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Stan. ORIGINAL WATCHING YOU

For more information, contact jemma.ferreirarowe@stan.com.au

Stan.

KEY CAST

Lina - Aisha Dee
Dan - Josh Helman
Cain - Chai Hansen
Clare - Laura Gordon
Axel - Luke Cook
Tess - Olivia Vasquez
Brennan - Sara Wiseman
Scotty - Mark Paguio
Zara - Willow Speers
Nate - Benjamin Wang

KEY CREW

Executive Producer - Helen Bowden
Producer - Jason Stephens
Producer - Bree-Anne Sykes
Director - Peter Salmon
Director - Sian Davies
Creator/Writer - Alexei Mizin
Creator/Writer - Ryan van Dijk
Production Designer - Virginia Mesiti
Director of Photography - Shelley Farthing-Dawe
Director of Photography - Emma Paine
Costume Designer - Vanessa Loh
Hair and Makeup Designer - Rose Saffioti
Editor - Katrina Barker
Editor - Adrian Rostirolla



SERIES LOGLINE

After her affair is captured by hidden cameras, Lina sets out to unmask an insidious voyeur who threatens to destroy her life.



SHORT SYNOPSIS

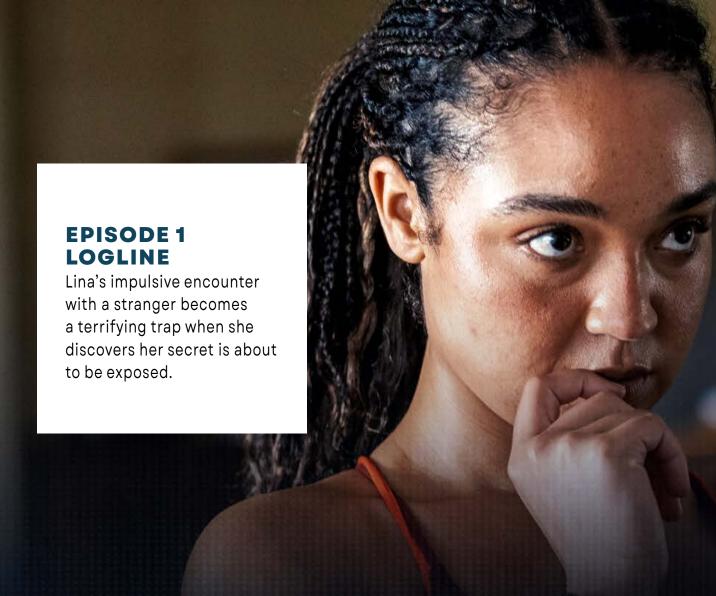
After Lina's impulsive encounter with a stranger is captured on hidden camera, her world descends into chaos. As trust erodes and tensions mount among those closest to her, a shocking death leads to her fiancé's arrest. Seeking comfort in a new relationship, Lina soon realises she's caught in a deeper conspiracy. With her life hanging in the balance, Lina must unmask a dangerous voyeur before she loses everything.

LONG SYNOPSIS

Watching You centres on thrill-seeking paramedic Lina Phillips and the fallout of a single decision which threatens to upend her life. Though happily engaged to Cain, a chance encounter with mysterious stranger Dan triggers Lina's desire and culminates in a passionate one-night stand. In the aftermath, Lina discovers that the affair has been captured by hidden cameras and is blackmailed with the footage.

Her suspicions immediately centre on close friend Axel, who owns the apartment where the affair took place, and his fiercely ambitious and flirtatious wife Clare. With the help of best friend Tess and tech-savvy colleague Scotty, Lina sets out to unmask the culprit before her secret can be revealed. At the same time, Cain discovers Lina's infidelity but mistakenly concludes that his best friend is her lover. Lina's clues also point to Axel, and in the wake of a tense confrontation Axel is found dead.

Though finally free of her voyeur, Lina fears that her allegation led to Axel's suicide. But it's Cain who is ultimately arrested for murder, despite professing his innocence. Months later, Lina finds a new sense of normalcy in the arms of Dan. But a chance encounter begins to unravel his frightening past and exposes him not only as the real voyeur, but as Axel's murderer as well. As Dan's obsession with Lina becomes clear, she finds herself fighting for her life, for Cain's freedom, and for justice no matter the cost.



SHORT SYNOPSIS

Thrill-seeker Lina's passionate night with a charming stranger in a NestShare apartment turns terrifying when she discovers her secret encounter is at risk of being exposed. With her wedding fast approaching, Lina must race against time, sifting through a growing list of suspects to unmask the blackmailer threatening to unravel her entire life.

LONG SYNOPSIS

When adrenaline-junkie Lina Phillips attends a lavish app launch with her fiancé Cain, she crashes into the orbit of charming stranger Dan. Their chemistry is primal, intoxicating, and ultimately irresistible. After Cain embarrasses himself in front of the entire party, Lina gives into her impulses and spends the night with Dan in a NestShare property owned by friends Axel and Clare.

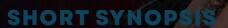
Wracked with guilt, Lina returns to the apartment the following morning to recover her engagement ring but finds a bombshell instead. The apartment is rigged with hidden

cameras. Lina decides to keep everything a secret from Cain until she can work this out.

After Dan professes his innocence, Cain proposes a tense trip to her childhood home with the other prime suspects: Axel and Clare. Cornered, Lina uses the opportunity to probe. Her suspicion falls firmly on Clare when she discovers voyeuristic sex videos hidden on her phone. Armed with this information, Lina returns home daring to hope that her secret is safe. Then, she receives a video sent from an unknown number. It's the illicit recording of her and Dan, along with three chilling words: I'm watching you.

EPISODE 2 LOGLINE

Lina races against the clock to uncover the voyeur, and is shocked to learn that they may be closer than she imagined.



Lina sets out to unmask the voyeur herself, leading her down a path of extreme measures. Convinced one of her close friends is the culprit, she confronts them, all while her own loyalty is doubted amid growing lies. When Lina finally comes clean, she's hit with news more shocking than anything she's faced before.

LONG SYNOPSIS

In the aftermath of Lina's blackmail, Tess insists she report the crime to the police. But lacking faith in the system, and unwilling to expose herself further, Lina instead enlists workmate Scotty to arrange a meeting with an old acquaintance who may be able to help. As Lina waits, and her anxiety and paranoia builds, she seeks comfort in Dan. Their reunion leads to another passionate encounter and a deeper connection begins to form.

Meanwhile, Cain discovers an unfamiliar key in Lina's possessions. Coupled with her odd behaviour, it fuels his greatest fear that she's embarked on an affair. Suspicion and guilt bubble over during a scout for a wedding venue where old wounds are reopened. Later, while drowning his heartbreak in booze, Cain connects the key to Axel's NestShare and mistakenly assumes his best friend is Lina's lover.

Scotty comes through with his lifeline, connecting Lina with Glenn, an old boyfriend who has the technical know-how to trace the mobile number. Glenn demands payment, forcing Lina to steal a vial of Fentanyl from inside an ambulance. Facing a moral crisis, Lina refuses to turn over the drugs, instead leveraging her paramedic connections as a bargaining chip and unmasking Axel as her tormentor.

Back at the scene of the original crime, Lina confronts Axel, not realising that Cain has followed them to their secret rendezvous to confirm his worst fears. The morning after, Lina comes clean about her affair, but her confession is interrupted by a panicked call from Clare. Axel has been discovered dead.



