



A **Stan.** ORIGINAL SERIES

# BLACK SNOW

Brand new season New Year's Day

For more information, contact [stan.publicity@stan.com.au](mailto:stan.publicity@stan.com.au)



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**KEY CAST**

<b>DETECTIVE CORMACK</b>	TRAVIS FIMMEL
<b>ZOE JACOBS (PAST)</b>	JANA MCKINNON
<b>SAMARA KAHLIL (PRESENT)</b>	MEGAN SMART
<b>SAMARA KAHLIL (PAST)</b>	ALANA MANSOUR
<b>LEO JACOBS</b>	DAN SPIELMAN
<b>NADJA JACOBS</b>	VICTORIA HARALABIDOU
<b>WILL JACOBS</b>	JOSH MCCONVILLE
<b>SEBASTIAN JACOBS (PRESENT)</b>	SARO LEPEJIAN
<b>SEBASTIAN JACOBS (PAST)</b>	LEO HARBISON
<b>GITA JACOBS</b>	AMALI GOLDEN
<b>JULIE COSGROVE</b>	KAT STEWART
<b>SEAN COSGROVE (2003)</b>	FREDERICK DU REITZ
<b>SEAN COSGROVE (PRESENT)</b>	BENEDICT SAMUEL
<b>JOSEPH RUA</b>	VINNIE BENNETT
<b>CODY NEILSON (PAST)</b>	NICHOLAS BAKOPOULOS-COOKE
<b>TOMMY CORMACK</b>	NICHOLAS HOPE
<b>ANGIE ZHANG</b>	RENEE LIM
<b>CONSTABLE MATT THORPE</b>	TOBY CAREY
<b>BRAD</b>	RADEK JONAK
<b>MANDY NEILSON</b>	ALICE ANSARA
<b>YASMIN KAHLIL</b>	LOUISE LAMELLA
<b>AVA KAHLIL</b>	MILLY SAAD
<b>RITCHIE</b>	GEORGE MASON
<b>HAZEL</b>	JEMMASON POWER

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**KEY CREATIVES**

<b>EXECUTIVE PRODUCER</b>	ROSEMARY BLIGHT
<b>EXECUTIVE PRODUCER</b>	KYLIE DU FRESNE
<b>EXECUTIVE PRODUCER</b>	BEN GRANT
<b>EXECUTIVE PRODUCER/SHOWRUNNER/WRITER</b>	LUCAS TAYLOR
<b>DIRECTOR</b>	SIAN DAVIES
<b>DIRECTOR</b>	HELENA BROOKS
<b>EXECUTIVE PRODUCER/DIRECTOR</b>	TRAVIS FIMMEL
<b>WRITER/SCRIPT EDITOR</b>	BEATRIX CHRISTIAN
<b>CONSULTANT</b>	LENINE BOURKE
<b>CONSULTANT</b>	SARAH AYOUB
<b>PRODUCTION DESIGNER</b>	HELEN O'LOAN
<b>DIRECTOR OF PHOTOGRAPHY</b>	KATIE MILWRIGHT
<b>DIRECTOR OF PHOTOGRAPHY</b>	MARK WAREHAM
<b>COSTUME DESIGNER</b>	VANESSA LOH
<b>MAKEUP &amp; HAIR DESIGNER</b>	ANITA HOWELL-LOWE
<b>EDITOR</b>	PHILIP WATTS
<b>EDITOR</b>	GRETCHEN PETERSON
<b>COMPOSER</b>	JED PALMER
<b>COMPOSER</b>	ZIGGY RAMO



## LOGLINE

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In 2003, Zoe Jacobs left her 21st birthday party, 'running away' and cutting all ties with her family.

Twenty years later, the discovery of Zoe's backpack in her hometown has Cormack trying to uncover - did Zoe disappear on purpose to start a new life, or was her old life taken from her?

## SERIES SYNOPSIS

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In 2003 Zoe Jacobs disappeared from the picturesque town of Moorevale during her own 21st birthday party, leaving behind a note telling her parents she needed time to 'follow her own path'. But Zoe was never seen again. Her father came to believe she had been murdered, but her mother held out hope that Zoe is living a life new somewhere else. In present day, the discovery of the backpack Zoe left home with reignites the once cold case and Detective Cormack (Travis Fimmel) is sent to Moorevale to find answers. But as Cormack leads the new investigation, his estranged father resurfaces claiming his own brother - missing since 1994 - is still alive. Suddenly Cormack is searching for two missing persons, one case professional and one deeply personal.

## SYNOPSIS

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In 2003 Zoe Jacobs disappeared from the picturesque town of Moorevale, during her own 21st birthday party. Zoe packed her things into a distinctive blue backpack and walked out, leaving behind a note telling her parents she needed time to 'follow her own path'. Zoe was never seen again. Her father, Leo, came to believe that Zoe never left Moorevale and was murdered. But Zoe's mother, Nadja, has always believed that Zoe did run away, and that one day they would find her.

In present day, Moorevale police officer Samara (Sam) Kahlil (Zoe's childhood friend) is responding to a report of illegal squatting when she discovers Zoe's blue backpack, which seems to have been abandoned decades ago. Detective Sergeant Cormack is sent to Moorevale to investigate. The backpack's presence suggests that Zoe never left, and the possibility of foul play looms large in Cormack's mind. Zoe's father, Leo, is convinced she was killed by Joseph - a man Leo claims seduced his young daughter. But both Sam and Nadja believe Zoe is alive and living a new life somewhere else. For years now, Sam has received an anonymous call on the anniversary of Zoe's disappearance; the caller never speaks, but Sam has a gut instinct it's Zoe. The pendulum swings between both possibilities - has Zoe been murdered, or is she still alive, and might she even return?

As Cormack digs deeper into the case, his suspicion shifts between a carousel of suspects in Moorevale. But Zoe's case isn't the only investigation on Cormack's mind. His estranged father, Tommy, claims that Cormack's brother, Ritchie - missing since 1994 - is alive, and needs their help. Cormack believes Tommy is just finding another way to torment him; through emotional abuse, now that he can't hit him anymore. But despite his doubts, Cormack is drawn into his father's web - because if there's a glimmer of hope that his brother is alive, Cormack won't rest until he finds him. Across the series, Cormack will search for these two different missing persons, who both vanished without a trace decades ago. One case is purely professional - the search for Zoe Jacobs; the other is deeply personal - the search for his brother Ritchie.

As the pressure of both investigations build, and Cormack's father - and childhood abuser - burrows deeper into his troubled mind, our hero will start to unravel. But even as his own demons torment him further, he will not give up on either Zoe or Ritchie.

And he will eventually find both missing persons - but sadly, only one of them is alive.



