

MIRROR & MISSAL

PART I: THE MAGICAL WOMEN OF ECHO PARK

CONTACT

Email: contact@mirrorandmissal.com

Director Contact

Emett Casey

Phone: 310.720.5310

Email: emettcasey@etc-productions.com

Producer Contact

Thomas Bailey

Phone: 214-893-8763

Email: thomasoliverbailey@gmail.com

USA | BW & COLOR | 1H26 | DCP

SYNOPSIS

The once bustling city of creative energy is now as dry as its lake bed. Dancers & singers, artists & outlaws, fortune tellers & potion makers. The reluctant inhabitants now serve the singular intent of a maniacal woman.

The story begins when the full moon is stolen from the sky. The power hungry Francesca (Nicole Disson) wishes to transfer the moon's essence to herself. But when a new kid, Abe, (played by Morgan Krantz) wanders into the bohemian town of Echo Park, plans go astray. Francesca and the young, reclusive writer Mike (Spring Ferrera) fall in love with Abe, leading everyone further into the bizarre world of Mirror & Missal.

A place where ego holds a knife behind it's back, where love consumes entirely, where desperation is as large as the Harvest Moon, and there's no shortage of booze, drugs, and other spirits – it's hard to tell who's out for love and who's out for blood – and where the line is drawn between the two.





MIKE

I believe in three things: theft, murder, and love at first sight.





FRANCESCA
Soon all that is yours will be mine.



ABE
Yeah, I can lock the front door.





MIRROR & MISSAL

A film of lunar cycles and love potions.

This is a film about love. About the sun and the moon and the light at night. The lovers of *Mirror & Missal* are torn apart by love, wrecked and then filled up by love. They play games for the sake of love because they know no other way to fight back and because they believe in things like the moon. They are the children of lunar cycles, lunar cycles and love potions.

The love potion is a curious thing, for lovers. It is more valuable than even the elixir of immortality, even if it only lasts the course of a single glimpse. The kind of people that subscribe to love potions are the kind that are willing to risk it all for a moment. They will bet everything on an infatuation because they know that in the end that's all there is and they would rather live for that moment than for forever. Sometimes love passes through people. But not the people who brew love potions on the rooftop.



These are the kind of people that populate *Mirror & Missal*. Wild and strange people. They follow the example set by their predecessors in the films of Jacques Rivette and the poetry of Jules Laforgue. Rivette's *Girls of Fire* lends it title to the prologue of *Mirror & Missal* and can be felt as a beacon throughout the film. Laforgue also lends lines to the film's title but is present more in the wit and spirit of its characters. Literary and cinematic references are scattered liberally throughout *MM*, adding layers of density to the film's ideology and support to its variegated structure.

MM is at once an art house film, and a satire of an art house film. Dry, sometimes bleak humor is awakened by genre play. Referencing the American avant-garde, 80s NY No Wave, and the loose feel of French New Wave, we bounce through film history on a digital lens that presses forward while looking back. The visual style spans the spectrum of black and white photography. Alternating between washed out grays, harsh black on white, soft-focus portraits, enveloping shadows, and even splashes of color for good measure. Each method speaks to the scene and it's theme. It is a cinematic fantasy with a bohemian epicenter that happens to be Echo Park.

Echo Park, that is, during a peculiar moment in her history. It was 2012 and the lake was drained so to clear away the muck and debris that had built up over the years. It was the muck that had apparently choked out the lotus blossoms. So for two years Echo Park was without a lake, without its epicenter. *Mirror and Missal* is a means to return that center and, with it, her strange and bitter magic.





SAD GIRL

I got no time for love girl, I got a job to do.



BRYCE
I think you killed a man for me...

JASON
Yeah, but I don't want to make it a habit.



ABE
Aren't you a married woman?

VALEROSA
I'm an empty woman. Married or not.



