



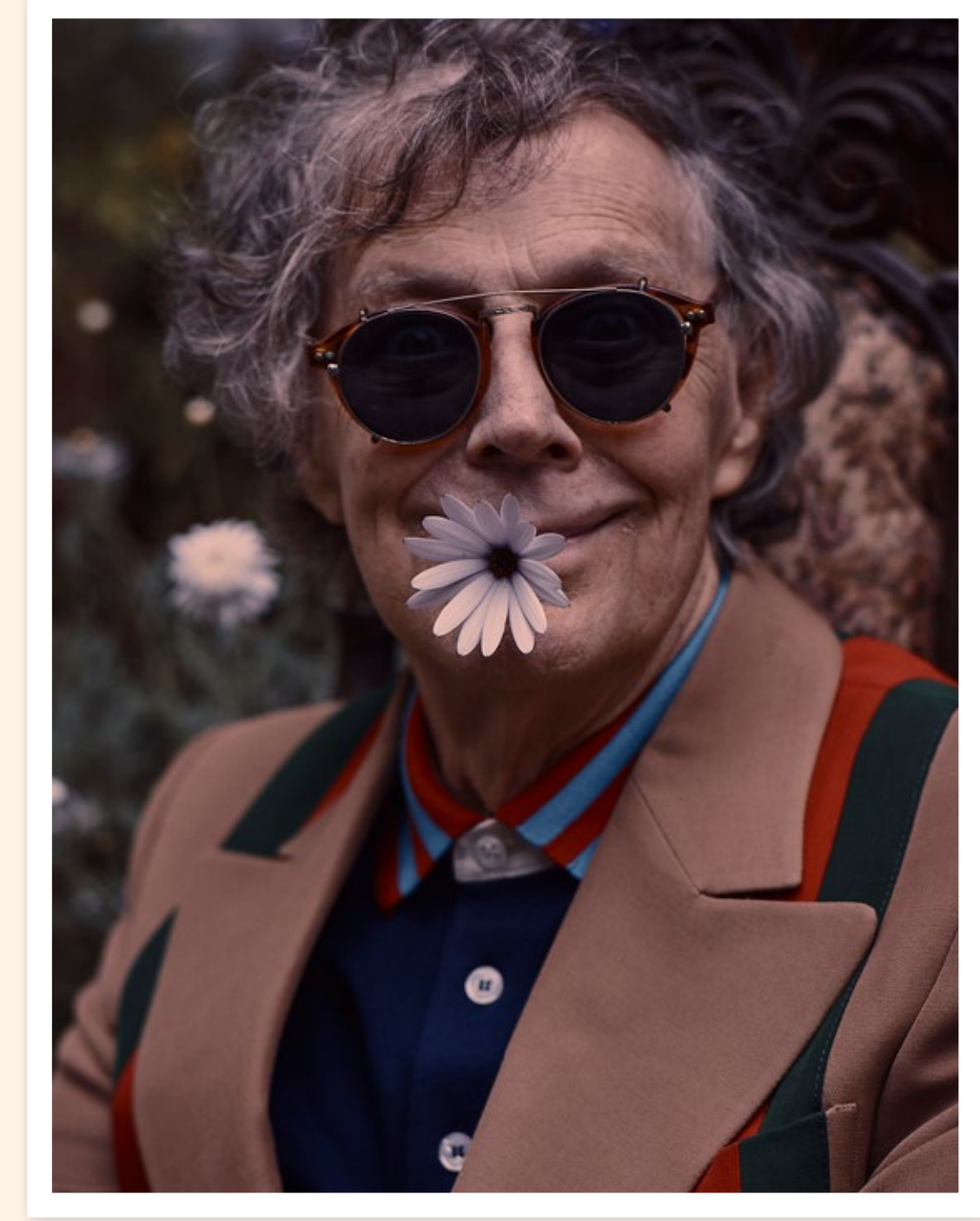
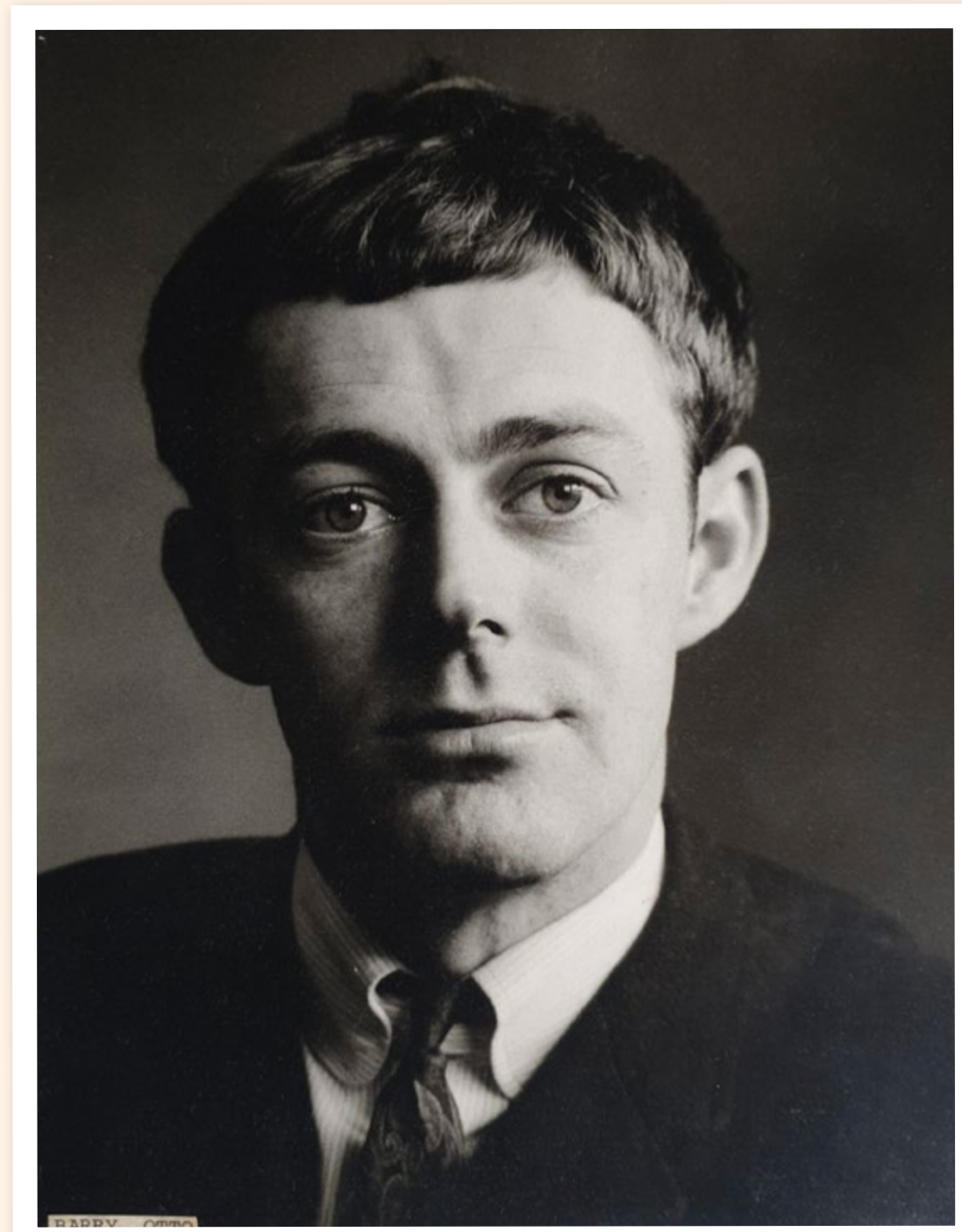
A **Stan.** ORIGINAL DOCUMENTARY

# OTTO BY OTTO

| REVEALED |

Premieres June 16

only on **Stan.**



TAGLINE

"LIFE IS A TRAGEDY WHEN SEEN IN CLOSE-UP,  
BUT COMEDY IN LONG-SHOT"