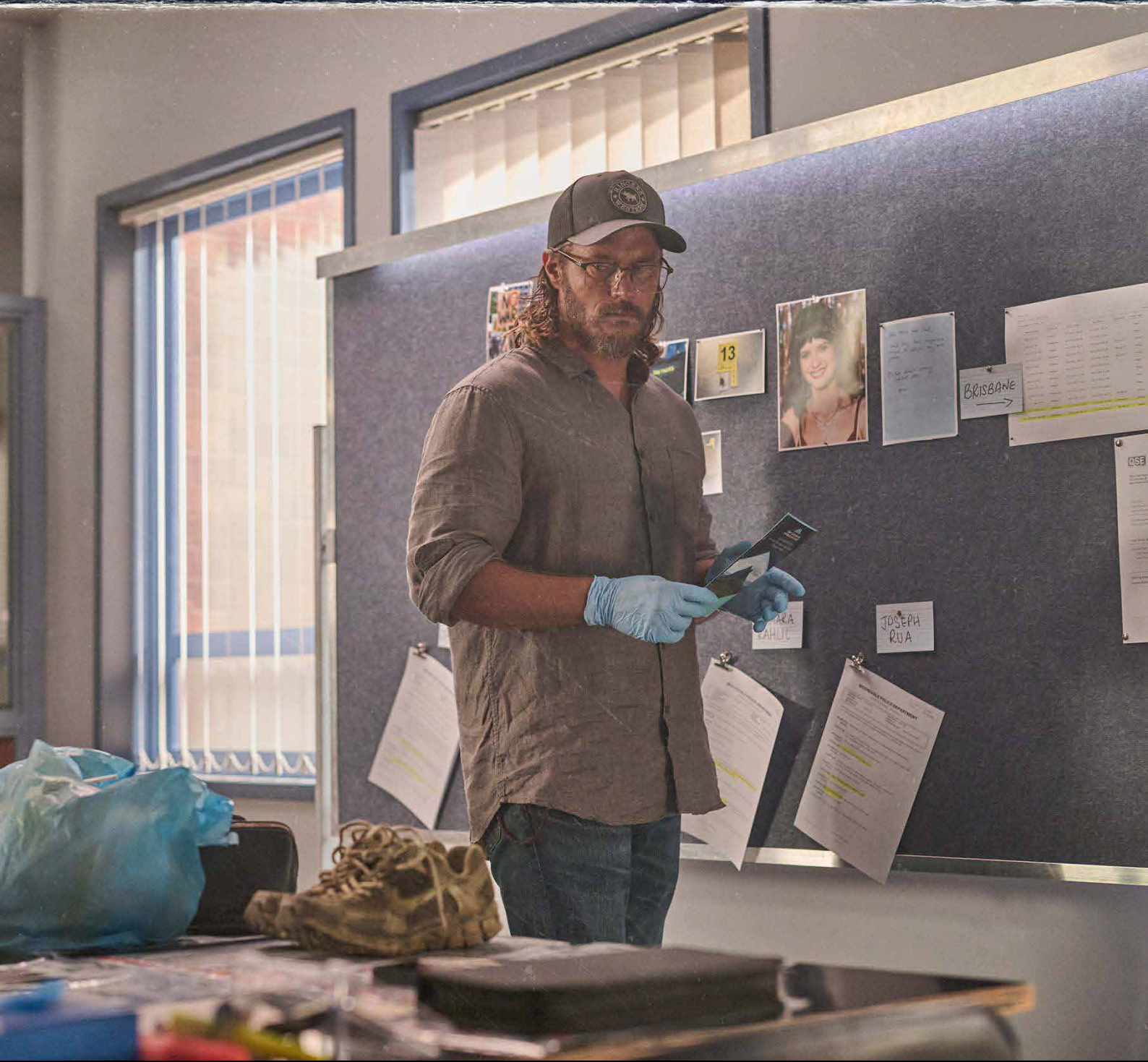
## EPISODE ONE: RUNNING

### LOGLINE

The backpack.

### SYNOPSIS

In 2003, Zoe Jacobs disappeared from the picturesque town of Moorevale during her own 21st birthday party. She packed her things into a blue backpack and walked out, withdrawing all her cash and leaving behind a note. Many believe that Zoe ran away, but others suspect she was murdered. When Moorevale police officer Samara (Sam) Kahlil - Zoe's childhood friend - discovers Zoe's blue backpack, Detective James Cormack is called in from the Cold Case Unit to investigate. The new evidence suggests that Zoe never left town, and the possibility of foul play looms large in his mind. But Samara has a different view and is convinced that Zoe is still alive.







## EPISODE TWO: HOPE

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### LOGLINE

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Hope is a life-raft.

### SYNOPSIS

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The new evidence gives Nadja and Sam hope that Zoe is still alive. But as Cormack puts together a timeline of Zoe's disappearance, the old theory that Zoe drove to Brisbane doesn't add up – it appears she didn't leave Moorvale that night. Old alibis are questioned, including for Joseph, the prime suspect back in 2003. Cormack encourages Sam to tap into her personal memories, which brings about two more people of interest – Zoe's ex-boyfriend Sean, and Cody's 'stepfather' Brad. But Sam is following a theory of her own, which she's keeping from Cormack. She's been receiving mysterious phone calls from an unknown number and believes they're from Zoe. Sam has a friend in the Feds trace the call, and discovers that the caller is in Moorevale – has Zoe returned?







## EPISODE THREE: GHOST

### LOGLINE

The spectre of loss.

### SYNOPSIS

Cormack invites Sam to examine the contents of Zoe's backpack and probe her memory for clues. Sam clocks a Jacobs Family Construction flyer with the word Sapphire written on it in Zoe's handwriting. Sam recalls a dream holiday she and Zoe had in Sapphire Beach (interstate), and theorises that Zoe may have relocated to Sapphire Beach back in 2003. While Sam follows this thread, Cormack discovers that Zoe and Sean got back together briefly, around the time of her disappearance. Then, when re-examining CCTV footage from the night she disappeared, Cormack discovers Zoe wasn't heading to Brisbane as believed; she actually drove to Xanadu, the rural property where Joseph was living. When Cormack discovers that Joseph's alibi is shakey, he has ground to order a search on Xanadu. What he discovers will rock the town of Moorevale.







## EPISODE FOUR: CONTROL

### LOGLINE

Predator becomes prey.

### SYNOPSIS

The discovery of Zoe's remains sends shockwaves through the community, particularly for those clinging to hope that Zoe was still alive. Even Leo, who had grieved the loss of his daughter years ago, is distraught. Now, the hunt is on for the killer. Sam's anonymous phone calls are officially traced and Cormack turns his attention to Joseph, who was staying on the property where Zoe was found. But the spotlight shifts to Sean, when his digital camera is found in Zoe's car and it appears that he took the creepy image of Zoe, skinny dipping at Xanadu – the very place her body was found. Cormack and Sam later discover that the owners of the land Mont Vista was built on – a shell company called Sapphire Futures – also purchased the Xanadu property, just months after Zoe was dumped there. Whoever bought that land could be Zoe's killer.





## EPISODE FIVE: MONEY

### LOGLINE

The rich get richer.

### SYNOPSIS

The field of suspects narrows; Sean's computer reveals a history of despicable behaviour towards women, including the photos taken of Zoe without her consent. Sean is looking a good fit for the murder. Cormack and Sam finally locate Mandy (Cody's mum), and she confirms Brad's alibi – he couldn't have done it. Mandy also reveals that the missing \$10K from Zoe's inheritance went to her. It was a gift from Zoe, to help Mandy escape her abusive relationship. But Cormack still feels the case is about money, just a much bigger amount. He knows that Sapphire Futures, who owned the land Mont Vista was built on, bought Xanadu right after Zoe's murder – they did it so her body would never be found. He just needs to discover who owns Sapphire – a faceless shell company – and he will unmask Zoe's killer.







## EPISODE SIX: SAPPHIRE

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### LOGLINE

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Walking Away.

### SYNOPSIS

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Cormack is hot on the heels of Zoe's killer after Julie is thrust into the spotlight. But it turns out that Leo had been lying about his alibi all along, and a revelation regarding the anonymous caller has Cormack racing against the clock to get to Sam, who he's put in grave danger. Finally, Cormack and Sam uncover Zoe's killer and the town of Moorevale finds peace. Sam is inspired to continue her police work with new-found motivation, and Cormack returns to Brisbane to throw himself into the search for Ritchie. But it turns out his long-lost brother has become entangled with some bad people, and after following his shadow, he discovers that Ritchie is hiding a dark secret of his own.





## ABOUT THE CHARACTERS



**CORMACK** returns to investigate another cold case – this time the disappearance of Zoe Jacobs in 2003. He is the same talented detective, but his personal demons are beginning to affect his work – since his father’s release from prison, several months ago, Cormack has been struggling to contain a deep rage. When we meet him in Season 2, Cormack has been serving a suspension, after an allegation of excessive force was made against him. He is ultimately cleared of the allegation, but as a condition of his return to operational service, he is forced to undergo sessions with a psychologist. As Cormack investigates Zoe’s disappearance, he is also looking for a missing person much closer to his heart – his brother Ritchie. Cormack’s dad, Tommy, strongarms his way back into Cormack’s life and claims that Ritchie is alive. Cormack initially thinks it is just Tommy messing with him – a sick form of emotional abuse. But it soon becomes clear that Ritchie is alive. Cormack is initially ecstatic, but he’s soon troubled, wondering why, if Ritchie is alive, has he never made contact?



**TOMMY** is Cormack’s father. He has recently been released from prison, after serving a life sentence for killing Cormack’s mother, Audrey, in 1994. Tommy got sober in prison, and has worked on making himself a better man. He can never undo his crimes, but he hopes to make some small atonement by helping Ritchie, who is in trouble. To do this, he needs to reconnect with Cormack, who despises him. Tommy wants to build a relationship – any relationship – with Cormack, but he’s not going to get on his knees and beg. He’s still got some spiky edges, and a dry sense of humour – you can take the man of super-max, but you can’t take super-max out of the man.



**RITCHIE** is Cormack’s younger brother, who went missing in 1994. Cormack has been chasing his ghost ever since that fateful day. We will only catch glimpses of Ritchie this season, but he is the emotional heart of Cormack’s personal story. Ritchie is in trouble, gambling issues have led him to rock bottom, where he now owes serious money to seriously dangerous people.





**ZHANG** returns as Cormack's boss. She and Cormack have a strong relationship. She knows his father has been released, so she knows what he's been dealing with. Which is why she went in to bat for him when the excessive force allegation was made against him. She trusts his instincts as an investigator, and tolerates his quirkiest methods, because he gets results.



**DOCTOR NINA HIRSCH** is a clinical psychologist, assigned to assess Cormack's fitness to return to operational duty, after he faces (and is cleared of) an allegation of excessive force. She is intelligent and compassionate, but doesn't suffer fools, and takes a firm hand with her clients. Especially Cormack, who from the outset tries to subvert their sessions. Hirsch and Cormack have an easy banter, and there's even a spark of attraction, but it's not something she should ever act on.