After a tragic loss, Lina is consumed by the belief that she is to blame. As her relationship falls apart, she finds herself turning to another man for comfort. A shocking confrontation reveals crucial evidence, forcing Lina to take her discovery to the police.

LONG SYNOPSIS

Inquiries lead Detective Miranda Brennan to conclude that Axel's death was an accident, but Lina fears that her accusation and ultimatum may have driven him to suicide. She chooses to hide Axel's secret in order to protect Clare and her daughter Zara. But the cover-up only creates more turmoil when Clare discovers a suspicious message on Axel's phone sent by Lina hours before he died.

Linking the message to their romantic history, Clare confronts Lina who denies everything. But, when Clare finds voyeuristic footage of Lina on Axel's laptop, the veil well and truly comes off and Clare publicly accuses Lina of lying at Axel's funeral. Increasingly ostracised, Lina attempts to make peace with the heartbroken Cain, but slowly starts to suspect that he is lying about his whereabouts the night of Axel's

death. When confronted, Cain maintains that he has no memory of the entire night, but Lina soon discovers that he drunkenly stalked Axel hours before he died.

Things come to a head at an explosive wake where Cain violently assaults Dan. After confirming her suspicions with one of Cain's pub mates, Lina takes her findings to Brennan. The following morning, the police search Axel and Clare's house, seizing his computers and discovering blood in the back of his SUV. Cain is arrested on suspicion of murder and a shell-shocked Lina retreats to her secluded childhood home, falling into Dan's arms.

As the first half of the series concludes and Lina faces an uncertain future, Dan is revealed to have rigged the NestShare with hidden cameras...

EPISODE 4 LOGLINE

Months later, Lina enjoys a new relationship, but an innocuous encounter reveals the past isn't as buried as she hoped.

SHORT SYNOPSIS

Now head over heels for another man, Lina retreats to her secluded childhood home to escape the chaos. But her love bubble shatters when an innocuous encounter suggests the conspiracy runs deeper than she ever imagined. With the help of her friends, Lina works to unravel the terrifying truth.

LONG SYNOPSIS

Weeks later, Lina has established a new sense of normalcy and lives in the secluded home where she grew up. With the past firmly in the rearview, she and Dan are in a burgeoning relationship. But, unbeknownst to Lina, Dan watches over her through the cameras hidden around her house, and subtly asserts control over every facet of Lina's life. Increasingly estranged from Tess and Clare, Lina attempts to maintain those friendships, but the passionate romance drives them further apart.

Things change when a chance encounter in a restaurant reunites Dan with George, an acquaintance from his past. When George calls Dan by a different name, Lina starts to harbour niggling suspicions about the mystery man that now shares her bed. Enlisting Tess, her

investigation reveals a secret storage unit and an ex-girlfriend, Harriet, that has gone to great lengths to hide from Dan. Scales finally fall when Lina tracks Harriet down and persuades her to tell a harrowing story of obsession, coercive control and violence.

As Lina questions everything that's happened and plans her next move, Dan senses a change in their status quo and tries to exert greater control. After a tense game of cat and mouse, he visits Cain in prison and provokes him into a reckless act of violence which leaves Cain in the hospital. When Lina reluctantly visits him, Cain professes his innocence and warns Lina that Dan is dangerous. Terrified but determined, Lina breaks into Dan's storage unit, uncovering a vast surveillance system from dozens of NestShares.

EPISODE 5 LOGLINE

Lina faces the consequences of uncovering the truth and finds herself in an intense psychological mind game with life and death stakes.

SHORT SYNOPSIS

When Lina suddenly vanishes, a desperate search for her begins. Secretly confined in a place no one would ever suspect, she must endure a tense psychological battle of wills. Trapped in a dangerous mind game, Lina fights to survive against a terrifying threat that has been hidden in plain sight all along.

LONG SYNOPSIS

Alerted to the trespass inside his hideout, Dan arrives just in time to overpower his intruder but is horrified to discover that it's actually Lina. Fuelled by the deranged belief that he can salvage the relationship, Dan traps Lina in the basement beneath her childhood home and covers his tracks in order to buy them time. Meanwhile, Tess puts together the pieces left by Lina and quickly becomes concerned about her best friend's absence. After enlisting Clare, a tense encounter with Dan fails to deduce Lina's whereabouts and they turn for help to Detective Brennan.

After being injured by Dan while trying to escape, Lina accepts that her survival hinges on outplaying Dan psychologically. Changing her strategy, she goads Dan into explaining his rationale, gaining a stark and terrifying insight into the way he views the world. Believing he's

getting through to her, Dan produces footage of Lina and Cain captured inside the NestShare and claims that he had rescued her from a toxic relationship. Though right, on some level, Lina refuses to be gaslit but plays along to buy more time.

Increasingly confident, Dan makes the bold choice to visit Brennan and play the worried boyfriend. When this backfires, he learns that Lina has been in touch with Harriet. Racing back to Lina, he manages to catch her amidst a thrilling prison break. With his fury triggered, Lina bargains for her life by faking a pregnancy, when the surprise arrival of Brennan forces Dan to take drastic action. In a violent encounter, Brennan is shot and Lina escapes into the wilderness carrying proof of Dan's extensive crimes. After a tense confrontation, Lina leaps from a clifftop, risking death to earn freedom.

EPISODE 6 LOGLINE

With her life in ashes, Lina closes in on the insidious voyeur responsible for all her suffering, intent on bringing them to justice no matter the cost.

SHORT SYNOPSIS

When secrets come to light, a devastating act of destruction forces Lina to fight back. Haunted by the aftermath and frustrated by a flawed investigation, she must overcome her paranoia to hunt down the watcher herself before she becomes their final target.

