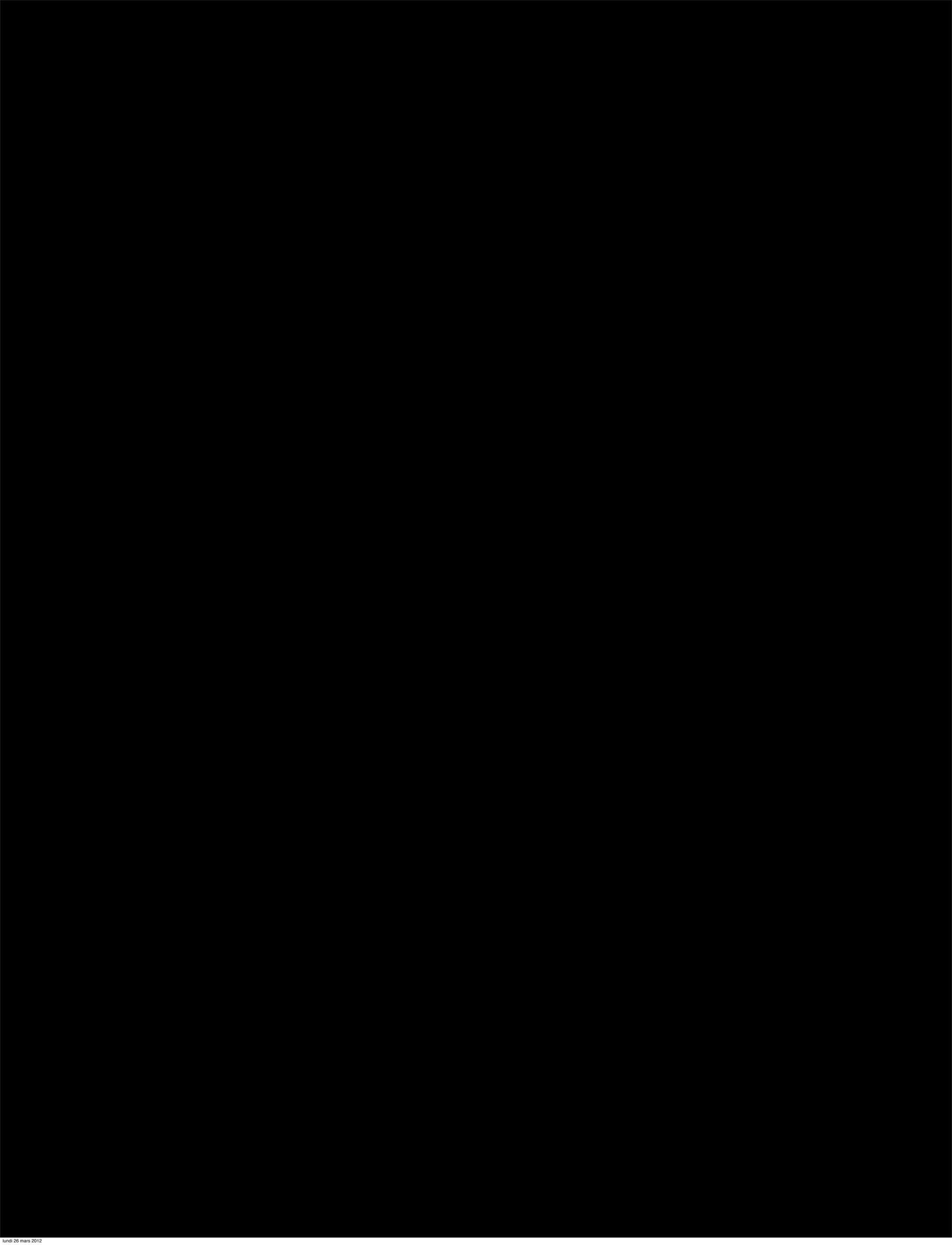
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SYNOPSIS

What if a man comes into a café in the middle of nowhere and can change the life of others in many ways, good or bad? This mysterious man from a far away place sets his sights on Stacy, a waitress and a stepmother of an unusual boy. One thing is for certain, for every soul that steps into the café, nothing will ever be the same...