— CHARLIE CHAPLIN



AA 3087



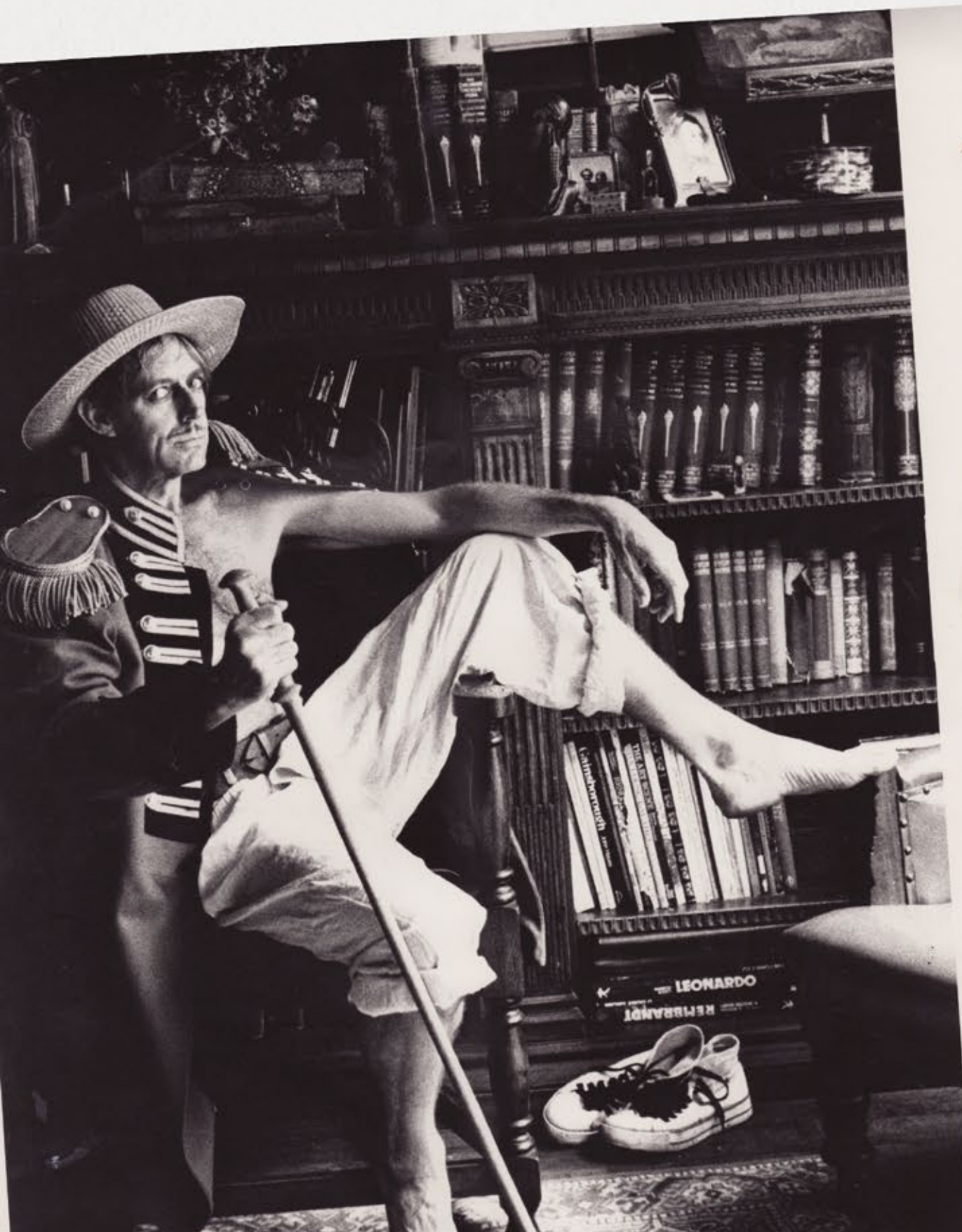
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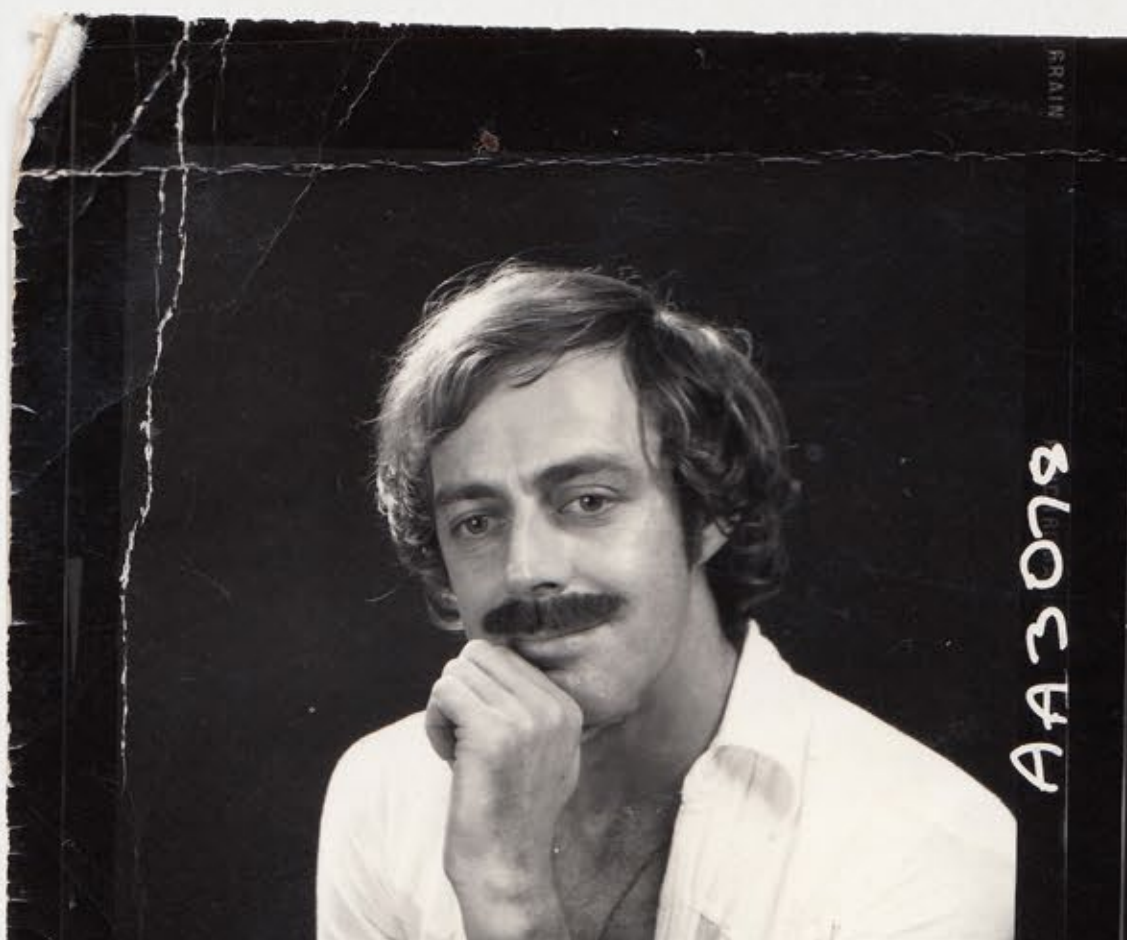
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ONE LINE SYNOPSIS

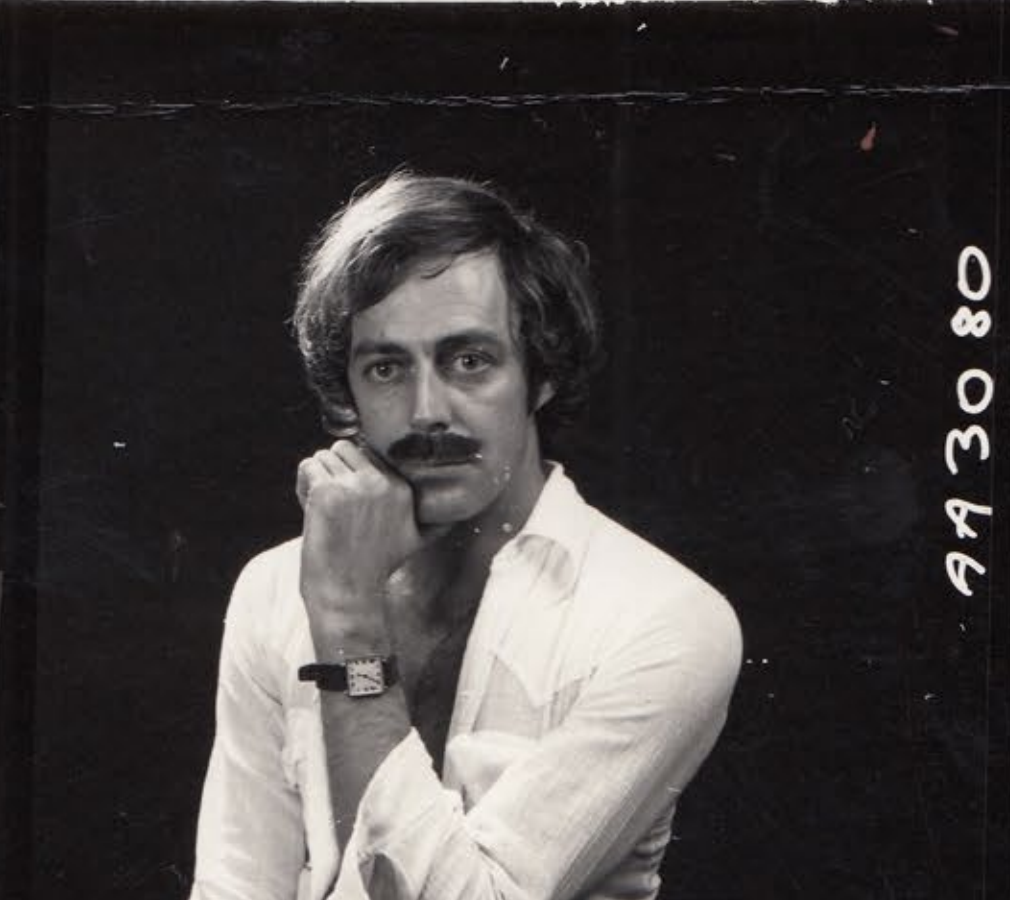
A DAUGHTER ATTEMPTS TO CAPTURE  
HER FATHER'S MEMORIES, BEFORE THEY  
ARE LOST FROM HIS MIND FOREVER.



AA 3081



AA 3078



AA 3080



AA 3086



SHORT SYNOPSIS

Inspired to make an original, intimate family portrait, Gracie Otto directs a feature length documentary on her father, Barry Otto, whose career in Australian theatre, film and television has spanned more than 50 years. Baz as he is affectionately known is one of a kind – a truly creative, endearing and extremely eccentric personality who embraces the serious and the silly. This story is about Gracie's relationship with her father, in the twilight of his career and his life, as she tries to capture his memories, before his memory disappears. This is not a traditional biopic, but a deeply personal, artistic and cinematic reflection. Sometimes poignant in its exploration of deteriorating health, the film looks at the world through Baz's eyes, an ode to living a passionate life, that both honours him and preserves his memory.

DURATION – FEATURE LENGTH DOCUMENTARY



## LONG SYNOPSIS

The film begins with an upbeat archival footage montage of Baz and Gracie in a dizzying visual journey through years of family memories, dotted with iconic roles from his brilliant career.

Gracie films Baz in his cluttered Victorian living room, eccentrically dressed in a Russian tunic, musing on the themes of Comedy and Tragedy, and whether he actually wants to participate in a documentary. He's 78, and his life now revolves around painting and his 2 beloved Burmese cats.

Baz exits the house and takes us to Belvoir Theatre where we discover he's doing a new play, in fact his last play, *Seventeen*, where fellow septuagenarians John Gaden, Peter Carroll, Anna Volska and Maggie Dence and our hero Baz all play 17-year-old characters. This sequence introduces the complex themes of our film including ageing, the human spirit, family, and the artist. It captures the essence of the bookends of Barry's life, from a young child to an old man, always playing. Gracie asks him "Who is the real Barry Otto?" and he playfully replies that he likes being anyone but himself, as he thinks he's actually quite boring!

This segues back to Baz's childhood and growing up in a working-class family in Queensland. Gracie decides to take Baz back to Brisbane to revisit family and friends, and the

world where he spent his first 35 years. Using voiceover from Barry's life interview with the NFSA in 2018, we tell the story of his formative years in Brisbane through archival footage, photographs and new footage from this journey back through the people and places of his early life. When Barry was a teenager, his talent was discovered by his family's landlord, a woman named May Stephens, who came home one day and found Barry had painted a watercolour replica of one of her paintings – a Norman Lindsay. She instantly recognised his talent exclaiming 'Wow boy, you need to go to Art School!' May then paid for him to attend Brisbane Technical College at the age of 17. This chance encounter was pivotal in giving Barry, a kid from a lower working-class family, an opportunity to be an artist. This experience, and May then taking him to the theatre and opera, opened his eyes to the potential of following his passions, and he still refers to her as his Fairy Godmother.

In Brisbane he began work as a commercial artist in advertising for McWhirters and Myer, as a fashion illustrator, while he took classes in cutting and designing with dreams of being a couturier fashion designer, as we show designs of the dresses he created for his sister Denise who was a model. She also introduced him to the world of amateur theatre, where he met his first wife Lindsay Clayton, mother of

Miranda. We recollect stories of their very glamorous social life and the beginning of his professional acting career, cut with archive footage of the 1960s and early 1970s, a time of political and cultural change in Australian life.