## ZOE'S FAMILY



**ZOE JACOBS** is smart, funny and passionate about fighting for social change. Zoe was born to relative comfort and privilege but has always felt like an outsider, finding belonging in her two best friends; Samara and Cody. Zoe and Cody bonded over music and have a graveyard shift show on the local community radio station. Zoe's eclectic love of new rock, indie and hip hop reflects the early 2000s cultural landscape, and her activist rhetoric reflects the political climate of the Bush/Blair/Howard years. Zoe is a middle-class girl who is unaware of her inherited privilege; she means well, but sometimes she is blind to how good she has it. She is facing constant pressure from her mother over her body. Zoe runs to manage her weight, but also to escape the pressure of home. She is also under pressure from her father to join the family business. But Zoe wants to work for an NGO and go and see the world, which is what she was planning to do after her 21st.



**NADJA JACOBS** is Zoe's mother. She was travelling from her native Greece when she met and married Leo in the early 80s. They had Zoe soon after. In 2003, Nadja is strong, driven and glamorous. There are pressures in her marriage, and with her relationship with Zoe, but by and large, Nadja is happy and excited for the future. But after Zoe's disappearance, everything changes. She and Leo divorce. And despite the years she dedicated to both family and business, Nadja is left with no real assets and an uphill battle to re-enter the workforce. In present day, Nadja has fallen on hard times. She is working as a cleaner, but with skyrocketing rents, she has been forced to live out of her car. Nadja joins the fastest growing demographic of homeless people in Australia - women over 50.





**LEO JACOBS** is Zoe's father. He learned his job by working in his father's small construction company, which he owns and runs in 2003 alongside his brother, Will. In 2003, Jacobs Construction is facing tough times, and the boys are in desperate need of a big job to help steady the ship. Leo is under immense pressure and is working long hours, meaning he is not as focused on his family as he normally would be. Following Zoe's disappearance, while Nadja searched the country for Zoe, Leo threw himself into his work to cope, and the more time he spent at work - alongside Gita - the more their casual affair grew into something more serious. In the present day, Leo and Gita are happily married. Leo and Will - with Gita's help - have grown their business into a large enterprise, riding the property boom and getting rich along the way. Consequently, he grieved his daughter a long time ago, and has managed to 'move on' to a degree.

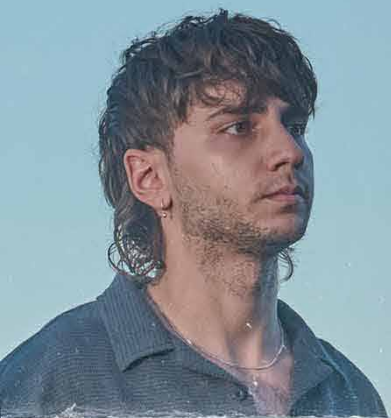


**WILL JACOBS** is Zoe's uncle and Leo's younger brother. He is the raffish younger prince, to Leo's sensible king. Will is a part of the business, but he definitely plays second fiddle to Leo, which is something he's been doing his whole life. Leo was always the golden child and Will the wild child, stuck in his brother's shadow. In 2003 Will is just 30, so he's still partying hard and living it up, which makes him cool in the eyes of Zoe and her friends. But he actually has a serious addiction problem. Despite his wild ways and his 'cool uncle' status, Will is very protective and caring towards Zoe. In present day Will is 15 years sober, Leo's valued right-hand man in the business and a leader in the community. He is wealthy, but doesn't flaunt it outwardly, still living in the same hinterland house and driving a sensible 4x4.



**GITA** is an employee of Jacobs Construction in 2003; and a partner of the company and Leo's second wife in present day. She is smart, driven and very stylish. In 2003 she is a project manager for Jacobs Constructions and is working side by side with Leo as they try to land the tender to build the Mont Vista housing development. The intensity of the project, the strain in Leo's marriage, and long hours alone together in the office late at night eventually lead to an affair. One that Zoe became aware of, and which may have cost Gita her job if it was exposed. After Zoe's disappearance, and Leo's subsequent divorce, Gita and Leo's relationship grew into something serious. Gita became more involved in the business and became a mother to Sebastian. She is caring, thoughtful and respectful of Nadja's role as Seb's 'other mother', and we will see her encourage Seb to reconnect with Nadja across the series.





**SEBASTIAN JACOBS** is Zoe's younger brother. He was two years old in 2003 when Zoe disappeared and was consistently sick (baby asthma), leading to intense pressure on Nadja. After Zoe's disappearance, Seb ended up living primarily with Leo and Gita. Nadja's determination to find Zoe led to a distance growing between Seb and his biological mother. In present day, he is at university in Melbourne, studying architecture. In many ways Seb's life has been influenced more by the sister he never knew than by any other person who is actually present. After the backpack emerges and the case reopens, Seb becomes fascinated by understanding who his sister was.

## FRIENDS AND MOOREVALE COMMUNITY



**SAMARA (SAM) KAHLIL** was Zoe's best friend. In 2003, Sam, Zoe and Cody were a tight knit trio. Sam is Lebanese Australian and her family are conservative orthodox Christians, so she didn't have the same freedoms as her friends. In 2003, Sam is falling in love. But her lover, Alex, is not someone her parents would approve of, so it is a clandestine affair. One brought undone by a mistake from Zoe, which Sam never forgave her for. In fact, in the final weeks of Zoe's life, she and Sam were fighting. In present day, Sam is divorced, with her husband no longer on the scene. She is back living in her childhood home, with her daughter Ava, and her mother. After her father died, Sam quit her law degree and sought a steady police job to help pay the mortgage. But being a cop has always been a job, never a calling. Now a Senior Constable, Sam has seen the system fail so many, and she has become disillusioned. But when Cormack comes to town and approaches Zoe's case with such intensity, it invigorates Sam.



**CODY** is Zoe and Sam's best friend, the third part of the dynamic trio. He is doing the graveyard shift on community radio two nights a week. The shifts with Zoe are the most fun; taking requests, railing against 'the man' and playing bangers for the listeners. But for all his outward confidence, Cody is a deeply troubled young man. His father was never on the scene and he's always lived on, or below, the poverty line with his mother and two younger siblings. When his family is evicted, his mother, Mandy, gets back with her abusive ex-boyfriend, Brad, to put a roof over her kids' heads. But seeing Brad hit his mother, and copping a beating himself when he tries to stop it, leads to Cody taking his own life.



**JOSEPH** is a new friend of Zoe's, who she has a hot and heavy fling with. In 2003 Joseph is living a bohemian lifestyle. He is housesitting in Moorevale for a spell and working as a commis chef at a local restaurant. He is handsome, incredibly charming and his free spirit is very alluring to Zoe, who is craving the open road and a life outside the home she is sharing with her parents. When Zoe disappeared Joseph was questioned, and soon became a prime suspect for police. They had little evidence tying him to a crime, but they had plenty of prejudice, so Joseph was dragged over the coals. Each time the case has been reinvestigated he's had his life turned upside down again. And on top of that, because Leo has always suspected him of killing Zoe, Joseph has had to endure a steady stream of private investigators going through his rubbish and trying to prove he is a killer. In present day, Joseph is a successful chef and owner of a trendy oceanfront restaurant. He has money, success, and two kids to feed, so his bohemian days are a long way behind him. But Zoe's case is not behind him, and when it's reinvestigated, it will reopen old wounds that threaten to bring Joseph undone.





**SEAN COSGROVE** is Zoe's ex-boyfriend. In 2003 he was working for a financial consulting firm, having followed in his father's footsteps. He trod this path in order to keep a connection with his dad, who died when Sean was just 5, because of this Sean has a deep bond with his mother, Julie. When we meet him, he is trying to win back Zoe's affection, after recently breaking up. In public he has lots of swagger, but his ego is fragile and Zoe's rejection hurt him. He is a privileged young man not used to hearing 'no', and it drives him to obsess over Zoe, creepily watching her from afar. He begins following her more and photographing her without her knowledge, including when she is skinny dipping alone in the wilderness. In present day, Sean is still in finance and very successful. He is temporarily living back with his mother, while his house is being renovated, and their relationship is still incredibly close; some may say oddly so. When the case is reopened, Sean fears that secrets from his past will come back to haunt him. He enlists the help of his powerful and connected mother, to keep the spotlight off him.



**JULIE COSGROVE** is the mother of Zoe's ex-boyfriend Sean. In 2003 Julie is the local Mayor and close friends with Leo and Nadja. She is a pro-development politician, so she's a big ally of Leo's and was instrumental in driving through the Mont Vista housing development that takes Jacobs Construction to the next level. In present day, Julie is a Senator and Minister for Infrastructure and Planning. Julie has powerful friends, so when Cormack's investigation looks like exposing shady deals that she was involved in back in 2003, Julie will call in favours to try and silence him.



**MANDY** is Cody's mother. She works her ass off to provide for her kids, but she's always been struggling to keep her head above water. When she is evicted from one of the last cheap rentals in the region, she is forced to move in with her abusive boyfriend, Brad. Shortly after, her eldest son, Cody, suicides. As Zoe comes to understand the role her family played in making Mandy and her children homeless, Zoe will feel compelled to help them in some way. In present day, Mandy is living interstate and off the radar, still fearful Brad may try to track her down.



