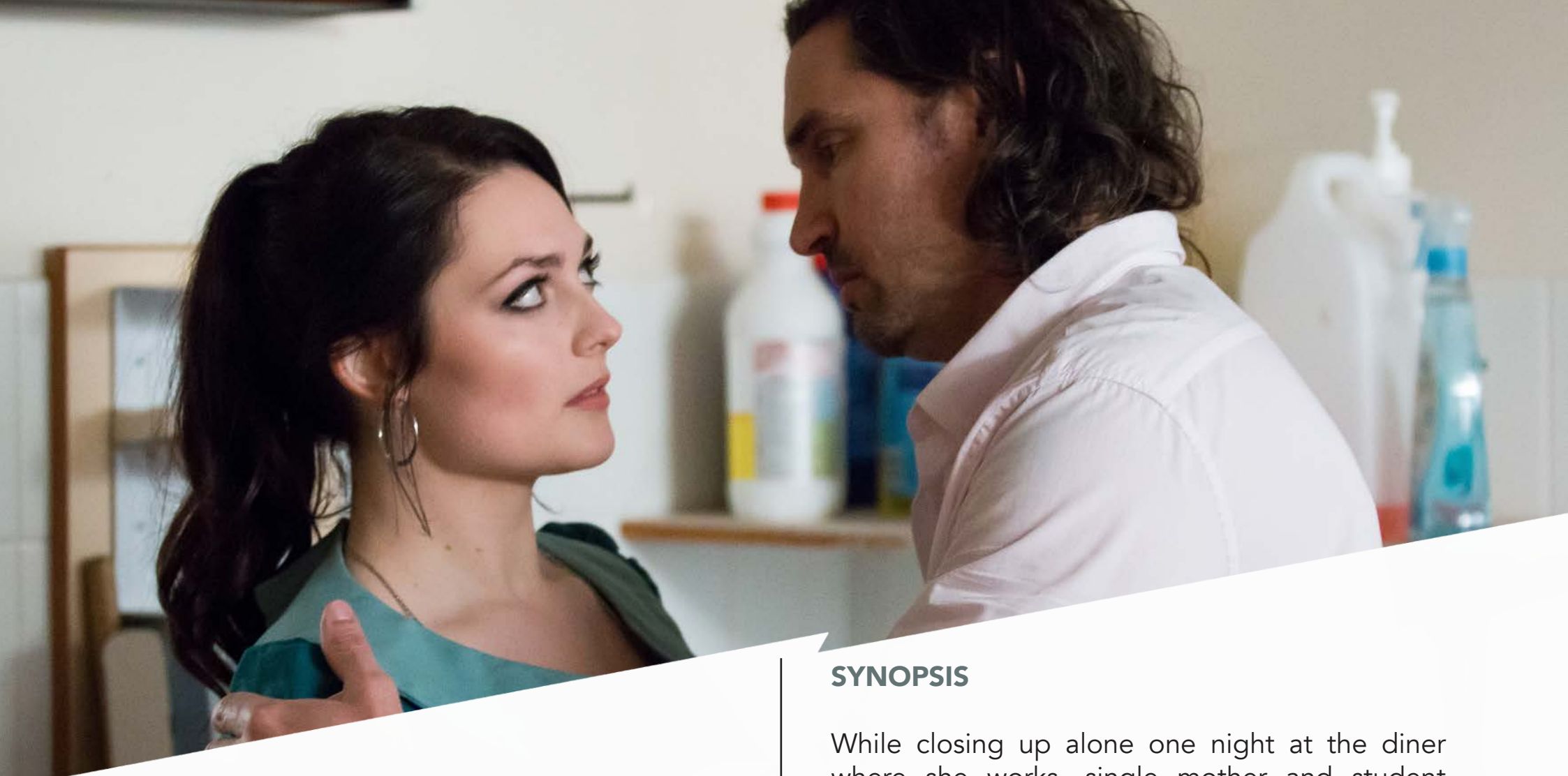


AFTERSHOCK

ELECTRONIC PRESS KIT



NEVER TO  LATE
P R O D U C T I O N S



LOGLINE

Aftershock is about a waitress who must overcome her oppressive rapist when they are trapped together after a major earthquake.

SYNOPSIS

While closing up alone one night at the diner where she works, single mother and student Kate is brutally raped by Paul, a regular customer who mistakes friendly service for a personal connection. When an earthquake traps the two together overnight, their survival becomes dependent and entwined, with the balance of power constantly shifting until only one survives.



