

PRESS KIT FOR

"KATE WAKES"

a short film written & directed by Jasmine Kosovic

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AFI'S DIRECTING WORKSHOP FOR WOMEN presents

a DIAMOND LANE Production

ADAM GOLDBERG

ANTOINETTE VALENTTE

**in a film written & directed by
JASMINE KOSOVIC**

**Cinematography
JAYSON CROTHERS**

**Editors
VINCENT ORESMAN
TIM BALDINI**

**Original Music Composed by
CARTER LITTLE**

**Sound Design by
JON JOHNSON**

**Costume Designer
MICHELLE SACKSON**

**Executive Producer
SAMUEL B. FREEMAN**

**Produced by
ADRIENNE GRUBEN
NANCY LEOPARDI**

SHORT SUMMARY:

A man. A woman. A conference room. Two cell phones.
Sometimes connection is just a ring tone away.

KATE WAKES is a romantic comedy that stars Adam Goldberg (TWO DAYS IN PARIS, ENTOURAGE, SAVING PRIVATE RYAN) and newcomer Antoinette Valente. Jasmine Kosovic wrote and directed the film under the auspices of AFI's 2007/2008 Directing Workshop for Women.

SYNOPSIS

In the wake of a painful break up, Kate (Antoinette Valente), a diligent office worker, relies on her ever-present Bluetooth to keep her "plugged-in." But it also keeps her disconnected - from herself and from others.

Then she meets Jared (Adam Goldberg) the man she is meant to be with.

In life, we encounter certain moments and if we don't act on them, they will pass us by. Will Kate take a chance?

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DIRECTORS STATEMENT

ABOUT THE WRITING. AND RE-WRITING:

What first? Calls. Okay. Calls. Dress. No calls.
Emails. Quick. Quick. Too long. Shower. Dress.
Stretch? No, dress. Stretch later. Food. Kitchen. Hot?
No, toast. Time for toast. Toast is hot. That will do.
Throw in napkin. Grab keys. Cell. Laptop. Get to car.
Where am I going? Sunset. No, Wilshire. No, Sunset.
Just go. It's late. Sunset. Do I have change? Go back.
No, go. Keep moving. Go. Go. "

- Debra Balamos

The idea for KATE WAKES came to me when I heard my friend Debra Balamos read these words as part of an exercise in a writing class we were taking. Everyone in the class cracked up as she read it, I think because we all recognized parts of ourselves in her words. To me they touched on how disconnected we all are in the modern world - from each other as well as from ourselves, and how difficult it is to actually connect. I wanted to make a short film that addressed this theme.

I am eternally grateful to Debra for having let me take the idea and run with it.

What started with a piece of writing led to an ongoing process of writing. And re-writing.

The first crossroad of re-writing came early on. The first few drafts of the script featured a voice-over of Kate's clipped inner voice; they were all 1-2 word "sentences," along the lines of Debra's writing.

I made the film through the auspices of the AFI's Directing Workshop for Women (DWW), a program that selects just 8 women each year to direct a short film. The program provides each participant with an intensive training program, some equipment, some insurance and some financing for her short film.

Part of the training process was the "bootcamp," where we shot and edited one scene of the film in just 4 hours. In that process, I learned that the voice-over was redundant to what we were seeing on screen. I learned to trust my actors' performances, and what I could convey with images, editing, sound (or no sound) and music. The "bootcamp"

scene, rough as it was, was deeper, and no less funny, without the voice-over. So I dropped the voice-over..

Another turning point in the writing came from the fact that we were unable to get an art department together in time for the shoot. We had an apartment but no one and no things with which to furnish it properly. So I re-wrote the script such that Kate's break-up status was far more recent than originally conceived, so that she had just moved out of the home she had shared with her fiancée. I took care of the now-minimal art direction. Funnily, circumstance pushed me into a stronger narrative choice.

