

MIA WASIKOWSKA

Stan. ORIGINAL

THE KILLINGS

AT PARRISH STATION



NEW SERIES **JUNE 24**

For more information, contact
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Stan.

CAST / 1987

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|----------------------------------|-----------------------------|
| Younger Georgia Cooke | MIA WASIKOWSKA |
| Younger Michael Thorne | XAVIER SAMUEL |
| Younger Callum Parrish | NIC ENGLISH |
| Younger Frankie Cooke | GRACE OWENS |
| Kate Reynolds | ALEX MALONE |
| Younger Millie Farah | KAT HOYOS |
| Tony Webb | GEOFF MORRELL |
| Ray Tolliver | BENEDICT HARDIE |
| Snr Inspector Charlie Lockwood | ROBERT CARLTON |
| Coroner Wendy Butler | DI ADAMS |
| Simon Lim | ANTHONY BRANDON WONG |
| Owen Faine | ALAN DUKES |
| Anton Surkov | ALEX MENGLET |
| Paul Edgars | MATTHEW SUNDERLAND |
| Gary Boyd | SAM PARSONSON |
| Doctor Robert Machen | KEVIN MACISAAC |
| Brendan Smith | CRAIG ALEXANDER |
| Constable Darryl Pickham | JAMES SLEE |
| Brandy | ASHLEIGH HERMANN |
| Sergeant Howard Southers | STEPHEN HUNTER |
| Deputy Commissioner Pete Carrick | STEPHEN ANDERTON |
| Doctor Emil Kahn | SRI SACDPRASEUTH |
| Mr Colman | NICHOLAS HOPE |
| Nurse Sarah Shaw | SUMI GUNARATNAM |
| Hal Tegg The Orderly | MICHAEL GENCHER |

CAST / 2024

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|---------------------------------|--------------------------|
| Older Georgia Cooke | HEATHER MITCHELL |
| Older Michael Thorne | ROBERT TAYLOR |
| Older Callum Parrish | ALAN DALE |
| Older Frankie Cooke | EMMA LUNG |
| Older Millie Farah | DORIS YOUNANE |
| Margaret O'Connor | DI SMITH |
| Damien Tovey | CAMERON JAMES |
| Kayla Paine | ALEX LEE |
| Snr Constable Elle Hardy | ESSIE RANGLES |
| Desk Cop | MATTY JOHNSON |
| Leonard | SUKH DEEPAK |
| Rosie | GAIL WATSON |
| Corrections Officer Izzy Anders | GERALDINE TIMMS |
| Bridie | GEORGIA MCGINNESS |
| Bob The Orderly | MICHAEL BUDD |

SHORT SERIES SYNOPSIS

When a brutal massacre at a remote desert research station rocks 1987 Australia, Detective Georgia Cooke (Mia Wasikowska) and her partner, Michael Thorne (Xavier Samuel), uncover disturbing links between a delusional survivor, a mysterious text called *The Bone Gospel*, and the station's eccentric benefactor, Callum Parrish (Nic English). As the case becomes more inexplicable and descends into the paranormal, Georgia's grip on reality fractures—costing her career, her daughter Frankie's (Grace Owens) trust, and ultimately her freedom.

Thirty-seven years later, Georgia (Heather Mitchell)—now institutionalised—is pulled back into the Parrish Station nightmare when a string of identical murders emerges. Brought out of the asylum by her former protégé, Millie Farah (Doris Younane), Georgia is forced to confront the fact that the original case was never truly solved—and that the killer may still be at large. As old wounds reopen and new horrors surface, Georgia and Michael (Robert Taylor) reconnect and realise that the past and present are tied together by a 37-year celestial cycle. Is Georgia chasing a copycat—or following her own forgotten trail of destruction?

With the next cycle fast approaching, Georgia must face the truth about what really happened at Parrish Station—before it's too late.



LONG SERIES SYNOPSIS

The following timelines are braided throughout the series, with each episode telling both stories at once.

1987

In which DETECTIVE GEORGIA COOKE attempts to unravel the truth behind a grisly mass murder at a remote research station, an investigation that ends up costing Georgia her family, her career, and her sanity.

In the scorching Australian Desert, Detective Georgia Cooke (Mia Wasikowska) and her partner Michael Thorne (Xavier Samuel) are called to investigate a gruesome massacre at the remote Parrish Research Station, where four scientists have been brutally murdered in inexplicable ways. The lone survivor, Kate Reynolds (Alex Malone), is found in a state of delirium, muttering cryptic phrases and behaving in increasingly strange and violent ways.

Reynolds is the obvious suspect, but as Georgia digs deeper, she uncovers unsettling connections between the station's radio telescope, a long-abandoned uranium mine, a 15th century book called *The Bone Gospel*, and Callum Parrish (Nic English), a young, eccentric mining magnate who owns half the state.

Georgia's obsession with the case strains her relationships — especially with her traumatized young daughter, Frankie (Grace Owens), who seems to sense the supernatural horror lurking beneath the surface.

Meanwhile, Kate's condition deteriorates in the hospital, her mind seeming to unravel while her body betrays impossible symptoms, and Georgia's own grip on reality begins to fray.

As tensions escalate, Georgia's defiance of authority and Michael's secret dealings with Callum Parrish fracture their partnership. The investigation spirals into a nightmare when Kate escapes custody, and Georgia's visions of cosmic horror culminate in a confrontation that leaves Kate Reynolds dead, Georgia institutionalised, and the case unsolved.



PRESENT DAY

In which GEORGIA COOKE, confined to a mental asylum for 37 years, is brought out to advise on a case with eerie similarities to the '87 murders.

Thirty-seven years after the Parrish Station massacre, Georgia Cooke (Heather Mitchell) — now a patient at Havenwood Mental Health Facility—is pulled back into the nightmare when her former protégé, Millie Farah (Doris Younane), now a high-ranking homicide investigator, comes to her for help on a chilling new spree of murders. The killings are exact recreations of the 1987 massacre, down to the grotesque details. Even more disturbing, some of these details were never made public, suggesting the killer has intimate knowledge of the original crimes — or is someone who was there.

As Georgia and Millie investigate, they uncover eerie parallels to *The Bone Gospel*, the same strange book that haunted the first case, and come across a true crime podcast whose hosts seem to have gotten dangerously close to the truth. Meanwhile, Georgia reconnects with her estranged daughter, Frankie (Emma Lung), now a parish priest, who harbors her own dark memories of that traumatic year. But the deeper they dig, the more Georgia begins to doubt herself — not just her sanity, but whether she's equipped to face what they're uncovering. Is she chasing a copycat killer, or is she tracing the wreckage she left behind?

The past and present collide when Michael Thorne (Robert Taylor)—Georgia's disgraced former partner, now a paranoid recluse—resurfaces with a shocking theory: Kate Reynolds (Alex Malone) may still be alive, and Callum Parrish (Alan Dale), the enigmatic billionaire at the heart of the original case, might be pulling the strings once more. As Georgia races to stop another ritual killing before the 37-year cycle completes, she must confront the terrifying possibility that the horrors at Parrish Station were never fully buried—and that the true evil is far older, hungrier, and more inhuman than anyone imagined.





/ EPISODE 1

ONE-LINER

A brutal massacre at a desert research facility in the middle of Australia awakens horrors across two timelines - 1987 and 2024 - dragging Detective Georgia Cooke into a decades-long spiral of obsession and estrangement.

SHORT SYNOPSIS

In 1987, Detectives Georgia Cooke (Mia Waskikowska) and Michael Thorne (Xavier Samuel) investigate the grotesque murders of several scientists at Parrish Station, a remote astronomical research facility in the middle of the Australian desert. They find a lone survivor and a trail of bizarre clues. As Georgia digs deeper, she clashes with Callum Parrish, the research station's

powerful benefactor, and becomes consumed by this mystery.

In 2024, now institutionalised and estranged from her daughter, Georgia (Heather Mitchell) is pulled back into the nightmare of the Parrish Killings by her former protégé, Millie Farah (Doris Younane). Copycat killings are happening in 2024 and Georgia confronts this case that never truly ended.

LONG SYNOPSIS

In 1987, Detectives Georgia Cooke and Michael Thorne are dispatched to Parrish Station, a remote research facility in the Australian desert, where four scientists have been brutally and mysteriously killed. They find Kate Reynolds, the lone surviving scientist, hiding in a traumatised state. Their investigation is complicated by Callum Parrish (Nic English), the powerful benefactor funding the facility, who arrives and begins interfering with the case.

At the hospital, Kate (Alex Malone) becomes increasingly unstable, murmuring cryptic ancient-sounding warnings and begging someone to "take it out of her." Georgia becomes obsessed with finding answers, but her superiors urge her to close

the case. At home, her daughter Frankie Cooke (Grace Owens) shows signs of emotional distress, while Georgia's father, Tony Webb (Geoff Morrell), tries to help through his religious beliefs.

In 2024, Georgia has spent the past 30 years in a psychiatric institution. When her former protégé, Millie Farah, arrives with news of copycat killings that echo the Parrish Station case, Georgia reluctantly agrees to help - lured by the promise of reuniting with her estranged daughter. Meanwhile, as a popular true-crime podcast commemorates the 37th anniversary of the Parrish Station massacre, one of its hosts, Damien (Cameron James), vanishes.



// EPISODE 2

ONE-LINER

In 1987, Georgia Cooke's investigation into a mysterious book and a missing scientist pulls her deeper into a dark mystery. In the present, Georgia resists opening up this Pandora's box once again and wants only to see her estranged daughter.

SHORT SYNOPSIS

In 2005, Georgia Cooke's request to be released into the care of her daughter Frankie Cooke - now a recovering addict - creates a deep and lasting rupture between them. In 1987, Detective Georgia Cooke's investigation into the Parrish Station killings takes her to a book called *Llangnall Tower*, which references a sinister text known as *The Bone Gospel*.

LONG SYNOPSIS

In 2005, Frankie Cooke visits her mum Georgia Cooke at Havenbrook Psychiatric Hospital. Georgia's request to be released into her daughter's care creates a painful rift between them - one that ultimately leads to their estrangement.

In 1987, Detectives Georgia Cooke (Mia Wasikowska) and Michael Thorne (Xavier Samuel) continue investigating the Parrish Station massacre. Millie Farah (Kat Hoyos) uncovers an obscure fiction novel, *Llangnall Tower*. Inside its pages, Georgia finds references to a mysterious ancient text known as *The Bone Gospel*. As Georgia and Michael dig deeper, they learn that another scientist, Ray Tolliver (Benedict Hardie), was extracted from the research station just before the massacre. Their efforts, however, are disrupted by the powerful and intrusive Callum Parrish (Nic English).

At the hospital, survivor Kate Reynolds (Alex Malone), now with distinct holes forming on her skin, undergoes a psychiatric evaluation. Her cryptic answers hint at stranger forces at play, unsettling the psychiatrist and culminating in him stepping

into traffic, driven to madness by her presence. But outside interference and a violent encounter with a missing scientist threaten to derail the case. By 2024, a strained reunion, a grotesque hostage ritual, and growing evidence that the copycat murders are linked to someone from the past bring the nightmare full circle.

Meanwhile, Michael is pressured into cooperating with Callum, who threatens to expose what really happened at Moorland - an incident that falsely cemented Michael's heroic reputation. When Georgia and Millie locate Ray Tolliver, now emaciated and afflicted with the same skin holes as Kate Reynolds, he ambushes them. Millie is forced to shoot him.

In 2024, Georgia (Heather Mitchell) attempts to reconnect with Frankie (Emma Lung), now a minister, but their reunion quickly unravels. Millie and her senior officer, Elle Hardy (Essie Randles), fill Georgia in on the disturbing copycat investigation. Millie suspects the killer is linked to the original Parrish Station case, but Georgia is still reluctant to face the past.

Meanwhile Damien (Cameron James), the podcaster abducted at the end of Episode 1, is being held captive in an underground cellar. He is subjected to a grotesque ritual that mirrors the fate of deceased scientist Simon Lim (Anthony Brandon Wong) and is forced to consume severed human fingers...



/// EPISODE 3

ONE-LINER

In 1987, Georgia spirals deeper into her obsession with the mysterious *Bone Gospel*, which she learns is a real book, while in the present day, the investigation into a series of copycat killings leads to the discovery of a podcaster's body.

SHORT SYNOPSIS

A cold open flashback reveals Detective Michael Thorne's (Xavier Samuel) involvement in the Moorland shooting, where he shot an innocent boy. In 1987, Detective Georgia Cooke (Mia Wasikowska) disobeys orders to question Kate Reynolds (Alex Malone), who confirms *The Bone Gospel* is real and still at Parrish Station. As Georgia's obsession deepens and her home life frays, Michael gives Callum Parrish (Nic English) secret access to Kate, to whom Callum gives a straight razor and an instruction to find her way back to him. Georgia makes a solitary trip back out to Parrish

Station and is injured during a surreal and disturbing encounter.

In 2024, Georgia (Heather Mitchell) and Millie Farah (Doris Younane) continue investigating the copycat killings, leading them to Callum himself (Alan Dale) - an encounter that triggers Georgia's PTSD. Shaken, she tells Millie she no longer wants to be involved in the case. Soon after, Millie discovers the mutilated body of podcaster Damien (Cameron James), posed like a victim from the Parrish Station killings, and shortly after, Georgia is abducted - by none other than Michael (Robert Taylor).



LONG SYNOPSIS

A flashback reveals Michael Thorne's past at Moorland and the reason for his long-standing cover-up: the fatal accidental shooting of a young boy.

In 1987, tensions rise in the aftermath of Ray Tolliver's (Benedict Hardie) shooting. Millie Farah grapples with the weight of her actions, while Georgia Cooke's fixation on *Llangnall Tower* deepens, convinced the strange book holds vital answers. Later, at home, Georgia shares a rare moment of warmth with young Frankie Cooke over a solar system model - a brief reprieve in an increasingly fractured household.

At the hospital, the holes on Kate Reynolds' skin start spreading. Georgia disobeys direct orders and confronts her about *Llangnall Tower*, the ritual it describes, and *The Bone Gospel*. Kate admits it's all real: she read *The Bone Gospel* and left it behind at Parrish Station. Before she can say more, Georgia is told to leave by the doctor, cutting the interrogation short. Georgia is reprimanded for overstepping but refuses to let it go. She's convinced Kate isn't the killer, even as the evidence suggests otherwise. The case is slipping from her grasp along with her grip on reality.

At home, Frankie (Grace Owens) breaks down and locks herself in the bathroom, revealing a surprising awareness of Georgia's conversation with Kate. Georgia struggles to connect with her daughter, and their exchange ends on a bitter, unresolved note. Meanwhile, Callum Parrish intensifies his psychological grip on Michael.

In 2024, Georgia and Millie interview podcaster

Kayla (Alex Lee), who fears something has happened to her missing co-host, Damien. As more details surface, Millie begins to suspect Michael's involvement. Georgia and Millie visit Callum's estate seeking answers. Surprisingly forthright, Callum offers insights into Michael, but as Georgia lingers on the property she's flooded with visions from the past: a bonfire and Kate's agonised screams. She has a panic attack. Something horrific clearly happened on those grounds.