A visit to the stage of an empty Twelfth Night Theatre in Brisbane, intercut with beautiful black and white production photography, enlivens Baz and he recalls memories of becoming a professional actor, and the excitement of leading roles as he reminisces about the adrenaline rush of performing. Unfortunately, he also recalls amongst the joy of discovering his desire to follow an acting career, there is also the pain of his marriage breakdown, but then meeting Sue Hill who he says "rescued him." A further recollection of La Boite Theatre, where Baz did his extraordinary one-man performance of *A Stretch of the Imagination*, presents the opportunity to animate a series of production photos of Baz as Monk, in white clown face and partly naked except for a jockstrap.

Barry's love for Jack Hibberd's *A Stretch of The Imagination*, a one-man play about an old man facing death, blending comedy and pathos, is a character Barry performed as a young man in his early thirties in 1974, and he feels it is the perfect time for him to reprise the role given he has reached the same age as the cantankerous Monk.

This quest to mount a new production of *Stretch* will drive the narrative of the film as Barry talks about the play's themes and his connection to it, illustrated by observational footage as he rehearses scenes, with Gracie encouraging him and helping him prepare. Baz carries the script around, learning lines, but also worrying about whether physically he can do the role which might involve him crawling around on his hands and knees.

All this drama, while back at his Petersham home, he plays the clown in a fun shoot in Gucci suits!!

We head back to his move to Sydney with Sue where they both get jobs at Nimrod Theatre and Baz launches his acting career in the bigger Sydney world. Directors and fellow actors including Neil Armfield, Aubrey Mellor, John Bell and John Gaden reflect on Baz's first roles and his individual acting style, while Sue's work in Nimrod's administration team gives an opportunity to explore the politics and the decline of Nimrod, and her role in the theatre building being saved by a syndicate of theatre workers to become today's Belvoir Theatre. Telling this story utilises a treasure trove of archival footage and media coverage of the extraordinary creation of Belvoir, including press conferences with Sue and Mel Gibson and Patrick White.

This segues into a family chapter when Eddie and Gracie were born, and because Baz was working away a lot a decision was made for Sue to be a stay-at-home Mum, and how Baz's obsession with creating a family home filled with

beautiful objects flourished. Eddie and Gracie reflect on what it was like growing up in the Petersham family home.

This was the era of 10BA tax concessions for film, and film became central to Barry's career. Featuring audio from interviews with Barry's collaborators – including Gillian Armstrong, Ray Lawrence, Cate Blanchett and Baz Luhrmann, overlaid with archive and photos, we explore questions about the Australian film industry in the 1980s and 90s including Barry's own acting style and what he was like to work with. We'll hear about the characters he inhabited and how they shaped his career – from Harry Joy in *Bliss* to Doug in *Strictly Ballroom* and Roy in *Cosi* – revealing that he was often drawn to portraying eccentric, anxious, depressed, frail and over-the-top characters, always facing challenging situations. Miranda comments that these roles led to him being type-cast, but also raises our theme of his brilliance as a clown, and the comedy in the tragedy, for example when he tests his physicality by getting into the small cat's net but discovers he can't get himself out – as he says to Sue "I was trying to do something funny."

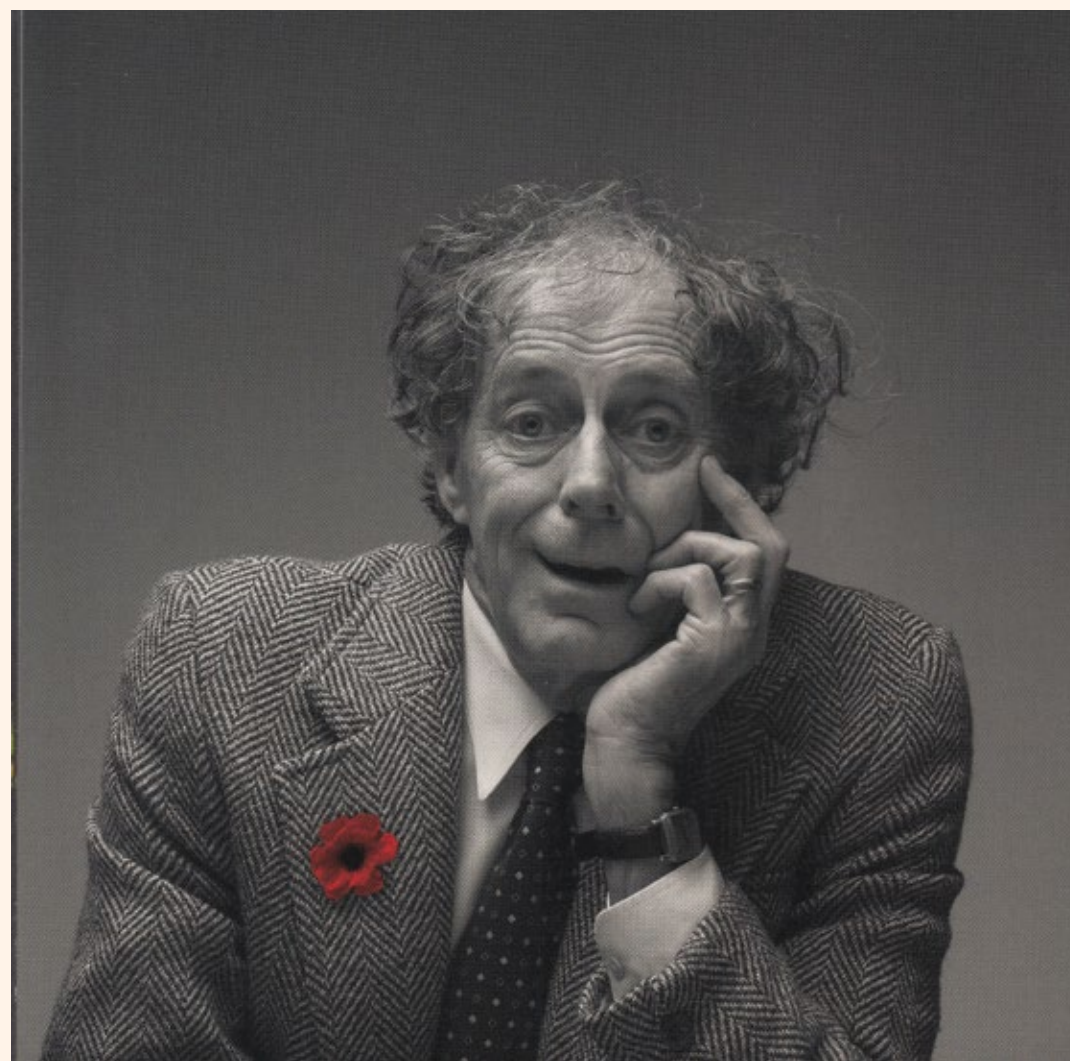
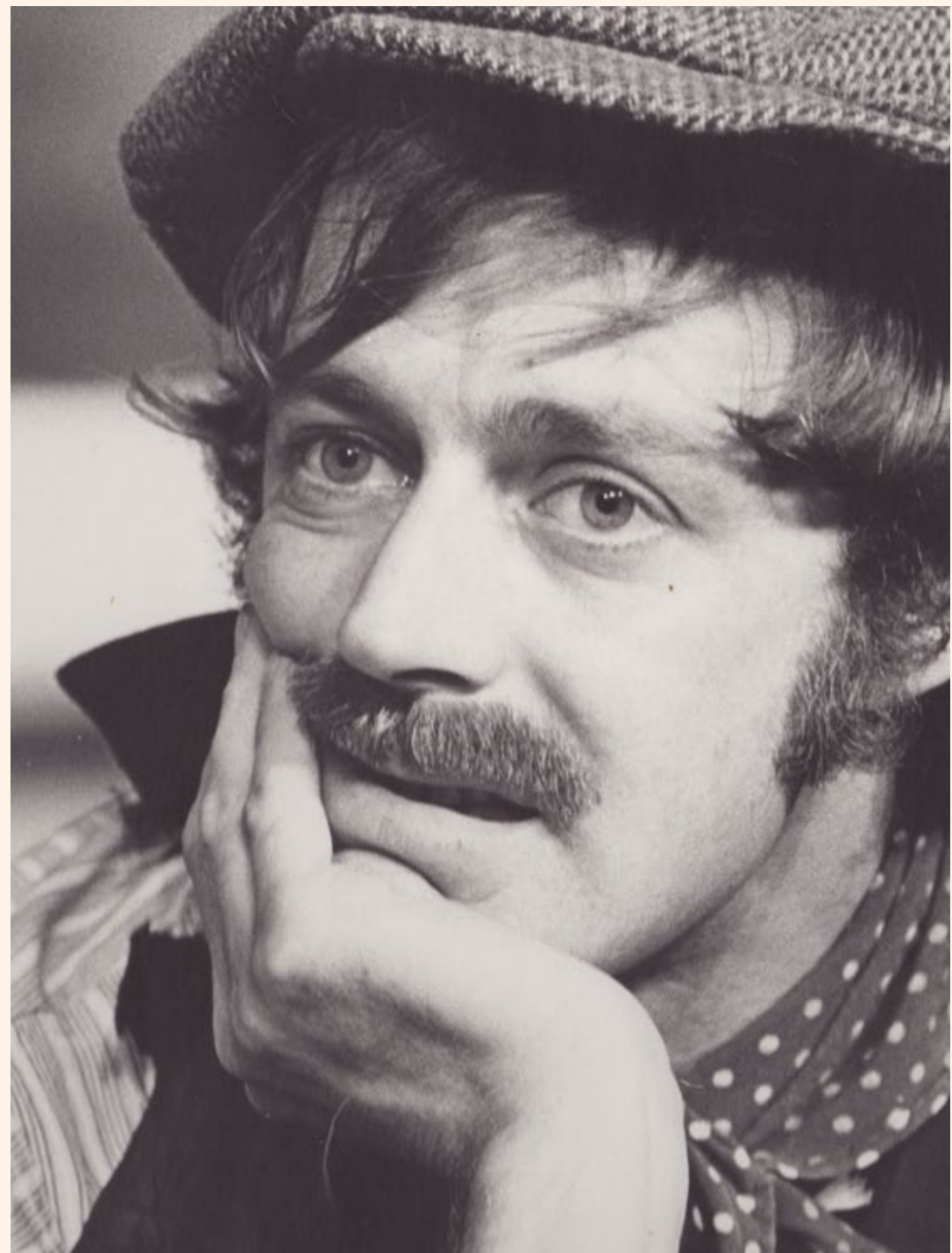
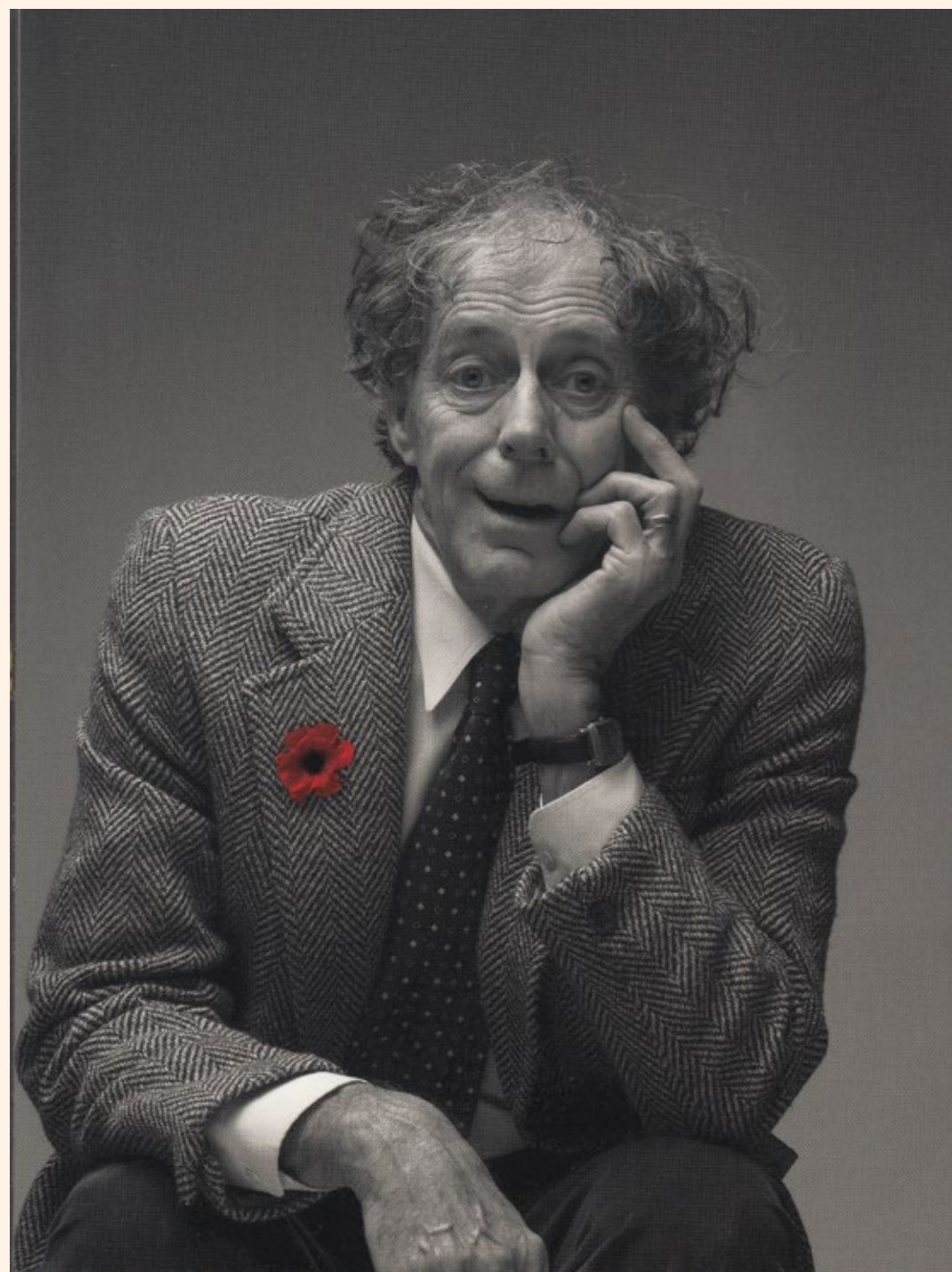
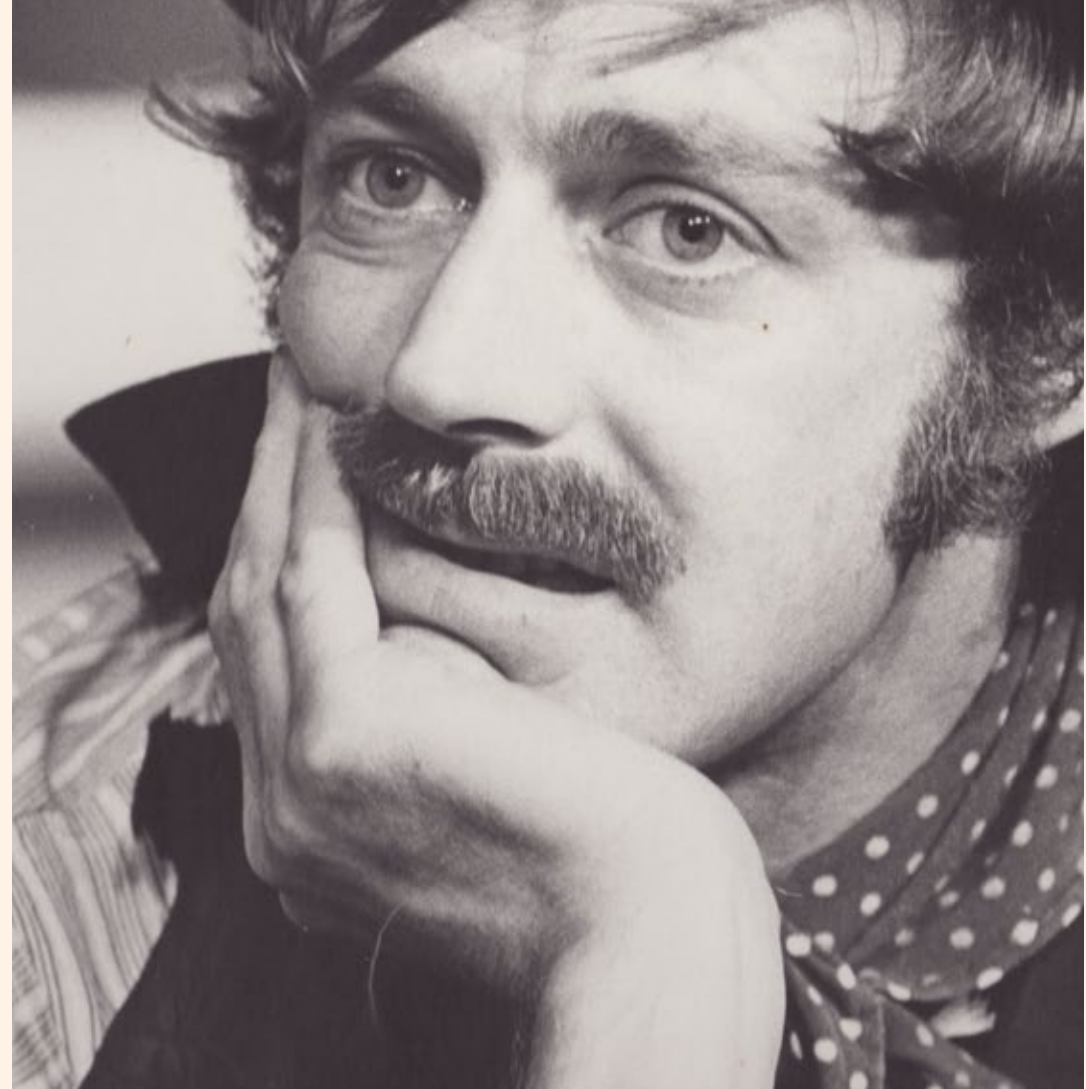
Sue then gives some background to the depression that often afflicts actors as they age and the roles dry up and become smaller. Through a movie montage we reflect back on how many Australian actors he worked with went on to have international careers. And archival footage of *The Tempest* is an opportunity for Cate Blanchett to reflect on why he was always special.