Casting proved to be another crossroad for the story. When I learned that Adam Goldberg would come on board, I was thrilled. To me, he was just the not-what-you'd-expect-but-totally-perfect choice to play our clean-cut romantic lead, JARED. But there was a hitch. He had a mustache and he couldn't shave it off for our film. In fact, he had to grow a beard as well, to get ready for another project. Not what I had envisioned! But I decided to roll with it and re-wrote once more - this time to include the rocker fantasy bit. It became another opportunity to show Kate's insecurity about Jared, and an opportunity for Jared to dispel her idea of him in a charming and funny way. And it's a part of the film where we get some of our biggest laughs. In fact, it's where Adam improvised the genius term "muss-beard," which I love.

That was the most fun I had with "re-writing" - together with Adam and Antoinette Valente (KATE); they had a natural rhythm improvising off of one another. We always shot what was scripted, but once we got that down, I'd let them ad-lib and improvise. Some of the improvised bits made it into the cut and some didn't. But the exercise always created an opportunity for them to find another dimension of their characters and that always added to the quality of their performances.

The process of making this film was a huge privilege and a joy. What I loved most about it was how I experienced a change in perspective on the idea of how disconnected we are. I started with the idea that our modern world, our modern technology, is what makes us disconnected. But by the end of the process of making the film, I became more aware of our choice in the matter. I came to see how we **choose** to use the technology, how we **choose** to use our hectic lifestyles, in order to stay disconnected; it's a

choice that keeps us separate and lonely, but it also keeps us safe.

And we can always choose to take a chance instead. We can always try to connect instead.

OTHER THOUGHTS:

I intended for KATE WAKES to be small and personal. My hope is that the audience will relate to what's going on and laugh, recognizing things in Kate and in Jared that are true of themselves as well.

Tonally, I was going for something akin to LOST IN TRANSLATION, with a dash of the lightheartedness and quiet comedic pop of AMELIE.

We shot the film in the wide screen 2.35 aspect ratio. While it's most often used in epic films, it has been used in comedies, though less frequently. Some examples are THE GRADUATE, GARDEN STATE and LITTLE MISS SUNSHINE. I now realize that these comedies each possess a certain pathos. I now realize that that was something I wanted in KATE WAKES as well. I wasn't aware of this from the onset though. The idea for 2.35 for me came from the thought of having a shot of Kate, off to the side of the frame with all the negative space to the other side as a way to visually express the depth of her loneliness.

Jayson Crothers, our incredible cinematographer, suggested keeping her to the right of frame to add a feeling of discomfort. Since we in the west read left to right, our eye is more adept at looking to the left first. I think it was effective. At the end, when she goes to carpool with Jared, she crosses over to camera left, and, ever so faintly, it's a relief.

I also wanted for the world of this film to have a graphic and a geometric quality to it, with the repeated motif of grids and rectangles in order to convey a feeling of trapped-ness for Kate. I'm thinking of her apartment complex, the office buildings, the cubicles, the squares and rectangles of the slow moving cars on the freeway, the conference room table, etc.

I wanted to show her as a flawed human being existing within the confines of our seemingly perfectly ordered modern day world.

Jayson and I also kept the camera still a lot, giving full space to the Kate's and Jared's discomfort in their efforts to connect. This is something that the editing, by Tim Baldini and Vincent Oresman, was crucial in conveying.

While we shot in color, the film has a monochromatic look to it. Kate's apartment is devoid of furnishings. She's moved in since her bad break-up but she hasn't made it a home. She's not taking care of herself, she's neglecting what she's feeling, she's avoiding pain. It's colorless and depressing, like the office space. She has made her home into an office space.

But there's a visual progression towards some imperfection and some warmth. This progression starts with the hand held camera work, and the impressionistic flashes of color during her drive home at night. At the end, on the second morning, the film is timed with greater warmth to the actors' skin tones, a softness to have reached them both.

There's a aural progression too. There's a choppy, cacophony at the start of the film, enhanced by sound effects (which we played just a little too loud for comfort) written into Carter Little's terrific score, and Kate's mom and co-worker blathering on on her cell phone. By film's end, a more naturalistic sound design emerges, and the music is simpler; she quiets down, takes stock, and decides, in her way, to take a chance on Jared. She turns off the noise (she doesn't keep working in the morning, she doesn't take the call from Mom & Dad) and she listens to the voice inside her that says yes, in however small a way.

