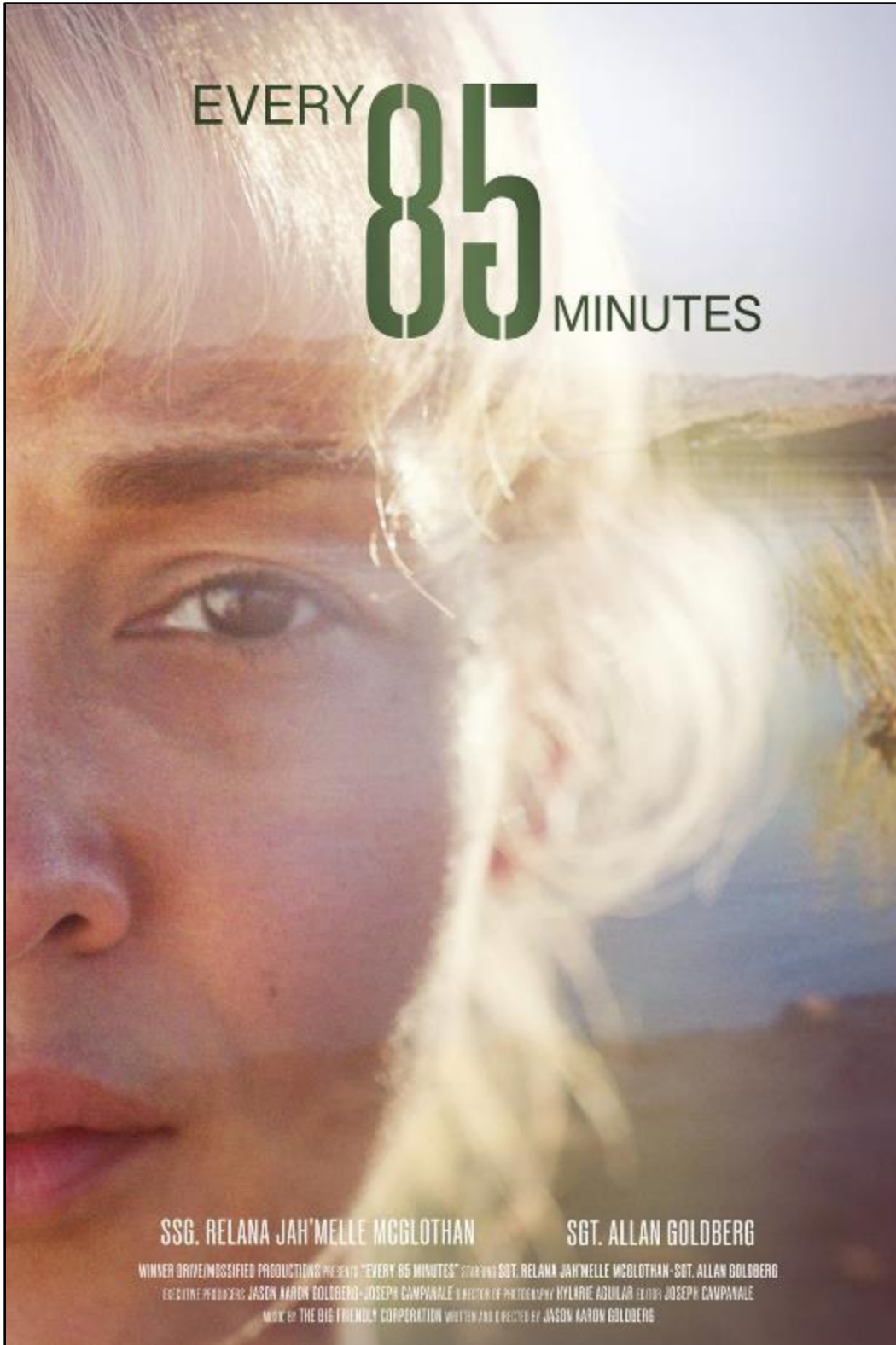


PRESS KIT



CONTACT

Jason Aaron Goldberg – producer/writer/director
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FILM INFORMATION

Title	EVERY 85 MINUTES
Genre	Drama
Runtime	11 minutes, 45 seconds
Country of Origin	USA
City of Filming	Las Vegas, Nevada
Shooting Format	Arri
Aspect Ratio	2:35
Color	Full color
Sound	Stereo
Language	English
Exhibition Formats	MP4, .MOV, ProRes, DCP 4K, 1080p

Logline

An Army veteran in Las Vegas struggles with the effects of MST and PTSD while isolated during the pandemic. Her thoughts vacillate between seeking help at the VA and taking her life.