RAPE IN FILM

We anticipate there will be cause for heated debate over the film as already, through our research, we have found a variety of differing opinions on the experience of rape in film, how an audience feels or responds to it and whether or not it has a place in film. Our challenge has been to bring a balanced realism to a story that has the potential to be over-dramatised. We do not like gratuitous violence but the world is a nasty place and we did not shy away from that fact. Violence is an interesting responsibility for filmmakers. The trivialisation of male violence against women is a staple and invidious subject in our culture that has allowed men to comfort themselves. The truth is that rape is rarely committed by a mythical monster-rapist. It is commonly perpetrated by a known person – a man you sat next to on the bus, passed in the office or served in a diner. Careful not to excuse the act of rape itself, the script by Writer/Director Gareth Wilkes has been respectfully written, incorporating psychological consultation and advice from health professionals. Aftershock is not comfortable viewing however in our opinion the rape scene matches the intensity of "The Accused" rather than as exploitative as "I Spit on Your Grave" or "Irreversible".

"We cannot end the pattern of men's violence against women without consciously breaking our silence and recognizing its prevalence, its root causes and the self examination required to end the cycle".

Tom Meagher, husband of rape victim Jill Meagher

WHAT WOULD YOU DO?

"Aftershock" came about as a question "What would happen if an oppressor and his victim were trapped together?" This question struck a cord with Writer/Director Gareth Wilkes as he comes from an underprivileged home, having witnessed violence growing up. Recently, through his film work with The Australian Centre for Social Innovation, Gareth has developed a passion for stories that explore themes of vulnerability and power. With Aftershock, this exploration requires the audience to put themselves in the character's situation and ask "What if I was in her shoes?" Being driven to think about how to practically extricate yourself from a life-threatening situation not once, not twice, but three times, makes for compelling viewing. Aftershock is therefore intentionally controversial, provocative and relentless, with the audience response being directly linked to their own personal value system.

*"I was DEFINITELY in on the drama, the characters,
and the stakes".*

Executive Producer Shane McNeil





FILMED IN SOUTH AUSTRALIA

South Australia has a rich history in screen production, providing the backdrop and production base for many iconic film and television productions over the last 50 years.

Adelaide's actors and crews have a deserved reputation on par with the most experienced in the world. We are a close knit community, and enthusiastically share the burden and throw our support behind each other.

The film industry is small but iconic, with state of the art facilities at Adelaide Studios, an internationally recognized film festival, and some of the best educational institutions in Australia for filmmakers.

EMMA BARGERY plays Kate

Emma is an actress, singer, and vocal teacher with strong passion for arts, education, and mental health.

Emma has performed as a lead actor/singer in various bands, vocal groups, and festivals, and toured Australia as a showgirl in Elvis If I Can Dream starring Mark Anthony.

She played the role of Natalie Goodman in the award-winning SA premiere of Next To Normal with Six Foot Something Productions. Some of Emma's other roles include Morticia in Addams Family the Musical, Nancy in Oliver!, Titania in A Midsummer Night's Dream, and Portia the wind-up doll in the world premiere of GREY.

In 2017, she understudied the role of Kate in the Australian Tour of the musical Mother Wife and The Complicated Life but was asked to step in and play different character Jessie at 24 hours notice.

Emma has appeared in music videos, TVCs and web series and is now set to appear as the lead in Aftershock.

"Playing a victim of a violent sex crime is without a doubt the most intense and rewarding experience of my acting career to date."

Lead Actress Aftershock Emma Bargery.





VINCE POLETTTO plays Paul

Vince is a NIDA acting graduate. Upon graduation he went straight into a lead role in the TV Series Heartbreak High, which was successfully exported to 32 countries and territories and ran for 2 years.

He then went on to secure a series regular role on ABC USA NYC soap 'All My Children' and guest roles in 'City Homicide', 'All Saints' 'Danger 5 Series 2', 'Wildside' and a supporting role in 'Fat Tony and Co.'

He has also had leading and supporting roles in various feature films such as "Spank", "Mr Nice Guy" with Jackie Chan and the tele-movie "Second Chance" with Ben Mendelsohn.

Throughout his career he has had many roles in short films both in Australia and the USA and has also trod the boards for Sydney Theatre Company and South Australian Theatre Company.