**BRAD** is a local concreter. In 2003 he is the on-again-off-again boyfriend of Cody's mum, Mandy. He is physically abusive, to both Mandy and Cody. When Mandy is evicted, he exploits her vulnerability and reignites their relationship. In present day, Brad has remarried, has teen kids, and has ridden the property boom to financial comfort.

**YASMIN KAHLIL** is Samara's mother. She is an orthodox Christian and quite conservative. She abides by traditional roles - staying home and raising the kids while her husband, Elias, ran their fruit shop. Elias died in 2006, and Yasmin couldn't run the shop and pay her mortgage alone, so her daughter, Samara, moved in with her. They still live together in present day, along with Samara's daughter, Ava.



## CARAVAN PARK RESIDENTS



**DAISY** is a young woman escaping a violent partner. She is seven months pregnant, and flees her home with nothing but the clothes on her back. She is suffering from PTSD and just trying to survive. Daisy finds temporary accommodation at the caravan park, where she forms a bond with Nadja. Daisy is initially grateful for Nadja's help, but as the series progresses – and Zoe's body is discovered – Nadja's behaviour becomes erratic and possessive. When Daisy's money runs out, she will be forced to choose between homelessness and returning to her abusive partner.



**VAL** Val is Nadja's friend and neighbour, living in a tent, next to Nadja's van in the Moorevale Caravan park. Val has been houseless for several years – bouncing between couches, temporary accommodation, and more recently, the caravan park. She is warm, with a sharp wit and a no-nonsense attitude. She is part of a group of women who all look out for each other within the park, which is at times unsafe, particularly for women. Val is a good friend to Nadja, and will provide emotional support to her, as the investigation into Zoe's disappearance triggers old trauma.





## ABOUT THE PRODUCTION

The international hit series *Black Snow* returns for season two with another cold case for Detective James Cormack to investigate, once again set across two timelines and against an incredible Australian landscape.

This time Cormack has two mysteries to solve – the disappearance of 21-year-old Zoe Jacobs in 2003 and the disappearance of his brother Ritchie, which has haunted Cormack throughout his life.

Series Creator and Executive Producer Lucas Taylor says that Season Two “once again delivers a really pulsating mystery driven by Detective James Cormack, played by the wonderful Travis Fimmel. But what we have in season two that’s different is an entirely new set of characters and an entirely new spectacular setting in the Glass House Mountains, where the case unfolds.”

Executive Producer and Producer, Goalpost Pictures’ Rosemary Blight, says: “With season two of *Black Snow* we wanted to cement what people loved, which was a compelling who-done-it, that was great entertainment and incredibly bingeable.

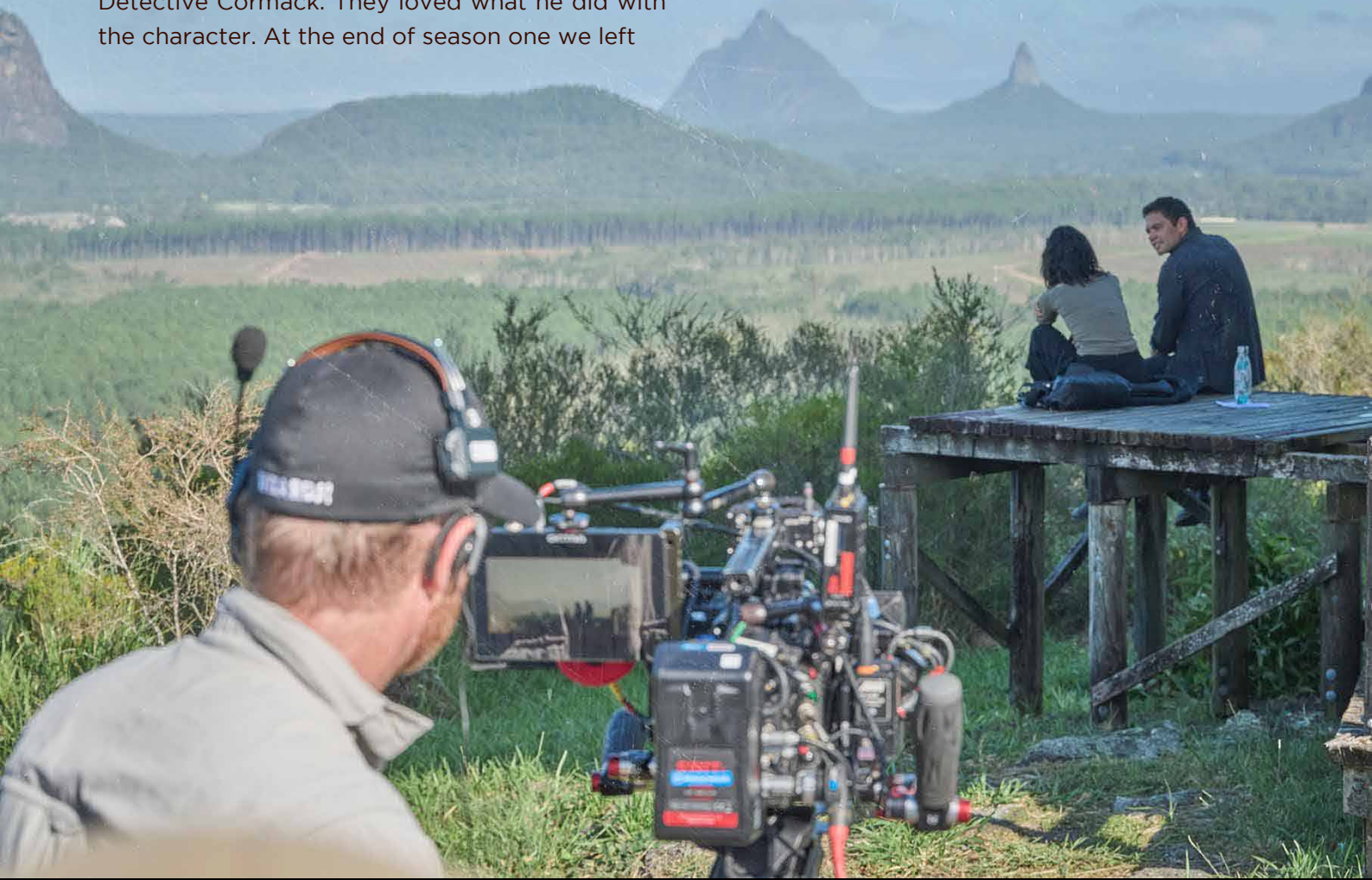
“Audiences really responded to Travis Fimmel as Detective Cormack. They loved what he did with the character. At the end of season one we left

audiences with the possibility that Cormack’s missing brother may be alive, so we really wanted to go further with that story in the new season,” Rosemary says.

James Cormack is a character that Travis Fimmel was eager to return to and build on. This time Travis is not just the star of the series, but also directs the final episode and is an Executive Producer.

Travis says that, at the start of this new series, Cormack has been through a troubled period in this life. He has made some bad decisions and is haunted by the loss of his brother.

“After series one, there were a lot of questions regarding Cormack’s life, his father and his missing brother, and we really delve into that in series two, which is exciting for me. I love the personal story of Cormack. He has such pain and anger towards his father and there’s a lot of stuff that comes out in series two regarding his childhood, and the abuse that he and his brother experienced. That excites me,” Travis says.





## THE THEMES OF BLACK SNOW S2

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Underpinning the mystery murder in season one of *Black Snow* was the Australian South Sea Islander experience and the untold history of slavery in Australia, set against the evocative cane fields of North Queensland.

For season two, Lucas Taylor and Rosemary Blight wanted to find another compelling 'trojan horse' social issue that they could wrap the cold case around.

Lucas says: "At its heart *Black Snow* is a propulsive who-done-it mystery but we also do want to tell an underlying story. Season one gave voice to the often voiceless community of the Australian South Sea Islander people and so, when we set out to make season two, we wanted to tell a propulsive mystery, but we were interested in once again giving a voice to another often voiceless community - and that is the increasing amount of Australians facing housing uncertainty and homelessness.

"It's a story that's close to home. When I was young, growing up in regional Australia, we didn't have a lot but what we did have was access to housing. Back then, in the late 90s and early 2000s, there was access to affordable and safe housing. Yet when I go back to my hometown now, I see this real rise of people struggling and living in tents. There are tents on the riverbanks housing people and kids; there are families sleeping in cars and people on caravans in properties. In the last 20 years, there's been a big increase in the number of houses built in Australia but, at the same time, a drastic increase in the number of Australians facing housing uncertainty. And that issue felt like it fit the DNA of the show, which aims to be entertaining, but also tries to shine a light on issues facing Australia that we think are worth talking about."

Housing insecurity is represented in multiple layers throughout the series - in the divorced Nadja, who has focused for the past 20 years on her search for Zoe and is now living in a caravan park; in the suicide of Cody after his family were forced to leave their home to make way for developers; and in the character of Julie, a politician corrupted by her ties to real estate money.

Rosemary Blight says: "I don't think any of us can turn on the radio or the television, or listen to a podcast, or look at a headline and not hear about the crisis in housing - and it's all around the world. So, with that pebble of an idea, we began to think about how we could tell our story, and where we could tell this story.

