

**Meet
me**

in the
Kitchen *at*

**Mid
night**

Meet
me

in the
Kitchen
at

Mid
night

is a **BIG,**

WARM

FEATURE-LENGTH

ROMANTIC

DRAMEDY

embrace





STORY

Meet me
Keep
Mid
night

1996

gave birth to lots of
historical **turning points**.

Flip phones become **a thing**.

The Spice Girls **spice up** our world.

A Game of Thrones is **born**.

Tupac **dies**.

Bill Clinton **wins**.

And a preppy, *15 year-old*
discovers she's **pregnant**.

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A woman with blonde hair, wearing a black top and a watch, is sitting at a desk. She is looking down at a laptop, with her hand resting on her chin. The desk is cluttered with papers, a pen, and a bowl of food. The background is dark and out of focus.

After **25** years,

phones are smart, Game of Thrones is dead, and once pregnant teen **Beth Anne Huber** is now a **suicidal** 40 year-old, self-absorbed, potty-mouth, lawyer in New York fated to **lose** her license.

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Prescribed **Forced** by her nut and fruit-eating, meme-buff psychiatrist, **Dr. Francis**, to return to her **ultra-conservative** northern Wisconsin family, she visits the small-town, cheeseheads in her finest **Gucci** attire. Immediately on arrival, Beth and her sister, Karen, fight in classic sibling fashion before returning to the haven of their childhood home and **aging mother**.

Mutual love for snacking and the matriarch's romantic stories **unite** Ms. Huber and **Mrs. Huber** to midnight rendezvous in the kitchen. Initially Beth Ann is unaware that, more often than not, her very religious, Emily Post subscribing parent, **isn't wearing anything** from the waist down. As well, she is oblivious to Karen's steamy lesbian **affair** with **Traci**, a *married* mother of two. Among other fun things to do in America's Dairyland, Beth Ann meets with an old flame, **Sideburns**, whilst avoiding all texts from her unrelenting, New York **ex**.

It's *painfully* evident Beth Ann is only interested in completing Dr. Francis's **checklist** to get back home in NYC. Despite her efforts, she has yet to find the courage to reveal and discuss the **truth** of her suicide attempt. Knowing her mother, there's **no doubt** in Beth's mind Mrs. Huber would believe her daughter is **hell-bound**. It's *painfully* evident to Mrs. Huber that she can't make her daughters happy, but she is **determined** to bring them to church with her. And as far as Mrs. Huber is concerned, that's pretty much the **same thing**.



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Aside from sermons, we'll fulfill more "Dr.'s Orders" in Beth Ann finding local job. We'll return to her teenage sanctuary workplace, **Mr. Krupp's Bookstore.** We'll explore her rekindling love with Sideburns, while Traci begins to **question** her risqué feelings for Karen. And just as Beth is emboldened to open up to her mother, we'll encounter the devastating reality of **dementia.**

Down the road, after some good drinks, hospital visits, dancing, & **heartbreak,** we'll learn about the crooked legal-shirking from her ex in her brief retreat to New York. –And understand her speedy return to the Midwest shortly after. *Feeling* **betrayed** by Traci, an emotionally devastated Karen will learn from her sister to live out loud.

We'll unpack the **pain** of repressed memories, as Beth Ann finally confesses to Dr. Francis her greatest secret.

Revealing she **believes** her late father's fatal heart-attack years ago, is **her fault.**

Conceding the **scars** of having an abortion at 15, and breaking the news to her ultra-conservative mom & dad. And in the end we might discover that, while *hiding* trauma breeds suffering and shame, **confronting** trauma, and seeking help begets healing and **freedom.**