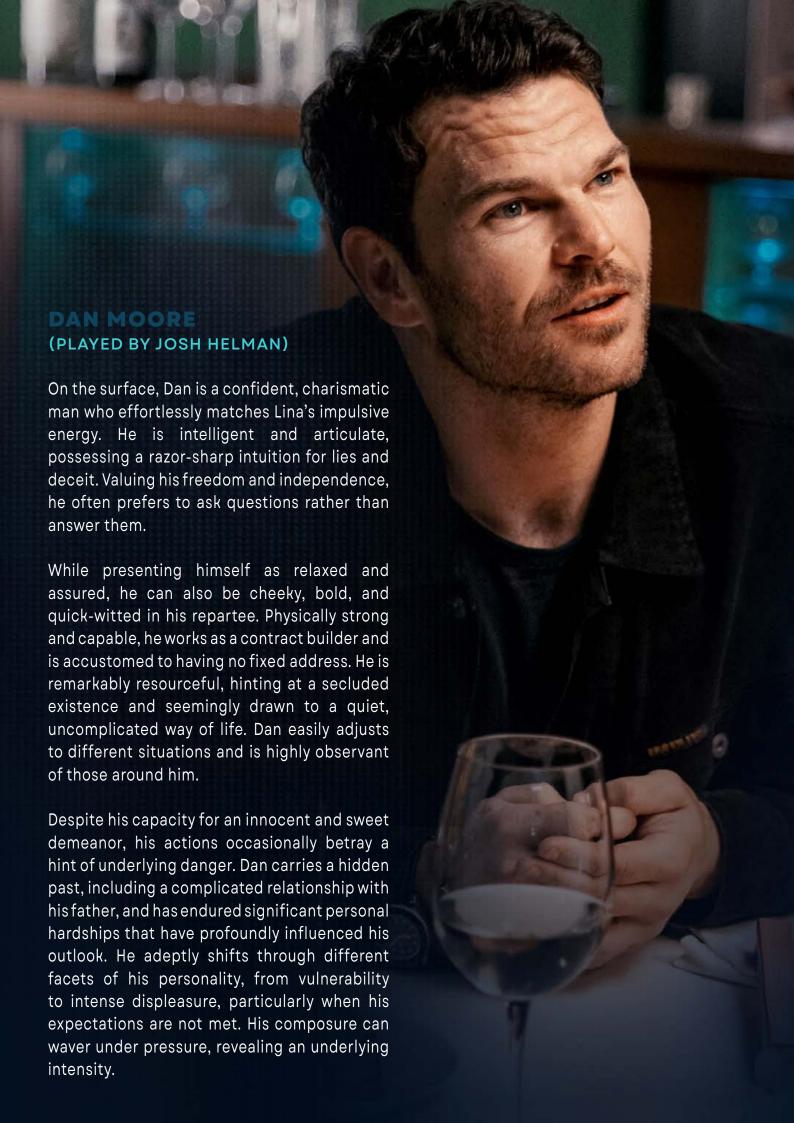
LONG SYNOPSIS

Burning with rage, Dan sets fire to Lina's house and flees into the night. Having survived the cliff jump, Lina returns just in time to see the house in flames. Risking her life, she pulls Brennan to safety and mourns the loss of everything she holds dear. As Brennan is raced to hospital, Lina enlists Tess and Clare's help to recover Dan's hard drives. As Glenn works to recover the damaged footage, Lina grapples with the physical and psychological scars of her ordeal, fearing that Dan may reappear any second to kill her, her friends, or Harriet.

Also bearing the wounds of their encounter, Dan holes up in a motel and attempts to treat his injuries. When the hotel clerk recognises him from a public call out, the police swarm but, to Lina's frustration, they are too late to capture him. After Glenn successfully restores Dan's footage, Lina confirms once and for all that Dan killed Axel. With the help of a recovering Brennan, she manages to secure Cain's freedom. And yet, despite the apparent victory, Lina continues to burn at the thought that Dan might evade capture.

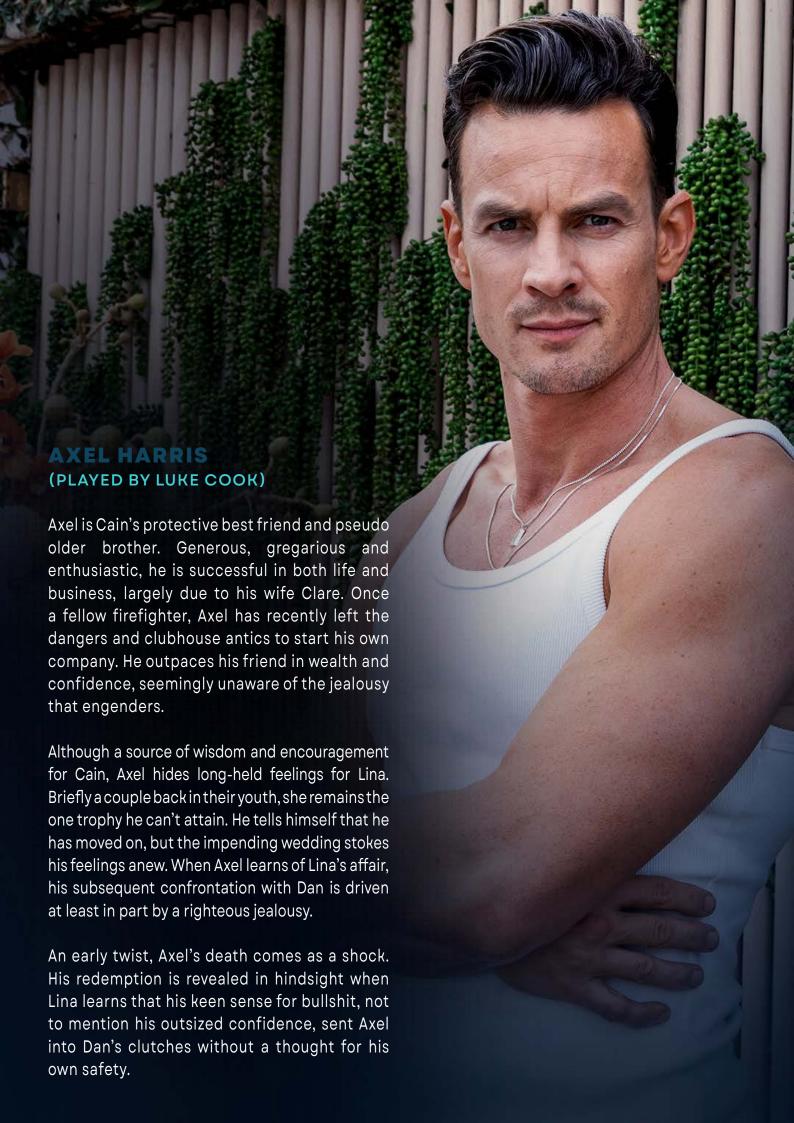
In a desperate attempt to find justice, Lina makes the risky decision of contacting Dan though a camera hidden in another NestShare, provoking him into coming for her. In a climactic showdown Dan attempts to kill Lina, but she injects him with a lethal dose of Fentanyl. Weeks later, Brennan updates Lina on the fruitless search for Dan, unaware that he is gone for good. Finally free, a satisfied Lina watches the sunset from the ruins of childhood home where a freshly-laid concrete slab covers the basement and Dan's remains hidden inside.













ABOUT THE PRODUCTION

Watching You is a six-part gripping, erotic psychological thriller adapted for television by creators Alexei Mizin and Ryan van Dijk, produced by Lingo Pictures' Jason Stephens and by Bree-Anne Sykes and executive produced by Lingo Pictures' Helen Bowden. Directors are Peter Salmon and Sian Davies.

The genesis of the series

Watching You is an adaptation of the novel The Last Guest by Australian author JP Pomare, known for his best-selling and intelligent crime thrillers. Lingo Pictures, with its strong reputation for successful book adaptations, recognised the potential of this contemporary story about privacy and voyeurism to become a compelling television series.

"J.P. is a real master of this genre. He knows where the thrills and the spills and the twists and turns should happen," says Lingo Pictures' Jason Stephens, producer of *Watching You*.

The idea for the working with the series creators, originated with Stan, who recommended that Lingo partner with Alexei Mizin and Ryan van Dijk, who went on to adapt the novel. Alexei and Ryan met 10 years ago at film school and have been writing partners ever since. The duo are in demand both in Australia and overseas.

The catalysing incident of an illicit erotic encounter at a short-term rental, captured by a hidden camera was immediately enticing to them.

Ryan says: "Stan played matchmaker between us and Lingo. Lingo brought us the book, and we devoured it in a single day - it had such a compelling hook. I think we've all stayed in a short-term rental and felt that paranoia; and have heard horror stories about people being filmed. It was an incredibly exciting starting point for a series."

Jason Stephens adds: "More broadly, this series is about the loss of privacy in today's world. Cameras are everywhere - on our phones, in security systems - and even our apps track personal data. We willingly give up this information, often without thinking about the consequences."

Aisha Dee, who plays the lead role of Lina, suggests that the series is also about addiction. "The first time I read it," she says, "What jumped out to me was that every character seemed to be addicted to something or someone or some kind of behavioral pattern, and it seemed that that addiction was inevitably going to bring about their downfall. Lina is addicted to validation and sex and has a constant need for attention. Dan is addicted to watching and he's addicted to Lina. Cain is also addicted to alcohol and to his anger. Axel and Claire are addicted to their money and power. I think that's a really interesting way into a story, and it is unexpected."