"And we have told this story in the most beautiful part of Queensland, in the Glass House Mountains. People live high on the hill, and then people live on the bottom of the hill. It's a very clear representation of how to understand the 'haves and the have nots'. Hopefully we do it in a way that keeps our audience excited by the drive of the story, but also underneath that story helps them learn a bit about what our country is going through."





## BLACK SNOW'S TWO TIME FRAMES

The distinctive creative approach to the time shifts was a hallmark of season one of Black Snow. Once again, the series unfolds across two time frames – 2003, when Zoe disappeared, and 2023.

This framework is both creatively stimulating and challenging for all involved.

Lucas says: “It’s a little bit of a tightrope walk with plotting a mystery, because you obviously don’t want the audience to be too far ahead of Detective Cormack, but we have to let parts of the story unfold through Zoe’s eyes - so that can prove challenging, but I’m mainly excited by the opportunity the two time frames provide, and primarily get excited by what it allows us to do in examining characters. There’s a large ensemble of characters and most of them, with the exception of Cormack, exist in both timelines. All of them are touched to some degree by Zoe’s mysterious disappearance, so we get the opportunity to really dig deep into those characters and see how time and that tragedy have affected each of them across the two decades. And that’s just lots of fun.”

Rosemary Blight adds: “The conceit of the show is to bring the victim or missing person to life, to give them agency. So we need to understand who Zoe Jacobs was. Who were her friendships, what was her relationship with her family like, and ultimately, what led to her disappearance? At all times keeping her alive and vibrant within the story. To do that, you need two time frames. You might think ‘what’s the difference between 2003 and the present day?’ but it is dramatically different. The way people communicate, the sort of telephones they use, the clothes they wear, the way houses look – it is a real Rubik’s cube to get it right.”



## CREATING THE WORLD

The creative puzzle extended to conceptualising how to tell the story of Black Snow S2 in terms of visual style, tone and setting.

The set-up director for the first season, Sian Davies, returns for series two and early conversations she had with cinematographer Katie Millwright and with Lucas Taylor and Rosemary Blight were around giving the world of Black Snow an even more cinematic feel than season one.

But how to create something as iconic as the imagery of the cane field, including the fields burning and producing the ‘black snow’ ash that

gives the series its name, which was so evocative in series one.

Rosemary Blight says: “How do you tell that story of people living on the top of the hill versus people living on the bottom through pictures? Two hours’ drive north of Brisbane in Queensland are the Glass House Mountains - seven ancient formations of volcanic rocks that exploded out into these incredible shapes. First Nations storytellers and the traditional owners of those lands talk about the shapes as sisters and aunties and mothers and family. So, we were really drawn to the mountains



as a way to talk about family and as a place that Zoe was also drawn to. We were able to find many, many ways to film these mountains to show their beauty and their power.

“When you shoot them one way, they’re incredibly Gothic, and they loom over you and have an overwhelming presence. Another way you can film them, they’re welcoming and embracing, and there is a safety to them as they protect you from the wind and rain.”

Production designer Helen O’Loan, Costume Designer Vanessa Loh and Hair & Makeup Designer Anita Howell-Lowe all returned to work on season two to tackle the challenge of this new story world.

Helen says: “If season one was about hidden histories, this series is about invisible people who fall through the cracks of society, as is the case with Nadja. Creating her caravan park world was one of the main creative challenges. I think that often in discussions around homelessness, there’s a separation between them and us; this idea that homeless people are a distinct category that we couldn’t fall into. But that’s really not the truth.”

In tackling this social problem on screen, director Sian Davies was committed to telling the story with authenticity and integrity.

Sian says: “With Rosemary and Lucas, we took the same approach and philosophy that we adopted for the first season, which was that authenticity

comes from community engagement. We had an incredible team of consultants who work in this space and I wanted to have the same sense of truthful community in terms of the extras and featured extras. So, we were able to bring in people who either were currently unhoused or had experienced that and who ranged from children to elderly people, as well as culturally different members of the community. Being able to work with these people, combined with the extensive research that Lucas had done, and the incredible work of the art department in building the caravan park, gave us that authenticity. So much so that when the people came in for filming, they were just astonished by how real it looked and felt.”

Another key set in the series is the community radio station where Zoe worked with Cody and Samara.

Helen says: “When we see Zoe at the radio station with her friends there’s this sense of vitality and of promise for the future, and of the friendship between them. Then, because of the two time frames, we get to see what the future holds, and the marking of the neglect on that space as well.

“Vanessa Loh, our costume designer, and I were friends around 2003 and used to hang out in Brisbane’s Fortitude Valley a lot when we thought we were cool. Friends of mine worked at the radio station 4ZZZ at the time so I was able to draw on personal experience and we also called on consultants from community radio to show





us how it would actually work. We had a radio technician come in and teach us how to use all the equipment so that the actors could become familiar with it. I designed the radio station set almost as a cocoon for the characters.”

Another favourite location for Helen was the traditional Queenslander house that is Xanadu in the series, the last place where Zoe was reported to be seen. We see her there as a vital young woman, experiencing a sexual relationship with the older Joseph, the man her father is determined to prove responsible for her disappearance. Twenty years later, Cormack searches for clues at Xanadu, now decaying beneath verdant, tropical growth.

Helen’s design also helps audiences understand the social order with the style and dressing of houses – from Julie and Sean at the top of the hill, to the Jacobs in the middle and Cody and his mother at the bottom of the mountains.

Design too, by Helen, Vanessa and Anita, points to Cormack’s fragmenting state of mind.

“With Sian and Katie we talked about their ideas of visually representing Cormack’s fragmentation through different reflections and through distortion of images. So the design of our sets included a lot of reflective surfaces, which is always a challenge for a DOP but added so much to the visual storytelling of the character of Cormack, who is falling apart as his own personal story unravels.”

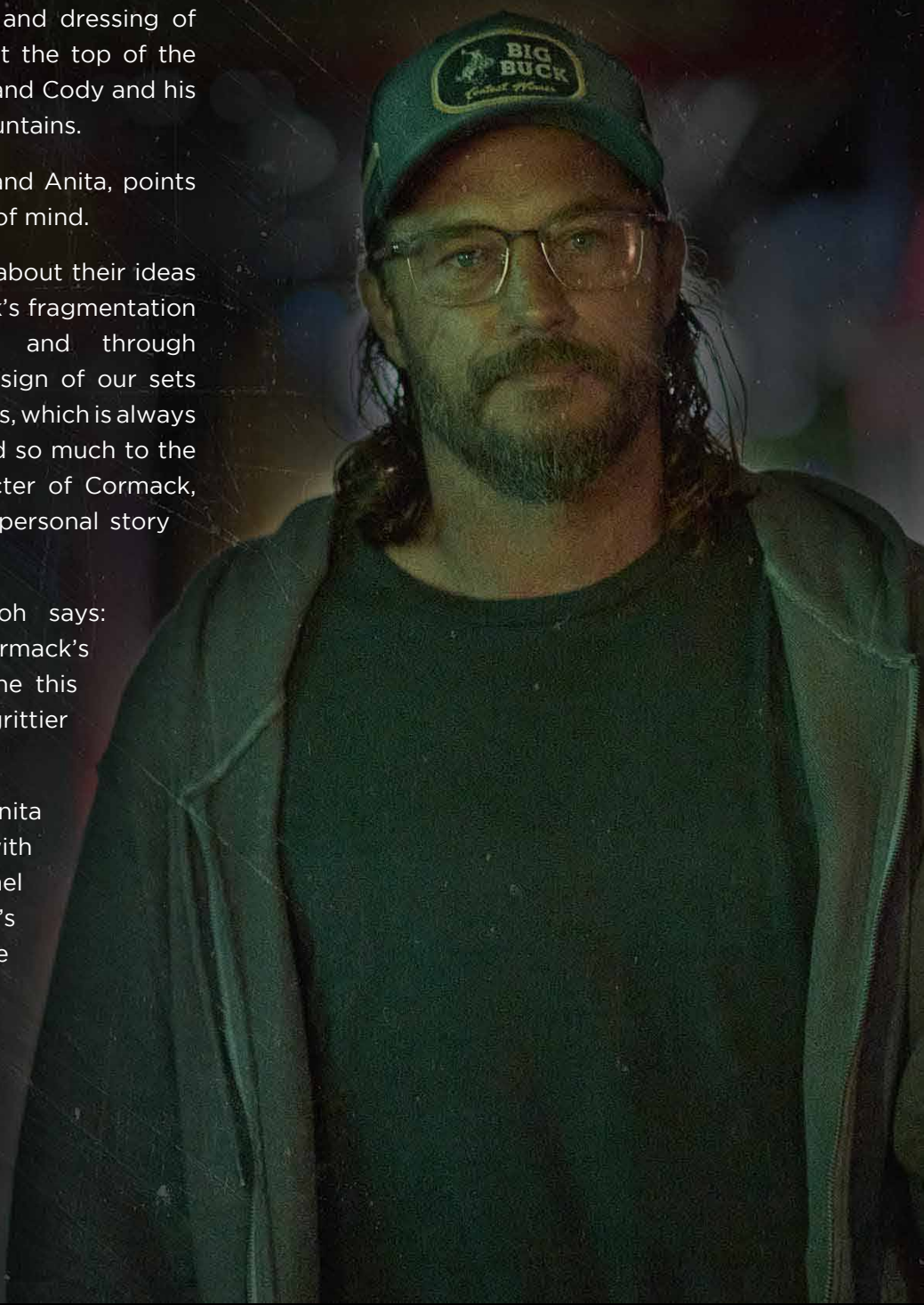
Costume designer Vanessa Loh says: “This series is a lot darker and Cormack’s character is in line with the tone this season. His costumes are a lot grittier and he’s a little less polished.”