Georgia withdraws from the investigation and expresses a desire to return to Havenbrook. Before leaving, she requests one final meeting with Frankie (Emma Lung). Then Millie receives a call: another murder. At the crime scene, she finds Damien, disemboweled and posed like Lim, one of the dead scientists at Parrish Station in 1987. His fingers are stuffed into his stomach.

Back in 1987, Michael secretly sneaks Callum into Kate's hospital room. Callum declares Kate to be 'worthy', claiming he can help her if she chooses him. He gently hands her a straight razor, insisting she'll know what to do with it.

Georgia returns to Parrish Station alone. The place is eerily silent. She experiences surreal visions, collapses at the base of the tower, and is badly injured. Meanwhile, Kate's condition mysteriously begins to improve, her skin starting to heal.

In the present, Georgia is dropped off at Millie's house, only to be ambushed by Michael (Robert Taylor), who abducts her.



//// EPISODE 4

ONE-LINER

In 1987, while recovering from her fall at Parrish Station, Georgia uncovers an old case with eerie similarities to the Parrish Station killings - exposing a generational cover-up tied to *The Bone Gospel*. In 2024, Michael presents Georgia with disturbing evidence linking all the murder mysteries: a 37-year cycle, Callum Parrish's legacy, and the belief that Kate Reynolds is still alive. As past and present blur, Millie is once again in danger - this time, abducted..

SHORT SYNOPSIS

In a flashback to 2018, Michael Thorne remains under Callum Parrish's control - defeated and directionless - until spotting *The Bone Gospel* sparks something long buried within him.

In 1987, Georgia Cooke (Mia Wasikowska) is in hospital and told to drop the case as Kate Reynolds (Alex Malone) has been charged with murder. But when Millie Farah (Kat Hoyos) brings her a case file from 1950 - eerily similar to the Parrish Station killings - Georgia realises history is repeating itself. The woman involved in the 1950 case - Harriet Clay - was Callum's mother.

In 2024, Georgia (Heather Mitchell) is revealed not to have been kidnapped but brought to a shed where Michael (Robert Taylor) obsessively and

showing signs of inebriation lays out his findings: the murders, the 37-year cycle, Callum's role, Harriet as Callum's birth mother, and the chilling belief that Kate Reynolds is still alive. As Millie (Doris Younane) juggles a new murder and a missing Georgia, she reunites with Georgia and Michael at the pub where they try to convince her and Elle Hardy (Essie Randles) of the connection between Kate and the present killings but uncomfortable truths surface.

Back in 1987, Kate begins to miraculously heal before slashing Millie's throat with the razor Callum gave her.

In the present, history echoes again - Millie steps outside for a cigarette and is abducted.



LONG SYNOPSIS

In a flashback to 2018, Michael is still firmly under Callum Parrish's thumb - exhausted, defeated, and unable to see a way out. But when he spots Callum with *The Bone Gospel*, something long dormant stirs inside him.

Back in 1987, Georgia Cooke wakes in hospital after her fall in Episode 3. Kate Reynolds is charged with murder. But when Millie Farah brings Georgia the case file of Harriet Clay - eerily similar to The Parrish Station killings - it becomes clear this has all happened before. Georgia's father, Tony, buried the original case on orders. While Millie babysits Frankie (Grace Owens) at the hospital, she loses track of her - and Frankie wanders into Kate's room, where the two share an unsettling exchange.

In 2024, it's revealed Georgia was not kidnapped by Michael Thorne after all - he just needs to explain to her what he has figured out. She and Michael clash at a diner before he takes her to a shed filled with obsessively documented photos of *The Bone Gospel*. It's painfully obvious that Michael's slightly unstable and has a drinking problem, but he lays

everything out - the murders, the 37-year cycle, Callum's involvement and two big revelations - Harriet Clay was Callum's birth mother and Kate Reynolds is still alive! Meanwhile, Millie returns from a crime scene to find Georgia missing. With a fresh murder on her hands, Millie scrambles to balance the investigation with the search for her old mentor. Georgia reappears mid-interrogation with a new lead, and she and Michael meet Millie and Elle Hardy at the pub. There, they present their case: Kate Reynolds is back but instead of convincing Millie, old wounds are rehashed, leading her to step out in need of a cigarette.

Back in 1987, Michael witnesses Owen Faine's (Alan Dukes) death by his own hands. At the hospital, Kate begins to look almost... radiant. Her wounds are healing. Millie, stationed outside her hospital room, is called in - only for Kate to slash her throat with the razor Callum gave her in Episode 3.

In the present, while retrieving cigarettes from her car, Millie notices movement behind her... Moments later, Georgia realises Millie has been abducted...



//// EPISODE 5

ONE-LINER

As the scientists at Parrish Station descend into madness and a ritual linked to the signal unfolds in 1987, Georgia and Michael race to find Millie and uncover the truth in 2024 - only to realise the killer they're chasing has been right under their noses all along.

SHORT SYNOPSIS

In 1987, we see the killings at Parrish Station unfold as the five scientists begin to lose their grip on reality. Ray Tolliver (Benedict Hardie) exhibits strange changes after receiving a mysterious signal, while the others spiral into paranoia and violence after hearing a recording of it they weren't prepared for. Surkov (Alex Menglet) dies trying to escape. Kate Reynolds (Alex Malone) is forced to listen - then kills Paul Edgars (Matthew Sunderland) in self-defence before destroying the recording.

Picking up from the end of Episode 4, Kate Reynolds vanishes from the hospital after slitting Millie Farah's (Kat Hoyos) throat. Georgia Cooke (Mia Wasikowska) tries to link the Parrish Station killings case with a similar case in the 50s, but it gets her suspended.

In 2024, following Millie's (Doris Younane)

abduction, Georgia (Heather Mitchell), Michael Thorne (Robert Taylor) and Elle Hardy (Essie Randles) are looking for Kate, whom they suspect is still alive, and uncover CCTV footage of a van that Georgia recognises. She realises Margaret O'Connor (Di Smith) - Frankie's assistant - may actually be Kate Reynolds (Alex Malone).

Back in 1987, Frankie Cooke (Grace Owens) hints that "a man" is going to fix Kate. Desperate, Georgia takes her to confront Callum (Nic English), where they stumble upon a cult-like ritual with Kate at its centre, her body riddled with holes again. Georgia snaps and shoots Callum. Frankie witnesses everything - just before Georgia is knocked unconscious.

And in 2024, Millie (Doris Younane) wakes bound in the desert, right where it all began... with a masked figure watching.

LONG SYNOPSIS

We finally uncover the truth about what happened at Parrish Station in 1987, and it's a descent into madness. The scientists - Kate Reynolds, Paul Edgars (Matthew Sunderland), Gary Boyd (Sam Parsonson), Simon Lim (Anthony Brandon Wong) and Anton Surkov (Alex Menglet) - are fraying at the seams. Something inside the station is warping their minds, making them see things, feel things... wrong things.

Ray Tolliver (Benedict Hardie) is off on a side mission. He receives the signal from the stars which sends him into a tailspin of delirium. Callum Parrish (Nic English) sends a helicopter to extract him, but Tolliver's already slipping. Back at the station, the others hear the recording of the signal - without the ritualistic preparation it requires. The result is immediate and violent. One by one, they unravel. Surkov, the only one who doesn't hear it, tries to escape, only to die seeking help. Kate isn't so lucky. She's forced to listen. Kate destroys the recording - not before bludgeoning Edgar's skull in self-defence.

Cut back to chaos in the hospital in 1987, where we last saw Millie Farah (Kat Hoyos) and Kate. Kate escapes after slitting Millie's throat. Millie is rushed

into surgery. Georgia Cooke is convinced there's a link to the Harriet Clay case from the 1950s but when she pushes too hard, Lockwood (Robert Carlton) suspends her.

Fast forward to 2024. Following Millie's abduction, Georgia, Michael Thorne and Elle Hardy uncover CCTV footage of a van. Georgia recognises it immediately. She's been in that van. She draws a chilling conclusion: Margaret O'Connor, Frankie's assistant, must be Kate Reynolds.

Back in 1987, eight-year-old Frankie Cooke lets slip a cryptic clue. That someone was going to "fix" Kate. Desperate, Georgia takes Frankie to Ironbark to confront Callum Parrish once and for all.

They arrive to find a ritual in full swing: feral, cult-like, flames roaring. At the centre is Kate. Her skin is deteriorating, the holes more pronounced. As the ritual intensifies, Georgia snaps.

She shoots Callum and (she later learns) Kate. Frankie bears witness, just before someone knocks Georgia out cold.

And in 2024, Millie wakes, alive but only just. She's tied up in the middle of the desert, at the very place Surkov died... with a masked figure watching her in silence.





///// EPISODE 6

ONE-LINER

In 2024, Georgia Cooke and Michael Thorne race to Parrish Station to prevent Callum Parrish from accessing the celestial signal and performing his deadly ritual once again...and to save Georgia's daughter Frankie.

SHORT SYNOPSIS

In 2019, all signs point to Margaret O'Connor being the missing Kate Reynolds, but the truth runs deeper and darker. In 2024, Georgia Cooke, Michael Thorne, and Elle Hardy track Margaret - only to find her dead and the real culprit revealed: Frankie Cooke/Webb. It's revealed that Frankie, not

Margaret, was the person Callum Parrish has been grooming as his new 'vessel' all along. Now a killer working alongside Callum to prepare for the ritual,

Frankie has marked Millie Farah as the final copycat victim. When Georgia and Michael return to Parrish Station to stop them, they find more mayhem and Callum kills Michael. In a final act of defiance, Georgia deafens herself and turns the signal on Callum, destroying him. Frankie is saved but the deadly cycle created by the celestial signal appears to have begun anew...



LONG SYNOPSIS

In 2019, we're led to believe Margaret O'Connor (Di Smith) is Kate Reynolds - alive, in hiding, and working with Callum Parrish. But the truth is far darker.

In 1987, following the events of Episode 5, Georgia Cooke (Mia Wasikowska) is reprimanded and charged for shooting Callum (Nic English) and killing Kate. Desperate, she takes a plea deal, opting for institutionalisation over prison.

In 2024, Georgia (Heather Mitchell), Michael Thorne (Robert Taylor), and Elle Hardy (Essie Randles) track Margaret/Kate (Di Smith) to Frankie's church. In the basement Georgia finds Margaret dead from a gunshot to the head and realises the bitter truth: the copycat killer is Frankie Cooke/Webb (Emma Lung).

As Elle takes over the case, Michael suggests that he and Georgia return to Parrish Station to stop Callum (Alan Dale) and Frankie from accessing the celestial signal and re-enacting the deadly ritual.

In the desert, Frankie reveals herself to Millie (Doris Younane) and Millie is marked as the final copycat kill - left to die in the desert heat.

Determined to stop Callum and Frankie, Georgia and Michael reach Parrish Station too late - Elle and the arresting officers have been gunned down by Callum. Michael goes after Callum while Georgia chases Frankie down.

The signal is building. Parrish Station begins to bend time and reality and Michael is haunted by visions of Moorland before Callum kills him, too. Georgia finds Frankie in the radio telescope tower but they are both cornered there by Callum who is determined to enact his ritual once again. Frankie escapes after listening to Georgia's pleas. Callum shoots Georgia in the shoulder and fails to bring Frankie back. Wounded, Georgia deafens herself with a screwdriver and unleashes the signal on Callum. Overwhelmed, Callum claws out his own eyes before collapsing dead.

Sometime later, Georgia visits Frankie at Havenbrook. They sit quietly and play Scrabble.

But the Parrish Station case is far from over. It begins again when two new detectives unwittingly take the recording of the signal and The Bone Gospel from the tower - and the deadly cycle continues.

KEY CREATIVES

| | |
|-------------------------------------------|---------------------------------|
| Executive Producer | MARK FENNESSY |
| Producer | KERRIE MAINWARING |
| Creator/Writer (Eps 1,2,4,6) | BEN JENKINS |
| Director/Co-Executive Producer | DANIEL NETTHEIM |
| Script Producer/Producer/Writer (Ep 4, 6) | TIM PYE |
| Writer (Eps 2, 5) | CATHERINE SMYTH-MCMULLEN |
| Writer (Ep 3) | YOLANDA RAMKE |
| Director of Photography | DAMIAN WYVILL ACS |
| Production Designer | SCOTT BIRD |
| Costume Designer | NINA EDWARDS APDG |
| Makeup & Hair Designer | SHELDON WADE |
| Editor | KATRINA BARKER ASE |
| Composer | MICHAEL YEZERSKI |



ABOUT THE PRODUCTION

HOW IT BEGAN

***The Killings at Parrish Station* is the first drama series by creator and writer Ben Jenkins, who is best known to audiences for his work on satirical comedies such as *The Chaser* and *The Checkout*.**

It's a hugely ambitious series, a cosmic horror drama, set over two time frames 37 years apart, with a large and high profile cast and locations across Broken Hill and Sydney.

It's just the kind of challenging project that Executive Producer HELIUM's Mark Fennessy relishes.

"We're incredibly proud of this haunting and deeply human story — a gripping, time-spanning thriller with compelling female leads told across two timelines with the scale and suspense of *True Detective* and the bite of *Yellowjackets*," Mark says.

"It is representative of HELIUM's intent towards telling authentic and elevated stories. It's premium. It's unique."

Ben Jenkins first took the idea for *The Killings at Parrish Station* to Mark while working with HELIUM's creative team during the Covid 19 lockdowns. His inspiration came from an intriguing case in Russia in 1959.

"It's something I started working on initially as a novel during COVID. I had this idea of telling a story about a story — one that evolves and transforms over decades. That was really the genesis of it: how stories, myths, and urban legends take on lives of their own and eventually outgrow the people they originally happened to," Ben says.

"One of the big inspirations for me was the Dyatlov Pass incident in the USSR in the 1950s, where a group of highly experienced hikers went into the mountains and were later found dead under mysterious circumstances. That story fascinated me. When I mentioned it to my mother-in-law, who grew up in the USSR, she said, 'Oh, everyone knew that story. We were still telling it in the '80s and '90s, and there were still books and hearings about it.'

"I found that incredible — how a single, tragic, tangible event can continue to echo through time, reshaped by retelling. That was really the seed for me. I wanted to create an Australian myth and watch it grow and evolve over the course of the story."





WHAT IS COSMIC HORROR

Mark Fennessy describes the genre: “Cosmic horror evokes a kind of exponential dread — something otherworldly, in many respects. It’s deeply psychological, far removed from the conventions of a typical slasher horror. While it certainly draws from the broader horror genre, it leans more toward suspense, something more operatic and thrilling. It’s ultimately concerned with the human condition and elevated psychological experiences.”

For director Daniel Nettheim, cosmic horror refers to “a story that touches upon the mysteries of the universe or the unknowability of space”.

Ben Jenkins explains that the concept of cosmic horror in modern times can be traced back to authors such as Arthur Machen and HP Lovecraft.

“Cosmic horror is concerned with — and almost obsessed with — the unknown: the limits of what we can know, and what might happen if we learn things we were never meant to know. That feels

like a particularly compelling space to explore right now. Science is accelerating at a pace that often outstrips our expectations, and that tension has always been at the heart of the genre. Even in the late 19th century, writers like Arthur Machen were asking similar questions: ‘What happens if we push just a little too far in our pursuit of knowledge?’,” Ben Says.