From novel to the screen

The style of the story was a move away for Alexei and Ryan from their earlier work, which was appealing to them both.

"I was really drawn to doing something more grounded. We've often worked in heightened genres, like fantasy, but this felt more like writing about people I know, people my age, facing the same fears and challenges I can relate to. That was an exciting proposition for me. Of course, we still wanted to make it cool and thrilling at the same time," Alexei says.

"The hidden camera at the rental apartment was a compelling starting point but we took the liberty of inventing a whole lot of exciting twists and turns. The book has so many great themes and ideas that we were able to build on."

J.P. Pomare was completely supportive of the creative decisions by Alexei, Ryan and the producers that moved the series storylines beyond those in the book. He even agreed to be an extra for a day on the show, during a scene in a bar where all the lead characters come together.

Lingo had been interested in an earlier book by J.P. but once *The Last Guest* was available, they quickly optioned it.

"I recognise that television is a different format to a book, and I respect the expertise of people who have worked in that industry. Lingo brought energy and I loved their early vision. I had seen what Lingo had done previously, such as Lambs of God, and their adaptation of Michael Robotham's book, The Secret she Keeps. I also think that having young writers who really understand the current landscape - those who get tech, surveillance capitalism and our unhealthy relationship with technology - has been key. Lingo assembled the dream team," J.P. says.

"Tim Winton once said an adaptation is not a brother or sister, it's a cousin. So, there's some common ancestry between the book and the series, but the show becomes its own thing. It's exciting because it brings new life to a familiar concept. I'm flattered by it all, especially when you think about how many people are involved in a TV show. When one person writes a book, maybe five people at a publishing house-editors, publicists, and marketers-are also involved. But for a TV show, there are dozens, even hundreds, of people contributing in some way. It's quite humbling, and it fills me with sheer excitement," J.P. adds.

Casting

Aisha Dee is joined in the series by an all-Australian cast, many of whom, like her, have successful international careers. They include Josh Helman, Chai Hansen, Luke Cook, Laura Gordon and newcomer Olivia Vásquez.

The lead role of Lina took someone committed to giving it their all, on both an emotional and physical level. Lina is a front-line first responder working who, as the series unfolds, is forced to fight for her life. The character also has intense sexual encounters.

Aisha says that she was initially hesitant to take on the role: "I thought, 'that seems like a lot of work; she's in almost every scene. I think I'll pass'. It was intimidating," she says. "However, after reading the scripts, I found them intriguing and unlike anything I'd previously done or seen on Australian television. Often characters react to events happening to them, but Lina actively drives her own story. She's always at the forefront, running headfirst into challenges. Such proactive characters are rare, which immediately drew me to her. And, after meeting the creative and producing team, they seemed like cool people to be spending a lot of time with."

Producer Jason Stephens says: "For me, casting is one of the most exciting parts of the process. When we saw Aisha's audition, we knew right away—she just clicked. Lina is a very complex and intriguing character, both in what she does and how she moves through the story. Aisha naturally brings a warmth to the role that makes Lina really compelling. It creates this fascinating tension: on one hand, you feel drawn to her because of that warmth, but on the other, you're watching her actions, which sometimes contradict that feeling. Aisha was extraordinary in the audition, and she's been fantastic to work with."

Set up director Peter Salmon had previously worked with Lingo when he directed all six episodes of their smash hit series *After The Party*, starring Robyn Malcolm.

Peter says: "I was so lucky on Watching You to have the pleasure to work with one of the nicest and hardest working casts I've ever had the chance to work with before. I've been watching Aisha's work for quite some time and was so happy when she agreed to play Lina. Aisha brings a spark and an unpredictability to the character that is unique and infectious." Ryan van Dijk says: "Aisha has incredible screen presence, and I think she will really enable audiences to connect with Lina. Lina makes some questionable choices but, through Aisha, we can understand why she's making those choices. We can root for her, even if we don't agree with her."

Aisha was very aware that Lina is a character who can be difficult to love, and that was part of the appeal of playing her.

"I am typically drawn to characters who make really questionable choices, because I like the challenge of finding the humanity beneath that is interesting to me. Lina really tested my patience with the way that she manipulates people, but there was something about her that I felt I really understood and had a lot of empathy for. I would defend her to the death, because I think she has a good heart, and she has good morals, although those morals are what sometimes get her into trouble. I think the most challenging part has been to stay in that place of empathy with her and not judge her," Aisha says.

Producer Bree-Anne Sykes applauds the work of casting directors Amanda Mitchell and Mia Whipp who identified Aisha but also surrounded her with such an interesting cast.

"Aisha gives a stunning performance as our heroine. She brought such empathy to the role and fully embraced Lina's journey - an everyday woman thrown into a horrific situation. Alongside her, we have Josh Helman, who is exquisite as Dan. They were our perfect leading couple. Casting Dan was a challenge—we needed someone who wouldn't immediately be identified as the villain. Josh brought such depth. He has this sweet, charming, almost teddy bear quality that makes you instantly love him. Even after witnessing some of Dan's actions, Josh's performance makes you almost forget—he's just that good. He also taps into Dan's calculating, methodical and terrifying side with such precision. He's truly compelling to watch in this role," Bree says.

"We brought Luke Cook home to Australia to play Axel, but he's had such a great, successful career in the US that we had never actually heard him with his Australian accent until he arrived and did a session with director Peter Salmon. We were also very fortunate to have Chai Hansen, a beautiful actor, as Cain, and the wonderful Laura Gordon as Clare. And we welcomed a new face to the screen, Olivia Vásquez. It was thrilling to assemble a cast filled with experienced screen actors and then bring in someone like Olivia, who has a strong background in musical theatre, and watch her transition so naturally to the screen."

Making the series in Sydney and creating the contemporary look and tone

Watching You was made on location in Sydney, Australia. Set in middle-class suburbia, rather than Sydney's more identifiable city centre and iconic Harbour locations, it's a world that will look fresh and contemporary to audiences while also identifiable to many of their own lives. Much of the series was filmed in Cronulla Shire in Sydney's south, with another key location, Lina's grandfather's remote shack, filmed in the bush regions to Sydney's north. The large number and diversity of locations gives the series a significant sense of scale and provided the production design team with a challenge they embraced.

In terms of look and tone, director Peter Salmon and production designer Virginia Mesiti wanted to explore the idea of Sydney's summer heat being an 'agitator' for Lina.

"We set out to create a look we called 'Australian noir'—a style where we expose for the sun and embrace deep shadows, similar to the feel of a classic Spaghetti Western, where the brim of a hat casts the character's eyes in shadow. We really connected with that idea and how it could influence the tone of the series. The natural elements became part of that tone as well. Heat was a key factor and fire plays a significant role in the story—not just as a physical presence, but as a theme. We also wanted to incorporate wind and explore how these elements could influence both the production design and the overall atmosphere of the show," Virginia says.

Peter Salmon describes the series as 'Hitchcock-esque' with camera angles, design and music constructed to build tension and a sense of paranoia. He and the creative team, including cinematographer Shelley Farthing-Dawe, were also inspired by more recent classic erotic thrillers such as Basic Instinct, Unfaithful and Eyes Wide Shut, while, he says, being very conscious of bringing a contemporary style to the series.