Sue says the final blow to his ongoing depression was when he suffered a nervous breakdown after the preview performances of another one-man show *The Kreutzer Sonata* at the Adelaide Festival, which destroyed his confidence for some time. And coincidentally he was suffering from very painful frozen shoulders which physically restricted him.

After shoulder surgery Gracie decides to get him going by suggesting they start working on *A Stretch of the Imagination* again, and they have a rehearsal at Belvoir Theatre, but it goes badly as it is becoming clear he is having trouble remembering the lines.

More surgery follows, this time a hip replacement, and it is during this stint in hospital that he becomes confused, believing he is on a film set, and shortly after he is diagnosed with Alzheimers, although the family decide not to tell him believing it will add to his depression. Instead he continues to work occasionally, with Gracie directing him in some television that has scope for improvisation. And they do a bushfire charity poetry reading together, but once on the stage he doesn't want to leave.

So a few more years pass and Baz has now slipped into his own world at home, still just recognising family members, and happily spending his days walking to the park and picking flowers, looking at books, and indulging his beloved Burmese cats, Bella and Bogart.





I originally set out to tell the story of my ageing father preparing for and performing a new production of a one-man play he did when he was 30 called *A Stretch of the Imagination* by Jack Hibberd. I thought it would be a great eye opener into the world of an actor, how they physically and mentally prepare for a role, all the work that goes into it in their private life, as this is something not everyone gets an opportunity to witness especially with live theatre.

Initially I was inspired by seeing him perform *Seventeen* at Belvoir Theatre, with fellow septuagenarian actors playing teenage roles. I wanted to tell the story of him working on a great text, while in the twilight of his creative years. I imagined it to be exciting to be backstage with him again where I grew up watching him, and the film's audience would experience the adrenalin, the heartache of it all and finally the celebration of Baz performing this play to a crowded Sydney Belvoir Theatre packed with his friends and admirers.

I was inspired by films such as *Playing the Part* with Ian McKellen – an actor revealing their insecurities, their fragility, and then having the ability to go on stage and tear the house down.

While I filmed Baz rehearsing *Stretch* and commenced what I thought was to be the documentary, he began to encounter a

lot of physical health problems, but I could also see firsthand how he was struggling to learn his lines. I was impatient as I felt I had full access to him, and we could make this film very easily. But like many good documentaries, it became clear that it was not going to be the story I set out to tell. As Dad and I both danced around the idea that this one-man show was probably not the best idea, it gave us both an excuse to be working together, spending time together and learning about each other. But who was going to pull the plug? As filming went on, my career outside documentary began to take off, and then there was Covid, and it felt like we needed to put it on ice.

There was also the issue when we returned to filming that I may not be mentally prepared to take the film in the direction of it needed to go... to the truth. Thankfully, I made this film with the most supportive people around me, and had Nicole O'Donohue and Cody Greenwood who had worked with me on our previous two documentaries, who are friends as well as collaborators, and who gave me the support I needed and pushed me when I needed to take more ownership over the film. My whole relationship with Dad had always been about fun, so I didn't want to go down the dark corridor his life was taking, but in order to be truthful to the film, I did. I also knew the difficulty for others in the family who may not

want to be on camera, or even be part of it, because it's their personal story as well.