“That curiosity — and that fear — still feels incredibly relevant. To me, cosmic horror is about what lies beneath the surface, what we can perceive, and what we perhaps *shouldn’t* perceive. That’s why setting the story around an ‘80s radio telescope, a new frontier of exploration at the time, felt like such an intriguing landscape to play in.”

Xavier Samuel, who stars as Detective Michael Thorne, quotes fellow cast member Rob Carlton’s description — which is that cosmic horror is the existential dread associated with contemplating space.

AMBITION OF SERIES AND TWO TIMELINES

When announcing production, Nine Entertainment's Executive Director, Entertainment Content Commissioning, Michael Healy said: "*The Killings at Parrish Station* is a striking addition to the Stan Originals slate, a bold and distinctive series that pushes the boundaries of Australian drama. It is a testament to creative storytelling at its best, led by the visionary creator Ben Jenkins, who has masterfully woven together a cosmic-horror-meets-cold-case tale. The series captures the very essence of creative edge and originality."

The ambition of the series is underscored by it being set across two timelines – 1987 and 2024, with different actors playing the characters from each of those times, and the design of the series reflecting the passing of time. Ben shared the challenge with writer and story producer Tim Pye and writers Yolanda Ramke and Catherine Smyth-McMullen.

Ben says: "When it works, it works brilliantly – but as a storytelling structure, it is unbelievably complex. We spent months wrestling with it. When you're dealing with two timelines – each with its own reasonably complex story – you cannot adjust one thing without risking your entire afternoon being derailed. This kind of series takes up a huge amount of mental real estate. You constantly have to keep track of moving parts, and half the time you don't know which beams in the house are load bearing. You make one small change – just casually knock out a beam – and suddenly the whole house comes crashing down.

"It required a lot of thought, care, and constant consultation with the team. I feel like Yolanda, Catherine, Tim, and I essentially split the story across our collective brains, because it was simply too big and too intricate for one person to hold alone."

Mark Fennessy adds: "It's an incredibly complex story to write – let alone as a six-part series – where you're constantly jumping across time periods and casting two different versions of the same character, 37 years apart. It was very challenging for the script department. Everyone, at different points, found themselves tangled in the structure.

"It was demanding, intricate work – very labour intensive. But on the other side of it, it's wonderful to simply sit back and experience it as a viewer. Crafting it, however, was anything but simple."

The director of all six episodes is Daniel Nettheim who, like the writing team, had to keep the entire story, across the timelines, in his head. It was an exacting and physically demanding 10-week shoot for him, but an opportunity he couldn't turn down.



It was a combination of the writing, the well-drawn characters and the intriguing genre that appealed to Daniel, as well as the chance to shoot in the Australian desert. He also loved the idea of the two timelines and being able to intercut between them to tell this story.

“One of the biggest challenges was simply the length of the shoot. Ten weeks is a long time to be working exhausting hours, getting too little sleep, and never having weekends off, all while trying to stay focused on the project’s intricate story

elements. It was physically draining,” Daniel says.

“That said, there are definite advantages. From a production standpoint, having a single director meant we could shoot out specific locations across multiple episodes, which always saves travel time. And for me, one of the appealing parts of directing all six episodes was being able to approach the project like a feature film. There’s a real sense of creative ownership over the entire story. When I set up certain story elements, I’m also thinking about the payoff and how to achieve it.”



CASTING AND CHARACTERS

We meet almost all of the lead characters in both of the timelines. Being 37 years apart, it was essential to cast two actors in each role so finding actors who could believably play the same person – albeit it decades apart – was critical. Mia Wasikowska, for example, plays the detective Georgia Cooke in 1987 and Heather Mitchell plays her in 2024. Xavier Samuel plays fellow detective Michael Thorne in 1987 while Robert Taylor plays Michael in 2024.

As well as Mia, Xavier, Heather and Michael, the outstanding cast includes Doris Younane, Kat Hoyos, Alan Dale, Nic English, Emma Lung, Alex Malone, Geoff Morrell, Rob Carlton, Essie Randles and Benedict Hardie.

Daniel Nettheim talks about the casting process: “One of the biggest challenges was always going to be casting the show across two timelines. So even though we had our preferred choices, we had to make sure we could find strong corresponding versions for either the earlier or later timeline,” he says.

“Mia was our first choice. She has an incredible body of international screen experience, and I’ve always admired her work. We aimed high, went out to her, and were thrilled when she responded positively. That immediately made it easier to cast my first choice for older Georgia: Heather Mitchell. Only after locking both of them in did we discover they already knew each other and were close friends, which turned out to be a real advantage during prep and on set.”

Daniel continues: “Older Georgia is meant to be in her mid-70s — considerably older than Heather — but I’d recently seen her on stage playing Ruth Bader Ginsburg, spanning from a teenage girl to a woman in her late 80s. Watching Heather do that, I knew she could do anything. Most of Mia’s scenes were shot first, so Heather had the benefit of watching some rushes — observing Mia’s body language, her posture, the way she walked — and weaving those qualities into her own performance. One of the first things Heather noted was Mia’s years of dance training, which give her that very straight-backed



walk. And the day Heather first stepped onto the desert set in costume and her bobbed wig, I saw her in silhouette and thought, *Oh my God — that's Mia*. It was uncanny.”

Equally, Daniel says that both Xavier Samuel and Robert Taylor before, had qualities that felt right for the character and share a natural physical resemblance.

“They didn’t spend much time studying each other’s performances; they simply brought their own instincts to the role. But because the character was so clearly defined on the page, they immediately felt like two versions of the same person, Daniel says.

“We had three other characters who also needed to be cast across two timelines. And again, it was that balancing act: we might love an actor like Emma Lung for Frankie, but we couldn’t commit until we were confident we could find a convincing 10-year-old version — and fortunately, we did. The role of Millie Farrah was always meant for Doris Younane, and we were lucky to have a strong selection of younger performers who had the right physical similarity and enough acting experience to make the dual casting believable.

“And I’d worked with Alan Dale on a previous job. He’s a legend, a gentleman, and a genuinely lovely person to work with. So, we reached out, and I was extremely fortunate that he said yes to playing Callum Parrish.”

Kat Hoyos plays the younger Millie Farrah and the younger Callum Parrish is Nic English.

The Killings at Parrish Station is a unique project for Mia Wasikowska and one she enjoyed on many levels.

“I hadn’t really worked in this genre before, and I’d never played a cop or detective, so stepping into that world was fun for me. The scripts offered lots

of great relationships and interesting things to play with in that respect. And the fact that it was filming in Sydney was a real bonus. I haven’t shot anything here before, even though it’s my home city at the moment, so the idea of working at home was also exciting,” Mia says.

“It’s also been fun working with Ben Jenkins. I felt very lucky to be able to have conversations with him before starting the project. And it was an ongoing dialogue, throughout the whole shoot. He was very open to a collaborative approach in making the show together. So that’s been very enjoyable.”

For Heather Mitchell, the opportunity to work again with Mia after many years and also with director Daniel Nettheim was particularly enticing, and she found the scripts highly original and suspenseful. She couldn’t put them down when first reading.

“Ben is a wonderful writer, and one of the great pleasures of working in a genre like cosmic horror - something I haven’t really been involved in before - is exploring the boundary between what’s real and what isn’t. Are we living in a real world or not? It becomes deeply existential, and that’s part of what makes it so fun,” Heather says.

“As for Georgia, I think many women who have reached a high level in their professional lives can relate to the experience of having that career suddenly taken away - of feeling as though they’ve lost everything. Georgia has lost not just her status, but is also struggling with personal and professional demons. When she comes out of the institution, she’s excited to be back and thinking about the case, but she also knows it’s her Achilles’ heel. It’s the very thing that could undo her. If she lets it seep back in too deeply, it could be her downfall. It’s an enormous struggle within her to fulfil what she wants and what she needs in trying to resolve the case, but also wrestle with the dangers of it.”

For Xavier Samuel, it was a thrill for him to play the same character as Robert Taylor.

“I really admire Rob as an actor. Having watched a lot of what he’s done, there’s already a sense of familiarity there. We actually didn’t have many conversations ourselves—interestingly, we mostly just allowed each other the space to do our own work,” he explains.

“A lot of the cohesion has come from Daniel, who had those deeper conversations and made sure everyone was on the same page. That way, we all still had the space to draw our characters in the way they feel are true.”

Xavier was drawn to Mick’s complexity and the profound reckoning that he faces. Before filming began, he spent considerable time with Ben Jenkins discovering the nuances of the character.

“We talked about Mick’s relationships, what drives him and the whole idea of doing “dirty work” as a police officer. Whether it’s being corrupt, being blackmailed, or doing the blackmailing, it’s always far more complicated than you expect. And I think Mick is really conflicted. He presents himself as this heroic figure, but he’s anything but, and exploring what it really means for the truth to come out has been fascinating,” Xavier says.

“It was great discussing all of this with Ben. What I love about the writing is how intense it is - every scene is full of tension - but it’s also genuinely funny. It’s surprising: you’re dealing with these very dark themes, and then suddenly something absurd happens or an unexpected character appears.”

Doris Younane and Kat Hoyos chose to speak a great deal about bringing their mutual character of Millie Farah to life. As a junior detective, Millie looked up to Georgia Cooke enormously and constantly sought - and rarely received - her approval. Thirty-seven years later, Millie is now a Detective Inspector, who literally bears the scars of the original investigation.

When researching the character of Millie, a former senior policewoman Doris spoke to told her told “you just had to play the boy’s game”.

“I don’t think anyone paid attention to the damage that was being done to her in the force way back then. And we all understand it was a boy’s club, so I decided that older Millie had to look and feel like one of the boys. She literally worked her way up to be Head of Homicide - and that’s a big deal,” Doris says.

Millie’s throat was slashed by a suspect in the Parrish Station killings and that wound was also a way into her character for Doris. Doris spoke to surgeon friends about the extent of Millie’s injury to her throat and they confirmed that it would significantly impact a victim’s voice and Doris also listened to people who themselves had experienced significant throat injuries.

“In terms of sharing the character with Kat, once I decided I would work on my voice and give her an affected sound as a result of her injury, it gave me something to play with as an actor so I didn’t need to think about holding a gun or eating the same way as younger Millie. I wanted to get to the essence of this character and that essence was damage.”



CREATING THE WORLD - HAIR AND MAKEUP & PROSTHETICS

The prosthetic scar on Millie's throat is one of many created by Hair and Makeup Designer Sheldon Wade and his team, including prosthetics specialist Trang Nguyen. For Heather Mitchell they modelled a chin to match Mia's; chests were 'butterflied' for gruesome murders, faces were covered with mysterious holes; eyeballs were gouged out; while other make up effects included fingers being chopped off and bodies and faces blistered from the victims being staked out for hours in Australia's relentless red centre sun.

The Killings at Parrish Station was a dream job for Sheldon Wade, who is one of Australia's foremost make up designers for screen. There were three elements that drew him to the project.

"The first element that grabbed me was the murders. They were intriguing—not just because of the violence itself, but because of how specifically each one was described in the scripts. There was something compelling about the precision and particularity of those details," Sheldon says.

"The second thing that interested me was the dual timeline, moving between 1987 and the present day, with the same character played by two different actors. I immediately began wondering: How do I help create a sense of continuity? How do I introduce elements that make you believe it's the same person, even though decades have passed? That challenge really drew me in."

"And third, I was fascinated by the more mysterious or supernatural aspects hinted at in the story - the things that happen to certain characters and the design possibilities that open up because of that.

I was intrigued by what those elements might become and what I could contribute to them from a design perspective."

Many actors had to spend hours in the makeup chair – having moulds made for prosthetics in pre-production and then on shooting days. Some of Sheldon's 'tricks' included making a prosthetic arm for a character whose fingers are chopped off, with his real arm tied behind his back and a blood rig attached to the prosthetic.

Mysterious holes begin to appear on the faces of two characters; and this story element ties into the cosmic horror of the story.

Sheldon continues: "The idea of the holes came about because I was trying to create something I hadn't seen before. In a meeting with the producers and with Scott Bird, our production designer, we were looking at images related to trypophobia—the fear of clusters of small holes. That concept immediately struck me. I took that idea and began developing it further."

Two characters gouge out their own eyeballs – another challenge for Sheldon and his team, but also hugely challenging for the actors who were literally blind for an entire shoot day.

One of those actors was Benedict Hardie. He says: "It's a strange experience to be covered in that much prosthetic work for such a long time. You want to honour the artists who created it, so you push yourself to deliver the best possible version of their work on camera. But the reality is that it's oppressive and exhausting.



“I never had a panic attack, but there were a couple of moments when my brain would quietly and calmly ask, *“Hey, do you want to cry now?”*”

“But then when you see it on camera, it’s incredible. It’s rich. It’s also super messed up!”

Sheldon and costume designer Nina Edwards worked closely together so that Nina could design costumes that also worked with the demands of

the prosthetics and special effects makeup. With so many characters meeting a grisly end - covered in blood and grime - there had to be multiples of costumes - up to six in some instances - and allowances made for such things as prosthetics arms and dissected bodies. It was impossible to purchase identical multiples of vintage clothing, so almost everything had to be made.



CREATING THE WORLD CINEMATOGRAPHY, PRODUCTION DESIGN AND SHOOTING IN BROKEN HILL

Director of Photography Damien Wyvill has shot three series with director Daniel Nettheim, giving them a shorthand that was incredibly helpful on such a complex shoot.

A focus for Damien and Daniel in pre-production was to determine how to film the two timelines in a way that wasn’t distracting for an audience but would subtly signal the time shift to them. The style of shooting itself didn’t change but there is a colour change, exemplified in the lighting.

Damien explains: “In the ’80s, all the streetlights were sodium vapour, which gave everything a warm glow. By 2024, they’d all been replaced with cool-toned LEDs. So we leaned into that: we gave the ’80s a warmth and the modern era a coolness, and I think it works quite well. We carried that approach through the production design and costume as well, keeping everyone to the same palette. It created a cohesive look across the series.”

The first week of filming was in Broken Hill, in

remote Australia, with huge open expanses of space and incredible big skies. After surveying the area as a location, the decision was made to shoot on an anamorphic lens which Damien says makes the location “look fabulous”.

Daniel Nettheim says that shooting in Broken Hill brought enormous production value to the show.

“We began scouting desert locations closer to Sydney, but you just don’t get that deep red soil that you find around Broken Hill. It’s a long way to travel and expensive, but absolutely worth it. It was also a great way to start the shoot, because characters from both timelines appear in the Broken Hill sequences. Having everyone out there together was wonderful for bonding and for establishing the world of the show,” Daniel says.

“You’re at the mercy of the weather when you shoot exteriors, but we were lucky - mostly. Halfway through setting up, torrential rain hit. Our dry red desert flooded and turned into a lake, but thankfully

it cleared in time for the main shoot. And once it did, the place was magic: that deep red earth, the blue sky, the incredible cloud formations—no matter which direction we pointed the camera or what time of day it was, it always looked great.

“We also needed the desert location—especially the dish—to function almost like a character in its own right, the way the Overlook Hotel does in *The Shining*, or Hanging Rock in *Picnic at Hanging Rock*. Something omnipresent and omniscient that looms over the story.”