CAST & CREW





Nicole DISSON

Nicole's wide breadth of work in the arts cannot be easily enclosed in a box. She recently produced and co-starred in the short film *Sleepover LA*. Leading up to her work in film, Nicole conceived, produced and performed in THE SERIES, a multi-disciplinary production and event that cross-pollinates a social experience with the performing arts, set on the rooftop of The Standard, Downtown LA between 2010-2012. Nicole has been lead dancer and/or producer in a number of works hosted at LACMA, REDCAT, Soho House, The Getty's PST Performance – as well as a number of other dance and theatre pieces.



Morgan KRANTZ

Actor, writer and director born and raised in LA. Morgan has starred in the independent feature films *0s & 1s*, *All Together Now*, *The Levenger Tapes*, *Expecting Mary*, plus countless short films, national commercials, and TV programs including HBO's *Girls*, FOX's *New Girl*, HBO's *Doll & Em*, ABC's *Switched at Birth* and Showtime's *House of Lies*. In 2012, Morgan co-created the comedy webseries, *Neurotica*, which boasts over 3 million views and was optioned for TV development by Quantity Entertainment. In 2013, Krantz directed the short film, *The Cyclist*, starring Shannyn Sossamon. In January 2014, he wrapped principal photography on his directorial debut feature film, Untitled "Babysitter" Project, currently in post-production.



Spring FERRARA

Spring is a mysterious, energetic young woman who was plucked from a dance scene in an American Express commercial. Before migrating to Los Angeles, Spring performed in a variety of stage productions in Chicago. Transitioning seamlessly from leading roles such as Maria (*West Side Story*), Rapunzel (*Into the Woods*), and Belle (*Beauty and the Beast*) – to the quiet, reclusive, and aloof character of Mike, the aspiring writer. She is also a fan of the Chicago Bears.



Francesca EADDY

Francesca's talent drifts effortlessly off the screen like a perfectly crafted song. She is a graduate of Texas A&M University-Corpus Christi in Acting and Directing. Francesca soon went on to a fellowship at the Sundance Institute working alongside playwrights Kirsten Greenidge and Lisa Kron, and directors Leigh Silverman and Rebecca Taichman. Francesca has appeared as a featured model for celebrity stylist Lilian Vasquez on the Queen Latifah Show and has made featured extra appearances on major television networks such as NBC, TNT, and Comedy Central. Alongside dance and improv, Francesca also sings vocals with the band The Social Scuffs.



Eddington HOWARD

When first discovering Eddington as an on-set extra (who was attempting to nap during a mall bombing scene) *Mirror & Missal* had no idea how well a match he would be for the character Jason. Eddington grew up in Inglewood, CA. Similar to his character, Eddington actively collaborates with his sister, Miche Maya, musically and artistically. Presumably, their working relationship is much more harmonious than Jason and Tahira's. He is the founder of the music groups ODDIANCE & PRJCTS, who make intoxicating, hypnotic, and mind-bending pop music.



Austin IRVING

Austin Irving is an actor and a fine art photographer who was born and raised in New York City and earned her BFA at New York University. She has appeared in feature films including *Rumpelstiltskin* and *Mirror & Missal* as well as several experimental short films and music videos. Additionally, she was the host of the award-winning documentary series *I Can Fly*, which focused on the furthering of creativity in children. Austin recently had her Los Angeles theatrical debut as Lanie in Lee Blessing's *Two Rooms* at the the La Cañada Presbyterian Church Drama Ministry.



Melinda STEPHAN

Born and raised in Milwaukee, WI. After a brief stint in New York City as a media investment banker and film financier, she soon realized she was destined for a career in front of the camera, as a storyteller. TV acting credits include *Criminal Minds*, and film credits include festival runs as the lead in AFI's thesis film *Pyro & Klepto*, and the short film *The Undercard*. Melinda also recently starred in the original parody web series, *Law & Order: Silver Lake Unit*. In 2013, Melinda wrote, produced, and starred in her own debut short film, *Platonic Solid*. The film is currently playing in film festivals.