Hair and makeup designer Anita Howell-Lowe working closely with Vanessa and with Travis Fimmel himself to develop Cormack’s look, with longer hair and a more unkempt look to match his grittier costumes.

One of the production design challenges for Helen was to find a way to show Zoe’s presence through her absence.

“It’s really a ghost story, and I wanted to hint at Zoe who’s a presence, but without her being there. So having the evidence room, the evidence locker, with the mesh on mesh, which is visible from lots of different spaces inside the police station, means that her backpack can always be seen, even though she’s not here. There’s that reminder or symbol of her,” Helen says.

Designing Zoe’s costumes was a labour of love for Vanessa Loh, who was the same age as Zoe in 2003 and once worked in a live music venue. Zoe and Cody’s looks are very driven by their music sensibilities and, once again, the soundtrack is a critical element to building the world of Black Snow.





## THE GLASS HOUSE MOUNTAINS

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Rosemary Blight says that she knew the creative team had found the heart of Black Snow season two the moment she first saw the Glass House Mountains looming in the distance.

“I think my favourite day on this production was not a filming day but when we discovered the mountains. You drive through pine forests - which don't really feel like Australia - and then suddenly you turn a corner and these gigantic rock formations are looming at you as though they are coming at you. I always go back to that moment as when we found the geographical heartbeat of the show. When you have this many characters and when you have two time frames, what you need is to go back to that one geographical place so that audiences know where they are.”

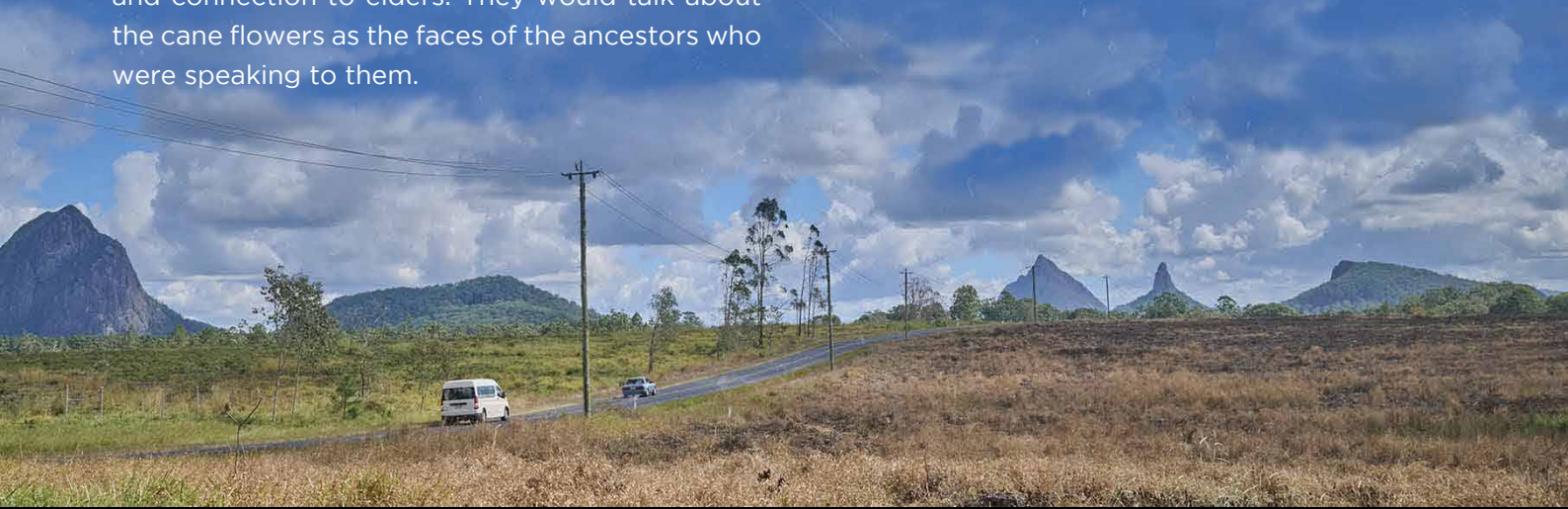
Lucas Taylor says: “Season two is very much defined by these giant monoliths, and they lent the show a slightly gothic, eerie feel. In pre-production, with the heads of department, with cinematographers and directors, we talked a lot about how we would imbue the show with that slightly eerie feeling, almost ghostly in a metaphorical way, because it's a missing person's story. There's almost a sense that these ancient sentinels may have borne witness to something that no one else did the night Zoe went missing; that maybe they have the answers, and it's Cormack's job to find out what the mountains know.”

Sian Davies says that the cane in series one was so important because it symbolised on the one hand, the colonisation of the Australian landscape and the enslavement of the Australian South Sea Islanders, but it also symbolised Australian South Sea Islanders' connection to country in Australia and connection to elders. They would talk about the cane flowers as the faces of the ancestors who were speaking to them.

“So that was a big part of the texture and landscaping of season one,” Sian says, “but this season, when I discovered how culturally significant the Glass House Mountains are, I wanted it to feel as though the mountains had a kind of oversight over the characters and dramas similar to the cane fields in the first season. So you have these primordial mountains that you feel have witnessed everything in time and are now looking down on the troubles of these families and individuals as they unfold. There's a real weight to that, and I guess subtly, it's also carrying forward the idea of relationship to country in Australia and colonialism. I was trying to juxtapose the natural world and the unnatural world - as in property development and people alienated from their communities.”

One of Sian's most memorable days on set was the filming of Zoe's car being pulled from the bottom of the dam, where it was finally discovered by Cormack, 20 years after Zoe's disappearance. Intense rain had turned the area around the dam into a muddy quagmire.

“We were really tight on time and it was one of those days where we knew that if anything went wrong, we would be in so much trouble. So I was really well prepped, and I storyboarded everything. The whole crew was on eggshells, but everything worked perfectly and the moment we pulled the car out of the dam, there was a silence on the set that you rarely get, where you know everyone can feel the emotional weight of what we were filming - that was magical. I'm really proud of the sequence; it's very sad and very powerful. It was a special day on set and filming between those two sacred mountains of Coonowrin and Beerwah was really a privilege as well,” Sian says.





## TRAVIS FIMMEL RETURNS TO BLACK SNOW

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“Travis Fimmel comes back as Detective Cormack for season two of Black Snow, and he dives even deeper than what he delivered to audiences in season one,” says Executive Producer Rosemary Blight. “It was so exciting for me to watch him own this character and fight for Cormack’s idiosyncrasies. Travis has such a strong instinct about who Cormack is and what he believes the show is. It was a real pleasure to be able to deepen the relationship with Travis and deepen Cormack with him.

“He has also directed episode six of this season, which is the final episode and delves deeper into Cormack’s family and paralleling that with Zoe’s family’s journey. So Travis took the helm, and he did it beautifully. He did it with such brave stylistic choices. Travis, as an actor, brings this deep emotion to things. And as a director, he gave that as well. I think our audiences are going to go on a wild ride on episode six of Black Snow.”

Sian Davies says: “I love working with Travis. He’s one of the most original and creative actors I’ve ever worked with. We have a really joyful and productive collaboration. I find him constantly inspiring. He’s got such brilliant ideas and I think he’s got the most incredible boredom detector, which is really lovely. So, he will never do anything by rote or in a conventional way, which is what makes Cormack such an interesting character. All of the characters that Travis creates are very singular and interesting, because he’s a very singular and interesting person, but he’s also lovely to work with, and just a delight to have around on set.”





## ABOUT THE CAST

### TRAVIS FIMMEL AS CORMACK

Travis Fimmel was most recently seen starring in Boy Swallows Universe and will next be seen in the much anticipated Dune: Prophecy. Travis is most known for playing the lead role of Ragnar on 4 seasons of History Channel's hit original series Vikings. His performance in Season 2 landed him on Variety's Emmy Contenders short-list.

Travis' film credits include the indie film One Way starring Kevin Bacon, Lean On Pete opposite Chloe Sevigny, Steve Buscemi and Charlie Plummer, Dreamland opposite Margot Robbie, Danger Close, a drama based on the real-life events of Australian soldiers at the Battle of Long Tan during the Vietnam War, Warcraft for Legendary Pictures/Universal which amassed more than \$450 million worldwide, Needle with Ben Mendelsohn, Restraint opposite Teresa Palmer and Stephen Moyer, The Experiment with Adrien Brody, The Baytown Outlaws with Billy Bob Thornton, and Harodim opposite Peter Fonda.

