



BRIDGE. - EPK

SYNOPSIS

Fifteen-year-old Bridgette Weiland (aka Bridge), her father, and her sister gather at home to grieve and plan for their mom's funeral. As the day draws near tensions begin to rise between Bridge and her family. Feeling the bond with her mom slip away, Bridge tends to the only job she can in a final act of devotion. A job that transcends it all with this sartorial embalming of her mother.

LOG LINE

15-year-old Bridgette copes with her mother's recent death and family's unravelling grief by styling her mother's last look.



DIRECTOR'S STATEMENT

Bridge. is a narrative drama about a fifteen-year-old girl, who has reached the great divide between adolescence and young adulthood, a moment defined by the death of her mother.

This film was born out of my personal experience of picking out my mother's burial outfit as an adult and my experience as a teenager with a sick parent at home. My mother fought breast cancer for 25 years before succumbing to the disease in 2018.

Her cancer journey and death has left an indelible impact on my life and has driven me to create a narrative about at the grieving process. My hope is to give the audience a therapeutic experience. By presenting relatable characters and vulnerable moments, the audience can hopefully begin to process their own hard-to-reach feelings surrounding grief and loss.



My mother's burial outfit. (March 2018)





S P E C S

Directed By:	Cristina Wolf
Written By:	Cristina Wolf Corine Dhondee Mary Ryan Newkirk
Produced By:	Via Bia Cristina Wolf
Production Company:	CriWolf Films
Edited by:	Frank Maniglia, Jr.
Cinematographer:	Darren Joe
Composer:	Tiffany Roman Louk
Running Time:	13min 4sec
Aspect Ratio:	1.37 & 1.85





CAST

ABIGAIL HOSFORD

BRIDGE

Abigail Hosford is a New York based actor and artist. She has been acting since she can remember and started officially training at 13 with the likes of Developing Artists and the Barrow Group. Abigail seeks out projects that seek to explore parts of life that normally go unseen, which is something 'Bridge' does so well. This is a tough line in all her art, be that with painting, writing, or the experimental music videos and short films she directs

JESSIE JENNISON

OLIVE

Jessie Jennison is a New York based actress and producer. She has performed in numerous plays and musicals as well as short films (SPRAY AWAY, A NIGHT OFF), and commercials (Coors Light, Snickers, Liberty Mutual) over the last few years. In 2022, she produced and starred in the short film, THREE WAYS OUT. Jessie is a proud Northwestern graduate. She is currently working at actress Rachel Brosnahan's production company, Scrap Paper Pictures.

DAN CORDLE

DAD

Dan Cordle has been performing for over 25 years. His experience includes Acting for Film/TV, Theatre and Commercials and Voiceovers. For the past three years he has been modeling for major brands in NYC, Philadelphia and Boston. Dan is a graduate of New York University's Graduate Acting Program and is represented by Malissa Young Management and Bicoastal Management in NYC; Reinhard Agency in Philadelphia; Forward the Agency in Atlanta, and Modelclub Inc. in Boston. Aside from his work as a performer, Dan is also a Photographer and Director of Film and Theater Productions.

CREW

CRISTINA WOLF

WRITER/DIRECTOR/PRODUCER

Cristina Wolf grew up taking pictures and making home movies at early age. After several years working on the production side, Cristina found her place working in the camera department. To learn the craft of cinematography, Cristina attended NYU's Cinematography Professional Studies Program. And in 2010, she relocated to London to earn a master's degree in filmmaking from the London Film School. Her thesis film *Rewind* (2013) screened at Cameraimage - The International Film Festival of the Art of Cinematography as well as at The Edinburgh Film Festival. Cristina has camera operated for BuzzFeed News, Netflix, Vice and MTV to name a few. She has also crewed on numerous commercials, domestic and international documentaries, as well as on televisions shows such as *Madame Secretary* and *FBI*.