- Jasmine Kosovic

THE CAST

ADAM GOLDBERG (JARED)

An actor with a talent for mining the neuroses of his characters for both comedic and dramatic effect, and a filmmaker adept at exploring the philosophical questions at the heart of the human experience, Adam Goldberg has solidified his position as a versatile and unique talent.

Goldberg's first major screen role occurred in 1992's Billy Crystal film MR. SATURDAY NIGHT. His career-making role was arguably that of the tough, wise-cracking infantryman Mellish in Steven Spielberg's 1998 blockbuster SAVING PRIVATE RYAN. While having capably played lead characters, as in the short-lived 2005 FOX series HEAD CASES and HEBREW HAMMER, Goldberg has mostly been cast in strong supporting roles.

Memorable roles include Jerry, the miserable undead servant to Christopher Walken's Gabriel character in the supernatural thriller, THE PROPHECY and the borderline-psychotic Eddie Menuk on the sitcom, FRIENDS. Goldberg has also worked alongside preeminent voice artists like Dan Castellaneta and Charlie Adler, lending his voice to BABE: PIG IN THE CITY and cartoons like the Fox cult favorite, EEK! THE CAT. Goldberg often portrays "stereotypically Jewish" characters (most notably in DAZED AND CONFUSED, THE HEBREW HAMMER and in the series ENTOURAGE).

Goldberg appeared extensively in the Flaming Lips documentary THE FEARLESS FREAKS, and will have a supporting role in CHRISTMAS ON MARS, a science fiction film written and directed by Lips' frontman Wayne Coyne. He also appears in episodes of ENTOURAGE, playing the son of a wealthy movie producer.

Goldberg wrote, produced, directed and edited the features SCOTCH AND MILK and I LOVE YOUR WORK, as well as various television projects, notably including the philosophical travelogue, RUNNING WITH THE BULLS for IFC.

The "neo-noir", SCOTCH AND MILK (1998), made its debut in 1998 at the Los Angeles Independent Film Festival, and was featured on the Sundance Channel series "10 Best Films You May Never Seen".

I LOVE YOUR WORK, starring Giovanni Ribisi, Franka Potente, Christina Ricci and Joshua Jackson, with a cameo by Elvis

Costello, is about the gradual meltdown of a fictional movie star. Goldberg also composed the film's original music with The Flaming Lips' drummer Steven Drozd.

A talented guitarist and songwriter, Goldberg composed and arranged the music to I LOVE YOUR WORK and RUNNING WITH THE BULLS and provided a song for the HEBREW HAMMER soundtrack. He is known to travel with a cheap acoustic guitar, as can be seen in ...Bulls. Having released rock and jazz albums, including the critically-lauded CHANGES with respected Latin jazz percussionist Phil Maturano, Adam Goldberg, the actor, has proven himself a serious and dedicated musician (not to be confused with the Boston based singer/songwriter of the same name).

Goldberg was born in Los Angeles, and after many years in New York, currently lives there.

ANTOINETTE VALENTE (KATE)

Antoinette Valente grew up in an area of Idaho where white-water rafting, fly fishing, and camping were weekly activities. Snow skiing was offered as a credit class in school. Always interested in art and film, she moved to Los Angeles to see what the city was like.

She found her way into a group of artists at the Met Theatre, taught by Candy Trabucco. That experience led to doing a reading of Beth Henley's play IMPOSSIBLE MARRIAGE, where she played Holly Hunter's baby sister. A deep love of theatre lead to working with Guy Zimmerman and Murray Mednick on Murray's play FREEZE for which she received a DramaLogue Award. She then wrote (and acted) in the play COFFEEVILLE which was produced. After a few classics (Ophelia in HAMLET; Alais in A LION IN WINTER; and AFTER THE FALL), she was excited to act in something altogether new: turning the poetry of Dwight Okita into a play in the HBO New Writers Program. That piece was called A SALAD BOWL DANCE, about the Japanese Internment Camps.