Travis is from Echuca Victoria, Australia.

### JANA MCKINNON AS ZOE JACOBS (PAST)

Growing up between Australia and Austria has allowed multilingual Jana to film projects in both countries. Recently she starred in the German television series We Children from Bahnhof Zoo, directed by Philipp Kadelbach for Amazon Prime. Before that Jana filmed To the Night opposite Caleb Landry Jones and Abbey Lee.

In 2022 Jana starred in the German language film Servus Papa: See You in Hell, directed by Christopher Roth and partly based on the true story of Jeanne Tremsal's childhood growing up in an Austrian commune - the film received multiple nominations at the Munich Film Festival.

Jana made her Australian television debut as the lead role in the Stan Original series Bad Behaviour which premiered at Berlin Film Festival before being released on Stan in 2022. Most recently

Jana starred in the Amazon original film Silver and the Book of Dreams which is based on the best-selling YA Fantasy novel by the same name.

### MEGAN SMART AS SAMARA KAHLIL (PRESENT)

From the age of five it was Megan's dream to act and so she set her sights on drama school. At 19, she was accepted into the bachelor program at WAAPA. Her proudest achievement being the dramatic 'fixing' of her voice, which went from damaging, harsh 'vocal fry' to clear, dulcet tone after 100s of hours of vocal coaching both during and outside of class.

Before she graduated, she was cast in the role of Karen in Simon Baker's film adaptation of Tim Winton's novel Breath and was granted permission to juggle her studies around the shoot. Breath went on to debut at Toronto International Film Festival. In 2016 when she graduated, she won the Channel 9 award for Best Actress for her performance in her graduating short film.

Megan has worked extensively in both TV and film but her proudest achievements include the lead role of Jaiwara opposite Hugo Weaving in Netflix original, feature film Measure for Measure. This film premiered at the Oscar-qualifying, Melbourne International Film Festival where Megan was a

special guest and ambassador for the festival. She is also particularly proud of her work playing a young mother suffering from postnatal depression, in ABC/BBC's series Wakefield. Lately Megan can be seen starring in Amazon Prime's first Australian narrative original, Class of 07.

### ALANA MANSOUR AS SAMARA KAHLIL (PAST)

Alana Mansour is a passionate actor, dancer, singer and performer and at the beginning of her career at the age of seven, was cast in Steven Spielberg's Terra Nova.

Her acting journey has continued, being cast as Alice in SBS's Erotic Stories, Rayan in ABC's Hardball and Hadeel in SBS's On the Ropes. In addition to pursuing her love for acting, Alana is trained in commercial jazz, Broadway jazz, musical theatre, hip hop, tap, lyrical, commercial heels, ballet and contemporary.



## **DAN SPIELMAN AS LEO JACOBS**

Dan Spielman has established a reputation as one of Australia's leading theatre, film and television actors.

Dan can be seen in the upcoming third season of the popular ABC series *The Newsreader*. He recently starred in the Stan Original Series *Bad Behaviour*, the Paramount+ series, *North Shore* with Joanne Froggatt and John Bradley. Dan's other television credits include the SBS miniseries *New Gold Mountain*, the ABC/NBCUniversal series *Fires*, the critically acclaimed ABC series *Stateless*, Foxtel series *The End*, US/Netflix series *Reckoning*, ABC series *The Code*, for which he received an AACTA Award nomination for Best Lead Actor in a Television Drama and SBS crime drama *Deep Water*.

Dan made his feature film debut in Paul Currie's *One Perfect Day* for which he was nominated for an AFI Award for Best Actor and an IF Award for Best Actor. His follow up performance in *Tom White*, directed by Alkinos Tsilimidos, earned him a Film Critics Circle Award for Best Supporting Actor and an AFI Award nomination for Best Supporting Actor. In 2011, Dan was seen in Daniel Nettheim's *The Hunter*, alongside Willem Dafoe and Sam Neill.

## **VICTORIA HARALABIDOU AS NADIA JACOBS**

Equally at home on screen or on stage, Victoria's debut film role was as the lead Martin Scorsese's feature *Brides* alongside Golden Globe winner Damian Lewis.

Victoria can be seen returning to the recently released second season of *The Tourist* for Stan. Other screen work includes *Exposure*, *Erotic Stories*, *Prosper*, *The Secret She Keeps*, *The Leftovers*, *Wakefield*, *Barracuda*, *The Code*, *Parent Up!*, *My Place* and *The Tailings*, *Deep Water* and *East West 101*.

## **JOSH MCCONVILLE AS WILL JACOBS**

Josh McConville is a multi-award-winning Australian actor known for his versatile character acting.

On film and television, Josh can be seen in Baz

Luhrmann's Oscar nominated film *Elvis* and recently finished filming *The Correspondent* starring Richard Roxburgh. He was nominated for an AACTA award for his role in *One Percent* and won over audiences and critics at South by Southwest Film Festival for his role as Dean in *The Infinite Man*. He can also be seen in the critically acclaimed second season of *Mr Inbetween*.

Other screen credits include - *Plum*, *NCIS: Sydney*, *In Limbo*, *No Escape*, *Fantasy Island*, *Escape and Evasion*, *The Merger*, *Cleverman*, *Down Under*, *Wild Boys*, *Underbelly II: A Tale of Two Cities*, *Joe Cinques: Consolations*, *The Killing Field* and *The Turning: Commission* alongside Hugo Weaving and directed by David Wenham.

## **SARO LEPEJIAN AS SEBASTIAN JACOBS (PRESENT)**

Saro's most recent television appearance was in Network Seven's *Crime Investigation Australia*. Having graduated from Actors Centre Australia's Bachelor program in 2021, Saro's theatre credits include *Gundog*, dir. Anthony Skuse (*Secret House*), *How to Defend Yourself*, dir. Claudia Barrie (*Outhouse Theatre/Redline*), *Loot*, dir. Johann Walraven (*New Theatre*) and *Hit Me Baby*, dir. Madeleine Diggins (*Flight Path*).

## **AMALI GOLDEN AS GITA JACOBS**

Amali Golden is a Sri Lankan / British Australian actor. Coming to attention as a finalist on *Australian Idol*, she has since found a career as an actor and musician, appearing in Netflix hit *Love and Monsters* as Ava, *Black Water Abyss* as Yolanda, and the Australian TV series *Bloom* as Farida. She has also appeared in the Showtime-acquired Australian series *Wakefield*, UKTV co-production *Harrow* and Marvel's *Thor: Ragnarok*. Amali has continued gaining credits starring in the TV mini-series *Bali 2002* based on the terrorist attacks in Bali's tourist hotspots, the NBC series *La Brea* and the iconic Australian TV series *Home and Away*.

## **KAT STEWART AS JULIE COSGROVE**

Kat Stewart has built a reputation as one of Australia's most outstanding actors. Renowned for her exceptional performances across a diverse range of unforgettable characters on both stage and screen, Kat has played leading roles on



productions including Five Bedrooms (Series 1-4), Offspring (Series 1-7), One Night, Mr and Mrs Murder, Tangle (Series 1-3), Newstopia (Series 1-3), Supernova (Series 1-2) and the original Underbelly. Film credits include Little Monsters, West of Sunshine and Sucker.

Her work on stage includes Melbourne Theatre Company's Admissions, Heisenberg, Disgraced, The Speechmaker, Frost Nixon and Festen. She was an active member at Red Stitch for ten years with credits including Creditors, The Little Dog Laughed, The Shape of Things, Bug, Dirty Butterfly, Loyal Women and returned last year to play Martha in the highly acclaimed sell-out season of Who's Afraid of Virginia Woolf?

**FREDERICK DU REITZ  
AS SEAN COSGROVE (2003)**

Frederick Banks Du Rietz started his career having won the Hugo Weaving award for his stage performance of The Tribulations of Abacus Christy. While studying at the Academy of Film, Theatre, and Television in Sydney, Frederick appeared on ABC's Friday on My Mind.

Shortly after, Frederick starred alongside Anna Torv, Danielle Cormack, and Jackie Weaver in the Netflix thriller Secret City, for which he was nominated for Best New Talent by the Australian Academy of Cinema and Television Arts (AACTA). Later in the year, Du Rietz starred in the coming-of-age film Bilched, which won three awards at the Chelsea Film Festival in NYC. One of which went to Frederick for Best Supporting Actor.

**BENEDICT SAMUEL  
AS SEAN COSGROVE (PRESENT)**

Benedict Samuel graduated from NIDA and made his feature film debut in the U.S. independent film Asthma directed by Jake Hoffman. Following this, Benedict was cast in The Walk directed by Robert Zemeckis, the psychological drama The Stanford Prison Experiment, and Kieren Darcy-Smith's thriller The Duel.

In 2017, Benedict filmed roles in David Wenham's directorial debut Ellipsis; Sweetheart by director J.D. Dillard; and Pimped by writer/director David Barker.