Q & A WITH THE WRITER / DIRECTOR GARETH WILKES

What is your background and where do you see your film career heading?

I have always had a passion for film making. Growing up glued to television and cinema screens, I realised at quite a young age that creating and telling stories through the medium of film was something I was going to devote my life to. After graduating from The International Film School of Australia in Adelaide in 2001 I carved myself a place in the art department of McLeod's Daughters for four years before freelancing in the feature film industry as an Art Department Coordinator and, now, an Art Director. During this time I continued to juggle the hefty workload of directing and editing my own content on the side as a method of fulfilling my passion for telling my own stories.

As a writer, I was commissioned by a UK Production Company to write feature film "Rally Cry", which is now seeking funding. My project "Unsettled" was accepted in the South Australian Film Corporation's D-Lab, with mentorship from Michael Wrenn, My project "Dead Centre" was selected for the South Australian Film Corporation's Spotlight Development





Initiative and was also invited to take part in a writer's room for a children's television series currently in development. I have been lucky enough to have my films screened throughout the world and am really excited to see where Aftershock finds its place. Moving forward as a Writer/Director I am looking at moving into long form feature film development and production with a number of projects currently in development.

As a writer tell us how you came up with the idea for the script. What did the script development entail?

My initial interest in both writing and directing this story is that I wanted to explore themes of vulnerability and power, with the power between the characters shifting repeatedly like a swinging pendulum. Having grown up in an underprivileged community, I witnessed oppressive and violent male figures and the women who survive beneath them. This developed a passion for stories exploring power, survival and strength.

Script development involved working closely with my Producer Lisa to develop ideas to attain believability of the story and ensure the characterisation reflected what our research told us about the psychology



behind the characters. After we spent considerable time with rape counsellors and educators who dissected the script with us, we felt we were in a really honest place.

It opened our eyes to the facts behind perpetrators and victims. I also shared the script with filmmakers and writers I trust and respect (both women and men) and I received very valuable feedback and a great deal of encouragement to actually make the film.

In terms of the earthquake, I spoke with architects on how a building would collapse and what structural factors I could use to create a "ticking time bomb" and therefore an urgent need to escape (or not!) the building.

What were you looking for in your cast and did you find it?

Given the film is a two-hander, I focused equally on both performers, ensuring a 3-dimensional story was realised. It was always my intention to cast talented actors who could portray the complexities, understanding that our moral compass can shift when under pressure. I found Emma and Vince to both be naturalistic performers who could say much more through body language and expression than simple dialogue. Each character has a complex range of emotions to experience and this full range was generously explored and captured by both actors. I ran a rehearsal with clinical psychologist Dr Sharon Robertson to explore the characters' psychology and then Sharon joined us on set to ensure the actors felt safe to perform their roles to their fullest potential.



You Production Designed the film also. What did you set out to achieve and why?

My film career to date has provided me with solid art department experience and it was naturally something I wanted to bring to Aftershock. With regard to Production Design, I stayed true to the style of the setting's 1950's era, incorporating bright tones and colours, with practical lighting and a variety of textures to create visual interest. The furniture and props were sourced/made to ensure we captured an authentic and realistic retro diner even though the film is set in the present. Once the earthquake destroyed the diner, I switched to muted earthy tones to highlight the destruction and filth the characters were now trapped in. Practical lighting was again incorporated in the form of broken signage and lights lying in the rubble. VFX embellished the film beautifully but the use of them was contained because I wasn't aiming for an over-the-top "disaster film" as I thought this would detract from the story.

I chose green tones for the diner as I felt that this created a sense of peace and tranquility in an environment that was set to become anything but. From a costume perspective, this was then an obvious choice for Kate's uniform to be in theme with this and seamstress Ann Humphries took my

design for the overall look and made it a reality with such skill! I wanted a look for Kate that was forced upon her by an unsympathetic employer. A 50's pin up style that she wouldn't have chosen for herself and perhaps unwillingly led to her being objectified by men in the workplace. I was certainly not going down the victim blaming "she should not have been wearing that" path, rather embracing the overly sexualised nature our institutionalised sexism places on women. I worked very closely with actor Emma Bargery to get the right balance with this look as it also had to be something she felt comfortable performing in as the experience of playing that role was set to be a confronting enough experience for her as it was!