Directors
STATEMENT

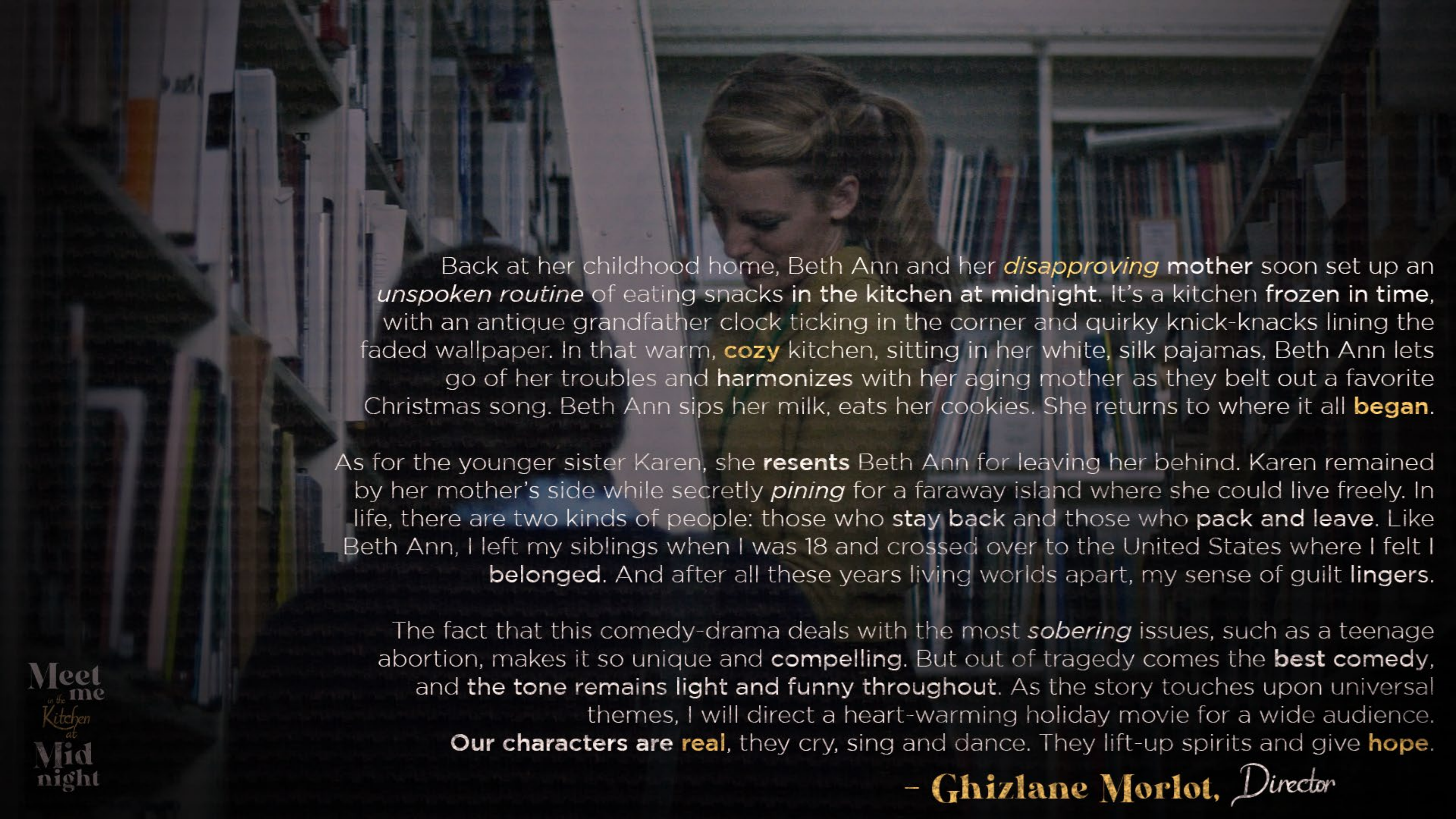


Meet me ^{in the} Kitchen at Mid night

is a **tribute** to *strong-willed women*, including **my** single mother who made **tremendous** sacrifices along the way to raise me as best she could.