Back in Sydney, some of Damien Wyvill’s most memorable scenes to shoot were in a claustrophobic dungeon with mysterious symbols on its walls and those in which Mia Wasikowska’s character, Georgia, interacts with her young daughter. He says watching Mia’s performance was a particular highlight of the shoot.

Production designer Scott Bird read the scripts and was immediately interested in bringing this series to life. Again, designing for two timelines was a creative challenge that appealed to him. Describing himself as someone who was around in the 80s, it was an era he was keen to recreate. Scott and his team built and dressed multiple sets in Broken Hill and Sydney, with the major sets a station for scientists and a radio telescope exterior in the desert, and interior sets built back in Sydney for the world of the scientists, the police station, Callum Parrish’s grand home and Frankie’s church.

Scott connected with a Sydney-based collector of telescopes who was a great source of both information and the hardware for that central element of the series.

Scott explains his process: “Broken Hill involved both a new build for the telescope itself and a conversion of what might once have been a mining camp to represent the underground habitation. We had to introduce elements that made it feel subterranean, so we incorporated skylights and similar features. We also placed various structures out in the desert, hoping they would visually connect with the interior set, where the light sources come from above.

“I opted for a concrete, brutalist look because I knew it would adapt well when we needed to show the space 37 years later. It gave us a strong base palette—something we could darken, weather, and layer with water damage and efflorescent salt. That part was great fun. The telescope tower room was more challenging to age down because much of the electrical equipment couldn’t be damaged, painted, or altered. So we came up with a workaround using diaphanous plastic drop sheets. I’d been looking at references from *Doctor Zhivago* and the early *Great Expectations*—Miss Havisham’s house in particular. Those translucent frames that people could move through created a really interesting design element, and the transformation of the space turned out to be a very exciting part of the process.”

Mark Fennessy speaks to the passion that the entire cast and crew brought to *The Killings at Parrish Station*: “To bring this intriguing, fascinating – and challenging – production together required exquisite and unique talent, both behind the camera and in front of the camera. It was a big exercise. Everyone really rose to the occasion and did exceptional work.”





YOUNGER GEORGIA COOKE

Georgia is from a cop family - a high-achieving cop family at that. Her dad, Tony, was a respected detective and Georgia was inspired, from an early age, to follow in his footsteps which she has done very successfully. When we meet her, she is a senior sergeant in homicide and, in her mind at least, destined for higher ranks but keen to remain operational. Homicide is where the action and adrenaline are. She is ambitious, forthright, observant and wryly funny. She also takes very seriously the mission of being a voice for the victims of injustice and she will raise that voice as loudly as necessary to be heard. Like all female cops in the 1980's, Georgia has had to swim against the sexist tide. She's done this largely by ignoring it

and allowing her intelligence and persistence to do the talking.

Georgia is a kind and loving mother to her beloved young daughter, Frankie. The death of Georgia's husband (Frankie's father) Eddie in a car accident one year before our story begins has made Georgia's life - both professionally and personally - exponentially more difficult. But this massive rock falling into the pond of her life has not, and will not, divert her from the two great life missions: policing and being the very best mother to Frankie that she can be. If anyone had said to Georgia, 'You cannot have it all', her response would be 'I can and I will.'

And our story will demonstrate why she would be wrong.

MIA WASIKOWSKA

Mia Wasikowska recently starred in Jessica Hausner's thriller *Club Zero*, which premiered in competition at the 2023 Cannes Film Festival, and she will next be seen alongside Taika Waititi in Jeffrey Walker's upcoming feature *Fing!*, based on the bestselling children's book by David Walliams.

Her recent credits include Mia Hansen-Love's *Bergman Island*, which had its World Premiere at the 2021 Cannes Film Festival, Robert Connolly's *Blueback* based on the Tim Winton novel of the same name, which earned Mia a nomination for Best Supporting Actress at the 2024 AACTA Awards, Roger Michell's *Blackbird* alongside Kate Winslet, Sam Neill and Susan Sarandon, the

Netflix feature *The Devil All The Time* alongside Chris Evans, Robert Pattinson and Tom Holland, and Mirrah Foulkes'

debut feature *Judy and Punch*, which had its World Premiere at the 2019 Sundance Film Festival, and earned her a Film Critics Circle of Australia Award for Best Actress.

Mia gained international recognition as the title character in Tim Burton's 2010 retelling of the Lewis Carroll novel, *Alice in Wonderland*, alongside Johnny Depp, Anne Hathaway and Helena Bonham Carter. Her performance earned her the AFI Award for Best International Actress. In 2015, she reprised the role in James Bobin's sequel, *Alice Through the Looking Glass*.

Her other credits include Nicolas Pesce's *Piercing*, which premiered at the 2018 Sundance Film Festival, David Zellner's *Damsel*, Cedric Jimenez' *The Man with the Iron Heart*, Guillermo Del Toro's period thriller *Crimson Peak*, Sophie Barthes' *Madame Bovary*, David Cronenberg's *Maps to the Stars*, Richard Ayoade's *The Double*, John Curran's *Tracks*, Jim Jarmusch's *Only Lovers Left Alive*,

Chan-wook Park's *Stoker*, John Hillcoat's *Lawless*, Rodrigo Garcia's *Albert Nobbs*, Cary Fukunaga's *Jane Eyre*, Gus Van Sant's *Restless*, Lisa Cholodenko's *The Kids Are All Right*, Scott Teems' *That Evening Sun*, Peter Carstairs' *September*, Greg McLean's *Rogue* and Paul Goldman's *Suburban Mayhem*. Mia also featured in the first season of the acclaimed HBO series *In Treatment*.

Mia made her directorial debut with *Long, Clear View*, a segment of *The Turning* anthology film, based on Tim Winton's novel, which was nominated for an AACTA Award in 2013. She followed this with *Afterbirth*, a segment of *Madly*, an international anthology of short films featuring innovative love stories, which premiered at the 2016 Tribeca Film Festival.

In 2019, Mia made her main stage theatre debut as Ralph in the Sydney Theatre Company's production of *Lord of the Flies*, directed by Kip Williams.

Mia has also received the Hollywood Breakthrough Actress of the Year Award and the Australians in Film Breakthrough Award. This year, she has been announced as the Australian Film Television and Radio School (AFTRS) Artist-in-Residence.





OLDER GEORGIA COOKE

After spending 37 years in a psychiatric facility much of the driven energy that once allowed her to dominate any room she was in, has dissipated. She has come to terms with several facts: that she may never see Frankie again, that the Parrish Station killings and their aftermath ruined everything she held dear and that she may never live what could be called a 'normal'

life again. But to say that she is comfortable with these things would be entirely wrong. She is smart enough, and realistic enough, to accept that what has been done cannot be undone. But the spark is still very much there. And when the opportunity for redemption comes, she realises very quickly that she is ready to grasp it with both hands.

HEATHER MITCHELL

Heather Mitchell is one of Australia's most respected actresses across film, television and theatre. In 2025, she returned for the third consecutive year as US Supreme Court Judge Ruth Bader Ginsberg in the Suzie Miller play *RBG: Of Many, One* for which her acclaimed virtuosic one-woman performance won her a Green Room Award and Critics Circle Award in

2024, and a Time Out Award for People's Choice Favourite Performance in a Play in 2025.

Heather's impressive list of television credits includes the Paramount+ series *Fake* alongside Asher Keddie and David Wenham (which earned her a 2025 AACTA nomination for Best Supporting Actress in a Drama), TV miniseries



Pleasant Avenue, Binge series Love Me alongside Hugo Weaving and Bojana Novakovic (for which she won Most Outstanding Supporting Actress at the 2022 Logies and Best Supporting Actress in a Drama at the AACTAs in 2022 and 2024), the SBS series The Unusual Suspects, BBC's Wakefield, ABC's series Operation Buffalo, Network 10 series The Secrets She Keeps, Foxtel series Upright alongside Tim Minchin, and Network Seven's Ms Fisher's Modern Murder Mysteries. Most recently, Heather can be seen in the Amazon series The Narrow Road to the Deep North and will next be seen in Paramount's Two Years Later.

Other television credits include Gold Diggers, A Place to Call Home, Reef Break, Harrow, Riot, Molly, Jack Irish: Black Tide, Power Games (for which she received a 2014 AACTA Award nomination for Best Guest or Supporting Actress in a Television Drama) and Steven Spielberg and Tom Hanks US miniseries The Pacific.

Heather's feature credits include Baz Luhrmann's The Great Gatsby, Fred Schepisi's The Eye of the Storm, Leon Ford's Griff the Invisible and Irresistible alongside Susan Sarandon, Netflix feature Bosch & Rockit, Del Kathryn Barton's debut feature Blaze, and Rachel Ward's Palm Beach alongside Richard E Grant, Bryan Brown and Sam Neill. She received a Best Lead Actress

award at the 2011 and 2012 New York City International Film Festival for her performance in Nadine Garner's short film, Afterglow and Glenn Stewart's The Red Valentine.

Heather has worked extensively in the theatre having performed in productions including Iliad Out Loud for Sydney and Adelaide Festival, Playing Beatie Bow, Harp In The South, Top Girls, Rosencrantz and Guildenstern Are Dead, Les Liaisons Dangereuses, The Doll Trilogy - Summer of the Seventeenth Doll, Coriolanus, Henry IV and True West directed by Philip Seymour Hoffman for the Sydney Theatre Company; The History Boys for the Sydney Opera House, Marion Potts' Hamlet and the Winter's Tale for the Bell Shakespeare Company; and Scenes From a Separation and Uncle Vanya for the Melbourne Theatre Company. Heather's performance as Shirley Hastings in Baz Luhrmann's production of Strictly Ballroom The Musical won her the 2014 Helpmann Award for Best Female Actor in a Supporting Role in a Musical and 2015 Green Room Award for Best Female in a Supporting Role (Musical Theatre).

In 2020, Heather was made a member of the Order of Australia at the Australia Day Honour's "for significant service to the performing arts, and to the community.



YOUNGER MICHAEL THORNE

No one is ever likely to have called Martin 'driven'. He's a proficient and intelligent detective sergeant and he's good at it. And he can be courageous when / if he needs to be. But he doesn't enjoy the work like Georgia does. To be brutally honest, he's come to realise that dealing with the general public is a pain in the arse. At the same time, he greatly enjoys the camaraderie of the cops. He likes being one of the boys and sharing war stories. He also greatly respects Georgia and enjoys her company enormously. They can read each other well and make each other laugh, which makes them a very good team. In another universe, they may even have

been more than a professional team. But life gets in the way of these things. And there's no greater example of this than the Parrish Station killings.

It may have been said of Martin once or twice that he can be 'shambolic'. Sartorial elegance is not his long suit and when he wears a tie he does so because he has to, not because he wants to. But he's charming and smart. Martin is not a judgemental person - he takes people as he finds them. Georgia loves this about him. It's a shame he can be spineless.

XAVIER SAMUEL

Xavier Samuel has garnered international attention for his standout performances, establishing himself as one of the most dynamic and versatile actors of his generation.

After graduating from Adelaide's Flinders University Drama Centre in 2005, he debuted on screen in the highly acclaimed independent feature 2:37 opposite Teresa Palmer. Directed by Murali K. Thalluri it screened in competition at the 2006 Cannes Film Festival in "Un Certain Regard".

Xavier Samuel recently starred in Andrew Dominik's Netflix film Blonde opposite Ana de Armas and in Baz Luhrmann's film Elvis opposite Austin Butler and Tom Hanks. His international break came in Twilight: Eclipse opposite Kristen Stewart, Robert Pattinson and Bryce Dallas Howard. His international credits also include Roland Emmerich's Anonymous with Vanessa Redgrave, Mark Rylance and David Thewlis, Anne Fontaine's Adore opposite Robin Wright and Naomi Watts, Catherine Hardwicke's feature



Plush, David Ayer's *Fury* with Brad Pitt, *Frankenstein* directed by Bernard Rose, *Love and Friendship* opposite Kate Beckinsale and Chloë Sevigny Directed by Whit Stillman, *Mr. Church* directed by Bruce Beresford. Xavier can most recently be seen in Disney+ thriller series *The Stolen Girl* Directed by Eva Husson. He will next be seen in the romantic comedy *Champagne Problems* alongside Minka Kelly and in Pierre Filmon's latest feature film *The Great Departure*, as well as the upcoming feature film *Send Help* with Rachel McAdams Directed by Sam Raimi.

Xavier has become a household name in Australia, having starred opposite Hugo Weaving in the drama series *Seven Types of Ambiguity*. His Australian feature film credits include *Riot* directed by Jeffrey Walker, the independent thriller *Bad Blood*, Craig Monahan's *Healing* also opposite Hugo Weaving, *Spin Out*, *The Death and Life of Otto Bloom*, the comedy *A Few Best Men* directed by award winning filmmaker Stephan Elliot and its sequel *A Few Less Men*, *Bait*, *Drift* alongside Sam Worthington, *September* with Mia Wasikowska, *Newcastle* and horror film *The Loved Ones* which has since gained a cult following. His Australian television credits include *The Clearing* opposite Teresa Palmer and Miranda Otto for *The Lost Flowers of Alice Hart* directed by Glendyn Ivin, Netflix's *Apple Cider Vinegar* opposite Kaitlyn Dever and most recently *The Last Anniversary* directed by John Polson.

Xavier has worked with many of Australia's major theatre companies, credits include *The Dog/The Cat* (Belvoir); *The Seagull* (State Theatre Company South Australia); *Mercury Fur* (Theatreworks Co. Initiative/Griffin Theatre Company); *Osama the Hero* (La Mama/The Old Fitzroy); *Two Weeks With The Queen* (Windmill Performing Arts); *Hamlet*, *Psycho Beach Party*, *Dreaming*, *Mud* and *The Share* (Flinders University Drama Centre).



OLDER MILLIE FARRAH

Like all the people caught in the vortex of the 1987 Parrish Station killings, Older Millie bears the scars of that experience. In her case, literally. If there is a more quintessential example of how trauma can change a person, it would be difficult to imagine. When we meet Millie in her 50's, she has been battle-hardened. Despite her traumatic setbacks, several of which we will witness in

gruesome detail, Millie has risen through the cops to the rank of Detective Inspector. This she has done by sheer strength of will. Older Millie smiles a lot less than she used to. She is consumed by her career and can be flinty. Incompetence annoys her. But she has a very good heart and will never punch down.

Like Martin Lee, the questions around what actually happened at Parrish Station have never left her.

DORIS YOUNANE

Doris Younane has a career that spans over 35 years with an extensive body of work in television, film and theatre. Doris charmed audiences in her role of the much-loved 'Heather' in all four seasons of Five Bedrooms, garnering a nomination for Best Comedy Performer at the 2022 AACTA Awards.

Recent television credits include Frayed, Last King of the Cross, The Clearing and Apple Cider Vinegar. Doris is also well known to audiences worldwide for her portrayal of 'Moira Doyle' over several seasons of the phenomenally successful McLeod's Daughters. Other television credits include Party Tricks, The Wrong Girl, Soul Mates, Secret City, False Witness, Blackjack and Sea Change, along with NCIS Sydney S2 & 3.