"I worked closely with Shelley, alongside with our production designer Virginia Mesiti and costume designer Vanessa Loh, to create a tone and a colour palette. Shelley has such a keen, beautiful eye, and he was able to craft frames that naturally held tension and a sense of danger within them. It was important for us to establish a visual style that allowed our cast to pop out of the frame while still feeling grounded and real - like actual people living in this world," Peter says.





Shelley says: "We weren't aiming for a period or aged look – it was important for the story to feel like it's happening now. So we didn't use any vintage lenses. Instead, we lit scenes in a way that found both the darker and lighter moments and then followed what the characters were doing. There's a lot of internal conflict in Lina throughout the story, and we tried to capture that by making the camera work feel very internal – almost like we were inside her head, experiencing what she was feeling.

"The story kicks off with a major event right away, and from that moment on, the stakes are high. That's one of the great things about the show – there's no downtime in the first episode. Once the inciting incident happens, everything escalates quickly. We tried to represent that intensity with our camera work."

Spy cameras are also a big part of the visual

style of the series, particularly in the early episodes. Shelley was able to find probe lenses that mimic the look of security cameras. These lenses are small, right-angled, and easy to hide and could be placed in corners or behind objects to get that surveillance feel. Actors too were able to pick up and interact with the lenses which helped create a visually distinctive look and feel.

In terms of the colour palette, the creative team referred to something they described as 'the bruise palette'.

"Early in the writing process, we talked a lot about abuse and control - how the characters control each other," Peter Salmon says. "That led to us creating a palette which included reds, browns, and muted off-whites. We used that palette to populate the world of the series, but we also introduced pops of colour at specific moments -those moments where things were changing or different. It helped bring the characters to life and gives the audience subtle visual cues about the character's emotional states or narrative shifts."

An example of this use of colour is where we see orange. Virginia Mesiti explains: "With the Nestshare apartment (the short-term rental), we had a location change at the last minute and the real gift we got from that location was its bright orange door. Vanessa, our costume designer, had dressed Lina in orange when she returns from the restaurant with Dan. Then we see them entering the Nestshare through the orange door and there's an immediate visual alarm - the door is a big orange warning sign screaming 'Don't go in. Danger.' Orange ended up becoming Dan's signature colour - a visual cue for danger, a kind of foreshadowing.

"Later, we scouted Kennards Storage for Dan's storage unit and the company's branding

is orange and blue - so we fully embraced it. We loved what it gave us architecturally: very Jeffrey Smart vibes, with dramatic shadows and clean vertical and horizontal lines. We leaned into that aesthetic."

Peter Salmon adds: "I loved shooting Watching You. It was filled with so many challenges because it constantly shifts scale from large party scenes with a big cast of background artists to action scenes with the ambulance and then, on the flip side, extremely delicate and intimate scenes between our fabulous cast."

Working with an intimacy co-ordinator

Chloe Dallimore and Caroline Kaspar were the intimacy co-ordinators on *Watching You*, a critical role on a contemporary erotic thriller. Aisha Dee talked about the experience of creating and filming the intimate scenes.





"There's a lot of intimacy on the show. It's all integral to telling the story and to getting inside the characters heads," Aisha says. "I love the sex scenes on the show. I think that they're really beautifully choreographed and we're so blessed to have our intimacy coordinators to help us be more specific and to make sure that we're not gratuitously doing something, but that it has a purpose, and that there's a conversation that's being had between two characters. It's not just sex. Someone wants something from someone else, and either they get it, or they don't. It was very interesting to develop the specific kind of language that Lina has with Cain and then with Dan; how they're different, how they're the same."

Josh Helman also speaks about his experience working with Chloe and Caroline: "This was the first production I've worked with intimacy coordinators, and it made such an incredible difference. There's a key scene in episode one between Lina and Dan which was one of my favorite scenes to shoot because of the interplay of the characters. That wasn't

something that was initially on the page – it was something that between Caroline and Chloe, Peter who was directing, and me and Aisha, we were able to build together. We were all contributing ideas and that scene has turned into something that I think is really incredible and that would not have been possible without the use of intimacy coordinators."

Why people will watch

Peter Salmon says Watching You will draw audiences in and keep them on the edge of their seat, as all great thrillers do, while also giving them pause about the amount of surveillance and voyeurism that pervades contemporary life.

"I just don't think I've ever seen anything like it on Australian TV," Aisha says. "It's sexy, it's thrilling, it's weird, and it's definitely not going to take the turns that you think it's going to take. If you think you know what's going to happen next, you're probably going to be wrong!"

ABOUT THE CAST

AISHA DEE AS LINA

Aisha Dee is an AACTA-nominated Australian actress and singer/songwriter who shines with a remarkable array of diverse and memorable roles in television and film. Her widespread appeal has cultivated a substantial and devoted international fan following, and she continues to showcase her range of talent with each new role.

Dee can currently be seen in the breakout Netflix series *Apple Cider Vinegar*. The series co-stars Kaitlyn Dever and Alycia Debnam-Carey as they depict the Australian pop-culture scam-scandal of Belle Gibson.

In 2023, Dee earned rave reviews for her leading role in the mind-bending thriller *Sissy*, which was acquired by Shudder ahead of its premiere at SXSW in 2022. Later that year, Dee was nominated for 'Best Lead Actress in Film' at the AACTAs, where the film was also nominated for 'Best Film' and 'Best Direction in Film.' Dee also notably played one of the leads in Freeform's acclaimed series, *The Bold Type* for 5 seasons where she starred as Kat Edison, the social media director at fictional Scarlet Magazine. She also headlined the Australian SBS series *Safe Home*, produced by the award-winning Imogen Banks. And she also recently starred in the Netflix film *Plus/Minus*, alongside Lili Reinhart.

Other past credits include the film *Collide* with Kat Graham, Jim Gaffigan, and Ryan Phillipe; as well as an indie feature executive produced by Matt Damon opposite Finn Wittrock titled *Start Without Me.* On the small screen, Dee appeared in the Fox anthology series *Accused*, based on the British drama of the same title. She also appeared in Syfy's Channel Zero created by Nick Antosca, the MTV series *Sweet/Vicious*, and the series *Chasing Life*.

Originally from Melbourne, Australia, Dee now splits her time between there and Los Angeles.



JOSH HELMAN AS DAN

Josh's film credits include George Miller's Mad Max: Furiosa opposite Chris Hemsworth and Anya Taylor-Joy, Thirteen Lives, Feast of the Seven Fishes, Granite State, Undertow, My Name is Lenny, Kate Can't Swim, Jack Reacher, Animal Kingdom and Monster Hunter, however he is best known for his roles as Major Bill Stryker in X-Men: Days of Future Past and X-Men: Apocalypse alongside Hugh Jackman and Jennifer Lawrence, and Slit in Mad Max: Fury Road opposite Nicholas Hoult and Tom Hardy. In 2017 Josh co-wrote and directed Kate Can't Swim, which won the jury's Honourable Mention at the Slamdance Film Festival.

On television Josh has starred in the Golden Globe nominated Starz original drama Flesh and Bone, Season 4 of Harley Quinn, Troppo, Wayward Pines, The Loudest Voice opposite Russell Crowe and the Emmy-winning HBO/Playtone miniseries The Pacific. He was also seen in the new ABC original series Optics.

Stage work in New York: *Play with the Penguin* at 59E59; in Los Angeles: John Pollono's *Rules of Seconds and Small Engine Repair*, the latter of which won three Ovation Awards including Best Ensemble Cast. Josh is currently finishing the Death of a Salesman tour in Perth, after its celebrated Melbourne and Sydney seasons.