Antoinette has done a few stints on TV sit-coms, directed by Tom Cheronos and Michael Lembeck, and a handful of shorts and features. She's had the pleasure to work with directors Michael Lehmann, Rawson Thurber (on his Grad Film, playing a mute flute player in the school marching band), and Brad Battersby, in a film with Peter Coyote, the HBO film, RED LETTERS. One favorite role was that of a punk folk singer in

DIRK AND BETTY, directed by Paul Gordon and Robert Bauer. To work on KATE WAKES with Jasmine Kosovic and Adam Goldberg was a gift, a treat, a double-decker sundae.

THE FILMMAKERS

JASMINE KOSOVIC (WRITER/DIRECTOR)

Jasmine's second effort as a writer/director, is the short film, KATE WAKES. A romantic comedy that stars Adam Goldberg (TWO DAYS IN PARIS, ENTOURAGE, SAVING PRIVATE RYAN) and newcomer Antoinette Valente, she made the film under the auspices of the 2007/2008 AFI Directing Workshop for Women.

Her first short film as writer/director, EASTER SUNDAY, premiered at the 2005 Tribeca Film Festival and went on to screen at festivals worldwide. Based on a short story by Pushcart Prize-winning author Mary Kuryla, the film stars Jennifer Jason Leigh, Blaire Restaneo and Jon Powell.

Jasmine is one of four participants this year in NBC-Universal's Director-In-Training program, a paid shadowing program created to develop directors for shows produced by NBC-Universal Television Studios. Jasmine was in Austin, Texas, for two episodes of FRIDAY NIGHT LIGHTS, and most recently shadowed on an episode of HEROES, in Los Angeles.

Jasmine comes to directing from a background in producing critically acclaimed independent films. She produced D.E.B.S. (Sony/Screen Gems), THE ADVENTURES OF SEBASTIAN COLE, (Paramount Classics), and JUST ONE TIME (Alliance Atlantis).

For her body of work, Jasmine was nominated for the prestigious Independent Spirit Award in Producing Achievement. She has taught the IFP/West Producers Lab and has mentored young filmmakers through its Project Involve program.

Jasmine also produced the short films, LITTLE RED RIDING HOOD (featuring Christina Ricci & Quentin Crisp), D.E.B.S. (on which the feature film is based), and FROG CROSSING (Jamie Babbit & Ari Gold, directors). These films have screened at festivals worldwide (Sundance, Telluride, Berlin, Toronto, et. al.); the features have had theatrical releases and the shorts air regularly on the Sundance Channel and Bravo.

Jasmine is on the Honorary Committee of the Dexter Fund Project of Big Brothers Big Sisters of Greater Los Angeles, the association that facilitates one-on-one mentoring with at-risk youth, and she has been a Big Sister for the past six years.

FILMOGRAPHY:

2007 KATE WAKES, short film (writer/director), 17 minutes
2005 EASTER SUNDAY, short film (writer/director), 13 minutes
2005 A LOT LIKE LOVE, feature (associate producer), 107 minutes
2004 D.E.B.S., feature film (producer), 91 minutes
2003 D.E.B.S., short film (producer), 11 minutes
2001 JUST ONE TIME, feature film (producer), 111 minutes
1999 THE ADVENTURES OF SEBASTIAN COLE, (producer), 99 minutes
1997 LITTLE RED RIDING HOOD, short film (producer), 12 minutes
1997 FROG CROSSING, short film (producer), 12 minutes

ADRIENNE GRUBEN (PRODUCER)

Adrienne Gruben is an LA-, Dallas- and NY-based producer and writer with broad experience in features, short films, post-production, animation and visual effects.