Doris appeared in the feature film The Heartbreak Kid, leading to a role in the spin-off

television series, the original Heartbreak High as 'Yola Fatoush'. Other feature films include The Combination and Measure for Measure, for which she received an AACTA Award nomination for Best Supporting Actress in 2020. Doris will soon be seen in the feature film Posthumous directed and written by Josh Tanner.

Doris has worked in many major theatre companies, winning a Green Room Award for Best Actress for her work in A Beautiful Life (Performing Lines) and a Sydney Theatre Award nomination for Best Supporting Actress in Jump for Jordan (Griffin Theatre).

In addition to her vast body of work as an actor, Doris trained with Circus Oz in acrobatics and flying trapeze. Doris is also actively involved as an Ambassador with Dementia Australia.



OLDER FRANKIE COOKE

Older Frankie is a spiritual person. Ever since the events in 1987 that upended her life and left her estranged from her mother, she has been searching to understand the meaning of existence. She's a woman in search of purpose. For a number of years after Georgia was institutionalised, Frankie was emotionally untethered and, in her late teens, went

off the rails. She became depressed and addicted to hard drugs. But when we meet her in the present, she has apparently shrugged off those burdensome weights and become a church minister. Nevertheless, the curiosity and emotional vulnerability she had as a child remain. Beneath her calm exterior, Frankie is desperate to know God...whatever that is.

EMMA LUNG

Since her breakout performance in the lead role of the film Peaches starring alongside Hugo Weaving and Jacqueline McKenzie, Emma has built a career delivering exceptional performances in a wide spectrum of roles crossing over both film and television. She starred in the critically acclaimed genre bending series for Stan, Wolf Like Me (Series 1 & 2), with Isla Fisher and Josh Gad and the highly acclaimed series led by Sigourney Weaver, The Lost Flowers of Alice Hart. Emma can be seen on Binge/Foxtel in both seasons of Strife opposite Asha Keddie and will soon be seen in the comedy/drama series Sunny Nights directed by Trent O'Donnell.

She has won multiple awards for her work, internationally and in Australia, including an AFI award for Outstanding Achievement in Short Film Screen Craft for Stranded. This role also won her a best actress award at the Shanghai

International TV Festival. Emma won the Graham Kennedy Award for Most Outstanding New Talent Logie Award that same year. More recently she won the Best Female Performance award at the Fantastic Planet Festival for her role in thriller Crave, also starring Josh Lawson and Ron Perlman. She was nominated for an AFI in the Best Actress Category for her harrowing performance in Dee McLachlan's lauded film, The Jammed.

More of Emma's credits include the movie 48 Shades and Christopher Smith's Triangle. She played 'Lola', the scheming wife of Marou Montebello in ABC TV's 2012 series The Straits, starring Brian Cox and Aaron Fa'aoso. Emma also played 'Colette Riger' in the beloved Wonderland series, as well as roles in Rake S4, My Place, Rescue Special Ops, The Verdict, All Saints, The Cooks, US hit series Entourage and the US pilot Extreme Team.



YOUNGER CALLUM PARRISH

Callum Parrish inherited his father's mining fortune in 1982 at the age of 30. Prior to heading up one of the largest companies on the planet, Callum concerned himself mainly with partying, drugs and occult esoterica. He is charismatic and intense. His single biggest problem, not that he's aware of it, is that ever since he could speak, he's been surrounded by people who simply will never tell him that he's talking shit. The exception to this rule was his father, Rhys, but he's dead now so, since the early 80s, Callum has managed to insulate himself from reality

with a cadre of pliant hangers-on. As a result, he's come to the understandable conclusion that he is a once-in-a-generation genius.

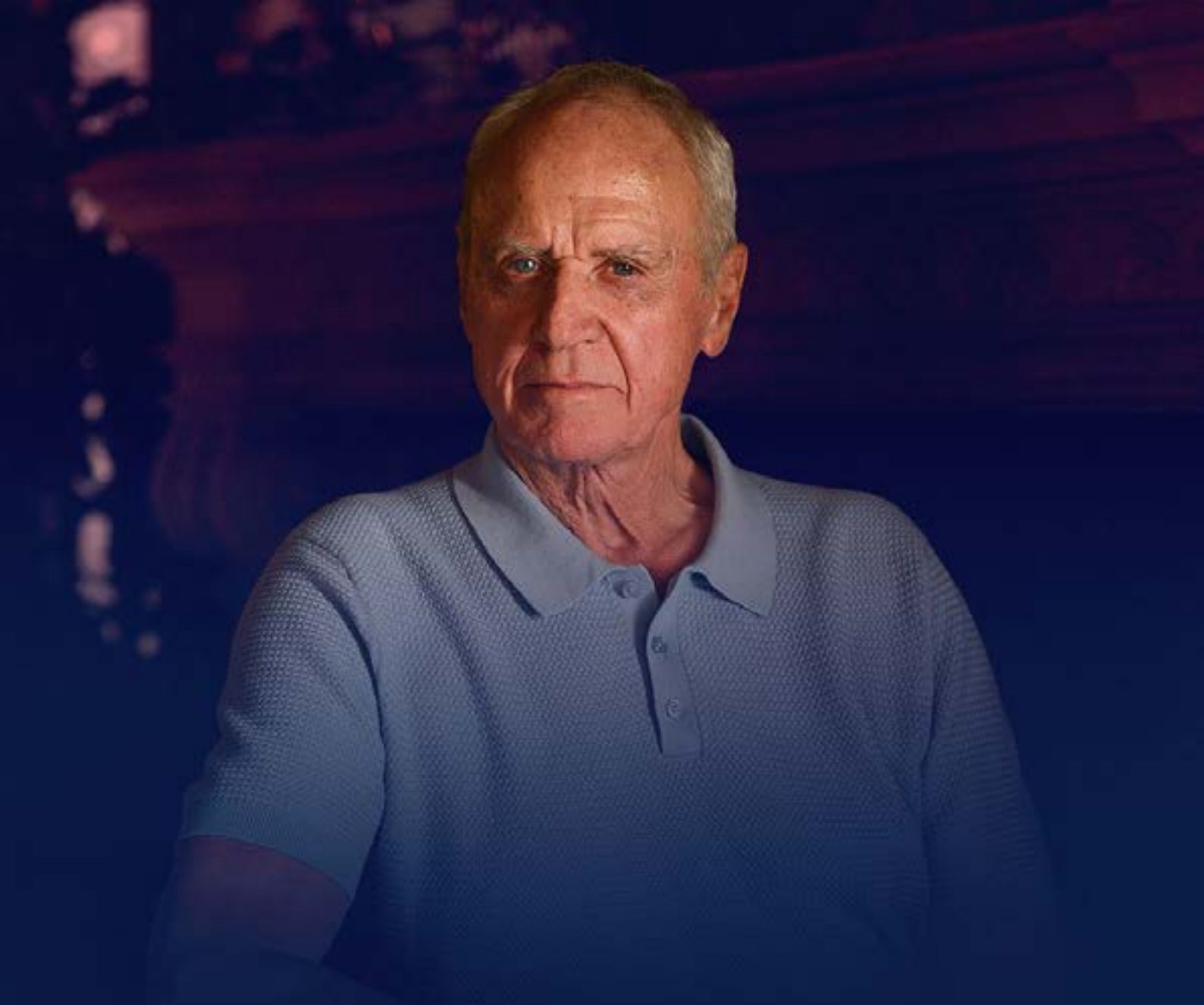
Younger Callum presents as 'odd'. He's distracted by bizarre and unusual things because he knows he has the money and time to indulge himself – much like his father was. He's largely driven by id – an impulse / stimulus / response kind of guy. A man of appetites. He doesn't care much about the consequences of his actions because...why would he? He's never needed to.

NIC ENGLISH

Nic English recently returned for the second season of popular BBC/Stan period drama series Ten Pound Poms reprising his role of Robbie Carter alongside Michelle Keegan. Prior to this, he featured in the much-loved long running Australian drama series Home and Away, as well as Celeste Barber's series Wellmania, and Stan series Joe vs Carole.

Nic's other screen credits include the Netflix series Reckoning alongside Aden Young and Millie Alcock, SBS web series The Tailings, the popular comedy series Rosehaven, Greg McLean's Wolf Creek 2 and Nick Matthew's One Eyed Girl.

Recently, Nic appeared on stage for Belvoir in Big Girls Don't Cry and Scenes from a Climate Era. Past theatre credits include the acclaimed production of Consent for Outhouse Theatre Company /Seymour Centre, Aleppo, A Portrait of Absence for the Adelaide Festival as well as End of the Rainbow, The Misanthrope, Holding the Man, The Glass Menagerie, The Complete Works of William Shakespeare (Abridged) and Neighbourhood Watch for State Theatre Company South Australia.



OLDER CALLUM PARRISH

Older Callum presents as more mellow and thoughtful – someone who has learned from his mistakes and understands that an indulgent life driven by the need to control others does not lead to contentment. Unfortunately, nothing could be further from the truth.

In his seventies, Callum considers himself as much a master of the universe as he did four decades ago. He drinks less and no longer takes drugs, but his singular motivation in life remains as it was – to get what he wants. And when he does, it is rarely good for anyone else around him.

ALAN DALE

Alan Dale's longstanding career boasts an impressive array of credits, which is a testament to his versatility.

Selected television credits include Dynasty, The Assassin, Wreck, Entourage, The OC, Californication, LOST, Ugly Betty, Flight of the Concords, 24, NCIS, The West Wing, ER and The X Files. He is also well recognised for his eight-year role as Jim Robinson on the long-running Australian Soap Neighbours.

Alan appeared in the feature film Entourage reprising his role from the series of the same name. Selected film credits include Captain America: The Winter Solider, The Girl with the Dragon Tattoo, Priest, After the Sunset, Hollywood Homicide, Indiana Jones and the Kingdom of the Crystal Skull and Star Trek: Nemesis.

He played the lead role of King Arthur in Spamalot on the West End, London. He has hosted his own radio shows and is a successful voice-over artist in Australia, the United Kingdom and the United States.



OLDER MICHAEL THORNE

The man Martin has become four decades after the Parrish Station killings – apart from the shambolic quality – is far removed from the man he once was. The Faustian bargains he made all those years ago, both with himself and Callum Parrish, have taken their toll and hollowed him out. He quit the cops not long after the Parrish Station killings, worked for Callum Parrish until he could

take it no more, and he's now very much a loner – by choice. He presents as a somewhat paranoid person – suspicious and unpredictable. Some of this

ROBERT TAYLOR

Robert Taylor's long screen career spans across national and international markets.

He is best known for his work in Longmire, portraying the lead role of Walt Longmire for six seasons. Robert's notable international film credits include; the role of Agent Jones in the original The Matrix (dir. Lana and Lilly Wachowski), starring alongside Will Smith and Margot Robbie in Focus as McEwen, the role of Heller with Jason Statham for The Meg, in Grounded alongside Radha Mitchell and portraying the role of Skip Taylor in Columbia Pictures' action-adventure film, Vertical Limit.

Robert's Australian film credits include: Just A Farmer, Kid Snow (dir. Paul Goldman), the first nations produced and directed anthology featurette We Are Still Here (dir. Dena Curtis), Ned Kelly, After the Rain, Storm Warning, The Hard Word, Muggers, Rogue, Coffin Rock, Don't

is artifice, a way of keeping people uncertain about him. This he developed as a personality cloak when he ran his own small private investigation company. But not all of it is artifice...because he can be both suspicious and unpredictable.

In recent times, Older Martin has become obsessed with what happened at Parrish Station in 1987. Partly, this is to stop himself drifting aimlessly into decrepit old age. But it is also because he, more than any other character in our series, is in a desperate search for redemption.

Tell, The Menkoff Method, What Lola Wants and Healing.

Most recently, Robert starred in the critically acclaimed Netflix AUS series, Territory, the NBC mini-series Apples Never Fall opposite Annette Bening, as well as the NCIS Origins series (Paramount) portraying Jackson Gibbs.

His extensive television credits include: Scrubland S1 for Stan, The Newsreader besides Anna Torv and Sam Reid, Wolf Creek, Mr & Mrs Murder, Twentysomething, Satisfaction, Underbelly: Tell Them Lucifer Was Here, After The Rain, First Daughter, Tales of the South Seas, Twisted Tales, The Feds, Stingers, Killing Time and Ballykissangel (BBC).

Robert will next be seen in the upcoming Australian horror feature, Saccharine and will be reprising his role for Season 2 of NCIS Origins.



YOUNGER MILLIE FARRAH

Millie knew she wanted to be a cop from the age of ten and has pursued this goal with purpose. She is both dedicated and enthusiastic, sometimes to the point of being irritating. But the brightness of her personality and her self-effacing temperament get her a very long way and she knows this instinctively. People enjoy Millie's company. At the same time, she keeps her personal cards very close to her chest,

not given to outpourings of either self-promotion or emotional extravagance. She is well aware that, as a young, female cop both of these qualities will not play well with her superiors. As result, Millie is underestimated. Beneath her keenness to please and to be respected is a very, very determined young woman who knows in her heart that she will succeed. And she's right.

KAT HOYOS

Named one of the Next Gen Women of Film and TV by TV Week, Kat Hoyos was placed in the spotlight for her hilarious performance as Layla Habib on Nine Network's Here Come the Habibs. The show was nominated for best comedy at the TV Week Logie Awards and best international comedy at the Golden Nymph and Rose d'Or Awards.

2021 brought about Nine Network's heart-warming drama Amazing Grace with Kat playing midwife Sasha Lorente starring Sigrid Thornton and Kate Jenkinson.

Kat starred in films Chasing Comets, A Suburban Love Story with Luke Ford and The Road Home, winning awards at multiple festivals.

Kat is also an accomplished singer and dancer. Her stage credits include Jersey Boys The Musical – Australian and NZ tour, Hairspray The Musical – Australian Tour and Xanadu at the Hayes Theatre.

She has danced at major events like the Australian MTV Awards, ARIAS, The Australian Open, Dancing with The Stars and more.

Kat sang lead vocals on Nine Network's, Carols by Candlelight and guest entertained on several international cruise liners.

Kat loves working within writer rooms as a consultant and has worked with Griffin and Playwriting Australia (APT). She also uses her journey to inspire upcoming artists on industry panels.

Kat holds a Bachelor in Performance (Music and Theatre) from the University of Wollongong and a Cert IV in Dance from Brent St.

She has also studied in LA at The Groundlings, Ivana Chubbuck and Margie Haber. In Australia, she is part of the faculty at Improv Theatre Sydney, NIDA and other leading performing arts institutions.



YOUNGER FRANKIE COOKE

About twelve months before our story begins, eight-year old Frankie was involved in a car accident that killed her father and left her in a coma. She was clinically dead for four minutes. This experience changed her. She has become socially withdrawn, contemplative and wary. She has also become more perceptive. She's always been an intelligent, loving and curious child, but the car accident and its aftermath have also left her with a preternatural capacity for intuition and insight way beyond her years. She has an instinct for what's going on in people's heads. She also understands intuitively that there are forces beyond human understanding that shape the world...even if she doesn't yet know what those forces are. That frightens her and makes her vulnerable.