Short Synopsis

A day in the pandemic life of Deana, an Army veteran in Las Vegas struggling with PTSD and MST (Military Sexual Trauma) along with the isolation and disillusionment many felt. When memories of her assault are triggered, she battles with the choice of ending it all or getting help.

Social Media

<https://www.facebook.com/Every85Minutes>





Director's Statement

After learning that 1 in 4 female service members reports Military Sexual Trauma from their service combined with the startling reality that my home state of Nevada has a "significantly higher rate of veteran suicide than any other state," per the VA, I was compelled to tell a story on the issue. As I discussed the statistics with friends and colleagues I was given support to make the film, starting with a seed grant from the UNLV College of Fine Arts followed by a grant from the Nevada Arts Council and National Endowment for the Arts. I am very proud that we have an active duty Army reservist playing the lead role and a Vietnam veteran playing her father, in addition to more veterans behind the camera.

If you are not aware, the Veterans Administration frowns on the word suicide, even though the public and media tend to use it with regularity. But we took this information to heart and the word is never uttered anywhere in the film.





Congress of the United States
House of Representatives
Washington, DC 20515-3605

October 6, 2023

To Whom It May Concern,

I am writing in support of Jason Aaron Goldberg's powerful and thought-provoking film, "Every 85 Minutes." Through crafted storytelling, "Every 85 Minutes," sheds light on the importance of mental health resources for veterans, particularly those with Military Sexual Trauma (MST).

"Every 85 Minutes" was inspired by the devastating statistic that 1 in 4 female service members report MST. The film provides an insightful depiction into the journey of a female veteran grappling with the weight of Post Traumatic Stress Disorder (PTSD) and MST. As she struggles with the isolation from the COVID-19 pandemic and the weight of her trauma, the audience receives a stark reminder that those who risk their lives for our country deserve access to the care and resources they need when they come home.

I firmly believe that "Every 85 Minutes" is a must-watch not only for veterans, but also for anyone who wants to gain insight into the struggles faced by those who have served their country. It reminds all viewers that seeking help is a brave and necessary step towards healing, and it ultimately conveys the powerful call to action, encouraging viewers to ensure that those who defend our country receive the support they need to overcome service-related traumas.

This film is a compelling and necessary narrative that encourages veterans to reach out for the support they deserve, ultimately showing that healing is possible even in the darkest of times.

Thank you for your consideration.

Sincerely,

A handwritten signature in black ink that reads "Susie Lee". The signature is written in a cursive, flowing style.

Susie Lee
Member of Congress

FAQ with writer/director Jason Aaron Goldberg

1. What is the purpose of this film?

The overall purpose is to raise awareness about the benefits of mental health assistance available to veterans through the VA. But we set out to do that by focusing on our female veterans, who often get overlooked in this struggle. A great deal of focus is put on the struggles of combat veterans in films. When I learned that 1 in 4 female service members report instances of MST (Military Sexual Trauma,) and those are only the ones who report, I felt compelled to try to bring some attention to the issue.

2. What were your concerns in telling this story?

I was very concerned with being the one to tell this story. The focus is on a female and her struggle with PTSD related to her MST. I felt like it was appropriate for a female filmmaker to tackle that subject. From the inception of the project I brought up this concern and sought out feedback, especially from female colleagues. Each time they would immediately alleviate my concern and tell me it was a story I was clearly passionate about and therefore I should be the one to direct. That said, once the decision to direct it myself was made, I took every step possible to have female artists and producers involved. I wanted this set to be very safe and welcoming for our lead actress and everyone else on set. I am so proud of the team we assembled, brilliant artists and technicians, and now dear friends.

3. What was the visual approach?

Even as a short film the three-act structure was vital. Story structure is very important to me as a filmmaker. For this film each act had a unique look. In act one, everything is very tight, claustrophobic, confined. For act two, Deana is on her main journey and everything is larger in scope, wide shots, incredible landscapes, because (Spoiler Alert) we are actually in her mind. In act three, Deana has found help and resolution, so we are in a more classic cinema style, medium shots with lots of color and texture. This approach brings a lot of clarity to the overall look and especially feel of the film.



FAQ with writer/director Jason Aaron Goldberg (cont'd)

4. What is a surprising behind-the-scenes fact?

There are a few I think are worth mentioning. First, this idea came to me just before the pandemic hit. In the original draft she wasn't in quarantine, working from home, but as we got into the pandemic, I decided to set it during that time, which I think was beneficial to the feelings of isolation and desperation.