I was moved by **Beth Ann**, a high-profile lawyer who lives an extravagant but lonely life in a luxury New York high rise. But **behind** her black Gucci shades hides a troubled woman with more baggage than Louis Vuitton. Her long-time therapist is convinced that **reconnecting** with her estranged family in **Wausau, Wisconsin** is the only way for Beth Ann to **conquer** the demons that plague her.

As an American citizen with **French roots**, this movie is my **love letter** to the **Americana** films I *grew up* watching. As we leave sleek, superficial New York for the **grounding** Wausau, we enter the land of trucks, beer fests and live bands in smoky speakeasies. When Beth Ann arrives at her remote, small town with its backward ways, she is reminded of why she left so many years ago. But the minute she enters the local **bookstore**, happy childhood memories resurface. The cozy shop, with its dusty shelves and outdated tomes is a **magical**, old-fashioned gem that **envelopes** Beth Ann in a warmth she now realizes she's been missing. The bookstore is **center stage**, the place where most of the drama will take place. As a film director **adamant** about **color and moods**, I always look for **quaint** and *unique* places like this bookstore. **This** is where Beth Ann reconnects with the people she has erased from her life as a defense mechanism. And when she learns to **let go** of her pain and follow her instincts, as the fall foliage turns crimson, even the Louis Vuitton bags and the Gucci boots now **blend** in.

A woman with blonde hair tied back, wearing a green top, is looking down at a counter in a kitchen. The kitchen has white cabinets and a window in the background. The scene is dimly lit, suggesting a nighttime setting.

Back at her childhood home, Beth Ann and her **disapproving** mother soon set up an **unspoken routine** of eating snacks in the kitchen at midnight. It's a kitchen frozen in time, with an antique grandfather clock ticking in the corner and quirky knick-knacks lining the faded wallpaper. In that warm, **cozy** kitchen, sitting in her white, silk pajamas, Beth Ann lets go of her troubles and **harmonizes** with her aging mother as they belt out a favorite Christmas song. Beth Ann sips her milk, eats her cookies. She returns to where it all **began**.

As for the younger sister Karen, she **resents** Beth Ann for leaving her behind. Karen remained by her mother's side while secretly **pinning** for a faraway island where she could live freely. In life, there are two kinds of people: those who **stay back** and those who **pack and leave**. Like Beth Ann, I left my siblings when I was 18 and crossed over to the United States where I felt I **belonged**. And after all these years living worlds apart, my sense of guilt **lingers**.

The fact that this comedy-drama deals with the most **sobering** issues, such as a teenage abortion, makes it so unique and **compelling**. But out of tragedy comes the **best comedy**, and the tone remains light and funny throughout. As the story touches upon universal themes, I will direct a heart-warming holiday movie for a wide audience. **Our characters are real**, they cry, sing and dance. They lift-up spirits and give **hope**.

