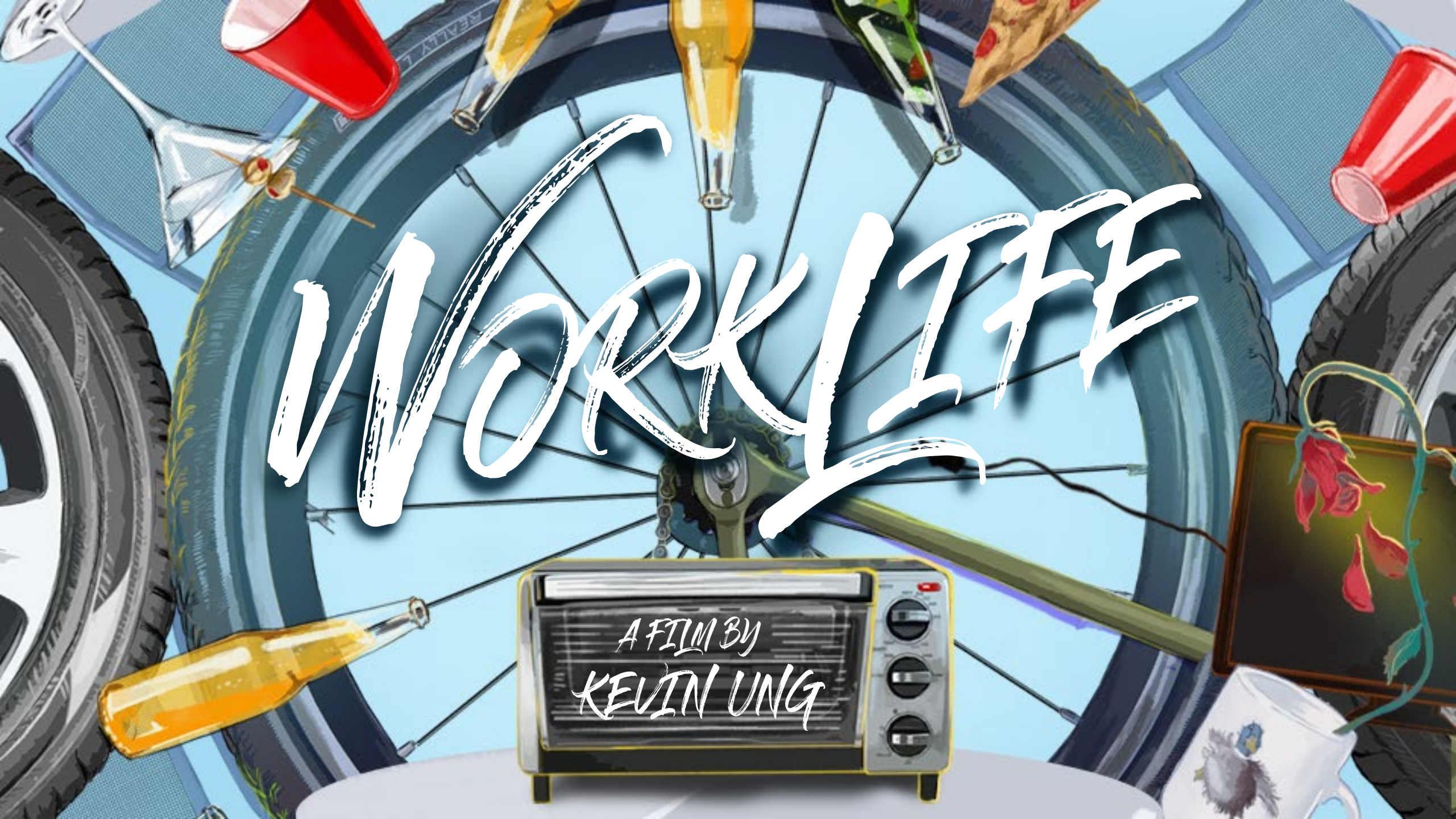


WORKLIFE

A FILM BY
KEVIN UNG







Logline

FOUR CORPORATE CO-WORKERS UNKNOWINGLY CROSS PATHS DURING A CHAOTIC WEEKEND THAT LEAVES THEIR LIVES INTERTWINED THROUGH IMPROBABLE TWISTS OF FATE.



