

A **Stan.** ORIGINAL SERIES

THOU SHALT NOT STEAL



October 17

For more information, contact stan.publicity@stan.com.au

CAST

ROBYN	SHERRY-LEE WATSON
GIDGE	WILL McDONALD
ROBERT	NOAH TAYLOR
MAXINE	MIRANDA OTTO
RINGER	WARREN H. WILLIAMS
MICK	DARREN GILSHENAN
TRACEY	SHARI SEBBENS
MARY	NATASHA WANGANEEN
CONSTABLE STANDLEY	WILLIAM McKENNA
SUGAR	KELLY BUTLER
BILLY	ANNI FINSTERER
IAN	ANDY GOLLEDGE
BIG PETE	EDDIE BAROO
SPEEDY SHANE	ANDY McPHEE
JESS	CHLOE BRINK
PENGUIN	FLETCHER HUMPHRYS
SPIDER	DAMIAN WALSH-HOWLING
DICK	GEOFF MORRELL
STEVE	JUSTIN ROSNIAK
CHERYL	BONNIE SVEEN
KAREN	EMILY TAHENY



CREW

DIRECTOR	DYLAN RIVER
EXECUTIVE PRODUCERS	CHARLIE ASPINWALL TANITH GLYNN-MALONEY SOPHIE MILLER DALEY PEARSON
PRODUCER	SAM MOOR
CO-PRODUCER	LAUREN BROWN
WRITERS	DYLAN RIVER TANITH GLYNN-MALONEY SOPHIE MILLER SAMUEL NUGGIN-PAYNTER BENEDICT PAXTON-CRICK
DIRECTOR OF PHOTOGRAPHY	TYSON PERKINS
PRODUCTION DESIGNER	JONAH BOOTH-REMMERS
COSTUME DESIGNER	HEATHER WALLACE
HAIR/MAKE-UP DESIGNER	TRACY PHILLPOT
EDITOR	CHRIS PLUMMER
SOUND DESIGNER	LUKE MYNOTT
COMPOSER	VINCENT GOODYER
CASTING DIRECTOR	ANOUSHA ZARKESH



SERIES OVERVIEW

Thou Shalt Not Steal is an eight-part series directed by AACTA Award-winning filmmaker Dylan River.

Robyn (Sherry-Lee Watson) is a young Aboriginal delinquent searching for the truth behind a family secret. After escaping from detention, she reluctantly teams up with awkward teenager Gidge (Will McDonald).

Together they flee her small central desert community on a perilous journey across the outback, in search of answers, learning some much needed life lessons along the way. Hot on their heels are Gidge's domineering father Robert (Noah Taylor) and Maxine (Miranda Otto), who will stop at nothing to find Robyn.



The series is produced by multi-Emmy and BAFTA Award-winning Ludo Studio with Charlie Aspinwall and Daley Pearson (*Bluey*, *Robbie Hood*), and Sophie Miller (*The Family Law*) as executive producers, alongside Ludo Studio producer Sam Moor (*Bluey*) with Since 1788 Productions. Cailah Scobie and Donna Chang Executive Produce for Stan. **Thou Shalt Not Steal** received major production investment from Screen Australia with support from the South Australian Film Corporation, Screen Territory and by Screen Queensland's Post, Digital and Visual Effects (PDV) Incentive. DCD Rights will manage international distribution.

SERIES LOGLINE

On a search for the truth behind a family secret, Robyn, a young Aboriginal delinquent, escapes from juvenile detention and reluctantly teams up with the awkward Gidge, and together they hit the road to Adelaide in search of answers, learning some much needed life lessons along the way.

SHORT SYNOPSIS

Thou Shalt Not Steal is an eight-episode road series set in Central and South Australia in the 1980s. On a search for the truth behind a mysterious family secret, Robyn, a young Aboriginal delinquent, escapes from detention and reluctantly teams up with awkward teenager Gidge. Together they flee her small central desert community on a perilous journey across the outback, finding answers and learning some hard life lessons along the way. Hot on their heels are Maxine, a sex worker whose taxi Robyn stole, and Gidge's domineering father Robert, a fraudulent preacher.



MEDIUM SYNOPSIS

Set in Central and Southern Australia in the winter months of 1980, *Thou Shalt Not Steal* follows Robyn, a seventeen-year-old Aboriginal girl who has been incarcerated for two years in juvenile detention in Alice Springs. On hearing that her grandfather Ringer needs to see her, Robyn makes a daring escape from a prison chain gang and breaks Ringer out of hospital to take him home to their community before he dies. But as they venture out into the night, Robyn has a fateful meeting with taxi driver Maxine, and when she steals her taxi, Robyn makes a dangerous and unpredictable enemy.

As they approach home, Ringer tells Robyn about a racing trophy he wants Robyn to give back to her father — someone she always believed was dead. It is Ringer's final act. And as Robyn brings his body home, the elders blame her for Ringer's death and drive her out of her community. Now an outcast, Robyn is thrown together with the itinerant eighteen-year-old Gidge, who wants nothing more than to escape from his brutal missionary father, Robert Senior. With the police closing in, Robyn's only course is to find Ringer's trophy and take the stolen taxi to find her real father, last seen in Coober Pedy. Travelling together through the desert, Robyn and Gidge encounter an odd assortment of bizarre and dangerous characters. Through their crazy adventures, these two unlikely friends blossom in each other's company.

Meanwhile, taxi driver Maxine bribes and charms Robert Senior, and together this unlikely pair hit the

road in pursuit of Robyn and Gidge, soon making it to Coober Pedy where Robert discovers Maxine is an ex-sex worker and soon develops an unhealthy obsession with her. But just as they have negotiated a deal to consummate things she accidentally electrocutes herself in his caravan. Believing he has killed her, Robert flees. Meanwhile, Robyn meets her half-sister and uncovers an uncomfortable truth about her real father. It seems he has left a trail of broken families in his wake, all the way to South Australia. Robyn and Gidge steal Robert's caravan and leave for Adelaide but discover that Maxine's body is in the back. With the police hot on their heels, they turn on each other and go their separate ways.

In Adelaide, Robyn finally confronts her long-lost father Steve. But this life changing meeting doesn't go to plan. Gidge also travels to Adelaide in the caravan, where he expects to find his mother, but instead finds the house abandoned. When Robert arrives Gidge accuses him of murdering his mother too and locks him in the caravan with Maxine. Robert finally admits he stole Gidge away from his mother because she wanted a divorce. Meanwhile, finally understanding who she is and where she comes from, Robyn takes control of her future, arriving at Robert's house with Steve and the police. Now, even though Robyn and Gidge fall happily into each other's arms, they must still wait for Robyn to serve out her prison sentence before they can be truly reunited.



LONG SYNOPSIS

Set in Central and Southern Australia in the winter months of 1980, *Thou Shalt Not Steal* follows Robyn, a tough and street smart seventeen-year-old Aboriginal girl who has been incarcerated for two years in juvenile detention in Alice Springs. Robyn is a survivor and although she comes across as hard and uncaring, she has a warmth and tenderness only few have seen.

On hearing that her grandfather Ringer needs to see her, Robyn makes a daring escape from a prison chain gang to find him sick and alone in a hospital ward. Ringer's only request is for Robyn to take him home to their community of Sunshine Valley before he dies. It's the last place she needs to go, but she reluctantly agrees. As she wheels Ringer out into the night, Robyn has a fateful meeting with a bogus taxi driver, Maxine, who offers to help them but then tries to entrap her. When Robyn steals Maxine's taxi, she makes a dangerous and unpredictable enemy.

As they approach Sunshine Valley, Ringer makes Robyn stop at a field to say goodbye to his favourite old horse and tells her about a racing trophy he wants Robyn to give back to her father – someone she always believed was dead. It is Ringer's final act. And as Robyn brings his body home, the elders blame her for Ringer's death and drive her out of her community. She appeals for help from her mother Mary, but she is lost in drunken grief.

Now an outcast, Robyn is thrown together with the itinerant, eighteen-year-old Gidge. Shy and awkward, Gidge is a white boy who loves to yodel and has an odd sense of style. Gidge gets no love or understanding from his brutal father, Robert Senior, a missionary, who preaches and sells sly grog as they travel from community to community in his shabby old caravan. Gidge longs for love, acceptance and connection. As Robyn bursts into his life, Gidge quickly realises that she is the only one that can help him escape his purgatory.

With Maxine and the police close behind, Robyn's only course is to find Ringer's trophy and take the stolen taxi to find her real father, last seen in Coober Pedy. She refuses to let Gidge tag along but finds him stowed away in the back seat. It is too late to abandon him. Travelling together through the desert, they encounter an odd assortment of bizarre and dangerous Australian characters. And through all their crazy adventures, these two unlikely friends blossom in each other's company.

Meanwhile, Maxine bribes and charms Robert Senior, who is reluctant to help her track down the

teenage fugitives. Unknown to Robert, Maxine has been running a prostitution ring in Alice Springs exploiting young aboriginal girls, and Robyn has unwittingly stolen all Maxine's savings which are in the trunk of the car. She will stop at nothing to find Robyn and get her money back. The duo lie in wait at the opal mining town of Coober Pedy, where Robert discovers Maxine is an ex-sex worker and soon develops an unhealthy obsession with her.

When the teenagers arrive in Coober Pedy, Gidge, emboldened by his growing feelings for Robyn, confronts his father, and they get into a fist fight in the bar. In the confusion Robert finds Maxine's bag of money. He tries to swap it for her services, but as they are consummating the deal, she accidentally electrocutes herself in his caravan. Believing he has killed her, Robert flees. Meanwhile, Robyn meets her half-sister running a Chinese restaurant and uncovers an uncomfortable truth about her real father. It seems he has left a trail of broken families in his wake, all the way to South Australia. Robyn and Gidge steal Robert's caravan and leave for Adelaide but discover that Maxine's body is in the back. With the police hot on their heels, they turn on each other and go their separate ways.

In Adelaide, Robyn finally confronts her long-lost father Steve at gunpoint, but this life changing meeting doesn't go to plan when she meets his heavily pregnant new wife. Gidge also travels to Adelaide in the caravan, where he expects to find his mother, but instead finds the house abandoned. Robert arrives and tries to make Gidge help bury Maxine's body in the yard, but lost in his own paranoia, Gidge accuses him of murdering his mother too and locks Robert in the caravan with Maxine. Robert finally admits he stole Gidge away from his mother when he was a young child because she wanted a divorce and begs Gidge to let him out.

As Robyn begins to understand who she is and where she comes from, she starts to learn that even though she can't change the past, she can take control of her future. She arrives with Steve and the police at Robert's house. There is a stand-off with Robert inside the caravan, during which Robert shoots Steve in the balls. He asks for a lighter so he can have a last cigarette before he surrenders. But having left the gas on he only manages to blow up the caravan and himself.

Now, even though Robyn and Gidge fall happily into each other's arms, they must still wait for Robyn to serve out her prison sentence before they can be truly reunited.

DIRECTOR'S STATEMENT

Like a lot of my work, *Thou Shalt Not Steal* is a love letter to the heart of Australia, and my home in the central desert.

I was born in Alice Springs in 1992, to a 22-year-old father, who like me, was born and grew up in the same town. He, his mates, uncles and aunties of mine all talk of their teenage years in the 80's. Something I wished I'd experienced. A time when having fun usually coincided with something innocently illegal. And back then, you'd often get away with it!

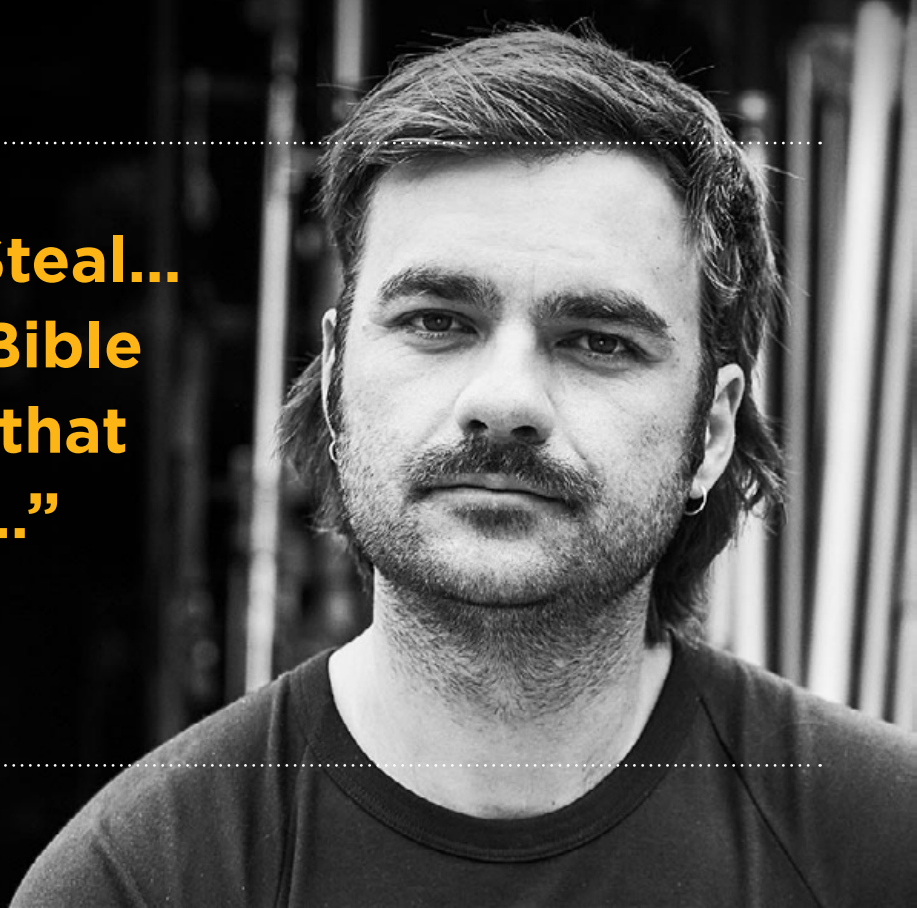
Our desert community has always had a connection with the big smoke - Adelaide! A long, straight highway that stretches fifteen hundred kilometres between us. I've done that drive more times than I can count, and the tall tales I've heard from different people's experiences of the trip are often better than fiction. A story heard more than once, is that of men who travel the highway leaving a trail of kids behind. It's the combination of all of this that has shaped *Thou Shalt Not Steal*.