GRACE OWENS

Grace Owens is 11 years old and began her acting career at just seven years of age, appearing in campaigns ranging from pasta to insurance, through to Australian eggs and even a four-wheel drive.

A highlight of her acting career was appearing in the government's Australia Indigenous Voice Referendum video.

Grace also starred in ABC Kids - Playschool Art Time where she learnt about Yayoi Kusuma and her art.

Aside from acting, Grace has been practicing Akido since she was five years old and enjoys a variety of other active sports.

ALEX MALONE / Kate Reynolds

Alex Malone recent television credits include roles in Bunya Productions' Mystery Road: Origin 2, the Stan original series, Ten Pound Poms, both seasons of the comedy series Colin From Accounts, Home & Away, RFDS, ABC's The Heights and Les Norton, Matchbox's Wanted and A Place to Call Home.

As for film, Alex's most recent role was in the 2023 psychological thriller, The Royal Hotel, alongside Julia Garner and Hugo Weaving. Prior to this, she appeared in the John Curran directed film, Mercy Road, alongside Toby Jones and Susie Porter, the Stan original film Transfusion alongside Sam Worthington and Pulse directed by Stevie Cruz-Martin.

In 2025, Alex performed on stage in the Belvoir 25A Production of Furious Mattress. This was not her first time working with Belvoir, previously she performed in both the 2022/23 seasons of At What Cost?. Her other theatre credits include the 2024 GWB Perth season of Death of a Salesman directed by Neil Armfield, the 2024 Karim production for the National Theatre of Parramatta, Before The Meeting at the Seymour Centre, Eurydice and Babes in the Woods for the Old Fitz, The Lighthouse Girl and The Caucasian Chalk Circle for Black Swan, ATYP's Spring Awakening - The Musical and Spectrum Now's Orfeo Ed Euridice directed by Shannon Murphy.

Alex is a 2014 graduate of the Western Australian Academy of Performing Arts (WAAPA).

GEOFF MORRELL / Tony Webb

Geoff Morrell is one of Australia's most prolific screen and stage actors, having appeared regularly with Australia's major theatre companies over several decades, as well as appearing in countless critically acclaimed TV series and films. He is probably most well-known for his screen performances in Cloudstreet, and television series Grass Roots and Changi, as well as the internationally acclaimed series Lord of the Rings: The Rings of Power.

He has been nominated five times in the leading actor category at the AACTA/AFI awards for the series' Changi, Marking Time, Fallen Angels and twice for Grassroots, for which he won Best Actor in a Leading Role in 2001. He has also been nominated for four Silver Logies.

Recent screen credits include Mystery Road: Origins 2, Thou Shalt Not Steal, High Country, Lord of the Rings: The Rings of Power (series 1 & 2), and

Wolf Like Me. Other television credits include Top of the Lake: China Girl, Harrow, F*cking Adelaide, The Code, Blue Water Empire, Please Like Me, Deep Water, Catching Milat, Miss Fisher's Murder Mysteries, Serangoon Road, Small Time Gangster, Rake, Cloudstreet, as well as Blue Murder, Murder Call, The Falls, Bed of Roses, Curtin, Bastard Boys, Blue Heelers, 8MMM Aboriginal Radio, Home and Away, Marking Time, The Bill, Monocled Mutinee, Lady Windermere's Fan and Farscape.

Film roles include The Mongoose, Ice Road 2: Vengeance (both starring Liam Neesom), as well as Red Christmas, Oranges and Sunshine, The Mule, Ned Kelly, Oscar and Lucinda, Ten Empty, Rogue, Lucky Miles, Looking for Alibrandi, Blackrock, Mr Reliable, No Worries and The View from Greenhaven Drive.

Having performed in countless stage productions spanning 45 years and two continents, Geoff was most recently seen in the National tour of Nakhia Lui's award winning hit Black Is the New White for the Sydney Theatre Company. Other recent theatre credits include The Great Fire, and The Blind Giant is Dancing for Belvoir St Theatre.

Geoff is also an accomplished artist and musician performing regularly as The Number Four Band with fellow actor David Field. He has previously composed the musical score for the feature film The Combination: Redemption.

ROB CARLTON / Snr Insp. Charlie Lockwood

One of Australia's most outstanding actors, Rob Carlton has starred in a long list of Australian television series including Conspiracy 365, Parer's War, Riot, Wanted, Mabo, Underbelly III - The Golden Mile, Chandon Pictures, The Hollowmen, All Saints, Blue Heelers, Water Rats, Roar, A Country Practice and E Street. His portrayal of Kerry Packer in Paper Giants - The Birth of Cleo and Magazine Wars has been heralded by critics and audiences alike. Rob won the 2012 Silver Logie Award for Most Outstanding Actor for Paper Giants.

Most recently Rob starred in White Lotus S3 for HBO, Boy Swallows Universe, Stan Original Black Snow, North Shore, Bali 2002 and Total Control. His feature film credits include Apex, Kangaroo, Dangerous Animals, Sweet River, That's Not My Dog!, Super Awesome!, Mental, Any Questions for Ben? Strange Bedfellows, You Can't Stop The Murders, Muggers and The Year My Voice Broke. Rob commenced his acting career at the age of fourteen.

Rob is also a producer, director and writer.

He is currently on the Australian 2024/25 tour of his one-man theatre show Willing Participant. It has received critical acclaim and awarded Perth Fringe "Best Theatre Show", Adelaide Fringe "Weekly Winner Best Theatre Show", and Newcastle Fringe "Best Theatre Show".

Rob's production company, Shadowfax TV, produced two series of the award-winning comedy, Chandon Pictures. Rob co-directed as well as taking creator, writer and acting credits in the series. Chandon Pictures is now shown in over 15 territories around the world, including the USA and UK. Both Chandon Pictures and Rob have been nominated for numerous awards for the show, (Logies, AFI's, Writers Guild and Directors Guild awards), with Rob winning an Australian Writers Guild award for best narrative comedy.

Rob's play A-Framed was first produced by his production company in 1998 to critical and box office success. A-Framed has since been produced in Sydney and Melbourne by different theatre companies. He's appeared on stage in Mother and Son, The Complete Works of William Shakespeare abridged and recently toured NSW with his one man show, What a Relief, it's Rob Carlton.

In February 2006 Carmichael and Shane, a short film Rob wrote, starred in, co-directed and coproduced, won Tropfest. Rob was also lead actor in the film How Many Doctors Does It Take to Change a Lightbulb which won Best Comedy at the festival

the same year. Rob won Best Actor at the festival for his performances in these two films.

Locally, Shadowfax TV has collaborated with Essential Media, WTFN and Fremantle Media in developing a range of different television formats and dramas. In the US, Shadowfax TV has collaborated with Fox Network, Lionsgate International, Fishbowl World Wide Media and Octagon Management. Recently Rob collaborated with TEG, directing and hosting the live I Catch Killers Live stage show.

Rob is also a renowned storyteller. His Story Club podcasts, Five of My Life podcast and Speakola podcast editions have been downloaded 10's of thousands of times. His Story Club stories formed the bedrock of his touring one man show Rob Carlton is Clearly Confused.

ALEX MENGLET / Anton Surkov

Alex Menglet comes from an established Russian theatrical family. Prior to his formal training as an actor, he participated as a juvenile in The Old Fortress as a co-lead in this TV Series, and also in the feature film The Boys, a biographical film based on the life of the composer Radion Shidrin, and a co-production of Mosfilm/GDR Hurray for the Holidays, playing an English boy.

His formal training followed with a four-year course in acting and stage direction at Moscow State Institute of Drama (GETES), receiving his Diploma in 1977.





CRAIG ALEXANDER / Brendan Smithv

Craig Alexander is an Australian actor, writer, and filmmaker who has been a prominent figure in the theatre industry for nearly two decades. Recent stage credits include *Waiting for Godot*, *The Chosen Vessel*, *The Story of the Oars* (all for *The Street*) and *Unprecedented* (*Hothouse Theatre*).

However, his recent focus has shifted toward the screen, working both in front of and behind the camera. With an array of short films, web-series, and documentaries under his belt, Craig has proven his talent on both sides, earning him recognition at various film festivals across the country, including an *Innovation in Storytelling Award* for his documentary piece *Together Alone* and multiple *Best Actor* nods. Earlier this year his debut feature *Snatchers* premiered at London's *Raindance* to critical acclaim, earning a nomination for *Best Debut Feature*, before playing several local film festivals (*SUFF*, *Capital Film Fest*) and creeping into cinemas later this year.

ESSIE RANGLES / Snr Constable Elle Hardy

Essie Randles was recently seen starring opposite Annette Bening and Sam Neill on the limited series *Apples Never Fall*. The series centers on the Delaney family who, after the disappearance of their matriarch, are forced to re-examine their family history with fresh eyes.

Essie also starred in the indie feature *Speedway* which follows the unsolved 1978 'Burger Chef Murders' that claimed the lives of four teenagers in *Speedway, Indiana*. Essie plays "Jane Friedt", the assistant manager of the restaurant and one of the murder victims.

Essie holds a BFA in Acting from Australia's esteemed *Victorian College of the Arts*.

DI ADAMS / Coroner Wendy Butler

Di Adams has worked on screen in *Two Ugly People*, *A Stable for Horses*, *Still Life*, *June Again*, *All God's Creatures*, *Cherith*, *Help Me*, *Rust Bucket*, *The Turning*, *The War Room*, *The Water Diary*; and on television in *Troppo*, *The Messenger* and *Rake*, *Pieces of Her*, *Top of the Lake China Girl*, *The Twelve* and *Secret City*, *Wake In Fright*, *While the Men Are Away*, *The Principal*, *A Place to Call Home*, *Home* and *Away* and *The Other Guy*.

Di appeared most recently on stage in *Mary Jane* for *Old Fitz*, *Sweat* for *Sydney Theatre Company*, *Seventeen* at the *Seymour Centre*, touring NSW in *Wild Thing*, *Tongue Tied* and *Tom* at the *Farm* at *KXT* in 2022, the 2020 *Griffin Theatre* production *Wicked Sisters*, *Australian Open* for *Bub* and *Trevor* for *Outhouse Theatre*, both at *KXT* in 2019. Other stage credits: *Apocalypse Theatre Company*: *All My Sleep* and *Waking*, *Bell Shakespeare*: *King Lear*, *Ensemble Theatre*: *When Dad Married Fury*,

Mophead/Red Line Productions the *Old Fitz*: *The Humans*, *New Theatre*: *Parramatta Girls*, and *STC*: *The Crucible*, *Tartuffe*.

Di will next appear in the upcoming SBS television series *The People vs. Robodebt*.

CAMERON JAMES / Damien Tovey

Cameron James is stand-up comedian, musician and storyteller. In 2024, Cam partnered up with Aussie music legend Ben Lee's indie record label to release his own comedy music, with his single *Medium D*ck* racking up tens of thousands of Spotify streams and over 9 million views on Instagram and YouTube.

His solo shows, *Electric Dreams* and *Mixtape* earned him the *Director's Choice Award* at *Sydney Comedy Festival* and a nomination for *Most Outstanding*

Show Award at Melbourne Int. Comedy Festival. Other awards include Raw Comedy National Runner Up in 2012, multiple AWGIE Awards for Best Comedy Writing, and an APA Award for Best Entertainment Podcast.

Cam has most recently appeared on these TV shows: The Gala, Spicks and Specks, Guy Montgomery's Guy Mont-Spelling Bee, Bump, Utopia, WTFQA, Question Everything, At Home Alone Together, and his own comedy special on ABC's Comedy Next Gen in 2018. As a sought-out comedy writer, Cam has served multiple seasons on Gruen, Take 5, We Interrupt This Broadcast, At Home Alone Together, Win the Week and Celebrity Roasts. As well as head comedy writer on The Feed - leading to multiple AWG awards.

But Cameron's passion is creating his own comedy projects, from his beloved cult sketch series with Becky Lucas, The Becky & Cam Show, to the hit YouTube/Screen Australia series Finding Yeezus and the podcasts Finding Drago and Finding Desperado. The Finding series has amassed an audience of over 1.5 million around the globe and has been described by The Australian as "tremendously bonkers" and by The AV Club as "brilliantly silly".

Cameron returned to live stages in 2025 with his new show, Broken Records.

STEPHEN ANDERTON / Deputy Commissioner Pete Carrick

Stephen Anderton graduated from Theatre Nepean in 2001. A black belt in Brazilian jiu jitsu, professional MMA fighter and an avid sportsman, Stephen has since appeared in numerous theatre productions including Let the Right One In at Darlinghurst Theatre Company and Festen at the STC.

Selected screen credits include television series Last King of the Cross, The Lost Flowers of Alice Hart, Ten Pound Poms, Mr Inbetween, Barons, Reef Break, Eden, Les Norton, Total Control, Home and Away, Packed to the Rafters and feature films Hostile Forces, Convict and X Men Origins: Wolverine.

KEVIN MACISAAC / Doctor Robert Machen

Kevin Macisaac's screen credits include feature films Carmen, Peter Rabbit 2: The Runaway and Ladies in Black. Television credits include The Artful Dodger, Wellmania, RFDS, Operation Buffalo, Black Comedy, The Unlisted, Diary of an Uber Driver, Top of the Lake 2: China Girl and The Ketterling Incident.

Kevin won Best Male Actor at Tropfest for his performance in Red Nuts and was nominated for an Equity Ensemble Award for his work in telemovie The Outlaw Michael Howe.





SAM PARSONSON / Gary Boyd

Sam Parsonson made his Australian television debut at the age of 17 in the series *Headland*. This was followed by the critically acclaimed Australian drama series *Love My Way*, opposite renowned Australian actors Ben Mendelsohn, Claudia Karvan and Asher Keddie. His role as the petulant and rebellious teenager Dylan earned him a Logie award nomination for the Graham Kennedy Award for Most Outstanding New Talent in 2007.

In 2008 Sam appeared in the Steven Spielberg-produced mini-series, *The Pacific*. From the creators of the mini-series *Band of Brothers*, it told the story of the marines during America's battle with the Japanese in the Pacific during World War II.

Sam's subsequent Australian television credits include the popular Richard Roxburgh led series *Rake*, the Stan series *Romper Stomper*, created as a sequel to the Russell Crowe film of the same name, the historical war series *Gallipoli*, *Les Norton*, the award-winning series *Total Control*, and the comedy-drama series *Operation Buffalo*.

Sam's Australian feature film debut was the leading role of Evan in the 2009 feature film thriller *Coffin Rock*, followed by the feature film *John Doe*, the Mel Gibson directed war movie *Hacksaw Ridge*, the Australian war film *Danger Close*, the Australian sports drama film *Streamline*, and the Australian horror film *Sweet River*.

Sam's more recent credits include acclaimed director Justin Kurzel's screen adaptation of Richard Flanagan's novel *Narrow Road to The Deep North*, the independent Australian second world war film *Beast of War*, the Stan Original film *Transfusion* alongside Sam Worthington, and the comedy drama series *Irreverent*.

ALEX LEE / Kayla Paine

Alex Lee is a writer, television presenter, comedian, and actor, with a background in journalism.