Synopsis

WORK LIFE IS THE STORY OF FOUR CORPORATE DRONES, CYRUS, MITCH, TERRY AND KAITLYN AS THEY FLASHBACK TO A VERY MEMORABLE WEEKEND.

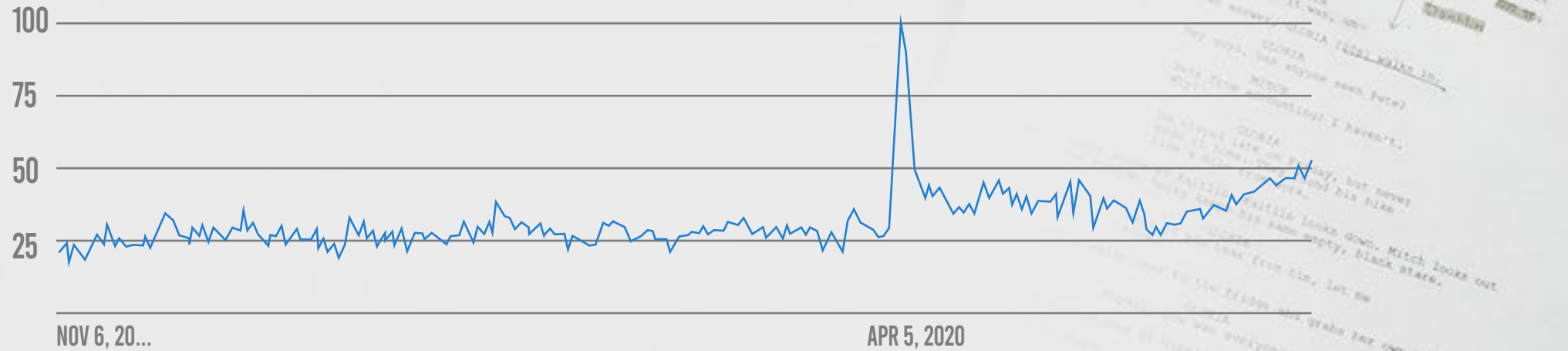
FROM CYRUS' BOTCHED PLANS FOR A ROMANTIC NIGHT WITH KAITLYN, TO MITCH'S CROSS-TOWN, DRUG-INDUCED PARTYING, TO TERRY'S PEACEFUL NIGHT GONE WRONG, AND FINALLY TO KAITLYN'S GOOD DATE GONE OFF-THE-RAILS, *WORK LIFE* IS A GLIMPSE INTO THE PRIVATE LIVES OF CO-WORKERS WHO ARE ULTIMATELY STRIVING FOR SOMETHING MORE THAN JUST THE OFFICE.

ON A SURFACE LEVEL, THIS FILM IS A FUN, WILD RIDE, BUT CLOSE ATTENTION TO THE VISUAL AND SONIC DESIGN OF THE FILM WILL REVEAL A DEEPER MEANING: IT'S A STORY ABOUT THE SADNESS, TRIVIALITY AND EMPTINESS OF THE OFFICE, AND HOW "REAL LIFE" BEGINS IN THE FEW HOURS WE HAVE OUTSIDE.