With Paul's costume I set to give him a white collar look, again trying to show that perpetrators of sexual violence exist around us and are not always evil monsters lurking around dark corners. I chose a light pink shirt for him as I wanted a softness to his broken character but also because tonally, pink is the direct opposite of green and it allowed me to subtly communicate that he was in a space that he did not fit or belong in.





LISA BISHOP Producer

At the ripe age of 50 Lisa set up Never Too Late Productions and produced her debut short film Aftershock. As business minded Chief Executive of Music SA, Lisa finds she has a constant need to have a personal creative project on the go outside her job. She has 25 years' experience in the private, public & not-for-profit sectors working in music, tourism, events, health, film, TV and the arts. She is Deputy Chair of the Adelaide Fringe Festival, a director of the Australian Music Industry Network and is Chair of the SA Music Industry Council.

Lisa has acted, sang and been 1st AD on award winning short films, and has worked in locations and post production on web and TV series commissioned by SBS and the ABC.

"I first met Gareth when we worked together in the local film industry and I immediately felt that our creative minds, sense of humour and work ethic were totally in sync. We agreed to make gutsy films with a strong female lead and I'm pretty damn excited that our first collaboration has done just that."

Producer Lisa Bishop

DAVID GREGAN Director of Photography

David is a multi award winning cinematographer whose experience and range of projects is diverse, including drama, music videos and TVC's. Aside from his own projects he has also worked in the camera department on major feature films, usually serving as 'B' Unit Cinematographer or operator. These projects include feature films "Hotel Mumbai", "Rabbit" and the ABC/Netflix series "Pine Gap". In 2013 Dave won the SASA (South Australian Screen Awards), award for best cinematography for the short film "The Martyr". This was later followed up with a Gold ACS award (Australian Cinematographers Society) in the short drama category.

"Having a background in lighting department before switching to camera has helped shape my work on Aftershock to have a strong focus on lighting and color to help shape the story and the images."

David Gregan, Director of Photography





EDITOR Danielle Tinker

Danielle's resume as a filmmaker is varied.

Originally from Sydney, Danielle started editing for Shorething films, which included interstitials for the ABC, a feature documentary and a feature film among other projects.

Her move to Adelaide saw her produce a feature film: *The Turned* and its spin off web series. She wrote, produced and directed short film: *Pardesi* winning the Oz Asia film festival. She also wrote, produced and co-edited the short: *Close in Heart*, which screened on the ABC and co-edited *River Water* which screened at the Adelaide Film Festival.

She currently works for production company redbikini.

MUSIC COMPOSER Bree Tranter

Ethereal singer-songwriter and striking multi-instrumentalist Bree Tranter is an unstoppable musical force, and true to her ever-growing trajectory. Bree's current and established musical identity as both a front-woman, session musician, visual artist and songwriter has taken her around the world for the past ten years. She borrows sounds and lyrical themes that far exceed the boundaries of an Australian or genre-specific influence. Bree has been omnipresent in the Australian music scene since 2009. Having already created rich playing history in support tours of her own for Jarryd James, Passenger and Oliver Tank, she currently works full-time as a multi-instrumentalist for Matt Corby and Adelaide's Timberwolf. Bree has also worked as a session musician for Thelma Plum, Emma Louise, Passenger and Oliver Tank. She will now be adding to her resume her first music score for the short film Aftershock.

*"Thank you so much for having me be part of your team and giving me this opportunity, it means the world. I really enjoyed scoring such a powerful story."
Bree Tranter Music Composer*





SOUND DESIGNER Carlos Manrique Clavijo

Carlos Manrique Clavijo is a Colombian/Australian sound editor/sound designer and animation producer based in South Australia. He's worked on award winning fiction, documentary and predominantly, animation from 2002. With Ana María Méndez, he is the co-founder of animation company, KaruKaru. Carlos has taught film sound design, audio post-production, music and editing at tertiary institutions in Colombia and Australia and in 2018 he commenced working in the sound post-production department at the South Australian Film Corporation. Carlos is passionate and curious about film sound, animation, philosophy, social sciences and the arts.