After doing two successful documentaries which involved interviewing and a lot of talking heads, I embarked on this direction with family and colleagues, but what came to my attention with Dad was how engaging he was on camera, and how he could tell this story himself. I pushed him to do an interview about his life for the NSFA (National Sound and Film Archive) and we were so lucky, because after completing it his memory declined rapidly, but we could use his voice in the edit as the backbone to the story of his whole life. Many themes developed including his obsession with painting which took over any concern he had about no longer acting. Filming him over more than 5 years, and witnessing his deterioration, it became a film of woven themes of family and creativity, and memories we could keep reliving. Our incredible editor Karen Johnson ploughed through hundreds of hours of filming and archive to create a succinct story in a theatrical three-act format.

Halfway through filming, I was inspired by the observational style of filmmaking in *Mystify*, the story of Michael Hutchence. This is when I decided that the film needed to reflect Dad's eccentric, playful and artistic view of the world.

He is a character of the Victorian era, left behind in today's digital world, but this is exactly what makes him so unique – a true original, always entertaining and fascinating.

Other inspirations were *Stories We Tell* in the instance of interviewing family members; *Val Kilmer* for its playfulness in the face of adversity and tragedy; and *Bill Cunningham New York* that captures an individual who has done their life in a different way to most people. Another inspiration is the bittersweet *Bright Lights*, the mother/daughter story of Debbie Reynolds and Carrie Fisher, which began with Carrie wanting to make a traditional biopic celebration of Debbie's long career, but ended as a verité film, a love story, as the filmmakers became aware that their subjects' deep and unique relationship required more of a close-up. And with Baz's personality we can't exclude a touch of the madness of *Grey Gardens* as a reference also!

It was important for me to not make this film sad, even though it is heartbreaking. I found at times that filming was almost like a therapy I needed while living with a disease such as Alzheimer's – the person is slowly dying in the most painful way to everyone around them, but I found beauty in the fact that Dad just painlessly slipped into this new creative realm.

Finally, after shooting a lot of observational footage, I realised that Baz didn't need a stage or a play to perform. He was just going to keep playing all these characters all

of the time anyway. I watched him as he moved in and out of playtime and real life effortlessly as his memory began to fade, and decided this is what I wanted to capture – the reality of his life now. The story I wanted to tell was bound up in this essence of my father as a constant artist, taking the masks of comedy and tragedy off repeatedly, often to the confusion and frustration of those around him as he slipped through the stages of dementia.

At this point, the film became a much more personal father/daughter journey, it is a story firmly rooted in a process of observational discovery. As much as I want to celebrate Baz's life achievements in theatre and film, my focus has shifted more towards observing him in the present which is where he lives.