SEARCHES FROM THE PAST 5 YEARS

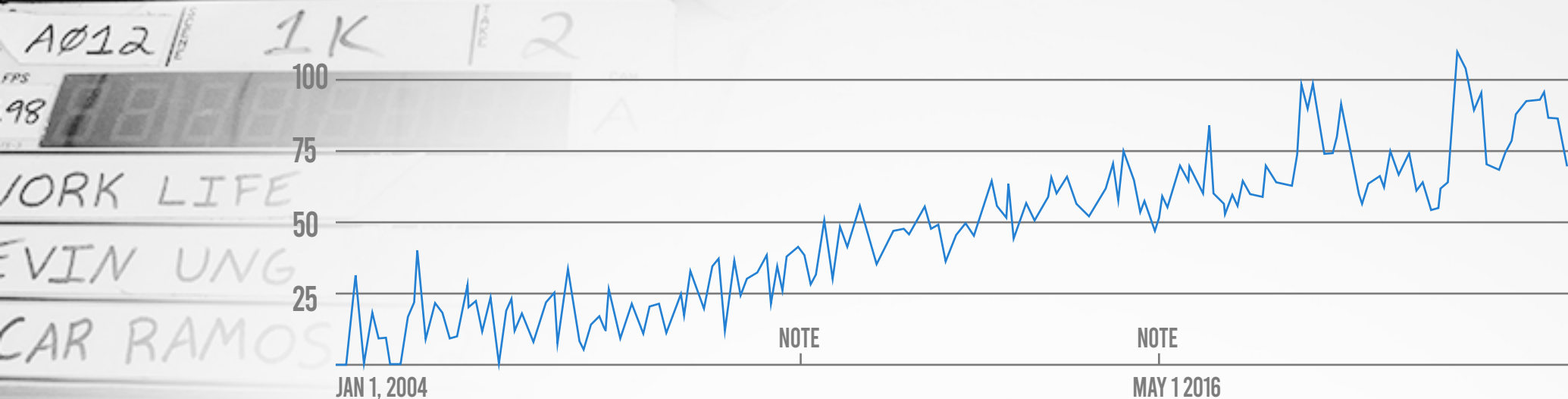
● WORK FROM HOME



A LOT OF PEOPLE REALLY HATE THE OFFICE

SEARCHES FROM THE PAST 5 YEARS

● QUIT MY JOB



LIKE A LOT.



Director's Statement

FOR YEARS I WORKED IN DIFFERENT OFFICES AND REMEMBER TIMES
WHEN I WOULD COME IN AND JUST WONDER:

WHAT AM I DOING HERE?

DESPITE *WORK LIFE*'S COMEDIC VENEER, UNDERNEATH IS A TIMELY STORY ABOUT THE LONELINESS AND DETACHMENT THAT OFFICE WORKERS FACE. WE SPEND MOST OF OUR LIVES AT WORK, BUT THE PEOPLE WE WORK WITH ARE OFTEN JUST ACQUAINTANCES, AND OUR JOBS ARE INSTEAD OF IS JUST A MEANS TO AN END.

WORK LIFE IS A COMMENTARY ABOUT THIS STRANGE WAY OF LIVING. IT IS A UNIVERSAL STORY ABOUT WHO WE REALLY ARE BENEATH OUR SUITS AND TIES. BECAUSE OF THE GLOBAL PANDEMIC AND THE RISE OF REMOTE WORKING, IT'S CLEAR THAT PEOPLE ARE LOOKING TO LEAVE THE WORKPLACE AND FIND MORE BALANCE. *WORK LIFE* IS A LOOK AT THE EXCITEMENT THAT CAN EXIST OUTSIDE OF THE OFFICE AND THE SILOS THAT EXIST WITHIN IT. IT IS A MOVIE THAT SHOWS AUDIENCES THAT THERE REALLY IS MORE TO LIFE THAN WORK...A LOT MORE.



Director's Bio Kevin Ung

KEVIN UNG IS A FILM DIRECTOR AND WRITER BASED IN LOS ANGELES AND HONG KONG. HE IS A TELEVISION ACADEMY FELLOW AND WAS ALSO THE FIRST FELLOW FOR STAR TREK'S COMMAND TRAINING PROGRAM. HE PREVIOUSLY RECEIVED A GRANT FROM THE HONG KONG ARTS DEVELOPMENT COUNCIL TO MAKE THE SHORT FILM, CHUBBY CAN KILL, WHICH WAS NOMINATED FOR SEVERAL AWARDS, INCLUDING THE GOLDEN REEL, AND THE LINDA MABALOT NEW DIRECTORS AWARD FROM THE LOS ANGELES ASIAN PACIFIC FILM FESTIVAL. HIS FILMS HAVE SCREENED AND BEEN DISTRIBUTED WORLDWIDE. HE IS ALSO A USC APAA SCHOLAR, THE RECIPIENT OF USC'S PRESTIGIOUS ANNENBERG FELLOWSHIP AND IS THE RECIPIENT OF HONG KONG'S TOP SCHOLARSHIP.

KEVIN'S MOST RECENT FILM, REFRIGERATE AFTER OPENING, WON BEST STUDENT FILM AT THE OSCAR-QUALIFYING CLEVELAND INTERNATIONAL FILM FESTIVAL AND AUDIENCE CHOICE AT THE PITTSBURGH SHORTS FILM FESTIVAL. IT'S CURRENTLY SCREENING AT FESTIVALS AROUND THE WORLD AND HAS SECURED DISTRIBUTION.

KEVIN IS THE SON OF CAMBODIAN REFUGEES, AND WHILE HIS FILMMAKING SUBJECTS ARE VARIED, THEY ARE OFTEN INFLUENCED BY HIS FAMILY'S REFUGEE EXPERIENCE IN CAMBODIA AND AMERICA AS WELL AS HIS TIME IN HONG KONG.