Mark BERNHARDT

Commercial pilot, former model and professional mustache grower. When he's not flying the friendly skies, Mark thumbs through the local want ads for odd jobs in the entertainment industry while enjoying the velvety caress of a fine glass of scotch. He has graced the back cover of several magazines, been cut from countless low budget commercials and appeared in music videos for Jane's Addiction, Jennifer Lopez, Classixx, and David Lynch.



Jack GUIMON

Originally from a quaint Chicago suburb, Jack is a man of many mysteries. Similar to Gausling, Jack has acquired many unique skills and mindsets from his travels. During one of his most formative experiences backpacking across the United States, Jack discovered his pull toward the performing arts. He has studied at Second City and Improv Olympic.



Sam QUARTIN (as The Poet)

Sam Quartin was born and raised in New York City. She attended the New School where she studied music, art and film. In 2012 she dropped out to start a production company and is currently completing production on her first feature film. Since 2012 she has acted in numerous films including *The Heart Machine* (2014 SXSW Grand Jury Prize Nominee) and is currently shooting *Aimy in a Cage*: a dystopian thriller starring Crispin Glover, Paz de la Huerta, and Terry Moore. Sam also likes to sing and has been in various New York based bands playing at well-known venues like Cameo, The Delancey, and Bowery Electric.



Lauren POWERS (as The Strongest Woman)

Lauren Powers, aka "All American Wonder Woman" is a 9 time Overall Heavyweight female bodybuilding champion. She has been an actress, model and muscle Diva for the last decade. Lauren owns promotes a Fitness Extravaganza competition and expo now. She can be seen in several documentaries, national TV commercials, and music videos.



Indira Stefanianna CHRISTOPHERSON (as The Moon)

Christopherson has worked as a character actor, stage actress, recording artist, and voice actor. At the age of 18, she moved to Iceland and had a singing career in several languages. Indira started her stage career by appearing in such productions as *Umbrellas of Cherbourg* at The Public Theater, as well as off-broadway in Harry Ruby's *Songs My Mother Never Sang* and *Noo Yawk Tawk*, in addition to several movie and television roles. She has been the voice actor for several animated works, including the voice of Daphne Blake on *Scooby-Doo, Where Are You!* during the first season.

Emett CASEY
Director

Emett first learned how to operate a VHS player at the age of 2 when he discovered the film *E.T. the Extra-Terrestrial*. Since then, his passion for cinema has never ceased. Credits include: *Well of the Beast* (2011), *The Wilderness of Ulro* (2010), *Nighttime Illuminations* (2010), *Peter & the Mischievous Hanky* (2009), *Glorious Caravan* (2009)

Colin TRENBEATH
Cinematographer

When Emett's creative drive abates for a brief second, Colin has managed to shoot for Opening Ceremony, Levi's, and Amnesty International. It's rumored that Colin's true passion and life goal is to become a deep-space naturalist. Credits include: *Salesman* (2012), *Well of the Beast* (2011), *Oscar the Grouch* (2011), *The Wilderness of Ulro* (2010), *Nighttime Illuminations* (2010), *Ellipsis* (2010), *Peter & the Mischievous Hanky* (2009), *Glorious Caravan* (2009)

Eric SHEEHAN
Editor / AD

When Eric's not in the editing chair, he can often be found wearing the 1st AD hat, or at communist rallies and other forums of dissension. Eric seeks to facilitate intelligible discourse through the creation of inventive and revolutionary media. Credits include: *Almost There* (2014), *Sharp* (2013), *Congratulations* (2012), *Glorious Caravan* (2009), and various other fine art films that have traveled as far as Austria.