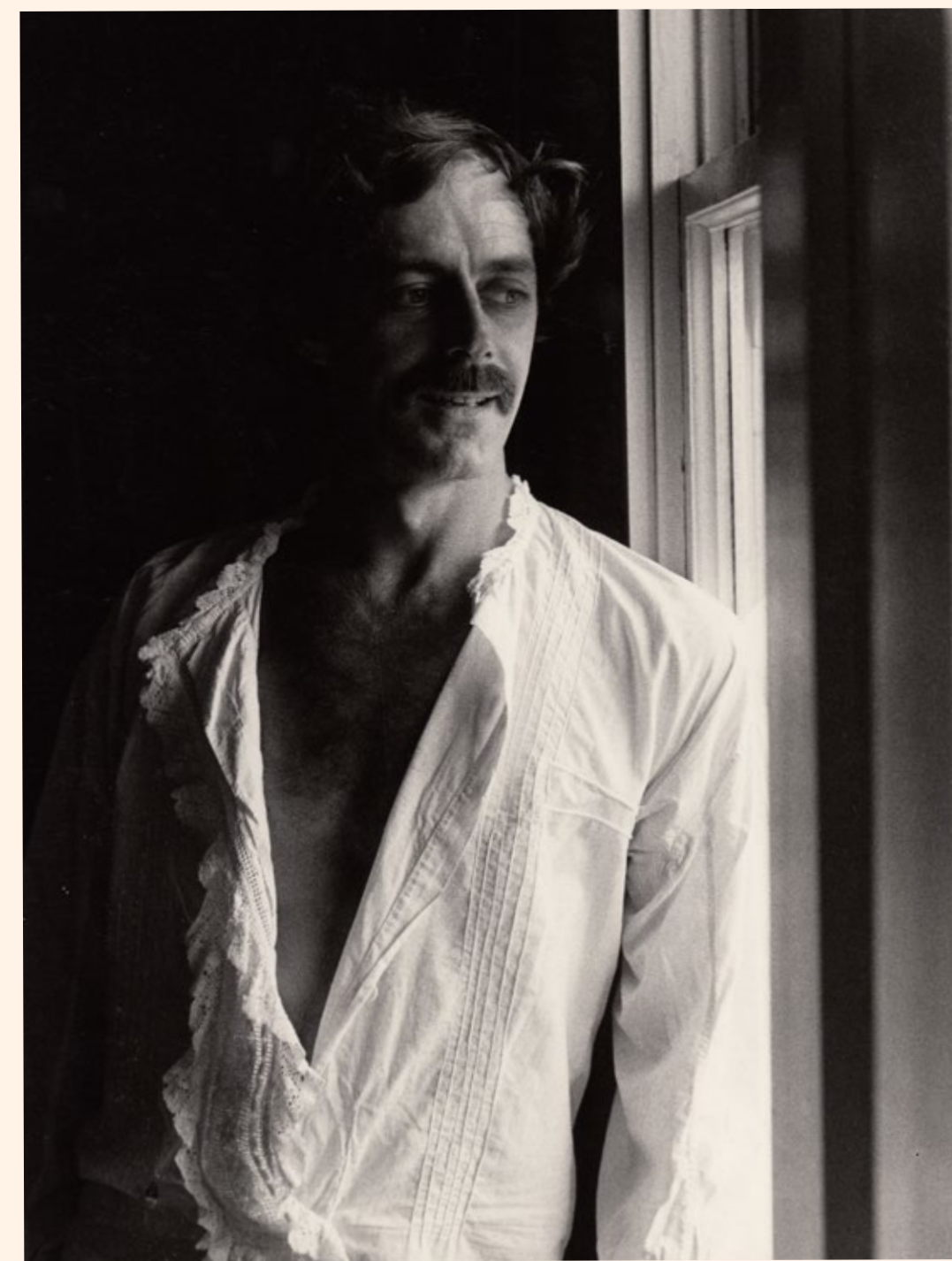
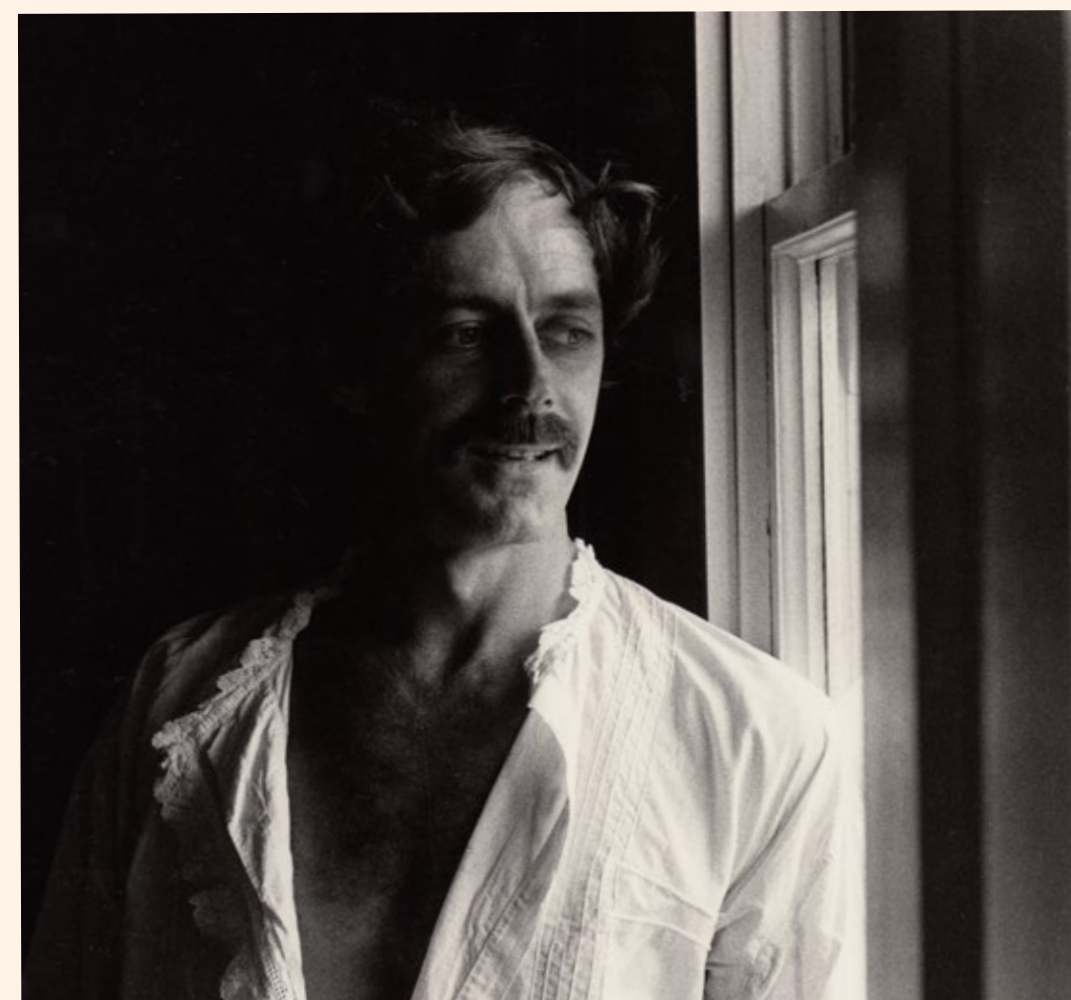
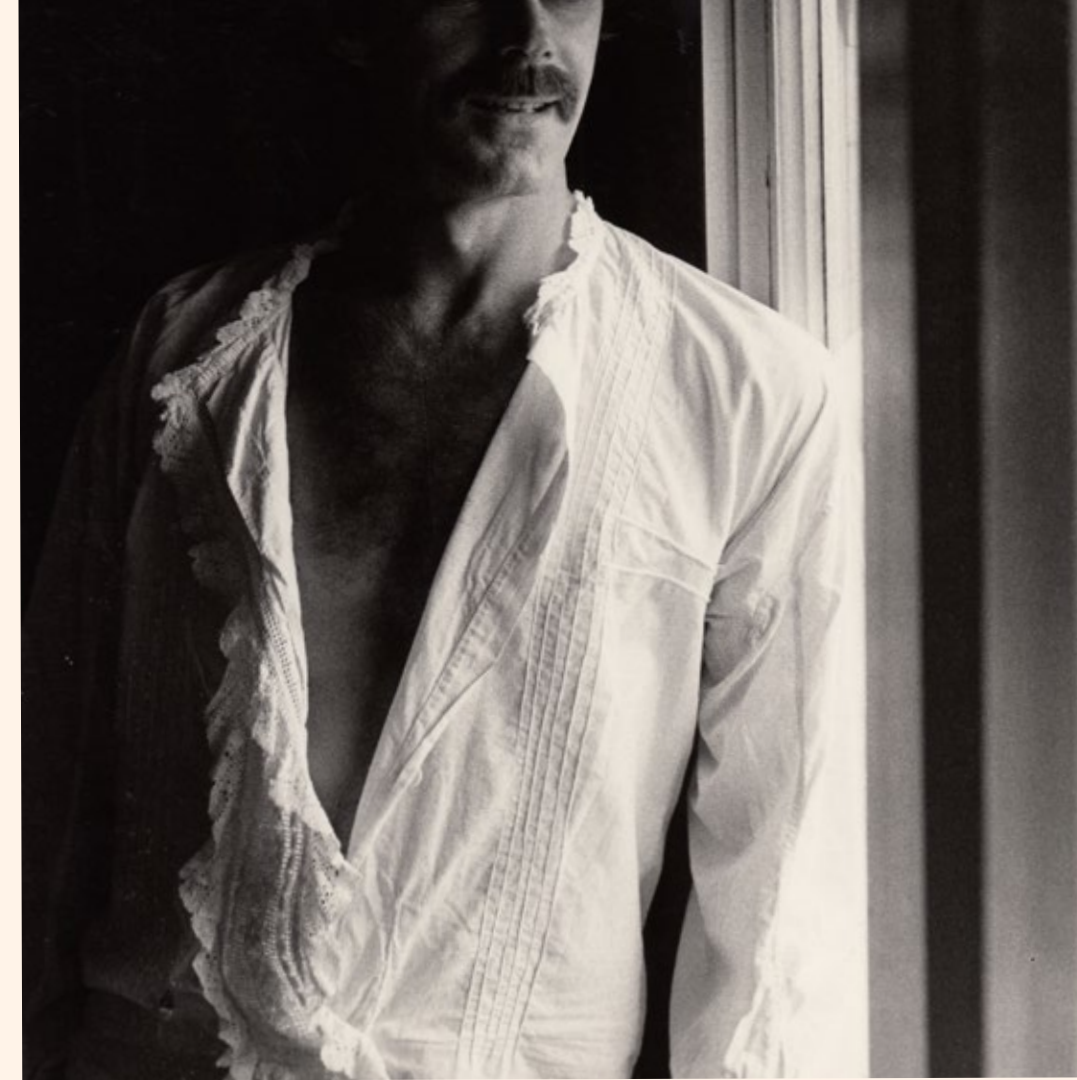
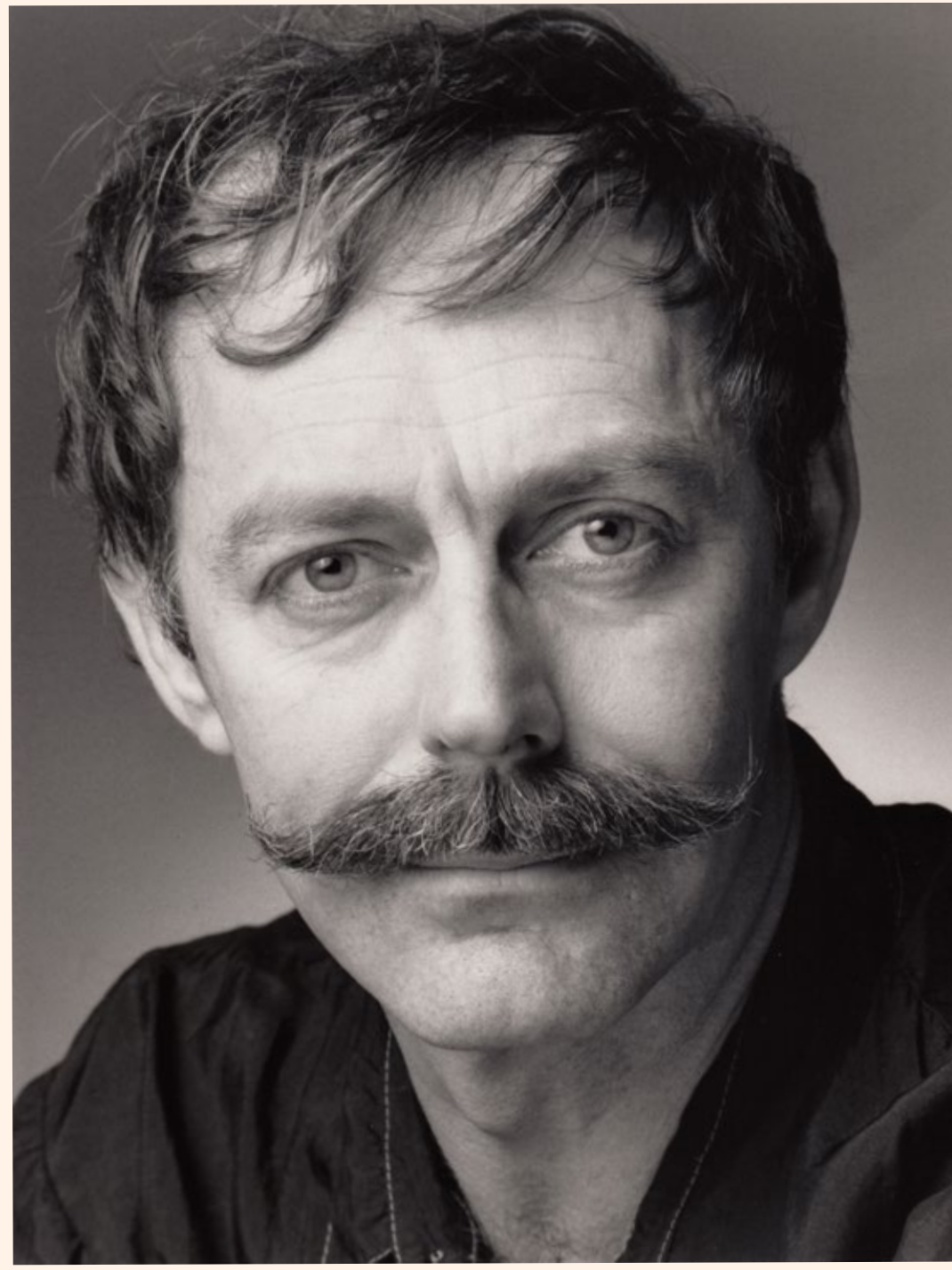
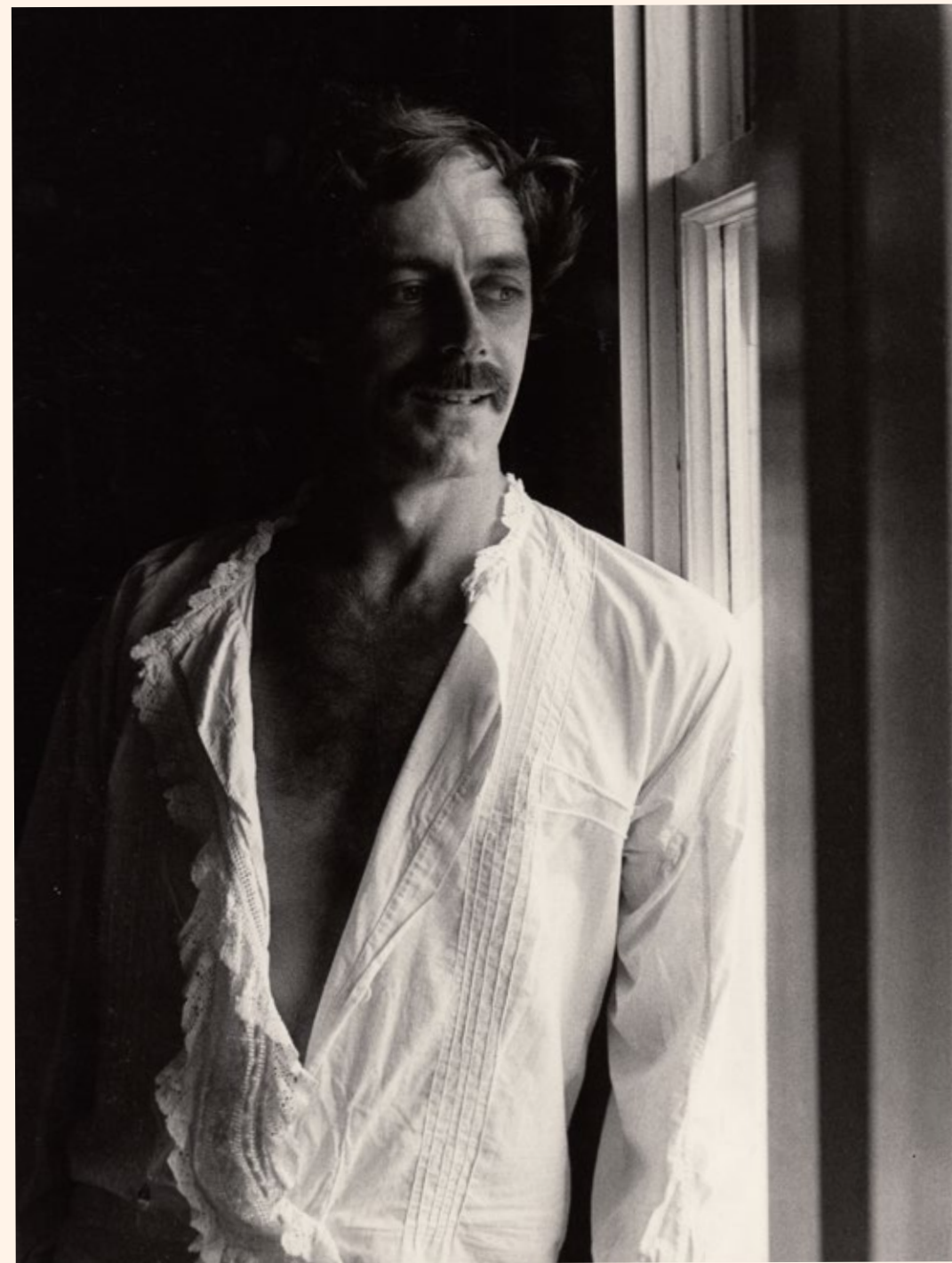
We became determined to make a film that celebrates Baz, my Dad, something incredible and entertaining that will ultimately take the audience on an uplifting journey. Also a journey for so many people who are experiencing this disease with loved ones.

He has lived his whole life portraying characters and now in this new found dimension of dementia, with his memory slipping away, he is building on those characters and it's fascinating to watch if we can pull ourselves back enough from the sadness of it, and depict the depths of his creative spirit and go on the journey with Baz – this is the film I want to make.