He has had the privilege to work with renowned writers and directors including Christopher McQuarrie, George Miller, Ron Howard, David Michôd, Jo Bonney, Bryan Singer and Moira Walley-Beckett.

CHAI HANSEN AS CAIN

Chai's screen debut was being cast as one of the leads, Zak Blakely, in the international Netflix series *Mako Mermaids*, which aired for three seasons. His TV highlights include working alongside JK Simmons and Sissy Spacek in

Amazon's Night Sky, in Werner Productions multi award winning series The Newsreader directed by Emma Freeman and opposite Sam Reid and Anna Torv and in Netflix's recently released Apple Cider Vinegar as well as Stan's Population 11. Other credits include recurring roles in US series The 100 and Shadow Hunters: The Mortal Instruments, the title role in Netflix series The New Legends of Monkey for See Saw Films, which ran for two seasons and in the Stan comedy feature Christmas Ransom.

Chai was born in Ko Samui, Thailand, and migrated to Australia at the age of seven.

LAURA GORDON AS CLARE

Laura Gordon can be seen in Stan's Hotel Cocaine, and Cameron and Colin Cairnes' horror feature Late Night With The Devil alongside David Dastmalchian. Her recent credits include the Seven Network miniseries The Claremont Murders and Annelise Hickey's short film Hafekasi which premiered at the 2023 Tribeca Film Festival. Laura's performance in Miranda Nation's debut feature Undertow, earned her a nomination for Best Lead Actress in a feature film at the 2020 AACTA Awards.

Her other film credits include Streamline, Joe Cinque's Consolation, Come Back to Me, Em 4 Jay, Face to Face, Embedded, Tom White, Apricot and Problem Play.

Laura's television credits include Halifax: Retribution, the Netflix drama Reckoning, Secret City, US ABC International series Reef Break, ABC series Harrow, US Syfy series Hunters, Hoges, Winners & Losers, Miss Fisher Murder Mysteries 3, Rizzoli And Isles, Major Crimes, Lowdown, Bed of Roses, Twentysomething, City Homicide, Underbelly, Blue Heelers and the Disney series Legend Of The Seeker. Laura is also a well-respected theatre actor.

LUKE COOK AS AXEL

Luke most recently starred in a lead role on the CW/STAN comedy *Good Cop/Bad Cop*, alongside Leighton Meester and Clancy Brown.

Originally from Australia, he is arguably best known for his work on *The Chilling Adventures* of Sabrina for Roberto Aguirre-Sacasa and Netflix. Luke starred as "The Dark Lord" who appeared to Sabrina (Kiernan Shipka) as the fallen angel Lucifer. Following *The Chilling Adventures of Sabrina*, Luke simultaneously recurred on *Katy Keene* opposite PLL star Lucy Hale and Dynasty for the CW. He also recurred on the last season of Hulu's *Dollface* as a new love interest opposite Kat Dennings, and HBOs Emmy Award Winning *Hacks* as Jean Smart's nemesis, Jack Danby.

His additional TV credits include How to Get Away With Murder, Baby Daddy, Modern Family, Faking It, Major Crimes, and The Librarians. Luke made his feature film debut with a role in James Gunn's *Guardians of the Galaxy Vol. 2.* His additional feature credits include lead roles in indie films *How Do You Know Chris*, *Eye Without a Face* and *Follow Her.*

OLIVIA VÁSQUEZ AS TESS

Olivia Vásquez is a proud Chilean and Greek Australian woman and a graduate of the Australian Institute of Music. Olivia made her feature film debut in Thor: Love and Thunder and originated the role of Arabia in Moulin Rouge! The Musical Australia. Olivia was also a part of the incredible team at Like a Photon Creative for The Sloth Lane portraying the role of Gabriella. She made her musical theatre debut in the Australian premiere of The Bodyguard the Musical and then starred in the critically acclaimed seasons of In the Heights as Vanessa. Olivia starred as Rosalia in Opera Australia's Handa Opera production of West Side Story on Sydney Harbour and later originated the role of Anathema in Good Omens The Musical.





Olivia gained recognition on The Voice season 10, where she turned four chairs and joined Team Jessica Mauboy. Subsequently, she released her debut album, *Godly Ties*, which she wrote and co-produced. Olivia has also been seen sailing the high seas, guest performing on cruise ships and performing across Australia as a cabaret artist. When not on set or onstage, she is usually modelling as she is a proud advocate for body positivity and was previously featured in Vogue Australia.

SARA WISEMAN AS BRENNAN

Sara Wiseman is a multiple award-winning actor with extensive credits in both Australia and Aotearoa, New Zealand. Her credits include ABCTV's *Crownies, Harrow* and working alongside Richard Roxburgh in *Rake*. Sara was core cast in all six seasons of the award-winning international hit show Foxtel/Channel 7 A *Place to Call Home* screening in

over 130 countries. Sara also co-led Channel 7's *Between Two Worlds* alongside Philip Quast and UK star Hermione Norris.

In NZ Sara's credits include *One Lane Bridge* for which she was nominated for Best Supporting Actress, two seasons of *Under The Vines* alongside Rebecca Gibney & Charles Edwards, Best Drama winner *Creamerie, The Gulf, The Almighty Johnsons, Outrageous Fortune, Matariki* for which she won Best Supporting Actress in a Feature Film, *What Really Happened: The Women's Vote*, for which she won Best Actress, and led sixty episodes of South Pacific Picture's *Mercy Peak*.

Sara plays 'Dar' in the international sensation *The Kingdom of the Planet of the Apes* for 20th Century Fox/Disney. She is also currently on screen around the world, in a leading role for Foxtel/Binge/Curio Production's premium drama series *High Country*. Also just released is the hugely ambitious Australian Netflix

flagship, *Territory*, with Sara as core cast in the role of 'Sandra Kirby'.

MARK PAGUIO AS SCOTTY

Mark is an up-and-coming young actor who can be seen alongside Chris Hemsworth and Miles Teller in the Netflix feature Spiderhead, playing the supporting lead role of Mark Verlaine. His most recent credits include Von in the SBS drama television series Erotic Stories, Paramount+ NCIS: Sydney, as well as FOX's drama television series, The Twelve. Mark graduated from NIDA in 2018 and has since been working in theatre and on screen. Highlights include roles with three of Sydney's major theatre companies: Sydney Theatre Company, Belvoir and Griffin and support roles in two new local TV series: BUMP and THE UNUSUAL SUSPECTS. Mark is equally at home with comedy or drama and embraces roles that explore non-conventional identities and experiences.

WILLOW SPEERS AS ZARA

Willow is the youngest of four children and lives on a rural property in the Hawkesbury region of NSW where her creativity, curiosity and enthusiasm for life is encouraged and celebrated.

In 2023, Willow was cast in the coveted role of Addy Jones, playing the daughter of Asher Keddie in the Binge TV series *Strife* – a role she will reprise in the second season, which recently wrapped Shooting.

In previous roles, she has featured alongside Isla Fisher and Josh Gadd in the STAN series Wolf Like Me, and beat out hundreds of other young girls to win the role of Ruby Rafter in Australia's much loved television series Back to The Rafters, working alongside series stars Erik Thomson, Rebecca Gibney, Hugh Sheridan and Angus McLaren.



In 2019 Willow had her first film appearance as the lead, 'Josipa' in the ABC production *Rocky* and Me and shortly after, wrapped her lead role of 'Pup' in *Giants*, which was nominated for Best Short in the 2023 AACTA awards.