Second, when we went to scout the lake location we had a specific spot in mind. The DP, Hylarie Aguilar, EP and editor Joe Campanale and I all went out to the spot and started walking to the water's edge. The drought and water line had become so bad that, before we were even 50 feet from the water, Joe took a step and sank up to his knee.



He was stuck and we had to human chain and pull him out. Fortunately, there was another great spot over a hill and we wound up using that. Even though from scout to shoot, the water line there had also dropped.

Third, we were all fortunate to have a very smooth shoot. I always say, once you get into production, filmmaking is just creative problem solving. We had done so much prep and scheduled so well that we never went overtime. Our only hiccup was a forgotten prop at the lake that cost us about 40 minutes.

5. What kind of support did the film have?

This was my first experience with outside organizational support for a film. I was encouraged to apply for a seed grant from the UNLV Fine Arts Alumni Association and when I got it I said; "well, we're really making this now." That grant led to another from the NEA and Nevada Arts Council, followed by more support from Jewish Nevada. Those three organizations really made this movie possible. As we neared principal photography we still needed some funding and I got in touch with Tara Sweeny, who is an Air Force veteran and worked on the crew for my other film THE THREE Es. She and her wife Jenny, also a veteran, stepped in and provided some extra funds to get the project over the finish line.



KEY CREDITS



SSG. Relana Jah'melle McGlothan – DEANA (Lead)

Relana Jah'melle McGlothan was recently promoted to Staff Sergeant in the Army Reserve. Full of life and positive energy, Relana, known in the music world as LENIXX, a daughter of two revolutionary minds in Atlanta, GA. As an adolescent growing up in Portland, Oregon, Relana dealt with hardship and pain. As an outlet to cope with some of her struggles she found a calmness in participating in the arts such as dancing, songwriting and singing.

As she grew into an adult she joined the US Army, though proud to serve her country, she knew her passion lay in the arts and entertaining. During her military experience, Lenixx started writing hooks for her brother, a local Portland rapper called Mike Machete along with other rappers. This led to the creation of her own songs. After winning her first competition at a talent show at a military post in Germany in February 2004 she knew she had to continue to pursue her dream of becoming a singer, songwriter and actress.





SGT. Allan Goldberg – DAD (Supporting)

Allan Goldberg has been a resident of Nevada for over 50 years, moving to Las Vegas after his service in the Vietnam War. After attending UNLV he married and had his son Jason, the director of EVERY 85 MINUTES. He worked for the Clark County Library District for 30 years and spends his retirement relaxing with his dog Wickie, watching his beloved Yankees and acting in his son's films.



Jason Aaron Goldberg – Producer/Writer/Director

JAG is a film and theatre artist with a focus on humanity in his storytelling. His feature film THE THREE Es, following a wounded warrior family as they struggle with the impending arrival of their wounded son, won multiple "Best of the Fest" awards on the festival circuit and is now available on Amazon. His plays have been presented and developed across the country, including prestigious organizations such as New York Theatre Workshop, Pasadena Playhouse, Great Plains Theatre Conference and many more. He is a UNLV Fine Arts alumnus and a member of SAG/AFTRA and the Dramatists Guild of America.



Joseph Campanale – Producer, Editor

Joseph Campanale offers a wide range of experience, passion, and dedication to editing. His employment under various professional companies has nurtured a strong work ethic.

Moreover, artistic training in both undergrad and graduate school, combined with strong enthusiasm for art and expression, has afforded Joseph the opportunity to find a unique voice in cutting commercials and movies. This voice has won him several awards and competitions.

Joseph looks to realize new projects with the same professional attitude, unique narrative and thoughtful approach that has characterized his previous projects. He is a UNLV Fine Arts Alum and received his MFA in film from Chapman University.

Hylarie Aguilar – Director of Photography

Hylarie Aguilar is a director of photography and videographer based in Las Vegas, Nevada. She is a graduate of UNLV Fine Arts. Recent credits include *Devils and Dust*, *The Water Runs Red*.

The Big Friendly Corporation – Film Score

The Big Friendly Corporation is an indie rock band from Las Vegas, Nevada formed by Ryan Marth and is part of the indie music scene in Las Vegas. Since its formation, the band has acquired members Melissa Marth (keyboards and younger sister to Ryan), Jeff Ford (bass, guitars), Timothy Styles (bass), and newest member Brandon Johnson (drums). Previously, the band contributed music to the film THE THREE Es.

BEHIND THE SCENES