TECHNICAL SPECIFICATIONS

Formats: DCP, MP4, MOV digital files
Physical Media available on request

Resolutions: 3840 x 2160 pixels (4K)
1920 x 1080 Full HD

Camera: Arri Alexa Mini

Lenses: Arri Ultra Primes

Shooting resolution/
codec: ProRes 3.2K 4444

Aspect ratio: 2.39:1

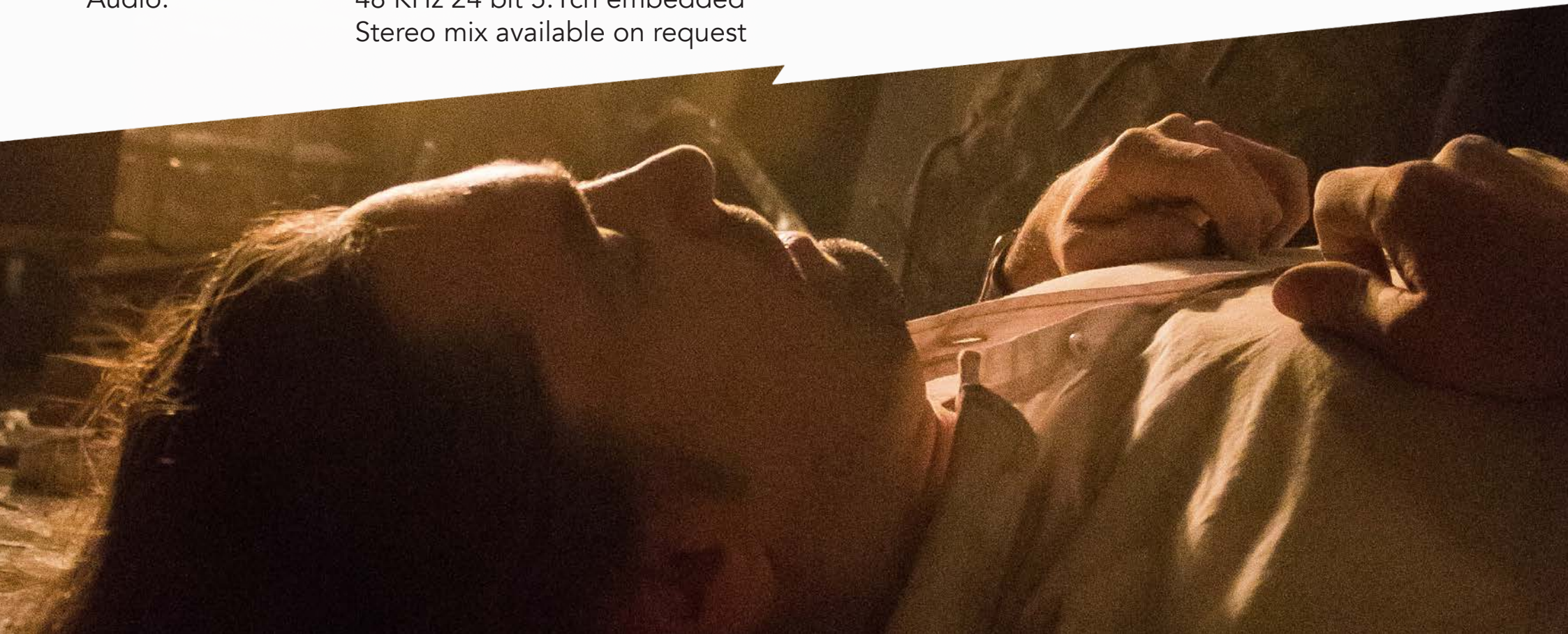
Audio: 48 KHz 24 bit 5.1ch embedded
Stereo mix available on request

SOCIAL MEDIA

Facebook:
<https://www.facebook.com/aftershockmovie>

Vimeo Link:

Vimeo Password:





CREDITS

Writer/Director	GARETH WILKES
Producer	LISA BISHOP
Executive Producer	SHANE MCNEIL
First Assistant Director	NADIA SAMSON
Second Assistant Director	ASHLEIGH KNOTT
Unit Production Manager	LISA BISHOP
Unit Assistant	TESS O'FLAHERTY
Production Runner	TOM LIDDLE-PAGE
Director of Photography	DAVID GREGAN
1st Assistant Camera / Focus Puller	CLAIRE BISHOP
Additional Focus Puller	SAM STEINLE
Additional Focus Puller	JAMES WIRE
Assistant Camera	NICK BERRY-SMITH
Assistant Camera	MATT KUCHEL
Assistant Camera	AARON SCHUPPAN
Assistant Camera	KADISON NOACK
Assistant Camera/ Data Wrangler	CHRIS DANIELS
Gaffer	GRAEME SHELTON
Electrics	JONATHAN ROSSITER ACS
Generator	MASONFILM PTY LTD
Location Sound	LACHLAN COLES
Location Sound	WILL SHERIDAN
Continuity	KELLY HAINES
Production Designer	GARETH WILKES
Set Decorator	MARISHA MATTHEWS
Set Dresser	TOM HEALY
Stand-by Props	KAIIT MOSBY
Props Maker	MARSHALL TEARLE
Art Dept Assistant	TOM PAROLIN
Art Dept Assistant	MIT LADE
Art Dept Assistant	TOM LIDDLE-PAGE
Art Dept Assistant	JOHN CVETKO
Prop Illustrator	ANTHONY WILKES
Set Builder	LASCELLE WATKINS
Set Builder	JOHN CVETKO
Set Builder	CHRIS WATKINS
Set Builder	KORY WILLIAMS
Set Builder	CLANCY CVETKO
Set Builder	ALAN MATTHEWS
Set Painter	JOSEPH WATKINS

Set Painter
Set Materials

ANNE-MARIE BISHOP
NORTHERN LIGHT THEATRE COMPANY
BENCHTOP MANUFACTURERS
BRAD BUTVILA
ARCADE TO YOU
JAMES KEANE
JACOBS CREEK WINERY
KALON LOSE
LANCER BEVERAGE
CHARLES HATCHER
T & J CONSTRUCTIONS

Stand-by Costume
Costume Maker
Hair and Makeup
Catering
Safety Consultant
Psychologist

KELLY HAINES
ANN HUMPHRIES
SHANEAL O'BRYAN
PAUL BISHOP
REG ROORDINK
DR SHARON ROBERTSON
CLINICAL PSYCHOLOGIST

Rape Counsellors and Educators

YARROW PLACE

Editor

DANIELLE TINKER

Editor's Assistant

ESMERELDA PRINCIPE

Colourist

EDWARD WATSON

Composer

JACK TROISI

Composer

JOEL SCHUBERT

3D Modeller/Animator

NICK DEBOAR

VFX Artist

DAVID BLAKER

VFX Artist

CARLO ANDREACCHIO

Matte Painter

JIREH CANLAS

Graphic Designer

JONAH BOOTH-REMMERS

Stills Photography

NATHANIEL MASON

Sound Designer/Mixer

CARLOS MANRIQUE CLAVIJO

Foley Artist

ADRIAN MEDHURST

Sound and Mix Facility

ADELAIDE STUDIOS

Original music composed & recorded
and produced by

BREE TRANTER

SPECIAL THANKS TO

KATE CROSER, GLENYS ROWE, MURRAY ALFORD, AARON KENNY,
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CHRIS WATKINS, ALAN LLOYD, RON BOTHA, JOE ANGELI, PICTURE HIRE, THE
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SOUTH AUSTRALIAN HEALTH COMMISSION, ANGIE CHRISTOPHEL, JOHN SHEEHAN,
KATH MCINTYRE, TESS O'FLAHERTY, DALLAS LIST, ANA MARÍA MÉNDEZ SALGADO,
ALL OUR QUIZ NIGHT ATTENDEES, ST PAUL'S CREATIVE CENTRE, MERCURY CINEMA



FUNDING

For emerging filmmakers based in South Australia there is a heavy reliance on government funding. We knew the controversial nature of this film meant it would not attract any government funding. So we raised the money ourselves through a variety of means including a quiz show and the Australian Cultural Fund, a fundraising platform for artists to raise money for their projects through crowdfunding, private donations and philanthropy. We felt a strong sense of ease and confidence in making this low budget film in South Australia and we are

immensely grateful for the contributions others have made to this labor of love.

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Made with assistance from the Media Resource Centre Inc.



CONTACTS

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IMDb: https://www.imdb.com/name/nm6614442/?ref_=nv_sr_7

Writer/Director Gareth Wilkes

Email: gareth.wilkes@gmail.com

Phone: +61 407 793 478

IMDb: https://www.imdb.com/name/nm2335577/?ref_=nv_sr_1

If you need assistance please telephone the National Sexual Assault, Domestic and Family Violence Counselling Service on 1800 RESPECT (1800 737 732) or visit www.1800RESPECT.org.au

Men can access anonymous, confidential counselling to help stop violent and controlling behaviour through the Men's Referral Service on 1300 766 491

NEVER TO  DATE
P R O D U C T I O N S