Willow combines her love of acting with her passion for music in musical theatre where she has enjoyed playing roles including 'Lady of The Lake' in Monty Python's *Spamalot*, 'Jafar 'in Disney's *Aladdin* and in 2023 she performed in the titular role of 'Warragal' in the original musical, *Warragal The Musical*.

As well as her love of performing on stage and screen, Willow is an aspiring scriptwriter and avid songwriter and is well on the way to completing her first album which she hopes to produce in 2024.

Willow embraces her rural home life and her creative stage and screen life with gusto, passion and an energetic drive that inspires everyone who meets this very unique young lady!

BENJAMIN WANG AS NATE

Benjamin 'Benny' Wang is a Chinese-Australian actor, currently based in Sydney and Vancouver. Soon after trading in his finance career for a life in the arts, he appeared opposite Hong Kong legend, Tony Leung, in Shang-Chi and the Legend of the Ten Rings and has never looked back since.

Despite not going to drama school, Benjamin trained extensively with Chum Ehelepola of *Sydney Actors Collective* and Les Chantery to develop his own process.

Recently, he's appeared in AACTA-nominated web series *Pleasant Ave, While The Men Are Away, and C*A*U*G*H*T.*

When not on set, Benjamin enjoys ocean swims, getting lost in the bush and exploring cities with a camera in his hand. Benjamin's passionate about challenging stereotypes, pushing the boundaries in storytelling and looks forward to one day kicking ass on screen with Simu Liu.





KEY CREATIVES

HELEN BOWDEN

(EXECUTIVE PRODUCER)

Helen Bowden has recently delivered After The Party, a critically acclaimed thrilling drama starring Robyn Malcolm and Peter Mullan for TVNZ, the ABC and ITV Studios; Erotic Stories, an anthology series for SBS and ITV Studios which was AACTA and Logie nominated in 2024; and Queen of Oz, a comedy series starring Catherine Tate (Doctor Who) for BBC1 and Fifth Season. After The Party was in competition at Series Mania 2024, with Robyn winning Best Actress, and was named 'The Best TV Show Ever Made in New Zealand' by cultural outlet The Spinoff. It has also been nominated for the Drama Rose d'Or Award and had a record breaking ten nominations at the NZTV Awards. After The Party premiered on Channel 4 in the UK in November 2024

and has been nominated for a BAFTA in the International Television category.

Helen also produced two seasons of *The Secrets She Keeps*, starring Laura Carmichael and Jessica De Gouw, which played on BBC1 in primetime and sold to major players in almost every territory worldwide. Helen has twice received the Logie and the AACTA for Best Mini-Series in the same year – for *The Slap* in 2010 and for *Devil's Playground* in 2015.

JASON STEPHENS (PRODUCER)

In 2007, with his first ever drama, *The King*, Jason Stephens won the Australian Film Institute award for Best Telemovie. Since then, he has Executive Produced/Produced more than 21 dramas including recently two seasons of the critically acclaimed series Upright, nominated for Best International Drama at the

Edinburgh TV awards, starring Tim Minchin and Milly Alcock and winning Best Comedy Series and Best Comedy Actor at the 2020 AACTA Awards; and Lambs of God, starring Emmy Award-winning actress Ann Dowd, Essie Davis and Jessica Barden. Lambs of God received a record-breaking 18 nominations and 9 wins at the AACTA Awards.

In 2023, Jason delivered two productions: *The Messenger*, for the ABC, adapted from the international best seller, and *Prosper*, an original series he co-created starring Richard Roxburgh and Rebecca Gibney for Stan Australia/ Roku and Lionsgate.

ALEXEI MIZIN & RYAN VAN DIJK (CREATORS/WRITERS)

Mizin & van Dijk are an award-winning screenwriting team. Their partnership began at the prestigious Victorian College of the Arts in Australia, while completing a Master of Film

and Television. Their short films and music videos have screened internationally and earned awards for writing and direction.

Alexei and Ryan have authored the entire Watching You series and are script producing on the project. They are members of the writing team on the forthcoming *The Dispatcher* for 60FortyFilms in the UK and Apple.

Known for their intricate world-building and high-end concepts, they have been supported by VicScreen, Screen Queensland, Screen Australia, Scripted Ink and Australians in Film through a number of project and talent-based initiatives and have been able to leverage these opportunities into partnerships with major streamers and networks, as well as some of the most sought-after companies around the world. They have won and been finalists for numerous awards by the Australian Writers Guild, including winning the Monte Miller Award at the 47th AWGIE Awards.



Alexei & Ryan's achievements and experience includes a sale of original IP with Kathryn Fleming (The Fleming Agency) direct to Apple TV+ and a blind development deal with AMC Networks. They have also collaborated with Academy Award-winning See-Saw Films and Caméra d'Or winning director Warwick Thornton and developed projects with Animal Logic and Disney+. They are currently adapting two best-selling novels for television – including a novel by legendary British sci-fi author John Wyndham, for UK based Route 24 and Brouhaha in Australia.

BREE-ANNE SYKES (PRODUCER)

Bree-Anne Sykes is a film and television producer. She produced the psychological thriller *Critical Incident* which premiered on Stan in August 2024, and prior to that *House of Gods*, which premiered on the ABC and was

selected in International Competition at Series Mania 2024. She produced the comedy drama series *Wellmania* which premiered on Netflix in March 2023, spent two weeks in the Netflix Global Top 10 TV List and was nominated for Miniseries Production of the Year at the 22nd Annual SPA Awards.

Alongside Sheila Jayadev and Annabel Davis, Bree-Anne produced the critically acclaimed Western Sydney anthology film *Here Out West* which opened the 68th Sydney Film Festival and was a CinefestOZ Film Prize Finalist. Bree-Anne was Associate Producer on Season 2 of serial drama series *The Heights* for the ABC.

PETER SALMON

(DIRECTOR - EPS 1, 2, 3)

Peter Salmon is an International Emmy and BAFTA winning director and producer working extensively in network, cable and premium



television. He is a principal of independent company Luminous production Beast. which was behind the Sky Originals and NZonAir series INSiDE which won the 2021 International Emmy for Short-Form Series and the acclaimed mini-series After the Party for TVNZ and ABC, co-produced by Lingo Pictures, with The Guardian calling Robyn Malcolm's performance "...among the best television portrayals in years, from anywhere in the world." Most recently Peter directed the final three episodes of Madam for Tavake and Fifth Season, starring Rachel Griffiths.

Peter has directed many shows in Australia and NZ; he set-up the legal drama After the Verdict for Nine/STAN, was the set-up director on the Nine Network's hit drama Doctor Doctor and directed multiple episodes on the ABC's Rake, starring Richard Roxburgh, and the Australian/US co-production, HARROW, starring loan Gruffudd for Hulu and ABC.

SIAN DAVIES (DIRECTOR - EPS 4, 5, 6)

Sian Davies is an award-winning director and writer of television, film and commercials.

Her most recent work includes setting up the Stan series *Black Snow Seasons 1 and 2* (Goalpost Pictures/Sundance TV), directing *The Twelve* (Easy Tiger/Foxtel), *Spreadsheet* (Northern Pictures/Paramount +), *Surviving Summer S2* (Werner Films/Netflix) and *Bloom S2* and *The Gloaming* for Stan.

Sian has written and directed several short films which have enjoyed extensive festival attention internationally.