Over the course of writing the series, the story became an exploration about complex father figures, from drop kick dads who are present, to absent ones you've never met, and as we neared the finish line one concept rang true: "If you're not going to stick around, don't stick it in".

From the beginning, we set out to tell a story that was short, sharp and fun. A bit of a light-hearted spin on some darker subject matter. It was important for me to make the direction feel self-aware. It created freedom to play around with the audience's expectations, and ultimately there was no wrong turn the story and tone could take. Music could be fruitful, and performances big. All leading to moments which are hopefully unexpected and packing a punch! We also had a bit of a poke at Christianity along the way. It's only fair to do so when you look at the destructive effects it's had on Aboriginal people's lives since first contact.

**“Thou Shalt Not Steal...
Bit rich from the Bible
bashing bastards that
stole our country...”**

- Dylan River



MEET THE CHARACTERS

ROBYN

// SHERRY-LEE WATSON

ROBYN is a young woman hardened to the world. As 1980 kicks off a new decade, life in and out of juvenile detention has forced Robyn to grow up quickly. Tough, resourceful, and street smart, she holds a deep love for a family she doesn't fully understand and a strong mistrust of almost everyone else.

Her love of stealing cars has been a favourite pastime since she was a kid. Suffice to say it's a pastime that has sent her back to detention multiple times. But she's learnt a thing or two in juvie, and despite being unable to read or write, she's highly intelligent and intuitive. Her instinctive mistrust of others has forced her to become a social outcast and a fringe-dweller, which suits her just fine. Who needs friends - when blood is all that matters.

Not black, nor white, Robyn is somewhere in between - a yellow fella. And with long untamed hair and baggy clothes, she doesn't care much for appearances and is always getting into mischief.

Stuck in juvie, Robyn's family barely makes the time to call her, let alone visit. But when Robyn hears a rumour that her beloved grandfather Ringer is dying, something snaps in her.

Ringer is the only one who ever truly cared for her, the one that looked out for her and believed in her when no one else would.

Desperate to see him one last time, she escapes the guards and embarks on an adventure that sees her street smarts challenged and throws her into the path of a stowaway. This tests Robyn and opens her heart, ultimately leading her to understand that there's the family you're born with and the family you choose.



GIDGE

// WILL McDONALD

GIDGE is an outsider. Not because he wants to be, it just kind of turned out that way. Ever since he was a little kid back in Adelaide, his father used to tell him to be more of a joiner. Naturally curious and awkward, he'd give it a red-hot go, but he'd always end up alone, and even if he did manage to make a friend, he was never around long enough to keep them.

After his mother left, his father Robert Senior pulled himself out of the bottle, packed their things and told a confused Gidge that God had called them to a higher purpose - to travel to remote towns unknown and preach the word of the Lord.

At the time it sounded to Gidge like they were about to embark on a great musical adventure together - just like the Blues Brothers - but it soon became clear that Robert's mission was more about making a quick buck than preaching God's word, and before Gidge had a chance to make friends, Robert would pull up stakes and move on to some other town that desperately needed his "guidance".

Thankfully, through all of the loneliness of isolation, Gidge's one saving grace has been his love of yodelling. It has been the one thing that gives him the glimmer of hope he needs to make it through each day... until, that is, he meets Robyn.

Taking a chance, and risking his father's wrath, Gidge follows Robyn into the unknown and embarks on a journey of self-discovery, connection and ultimately, love. A journey that not only exposes him to the dangers of the world, but also shows him that his love for others is more powerful than he realises and that self-love (and maybe a bit of music) is all you need to find your way in the world.



ROBERT SENIOR

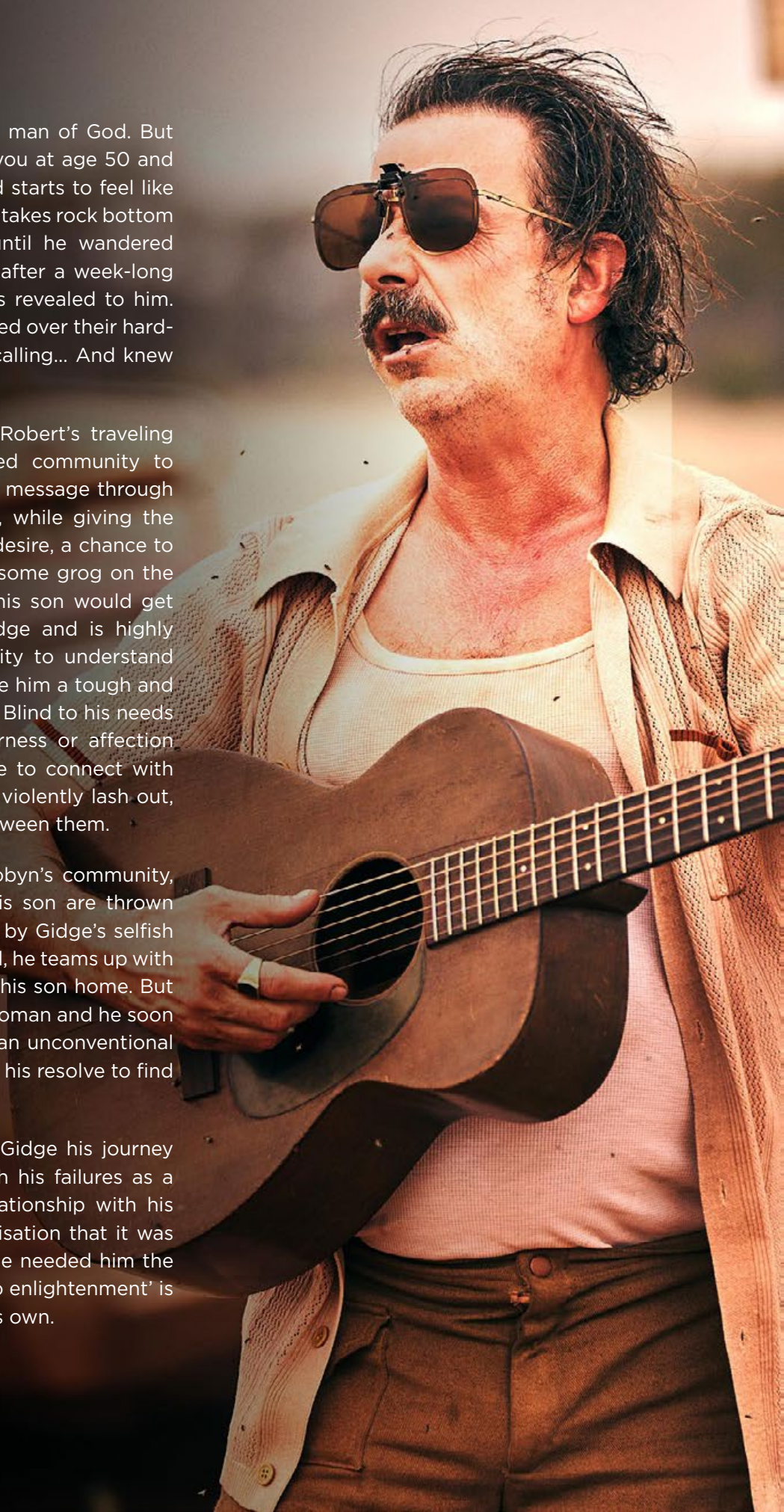
// NOAH TAYLOR

ROBERT SENIOR wasn't always a man of God. But when the love of your life leaves you at age 50 and you're deep within the bottle, God starts to feel like the only option you have left. But it takes rock bottom to see the light, and it wasn't until he wandered into the local Pentecostal church after a week-long bender that his holy pathway was revealed to him. Watching as the parishioners handed over their hard-earned dollars, Robert found his calling... And knew that there was money to be made.

With his son Gidge by his side, Robert's traveling ministry moves from one isolated community to another spreading the Lord's holy message through the gift of country gospel music, while giving the people what they so desperately desire, a chance to praise God, have a feed and buy some grog on the side. It's the perfect gig. If only his son would get on board. Although he loves Gidge and is highly protective of him, Robert's inability to understand and connect with his son has made him a tough and hypercritical father over the years. Blind to his needs and displaying little to no tenderness or affection towards his son, Robert's struggle to connect with Gidge occasionally causes him to violently lash out, which only deepens the divide between them.

But it's not until they arrive in Robyn's community, that Robert's future plans with his son are thrown into disarray. Angry and confused by Gidge's selfish and irresponsible actions over a girl, he teams up with Maxine and hits the road to bring his son home. But Maxine is a powerfully attractive woman and he soon finds himself seduced and lost in an unconventional and unhealthy relationship, testing his resolve to find his son.

As Robert finds his way back to Gidge his journey forces him to come to terms with his failures as a father and the realities of his relationship with his son. He comes to the uneasy realisation that it was he who abandoned Gidge when he needed him the most, and that Gidge's 'pathway to enlightenment' is going to be entirely different to his own.



MAXINE

// MIRANDA OTTO

MAXINE has lived a tough life and has survived everything that has been thrown at her. Street smart, charming and charismatic she has found a way to use her gifts to make her way in the world, putting people at ease and providing them with whatever they desire – for the right price.

Starting out on the streets and moving into sex work at a young age, she has travelled the country selling her services and learning everything she can about how to survive in the criminal underworld. Now in her 50s, she has spent the last 20 years hustling her way up and down the Stuart Highway between Alice Springs and Adelaide, developing a lucrative sex trafficking operation out of her taxi. Always on the lookout for new talent, when Robyn gets into Maxine's taxi she immediately senses a recruitment opportunity. Young and destitute, she knows the type. But when Maxine tries to coerce Robyn into working for her in order to pay for the ride, Robyn refuses. And when Maxine tries to pull her out of the car, Robyn outmanoeuvres her, kicking her to the ground and stealing the taxi. With her life speeding away from her, Maxine sets out to track Robyn and her taxi down at any cost.

A master manipulator, Maxine sees an easy target when she meets Robert, using him and his need to find his son for her own means. Like Robert, Maxine is also a character whose moral compass has been skewed for some time. She is driven by money and survival, but it is her fear of being caught and losing everything she has ever worked for that pushes her to extreme lengths in her pursuit of Robyn. Her desperation and her growing relationship with Robert pushes her to the limit, challenging her black and white view of the world like never before.



RINGER

// **WARREN H. WILLIAMS**

RINGER has only ever wanted to right the wrongs of the past and make a better life for his granddaughter Robyn. With death knocking on the door, he knows he's running out of time to tell Robyn the truth about her father. With the bond between them stronger than ever, Ringer must risk everything to give Robyn the knowledge she needs to continue on in the world after he has gone.

MICK

// **DARREN GILSHENAN**

MICK has been a cop for too long, and after being slapped with a rookie partner and thrown into the outback, he's just about ready to pack it in and jump into early retirement. He'd much prefer a succulent Chinese meal and an early night, rather than chasing juvenile delinquents around the desert.

TRACEY

// **SHARI SEBBENS**

TRACEY is finally where she wants to be in the federal police. It's been a hard slog to make it this far, but she's finally in a position to take on her own cases and be the cop she knows she can be. Unfortunately she's been partnered with the laziest detective on the force. Determined to track Robyn down, Tracey will get to the bottom of this mystery, even if she has to drag Mick all the way to the finish line.

MARY

// **NATASHA WANGANEEN**

MARY has never been good at looking after herself, let alone her daughter. There was a time when she had it all figured out. She'd thought she'd found it all with Steve Sanders, and she was excited for the life they had planned together. But then everything changed. She now spends her days trying to get to the bottom of a bottle. Life's easier when you can't remember what happened the day before.

CONSTABLE STANDLEY

// **WILLIAM MCKENNA**

It's CONSTABLE STANDLEY's first day on the job and he is keen to make a good impression, but when he goes to question a drunk Mary about Robyn's whereabouts, he is faced with having to deal with a dead body, a stolen taxi and a community in mourning.

SUGAR

// **KELLY BUTLER**

SUGAR has lived a tough life, tougher than most. But she has found her place behind the bar at the Coober Pedy pub, and now she runs the joint. With every man and his dog after her heart, she only has eyes for one miner... Billy. One day, when they've made enough money, they'll run away together. If she can just get the opal-obsessed Billy off the grog first.

BILLY

// **ANNI FINSTERER**

BILLY, like all the miners in Coober Pedy, is obsessed with three things - opals, beer and women. Luckily for her, and much to the grievance of the sexually frustrated male population of Coober Pedy, she's managed to snag the only other woman in town, Sugar.

IAN

// **ANDY GOLLEDGE**

IAN has been stalking the desolate highways of outback Australia, looking for unsuspecting victims for some time. After one too many close calls back in New South Wales, he's decided to make the Territory his new hunting ground. Tourists go missing in the outback all the time and it's the perfect place to satisfy his... urges. Charming and charismatic, Ian is everyone's best mate, until... he's not.

BIG PETE

// **EDDIE BAROO**

BIG PETE might look like the villain, but he's really a highway hero. A family man to the core, he knows Maxine's game, and with daughters of his own at home, he can't help but lend a hand when he sees Robyn in a spot of trouble.

SPEEDY SHANE

// **ANDY McPHEE**

Unlike Big Pete, SPEEDY SHANE is exactly the type of guy you want to avoid out on the dusty highway. Although he's relatively harmless, he is one of Maxine's regular customers and loves to spend hard earned dollars on girls, booze and the crab races in Coober Pedy.

JESS

// **CHLOE BRINK**

JESS has spent her whole life in Coober Pedy. But a town like this makes you tough, and like Robyn she has had to grow up fast. But it wasn't until her father Steve left her and her mother to run the family restaurant on their own that she really had to step up. She'll never forgive him for walking out and is more than happy to help Robyn on her quest to track him down and cut off his ball bags.

PENGUIN

// **FLETCHER HUMPHRYS**

PENGUIN has a sole purpose in life: make it to the end of the day without screwing up. That's why he left the city behind, for a life of fishing, soaking up the sun and staying out of trouble. Sure he smuggles drugs for Spider every other day, but hey, you got to make a living. Right?

SPIDER

// **DAMIAN WALSH-HOWLING**

SPIDER has always thought of himself as an upstanding citizen, sure he might dabble in some criminal enterprises and illicit activities from time to time, but he's a good dad, pays his taxes and gives back to the community. He might keep some dodgy company, but someone has to keep the local criminal underbelly in check. Besides, it's all worth it for his kid. Well not his kid, but he's as good as.