Writer's Statement

THE INSPIRATION FOR WORK LIFE CAME AFTER A SERIES OF LONG WEEKS BEHIND A DESK IN A DRAINING CORPORATE ENVIRONMENT. AFTER THE MINDLESS REPETITION OF MONDAY MORNING WATER-COOLER CONVERSATIONS WEEK AFTER WEEK, I REALIZED THAT, DESPITE SPENDING MOST OF MY DAILY LIFE WITH THESE PEOPLE, I DIDN'T REALLY KNOW ANYONE I WORKED WITH. THE OVER-SANITIZATION OF MOST INTERACTIONS BETWEEN EMPLOYEES LEFT ME FEELING HOLLOW. WORK LIFE IS MY WAY OF UNDERSTANDING THE COMPLEXITY BEHIND THAT FEELING. SOMETIMES THE PEOPLE WE SPEND THE MOST TIME WITH ARE THE BIGGEST STRANGERS.

Blue Rev. (01/25/22) 10.
Cyrus leaves. Kaitlin shuts the door and walks over to the window. Kaitlin peels back the curtains a little and watches as Cyrus walks to his car.
Cyrus turns around and takes one last look at the apartment. He sees Kaitlin looking at him. He lifts his hand up in a soft, melancholy wave. Kaitlin draws the curtains quickly.

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INT. OFFICE BREAK ROOM - PRESENT
KAITLIN
My weekend? It was, um-
Gloria
Hey guys, has anyone seen Pete?
MITCH
Pete from accounting? I haven't.
Gloria
He stayed late on Friday, but never made it home. They found his bike like a mile from work.
Cyrus looks at Kaitlin. Kaitlin looks down. Mitch looks out the window. Terry keeps his same empty, blank stare.
Gloria
Well if you hear from him, let me know.
Gloria walks over to the fridge and grabs her own lunch.
Gloria
Anyway, how was everyone's weekend?
Everyone stares at Gloria and shrugs.
CUT TO BLACK



Writer's Bio Matthew Stewart

MATTHEW STEWART IS A LOS ANGELES BASED WRITER BORN IN PHILADELPHIA. HE WRITES STORIES ABOUT POLITICS, CORPORATE LIFE, AND THAT NAGGING FEELING IN THE BACK OF YOUR HEAD THAT SAYS EVERYTHING ISN'T ALL RIGHT. AFTER GRADUATING FROM TUFTS UNIVERSITY, MATTHEW SPENT TWO YEARS WORKING IN CONSULTING AND ADVERTISING WHILE WRITING IN THE EVENINGS. HE IS NOW A SECOND YEAR GRADUATE STUDENT AT USC'S SCREENWRITING MFA PROGRAM. HE HAS TWO CATS NAMED PANCAKE AND LENNY AND LOVES THEM BOTH VERY MUCH



Main Cast

MARY-ANN PIANKA

SAM MASTO



Main Cast

MARK KWAK

DOMINICK MARRONE





*Main Crew
Director of Photography*

OSCAR RAMOS



*Main Crew
Sound Design*

YORKSON YUXUAN LIU

RAVEN RUOLUN LIU



*Main Crew
Production
Design*

LIZZIE GREEN

XIN WANG



*Main Crew
Editing*

DON JOHN

DUC ANH NGUYEN



RAPHAËL BUISSON



*Main Crew
Producers*



KATERYNA KURGANСКА GORBANOV



A man wearing a black beanie and a work vest stands behind a table set up for beer pong in a laundry room. The table is covered with red plastic cups, blue cups, beer bottles, and a yellow cone. In the background, another person is silhouetted against a bright light source, possibly a window or a large light fixture, near a white washing machine. The scene is dimly lit with warm, orange-toned lighting.

Technical Details

YEAR OF PRODUCTION: 2022

RUNTIME: 00:13:13

COUNTRY OF PRODUCTION: USA

ASPECT RATIO: 1.85:1

ORIGINAL SHOOTING FORMAT: 1080P HD

FRAME RATE: 23.976 FPS

SOUND: AVAILABLE IN ATMOS, 5.1 SURROUND & STEREO

LANGUAGES: ENGLISH

SUBTITLES: AVAILABLE



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WORKLIFE

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