A Spanish Lit grad from UC Santa Cruz, she was approached to translate content for CUBA VA, a documentary on professorially handsome, bespectacled Cuban anarchists. The film bug bit her, and she abandoned her career plans in academia and instead found a job production managing for a LA-based Japanese HD digital animation and FX firm. It was the advent of HD and digital effects, so to ease tensions during all-nighters where young animators would hone their skills on new machines, Adrienne directed the non-native speakers in Kabuki performances of Beverly Hills 90210 episodes. She eventually graduated from the nickname Henna Gaijin (weird foreigner) to the extremely affectionate Adrienne-Chan.

She moved on to script development at Warner Bros, and ultimately re-applied her filmmaking skills first in production and then as a post super for the classic comedy WAITING FOR GUFFMAN. Immediately following, she produced several films, including Adam Goldberg 's directorial debut, SCOTCH AND MILK, which played on the Sundance Channel, and TREASURE ISLAND, which won the Special Jury Prize at the '99 Sundance Film Festival and is out on DVD. She produced two short films: Pat Healy's MULLITT, which played Sundance, and FRANK'S BOOK, starring John C. Reilly. Shortly after, she was an associate producer on Mark Pellington 's THE MOTHMAN PROPHECIES, starring Richard Gere. For her body of work, Adrienne was

nominated for two Independent Spirit Awards, including the prestigious Producer 's Award.

Even her Cuban-anarchist and amateur-Kabuki experience paid off; she was brought in to consult on STAR WARS: ATTACK OF THE CLONES for 20th Century Fox's Latin American and Asian divisions. She reunited with writer/director Goldberg for IFC's pilot RUNNING WITH THE BULLS, and then in 2003 co-produced Goldberg's most recent feature, the well-reviewed I LOVE YOUR WORK, for Muse Productions. In 2004, Adrienne applied her producing and post knowledge to the feature marketing campaigns of HARRY POTTER AND THE PRISONER OF AZKABAN, THE LAST SAMURAI, ALEXANDER and MR. AND MRS. SMITH, among others.

In 2006, Adrienne collaborated with U2 visual content producer Catherine Owens and editor Jason Free, creating visuals for U2 's most recent Vertigo tour – a collaboration that continues today. Adrienne subsequently produced a documentary called YOU 'RE GONNA MISS ME, which played in London, Los Angeles and New Zealand, and was nominated for an Indie Spirit Award, Adrienne 's third nod. Her most recent producing effort was a music video for The Polyphonic Spree entitled "We Crawl."

Lately, Adrienne has been writing online coverage from the Sundance, Dublin and London premieres of U2 's latest concert film, U2 3D, as well as covering AFI Dallas fest movies and music for D Magazine.

NANCY LEOPARDI (PRODUCER)

"Kate Wakes" producer, Nancy Leopardi founded her company, Leopard Productions in 2002. She has recently produced a music video for artist G Tom Mac. The video, "Cry Little Sister" appears on the dvd for the Lost Boys sequel, "The Tribe". She has also produced several commercials and many print campaigns for companies such as Sandisk, Dos XX, Target and Pedigree.

Nancy started her career in the competitive world of New York publishing. As the photo editor of Spin Magazine, she produced hundreds of photo shoots for rock stars including Marilyn Manson, Madonna and Nine Inch Nails. She currently oversees the photography on several publications including

Beverly Hills Magazine, Los Angeles and Orange Coast Weddings.

Nancy is a member of the Circle X Theatre Company, SAG, and has performed stand-up in New York and Los Angeles.

Her additional film work includes producing short films, writing several TV and feature screenplays, acting and directing.

She lives in Los Angeles with screenwriter Steve Bencich.

VINCENT ORESMAN (EDITOR)

Vincent's feature work includes Vincent Gallo's BROWN BUNNY and Rob Nillson's NINE AT NIGHT. His commercial credits award-winning television campaigns for HP and Nissan, He edited the documentary BOMB IT, a worldwide history of the graffiti art movement with director Jonathan Reiss. A graduate in film from the San Francisco State University, Vincent has directed and edited several films with the Los Angeles based Alpha 60 film collective, as well as the award winning short films, A FORMAL APOLOGY and MOTHER.