DICK

// **GEOFF MORRELL**

DICK is the world's most helpful neighbour. He even has a mug that says so. Whatever the task he is always willing and able to lend a hand. Whether it's pruning a hedge, fixing a mower, or unwittingly burying a body in the backyard. He always has the right tool for the task.

STEVE

// **JUSTIN ROSNIAK**

STEVE SANDERS has always been a loser, and he knows it. His strict and demanding father certainly never missed an opportunity to remind him. Growing up the son of a successful racehorse trainer, surrounded by wealth and privilege, he was expected to follow in his father's footsteps and become a famous jockey. But a life of luxury brings with it certain temptations, and it wasn't long before he was finding solace in gambling, drinking and women. No matter how many opportunities he has had to redeem himself, he has never been able to stay on the straight and narrow, moving from town to town and leaving a string of ex-lovers and illegitimate children in his wake. It isn't until Robyn crashes into his life that he is forced to confront his past, and maybe for once in his life, do the right thing.

CHERYL

// **BONNIE SVEEN**

CHERYL has always envisioned the perfect life for herself. She'll meet a rich man, have lots of babies and live in a mansion, surrounded by horses. But when Robyn gate crashes Steve's father's funeral and reveals the truth about Steve, all her dreams come crashing down around her, forcing her to question the life she has so carefully curated for herself.

KAREN

// **EMILY TAHENY**

KAREN's always had a way with horses, ever since she was a little girl. It's the one thing she has always been good at. If only her skill with horses extended to her taste in men. But even though she doesn't have a great track record with relationships, there's one thing for certain, Karen knows a good breeder when she sees one.

DIRECTOR DYLAN RIVER ON...

// ROBYN

"Robyn is a young girl from Alice Springs who's grown up really fast and has been forced to. She hasn't really had a childhood because she's been fending for herself. She's grown up with a decent mother, however not knowing who her white father is, which is a common story for people in my family and a lot of kids that I've seen around Alice Springs. That's her journey - discovery of who she is - she knows half of herself and she now wants to know the other half."

// SHERRY-LEE WATSON

"I really expected to have a first-time actor to play the role, and that was just to give it the authenticity to what I had written for. I didn't think I'd find that in someone. But I had watched Heartbreak High. I had no idea Sherry-Lee was from Alice Springs. She auditioned and it just all clicked. It was instant. It's just seeing her, realising she's from Alice, knowing that there's a real authenticity and back story that

she's going to understand and be able to bring to the role. Sometimes the universe provides and once someone starts playing the role, you can't see anyone else doing it."

// GIDGE

"Gidge is under the dominance and the pressure of his father. When we meet him, it's about him growing up and escaping that life under his father's thumb - and becoming a man and finding independence. Robyn has already got that independence and Gidge is just finding it."

// MAXINE

"You need a villain and Maxine is ours. But like all the characters in the show, we wanted everyone to be likable in their own way. I really love stories where audiences are challenged by someone in their behaviour, but then also feel compassionate towards them."



// MIRANDA OTTO

“Miranda and I had lunch together about six months before we started shooting to discuss the role and what I was still writing at the time. I had an open conversation with her about Maxine. I knew I was in safe hands with Miranda. I love how she comes to set with a sweet, soft voice, and then she just turns on this ocker Aussie accent! Miranda nailed it.”

// ROBERT SENIOR

“Robert is the antagonist. There’s a lot of my own father in there. There’s a lot of other blokes I know written into him. In Central Australia in the 1980s, the missions and Christianity were both a blessing and a curse for the Aboriginal community. Robert Senior preys on that. But, like Maxine, I wanted to find the humanity in his actions and dig into the why and how.”

// NOAH TAYLOR

“Noah brought so much nuance to Robert Senior, much more than I wrote. But I also think Noah saw what I saw in the character, which is just a bit of a fuckup, a man of many failures. Noah and Miranda would come to set with suggestions and little offerings that were always spot on because the cast have a much deeper and greater understanding of the character than I do. Noah and Miranda put together

what’s not on the page. They have that whole back story, the life story in their head. Working with Noah and Miranda was a dream.”

// SHOOTING IN ALICE SPRINGS

“Alice Springs is home. If I get the chance to find a story that I can tell there, I’ll do it. Not only because I can sleep in my own bed when I’m shooting it, but I find I need to create stories from lived experiences and lived stories that I hear around me. My whole career I’ve tried to do that. People ask me, ‘why don’t you live in the city?... because Alice Springs is home to me. It’s where I grew up and it’s inspiring for me. I feel like there’s a lot of work to be done there, a lot of ways we can improve the lives of Aboriginal people and to live there and to be able to contribute to is something I’m proud of.’”

// WHAT HE HOPES AUDIENCES TAKE AWAY FROM THE SERIES

“I’d like people to just be entertained - and then kind of get struck with some realness in between. It’s a cliché to say, but it’s a show for everyone. We really do and have tried to balance everything. For me, storytelling is all about balance. Have a laugh, next minute, have a cry. Associate yourself with some of the characters and put yourself in their shoes if that’s where you are in life.”



Episode 1 – CHAPTER ONE: ALL THIS FOR A CUP

Written by Dylan River

// **LOGLINE**

Robyn breaks out of juvenile detention to see her dying grandfather Ringer, only to discover that he wants her help to escape the hospital and return home to do one last thing.

// **SHORT SYNOPSIS**

The story begins in Alice Springs, where Robyn (17) is incarcerated in juvenile detention. Summoned by her Grandfather Ringer, who is dying in hospital, Robyn is determined to see him once more and overpowers a guard to escape.

Reunited in the hospital ward, Ringer insists Robyn take him home, there is something important he wants her to do. Robyn refuses, but Ringer won't take no for an answer and with the police on her tail, Robyn and her sick grandfather find themselves fugitives on the streets. Ringer is talking deliriously about wanting to find a 'cup', when they are offered a ride by Maxine, a seemingly kind but predatory pimp, using the cover of a night-time taxi service. Outwitting Maxine, Robyn steals her taxi, driving Ringer home to their small desert community.

At death's door Robyn's grandfather reveals a family secret. Her real father is alive and she must find his 'cup' - a horse racing trophy that will lead her to her father. Ringer passes away peacefully in the car, leaving Robyn with burning questions that need to be answered. And now relatives are blaming her for her grandfather's death.

// **LONG SYNOPSIS**

The story begins in Alice Springs, where Robyn (17) is incarcerated in juvenile detention. Summoned by her Grandfather Ringer, who is dying in hospital, Robyn is determined to see him once more and overcomes a guard to escape.

With the local police and prison guards on the hunt, Robyn makes her way to the local hospital where she is reunited with her grandfather. Ringer insists Robyn take him home, there is something important he wants her to do. Worried for his health, Robyn refuses, but Ringer won't take no for an answer and with the guards on her tail, Robyn and her sick grandfather escape the hospital and soon find themselves fugitives on the streets.

Under the cloak of darkness Robyn pushes Ringer in a wheelchair through the back streets of Alice Springs, as he begins to talk deliriously about needing to find a 'cup'. Angry that Ringer has duped her into some kind of wild goose chase, she turns back towards the hospital. Seeing an approaching Taxi, Ringer finds the strength to get out of his chair and hails it. They are offered a ride by Maxine, a seemingly kind but predatory pimp, using the cover of a night-time taxi service to run girls. Realising they have no money, Maxine propositions Robyn, giving her the chance to work off the fare. When Robyn refuses Maxine tries to kick her out, but Robyn quickly outwits her, stealing the taxi and driving an ailing Ringer back to their small desert community.

But before they reach home Ringer demands that Robyn stop the car. Frustrated Robyn pulls the car over, stopping next to a paddock where a horse grazes nearby. Ringer whistles, calling over an old racehorse called Legend. As Ringer caresses his old friend, he reveals a family secret. Robyn's real father is alive. And the 'cup' will lead her to her father. As Robyn takes this in, Ringer takes his last breath. Having finally told Robyn the truth, he quietly passes away.

Frightened and grief stricken, Robyn drives into her community with Ringer dead in the passenger seat, just as preacher Robert Senior and his son Gidge are giving a sermon to the people. Pulling up in front of an old bus, Robyn runs inside to find her father's cup, but instead discovers her mother Mary. She is drunk and reluctant to tell Robyn where to look. But inside an old wooden box, Robyn finds a silver horse racing trophy with the word Legend engraved upon it.

Just then a wailing can be heard outside. Robyn's Aunties have found Ringer dead in the car. Cursing Robyn for not looking after him, they chase after her with assorted weapons to flog her. With the cup still in hand, Robyn legs it, scrambling up a nearby cliff face and out of reach of the Aunties. But her troubles are far from over, when she finds Gidge, standing at the top of the cliff with a rope around his neck ready to jump.



Episode 2 – CHAPTER TWO: STEALIN’ DONKEYS

Written by Dylan River, Tanith Glynn-Maloney and Sophie Miller

// **LOGLINE**

With Gidge’s help, Robyn uncovers the truth about her father and resolves to go to Coober Pedy to find him, but first she must find a way to get past the police.

// **SHORT SYNOPSIS**

At the community, Gidge, is desperate to go home and sabotages his father Robert’s fund-raising gospel service, by giving away all their sausages for free. When Robert hits him in anger, Gidge stages a suicide attempt to get his father’s attention but slips and hangs himself. Luckily Robyn, who is hiding from her relatives in the bush, is on hand to save him. In return, she wants Gidge to read the inscription on the trophy for her.

In Ringer’s old bus, Robyn ditches her prison greens and finds a photograph of her mother Mary. One half is torn away, showing a white man’s arm holding the trophy. Is this her father? Gidge interrupts trying to make a connection with Robyn, but she shoos him away.

Meanwhile a young Constable has arrived at the community looking for Robyn. But he soon stumbles upon Ringer’s dead body still in the taxi next to Mary, who has been sitting next to Ringer’s body all day, drinking. He immediately orders Mary to stay put and goes to call the station. While the Constable is away, and under the cover of darkness, Robyn joins her mother. Mary confirms that the man in the photo

is Robyn’s Dad and Robyn tells her she is going to Coober Pedy to find him.

Gidge is sent to sleep outside after he complains about Robert’s illegal selling of grog to the community. As he tries to call his mum from the community pay phone, he encounters Robyn and helps her move Ringer’s body from the car but when he asks to go with her, she refuses. Robyn says goodbye to Mary before taking the taxi and driving off into the night, unaware that Gidge is hiding in the back.

// **LONG SYNOPSIS**

At the community, awkward teenager Gidge is desperate to go home, and sabotages his father Robert’s fund-raising gospel service by offering all their sausages for free. Later when Robert finds out he is livid, and when Gidge suggests he should send him home, Robert hits him. Desperate to get through to his father, Gidge stages a suicide attempt, but when he slips and loses his footing, his fake suicide almost turns into a real hanging. Luckily Robyn, who is hiding from her relatives in the bush, is on hand to rescue him.

In return Robyn asks Gidge to read the inscription on the trophy. It reads ‘Legend, Coober Pedy Cup’. With



that information, Robyn rushes back to the bus and ditches her prison greens. She finds a photograph of her mother Mary. One half is torn away, showing a white man's arm holding the trophy. Is this her father? Gidge interrupts trying to make a connection with Robyn, but she shoos him away. Outside, the Aunties continue to mourn while Mary sits in the taxi drinking next to Ringer's dead body.

In the caravan, Robert prepares for their next trip when a young Constable knocks at their door asking about Robyn. Wary of his illegal activities being discovered, Robert is dismissive and sends him over towards the bus where the Constable spots the taxi and is shocked to discover Ringer, dead. He rushes to the phone to call in a report. Later that night, he receives a call where he is instructed to clear the area. But he is quickly roped into walking the Aunties back home.

With the Constable gone, Robyn gets into the back of the taxi and shows Mary the photo she found in the bus. Mary confirms that the man in the photo is her Dad and it is because of Ringer that they were forced apart. But before she can get a full explanation, the Constable returns looking for Robyn, forcing her to take cover in the back. Mary soon sets the Constable off on a fake trail, and Robyn tells her Mum that she's

going to find her dad in Coober Pedy and give him his cup back. Mary will help her get away if Robyn gets her grog.

Back at the caravan, Robert sells illegal grog to a member of the community despite Gidge's continued protests. To his surprise, Robyn shows up at the caravan wanting to buy grog. Gidge helps distract Robert by threatening to leave, allowing Robyn to steal a bottle.

Later, Robyn joins Gidge in the telephone box, where she watches the Constable return to the taxi and take a drunk Mary back to the bus. Robyn smiles mischievously as a plan forms, and to Gidge's shock she suddenly smacks her head against the phone box. With blood trickling down her face, she runs up to the Constable in distress, pointing into the bush. Buying into her act, the Constable runs back into the darkness in search of her attacker.

With the Constable gone once again, Gidge helps Robyn move Ringer's body out of the taxi and asks if he can go with her, but she abruptly turns him down. As Robyn says goodbye to Ringer and leaves the bottle of wine with her sleeping Mum, she steals the taxi and drives off into the night, unaware that Gidge is hiding in the back.



Episode 3 – CHAPTER THREE: COOPER PEDY’S A LONG WAY

Written by Dylan River, Tanith Glynn-Maloney and Sophie Miller

// LOGLINE

With Robert and Maxine hot on their heels, Robyn discovers Gidge has stowed away in the taxi. But when she tries to abandon him in the desert, the taxi becomes bogged in the sand.

// SHORT SYNOPSIS

Maxine arrives at the community to recover her stolen taxi. She soon meets Robert, who is angry when he discovers that his son has taken off with Robyn, until Maxine sweet talks him into following them in his caravan.

Meanwhile Robyn is heading to Coober Pedy. Beside herself with grief for Ringer, she discovers Gidge hiding in the back of the vehicle. She tries to abandon him in the desert, only to become bogged in the sand. Gidge tries to help fix the car but only makes things worse. Looking for a spare tyre the duo find a stash of money belonging to Maxine in the taxi’s boot. Just then Robert’s caravan approaches and they hide. Maxine has seen something and stops.

After a narrow escape, Robyn and Gidge are left to fend for themselves in the desert. With water running low and Gidge fearing the worse, Aboriginal men drive up in a ute. Robyn is wary of them, and Gidge tries to defend her, but the men have come to help. They fix the taxi and get them on their way.