Brittany DUGI-TURNER
Choreographer

Born and raised in California, Brittany's life has been enriched in all the arts including dance since before she could walk. She has been an inspiration to, and collaborator with Emett for the last decade. Credits include: *Nighttime Illuminations* (2010), *Peter & the Mischievous Hanky* (2009)

Cary DANIELS
Composer

Cary Daniels grew up in Dallas, TX where he composed, sang, and played guitar in classical, jazz, and popular styles from an early age. Cary's interest in video games and being immersed in imaginative worlds created his desire of being a composer for film. Credits include: *Flight of Magic* (2013), *Stacker* (2013), *Bronies* (2013), *Global Poverty Project* (2012)

Robert BRINKERHOFF
Music Producer / Guitar / Additional Horns

Robert has collaborated with Emmett on several occasions, including original song for *The Wilderness of Ulro* (2010), along with sound design for *Peter & the Mischievous Hanky* (2009).

Andy STAVAS
Saxophone

Beautiful face, beautiful spirit, beautiful sax, in or out of studio, Andy brings it all to the table.

Derek POULSEN
Bass

A real whiz in the 3D digital arts, Derek is working on traveling even further between dimensions.

Brandon CORN
Percussion

Internationally known for his pop-up ski lessons in Mammoth, CA. Also falsely rumored to be related to Emmett Casey.

Amanda SALAZAR
Violin

Since she was a young girl, Amanda's favorite film has been *Predator* (1987). This fact has informed almost every life choice Amanda has made since.

Thomas BAILEY
Producer

Thomas' love for film first began around the time when his extreme terror of film ended. That exact moment is still heatedly debated. Credits include: *Vessel* (2012), *The First Padres* (2012), *The Wilderness of Ulro* (2010), *Glorious Caravan* (2009), *Golden Afternoons* (2009), *Peter & the Mischievous Hanky* (2009)

Sam BRITTAN
Producer

Sam hails from St. Cloud, MN. After winning his first 48hr video race as a young man, Sam has gone on to produce a wide variety of live events, Alternate Reality Games, commercial campaigns, shorts, and feature films. He is always late, always.

Brian FORMO
Co-Producer

Before making his way to Los Angeles, Brian helped create two community art spaces, one in Knoxville, TN and one in Olympia, WA. His ability to connect and create artistic ventures have quickly expanded to the LA area. He has worn a variety of hats, including record publicity for K Records, researcher for SpeakEasy Films, film critic for CraveOnline and proofreader for Kung Fu Magazine.



A CONVERSATION WITH EMETT CASEY

What was the genesis of *Mirror & Missal*?

I don't like allegory. But I wanted to make a movie about the sun, the moon and a falling star reflected onto the backdrop of a city. I had just finished college and I realized that I had six months until my student loan debt would have to start being paid off. So, I found myself hitchhiking throughout the southern United States. And somehow I ended up at Bonnaroo. This was around 2009.

I went to Jenny Lewis' performance and became very interested in her additional percussionist. I came up with an entire back-story for her – she's a writer, she's a fallen star – because, on stage she moved with internal confidence and external restriction. There were six or seven people on stage and she was stuck in a corner and you really had to look for her to find her on stage, but when you did she just radiated. I didn't pay attention to music for a while but just opened up an issue of *Rolling Stone* and I guess *she is a star now* – she's in a band with her sisters, and they're huge!

I made some notes over the years and stuffed them in a drawer. It kept getting more stuffed. Multiple characters came out of this Patti Smith type character that I saw on stage. The most direct characters created from that moment were The Poet (Sam Quartin) and Jason (Eddington Howard).

Those characters bookend your film: The Poet appears in “The Prologue” and Jason is your credit overlay performer. But they're more on the edges, why did you choose to focus on other characters.

Jason doesn't question any of his artistic motives. He is the most devoted artistic character in the film, but he's at wits' end. He's selling everything he owns to continue a show that might've been it's best a few years prior, but he still believes in it. Jason used to engage with other people and had a following, but *Shout Show* was just another goldmine in a city of gold. The Poet is [an] (Arthur) Rimbaud character. She's someone who had walked away and became an extreme capitalist, but a capitalist in a “fuck it all” way. She'll do oddities for money because money is odd.

Those characters are complete in their worldview, and the others are finding balance.