TIM BALDINI (EDITOR)

Tim Baldini started in the film industry as an actor in 1999. His first job behind the camera was working as a videographer on Trimark's indie horror film THE ST. FRANCISVILLE EXPERIMENT. Tim spent the following years shooting video Game promos, and editing TV Commercials for several Advertising Agencies in the Los Angeles area. He is currently freelancing throughout the industry as both an editor and camera operator.

JAYSON CROTHERS (CINEMATOGRAPHER)

Although Jayson now calls Los Angeles home, he grew up all over the US, living in Chicago, Seattle, Phoenix, Las Vegas and Alaska to name just a few places. This upbringing of living in vastly different landscapes and diverse surroundings lead to a constant stream of new stories, new people, and new experiences; it's no wonder Jayson fell in love with creating images to tell stories.

A graduate of Columbia College Chicago (Bachelor of Arts, with honors), Jayson interned for Panavision Chicago in both their camera and lighting departments before interning with Tom Priestly, ASC, on the box office success BARBERSHOP. Following these opportunities, he was accepted to the

prestigious American Film Institute, where he received his Masters of Fine Arts in Cinematography; while attending AFI, he was awarded their Scholarship for Excellence in Cinematography.

While at AFI he learned from some the world's finest Cinematographers, including Wally Pfister, ASC, Rodrigo Prieto, ASC, AMC, Allen Daviau, ASC, Darius Khondji, ASC, AFC, and many others. During his final year at AFI, he worked closely with Stephen Lighthill, ASC, as his TA.

Jayson firmly believes that all decisions on a film must support the story and is an avid collaborator. He's experienced in working in virtually every format, from Mini-DV to HD, 16mm to Super 35, and RED, Dalsa, Viper, etc; his work can be found screening around the world. Jayson has photographed dozens of short films and has served as the Cinematographer for eleven feature films. In addition to his narrative work, he's recently begun shooting music videos and commercials as well.

When he's not shooting, Jayson volunteers his time teaching Cinematography seminars and workshops at schools and independent film organizations. He also tries to keep his often-neglected bonsai tree alive.

CARTER LITTLE (COMPOSER)

Born the son of professional opera singer, Little spent his childhood studying voice, piano and strings, and was recognized for his outstanding achievement in music as a high school senior. Little immersed himself in Art History and Film theory at Bowdoin College, where he graduated with high honors and began to polish his skills as an original songwriter and performer. An abiding love for film composition and sound to picture brought Little to New York in 1998 where he studied under his mentor--Matthias Gohl, Elliot Goldenthal's long-time producer and arranger--and also scored his first short, "Alabaster Hanky" for Sundance Director, Chris Gorak. After recent years of touring and living as a songwriter in Nashville, Little scored his first feature film, "The Living Wake" in 2006 and now spends his time working between Los Angeles and Nashville.

Co-composer and music supervisor on the award winning feature "The Living Wake," starring Mike O'Connell and Jesse Eisenberg and directed by Sol Tryon (2007). Composer on the award-winning short "The Windfisherman" directed by Anna

McRoberts (2007). Composer on the soon-to-be-released "Kate Wakes" (2008) directed by Jasmine Kosovic. Currently writing original music for "The Interview" an independently produced 9-part webisode pilot for Spring 2008.

Co-founder of The Colorists (2007), a firm specializing in original music production and strategic audio consultation for film, television, advertising and new media; based in Los Angeles and Nashville, TN.

Co-author of the encyclopedic, "My Country Roots" : a Downloader's Guide to Country Music Songwriting (Thomas Nelson, 2006)

MICHELLE SACKSON (COSTUME DESIGNER)

Michelle Sackson has been working as a stylist and designer in Los Angeles for 6 years. Michelle's wardrobe expertise ranges from music videos to commercials, editorial and film and includes work with Sergio Rossi, The Killers, Charlotte Sometimes, Serj Tankian (System of a Down), Range Rover, Toyota, Sopranos cast members as well as other notable productions. Her work and contact information can be found at www.MichelleSackson.com.