Alex was a guest host of Network Ten's *The Project* and is a writer/presenter on the news series *WTFAQ* and hosted news quiz show *Win the Week*. Alex has also made recent appearances on Claire Hooper's *House of Games*, *The Weekly*, series 2 and 3 of *Question Everything*, *Spicks and Specks*, *Would I Lie to You?*, *The Cook Up*, *Celebrity Letters and Numbers*, *The Roast of Paul Hogan* and *The Roast of John Cleese*.

As co-host of current affairs and comedy show *The Feed*, Alex wrote and appeared live in-studio and in sketches, which saw Alex and *The Feed's* comedy team win the 2020, 2021 and 2022 Australian Writers Guild Award for Comedy - Sketch and Light Entertainment.

Recently, Alex has written for comedy series *Gold Diggers* as well as writing and presenting on *The Checkout*, *The Chaser's Election Desk*, *The Roast and Saturday Night Rove*). She has also appeared on *Media Circus*, *Story Club*, *The Other Guy* *The Letdown*, *The Fall Guy* and in *Play Dirty*. Prior to that Alex worked as a journalist, producer and newsreader on ABC News and as a political reporter for digital news site BuzzFeed.

DI SMITH / Margaret O'Connor

Di Smith is best known and well-loved as Dr Alex Fraser in *A Country Practice* and travelled for ten years on *The Great Outdoors*. She has appeared in a long list of Australian television dramas and comedies, from *The Restless Years* to *Redfern Now*. Recent roles include *Wellmania* and *Reckoning*.



Cinema credits include *Charlie and Boots*, *Emoh Ruo*, and she appeared under a hat for a Hollywood moment in Paramount's *The Fall Guy* in 2024.

She has had lead roles for all state theatre companies and for commercial theatre in drama and musicals. Highlights include *Countess Charlotte* in *A Little Night Music*, *Brooke* in *Falling from Grace*, *Lady Percy* in *Henry IV* for the Sydney Theatre Company, and national tours of *Two Weeks with Queen*, and *No Worries* for STC, QTC, SATC and MTC. She was Australia's *Tanzi* in the wrestling musical *Trafford Tanzi*, *Nurse Ratched* in *One Flew Over the Cuckoo's Nest* (Sport for Jove), *Leila* in *The Shifting Heart* (White Box Theatre) and as *Titania* in *A Midsummer Night's Dream* outdoor in Sydney's Botanic Gardens.

Her most recent roles were as *Eunice* in *Hot Tub* (Belvoir 25A 2024), *Lizzie* in *Seventeen* (Seymour 2024) and *Jackie* in *Wild Thing* (2023 NSW tour).

As screen producer, *The Mother Situation* (2017 Tropfest Winner, Best Film, Best Screenplay, Best Actress), *Perry* (2016 St Kilda Film Festival, Palm Springs Film Festival) both with writer director Matt Day. She also co-produced the 2014 TV Pilot *Subject to Change*.

As theatre producer, *Seventeen* (Seymour Season 2024), *Wild Thing* by Suzanne Hawley (NSW tour 2023), *In This Light* by Noel Hodda (Flight Path) 2022, *Peeled* by Catherine Strickland (Adelaide

Fringe, *River of Arts Festival NSW*, *Brown's Mart*, *Darwin*), and the children's storytelling season *Stories for Grommets* at Bondi Pavilion Theatre.

Di has been a proud member of MEAA Actors Equity since graduating NIDA in 1975.

NICHOLAS HOPE / Mr Colman

Nicholas has worked in film, television and theatre in Australia, Scandinavia, the United Kingdom, the United States, and Spain.

His first feature film role as the lead in Rolf De Heer's acclaimed *Bad Boy Bubby* won him the Australian Film Industry Award for Best Actor. He was recently nominated by the Film Critics Circle of Australia for Best Actor in a supporting role for his portrayal of Joseph in Ivan Sen's *Limbo*, and has been seen as an ethereal doctor in Storm Ashwood's debut feature *The School*, an aristocrat in *Picnic at Hanging Rock*, and a modern-day vampire in Erin Goode's *Jade of Death*, for which he won Best Actor at the Denver Series-Fest 2018.

He played an eccentric spaceman in Kurt Martin's *Moon Rock* for Monday, a frustrated nuclear scientist in Peter Duncan's *Operation Buffalo*, the hanging Judge in Leah Purcell's debut feature *The Drover's Wife*, the clownish Mr Potts in *Born to Spy*, a doubting priest in Hal Hartley's *Henry Fool*, and the self-deluding religious zealot in *The Secrets*





She Keeps. He was Old Man Smithers (aka the Luna ghost) in Raja Gosnell's Scooby-Doo, and was cast as the alcoholic and abusive Tommy, father of Cormack, in Goalpost Picture's Black Snow. More recently, Nicholas appeared as Glen in the Stan Original Sunny Nights and will appear in upcoming feature films It Will Find You and Leviticus.

ALAN DUKES / Owen Faine

Film credits include Thomas M. Wright's The Stranger, Hearts and Bones, Last Cab to Darwin, Book Week, The Little Death and Beneath Hill 60. Alan was also the voice of Brett in the acclaimed documentary Whiteley.

Alan's television credits include Return To Paradise, Bump, Five Bedrooms, Last King of the Cross, Significant Others, Stan Original Wolf Like Me, Operation Buffalo, The Secrets She Keeps, Doctor Doctor, No Activity (Stan) and Jack Irish.

For theatre, Alan has appeared in The Spare Room, Cat On A Hot Tin Roof (Belvoir Street Theatre), The President, Hay Fever, King Lear, Cyrano De Bergerac, Noises Off, The White Guard, True West, The Great, Dead Caesar, The Unlikely Prospect of Happiness (Sydney Theatre Company), This Much Is True, Mercy Thieves (Redline Productions/Old Fitz), As You Like It (Bell Shakespeare), Circle Mirror Transformation, Mary Stuart (Ensemble Theatre), Shining City, Alive At Williamstown Pier (Griffin Theatre Company), A Midsummer Night's Dream (Sydney Symphony Orchestra), Brilliant Monkey, Ruby's Last Dollar and Last Cab To Darwin (Pork Chop Productions).

MATTHEW SUNDERLAND / Paul Edgars

Matthew Sunderland has garnered an extensive and diverse body of work, featuring in over 20 feature films, spanning international and local productions, with notable roles in the US film The Mistake alongside Elizabeth Banks, the lead role in the US Horror film Pearl with Mia Goth, the Australian film The Stranger with Joel Edgerton, and significant contributions to acclaimed TV series like Rake, Wanted, Harry, and The Luminaries.

Additionally, Matthew Sunderland has made notable contributions to theatre, embarking on multiple Australian, British, and Edinburgh tours with The Sydney Theatre Company's The Secret River.

His filmography includes prominent titles such as James Gray's Lost City of Z with Robert Pattinson, Jennifer Kent's The Nightingale, Alister Grierson's horror film Bloody Hell, and Kiwi drama Out of the Blue, where he achieved his first of many Best Actor Awards.

Currently, Matthew Sunderland is shooting two unannounced Australian series.

BENEDICT HARDIE / Ray Tolliver

Benedict Hardie has appeared in numerous feature films, and will next be appearing in Allen, and Bear Country directed by Derrick Borte. You can see him most recently in Wolf Man directed by Leigh Whannell, How to Make Gravy based on the song by Paul Kelly, Stan Original Poker Face opposite Russell Crowe, Carmen alongside Paul Mescal and The Drovers Wife: The Legend of Molly Johnson.

Other feature films credits include Upgrade, The Invisible Man, Judy & Punch, Hacksaw Ridge, The Light Between Oceans and The Water Diviner.

Benedict's most recent television credits include The Artful Dodger and Nautilus, Colin From Accounts, Stan Original Sunny Nights, Bay of Fires, NCIS: Sydney, Joe Vs Carole, Total Control, While The Men Are Away, The Tourist, The Luminaries, and Mr Inbetween. Other television credits include Eden, The Commons, Secret City, Molly, The Letdown and Deadline Gallipoli.

Theatre credits include The Harp in The South (Sydney Theatre Company), The Dog/The Cat and The Drover's Wife (Belvoir St Theatre), Julius Caesar (Bell Shakespeare), and Life Without Me (Melbourne Theatre Company).

GAIL WATSON / Rosie

Gail Watson's film credits include Four of a King, What's the Deal, The Near Room, Harbour Beat and Dear Cardholder.

Her television credits include Headland, All Saints, Secret Men's Business, Murder Call, Water Rats and Police Rescue to name a few.

Some of her theatre credits include A Place with the Pigs, Hello Out There, Wind in the Willows and Hunting Cockroaches.

STEPHEN HUNTER / Sgt. Howard Souther

Stephen Hunter is best known for his fantastical role as Dwarf Bombur in Peter Jackson's The Hobbit Trilogy, starring alongside Martin Freeman and Ian McKellen.

Stephen's most recent feature appearances include Scoby, Spa Weekend and the feature, Play Dirty. His notable film credits include Escape From Pretoria alongside Daniel Radcliffe, Thor: Love & Thunder, Killing Ground, The Merger, the lead role of Madcap in the sci-fi adventure Blue World Order opposite Billy Zane, The Whistleblower, UNindian, the US horror Children of The Corn (dir. Kurt Wimmer) and for his work in the film, Ruby's Choice, with Jane Seymour, he received a Best Supporting Actor nomination from Film Critics Circle of Australia.

Stephen has also worked extensively in television, his recent credits include Monarch: Legacy of Monsters S2 and Bay of Fires S2. He has also

appeared in Heartbreak High, The Leftovers, Reef Break, Spirited, Stan Original Ten Pound Poms, Wanted, Stan Original Wolf Creek, Wakefield, The Tourist, Halifax Retribution, as well as Barons, Janet King, The Messenger and Rosehaven.

Stephen can currently be seen in the comedy series, Optics and the Australian spin-off mystery series, Return to Paradise.

ANTHONY BRANDON WONG / Simon Lim

Anthony Brandon Wong's film credits include The Matrix Reloaded, The Matrix Revolutions, The Invisible Man, Haywire (dir. Steven Soderbergh), Guns, Girls and Gambling (opposite Gary Oldman and Christian Slater), Flight of the Phoenix (opposite Dennis Quaid, Hugh Laurie and Giovanni Ribisi), Little Fish (opposite Cate Blanchett), Sequin in a Blue Room, Floating Life, Crooked Business and Thicker Than Water which earned him an Honourable Mention for Best Supporting Actor at the Los Angeles Film Awards. Anthony also played the lead role of Ghost in the Enter the Matrix video game opposite Jada Pinkett Smith. His most recent projects include John Raftopoulos's feature film Take My Hand, Timothy Despina Marshall's horror film In the Room Where He Waits, and Adam Wingard's Godzilla X Kong: The New Empire.

Anthony can be seen in the second season of The Twelve with Sam Neill. He won three Equity Ensemble Awards for his portrayal of Danny Law in three seasons of The Family Law and was a series regular in the series Queen of Oz opposite Catherine Tate, and in The PM's Daughter, Maximum

Choppage, Spellbinder 2, and the US series Samurai Girl. His many other TV credits include One Night, Bali 2002, Upright S2, NCIS, Glee, Harrow, Hawaii Five-0, The Unit, Olivia: Hopelessly Devoted To You, Hemingway & Gellhorn (opposite Nicole Kidman and Clive Owen), Wakefield, Nowhere Boys, All Saints, Home And Away, Xena Warrior Princess, Blue Murder: Killer Cop, The Commons, Newton's Law, Winter, Pulse, The Moth Effect, Reef Break, Mask of The Ninja, The Alice, Stingers, Water Rats, Dr. Jekyll and Mr. Hyde, Jumping Ship, and International Emmy Award winning series First Day.

Anthony's stage credits include more than 30 productions at many of Australia's renowned companies.

ABOUT THE KEY CREATIVES

MARK FENNESSY / EXECUTIVE PRODUCER

Mark Fennessy is an internationally revered innovator, entrepreneur, and creator of premium content across all facets of the film and television industry. From leading independent label Crackerjack to founding FremantleMedia Australia and launching Shine alongside Carl Fennessy and Elisabeth Murdoch, Mark has shaped the landscape of Australian television. His leadership in the EndemolShine merger cemented his status as a powerhouse in the industry, earning him the No. 1 spot on the Australian Financial Review's Cultural List.

Mark's career spans an extraordinary portfolio of television franchises, from blockbuster unscripted hits to critically acclaimed scripted series. In 2021, he launched Helium, a dynamic production label built on expertise, relationships, and strategic partnerships. In just a few years, Helium has delivered an impressive slate, including The Killings

at Parrish Station, Last King of the Cross (three seasons), Paper Dolls, We Interrupt This Broadcast, 6 Festivals, with more scripted series set to be announced. On the unscripted side, the company has produced the upcoming The State of Man, Tina Arena: Unravel Me, The Assembly (three seasons), Australia's Most Identical (Twins), and Ultimate Escape. The premium factual slate is also expanding, with major announcements on upcoming feature series and documentaries.

Beyond his industry leadership, Mark is known for fostering talent, championing bold storytelling, and pushing creative boundaries. His impact on Australian television is undeniable, with his work driving ratings success and cultural influence. His 30-year career as a pioneer and trailblazer has redefined television, and in 2017, he was awarded an Order of Australia for his contributions as an entrepreneur and innovator. Helium is the culmination of his vision – combining decades of expertise with fresh, bold storytelling for a rapidly evolving media landscape.



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KERRIE MAINWARING / PRODUCER

With some of Australia's most highly celebrated and award-winning television dramas to her credit including *Informer 3838*, *Underbelly: Chopper*, *Playing For Keeps*, *Peter Allen: Not The Boy Next Door* which won an AACTA award for best mini-series. *Catching Milat*, *INXS: Never Tear Us Apart* and *Brock*, Kerrie Mainwaring is one of Australia's most prolific creatives.

In 2021 Kerrie produced *Underbelly: Vanishing Act* for the Nine Network, receiving an AACTA nomination for Best Mini Series. In 2022, Kerrie produced the Stan special event miniseries *Bali: 2002* along with *The Claremont Murders* for the Seven Network. 2023 saw Kerrie go back to the freelance world and join forces with Mark Fennessy of Helium to produce *Paper Dolls*.

In 2016 Kerrie was appointed as Screentime's Head

of Production - Scripted overseeing production on several dramas including *Pine Gap*, the third season of *Janet King* and two seasons of *The Secret Daughter*.

Previously Head of Production - Drama for Southern Star, Kerrie's other credits include *Paper Giants: Magazine Wars*, *Howzat: Kerry Packer's War*, *Puberty Blues* and *Wild Boys* - as well as having line produced *Paper Giants: The Birth of Cleo* and *Rescue Special Ops*. Kerrie's other Line Producer credits include *East West 101*, *Spirited*, the first series of *Rake*, *White Collar Blue*, *Grass Roots* and *Love is a Four Letter Word*.

Previously, and in her capacity as Production Manager, Coordinator or Secretary, Kerrie also worked on productions including *Head Start*, *Secret Men's Business*, *Wildside*, *Fallen Angels*, *GP*, *Joh's Jury*, *Inspector Morse* and *Police Rescue*.



BEN JENKINS / CREATOR / WRITER (Eps 1,2,3,6)

Ben Jenkins is an award-winning writer, producer, podcaster and creator.