VIA BIA

PRODUCER

Via was raised on the shimmering asphalt of Long Island by a multi-generational Puerto Rican and Jewish family where God was in charge (aka, her abuela). Her screenplays have been selected for labs at Sundance, Stowe Story Labs, and Cine Qua Non (sponsored by AMPAS), and she has developed projects with Stage 13/Warner, Tangerine Entertainment, and others. Via's first film, *These Colors Don't Run*, was supported by Kodak and distributed by HBO, while her most recent film, *Post Comedy*, is in festivals now. She is the proud Producer of *La Juana* (dir: Anayamel); *Bridge*. (dir: Cristina Wolf); and *Development* (dir: Chloe Caudillo; and starring Haskiri Velazquez), a selected project for the 2023 LALIFF/Netflix Inclusion Initiative. A true film lover, Via has been on the programming teams of festivals such as Slamdance, Mill Valley, and Cucalorus. She is a writer of comedies and dramedies (episodic and feature-length) in the live-action and animated spaces who enjoys telling stories about cursey women who act like they don't give a shit... yet totally do.

DARREN JOE

CINEMATOGRAPHER

A San Francisco area native, Darren's Emmy award winning cinematography work is informed from his background as a trained classical dancer, degree in video art and photography, and prior career as a Information Technology manager. Concentrating in narrative and documentary, but also working in the television and commercial space, Darren has lensed films across the world; including the UK, France, and India. Films that he's shot have been shown in festivals around the globe; including Sundance and Cannes Film Festival. His most recent film, *THE SUBJECT*, was directed by Lanie Ziploy and stars Jason Biggs, Aunjanue Ellis, Anabelle Acosta and Carra Patterson. Darren resides in Brooklyn, NY.





C R E W

F R A N K M A N I G L I A

EDITOR

As a thirty-five year veteran cinematographer, Frank Maniglia, Jr. is one of the most experienced commercial/documentary directors of photography on the East Coast, earning three Emmys, innumerable other industry awards. His expertise in production has overflowed to post-production as well. Frank has concurrently excelled as an award-winning editor for some of the industry's highest-ranking clients the past two decades. He also received an Emmy Award as Director of Photography for the spectacular PBS portrait Georgetown Visitation - 200 Years and his work on St. Matthews Cathedral Restoration: A Landmark Restored, The Cathedral of St. Matthew the Apostle, also earned him an Emmy Award for Cinematography. Furthermore, a feature length documentary, A Spirit Continues, about the esteemed Mount Saint Mary's University and it's bicentennial celebration won several TIVA Peer Awards, including a Gold Award for Editing. Maniglia also co-produced, shot, and edited a feature length documentary entitled A Bridge Apart, which shows the journey of the thousands of people from Central America and Mexico who leave their homes and families and suffer extraordinary brutality -or loss of life itself- in search of the American Dream.

T I F F A N Y R O M A N

L O U K

COMPOSER

Tiffany Román Louk is a Puerto Rican-Chinese film composer, producer and keyboardist based in Los Angeles, CA. Some of her original music has been shown at HBO, Telemundo, Univision and KCET/PBS networks. She recently worked with the Symphonic Orchestra of Costa Rica and artists like Lola Indigo, iLe and Vale.

FAST FACTS

Q: **Where was this film shot?**

A: Bridge was shoot on location in Maryland. Bridge's home in the film was my actual family home. The closet used in the film was my mother's closet filled with her clothes and the yellow jeep was most certianly hers. The Church used in the funeral scene was where my siblings and I went to grammar school and also was where my mom's funeral took place.

Q: **Why did you shoot 2 different aspect ratios?**

A: Majority of the film is shot is in the aspect ratio 1.37. The idea behind this was to help draw the viewer into to Bridge's world by creating a feeling of intimacy and isolation as she processes the intense feelings of loss. The last scene in the church opens to the aspect ratio of 1.85. This physically reflects the family coming together as a unit. It also mirrors their emotional acceptance that they are all they have to make it through, so we opened the image to reflect that larger dynamic.

Q: **Why make this film?**

A: After my mom died, I was telling a friend how I carfully put together her burial outfit and they causually mentioned that that might be material for a film, knowing I was a filmmaker. That seed of an idea was the impetuous to spend the next 3 years, including a pandemic lockdown, writing and rewriting. It was an idea that I couldn't put to rest until it was made. In the end, it took 6 years from inception to completion.



CONTACT

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Thank you.