

FR 2D



A FILM BY MARS FARGO

LOGLINE

A man's attempts to eat breakfast are constantly interrupted, by the repeated appearances of a stoned out time traveler.

SYNOPSIS

Upon making an omelet and tea, a rather skinny gentleman is startled when a coke sniffing time traveller inexplicably materializes in his closet; by way of a mysterious portal known as "the Ball Scrambler."

Awkwardly forced into sharing breakfast with the intruder, known simply as "Jim," he's informed that an explosion is set to destroy the neighborhood in only five minutes.

Jim believes him to be the culprit.

The poor schmuck is subsequently left with only those five minutes prevent a cataclysmic explosion, clear his name, get this chain-smoker off his property, and finish cooking a much deserved omelet platter.

CAST BIOS



**MARS
FARGO**

Having studied acting professionally under alums of Lee Strasberg and Stella Adler, at perhaps the finest vocational school committed to the craft in Northeast Ohio (The Chagrin Falls Academy for the Performing Arts), Mr. Fargo quickly discovered his otherworldly artistic tendencies. On such short films as "Stargazers," "Waiting Room," and "Fried," he quickly discovered his passion for his nonchalant presentation of the bizarre.

Through this he also discovered his musical passion, fixating on the scores of his short films with such certainty he eventually wrote them himself. This dual passion has carried over into his feature films, with his first - "The Klatos Paradox" - released in 2020, and a second currently in development.



**BRIAN
LACHOWSKI**

Brian Lachowski is an award winning filmmaker from Northeast Ohio, who has been making films ever since the 8th grade. He has gone on to participate in many school film contests, as well as the Cleveland 48 Hour Film Project.

He is currently attending Cleveland State's School of Film and Digital Media. His latest short film, "Cells" played in last year's Short Sweet Film Festival, where it was awarded Outstanding Experimental Film.

FAQ

Q: How was the film's signature visual effect created?

Even though we knew the film would ultimately be in Black and White, we shot the film in Color so that we had the luminance data needed to make it. From this, two different versions of the shot would be created; a Black and White print and a separate Color print.

We could then place these two prints on top of each other, motion-tracking the Color footage on top of the Black and White version, then rotoscoping out all but the glasses by hand. The hardest part was matching the motion blur on individual frames. Essentially it was a combination of rotoscoping to remove the background, and computer animation.

Q: What sparked the idea to place a Colored object in a Black and White world?

I like the idea of creating status quo's, then just throwing them out the window. There's nothing quite as subtly intense for an audience as when they become situated with something, only for that to be taken away.

Essentially, Jim is something very unusual and foreign to the main character's environment. Jim's presence breaks his comfortable status quo. Thus, I thought it would be interesting to have a way to make him VISUALLY foreign, such as his introduction also introducing Color into the Black and White world. Just like Jim's presence interrupts his normalcy, Jim's Color interrupts the world's normalcy.





FAQ

Q: How were such advanced Visual Effects achieved on such a small budget?

I never really questioned whether or not we can do something based on our budget. I simply design the film the way I want to do it in my head, then after that I ask "okay, how are we going to pull this off on this budget?" When you operate with that willingness to go boldly, instead of aiming low and hitting that mark, you'd be surprised how often you actually are able to pull off more than you'd expect.

Knowing this film was never going to exceed 10 minutes, I think that made us more willing to try and do something like this. It came down to having planned the thing thoroughly, and having 7 months of post-production.

Q: How large was the cast and crew for this film?

This film only had 5 total crew members, including myself. Apart from directing and co-starring in it, there was also Brian Lachowski as the lead, our amazing Assistant Director Patrick Grealis, our delightful Production Manager Lauren Koleszar, and our always ready Grip Alex Feliciano. I've worked with skeleton crews many times, and I've actually always found it brings out a very active enthusiasm and comradery often missing from some sets.

Q: On your last film, The Klatos Paradox, you performed 17 on-set roles. Does this film top your record?

Not by even the slimmest margin. On this film I was the Writer, Director, Co-Star, Cinematographer, Production Designer, Crafts Food Services, Editor, Sound-Mixer, Colorist, and Visual-Effects Designer. So while it's a lot, alas, I'm afraid that's a mere 10 this time around.



FAQ

Q: Unlike your other films, this one does not feature an original musical score by you. Why is that?

It largely stems from the nature of the comedy. We wanted to be able to employ awkward silence at a moment's notice, and having music playing underneath a lot of the spontaneous improvisational lines of dialogue would have been distracting. We do feature an ambient cover of "Jarame Tipatio" in the end credits, as a nod to the film's signature sound design gag.

Q: Why is the film's story told in a non-linear fashion?

I felt the time-travel framework provided a unique opportunity to tell a story that is both non-linear AND linear. If we follow the story from the perspective of the main character, the story occurs in a linear sequence. If we follow the story from Jim's perspective, the story occurs in a non-linear sequence. It was the idea of doing both at once that I liked, because it showed a clash of incompatible perspectives.

Q: In real life, do you actually like omelets?

Not especially. In actuality, I find them rather repulsive.

CONTACT

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