– Ghizlane Morlot, Director

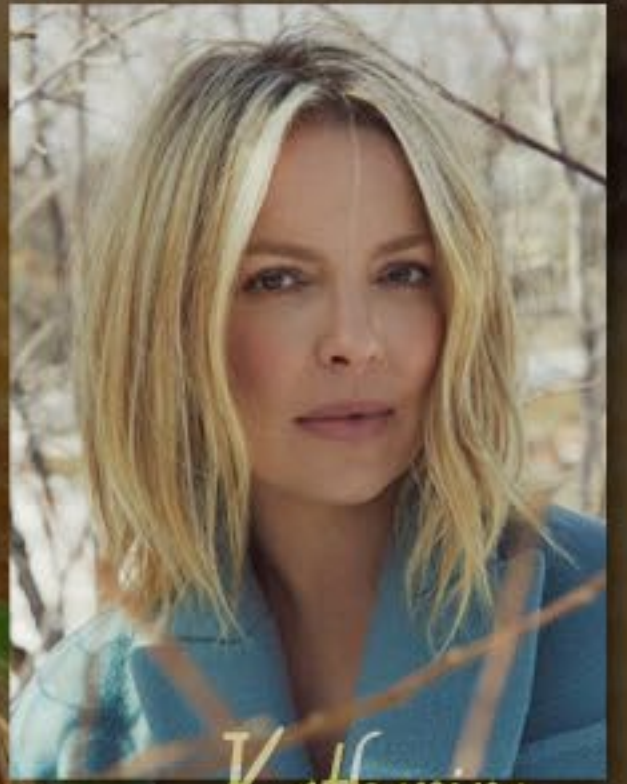
Characters



Meet
me

Mid
night

Beth Ann Huber



Katherine Heigl



Jennifer Aniston



Rachel McAdams

Meet me
in
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Dr. Francis



Sandra Oh



Maya Rudolph



Queen Latifah



Meet
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Karen Huber

Traci



Kate
McKinnon



Michelle
Monaghan



Katie
Cassidy



Malina
Akerman



Julia
Stiles



Mackenzie
Davis



Amy
Madigan



Dianne
Wiest

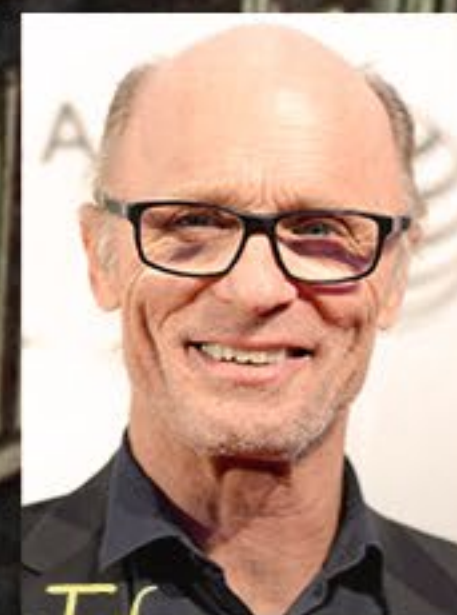


Meryl
Streep

Mrs. Roberta Huber

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Mr Krupp



Ed Harris



Ted Danson



J.K. Simmons



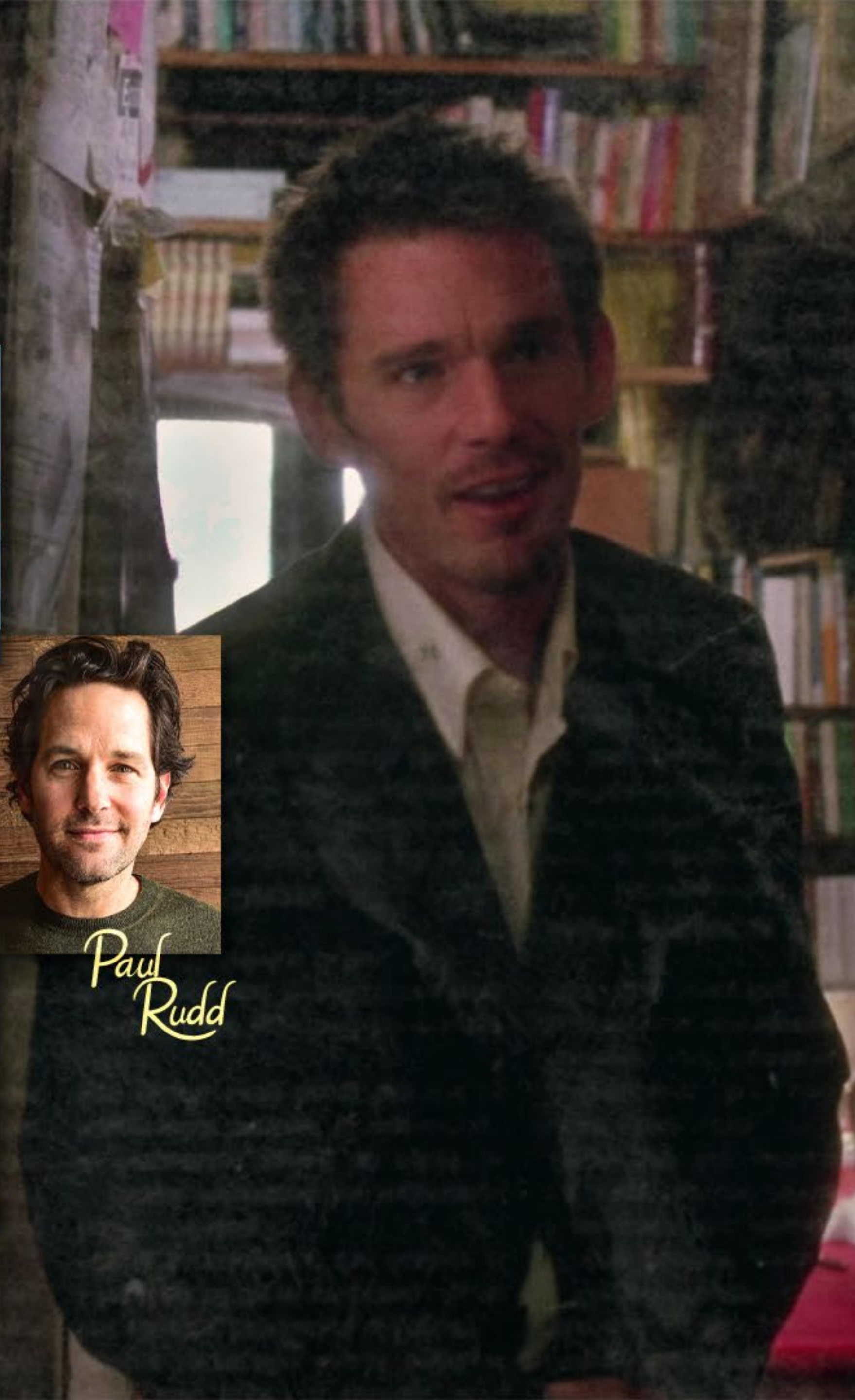
Luke
Wilson



Paul
Rudd



Jason
Segel



Sideburns

Our TEAM



Ghizlane Morlot

- DIRECTOR



Ghizlane S. Morlot's first step as a director was shooting a feature documentary about renowned artist Trimpin. Since then, she has gone on to write and direct several narrative shorts, all featuring troubled women on the verge of a nervous breakdown. A native from Morocco and France, Morlot finds inspiration in Spanish director Pedro Almodovar's masterpieces about psychotic women and transgenders. Morlot received an M.F.A. in Television and Screenwriting from Stephens College, Columbia MO. She was granted a fellowship by the **Alliance of Women Directors** in Los Angeles and participated in a six-month directing workshop with USC School of Cinematics Arts Associate Professor Jennifer Warren, as part of a diversity initiative supporting women in film.

