

A dark, moody movie poster for the film 'Gaslight'. The background is a deep, textured black. On the left, a woman with long, curly dark hair and a pale complexion is shown from the chest up, wearing a dark, high-collared dress. On the right, a man with a dark, textured face and a white beard is shown from the chest up, wearing a dark, high-collared coat. The title 'GASLIGHTER' is centered in a large, bold, serif font. At the bottom, a black bar contains the credits in white text.

GASLIGHTER

WRITTEN BY VIRGINIA POWERS HENDRY & ANASTASIA WASHINGTON DIRECTED BY VIRGINIA POWERS HENDRY

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TECHNICAL SPECIFICATIONS

PROJECT TYPE: SHORT FILM

GENRE: HORROR

RUNTIME: 7:58

COMPLETION DATE: AUGUST 1, 2024

COUNTRY OF ORIGIN: USA

COUNTRY OF FILMING: USA

LANGUAGE: ENGLISH

SHOOTING FORMAT: SONY FX3

ASPECT RATIO: 2:39:1 WIDESCREEN

FILM COLOR: COLOR

SYNOPSIS

On a dark and stormy night, Anne arrives home from work to find the power out and her front door left unlocked. She asks her boyfriend, Jeff, to stay on the phone with her while she safety checks the house and gets the power back on. When she expresses her fear that she is not alone in the house and feels unsafe, Jeff tells her she is overreacting and dismisses her concerns, telling her she consumes too much true crime. Unable to find an intruder she accepts what Jeff has told her –that she is safe in the house. But is she? Or were her instincts right all along?

DIRECTORS STATEMENT

Like many women, I love the horror genre. I love to go on a spooky ride and watch characters battle demons, real and imagined. I wish there were more horror films made for women, that spoke to women's fears more specifically, and so that is what I aim to do with this film. I would like to acknowledge that women are always aware of the potential danger that exists all around us all the time. We have been trained to look for signs of impending attacks by men. We should trust our instincts and inner voices, and not concede to those telling us we are hysterical or overreacting. We know better than they do how to save ourselves. I hope this film reflects that sentiment.



DIRECTOR AND WRITER BIOS



Virginia “Gina” Powers Hendry is a graduate of the University of Central Florida Film & Digital Media Program. She moved to California almost immediately after graduation to pursue her dream of filmmaking. She worked as an assistant to a talent manager before shifting gears and working at Lionsgate, then MGM in business and legal affairs, learning about the business of filmmaking. These days she spends most days writing female-driven horror and comedies while raising two kick-ass future final girls.

Anastasia Washington is an Award-winning Bi-Racial Actress, Filmmaker and Writer. Some of her accolades include An Roadmaps Greenlights Challenge 2022, Black Boy Writes & Black Girl Writes Mentorship Initiative Second Round 2022, 2023, AWD BDAI Mentee, Outstanding Short Documentary Micheaux Film Festival 2021, Official Selection Social Justice Now Film Festival 2020, Film of the Month Moving Parts Festival 2019, Official Selection Moving Parts Festival 2019, Official Selection Lady Filmmakers Festival 2018, Official Selection Moving Parts Festival 2018, Script 2 Screen Winner, At and t Create-a-thon Selection 2018, Black Magic Collective Acting Fellow 2022, Barrow Group BIPOC Restorative Stories 2021, Black Magic Collective Producer Fellow 2023.