At Coober Pedy, Robert discovers from some of Maxine’s old friends that she used to be a prostitute. He asks about her services as they wait for Robyn

and Gidge, while she plots how to stay on Robyn’s tail.

// LONG SYNOPSIS

As Robert goes about his usual morning routine, he is rudely interrupted by Maxine, who has come in search of Robyn and her taxi. Intrigued by Maxine, Robert tries to play it cool and suggests his son Gidge probably knows something. As he calls out for Gidge, Maxine sees the message that Gidge has left on the back of the caravan, “Dad I gone, Met a Girl - Gidge PS - your shit stinks”. Robert is infuriated. On the road, Gidge wakes up in the back of the taxi and reveals himself to Robyn. Unimpressed and angry Robyn attempts to leave him behind in the desert, but in her haste the wheel of the car gets bogged, stranding them both. Whether she likes it or not she’s going to need Gidge’s help to get out of this one.

Back at the community, Maxine questions Robert about his son when Mary approaches the caravan wanting more alcohol and lets slip that Robyn has gone to Coober Pedy. Keen to go after Robyn, Maxine urges Robert to follow them. It’s not until Maxine produces money that Robert agrees, revealing that Maxine will have to drive. At the stranded taxi, Gidge tries to dislodge the wheel, but only makes



the situation worse. He pops the trunk to look for a spare and finds all of Maxine's belongings, including a bag full of cash. As they try to figure out what to do next, they are interrupted by the sound of a car on the nearby road. Robyn runs out to flag it down, but Gidge recognises the car and caravan immediately. It's his Dad, and if he catches him it's all over. They quickly hide. In the car Maxine thinks she sees something ahead and quickly pulls over, but Robert has had enough of this wild goose chase. When he threatens to turn back, Maxine knows she's going to have to pull out all the bells and whistles to keep Robert on the line. Maxine works her charm by putting on a red dress and it's not long before Robert is completely disarmed, and the pair are back on the road to Coober Pedy.

Robyn and Gidge watch the car and caravan drive away and return to the stranded taxi. As they wait for help Gidge continues to rummage through Maxine's belongings, finding an assortment of sex toys and clothing. He tries to cheer Robyn up by trying on Maxine's clothes. As the sun starts to go down Robyn finally starts to open up to Gidge about her Father's cup. Looking closer, Gidge reveals the name on the

trophy is Steve Sanders. As Robyn takes this in, she suddenly sees three aboriginal men standing on the hill staring down at them. As Gidge tries to wave them over, Robyn panics, explaining that they are not supposed to be here and that it's 'Men's Business'. But when Gidge looks again, the men have vanished. It isn't long before the men return once again after dark.

Thinking they are there to rob or attack them, Gidge tries to defend Robyn, but to their surprise the men fix their flat tyre. Having arrived in Coober Pedy, Maxine and Robert have a drink at the local pub. As Maxine reminisces about the old days with bartender Sugar and her wife Billy, she reveals to Robert that she used to be a prostitute. Later, as they wait by the roadside for the taxi to pass, Robert awkwardly propositions Maxine. Offering her the money he has, she starts to lick his ear, when suddenly Robert has a fit. Maxine stares in disbelief and confusion, as he slowly comes to. Embarrassed, he quickly exits the car and retreats to the caravan, saying nothing. Finally alone in the car, Maxine calls truckie Big Pete on the radio telling him she's looking for her taxi, and that she'll pay a reward to anyone who finds it.



Episode 4 – CHAPTER FOUR: BULLET TO THE HEAD...

Written by Dylan River, Tanith Glynn-Maloney and Sophie Miller

// **LOGLINE**

As Robyn and Gidge run into some trouble at an outback roadhouse, Robert makes his feelings for Maxine clear as they continue their pursuit.

// **SHORT SYNOPSIS**

After a long night on the road, Robyn and Gidge pull into a roadhouse off the Stuart highway. While Robyn sleeps, Gidge decides to check out the roadhouse on his own. Meanwhile Maxine receives a call over the CB radio from a truckie who has spotted her taxi at the roadhouse. Maxine is eager to hit the road, but Robert is more interested in buying her services. Keen not to waste time Maxine tricks Robert, trapping him in the caravan, and hits the road.

At the roadhouse, Gidge gets talking to Ian, a gun obsessed loner, who plies him with alcohol. Meanwhile, Robyn is confronted by a man who propositions her for sex after recognising Maxine's taxi. When Robyn can't find Gidge, she drives away pursued by a truckie. Running out of fuel and fearing for her life, she prepares to defend herself, only to discover the truckie is trying to warn her about Maxine. Ditching the taxi, Robyn has to hitchhike the rest of the way to Coober Pedy. Sensing danger, she refuses a lift from Ian, who is driving alone in an old hatchback. But when she sees the wagon and caravan approaching along the highway, she has no option but to get in.

As Maxine stares at her taxi, now a burnt-out shell by the side of the road, she is filled with rage and

confesses to Robert that Robyn has her money, her only ticket to a better life. And she will do anything to get it back. Robert is now smitten and wants to help her. As they make their way back to Coober Pedy, they are stopped by two detectives Mick and Tracey, who are looking for Robyn. They deny all knowledge, but Tracey suspects something.

Back in the hatchback, Robyn soon realises her intuition about the driver, Ian, was right. After a terrifying exchange Ian accidentally kills himself with his own gun and, climbing out of the wreckage, Robyn is relieved to find Gidge tied up and gagged in the boot.

// **LONG SYNOPSIS**

After a long night on the road, Robyn and Gidge pull into a roadhouse off the Stuart highway. While Robyn sleeps, Gidge decides to check out the roadhouse on his own. Inside he receives a frosty reception from the bartender, and is approached by Ian, an overly friendly patron who offers to buy him a drink.

Back at the caravan Robert apologises to Maxine. As he starts to explain about his 'condition', a call comes over the radio from a truckie who has spotted Maxine's taxi. Maxine is eager to hit the road, but



Robert has other ideas. Pulling out some cash, he suggests they 'wait for them to come to us', and in the meantime maybe Maxine might offer her services. Maxine smiles, taking the money. But as Robert prepares himself in the caravan, Maxine starts the engine and hits the road.

At the roadhouse, Robyn is confronted by a man who propositions her for sex after recognizing Maxine's taxi. Robyn manages to stall him, and runs into the roadhouse to look for Gidge, only to be confronted by truckie Big Pete. With Gidge nowhere to be found, Robyn races back out to the car and manages to escape the two men. Not too far away, Gidge sits opposite Ian in his hotel room, as Ian sings strange suggestive songs, and takes photos of him with his polaroid camera. Things take a turn when Ian asks Gidge to take a photo of him posing with a shotgun. Gidge quickly hightails it out of there, only to discover that Robyn has left without him.

On the road, Robyn notices a large truck coming up behind her at speed. She quickly floors it, and turns on to a dirt road, as the truck continues to pursue her. Running out of fuel and fearing for her life, she pulls over. As the truckie emerges from the cab Robyn recognises him as Big Pete and prepares to defend herself, only to discover that he is just trying to warn her about Maxine. Taking Pete's advice, Robyn

ditches the taxi, and decides to hitchhike the rest of the way to Coober Pedy. The first car along is an old hatchback driven by none other than Ian. Sensing danger, at first Robyn refuses the lift, but when she sees the wagon and caravan approaching along the highway, she has no option but to get in.

Later, as Maxine stares at her taxi, now a burnt-out shell by the side of the road, she is filled with rage and confesses to Robert. Robyn has her money, her only ticket to a better life. And she will do anything to get it back. As they make their way back to Coober Pedy, they are stopped at a border crossing. As Robyn hides in the back, Ian is questioned by Mick about Robyn, but he manages to talk his way through without any hassles. Meanwhile his partner Tracey questions Maxine and Robert, but they also deny knowing anything about Robyn.

As Ian continues down the highway, Robyn soon realises her intuition about him was right. He knows something about Gidge. Finding Ian's shotgun in the back seat Robyn points it at him demanding answers. Ian plays it cool until he suddenly swerves off the main road and wrestles the gun from Robyn's grasp. But the gun goes off killing Ian. In shock and covered in blood, Robyn climbs out of the car and finds Gidge, gagged and tied up in the boot. Relieved to be reunited, they embrace.



Episode 5 – CHAPTER FIVE: THERE WILL BE MURDER

Written by Dylan River and Sophie Miller

// **LOGLINE**

Robyn and Gidge arrive at Coober Pedy in search of Steve, bringing them face-to-face with Maxine and Robert, as well as two federal detectives determined to bring Robyn to justice.

// **SHORT SYNOPSIS**

On the outskirts of Coober Pedy, two detectives, Mick and Tracey search for Robyn, but instead find a bloodied hatchback and photos of Robyn and Gidge in the glove compartment. Meanwhile Robyn and Gidge make their way into town where they discover that Robyn's father, Steve, owns the local Chinese restaurant.

Heading into the local pub to get cleaned up, Robyn encounters Maxine in the toilet. When Maxine realises that Robyn doesn't have her money, she threatens to murder her unless Robyn agrees to sell herself and earn back the money she lost. Meanwhile back in the bar, Gidge stumbles across his father and they get into a fight. Mick and Tracey arrive and kick Gidge out of the bar, leaving the bag of money behind, which Robert takes for himself.

Robyn suggests she and Maxine head across the street to the Chinese restaurant, where she pretends that Gidge is a potential client while she scopes the room for her father. Working at the restaurant is Jess, a teenage girl who is also Steve's daughter. Jess reveals that Steve left a long time ago for Port Augusta. This was not the fairy tale ending Robyn hoped for. Robert arrives and uses the bag of money

to leverage Maxine to have sex with him, to which she reluctantly agrees. But after a quick struggle leaves Robert convulsing on the bed, Maxine tries to take the money, but accidentally and fatally electrocutes herself on a dodgy bedside lamp. When Robert comes round, he assumes he has murdered her.

Back in the restaurant, the detectives corner Robyn and Gidge. As Gidge causes a distraction, Robyn quickly steals Tracey's gun, and Gidge takes a sword from the wall. Together they leave the building, locking the Detectives inside. As Robert goes to the local church looking for redemption, Robyn and Gidge steal his car and caravan and head south, with Maxine's body still in the back.

// **LONG SYNOPSIS**

On the outskirts of Coober Pedy, Robyn and Gidge drag the dead body of Ian into a shaft. Later in the afternoon, Mick and Tracey, hunting for Robyn, discover the blood splattered hatchback. Inside the glove compartment they find a photo of Robyn, placing her at the scene of the crime. Gidge and Robyn, who is still covered in blood, stand outside of a drive-in movie discussing what Robyn is going to say to her Dad when she meets him. Gidge, feeling hungry, suggests they try the local Chinese



restaurant and when he sees the sign which reads 'Steve's Chinese Restaurant,' they both stop in their tracks. Does this restaurant belong to Robyn's father? Robyn certainly believes it, and rushes into the pub in order to clean herself up. It's then when Gidge spots his Dad sitting at the bar.

In the toilet cubicle, Robyn is asked by the lady in the next stall for some toilet paper. Robyn freezes when she recognises Maxine's voice, and when Gidge pops into the bathroom calling her name, Robyn believes her cover is blown. As she exits the stall, the bathroom is empty, until she finds Maxine waiting outside. She forces Robyn into the bathroom at knifepoint demanding her money. But when Robyn tells Maxine she has burned it, she demands she sell herself to earn it back.

At the bar, Gidge gets into a fight with his father. As they roll around on the floor, Mick and Tracey arrive breaking them up and kicking Gidge out of the bar. As Robert returns to his seat, he notices the money-filled bag left behind by Gidge and starts to put together a plan of his own. Robyn emerges from the toilets, now wearing the red dress that was once Maxine's, but with Robert no longer at the bar, Maxine's plans go awry. Robyn suggests they try the Chinese restaurant for possible clients. Robert returns to his caravan and prepares for his night with Maxine, he tries to set the mood by placing a red sheet over a dodgy lamp.

Robyn enters Steve's Chinese and gets Gidge to pretend he is a client for Maxine's benefit. The charade does not last long, when Robert enters and

blows their cover. Maxine is ready to attack when Robert suddenly reveals he has her money. Robert agrees to return it if she agrees to sleep with him and Maxine reluctantly accepts. As they leave the restaurant, Maxine points the two detectives towards Robyn and Gidge. The waitress Jess reveals that she is also the daughter of Steve and that he doesn't live in town anymore.

Getting tired of Robert's slow and tender love making, Maxine attempts to speed up the process, which causes Robert to have another fit. Maxine finds the bag of money, but as she is about to leave, is electrocuted by the bedside lamp, collapsing next to a convulsing Robert. Robert recovers and discovers Maxine's lifeless body, believing he has murdered her.

Mick and Tracey question Robyn and Gidge over the death of Ian. Jess slips Robyn Steve's last known address in Port Augusta. When Mick and Tracey share their plans to return Robyn to Alice Springs, Gidge refuses, jumping from the table and pretending to hold a gun in his pants. No one believes him, least of all Tracey. Mick insists Tracey hand over her gun as he left his in the car. As they quarrel, Robyn uses this moment to steal Tracey's gun, while Gidge removes a sword from the wall. They slowly back out of the restaurant, using the sword to lock Mick and Tracey inside. As they make a run for it Robyn shoots out the tyres on their car. As Robert goes to the local church looking for redemption, Robyn and Gidge steal his car and caravan and head south, with Maxine's body still in the back.



Episode 6 – CHAPTER SIX: BIGGEST DISAPPOINTMENT

Written by Dylan River, Samuel Nuggin-Paynter and Sophie Miller

// LOGLINE

Robyn and Gidge arrive in Port Augusta, her Dad's last known address, where a trip to the beach brings them closer together. Robert tries to escape from the detectives as they hunt for Robyn.

// SHORT SYNOPSIS

Robyn and Gidge arrive in Port Augusta at Steve's last known address, and unknowingly mistake a drug dealer named Spider for Robyn's father. Thinking they are customers, Spider tells them to come back later and Gidge suggests they visit a nearby beach he knows, where Robyn sees the ocean for the first time. As they swim in the sea together, Gidge is hooked by Penguin, who is fishing nearby and Robyn discovers he has an esky full of drugs.

On the road, the detectives, Mick and Tracey have insisted Robert accompany them in their pursuit of Robyn and Gidge. Thinking he has murdered Maxine, Robert is nervous and difficult, rousing Tracey's suspicions. At Spider's house, the cops, unaware he is dealing drugs, inform Spider he is the father of a fugitive and decide to wait for Robyn to show up. Robert, having seen his vehicle at the beach, makes multiple attempts to get away from the detectives, but is thwarted by Tracey.