In the fall 2019, Morlot shadowed producer/director Randy Zisk (pre-production and production) on the set of "**Almost Family**" (Fox Television). During the 2021 pandemic, Morlot directed "**Snow on The Farm**", a comedy web-series featuring women, chicken (mostly female) and goats (YouTube/IGTV).

In 2020, Morlot co-founded a production outfit in Los Angeles called **Countess Films** with her producing partner Jean-Francois Cavelier. Countess Films is set to focus primarily on feature films projects that shall allow for women's voices to be heard while opening-up opportunities to tell more inclusive stories.

Shortly thereafter, Countess Films entered into a producing agreement with production and distribution company Pollack Films. Under that agreement, Morlot is attached to direct her debut feature-length film "**Meet Me in The Kitchen at Midnight**", a dramedy about yet another woman on the edge; followed by the heart-warming holiday feature "**The Angel of Harlem**" with principal photography scheduled for 2023.

PRODUCER -

Michael Pollack

Michael Pollack has held leadership positions for more than **35 years** in the legal, financial and entertainment industries. Michael is the founder and former President of a litigation support firm that is today part of an international group of companies. He has held directorship positions for more than a dozen financial institutions that are both private and publicly held. Specializing for decades in M&A and Turnaround Management he has spearheaded tens of billions of dollars of financing in commercial real estate, business and entertainment related transactions.