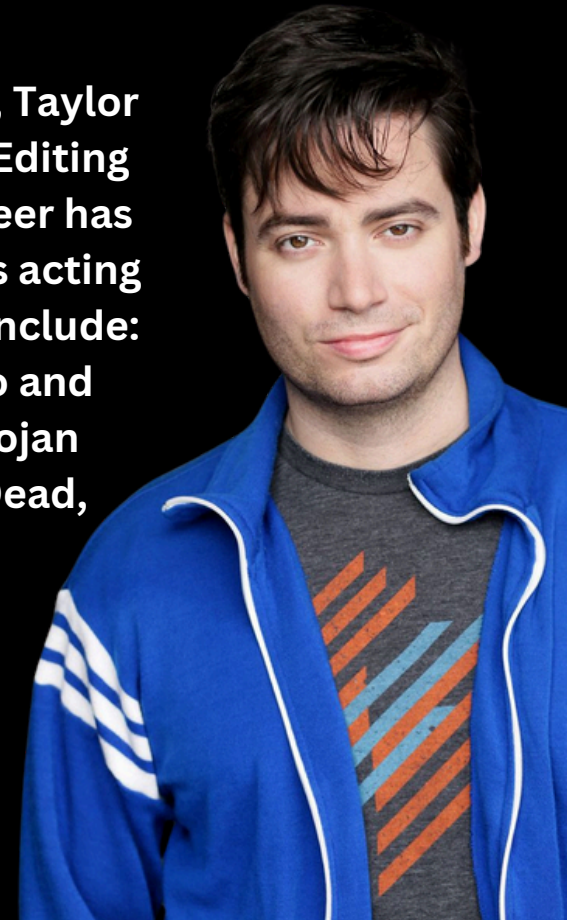
CAST BIOS



Anastasia Washington is an award winning bi racial actress comedian podcaster and filmmaker. She has had long legacy of genre based films from the Addams Family films to her current works . You can see her work on Shudder, Troma, and more. And featured at fests like Screamfest, Midsummer Scream, and San Diego Comic Con to name a few.

Taylor Lee Marr

Originally from Florida (don't hold it against him), Taylor moved to LA after graduating with a BFA in film. Editing reality TV and procrastinating with his acting career has kept him very busy over the years, but most of his acting work has been in theatre. Previous stage credits include: Much Ado About Nothing, The Tempest, Romeo and Juliet, As You Like It, Hamlet, Macbeth, The Trojan Women, and for a contemporary spin, Mom's Dead, Winter Solstice, and Little Women.



CAST BIOS

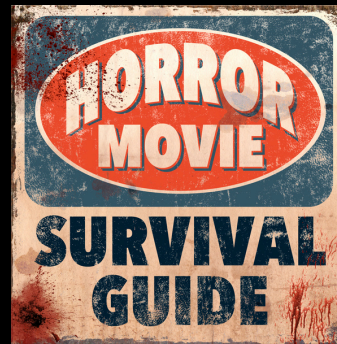


Julia Marchese is a filmmaker, actor, writer, film programmer, podcaster and cinephile. After studying film and drama at UCI & UEA she moved to LA where she performed in several plays and films, including stage versions of "The Breakfast Club" and "Plan 9 From Outer Space, and the films "Delta Delta Die" by Full Moon, Deathcember, and Joe Dante's "Burying the Ex".

Julia programmed films & hosted dozens of Q&A's at the New Beverly Cinema, and in 2016 released her first film, Out of Print, a documentary about the importance of revival cinema & 35mm to culture. The film has played all over the world & there is a 35mm print of the film that is now housed at The Academy Film Archives. She recently adapted Stephen King's short story "I Know What You Need" into a film, which was shot on location at the University of Maine.

She is a co-host on the popular podcasts Horror Movie Survival Guide, The Loser's Club and JodoWOWsky, as well as the video interview show Horror X, in collaboration with the George A. Romero Foundation.

You can follow her on her social media platforms @juliacmarchese.



TERI GAMBLE – Actor, Writer, Podcaster, Scream Queen! Teri has appeared on the hit TV series Mrs. Davis, Dollface, Modern Family & Superstore – as well as numerous films, commercials & theatre productions.

Teri is the co-host of Horror Movie Survival Guide – a podcast you can stream anywhere you listen to podcasts. They are also an avid D&D - tabletop roleplay gamer & can be found on various podcast and streaming channels on Twitch & YouTube. They are a member of Ripley Improv – an all femme & non-binary sketch/improv team!

You can follow them on the social media platforms @TheTeriGamble
<https://linktr.ee/TheTeriGamble>



CREW BIOS



Will Barratt, Director of Photography

Will Barratt is an American cinematographer and producer best known for his work on the films; sKill House, Wire Room, Frozen, Hatchet (I, II, III), The Last Movie Star, The Meanest Man in Texas, 32 Weeks, Mothers of the Bride, Spiral, Chillerama, Division III Football Comedy, Digging Up The Marrow and Stolen From Suburbia. He was the 2017 Jury Class Winner Exceptional Emerging Artist at the Hollywood Film Festival for The Meanest Man in Texas. He attended the Masters Program at the International Film and Television Workshops. Will is nominated for a 2023 Emmy, and won the 2020 Emmy award for Outstanding Digital Drama as well as two Emmy awards in 2002 and was nominated for the 2014 BloodGuts UK Horror award for Digging Up the Marrow. In 2015 he won the Best Cinematography award from the Hollywood Reel Independent Film Festival for his work on the short film Boudoir.

On the commercial side, Will Barratt has lensed hundreds of national commercials with clients such as Audi, Jeep, Chevrolet, Virgin America, Excedrin, Gillette, Kaboom, O'Keeffe's Working Hands and more, earning him several Telly and CAB awards, and the 2018 Bronze Clio award (for NFL Eagles).