What I didn't realise until making the film was that originally I was trying to bring Dad out of his depression, but it became more about me trying to harness memories, wanting to learn more about him through interviewing family and colleagues, and delving into his past to bring his story to life while he was still living and also trying to just hang on to dad and not let him slip away. Too many people have questions after someone has passed, so it's been a journey to understand as much about him as I could. For me it is a reflection of what I've been going through too, having to live through this experience as a family. For us it was almost like a therapy – and it was meaningful to have Mum, sister and brother and other family and close friends contribute to the film as we all share the common feeling about how lucky we are to still have Dad around.

So, on reflection, I may have started this film for Dad, wanting him to be celebrated and deserving of recognition. But now I don't think I will ever show him the film, and I don't think I need to. For me it's been an artistic expression of a life well lived, trying to appreciate the comedy while facing the tragedy head on, and creating a tapestry of performance and fashion and art so that when you have finished watching you have an understanding of what constitutes a true artist.

— Gracie Otto (Director)



## PRODUCER STATEMENT

Cody Greenwood and Nicole O'Donohue both previously worked with Writer/Director Gracie Otto, producing her two successful feature documentaries to date – *The Last Impresario* & *Under The Volcano*. *Otto by Otto* is Gracie's most personal film yet as she tells the story of her artist and actor father Barry Otto, exploring the richness of the 70's & 80's heyday of theatre and film culture in Australia while also presenting intimate observations of Barry in his present day life as he faces the challenges of ageing and encroaching dementia. This film is a daughter's love letter to her father but also a chance to consider thematic questions that resonate with us as producers – where does the creative spirit go as we age? How do we leave a legacy of artistic endeavours in a way that can inspire the new generations coming through? What is a life well lived in the arts and is our arts scene today as vibrant and daring as it was in the 70's & '80's? How do we deal with the elderly in our society when their lives are being turned upside down by early onset of Alzheimer's? We are incredibly excited to come together as a producing team to support Gracie's vision to make a distinctive, bold, entertaining & poignant documentary that explores these questions.

As producers we felt it was an important time to tell the story of *Otto by Otto*. Since the pandemic the arts sector has been dramatically affected, with theatre facing long periods of closure & performers livelihoods compromised. Our film celebrates the strength of the Australian theatre & arts scene & how one individual from a working class background can, through following a passion and coming into contact with generous mentors and 'fairy godmothers', contribute so much to that culture. The film explores what was so distinctly Australian about the characters Barry chose to play in the iconic films he appeared in – *Strictly Ballroom*, *Cosi*, *Bliss* and look at how these characters have stayed with him as he has aged. Barry has never seemed to live in a particular time and place so his loss of memory and time isn't such a bother to him, perhaps this is what made him so attractive on screen and stage. There is an Australian uniqueness in the roles he inhabited, at a time when Australia was unafraid to just be itself. As well as the daughter's journey to understand her father, the film is a vehicle to explore time and place and memory and most of all identity.

*Otto by Otto* is a heartfelt film about a life fully lived in the Australian arts scene, while also exploring themes of ageing as it depicts a family living with the effects of the on-set of Alzheimer's. Despite this, the film is a joyful and celebratory in its depiction of the charismatic, larger than life Baz – but also bitter sweet & emotional in its poignant journey through Australian theatre and film history, as his daughter uses the medium of film to bring to life his memories, and document the tragedy of his present day.

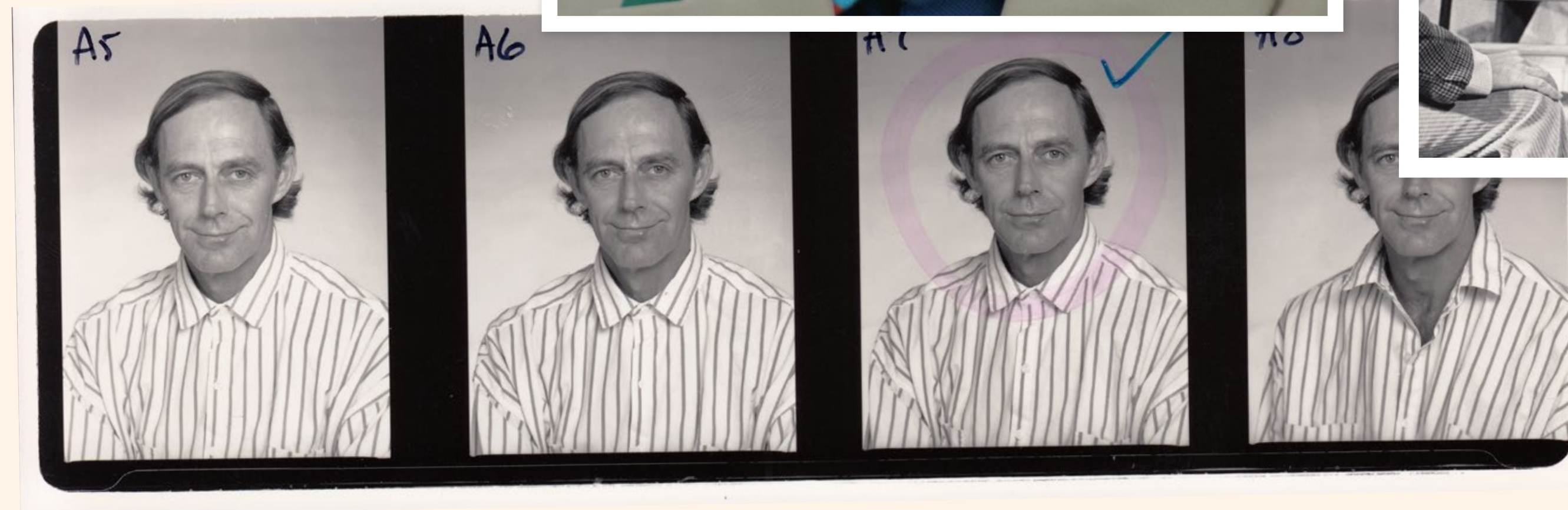
— Nicole O'Donohue & Cody Greenwood





CHARACTER BIO

# BARRY OTTO



Barry Otto is one of Australia's most iconic and loved theatre and film actors. Born in 1941 he initially trained in fine arts at Brisbane Technical College and was a successful commercial artist before beginning his career in amateur and later professional theatre in Brisbane. He married actress and fashion designer Lindsay Clayton in 1967 before having a daughter Miranda. After their marriage ended, he met arts administrator Sue Hill and moved to Sydney to pursue a professional acting career. They have two children Eddie and Gracie.

His acting career spans 50 years, working for most major Australian theatre companies, and opposite many of our most famous theatre and film actors including Cate Blanchett, Nicole Kidman, Mel Gibson, Toni Collette, Jacki Weaver, John Bell, Ben Mendlesohn and David Wenham, as well as being directed by Baz Luhrmann, Gillian Armstrong, George Miller, Neil Armfield, Barrie Kosky and Hal Prince, among many more. His best-known film roles include Harry Joy in Ray Lawrence's film *Bliss*, and Doug Hastings in Baz Luhrmann's *Strictly Ballroom* for which he received nominations and awards from the Australian Film Institute and Film Critics Circle. Other standout roles include *Cosi*, *Lilian's Story*, *Three Blind Mice*, *Love's Brother*, *Rogue*, *Newcastle*, *Oscar and Lucinda*, *Kiss or Kill*, *The Nice Guy* with Jackie Chan, *Dead Letter Office* and *South Solitary* with his daughter Miranda, *Australia*, *The Great Gatsby* and *The Dressmaker*.

Barry has close to 100 theatre credits representing most Australian theatre companies. Having begun his career in Brisbane, where he played leading roles for a number of years for QTC and Twelfth Night Theatre, he was most proud of his one-man performance as Monk O'Neill in Jack Hibberd's *A Stretch of the Imagination* at La Boite, a role he always wanted to reprise as he reached his later years. He returned regularly to Brisbane, including performing in *Heroes* and *The Goat*. For the Sydney Theatre Company another one-man show *Barrymore* was lauded under the direction of Judy Davis, and for *The Marriage of Figaro* he won the 1991 Green Room Award. There was also a memorable Adolf Hitler in *Portage to San Cristobal*, *Tom and Viv* with Robyn Nevin, *Boy Gets Girl* with daughter Miranda, *Proof*, *The Histrionic*, *Volpone* and a wonderful *King Lear*. He toured in *Hamlet* for Bell Shakespeare, and was a regular at the Melbourne Theatre Company, performing in *Amadeus*, *Faust* and *Cosi* for which he won the Green Room Award and was nominated again for *Tartuffe*. His role in *Last Cab to Darwin* for Pork Chop Productions toured Australia and was also awarded, as was his performance as Captain Andy in Hal Prince's *Showboat*. Another career highlight was *Optimism* which had successful seasons at Malthouse Theatre Melbourne and the Edinburgh Festival.

Like many Australian actors, his favourite theatre was Belvoir, previously the home of the Nimrod Theatre Company where he began playing Lenin in *Travesties*, and went on to play many memorable roles including *Three Sisters*,

*Twelfth Night*, *Protest*, *Cloud Nine*, *Welcome the Bright World*, *Traitors*, *Upside Down at the Bottom of the World*, and the title role in *Uncle Vanya* which he considered his finest performance. Later other Belvoir Company B credits include *Cosi*, *Wasp*, *Night on Bald Mountain* and Prospero in *The Tempest*, with Cate Blanchett as his Miranda, in Neil Armfield's 1995 production, and his final stage performance in 2015 as Ronnie in *Seventeen*.