Robyn and Gidge dance along the beach where they share a kiss and retreat to the privacy of the caravan. They force the lock and quickly discover Maxine's dead body inside. Robyn is distraught and after they argue over who is truly to blame, Robyn storms off,

taking Ringer's cup. In a panic, Gidge calls his Mum and leaves a message that he is coming home to her in Adelaide.

Penguin turns up at the house and reveals to everyone that he saw Robyn and Gidge at the jetty. To get there first and cover his tracks, Robert slips away unseen. When the cops catch up with him at the beach they find that Gidge and Robyn are gone. Robyn has walked back to the house, thinking her father will help her. She meets Spider but when she shows him Ringer's cup, she realises he is not her father. Spider tells her the elusive Steve is in Adelaide.

// LONG SYNOPSIS

Robyn and Gidge arrive at Port Augusta having stolen Robert's car and caravan. They pull up outside Steve's last known address, a farm. Robyn gets cold feet so Gidge heads to the house alone where a man named Spider mistakes them for customers. Robyn is left disappointed when Gidge returns and tells her that her Dad told them to come back later. Robyn is adamant they should leave, especially since she lost Ringer's cup, but Gidge decides to take Robyn to a nearby beach to cheer her up.

Robert rides in the back seat with the detectives and



they begin to question him about his life, including his split with Maxine. Thinking he has murdered Maxine, Robert is nervous and difficult, rousing Tracey's suspicions. Tracey, reading into Robert's behaviour, accuses Gidge of having played a larger role in stealing the car but Robert lays the blame entirely on Robyn. At the beach, Gidge guides Robyn down to a jetty, covering her eyes and surprising her with her first visit to the ocean. Robyn is amazed by the water and wasting no time, takes off her shoes and jumps in, urging a reluctant Gidge to join her. Now with her guard down, Robyn enjoys her time with Gidge in the water, splashing each other until a line from a nearby fisherman hooks onto Gidge's leg. Gidge worries that he is being attacked by a shark as blood rises to the surface.


As the detectives argue about the directions, Robert notices his caravan, but says nothing to the police. At Spider's house, under the excuse of needing the toilet, he tries to slip away, but Tracey tells him he can do his business inside while they wait for Robyn to come back. Spider finds out from the Detectives that he is Robyn's father and when he asks what she is in trouble for, Tracey rattles off the long list of misdemeanours Robyn has committed, which takes Spider by surprise.

Penguin helps remove the hook from Gidge's leg. Robyn starts to inspect Penguin's funky smelling esky when he suddenly pulls out a knife and warns her not to touch it. Robyn threatens him with the

detective's gun and opens the esky to find it full of weed. Back in the car, Robyn teaches Gidge how to smoke while Gidge takes Robyn outside and they dance to Slim Dusty. They share a kiss and head to the caravan for some privacy. But when they force the lock, they discover Maxine's dead body inside. Robyn is distraught and after they argue over who is truly to blame, Robyn storms off, taking Ringer's cup. In a panic, Gidge calls his Mum and leaves a message that he is coming home to her in Adelaide.

At Spider's house, Penguin arrives and begins to recount his confrontation with two kids at the jetty. But his demeanour changes when he sees that detectives are there. He quickly confirms that the two kids are Robyn and Gidge and that he left them at the beach. Meanwhile Robert has snuck away unseen. But just as he reaches the beach Mick and Tracey catch up, but Robyn and Gidge are nowhere to be seen. Robyn returns to Spider's house and when he answers the door, he immediately pulls Robyn in for a hug. Thinking she has found her father, Robyn is nervous and excited as she talks with Spider at the table but when she reveals Ringer's cup, they both realise that she is mistaken. The cup belongs to a different Steve, who has fathered and left behind a number of children along the road to Alice Springs.

Spider hands over Steve's address in Adelaide but warns Robyn against finding her scumbag dad. Fed up, Robyn prepares to hand out her own form of justice, even if it means a trip to Adelaide.



Episode 7 – CHAPTER SEVEN: BALL BAGS

Written by Dylan River, Samuel Nuggin-Paynter and Sophie Miller

// **LOGLINE**

After making the trip to Adelaide, Robyn confronts her father Steve at his country estate. Meanwhile Gidge is reunited with Robert, who he believes is a murderer. And now he wants answers about where his mother is.

// **SHORT SYNOPSIS**

With an address in hand, Robyn tracks down her real father to the outskirts of Adelaide where she discovers the family owns a stud farm breeding horses. She arrives in the middle of a funeral service for Steve. Robyn fears she is too late, until she meets Steve's son who shares the same name. Upon finally discovering the real Steve, she confronts her Dad with the gun, but fails to shoot him.

Robyn shows Steve the trophy and surprisingly he doesn't deny anything, but his fiancé Cheryl and family are shocked to meet Robyn. Steve explains to Robyn that his father forced him to leave Mary and he hasn't seen her since. Later Robyn and Steve bond over his horses and he promises to take her riding. Robyn thinks she may have finally found a family, but Cheryl has other ideas.

Meanwhile, Gidge has driven to Adelaide, to the home he and his father abandoned five years earlier. There is mail piled up at the door and his mother is nowhere to be seen. Close behind, Robert has the cops unknowingly drop him outside his neighbour's house and walks around the corner to confront his son. He tells Gidge that Maxine's death was an accident and asks him to help bury the body in the garden. Gidge

reluctantly obeys his father. They dig a hole, but as they go to retrieve Maxine's body, Gidge locks his father in the caravan. Through the door he accuses his dad of killing his mother. Robert tells Gidge the truth. When Gidge's mother left him, he stole Gidge and they have been on the road ever since.

At his lowest moment, Gidge pines for Robyn. He finds Steve's number and leaves a desperate message for her, then plays the messages his mother never heard on the answering machine while Robert calls out to be freed from the caravan.

// **LONG SYNOPSIS**

Robyn arrives at a country estate in Adelaide, determined that her father Steve pays the price for abandoning all his unwanted children. But when a drunken man she meets out front escorts her inside to where a funeral service for Steve is underway, Robyn believes that she has missed her opportunity for payback. One of the guests, Cheryl, makes a speech revealing that she carries the child of Steve's grandson. All eyes fall on the drunken man next to Robyn and she quickly realises the man beside her, also named Steve, is her father.

Robyn follows Steve upstairs intending to confront



him but overcome by the moment hugs him. Steve misinterprets the sentiment and his hands start to wander until his fiancée, Cheryl arrives. Robyn backs away from the hug and pulls out the gun to shoot him in the balls, but the gun is empty. Cheryl calls the police while Robyn hands Steve Ringer's photo. When Steve questions Robyn about how she knows Ringer, he orders Cheryl to put the phone down, realising that Robyn is his daughter.

Back downstairs, an excited Steve shows off Robyn, introducing her to the guests. Cheryl watches on, displeased. Robyn and Steve bond over horses. Steve owns the family stud farm and recalls his time with Mary when he was racing horses in Coober Pedy. Steve's father caught them and drove them apart and Steve has not seen Mary since that day. His honesty surprises Robyn. Maybe Steve isn't the deadbeat Dad she thought he might be.

Gidge arrives home, five years after he and his father left and realises his mother is nowhere to be seen. Robert tricks Mick and Tracey into dropping him off at his neighbour's house and rushes back home where he reunites with Gidge in the caravan. Robert explains how he caused Maxine's death through religious ecstasy and Gidge reluctantly helps his father dig a grave.

Their neighbour Dick comes for a visit and wants to

know why they are digging a hole in the yard after all the time he spent maintaining their lawn. Robert tells him that they are planting a lemon tree but Dick does not believe him. Robert lies and tells him that Gidge ran over a dog and they are burying it. Not happy with being used as a scapegoat, Gidge heads inside where he finds his parents' divorce papers on the coffee table.

After Dick leaves, Robert asks Gidge to help him carry Maxine's body, but as they enter the caravan, Gidge locks Robert inside. He accuses Robert through the door of killing his mother and forces Robert to finally come clean. When Gidge's Mum left him, Robert stole Gidge in order to get back at her. Devastated to learn the truth, Gidge rushes inside, leaving Robert stuck in the caravan. In a panic, he quickly calls Spider and asks where Robyn is.

At the estate, Robyn joins Cheryl and Steve for a family dinner. The phone rings and Cheryl uses it as a chance to leave the table. Cheryl listens to the message left by Gidge, calling for Robyn and confessing that it is the end of the road for him, but she doesn't tell Robyn. Meanwhile Steve gives Robyn riding boots and promises that he will take her horse riding in the morning. Gidge is distraught as he listens back to the messages he left that his mother never heard. Back in the caravan, Robert tries to shoot his way out, as his calls for Gidge go unanswered.



Episode 8 – CHAPTER EIGHT: HAPPY ENDINGS

Written by Dylan River, Sophie Miller
and Benedict Paxton-Crick

// **LOGLINE**

Tensions rise for Robyn on her father's farm and when the detectives finally catch up to her, she is forced into making a mad dash to reunite with Gidge.

// **SHORT SYNOPSIS**

As Robyn's presence at the farm creates tension between Steve and Cheryl, a frustrated Steve reneges on his deal to take Robyn riding. Seeing an opportunity to get rid of Robyn, Cheryl plays her Gidge's message. Meanwhile, Gidge tries to unlink the car from the caravan to go find Robyn. But Robert, who has been trapped inside with Maxine all night, refuses to give up the keys to the lock unless he lets him out. So Gidge visits Dick to borrow a hacksaw.

Steve declares to his family that he is going to step up and become a father but when he admits to getting his stable hand Karen pregnant and to the numerous kids he's fathered along the highway, tempers flare. Robyn's only concern is Gidge, but as she tries to leave the Detectives arrive and arrest her. As Robyn's father, Steve must accompany them and when he resists, they both end up in handcuffs in the back of the police car. Fearful that something will happen to Gidge if she doesn't get to him quickly, Robyn

convinces the cops that they should go back to Robert's house by revealing the truth about Maxine.

Determined to leave, Gidge finally saws through the padlock connecting the car to the caravan, but Dick has seen Maxine's body inside. Robert tries to apologise to Gidge and get him to open the door. He just wants a light for his cigarette and the cooker isn't working. But Gidge is wary of his dad's tricks. The cops arrive back at the neighbour's house and question Dick about the whereabouts of Robert, but he is nervous and reluctant to give up his mate. Meanwhile, having spotted the caravan, Robyn breaks out of the car and, with Steve close behind, is reunited with Gidge. When Robert insults Robyn, Steve becomes irate and confronts Robert through the caravan window. Steve tries to break into the caravan, but Robert fires a warning shot through the door, hitting Steve in the balls and alerting the Detectives. Robert is surrounded and Gidge urges him to give himself up to the cops. They give Robert a light for his last cigarette before he comes out, but



Robert has inadvertently left the gas on, causing an explosion that sends him flying out of the caravan door and straight into the hole he dug for Maxine.

Sometime later Robyn sits in the prison yard back in her prison greens. She spots Gidge pulling up in the car, just outside the fence. He can't get visitor access as he's not family, but they dance together to music through the prison yard fence, waiting for that day when they can be together again.

// LONG SYNOPSIS

Robyn wakes up after her first night at Steve's farm and gets ready for her first horse ride with her dad. She finds Steve at work in the paddock. He is annoyed that two horses are not cooperating and claims he never planned on taking her riding and wishes his daughter away. Disappointed and angry, Robyn throws her boots at him and rushes back inside to find Cheryl, who tries to encourage Robyn to leave by revealing Gidge's message from last night.

Still stuck in the caravan, Robert is desperate for a cigarette. When he attempts to light one with the gas stove, the caravan rattles and almost knocks him over. Outside, Gidge unhooks the car but realises that there is a chain keeping the two vehicles connected, to which Robert has the key. Gidge heads next door to Dick, who gives him a hacksaw.

At the estate, Steve announces that he's going to step up and become a father. Tempers begin to flare when Steve accuses Cheryl of only helping Robyn to get rid of her. Cheryl denies it, but becomes enraged when Steve reveals that Karen, his stable hand, is also pregnant with Steve's child. As the doorbell starts ringing, Robyn makes Steve come clean about the other kids he has fathered along the highway. Cheryl slaps Steve before attacking Karen. Robyn tries to leave but Mick and Tracey enter the room and arrest

her. As Robyn's father, Steve must accompany them and when he resists they both end up in handcuffs in the back of the police car.

Steve tells Robyn to keep quiet until they see a lawyer, but Robyn is desperate for the detectives to turn the car around and find Gidge, so she tells them about finding Maxine dead in Robert's caravan. The detectives are in disbelief that Robert would have killed someone, but when Robyn unravels the lies that Robert has fed the detectives, they decide to turn around.

As Gidge finally saws through the padlock, Dick sees Maxine's body inside the caravan. Robert tries to apologise to Gidge and get him to open the door. He just wants a light for his cigarette and the cooker isn't working. But Gidge is wary of his dad's tricks. When the cops arrive and question the nervous neighbour about the whereabouts of Robert, Dick is reluctant to give up his mate. Meanwhile Robyn has spotted the caravan, breaks out of the cop car and, with Steve close behind, is reunited with Gidge. When Robert insults Robyn, Steve becomes irate and confronts Robert through the caravan window. Steve tries to break into the caravan, but Robert fires a warning shot through the door, hitting Steve in the balls and alerting the detectives. With Robert surrounded, Gidge urges his father to give himself up to the cops. They give Robert a light for his last cigarette before he comes out, but Robert has inadvertently left the gas on, causing an explosion that sends him flying out of the caravan door and straight into the hole he dug for Maxine.

Sometime later Robyn sits in the prison yard back in her prison greens. She spots Gidge pulling up in the car, just outside the fence. He can't get visitor access as he's not family. From the car, music plays and they start to dance and laugh, waiting for that day when they can be together again.

CAST BIOGRAPHIES

SHERRY-LEE WATSON

// ROBYN

Sherry-Lee is a proud Arrernte woman from Alice Springs, Northern Territory.

Sherry-Lee's breakthrough screen role is Missy in the internationally successful Netflix series *Heartbreak High*, for which Sherry-Lee has just completed shooting season 2.