He began his career working with *The Chaser* at the ABC, where he moved from researcher to writer, eventually moving into production. He was a writer, producer and presenter on *The Checkout*, senior writer on *At Home Alone Together* and head writer for *We Interrupt This Broadcast*.

At SBS, he was a senior producer and writer on *The*

Feed for three years, where he received two AWGIE awards for his work. His written work has appeared in *The Guardian*, *The Monthly* and *The Best Australian Comedy Writing*. His narrative podcasts, *Dragon Friends* and *Story Club* have toured both nationally and internationally, the latter being turned into a book in 2018.

Now at Helium Pictures, he has been responsible for developing both scripted and non-scripted shows for both terrestrial broadcasters and streamers.

His first novel is set to be published by HarperCollins in 2026.

DANIEL NETTHEIM /

DIRECTOR / CO-EXECUTIVE PRODUCER

Daniel Nettheim is an award-winning director of films and TV drama who divides his time between Australia and the UK. Daniel's feature film *The Hunter*, starring Willem Dafoe and Sam Neill, premiered at the Toronto International Film Festival in 2011. It received worldwide theatrical distribution and screened at dozens of major festivals. The film was nominated for 14 Australian Academy of Cinema and Television Arts Awards (AACTAs), including Best Director.

Most recently Daniel directed the series *The Assassin* for Stan and Amazon Prime UK, released in 2025, as well as *Critical Incident* for Stan which was released in 2024. Daniel was set up director on ABC series *The Messenger* for Lingo Pictures, as well as setting up Foxtel legal drama *The Twelve* (starring Sam Neill) for Easy Tiger. Daniel was nominated for a 2022 AACTA Award for Best Direction for *The Twelve*, with the series nominated for 10 AACTA Awards in total, including Best Miniseries.

Prior to that Daniel directed *The Tourist* starring Jamie Dornan for BBC1, Stan and HBO Max, released in 2022. *The Tourist* was a huge success locally and internationally, breaking audience records for the

BBC iPlayer. It won Best Series at the 2022 Monte Carlo TV Festival, was nominated for a TV Week Silver Logie for Most Outstanding Miniseries and received a nomination for Best Drama Series at the 2022 AACTA Awards. In 2020 Daniel was set up director on the final season of *Line of Duty*, the BBC's highest rating drama of the past two decades.

Other UK television work includes BAFTA nominated seasons of *Doctor Who*, *Broadchurch*, *Humans*, *Ripper Street*, *Whitechapel* and *Glue*. Daniel was set up director on Harlan Coben's *Safe* and directed multiple episodes of the YA fantasy series *Cursed*, both for Netflix. Daniel's US credits include *Ash Vs. Evil Dead* and *Hunters*. In Australia his other recent credits include the final Logie nominated season of *Doctor Doctor*, *Harrow*, *Jack Irish* (starring Guy Pearce) and political thriller *Secret City* (starring Anna Torv.)



TIM PYE /

SCRIPT PRODUCER / PRODUCER / WRITER (Ep 4,6)

Tim is an Australian screenwriter, producer and executive producer who has been working in scripted television drama and comedy for forty years.

Tim has written, script-edited and produced some of Australia's most popular and critically acclaimed television series, mini-series and movies. His writing credits include *Last King of the Cross*, *Bali 2002*, *My Life is Murder*, *Love Child*, *Old School*, *The Straits*, *Scorched*, *Stupid Stupid Man*, *My Place*, *Emerald Falls*, *Answered by Fire*, *The Strip*, *Black Jack*, *Lockie*

Leonard, *White Collar Blue*, *SeaChange*, *Wildside*, *Water Rats*, *Fallen Angels*, *G.P.*, *A Country Practice* and many others.

His producing / executive producing credits include *Bali 2002*, *My Life is Murder*, *Love Child*, *Changi*, *Grass Roots*, *Emerald Falls*, *Love Is A Four Letter Word*, *The Road From Coorain* and *The Farm*.

Tim has won AWGIE and AFI awards for his script writing and many other awards for the titles he has produced.

Tim was President of the Australian Writers Guild from 2007 – 2011, a board member of Writers and Directors Worldwide from 2012 – 2016 and Head of Development at Scripted Ink from 2016 – 2018.

CATHERINE SMYTH-MCMULLEN /

WRITER (Eps 2,5)

Catherine Smyth-McMullen is an award-winning screenwriter, focusing on genre. Her feature *The Other Lamb* premiered at TIFF 2019 to rave reviews, screening at BFI London, San Sebastian, and Fantastic Fest, and featured on the Black List as one of the year's best original scripts.

She has worked extensively in Australia and the U.S. as a writer, creator, and showrunner, selling pilots to Netflix, Warner Bros., NBC, AMC and eOne, and writing on shows including *The Sandman* and *Two Sentence Horror Stories*.

Her work has won or been shortlisted for many national and international awards, including two AWGIE nominations, the John Hinde Award for Science Fiction from the Australian Writers' Guild, and the Ustinov Award for Television Writing from the International Emmys.

She is currently in development on multiple projects, including as a co-creator of *Twisted*, an adaptation of the short stories of iconic Australian author Paul Jennings, and *Nest*, an original body horror film funded by Screen Australia.



YOLANDA RAMKE / WRITER (EP 3)

Yolanda Ramke is an award-winning screenwriter and director. Her breakout short film *Cargo* (2013), which she wrote and co-directed with Ben Howling, became a viral sensation with more than 20 million views on YouTube. In 2016, Yolanda made her long-form directing debut on the feature adaptation of *Cargo* (alongside Howling), produced by Causeway Films. Starring BAFTA and Emmy Award winner Martin Freeman, the film premiered at Tribeca Film Festival and blazed a trail as Australia's first Netflix Original narrative feature. *Cargo* went on to be nominated for five Australian Academy of Cinema & Television Arts (AACTA) Awards, including "Best Film" and "Best Adapted Screenplay", as well as nominations from the Australian Film Critics Association for "Best Film" and "Best Director", and a Fangoria Chainsaw Award nomination for "Best First Feature". For her screenplay, Yolanda won her first Australian Writers' Guild Award in the adaptation category, and Australians In Film's Gateway LA Script Prize.

In 2019, Yolanda co-directed two episodes of *The Haunting of Bly Manor*, the follow-up to hit series, *The Haunting of Hill House*, created by Mike Flanagan. Upon release, the series debuted at #1 on Nielsen's global streaming charts and was nominated for a GLAAD Media Award for "Outstanding Limited or Anthology Series".

After returning to Australia, Yolanda received her second Australian Writers' Guild Award as a member of the writing team on SBS/Sundance Now's historical drama, *New Gold Mountain*. She then served as creator, executive producer, and as a writer and co-director on the ABC/Amazon series *Troppo*, adapted from the novel *Crimson Lake* by New York Times bestselling author Candice Fox. Starring Golden Globe nominee Thomas Jane and Nicole Chamoun, the show's second season premiered in 2024 and rose to #4 on Prime Video's "Top 10 TV Shows In The US."

Most recently, Yolanda is continuing to develop a slate of original and adapted film and television projects of her own.

DAMIAN WYVILL ACS / DIRECTOR OF PHOTOGRAPHY

Damian Wyvill ACS has over twenty years of experience shooting for some of Australia's best directors. He last shot the ABC's Return to Paradise for BBC Studios, after shooting the second block of the Stan Original series Critical Incident. Previously he shot The Artful Dodger, after returning to La Brea in Melbourne for its second season after shooting its first.

Other projects include Foxtel's drama series The Twelve, and RFDS Australia. Earlier television credits include comedy series Sando and Mary: The Making of a Princess .

Damian's feature films include the smash comedy feature Oddball for director Stuart McDonald and producer Richard Keddie. Damian received an AACTA nomination for feature film Goddess and later won the Australian Cinematographers Society Silver Award for best cinematography for this film. Prior to that, he shot the thriller Caught Inside for director Adam Blaiklock and the drama feature West for Daniel Krige. Damian has extensive experience as Second Unit DoP on high profile projects such as Baz Lurhmann's Australia and The Great Gatsby. He was Camera Operator on Alien: Covenant for Ridley Scott, and has shot a vast number of high-end commercials.

SCOTT BIRD / PRODUCTION DESIGNER

Scott Bird is one of Australia's most experienced designers and art directors. He has designed many Australian and international series for television including, The Assassin, Stan Original Ten Pound Poms (S2), Boat Story, Stan Original The Tourist, Pine Gap, Chosen, Tomorrow When the War Began, House of Bond, ANZAC Girls, Winter, Janet King, Supernova, Neighbours, Blue Heelers and All Saints. He worked as an Art Director or Supervising art director on Subterano, the miniseries On The Beach,

The Incredible Journey of Mary Bryant, The Mystery of Natalie Wood, three series of Underbelly and the worldwide cult hit sci-fi series Farscape (US) (S3 and 4.)

His credits as designer include the films Escape from Pretoria and Nim's Island II and the short film Soulmate.

AACTA and APDG Award nominated for ANZAC Girls and the winner of these two awards for his work on The Tourist in 2022. He was also the recipient of an Emmy Award in 2010 as a member of the design team - art directing on the multi award winning miniseries The Pacific.

Holding a Bachelor of Arts in Graphic Design and studying Film and Television Design at AFTRS, Scott started in the industry as a staff designer at Channel 9 in Melbourne, working on game and variety shows such as Hey Hey It's Saturday and Sale of the Century. Between 1989 and 1991 Scott completed a postgraduate Diploma in Museum Studies at Victoria University Rusden and worked in London for English Heritage and Gunnersbury Park Museum, specialising in exhibitions.

NINA EDWARDS APDG / COSTUME DESIGNER

Nina Edwards is an APDG accredited, New Zealand born costume designer who has been working in Australia consistently since 1989 across both film and television.

Last year, Nina designed Alex Proyas' R.U.R., based on the famous 1920 play which is currently in post-production. Prior to that, Nina worked on Stan Original Good Cop/ Bad Cop which had its premiere in March 2025. She also designed Four Years Later, a series that follows the turbulent marriage of two young Indian lovers, through two timelines, two worlds, told through dual perspectives.

Nina's other television credits include season 2 of Stan Original series Bump, Stan's Bali 2002 and Last Days of the Space Age. Her work on the series,



While *The Men Are Away*, earned her an AACTA nomination for Best Costume Design in Television.

In 2021 she designed costumes on the second series of *Frayed* after having designed the successful first series for which she received a 2019 AACTA Award nomination for Best Costume Design in Television. Nina's other television credits include the series *Between Two Worlds*, *Chosen*, a Mandarin language action thriller for Chinese streaming platform iQIYI, and *Hyde & Seek*. In 2015 Nina worked on *The Code* which was nominated for 10 AACTA Awards.

On the feature film side, Nina designed costume on *The Garden of Evening Mists*, which won Best Makeup and Costume Design at Taiwan's 56th Golden Horse Awards in 2019. In 2017 she worked on the feature film *Standing Up for Sunny*, starring RJ Mitte of *Breaking Bad*. Nina was the recipient of the 'Festival International de Moulins Cinema and Costume - Audience Award for Feature Film 2009' for her work on director Andrew Lancaster's *Accidents Happen*.

Nina completed a Diploma at the New Zealand College of Fashion Design, briefly working in fashion before moving into design for film and television. Across her career, Nina has worked alongside an impressive array of filmmakers, including Daina Reed, Shawn Seet, Rowan Wood, Peter Duncan, Andrew Lancaster, Garth Davis, and Shirley Barrett.

SHELDON WADE / MAKEUP & HAIR DESIGNER

Sheldon Wade has been a hair and makeup designer for over 25 years.

His television latest credits include *NCIS Sydney (S2)*, *Deadloch (S2)*, *Last King of the Cross (S2)*, *Exposure*, *Territory*, *The Office Australia*, *One Night and Wolf Like Me 2*.

His feature film credits include *Kangaroo*, *Betterman*, *Pokerface*, *Shantaram* and *Three Thousand Years of Longing*.

He was the AACTA hair and makeup winner in 2021 and in 2020 he won the Royal Television Society UK award for hair and makeup drama.

KATRINA BARKER ASE / EDITOR

Katrina Barker is an Australian Screen Editors multi-award-winning editor, whose projects have consistently been recognised both nationally and internationally.

Katrina's recent credits include the feature film *Audrey*, directed by Natalie Bailey and produced by Michael Wrenn, Dan Lake and Shannon Wilson; the Australian-Irish drama series *Mix Tape*, and the Stan Original erotic thriller *Watching You*.



Katrina's work spans comedy, drama, and documentary. Her other credits include the internationally acclaimed series *La Brea*, Stan Original series *Critical Incident*; the crime thriller *Troppo* (Season 1 & 2), the madcap heist *The Unusual Suspects*, and the AFI nominated two-part political thriller *Devil's Dust*, for which she won her first ASE Award.

MICHAEL YEZERSKI / COMPOSER

Michael Yezerski is always looking for new musical languages to express the inexpressible. His music is emotional, beautiful, intense, and surprising. His understanding of scoring in the context of storytelling has led to a wide range of commissions, all with the common thread that his scores are vital, active participants in the narratives of the work.

Michael's scores are deeply emotive. His first film score, *The Black Balloon*, brought him the first of several Australian Academy of Cinematic Arts Award nominations. This score was a deeply felt rumination on optimism in the face of hardship. *Blindspotting* explores the simplest of musical

moments to make sense of a world turning inward upon itself. Recent scores such as *Feel the Beat* and the family, feel-good series *Ivy+Bean* (directed by Elissa Down, Emmy Nominee, Best Original Score) focus on moments of connection and love within chaos. Michael brought tenderness and fragility to his action scores with director David Ayer in *The Tax Collector* and *Deputy*. He brought a

quirky wistfulness to the Oscar-winning animated short, *The Lost Thing*. Michael's latest work includes Rebel Wilson's *The Deb* and the Liam Neeson starrer, *Road To The Sky*.

Michael is known for his influential, boundary-pushing horror/thriller film scores. His scores for *The Devil's Candy*, *Dangerous Animals* and *The Vigil* have been widely praised. Michael collaborated again with Keith Thomas on Guillermo del Toro's *Cabinet of Curiosities: Pickman's Model*, a romantic gothic epic that devolves into terror. Michael's work in the dark thriller/ comedy genre includes the cult favourite, *Mr InBetween* as well as *Corporate Animals* (starring Demi Moore).



Stan.

ORIGINALS

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

Stan's original production slate includes hit series, *Black Snow*, starring Travis Fimmel; Emmy®-nominated drama series, *The Tattooist of Auschwitz*; *Thou Shalt Not Steal*, starring Noah Taylor, Miranda Otto, Will McDonald and Sherry-Lee Watson; groundbreaking LGBTQIA+ series, *Invisible Boys*; *Ten Pound Poms*, inspired by true Australian events and 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; *Scrublands*, based on the best-selling novel by Chris Hammer, starring Luke Arnold and Bella Heathcote; and countless other acclaimed original series and films.

Stan's studio partnerships include Sony, Lionsgate, NBCUniversal, Paramount, AMC, Warner Bros Discovery, Disney, AmazonMGM, All3Media, BBC 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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