INTERVIEW WITH THE DIRECTOR CYRIL MORIN



How did this project come about ?

At first, I just wanted a regular setting like a café. I wanted it to be a normal place where normal people are confronted with something strange. The idea that I had in mind for this story was based on two characters: "Stacy", the waitress of the café and the "man from nowhere." These two can change the future and influence the past. I was influenced by Tim Burton's drawings, which led me to integrate "The Boy" into the story as a sort of "stain boy," taking the blame for all the traumas of childhood. I wanted the story to take place in the middle of nowhere, The California desert seemed appropriate. We added a techie Sci-Fi element to the plotline to incorporate a bit of today's world into the story and came up with "The Application Café."

How did you approach such a different topic as this one?

Once we know that "The Man" can change people's lives, we begin to look at everyone who sets foot in this café differently. This knowledge creates a sense of impending danger as well as discomfort heightened by the characters' unawareness of the fate awaiting them. A brave woman who takes charge, a man with powers we cannot see, and an "autistic" boy who has mysterious panic attacks are the heart of the story. These people are immersed in this bizarre environment, a sort of "Café Nowhere".

How did you create the character of «The Man»?

He probably comes from the future. He has a mission that consists of preparing people for the future by either changing their path or helping them die. There is a totalitarian side to him and he is a manipulator as well. There are contradictory and ... even pathological aspects to his personality. His attraction to Stacy, the owner of the café, tears him apart. There is something very disturbing between those two and it throws them off track.



How did you prepare for this film?

I visited several places and I found this unique spot that had already been used by Denis Hopper. I also went to visit the old Bagdad Café (famous Percy Adlon's location) but Hopper's set was closer to what I was looking for. It was several months of preparation while I was composing music scores for film too.

How did you choose what actors to cast?

The advantage of living in Los Angeles is that practically everyone is an actor. However, you can lose yourself because of it. I did the regular casting following recommendations of friends and directors. I even recast two characters one week before the shoot.

How do you work with your actors?

I started by having them do cold readings and then rehearsals. For me, rehearsals are the key to making a movie. You have to breathe in the character's essence before the chaos of filming begins. Just like in music, actors are instruments too. You just have to find the right approach and your actors will respond and make your story organic.

How do you work with your technicians?

There was mutual trust between the team and myself. I had storyboards and a shot list prepared long before we started shooting. After that, it was simply a matter of following the tide. I was always well-prepared, though. I never made any leaps of fate. In music, it is a matter of answering the musician's questions and it is the same on a film set. You have to know where you're going and make quick decisions. I had no problems in that regard.

The café's decoration was borrowed from the mythology found in American cinema? Was that important for you?

I grew up in Europe with that image of America. It's a dream but inaccurate as well since we only saw images. America changes once you live there but that vision you once had still stays with you, propelling you to create. Wim Wenders and Antonioni made the same trip, in the same desert. I'm not implying that I'm at their level but they started the same way and their approach to filmmaking has influenced me. I like this European view of America because I recognize myself in it. Sharing a set with Dennis Hopper is only part of the mythology as well as working with good American actors like Eric Von Stroheim's granddaughter (Alena Von Stroheim/Mary).

What defines your visual style?

I like to frame and organize what is going on within the image. I am a fan of contemporary and pop art. That is how I was influenced visually and musically. That is why I look for those lines; those colors like a painter would do even if I dislike the way a painting is represented on the big screen. I am more interested in the ambiance or the atmosphere. I love the great "picture framers" like Kurosawa, David Lean. Sergio Leone or even Pan Nalin, with whom I've worked with several times.

As a composer, what is your relationship to the music in this film?

I learned while making this film that composer and film director use completely different parts of their brain. We are on two different planets. It is interesting to experience both sides this time. It was a challenge to go from one to the other but I think it would be the same for various other kinds of discipline, like painting for example.