After moving to Melbourne to complete the Music Theatre Foundation program at the Victorian College of the Arts (VCA), Sherry-Lee was accepted into the Bachelor of Fine Arts (Music Theatre).

While at VCA, Sherry-Lee was the recipient of the Nancy Hayes Scholarship, the Gerda Nicolson Award, the University of Melbourne Truganini Scholarship and the Agnes Robertson Scholarship.

Sherry-Lee's other recent credits include the TV animation series *Space Nova* for the ABC and the documentary series *Facing the Numbers* for director Tyson Perkins.

WILL McDONALD

// GIDGE

Will McDonald is fast becoming one of Australia's most interesting young actors. In television, he appeared on one of Australia's most popular television shows *Home and Away* as 'Jett James' for four years, ABC's telemovie *Riot*, and the NBC series *Young Rock*.

Will was most recently seen as 'Ca\$h' in the Netflix television series, *Heartbreak High*. Will was seen in the feature film, *The School* and in Del Kathryn Barton's debut feature film *Blaze*.

Will has worked for a collection of Australia's renowned theatre companies, with his stage credits including *Let the Right One In* (Darlinghurst Theatre), *Much Ado About Nothing*, *Romeo and Juliet* (Bell Shakespeare) *Bliss* (Malthouse/Belvoir), *The Drover's Wife* (Belvoir), and *Arcadia* (Sydney Theatre Company).

In 2013 Will received a Logie Award Nomination for Most Popular New Male Talent for his work on *Home and Away*.



NOAH TAYLOR

// ROBERT

Noah Taylor is one of Australia's most accomplished actors and has worked with some of the world's finest directors and performers.

His credits include *The Year My Voice Broke*, *Flirting* (both directed by John Duigan), *The Nostradamus Kid* (dir. Bob Ellis), *Shine* (dir. Scott Hicks), *Almost Famous* (dir. Cameron Crowe), *Lara Croft Tomb Raider* (dir. Simon West), *Lara Croft Tomb Raider: The Cradle of Life* (dir. Jan de Bont), *The Life Aquatic* (dir. Wes Anderson), *Charlie and the Chocolate Factory* (dir. Tim Burton), *New World* (dir. Terrence Mallick) and *Lecture 21* (dir. Alessandro Baricco). Noah has collaborated twice with director Richard Ayoade on *Submarine* (Film Festival) and *The Double*.

Noah appeared in season three and four of HBO's epic fantasy series *Game Of Thrones* as Locke, the critically acclaimed UK series *Peaky Blinders* as Darby Sabini, was a series regular on *The Preacher* for AMC, and featured in *And Then There Were None*. Most recently Noah has appeared in the series *A Small Light* for Disney+, and *Foundation* for Apple TV.

Noah's performances have garnered critical and public acclaim alike and subsequently he has been recognised internationally having received the 1988 Film Critics Circle of Australia Awards' Best Actor for *The Year My Voice Broke*, both the 1996 Ft. Lauderdale International Film Festival's President Award for Best Actor and 1997 Film Critics Circle of Australia Award's Best Supporting Actor for *Shine* as well as the Jury Prize for Best Actor at the 2012 Fantasia Film Festival for *Red, White & Blue*. Noah was also nominated for best actor at the Screen Actors Guild Awards in 1997 for *Shine* and 2001 for *Almost Famous*.

MIRANDA OTTO

// MAXINE

Miranda Otto is a renowned Australian performer, with her career spanning decades across the stage and screen.

Miranda's feature film credits include *The Thin Red Line*, *What Lies Beneath*, *War of The Worlds*, *Flight of The Phoenix*, *The Homesman*, *Love Serenade*, *Reaching for The Moon* and her beloved portrayal of 'Éowyn' in Peter Jackson's international blockbuster *The Lord of The Rings* film trilogy. Miranda's

performance in *The Lord of the Rings: The Return of the King* earned her a SAG Award for 'Outstanding Performance by a Cast in a Motion Picture'.

In 2016, Miranda was awarded the AACTA Award for 'Best Supporting Actress' for her performance in *The Daughter*. In 2020, she was seen opposite Julia Louis-Dreyfus and Will Ferrell in Fox Searchlight's *Downhill*.

Highlights of Miranda's television credits include the roles of 'Allison Carr' in Showtime and Fox 21's Emmy Award-winning series *Homeland* and 'Aunt Zelda' in Netflix's *Chilling Adventures of Sabrina*.

For Miranda's performance as 'Lindy Chamberlain' in the drama series *Through My Eyes*, she was awarded the TV Week Silver Logie Award for 'Most Outstanding Actress in a Drama Series'.

In the last two years, Miranda enjoyed a return home to star in critically acclaimed ABC drama series, *Fires* and Australian comedy drama series *The Unusual Suspects*. Most recently, she starred alongside Celeste Barber in Netflix comedy series *Wellmania* and can be seen in Disney+/HULU's psychological thriller, *The Clearing* opposite Guy Pearce and Teresa Palmer.

WARREN H. WILLIAMS

// RINGER

Warren H. Williams is known for his powerful voice and strong messages with a wicked sense of humour and gentle manner, Williams has built an illustrious career in Australia and overseas.

Born in the remote community of Hermannsburg, 120kms west of Mparntwe (Alice Springs), Warren is a proud Western Aranda man. The son of country musician Gus Williams, Warren first played the guitar at age six and has gone on to be a three-time ARIA nominee, Golden Guitar winner and Deadly's Award winner.

He released his debut album in 1995 called *Western Wind* and his song *Dreamtime Baby* was awarded the NAIDOC Most Popular song of 2005. Williams has released 10 albums and has toured Australia, New Zealand and the US. In 2006 he was named NAIDOC 'Artist of the Year' and was inducted into the Hands of Fame at Tamworth.

He collaborated with John Williamson with the ARIA nominated song *Raining on the Rock*. Williams was the first remote Indigenous broadcaster and is the

longest serving broadcaster on CAAMA Radio. In 2015 Williams made his directorial debut, writing and co-directing for the Aboriginal TV series *Our Places*.

He went on to co-create the SBS and NITV mini-series *True Colours* where he played Aboriginal Community Police Officer Samuel Alma.

Warren H. Williams has cemented himself as a living national treasure and is one of the biggest Indigenous names in the Australian country music scene.

DARREN GILSHENAN

// MICK

After graduating from NIDA in 1988, Darren began his career in musical theatre before spending 10 years with The Bell Shakespeare Company. Sketch comedy followed with three years on *Full Frontal*, followed by roles in high-profile Australian TV series.

Recent selected television credits include: *Upright S2*, *Colin From Accounts (series 1 & 2)*, *Joe vs. Carol* for NBC, *Darby and Joan*, *Troppo*, *How To Stay Married*, *Stateless*, *Harrow 1, 2 & 3* for ABC TV; *Here Come the Habibs 1 & 2*; *No Activity 1 & 2*; *Maximum Choppage*; *The Killing Field* for Seven Network; *The Moodys 1 & 2*; *Devil's Playground*, *Rake 3* and *Janet King*; *Top of the Lake*, which was co-directed by Jane Campion, Garth Davis and Ariel Kleiman; *A Moody Christmas* and *The Outlaw Michael Howe*, a television film directed by Brendan Cowell.

Darren's most recent credits include Stan/Lionsgate series *Population 11* and the upcoming *Nautilus* which is an iconic, epic action-adventure story based on the works of Jules Verne. Darren has also appeared in films such as Bronte Pictures' *Take My Hand*, directed by John Raftopoulos; Dancing Road Productions' *Carnifex*, Arclight Films' *A Few Less Men*, directed by Mark Lamprell; the AACTA nominated Women *He's Undressed*, directed by Gillian Armstrong; and Another Man's Box feature *Save Your Legs*, directed by Boyd Hicklin. He recently starred in *The Appleton Ladies' Potato Race*, *A Savage Christmas* and *Audrey*.

SHARI SEBBENS

// TRACEY

Shari is a proud Bardi, Jabirr-Jabirr woman born and raised in Darwin. At 19, Shari was one of ten young artists chosen for SPARK, the Australia Council for the Arts first theatre mentorship program. In 2006 she was accepted into Western Australian Academy of Performing Arts (WAAPA) where she completed the certificate III course in Aboriginal Theatre. At the end of the year she was accepted into NIDA, graduating in 2009.

Shari is a proud and passionate advocate for Indigenous theatre and especially the development of new and contemporary works.

In 2011 Shari was cast in her first film role in *The Sapphires*. In 2012, she starred in the world premiere of La Boite/Griffin Theatre's production of Rick Viede's *A Hoax*; she played the role of Julia in *Redfern Now* for ABC, and one of the leads in the ABC series *The Gods Of Wheat Street*. In 2013 Shari was cast as Naomi in Warwick Thornton's feature *The Darkside*. In 2014 Shari played the roles of Jessie in the ABC series *8MMM Aboriginal Radio*, Samus in the web-series *Soul Mates* and the lead role of Annuska in the feature film *Teenage Kicks*.

Shari commenced 2015 playing Mae in *Radiance* for Belvoir St, directed by Leah Purcell. Followed by the Sydney Theatre Production of *The Battle of Waterloo* directed by Sarah Goodes. She continued on stage in 2016 with *Back To The Dojo* for Belvoir Theatre and *The Bleeding Tree* for Griffin Theatre. Also that year Shari appeared in *Black Comedy* and web series *This Is Desmond Ray!* In 2017, Shari returned to film with the role of Mother in *Thor: Ragnarok* opposite Idris Elba & Foxtel's first feature *Australia Day* playing the leading role of Sonya Mackenzie.

In 2020 she played a guest role of Eliza in Nine's *Amazing Grace*. 2021 work included *Preppers* for ABC. She appeared in Taika Waititi's *THOR: Love and Thunder* for Marvel studios and played the lead role of Sarah in Jon Bell's short film *The Moogai* and again in the feature length version shot in 2022. 2024 will see Shari play Greta in Amazon Prime Video's *The Office (Australia)*.

Shari's voiceover work includes 4 seasons of *Little J & Big Cuz* and numerous audio books.

NATASHA WANGANEEN

// MARY

Natasha Wanganeen is a proudly Indigenous actress whose career commenced with her starring role in the 2002 award winning feature film *Rabbit Proof Fence* which she shot at age 15. She has subsequently performed in numerous stage, film and television productions.

Immediately following *Rabbit Proof Fence* was the made-for-TV film *Jessica*. Other TV credits include the anthology *Redfern Now*, *The Secret River*, the two-part TV series for the ABC, *Firebite* directed by Warwick Thornton for See Saw Films and MaveriX.

Natasha's numerous feature credits include a starring role as a zombie killer in the dystopian thriller *Cargo*, playing Mary in the film *A Second Chance: Rivals*, playing Susan Franklin in *Storm Boy* and a ghoul in the horror film *Dark Place*. Next came *A Sunburnt Christmas, 2067* and *Fate of the Night*.

In 2023, she appeared in Ivan Sen's mystery, crime drama *Limbo* which was nominated in 'competition section' at the 73rd Berlin International Film Festival which Natasha also attended.

From her own creative perspective, Natasha has been writing a script for her own independent film, *Battle of the Ancestors*, set 60,000 years ago against a backdrop of mythology. Her debut film as co-writer and co-producer was the 2022 short film, a sci-fi drama entitled *Bunker: The Last Fleet*, about an alien invasion of Australia, in which she also takes the lead role.

WILLIAM MCKENNA

// CONSTABLE STANDLEY

William McKenna is an actor who starred as Ed Kennedy in *The Messenger*, for Lingo Pictures which premiered on the ABC in 2023. He also starred in BBC's *Queen of Oz* and series 3 and 4 of *Nowhere Boys* for Matchbox Pictures.

William was awarded the Casting Guild of Australia Rising Star Award for 2023.

In 2019 to 2020, William starred in the Australian production of *Harry Potter and the Cursed Child*, which he was nominated for a Helpmann Award for 'Best Male Actor in a Supporting Role in a Play' and won the Green Room Award for Best Performance in a Theatre Production. He has starred in Melbourne Theatre Company's *Admissions* as Charlie Luther Mason opposite *Kat Stewart* in 2022 and *Bernhardt/Hamlet* as Maurice Bernhardt, directed by Anne-Louise Sarks in 2023.

William performed and wrote his first solo comedy play as part of the Melbourne International Comedy Festival at the Town Hall called *Appellation*. For which he was nominated for 'Best Newcomer' at the MIFC awards.

He was the winner of the 2015 MIFC 'Class Clowns' nationwide competition. He came back to host the 2016 National Final. He performed and hosted his own season of live shows as part of the Melbourne International Comedy Festival 2016 and 2017 at the Arts Centre.

KELLY BUTLER

// SUGAR

Kelly has been seen in numerous Australian television series including *Les Norton*, the award winning, *Love My Way* (series 1, 2 and 3), *The Cut*, *Farscape*, *Small Claims*, *Water Rats*, *To Catch A Killer*, *Chandon Pictures*, *All Saints*, *The Alice*, *Cops LAC*, *McLeod's Daughters*, *Packed to the Rafters*, the hugely successful feature film *The Last Cab to Darwin*, *Wonderland* and Foxtel's *Spirited*.

Her feature film credits include *Matrix II* and *Matrix III*, *Twists of Fate*, *Straight to You*, *The Last Chip*, Tony Krawitz's *Jewboy*, *The Last Confession of Alexander Pearce* and Stuart Beattie's *Tomorrow When the War Began*. Kelly has voiced the Cuckoo Clock in the children's TV series *Banana Splits*, and has recorded many radio plays, anthologies, poetry and several novels for ABC Radio and Radio National.

ANNI FINSTERER

// BILLY

Anni Finsterer is an AFI-award-winning actor who works across film, television, theatre and voiceover.

Recent television credits include *The Gloaming*, *Harrow*, *Wentworth*, *The Reckoning*, *Glitch* and *Secret City*. Anni won an AFI Award for her role in the Rowan Woods' series, *3 Acts of Murder*.

For the stage, Anni has worked extensively for the STC, MTC, Belvoir, Ensemble, Bell Shakespeare, Griffin Theatre and American Drama Group Europe.

ANDY GOLLEDGE

// IAN

When Andy Golledge performs, people take notice. Many years of performing live has honed his skills in knowing how to write a killer song and knowing how to knock an audience off their feet as the Andy Golledge audience continues to grow and it's no surprise that the band was more than ecstatic to get back into the studio to record his sophomore album which was released in early 2024.