Michael is the Chairman and CEO of **Pollack Films** and a managing partner of **APW Film Partners**. He has been involved in the production of theatre and screen features for more than 35 years.

Michael's current projects include the feature films **Delfino's Journey, Major, The Black Cyclone, The Poet, Cold Feet: A Wedding Tale, A Six Gun for the Devil, Meet Me In The Kitchen At Midnight, & The Untitled Chic Harley Project**. In addition, Michael's company Pollack Films is developing an exciting new episodic television series slated for 2023.



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Jean-Francois Cavelier - PRODUCER

Jean-Francois Cavelier, originally from Paris, France, has over **33 years'** experience in the combination of international Film and TV Sales/Distribution and Production. He is an astute business executive with a strong combination of cross-functional and cross-cultural experience in sales.

Cavelier has been active over his long career in the acquisition and distribution of media content in Mainland China and Latin America as well as in the distribution of **Hollywood** content to the global markets. Cavelier handled the world sales of hundreds of titles including, among others, "**The Watcher**" starring Keanu Reeves, Marisa Tomei and James Spader released domestically by Universal Pictures on 3,000 screens.

He also acted as a Producer for the biggest budget feature film ever produced in China, "**Air Strike**" (budget: \$70M), a WW2 epic film, negotiating the hiring of Bruce Willis and Mel Gibson respectively as Lead Actor and Co-Director

In 2020, Cavelier co-founded a production outfit in Los Angeles called **Countess Films** with his producing partner Ghizlane S. Morlot. Countess Films is set to focus primarily on feature films projects that shall allow for women's voices to be heard while opening-up opportunities to tell more inclusive stories.

Shortly thereafter, Countess Films entered into a producing agreement with production and distribution company **Pollack Films**. Under that agreement, Cavelier is attached to produce a feature film entitled "**Meet Me in The Kitchen at Midnight**" followed by the heart-warming holiday feature "**The Angel of Harlem**" with principal photography for both scheduled for 2023.



*Expressed interest | non-committed

* PRODUCER -

Vince Jalivette

Vince's highlights include Saturday Night, an award winning behind the scenes documentary of **Saturday Night Live**, Harmony Korine's **Spring Breakers**, Gia Coppola's Palo Alto, Wim Wenders' Everything Will be Fine and the Emmy-nominated series Making a Scene. He's produced **over one hundred films** at a *wide range* of budget levels. Three over **\$10m**, two between **\$5-10m**, fifteen between **\$300k-5m**, forty between **\$100k-300k**, and the rest under **\$100k**.

In 2017, Vince was a producer on **The Disaster Artist**, a heartfelt look at one of the "best" worst movies ever made, was co-released by **Warner Brothers** and **A24** and was **nominated** for **multiple Golden Globes** (including Best Picture for a Comedy or Musical) and Academy Awards

He was also a producer on **Zola**. A wild tale based on Aziah King's Twitter feed and the Rolling Stone article "Zola Tells All: The Real Story Behind the Greatest Stripper Saga Ever Tweeted," which A24 premiered in the summer of 2021 to rave reviews.

Vince no longer works with James Franco.



An aerial photograph of a blue car driving on a snowy road. The car is positioned in the lower-left quadrant of the frame. The road is covered in snow, with visible tire tracks and footprints. The background shows a dark, textured landscape, possibly a forest or field, partially obscured by snow. The text 'Visual Language' is overlaid on the image, with 'Visual' in yellow and 'Language' in white, both in a serif font. The text is oriented diagonally, following the path of the car.

Visual Language

Meet
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Meet
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Character Visuals

Character Visuals



Character Visuals



wehl and Josh Cohen

Mr. Krupps

BOOKSTORE



Mr. Krupp's
BOOKSTORE

Dramatic Sequences



Dramatic Sequences



Dramatic Sequences



Thank You

We express our
sincerest gratitude for your
time & consideration

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