

Afternoon

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LOGLINE:

In the few hours after school and before bedtime, the daughter of a French hairdresser and the son of a Singaporean Restaurant owner form an unlikely friendship at a Suburban shopping strip.

SYNOPSIS:

Elodie is nine years old, bookish and introverted. Her papa owns a hairdressing salon. Mac is ten, vibrant and talkative. His daddy owns the Singaporean restaurant next door.

We follow an afternoon in their lives as they hang out at their fathers' businesses after school. We revel in their small scale suburban hijinks, all whilst they try to make sense of what it means to be Australian as the second-generation children of migrants. It is a special friendship that allows them both to feel seen and understood, but it exists only in this one specific window of time.

And that means that it must end...On Mac's 11th birthday Mac gets permission to stay at home alone. He no longer needs to visit the restaurant, and he no longer sees Elodie. Their relationship as they know it ends. We then jump forward to Elodie's 18th birthday, which she celebrates at the Singaporean restaurant next door, where she finds Mac working as a waiter. In that brief moment the memories of their time together resurface, and we end on hope for their reconnection.

PROJECT STATEMENT AND INSPIRATION:

The story presents a unique angle on multicultural Australia, focusing not on politics, racism or division, but on the intimate relationship between two children, which isn't often seen in the film media. *Afternoon* presents the unique and specific circumstances in which their relationship exists, and shows how they are connected by their parents' businesses and the multicultural environments that exist in the suburban shopping strips of Australia's major cities. We see them as children, witnessing how much they mean to each other, and again at a later point in their lives, when they almost can't remember one another. The story is original by virtue of its deep authenticity, the simplicity that arises from its slice of life quality, and how much it emulates the realities of real childhood experiences.

Afternoon is inspired by the childhood and family of one of our group members, Emmanuelle Mattana, after whom Elodie and Alain are based. As a group, we all felt like we resonated in different ways with our own experiences of bittersweet childhood memories, and the pains of growing away from friends who were once dear to us. We felt similarly inspired by the idea of exploring the experiences of the children of first generation immigrants in Australia. We drew from Renasha Ong's Singaporean-Chinese heritage to create the atmosphere of Michael's restaurant, Uncle Tran's. We're incredibly proud of the cultural and linguistic specificity in *Afternoon* and believe that it is through this specificity that we can present audiences with a universal narrative about migration.