His name is folklore in regional NSW and inner Sydney, both for the exhilarating unpredictability of his live shows and the curveballs of his repertoire, genre-hopping between 60s country and classic rock & roll. The band consists of some of the most respected musicians in the alt country/Americana scene in Australia, with a show that can take you from tender to tears, to rollicking and dancing wildly. His shows are word class, polished and ready to grab the attention of broader audiences.

His debut EP '*Namoi*' was released in 2020 and his debut album '*Strength of a Queen*' in 2022, to an eager audience and with great acclaim. His debut album won 'Best Independent Country Album/EP' at the AIR Awards 2023 - it charted #3 on ARIA's Top Vinyl Albums and #4 on ARIA's Australian Country Albums and was also nominated for 'Best Country Album' at the ARIA Awards 2022 and 'Best Alternative Country Album' at the CMAA Golden Guitar Awards 2023. The mission was to nail the unpredictability and energy of the live show and they definitely accomplished that, to say the least.

2024 will see Golledge release his highly anticipated new album '*Young, Dumb & Wild*' and we will also be graced by Golledge's acting chops on the small

screen. His screen credits include the SBS Series *Robbie Hood*.

EDDIE BAROO

// BIG PETE

Eddie Baroo is an accomplished actor who has worked in some of Australia's best film and television projects with some of the country's finest directors. Notable film credits include *Ghost Rider*, *Australia*, *Son of A Gun*, *The Dry*, *The Flood*, *Judy and Punch* and *Just A Farmer*.

For television, Eddie's most recent credits include *High Country*, *Desert King*, *Irreverent*, *Mr Inbetween*, *Glitch*, *Lambs of God*, *The Cry*, *Mystery Road*, *Wolf Creek* and *Underbelly*.

Eddie is also a published children's author and scriptwriter as well as a musician, songwriter and recording artist.

ANDY MCPHEE

// SPEEDY SHANE

Andy McPhee is an international Australian actor, based in LA with an extensive career.

He is known for iconic Australian films and series such as the cult film *Bad Boy Bubby*, *Wolf Creek*, *Animal Kingdom*, *Pizza*, *Wilfred*, *Dr Blake Mysteries* and *Gallipoli*.

Andy has also made his mark internationally with major roles in Disney's *Saving Mr. Banks* and *Criminal Minds*.

His recent works include *Kingdom of the Planet of the Apes*, the voice role in *Pacific Rim: The Black* and appearances in *Home and Away*.

CHLOE BRINK

// JESS

Chloe Brink is a Perth-based actor, singer, and dancer. In 2022, Chloe was cast as the lead role of Kayla in *SF, Raising Thunder*, working alongside Joel Jackson who played her father.

Other roles include the ABC TV series *The Heights* and the award-winning short film *Back Burn*, where Chloe played the lead role. She made her US screen

debut in the web series *What We See*. Chloe is a strong dancer (Jazz, Ballet, Lyrical, Contemporary, Hip Hop) who has performed in West Australian Ballet productions of *The Nutcracker*. Chloe trains in screen acting, accent, and improv at the Ali Roberts Studio.

FLETCHER HUMPHREYS

// PENGUIN

Fletcher Humphreys made his acting debut in 1993, appearing in the Australian movie *The Heartbreak Kid* then later, his television debut in the spin-off *Heartbreak High*.

His first major acting role was as 'Conrad von Meister' in the children's television series *The Genie from Down Under*. Fletcher then moved into the role of 'Martin Pike' in *Neighbours* in 1995. After appearing in such shows as *Blue Heelers*, *Thunderstone 2* and *Stingers* he landed an recurring role in 2001 as Brett 'Brick' Buchanon in the beloved Australian drama *McLeod's Daughters*, appearing in the shows first three seasons. Humphreys received another recurring role in the popular medical drama *All Saints*, in which he played Alex Kearns from 2003 to 2004.

Fletcher played a leading role in drama series *Small Time Gangster* and appeared on Australia's most popular soap opera *Home and Away* as gang leader Jake Pirovic.

Further television credits include Biker War series *Brothers In Arms* (based on the infamous 'Milperra Massacre' of 1984), *Jack Irish* telemovie 'Bad Debts', Shaun Micallef's *Mr and Mrs Murder*, *Underbelly* series 'Squizzy', *Winners and Losers*, series 3 of *Miss Fisher's Murder Mysteries*, Channel 7 hit drama *Catching Milat*, and SBS miniseries *Deep Water* the miniseries *Wolf Creek*, series 5 of ABC series *The Doctor Blake Mysteries*, Stan series *Romper Stomper*, a sequel to the 1992 film, Stan Original Series *The Commons*, and the second series of ABC's *Mystery Road* and series 2 of *Miss Fisher's Modern Murder Mysteries*.

In his film career, Fletcher has featured in the Australian cult film *Chopper*, along with *Razor Eaters*, *Guru Wayne*, *John Doe*, *Crawlspace*, *The Legend Maker*, *The Mule*, which premiered at the SXSW film festival, *The Dressmaker* and *Hounds of Love* which premiered at Venice Film Festival.

Fletcher's most recent credits include the Netflix

film, *The Stranger*, directed by Thomas M. Wright, the Paramount+ Series *Last King of the Cross*, Stan series *Scrublands*. He can next be seen in the feature film *Inside* by Cannes Palme d'Or - Short Film winner Charles Williams, and *Troppo* season 2.

DAMIAN WALSH-HOWLING

// SPIDER

One of Australia's most accomplished actors, Damian Walsh-Howling has an impressive list of film and television credits spanning a 25-year career.

Gaining critical notoriety for his performance in *Underbelly*, one of Australia's highest ever rating television programs, Damian's list of television credits include the Steven Spielberg produced series *Terra Nova*, *Jack Irish*, *Bite Club*, *The Secret Life of Us*, *Blue Heelers*, *Brothers in Arms*, *The Time of Our Lives*, *Old School*, and legal drama *Janet King*.

He has most recently been seen in the US Netflix adventure series *Titans*, and popular crime drama *Last King of the Cross*. Damian's film credits include *He Died With a Felafel in His Hand*, *Macbeth*, *A Wreck a Tangle*, *The Reef*, *Mystery Road*, *Around the Block*, *2067* and most recently, the thriller *Darklands*. He will soon be seen in the feature film *Just A Farmer*.

In theatre, his most recent performance was with Melbourne Theatre Company's Greenroom Award winning production of the Arthur Miller classic *A View From the Bridge* and Black Swan Theatre Company's production of *Glengarry Glen Ross*.

GEOFF MORRELL

// DICK

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, and taken leading roles in countless critically acclaimed TV series and films.

He has been nominated 5 times in the leading actor category at the AACTA awards for the series' *Changi*, *Marking Time*, *Fallen Angels* and twice for *Grassroots*, for which he won in 2001. He has also been nominated for four Silver Logies.

Most recently he has appeared in on screen in *Lord of the Rings: The Rings of Power*, *Wolf Like Me*, *Top of the Lake: China Girl*, *Harrow*, *F*cking Adelaide*,

The Code, Blue Water Empire, Please Like Me, Deep Water, Rake, Cloudstreet. Other credits include *Blue Murder, Murder Call, Blue Heelers, 8MMM Aboriginal Radio, Home and Away, The Bill, Monocled Mutinee, Lady Windermere's Fan, Farscape* and *High Country.*

Film roles include *Red Christmas, Oranges and Sunshine, The Mule, Ned Kelly, Oscar and Lucinda, 10 Empty, Rogue, 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.

JUSTIN ROSNIAK

// STEVE

Justin Rosniak is well known to Australian audiences and has worked alongside some of the most iconic names in Australian film and television.

His most notable credits to date are David Michôd's feature film *War Machine*, starring Brad Pitt, the Oscar-nominated *Animal Kingdom*, *Sweet Talker* and the Australian cult classic *Sample People*, starring Ben Mendelsohn, Joel Edgerton, and Kylie Minogue. Rosniak's more recent film credits include *The Surfer*, starring alongside Nicolas Cage, *Down Under, Broke, Locusts*, and the Flynn Brothers' feature comedy *No Appointment Necessary.*

Recent TV credits include the AACTA nominated performance of Gary in *Mr InBetween* (3 Seasons), Jungle's ABC comedy series *Squinters*, starring Tim Minchin, Roadshow's *Les Norton*, starring Rebel Wilson. *Last King of the Cross, Wolf Like Me, Spreadsheet, Halifax: Retribution* and *The Office Australia.* Rosniak was the recipient of the 2015 Best Actor Award at the Canberra Short Film Festival for his portrayal of Red Elvis in *Florence Has Left the Building*, starring Jacki Weaver, which also won the 2015 AACTA award for Best Short Fiction Film. He is a co-founder of Full Mumsies Films.

BONNIE SVEEN

// CHERYL

NIDA graduate Bonnie Sveen is best known for playing the much-loved character of Ricky Sharpe on

Home and Away, for which she won a Logie Award for Most Popular New Talent and received two further Silver Logie nominations.

Other credits include *The Secret Daughter, Spartacus: Blood and Sand* and *Rosehaven.* In her final year at NIDA, Bonnie played the lead role of 'Violet' in Alice Bell and Craig Boreham's component of the multi-story feature film *Before the Rain.*

EMILY TAHENY

// KAREN

Emily Taheny is an actor and singer with a particular flair for comedy. She has worked extensively on screen in various dramatic and comedic roles - both in character and as herself.

Emily made her television debut as part of the ensemble cast in the long running Channel 9 sketch series *Comedy Inc.* She was a regular core ensemble member of the award-winning ABC comedy series *Shaun Micallef's Mad As Hell* for which she was nominated for the 2015 AACTA's 'Best Comedy Performance' award.

Her most recent credits include the television series *Thou Shalt Not Steal, Population 11, Bay of Fires* and the web series *Monologue.* She co-created the web-series *Wine - A bottle shared is a problem halved* with collaborator Jess Harris.

Other select television appearances include *Secret Bridesmaids Business, True Story with Hamish and Andy, How to Stay Married, The Ex-PM, The Doctor Blake Mysteries, House Husbands, Open Slather, Never Tear Us Apart: The Untold Story of INXS, Spicks and Specks, Stupid Stupid Man,* and *The Chaser's War on Everything.*

Emily's film credits include *Kangaroo, The Flip Side*, opposite Eddie Izzard, *That's Not My Dog, The Heckler* and *Now Add Honey.*

Emily and her sister Fiona co-wrote and co-produced the critically acclaimed *Fiona, Her Sister and Some Guy*, touring Edinburgh and Melbourne where they were awarded the MICF 'Best Newcomer' award.

Her theatre credits include the most recent *Mono: A Three-Person One-Man Show* and *Kwanda*, by Tom Ballard.

DYLAN RIVER

// DIRECTOR/WRITER

Dylan River is an award winning First Nations writer, director, cinematographer and artist who grew up in Mparntwe (Alice Springs), Australia. He comes from a long line of Kaytetye storytellers.

His first dramatic short film *Nulla Nulla* was selected for the Berlin & Toronto film festivals and won the 2015 AACTA Award for Best Short Film.

In 2019 Dylan wrote and directed *Robbie Hood*, a 6 x 10min series for SBS. The short form series, a retelling of a famous folk tale set in his hometown of Alice Springs premiered at Cannes Series, then won the 2019 AACTA award for best online series.

Dylan's works as cinematographer on SBS/NITV documentary series *The Beach* won the 2021 AACTA award for best cinematography. In 2022, Dylan directed the 6-part ABC series *Mystery Road: Origin*, which won seven AACTA awards including best direction and best series.

LUDO STUDIO

Ludo Studio is a multi-E Emmy, Logie, AACTA, BAFTA, Rose d'Or, Prix Jeunesse and Asian Academy Award winning studio and Screen Producers Australia Business of the Year. Ludo makes its original stories from script to screen under one roof in Brisbane, Australia, employing over 50 creatives and producers on their original shows. These include *Robbie Hood* (SBS), *The Strange Chores* (ABC) and the Emmy nominated vertical series *Content* (ABC) and *Bluey*. The Sydney Morning Herald said, *Robbie Hood* is the most perfect piece of TV you'll see this year. *Content* was named in Junkee's '40 shows' and recently won a Rose D'or and an Emmy nomination. *Bluey* is now the most popular show in ABC iView history and Nielsen ratings recently reported *Bluey* as the most streamed show in the US on Disney+.



CHARLIE ASPINWALL

// EXECUTIVE PRODUCER

Charlie Aspinwall is a multi-Emmy®, BAFTA, AACTA and Logie Award winning producer, creator and co-founder and director at Ludo Studio. Aspinwall is Executive Producer on the animated series, *Bluey* (ABC TV/BBC Studios) which is the most watched show on Australian TV history and is co-creating and co-producing the animated series *The Strange Chores* (ABC TV). Aspinwall also executive produced the AACTA Award Winning series, *Robbie Hood* (SBS) and the Rose d'Or winning and Emmy nominated series, *Content* (ABC TV).

TANITH GLYNN-MALONEY

// EXECUTIVE PRODUCER, WRITER

Tanith Glynn-Maloney is a producer splitting her time between Sydney and Alice Springs. She hails from a creative family and has always had a love of Indigenous film. Tanith began her career like many Indigenous filmmakers including her aunt, Erica Glynn, and uncle, Warwick Thornton at CAAMA (the Central Australian Aboriginal Media Association) in Alice Springs.

Tanith produced *Nulla Nulla*, a short film that had its world premiere at the prestigious Berlin International Film Festival in February 2015, the film went on to win the AACTA Award for best short film in the same year. Tanith was a Development and Investment Manager with the Indigenous Department of Screen Australia for an emerging practitioners' initiative, Songlines to Screen.

Tanith's other credits include Warwick Thornton's documentary series *The Beach*, for NITV, the online comedy series for SBS, *Robbie Hood*, documentaries *Truth Be Told: Lest We Forget* and *She Who Must Be Loved*, *Mystery Road*, *Finding Jedda*, *Sweet Country* and *Windcatcher*.