BIOGRAPHIES



Cyril Morin (Director/Writer)

Cyril Morin is a multi-faceted artist. Variety hails him as "a successful film composer, producer and musician..." Premier magazine finds him "multi-talented". He has scored over 80 soundtracks for film and television, and done orchestrations for various artists including Madonna. Morin won many awards and nominations for his scores of *The Syrian bride*, *Samsara*, *Little Jerusalem*, *Zaina* and recently *The Human Resources Manager*. He just finished the score for *Playoff* (Eran Riklis) and for the TV series *Borgia* (Tom Fontana). After working for years with many great directors around the world, *The Application cafe* is his first short film as a director.

Karen Pyudik (Producer)

Karen Pyudik was born in St.Petersburg, Russia she graduated from Hermitage School of Art History. In 1992 she moved to Los Angeles to continue her undergraduate work in Art History at UCLA. After graduation she did art and historical research for an A&E renowned documentary series "*History of Christianity*." Karina received MFA in Producing from AFI. Her thesis project "*Ubuntu's Wounds*" won the Kodak Audience Award, the Caucus Award, the Martin Ritt Award, and the DGA Award. It was acquired and shown by HBO. Karina produced a feature film "*Malachance*" (New York Times Critics' Pick) and Sci Fi feature "Point of Contact".

Tobias Datum (Director of Photography)

Datum was born in Frankfurt, Germany. He is a graduate of SFOF (Berlin) as well as AFI's cinematography program. He has shot numerous award winning independent features such as *Dramamex*, *Momma's Man*, *Voy A Explorator*, *Amreeka*, *Terri*, *Smashed*, and *How The Girls Spent Their Summer*.

Gayla Johnson (Actor: "Stacy")

Gayla Johnson is a talented Actress and stand-up comedian, currently on Showtime's Fierce Funny Women and recurring on ABC's new Don't Trust the B-- In Apt. 23. She appears regularly at The Laugh Factory, The Comedy Store, Melrose Improv, Ice House, and the HaHa Comedy Club (London). She also plays in TV series *Brothers & Sisters*.

Chadwick Brown (Actor: "The Man")

Chadwick Brown has appeared in the Calvin Reeder classics *The Snake Mountain Colada* and *The Oregonian* and has worked on a number of far reaching projects, many featuring Ol' Blue, his 1969 Chevrolet C-10, from the mountains of eastern Los Angeles since arriving there in 2001 from Philadelphia. Chad handled the filmic gearshift as Music Supervisor on Michael Winterbottom's "*The Killer Inside Me*" and the upcoming Famke Janssen directorial debut "*Bringing Up Bobby*".

Casey Adler (Actor: "The Boy")

Casey Adler created a theatre company with his mentor professor entitled Actors Circle Ensemble (ACE). He recently played a supporting role in *Kiss Me* directed by Jeff Probst starring Sarah Bolger and Rita Wilson. Television Credits include: *General Hospital* and *26 Miles* Pilot. Theatre Credits include: *Indian Wants the Bronx* and *Tom & Jerry* (Ivy Substation).

PRODUCTION NOTES

The Application Café was shot in 3 days entirely on location that was built from scratch for a Dennis Hopper film (*Eye of the Storm*) in 1990. Instead of tearing down the set after completion of filming it has been used as a desert location and production services center ever since. The set itself is a sort of character in the film with its eerie desert ambience.



ARTISTIC LIST

Gayla Johnson
Chadwick Brown
Casey Adler
Lauren Caster
Jed Maheu
Suzie Kane
Thaine Allisson
Alena Von Stroheim
Johnny Mask

Stacy
The Man
The Boy
Martha
The Reader
Cathy
Tony
Mary
Max

TECHNICAL LIST

Cyril Morin
Karina Pyudik
Tobias Datum
Pitof
Michael Frost
Regina Rogers
Marie H el ene Riverain
Leny Iniguez
Karina Pyudik
Jessica Hendricks
Fran ois Maurin
Bruno Mercere
Cyril Morin
Arnaud Gauthier
Julie Morin
Noel Lawrence

Author, Director
Producer
Director of Photography
Color
Editor
Production Designer
First Assistant Director
Script

Casting
Supervising Sound Editor
Mixer
Composer
Music Supervision/ Music Package
Art Photographer
Script Consultant



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Film Package

Associate Producer: Bo Goldsen