Ben Rock, Editor

Ben Rock was part of the BLAIR WITCH team, creating the backstory and mythology for the project as well as serving as Production Designer, creating the iconic "stick man" symbol that was central to the film. He directed other spinoff documentaries for both Showtime and Syfy. He also directed the critically acclaimed and award winning sci-fi horror film ALIEN RAIDERS for Warner Bros, which has a 100 percent rating on Rotten Tomatoes. His production company, VISIBLE MAN, walks the line between advertising and content, and he directed the mockumentary, THE BPRD DECLASSIFIED for Sony to market Guillermo Del Toro's, HELLBOY, as well as created campaigns for other projects including TRUE BLOOD, THE COLONY. He was hired by Akiva Goldsman and Ron Howard to consult on Stephen King's THE DARK TOWER and Howard also used Ben to help design visuals for 5 race sequences in RUSH. Ben most recently co-created and directed several seasons of the award winning horror/comedy web series, 20 SECONDS TO LIVE and an acclaimed 10 part horror fiction podcast for Shudder called, VIDEO PALACE as well as an 8 part creature-horror drama for Audible entitled CATCHERS.



CREW BIOS

Steven Shea, Producer

International Award-Winning, STEVEN SHEA has been working in the entertainment industry since he was 16 years old. Starting out in the local television market in the Florida Keys where he grew up, he eventually made his way to Orlando where he founded Abyssmal Entertainment in 2002. He has been a Producer on eleven feature films, three series, over 25 music videos and multiple short films, commercials and industrials.

www.stevenshea.com



ABYSSMAL

Abyssmal Entertainment, Production Company

Abyssmal Entertainment is a Los Angeles, CA, USA based alternative multi-media company founded in 2002 by Steven Shea. Since it's inception, we have created internationally award winning Short & Feature Films, Music Videos, Web Series, Documentaries, Animation; as well as Photography, Comic & Novel Books, Gaming, Graphic Design, and corporate, event and industrial productions.

www.abyssmal.com

PRODUCTION STILLS



REVIEWS AND NEWS



World Premiere !!

FILMMAKERS CHAT

Where did the concept of Gaslighter come from?

GINA: I grew up watching slashers. One of the tropes that bugs me is when a woman would say to a man, "Hey, I saw/heard something." And he would always dismiss her by saying something like, "It's just your imagination." Then she would concede. Then she would die. Rinse/repeat. I see versions of this in real life, with women expressing fear or telling stories of being attacked by men, and so often are not believed. Or, worse, the men will turn around and blame the women for the attack, if they acknowledge it in the first place. This has been happening for generations, and at some point, it seems like a systematic effort to keep women vulnerable.

ANASTASIA: Agreed. And it's not just in movies. Life imitates art and it's a common trope in my own life. Not being believed, called hysterical, or being reactive which is triggering and scary to be called for a Woman of color. As an actress and comedian, I am often alone in weird situations and told it's no big deal when it is or can be. I think this is a great way to point out that this is a conversation that is had a lot, too much, and that people need to course correct and listen to the women in their lives when they have concerns.

Is there a personal connection to the concept for you?

GINA: One night as I was leaving my workplace, I came face to face with a strange man in a dark hallway. I didn't engage, just took off running, straight to the security guard. I explained there was a stranger in the building, and he told me it was my imagination. I could not believe that someone would try that trope on me in real life. After a few minutes of trying fruitlessly to convince the security guard to act, I started to call the police myself. It was then he finally acknowledged that he knew there was a man in the building, but it was a police officer, and it was an undercover sting operation -which turned out to be true. Wild. But he had initially tried to get me to leave and go home thinking I was imagining seeing a man in the building. It was surreal and infuriating. But it got me thinking about all the times women try to get help and aren't believed -or purposely shut down and meant to feel delusional like I was by that security guard.

Anastasia: It's wild that this is something people are ok with women feeling. We are in constant danger and on constant alert and told we better not let anything happen to us. Yet when things are happening we are the last people to be believed. I remember once saying that a fellow comedian said some disgustingly violent things to me in jest and that it made me feel uncomfortable and unsafe. My partner at the time said aw he's a good guy it was just a joke. I couldn't believe that it was funny to anyone or excusable to anyone that my body was being talked about in this way and sadly defended by someone I loved. But it's a common thing. And not to say it's 100 percent men's fault. It's a narrative and trope they are taught. But everyone has the power to acknowledge these things and change them.