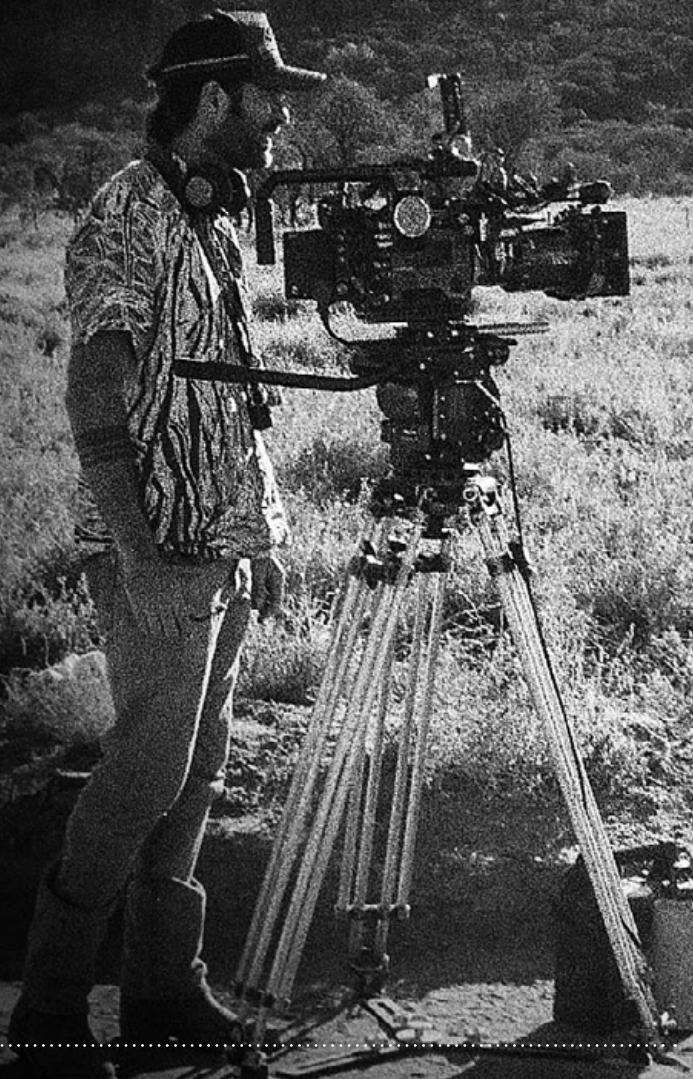
DALEY PEARSON

// EXECUTIVE PRODUCER

Daley Pearson is a multi-Emmy®, AACTA and Logie Award winning producer, creator and co-founder and director at Ludo Studio. Previously Pearson created *The Strange Calls*, which turned into the fastest format sale in Australian TV history with a remake at NBC Universal.

Pearson is now Executive Producer on the Logie winning and Emmy® winning animated series, *Bluey* (ABC TV/BBC Studios) which is the most watched show in Australian TV history and co-creating and co-producing the animated series *The Strange Chores* (ABC TV).

Recently, Pearson executive produced the AACTA Award winning drama series *Robbie Hood* (SBS) and was showrunner on the Rose d'Or winning and Emmy® nominated series, *Content* (ABC TV).



SOPHIE MILLER

// EXECUTIVE PRODUCER, WRITER

Sophie Miller is an award-winning writer, director, and producer working in film and television. She was the showrunner for all three seasons on the SBS comedy series *The Family Law* created by Benjamin Law and directed two episodes, including the season finale. *The Family Law* won multiple awards including Best Comedy at the 2019 Asian Television Awards and Best Television Comedy at the 2016 Screen Producers Awards.

Sophie was also the showrunner on the ABC comedy series *Maximum Choppage*.

As a writer/director Sophie's short films have screened at festivals around the world. Her third short film, *Spine*, won multiple awards including Best Australian Short Film at the 2012 Melbourne International Film Festival, was nominated for an Australian Writers Guild Award (AWGIE) for Best Short Film Screenplay, and screened at festivals including Seattle, Palm Springs, Interfilm Berlin and Adelaide.

Sophie worked at Matchbox Pictures for 11 years, starting as a development manager before moving up to a producer and showrunner. Since 2020 Sophie has worked as a freelance writer, director, and producer working with production companies, streamers, and broadcasters that include: Ludo Studio, Easy Tiger Productions, Lingo Pictures, Fremantle Media, Netflix, Stan, ABC and SBS.

SAM MOOR

// PRODUCER

Sam Moor is an Emmy®, BAFTA, AACTA and Logie Award winning producer with extensive experience in original entertainment, drama, comedy and children's content.

Sam spent 15 years working in production management for the BBC, as well as line producing for a number of London based production companies before moving to Brisbane.

Sam is the producer for ABC and BBC's series *Bluey*, which is the most watched show in Australian TV history.

Sam is now head of Ludo's Production & Commercial and has overseen the inclusion of *Bluey* in the Macy's Day Parade, the Melbourne Myer Christmas Windows, and the transition to stage with *Bluey's Big Play*. Sam is the producer for Ludo's upcoming original live action series for Stan, *Thou Shalt Not Steal*, and continues to deliver across all future Ludo Studio productions.



SAMUEL NUGGIN-PAYNTER

// WRITER

Samuel is an Indigenous screenwriter and emerging producer from Alice Springs, Northern Territory.

In 2019, he was accepted into the highly competitive Indigenous Producers Program run by Screen Australia's Indigenous Unit, in partnership with Inkey Media Pty Ltd. In 2020, Samuel was awarded Screen Australia's 'Enterprise Funding', which allowed him to undertake a two-year, fully funded producer placement at host company, No Coincidence Media.

Samuel's first producing credit came through his placement, when he was an associate producer on the anthology feature film *We Are Still Here*.

His writing credits include *Mystery Road: Origin*, *Little J and Big Cuz*, *Thalu* and *Color of Blood*.

TYSON PERKINS

// DIRECTOR OF PHOTOGRAPHY

Tyson Perkins is an award-winning Arrernte & Kalkadoon director of photography based out of Sydney, Australia. Over the course of more than a decade, Tyson has garnered a wealth of experience on a diverse range of projects in both the narrative and commercial spaces.

Since 2020 Tyson has worked as the cinematographer on a number of larger scale productions. These include the 2021 AACTA award winning feature documentary *Firestarter* from Nel Minchin and Wayne Blair, along with television projects including *The Moth Effect* for Bunya Productions and Amazon Prime; *Robbie Hood*, for Ludo Studios and SBS with director Dylan River; Netflix's smash hit *Heartbreak High*, for FremantleMedia Australia; and collaborating again with director Dylan River on *Mystery Road: Origin*, for Bunya Productions and the ABC.

Tyson's work on *Mystery Road: Origin* garnered him a 2022 AACTA Award nomination for Best Cinematography in a Television Series. Additionally, Tyson was the Director of Photography on the 2022 AACTA Award nominated Short Film *Finding Jedda* for Tanith Glynn-Malone.



CHRIS PLUMMER

// EDITOR

Chris Plummer went from playing punk music to cutting films, first editing documentaries, and then on a slate of award-winning films, including the shorts *Sure to Rise* and *Possum* and feature films *Channeling Baby*, *In My Father's Den*, *Black Sheep, No. 2*, *Black Sheep*, Vincent Ward's documentary *Rain of the Children* and Taika Waititi's breakout *Boy*.

JONAH BOOTH-REMMERS

// PRODUCTION DESIGNER

Jonah Booth-Remmers is a South Australian based production designer working across feature film, television series and commercial projects.

He has gained a wealth of experience on major feature films including *Mortal Kombat*, *The Stranger*

and *2067* as well as designing *Carnifex*, *Aftertaste S2*, *Monolith* and *Speedway*.

With many years of traditional and digital art practice informing his work Jonah brings a refined visual eye and strong appreciation for colour, composition and shape language to his design aesthetic, complimenting a passion for building visually compelling worlds that serve to enrich a story's narrative.

HEATHER WALLACE

// COSTUME DESIGNER

Heather started her career in Melbourne, working in theatre and opera whilst furthering to study a BA in Visual Art before returning to South Australia and transitioning to on-screen mediums.

For the past fifteen years, she has focused on costume design working on a variety of feature and short film projects including *Samson and Delilah*, *The Babadook*, *Cargo*, *Sweet Country*, *Top End Wedding*, *Mystery Road (series 1 and 2)*, *Firebite* and *The New Boy*.

She has twenty-eight years on set film experience including as a key stand-by working in film and television, involved in projects such as *The Sapphires*, *The Rover*, *Last Cab to Darwin* and *The Boys Are Back*.

Heather has a Bachelor of Visual Art, majoring in Sculpture and Art Theory. She studied at the Centre for the Performing Arts, majoring in Costume and Set Design. She grew up in the Southern Flinders Ranges and has a connection to the Australian landscape. Heather is passionate about telling new stories and has a strong interest in Aboriginal and Indigenous Australian history.



TRACY PHILLPOT

// HAIR AND MAKE-UP DESIGNER

Tracy Phillpot has been a Makeup Artist/Hairdresser/Designer within the film, television and commercial industries for over 30 years, with special interests in period makeup, hair fashion, character looks and SPFX.

Her career has taken her around Australia including rural locations and some overseas locations, including England, Ireland and New Zealand.

Tracy has worked on many award-winning productions such as *Red Dog*, filmed in the Pilbara, starring Josh Lucas, Rachel Taylor and Noah Taylor; *The Babadook*, starring Essie Davis; *I Am Mother*, with Hilary Swank; *Oranges and Sunshine*, starring Emily Watson and David Wenham and the critically acclaimed television mini-series *The Hunting*, with Asher Keddie and Richard Roxburgh.

LUKE MYNOTT

// SOUND DESIGNER

Luke Mynott is an Emmy and AACTA-award winning sound designer and one of Australia's leading re-recording mixers. Luke combines versatility with a deep knowledge of all aspects of the craft of sound design and its role in the storytelling process. While his roots lie in sound for feature films, his work can now be seen across media as diverse as television drama, theatre, radio and installation soundscapes.

Luke has previously collaborated with Dylan River on the award-winning *Mystery Road: Origin*. This series won the ASSG Award for Best Sound in a Television Series as well as an AACTA Award for Best Sound.

Luke's awards include:

2020 WINNER | Best Sound in a Drama or Comedy ASSG AWARDS *Total Control*

2020-2021 WINNER | Outstanding Sound Mixing and Editing EMMY® AWARD *The New Legends of Monkey*

2021 WINNER | Best Sound in a Drama or Comedy ASSG AWARDS *The End*

2022 WINNER | Best Sound in a Television Series ASSG AWARDS *Mystery Road: Origin*

2022 WINNER | Best Sound in a Live Action Short Film ASSG AWARDS *Tarneit*

2022 WINNER | Best Sound in Television AACTA AWARDS *Mystery Road: Origin*



VINCENT GOODYER

// COMPOSER

18YOMAN aka Vincent Goodyer is a proud Bunuba man and an ARIA award winning, Grammy nominated, and AACTA nominated producer, composer, multi-instrumentalist and artist, based in Sydney, Australia.

Known for his sprawling soundscapes, classic samples and production with heart, 18YOMAN is a master of sound, tone and vibration, and one of Australia's most exciting exports.

He co-produced two songs on Kid Cudi's top 10 album *Man On The Moon 3 - Lord I Know & 4 Da Kidz*, Cordae & Young Thug's *Wassup*, and Lil Nas X & Miley Cyrus' *Am I Dreaming*, plus string arrangements on six other songs across Lil Nas's breakout Album Of The Year Grammy nominated debut *Montero*. He has worked with Rico Nasty & Teezo Touchdown for their 2022 collaboration, *Messy*, and most recently, he produced 2 songs for ARIA Award Winning pop star Ruel, Lil Durk & Kid Cudi's Lyrical Lemonade collaboration *Guitar In My Room*, grentperez's *Christmas Starts Tonight*, *Love & Other Drugs* by Tkay Maidza and the songs *Alone* and *No Weapon* ft. Nas for YG on his 6th studio album *I Got Issues*. He won the Best R&B Release ARIA Award in 2019 for his work on Kaiit's *Miss Shiney*.

18YOMAN also has a sporadic but much-loved artist project that has spawned a handful of acclaimed soulful singles including the much-loved *Eye Catcher*, which has independently gathered over 1m streams.

No stranger to screen work, 18YOMAN composed the score for the feature documentary film, *Martha: A Picture Story* which premiered at Tribeca Film Festival and was nominated for an AACTA Award for Best Score in a Documentary Films. In 2022 he continued his scoring work, composing the music for the third season of the ABC Hit TV show *Mystery Road: Origin* which premiered at Sydney Film Festival, and was this time nominated for an AACTA Award for Best Score in a TV Series.

He has upcoming releases for King Princess, and Amanda Reifer, among many others, and is working on a score for the new TV series *Thou Shalt Not Steal* executive produced by the Emmy Award Winning, Ludo Studio (Bluey).

ANOUSHA ZARKESH

// CASTING DIRECTOR

Established for over 25 years, Anousha Zarkesh Casting specialises in top end Australian TV and film. Based in Sydney, the casting agency has gained a reputation for championing cultural diversity and producing quality work.

Anousha takes pride in casting for a wide range of genres, including political satire, drama, comedy, telemovies, documentary series and film.

Recent productions include: *Swift Street*, *Population 11*, *The New Boy*, *Shayda*, *The Stranger*, *One Night*, *Firebite*, *Class of 07*, *Total Control Series 1, 2 and 3*, *Mystery Road Series 1, 2 and 3*, *Rake*, *Redfern Now*, *Cleverman*, *The Principal*, *INXS Never tear us Apart*, *Catching Milat*, *Peter Brock*, *800 Words*, *Black Comedy*, *Jasper Jones* and *Hounds of Love*.

Anousha has been nominated and won numerous AACTA Casting Awards and Casting Guild Awards over the years for *Shayda*, *The Stranger*, *We Are Still Here*, *High Ground*, *Black Comedy*, *Mystery Road*, *Total Control* and *Sweet Country*.

She is Vice President of the Australian Casting Guild and Vice President of Screen Illawarra.



Stan.

ORIGINALS

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

Stan's original production slate includes hit series POPULATION 11 starring Ben Feldman; the razor-sharp drama PROSPER starring Rebecca Gibney and Richard Roxburgh; the Stan Original Dating series LOVE TRIANGLE, a modern take on the struggle for love; BUMP, a modern parenthood drama starring Claudia Karvan; EXPOSURE starring Alice Englert; WOLF LIKE ME, a genre-bending drama series starring Isla Fisher and Josh Gad; SCRUBLANDS, based on the best-selling novel by Chris Hammer starring Luke Arnold and Bella Heathcote; and countless other acclaimed original series and films.

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