SHELLEY FARTHING-DAWE (DIRECTOR OF PHOTOGRAPHY -EPS 1, 2, 3)

Shelley Farthing-Dawe is an accomplished cinematographer who works across film, television and commercials, embracing and enjoying the challenges that each new project brings.In 2022 Shelley was the Director of Photography on the TV adaption of Australian bestselling book Boy Swallows Universe. The show was set up by director Bharat Nalluri (Shantaram) and produced by Troy Lum (Mao's Last Dancer) and Andrew Mason (The Matrix) for Anonymous Content and Netflix. In the same year, Shelley shot In Vitro a sci-fi thriller for writer-directors Tom McKeith and Will Howarth staring Ashley Zukerman (Succession) and Talia Zucker (Lake Mungo). In Vitro was released in cinemas in 2024.

Shelley's previous feature films include Matt Nable's debut feature, *Transfusion*, for Deeper Water Productions, Madman Entertainment and Stan, starring Sam Worthington & Phoebe Tonkin; and Stephen McCallum's 2018 debut film 1% (aka *Outlaws*), starring Ryan Corr and Abby Lee, produced by See Pictures and distributed by A24, Direct TV and Icon Films. The film premiered at the Toronto Film Festival and also screened at the London Film Festival, Melbourne Film Festival, Sydney Film Festival and Adelaide Film Festival.

EMMA PAINE

(DIRECTOR OF PHOTOGRAPHY -EPS 4, 5, 6)

Emma Paine is a highly sought-after cinematographer working across television drama, feature films, documentaries, and commercials.

Most recently, Emma returned for the second season of the critically acclaimed hit series *Colin from Accounts* (Easy Tiger/ Binge, 2024), after shooting all eight episodes of the first season. The series was awarded most Outstanding Comedy Series at the 2023 Logie



Awards. Prior to that, Emma shot the final three episodes of the psychological drama series, *One Night* (2023), for Paramount+ and Easy Tiger. Her other television credits include: the Paramount+ comedy-drama series *Spreadsheet* (Northern Pictures, 2021); and the ABC's comedy web series *Halal Gurls* (In-Between Productions, 2020).

Emma's feature film credits include *Christmas Ransom* (dir. Adele Vuko, Stan/Every Cloud Production, 2022) and the AACTA nominated film *Zelos* (dir. Jo-Anne Brechin, Painted Gate Pictures, 2017).

Early in her career, Emma won her first Gold Tripod at the ACS National awards for the short film We Will (dir. Laura Nagy, 2016). Her other notable shot films include Chlorine (dir. Melissa Anastasi, Dollhouse Productions, 2019) and Sweet Tooth (dir. Shannon Ashlyn, AFTRS) which won the best short film at Cinema Des Antipodes 2019.

VIRGINIA MESITI (PRODUCTION DESIGNER)

Virginia is a visual storyteller who is drawn to character driven drama and projects she can build worlds within. Her passion for colour, research and developing a rich backstory drive her creatively. She most recently production designed *After The Verdict* for Subtext Pictures and Paramount+, directed by Peter Salmon.

Virginia's other drama credits include Craig Boreham's debut feature film *Teenage Kicks*, which premiered at the 2016 Sydney Film Festival. For television she designed *Diary Of An Uber Driver* for RevLover and the ABC, in addition to the reimagining of the much loved series *Seachange*, for Every Cloud Productions and Channel 9. She art directed Southern Star's *Spirited*, which won an AFI award in 2010 for Best TV Drama, the series was nominated again in 2011 for its second season with Virginia as Production Designer.

In 2024, 2023 and 2016 Virginia was nominated for an APDG Award for her work on TV Commercials and again in 2018 for her design work on the short film *A Low Hum*.

VANESSA LOH (COSTUME DESIGNER)

Vanessa is a Costume designer working across film and television, moving between projects across the UK and Australia.

As a first-generation Chinese Australian, Vanessa is deeply invested in working with narratives that explore the intersections between identity, race, gender and sexuality, particularly BIPOC, Queer, and marginalised identities. Vanessa's work is characterised by meticulous attention to detail and a profound respect for cultural nuance and authenticity. Driven by her passion for storytelling, Vanessa approaches her craft with an enthusiasm for the power of clothing to communicate narrative and illuminate the complexities of character.

Most recently Vanessa wrapped on *Black Snow S2* for Goalpost Pictures Australia with Travis

Fimmel returning in the titular role as Detective James Cormack. Other recent television credits include Northern Pictures' Austin series for ABC TV Australia and ITV UK, Hoodlum Entertainments' In Our Blood, ABC TV, Goalpost Pictures Black Snow S1 for Sundance Now & AMC+ US/Stan Australia, Matchbox Pictures' mini-series Bad Behaviour, Stan Australia, 5-part digital series All My Friends Are Racist, ABC TV, Aquarius Films' The Unusual Suspects, Acorn TV/SBS Australia, Safe Harbour, HULU/BBC UK/SBS Australia.

Vanessa is a proud member of the Australian Production Designers Guild.

ROSE SAFFIOTI (HAIR AND MAKEUP DESIGNER)

Rose Saffioti began her career as a qualified hairdresser, and with her natural creative flair and keen eye in fashion, studied makeup in pursuit of a career in television, film and editorial. Having achieved a role as Head of Makeup at *Home and Away* on Channel 7, Rose secured key hair and makeup roles on several other TV series and films including;





Underbelly Badness, Chopper, Love Child, Secret Daughter, Fighting Season, Partisian, Necromancer, plus Hollywood films including Pacific Rim and Wolverine.

Rose has worked alongside amazing Australian and international talent over her 15-year career. Ada Nicodemou, Jonathan LaPaglia, Aaron Jeffery, Vincent Cassel, Kate Ritchie, Pia Miller, Ben O'Toole, Caroline Ford, Tess Haubrich, David Wenham, Tina Arena, Samantha Armytage, Emily Symons, Georgie Parker and Rebecca Gibney, to name a few.

KATRINA BARKER (EDITOR - EPS 1, 2, 3)

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 forthcoming series *Mix Tape*, produced by Aquarius Films for Foxtel/Binge, feature film Audrey, directed by Natalie Bailey and produced by Michael Wrenn, Dan Lake and Shannon Wilson and new psychological crime thriller *Critical Incident* created by Sarah Bassiouni and produced by Matchbox Pictures for Stan and All3Media International. Plus, the internationally acclaimed series La Brea for NBC Universal, crime thriller *Troppo* Season 1 & 2 (EQ Media Group and AGC

International), and Wellmania (Fremantle Media for Netflix) starring Celeste Barber.

Other television drama credits include the AFI nominated two-part mini-series, *Devil's Dust* (for which she won the ASE award), *Hyde & Seek* (Matchbox Pictures), *All Saints* (Seven Network), *Australian Gangster* for Roadshow Rough Diamond (Seven Network), *Doctor Doctor* (Nine Network), *Dead Lucky* (SBS), *The Unlisted* (Netflix), *The Unusual Suspects* (SBS) and *Born to Spy* (ABC), many of which have secured ASE Nominations.

ADRIAN ROSTIROLLA

(EDITOR - EPS 4, 5, 6)

Adrian Rostirolla ASE has a Film and Television editing career spanning 18 years.

Since graduating from the AFTRS in 2005, he has edited drama and documentary for cinema and television across many genres. Many of his films have either won or been nominated at numerous award ceremonies. These include The AACTA Awards, IF awards and numerous film festival awards. The short animated film, Birthday Boy was nominated for an Academy Award and the feature documentary, A Cinematic Life was nominated for an International Emmy. Adrian himself has won two editing awards and has been nominated nine times across multiple formats.



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.

For more information, visit stan.com.au.