And many are new. Do characters like Abe (Morgan Krantz) who is new in town, disrupt creativity? In LA, New people are arriving everyday to do something new and it's very competitive for creative attention.

There's a scientific mythos to *Mirror & Missal*. The moon doesn't exist without reflecting light. Stars are their own light. And if there's a single shift in the gravitational pull that's going to cause serious rifts.



That's a theme in modern science but also in stories – the new guy in town always disrupts things. I didn't think about it being that everyone in LA is new, but how we have a character, Francesca (Nicole Disson), who's lining up pieces to create a very serious rift and everyone has to be accounted for. With a new person, the board becomes bigger.

I said I don't like allegory, but perhaps *Mirror & Missal* is allegorical to the digital realm. You have all the arts: we introduced photography and people got used to it, then we added motion pictures and people get used to it. Now we have amateur film. Do we have to have checkers on each side of the board each time there is a new form – in opposition of each other? Or can they play together?

In the 80s and 90s, the Los Angeles neighborhood of Echo Park was always used as a “wrong side of the tracks.” What aspects of this neighborhood lent a contrarian view, as Echo Park as a place of contained magic?

When I first moved to Echo Park I slowly realized and came to terms with its creative history. It's never had a dormant period. Laurel and Hardy shot a lot of films here; “The Music Steps” have the plaque, but they also shot this scene where they're slipping and sliding in the (Echo Park Lake) lakebed after it rained. Keystone Film Company had a studio on Glendale that's now a storage center. Frank Zappa and Tom Waits drank on Temple Street; John Huston had a house here and Kenneth Anger lived

down the street from where I lived at the time of filming. Then there was another period where Echo Park was used as a specific setting for films, such as *Mi Vida Loca* (1993), *Echo Park* (1986), *Quinceañera* (2006) and *Panic in Echo Park* (1977), so it felt like there was an immense groundwork already set for Echo Park existing as an artistic through-line for a specific pocket within Los Angeles.

When we started making this film it was in the middle of gentrification in Echo Park and there was still this lingering feeling around the rest of Los Angeles that if you told someone you lived in Echo Park, there were still people who would look stunned. But there's a history that once you're aware of it, it's not like art is a newer tradition in Echo Park, there's just be different ebbs and flows. Echo Park in *Mirror & Missal* is a fictional Echo Park, it's as if all the history – and the cinematic history of Echo Park – is a precursor to this history.

Because it's close to downtown and its skyscrapers, Echo Park is one of the few places where you can see an area that represents the largeness of Los Angeles.

I like the idea that there's a town or borough that is in the shadow of the city. It's not the hustle bustle; it's a place where you can quietly make what you want in your life. *Mirror & Missal* however takes place after that era. Everything has dried up. The plague that is city life has gloomed its way there, too.

If you carefully look at the maps you see that Echo Park Lake is treated as a natural lake, with a small river coming out of it. In our film the river that feeds the drying Echo Park Lake originates in the desert.

This is your third feature length film. You mentioned an Echo Park through line, is there a through line for an Emmett Casey film? What can we expect from “Part II?”

Glorious Caravan, *Well of the Beast* and *Mirror & Missal* are all about writers. *Glorious Caravan* has a narrator who loses track of all of his characters and plots and then tries to document it and realizes that his characters are in charge of themselves. *Well of the Beast* features a radical poet, a kind of neo-symbolist, but the film is more about the representation of some lost written text.

Mirror & Missal is set in prologue, Part I, and Part II - soon to come. For the prologue we have the structure of a letter being written, for Part I (*The Magical Women of Echo Park*) we have someone trying to be a writer, Mike (Spring Ferrara) but it's not her story. It's simply her observation because she's yet to become a writer. “Part II” will be about the reader and the persona that you take on when you read a strong voice.





mirrorandmissal.com
[facebook.com/mirrorandmissal](https://www.facebook.com/mirrorandmissal)
twitter.com/mirrorandmissal