FILMMAKERS CHAT

You have worked with each other twice now. What brought you together again for this project?

GINA: I loved working with Anastasia on our last short, DEADHEAD. She brings such a great, joyful energy to the set. And she nailed her performance. People often said to me after screenings that she was their favorite part of the film. I get it. She's smart, funny, and bold - brings so much to the characters; so when I thought about doing another short, I brought it to her, and she loved the idea and we wrote it together. I really enjoy the collaborative process of filmmaking, and I specifically love collaborating with Anastasia. She makes me better..

ANASTASIA: I feel the same way, girl. It's a joke we say to each other that we are the Thelma and Louise of horror. We are ride or dies and we love collaborating. I am so lucky to be able to collaborate with Gina. She is so talented, she's a go-getter, and she's kind. That is a beautiful trifecta. I will always go off any cliff with her.

What conversations do you hope to start with this film?

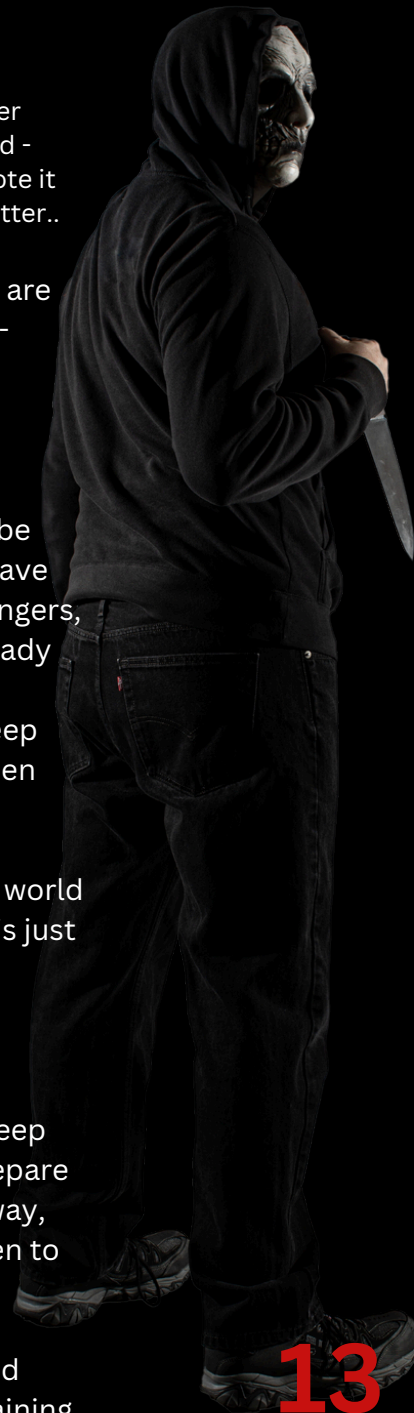
GINA: I really would like men to understand that women are conditioned from an early age that we should expect to be attacked by men at some point in our lives, simply as a part of living in a patriarchal rape culture. And so, when we leave the house, we have to consider the following: what are we wearing, do we have our mace/keys placed between our fingers, are we meeting friends or on a date? If it's a date, is there someone waiting for our call to say we are ok, and if not, ready to search for our bodies? Is there a well-lit parking lot near our destination? Did we check the back seat? Is anyone following us? Do we have IDs on us so our bodies can be easily identified? etc. The worst part about all this is that deep down, we know all this is performative, and if a man wants to get us, he will. All this every time we leave the house. Men just get to leave the house.

ANASTASIA: I hope someone turns to their partner and says I'm so sorry. I had no idea the constant state of fear this world puts you in. I want to be your safe place, I want to have your back. I will always believe you and have your back. This is just making me want to marry this imaginary man just saying this.

Define in your own terms Gaslighting.

GINA: The definition for me in the context of making this film is that our patriarchal society gaslights us as a way to keep women vulnerable. We are told that we will probably be attacked by men at some point(s) in our lives and should prepare for it. Then we are told when we express fear that we are overreacting, hysterical, nags, etc, and shouldn't feel that way, and are made to feel crazy for those feelings. To me, that is a systemic form of gaslighting. I think women should listen to their inner voices and gut and act on those feelings. And I think we should be believed more, and dismissed less.

ANASTASIA: For me, I think it's the mansplain. You don't know better than my instincts or my real-life experiences and discounting that. Discounting the things I have survived because of those instincts and not having my back but explaining from your point of view, one without the instincts and experiences I have had to have is gaslighting.



BEHIND THE SCENES



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