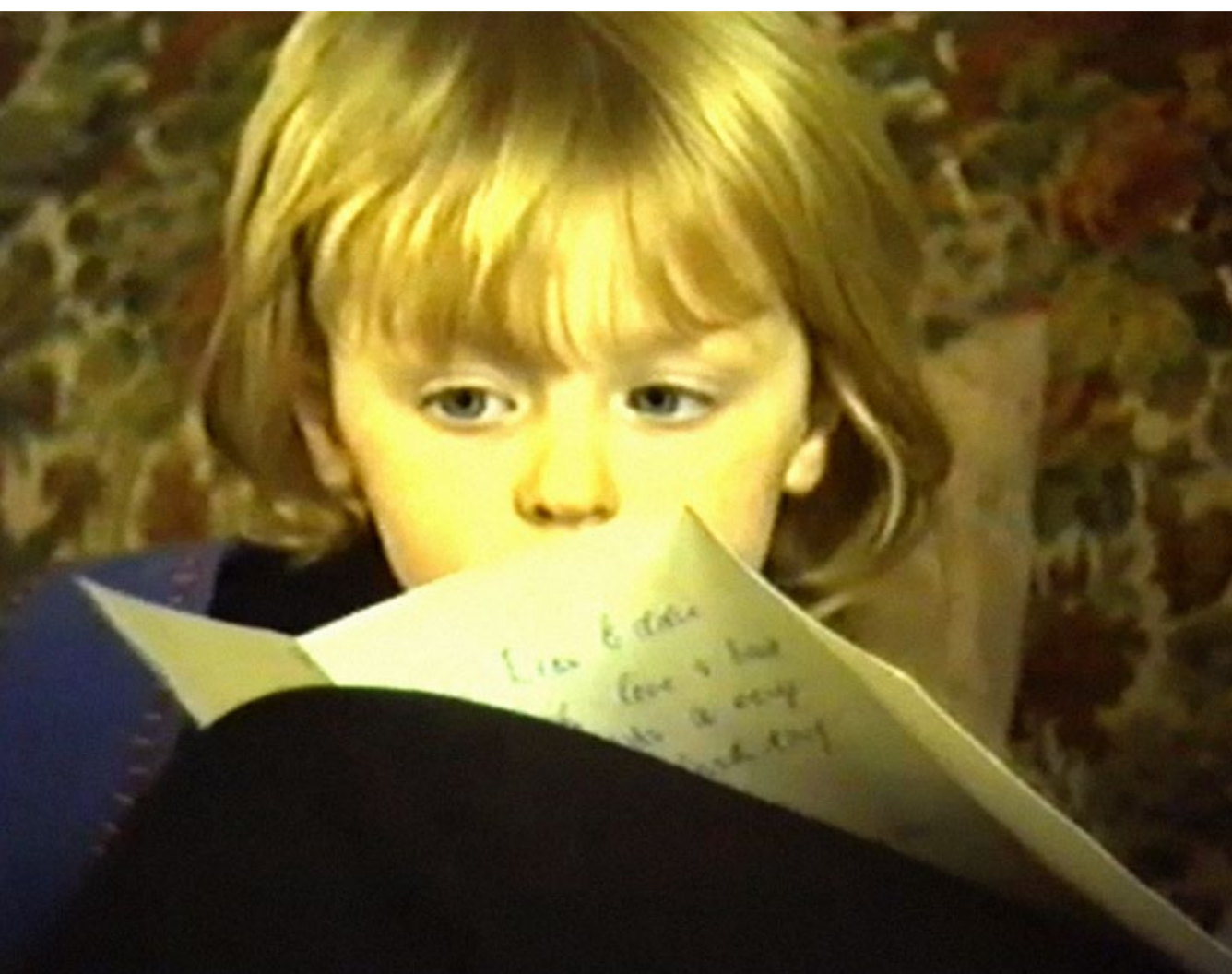
Barry starred in the first soap opera in Australia, *Until Tomorrow*, a Reg Grundy Queensland production, and later in one of the greatest Australian mini-series *Vietnam* with Nicole Kidman as his daughter. He regularly worked in television, in series as well as guest performances.

Apart from acting, he has drawn and painted his whole life. His first exhibitions in Brisbane in the 1970s were dry brush black and white portraits of old Hollywood stars, and later the actress Sarah Bernhardt. After moving to Sydney, he exhibited watercolours and later oils regularly at Sydney galleries, most recently Belle Epoque where he celebrated his 80th birthday with a retrospective. But for the most part he painted for his own pleasure, and his love of gifting to friends and fellow thespians.

These days he spends his time at home with his beloved Burmese cats, Bella and Bogart, and walking to Petersham Park where he puts together wonderful arrangements of appropriated flowers.







DIRECTOR BIO

GRACIE OTTO

Gracie Otto is an accomplished Australian filmmaker and a graduate of Sydney Film School. Filmmaking is in her DNA – as a member of the Otto family of actors she has spent her life around creatives from all walks of life. Her credits include feature film and documentaries, television series for many of the major streamers, and high profile TVCs and fashion films.

In 2022 she directed her first feature *Seriously Red*, a music-based Dolly Parton inspired dramedy, with Dollhouse Pictures, a company formed by Gracie with producer Jessica Carrera, Rose Byrne and Krew Boylan who head the all-star cast that includes Bobby Cannavale, Daniel Webber and Celeste Barber. It premiered at SXSW and was distributed by Roadshow Pictures and Arclight in the US.

Gracie has a long history of working in documentary and is currently in post-production on *Otto By Otto*, a personal film based on her relationship with her iconic father, actor Barry Otto. Previously, her acclaimed debut feature doc on British producer Michael White, *The Last Impresario*, produced by Nicole O'Donohue premiered at the 2013 London Film Festival, featuring interviews with everyone from Kate Moss to John Cleese and Yoko Ono. And in 2021 her second doc, *Under the Volcano* produced by Cody Greenwood screened at SXSW, and was released globally by Universal Pictures UK. It celebrates the work of legendary Beatles music producer Sir George Martin, and Air Studios, the recording studio he built in the 1980s in the shadow of a volcano in

the Caribbean, where the world's biggest recording artists, including Sting, Dire Straits, Paul McCartney, Elton John, Stevie Wonder and the Rolling Stones created the music and myths that defined the era. Gracie was also Associate Producer on Nick Broomfield's *Whitney Can I Be Me* 2016 documentary.

Since 2020 Gracie has established herself as a highly in-demand director of outstanding television series resulting in nominations for ADG and AACTA Best Director awards. Her most recent work includes the upcoming Disney+ series, *The Artful Dodger* starring David Thewlis and Thomas Brodie-Sangster; multiple episodes of *The Clearing*, also for Disney+, a psychological thriller inspired by the dark story of a real life cult starring Teresa Palmer, Miranda Otto and Guy Pearce; *Deadloch*, a feminist noir comedy, enjoying huge success for Amazon Studios; and is once again set-up director for Season 2 on the reboot of Netflix's smash hit *Heartbreak High*. Gracie also directed the second season of Stan comedy *The Other Guy* starring Matt Okine and Harriet Dyer which captivated audiences on Stan and Hulu, and episodes of the first season of the acclaimed series *Bump* with Claudia Karvan. Her next project is directing the 6-part series *Ladies in Black* for Bunya and ABC, set in the 1960s and a continuation of the 1950s novel and film of the same name, telling the stories of women working in a prestigious department store in a time of radical change.

Gracie has always maintained an international presence with her work and abode, including long residences in the US and Europe. In 2019, after winning the North American Script Competition through Soho House in the US, she created another short film *Desert Dash*, filmed on location in Lightning Ridge, which premiered at Toronto Film Festival. While in LA she made a short film with Sean Penn to promote his novel *Bob Honey Who Just Do Stuff*, and also fulfilled an ambition by completing four courses in Stand-Up Comedy and Improvisation at UCB, followed by a few exhilarating performances on the stand-up circuit that gave her an insight into comedic agility which she has applied to her directing work.

Gracie is highly regarded as a director of TVCs and short form branded content including a series of beautiful fashion films for Zimmerman. Working locally and internationally she has built an auteur driven brand with style and substance. In Australia, she works on many top advertising and commercials campaigns including a series of ads for iconic Australian underwear brand Bonds. Her fashion films are always visually and narratively inspiring, featuring the most famous international names in modelling and film including Gigi Hadid for Maybelline NYC, Selena Gomez, Elle Fanning, Amanda Seyfried, Elizabeth Debicki, Emilia Clarke, and supermodels Miranda Kerr, Abbey Lee, Lara Worthington and Barbara Palvin.

Gracie is represented by the Yellow Agency in Australia.

**CREATIVE TEAM**

GRACIE OTTO

DIRECTOR

NICOLE O'DONOHUE

PRODUCER

CODY GREENWOOD

PRODUCER

KAREN JOHNSON

WRITER & EDITOR

STEFAN GREGORY

COMPOSER

LISA SAVAGE

ARCHIVE PRODUCER

LAWRENCE HORNE

SOUND DESIGN

ANDREW KOTATKO

MUSIC SUPERVISOR

CRAIG DEEKER

VISUALS & DIGITAL FINISHINGS





NICOLE O'DONOHUE – PRODUCER

Nicole is an award winning film and television producer with over 15 years experience. She produced the feature film *The Daughter* written and directed by Simon Stone and starring Sam Neill, Geoffrey Rush, Miranda Otto, Paul Schneider, Ewen Leslie and newcomer Odessa Young. The film premiered at the Venice and Toronto Film Festivals and was nominated for ten AACTA awards including Best Film.

Nicole also produced the feature documentary *The Last Impresario* about UK theatre producer Michael White (*The Rocky Horror Show*) directed by Gracie Otto, which premiered at the London Film Festival and was nominated for an AACTA award for Best Feature Documentary.

Nicole's television Producer credits include Sarah Kendall's *Frayed* for ABC & Sky Comedy, and Season 7 of the acclaimed Australian TV drama *Offspring* and *Sisters both* for Channel Ten.

Nicole's first feature film *Griff The Invisible* starring Ryan Kwanten & Maeve Dermody premiered at the Toronto and Berlin film festivals and won the AACTA award for Best Original Screenplay. Nicole has produced many award winning short films including *Spider*, which won an honourable mention at the Sundance Film Festival.

CODY GREENWOOD – PRODUCER

Cody Greenwood is the founder of Rush Films. Her most recent films include Universal Pictures documentary *Under the Volcano*, which premiered at SXSW and the observational documentary *Girl Like You*, which won the AWGIE, Australian Screen Editors award and is screening on Netflix. She is currently in production on two Stan Original documentaries, *Otto by Otto* and *Renee Gracie*.

Later this year Cody is producing feature film *Birthright* with director Zoe Pepper. The script was the recipient of Screenwest's West Coast Visions \$750,000 production grant, one of the most coveted production funding grants in Australia. The film will be distributed in Australia by Madman Entertainment.

Cody began her career in London, before moving to LA to join production company The Masses, which was founded by the late Heath Ledger. At The Masses she production managed content for the Museum of Contemporary Art and developed TV projects for leading US Networks including MTV.



# Stan.

ORIGINALS

**Stan is Australia's leading local streaming service and unrivalled home of original productions.**

Stan's original production slate includes hit thriller series *BLACK SNOW* starring Travis Fimmel; *TEN POUND POMS* starring Michelle Keegan; the Stan Original Dating series *LOVE TRIANGLE*, a modern take on the struggle for love; *BUMP*, a modern parenthood drama starring Claudia Karvan; *RUPAUL'S DRAG RACE DOWN UNDER*, hosted by RuPaul, Michelle Visage and Rhys Nicholson; *C\*A\*U\*G\*H\*T*, a satirical comedy series from Kick Gurry and starring Sean Penn and Matthew Fox; *WOLF LIKE ME*, a genre-bending drama series starring Isla Fisher and Josh Gad; and countless other acclaimed original series and films.

Stan's studio partnerships include NBCUniversal, Starz, Lionsgate, AMC, Paramount, Sony, Warner Bros, Disney, all3media, BBC, MGM and more. Through these partnerships, Stan offers Australians unlimited access to thousands of hours of premium entertainment – with an outstanding lineup of exclusive premieres and blockbuster movies.

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