In 2015 Benedict joined the cast of the hugely popular U.S. horror apocalyptic series The Walking Dead. Continuing his career in American television Benedict also starred as the iconic Batman villain The Mad Hatter in the hit Fox series Gotham.

Benedict has featured in various Australian television shows including Matchbox Pictures' children's series My Place and Paper Giants: The Birth of Cleo. Other prominent Australian television productions to follow include the critically acclaimed award winning series The Beautiful Lie opposite Sarah Snook, and Foxtel's political thriller The Secret City alongside Jacki Weaver and Anna Torv.

**VINNIE BENNETT AS JOSEPH RUA**

Vinnie Bennett received the prestigious TIFF Rising Star award in recognition of his exceptional performance in the New Zealand feature film Human Traces. He made his international debut in Fast & Furious 9, directed by Justin Lin for Universal Studios, portraying a younger version of Vin Diesel. Additionally, he played a starring role in the New Zealand feature film Whina and has recently completed lead roles in two consecutive television series, Testify and Friends Like Her for Warner Brother/Discovery.

His diverse acting credits span a range of productions, including The Bad Seed, Resolve, Filthy Rich, Ghost in the Shell for Dreamworks, The Shannara Chronicles for MTV, and Tatau for BBC America.

**NICHOLAS BAKOPOULOS-COOKE  
AS CODY NEILSON**

Nicholas Bakopoulos-Cooke is a talented young actor who has appeared in television series Legend of the Seeker, My Place, Magical Tales, Crownies and feature films The Appleton Ladies' Potato Race with Claire van der Boom and Bilched.

In 2012, Nicholas starred in his first short film, the multi-award winning All God's Creatures, before landing the role of the antagonist, Jason, in Robert Connolly's acclaimed feature film, Paper Planes, starring opposite Ed Oxenbould.

He has since starred in the short film Max with Scott Lee, I F\*cked a Mermaid and no One Believes Me, Two Bites, Cherry, Grace, produced



by Kristina Ceyton (*The Babadook*) and *Kill Your Dinner*, opposite Sacha Horler, which was nominated for the prestigious Crystal Bear at the Berlin International Film Festival.

#### **NICHOLAS HOPE AS TOMMY CORMACK**

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

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

#### **RENEE LIM AS ANGIE ZHANG**

Originally from Perth, Renee is an established screen and stage actor and television presenter. Known for her roles in the gritty crime drama *East West 101*, and the eccentric comedy *Please Like Me*, her other television credits include ABC TV's critically acclaimed *Fires* and Stan's *Bali: Courage and Hope*, *The Unusual Suspects*, *Secret City S2*, *Deep Water*, *The Secret Daughter S1-2*, *The PM's Daughter S1-2*, *Bite Club*, *Reckoning*, *Rake S5*, *Wonderland* and *Crownies*. Renee was most recently seen in Matchbox Pictures' *Clickbait*, Stan's *Prosper* and Amazon's *The Lost Flowers of Alice Hart*. She also appeared in the first series of *Black Snow*.

Renee's film credits include *Never Too Late*, *Dark Noise*, *Palm Beach*, *The Salt Maiden*, *Hate Dance*, *Happy New Year Miss Luna*, *The Last One*, *Ad Nauseum*, *The Tunnel*, *The Suitor*, *Triple Happiness* and *Fallen*. Renee has most recently been seen in box office success *The Invisible Man*, *The Dry* and *Five Blind Dates*.

#### **TOBY CAREY AS CONSTABLE MATT THORPE**

Toby is a 2023 NIDA graduate with a Bachelor of Fine Arts in Acting. His NIDA theatre credits

include *Macbeth* directed by Philip Quast, *Festen* directed by Clara Voda, *Sweeney Todd* directed by Constantine Costi, *A Very Expensive Poison* directed by Hannah Goodwin and *Gloria* directed by Nigel Turner-Carrol. *Black Snow Season 2* is Toby's first professional television role.

#### **RADEK JONAK AS BRAD**

Born in Prague, Czech Republic, Radek relocated to Australia at the age of 8. He is fluent in Czech. He studied acting at the West Australian Academy of Performing Arts (WAAPA) and has since built an impressive 20-year career across film, television and theatre.

Radek is set to star alongside Nicolas Cage in the highly anticipated psychological thriller film, *The Surfer*. The film was shot in Western Australia and was penned by Thomas Martin and helmed by director Lorcan Finnegan. It is scheduled to debut at the 2024 Cannes Film Festival.

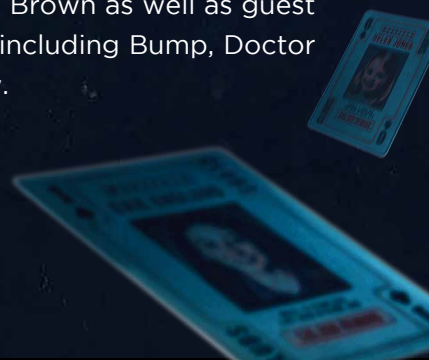
He is also in the upcoming season of the Stan Original *Ten Pound Poms*.

Radek's extensive resume boasts notable roles in various films and television series, including the acclaimed Australian feature film, *Red Dog*, as well as appearances in *Underbelly: Badness*, *Home & Away*, *Reef Break* (for ABC Studios International), and many more.

#### **ALICE ANSARA AS MANDY NEILSON**

Alice began working as a child actor in film and TV and at the age of 17 appeared in the feature film *La Spagnola* which garnered her Best Actress nominations for both the AFI and the Critics Circle Awards. She also won the Best Actress award in the Melbourne Underground Film Festival for her role in *Rosebery 7470*. Alice's other film credits include Mirrah Foulkes' award winning *Judy & Punch* and *Shock Room*.

Alice's TV credits include lead roles in Rebel Wilson's musical comedy series *Bogan Pride* and Nazeem Hussein's *Legally Brown* as well as guest roles in a spate of shows including *Bump*, *Doctor Doctor* and *Newton's Law*.





## **LOUISE LAMELLA AS YASMIN KAHLIL**

Louise Lamella was born & raised in Sydney, Australia. In 2011, she graduated from Sydney's Excelsia College where she was awarded a scholarship to study a Bachelor of Dramatic Art - majoring in performance, and known for her versatility & depth.

In 2020 after an extensive career in theatre, Iranian/Australian film director Azita Damandan cast her in short film/feature drama anthology Mourners, which has won awards at several International Film festival Awards including; Best Foreign Film at Milan Film Festival and at FLOW Film Fest in Florida, Best Fiction and Drama at the Geneva International Film Festival, Honourable Mentions at the London Director Awards and the Accolade Global Film Competition. Mourners was also part of the official selection in Cinequest Film and VR Festival and the Lift-Off Festivals in Sydney, Toronto, and Tokyo.

Louise is a qualified Drama Teacher, and a fluent Arabic speaker.

## **MILLY SAAD AS AVA KAHLIL**

Milly Saad is a triple threat performer with skilled capabilities as an actor, singer and dancer. Milly performs in a variety of dance styles including; Musical Theatre, Jazz, Tap, Contemporary, Lyrical, Hip Hop & Ballet and vocal styles including; Pop, Belting, Rock, Musical Theatre and Classical. Milly competes at a state and national level for vocal and dance. Milly trains in singing, screen acting and dance, making her a highly adaptable performer.

Milly's diverse skill set has led her to perform in a variety of roles; including Annie in her school musical production. Milly has also worked on Channel 10 hosting and acting in the kids program Shake Takes. Milly is of Lebanese/Australian descent and enjoys classical vocal training, song-writing and modelling. Milly continues her training and develops her performance skills with each passing year.

## **GEORGE MASON AS RITCHIE VOGEL**

George Mason is a New Zealand actor building a strong ascending career in film and television in both New Zealand and Australia. He will soon be seen in Princess Pictures' Last Days of the Space

Age, as well as The Survivors for Netflix and Exposure, Black Snow - Jack of Clubs and the Stan Original series Sunny Nights. George currently appears in One Night for Paramount + and Gregor Jordan's Dirt Music, in Daffodils as co-lead with fellow Kiwi Rose McIver and was recently seen in Jane Campion's Oscar winning The Power of the Dog. Coming up next will be the supernatural horror feature Proclivitas with George as co-lead.

## **JEMMASON POWER AS HAZEL**

Jemmason Power is a 28-year-old First Nations model, actor and a proud Juru woman from the Birri Gubba nation, with her lineage connecting her to the islands of Tanna, Santos, West-Ambrym and Solomon Islands. Jemmason is a graduate of the University of Queensland and holds a degree in Human Services. Jemmason's first screen role was in Season One of Black Snow.

Jemmason is passionate about community and being a positive role model for the next generation.

## **ABOUT THE KEY CREATIVES**

### **ROSEMARY BLIGHT EXECUTIVE PRODUCER**

Rosemary Blight is the founding partner and Co-CEO of Goalpost Pictures and is one of Australia's most experienced producers. Rosemary is the Producer of the Stan's returning Original series Black Snow starring Travis Fimmel and Producer of Benjamin Millepied's debut feature Carmen, a drama with music and dance, with original songs by Academy Award nominated composer Nicholas Britell, co-produced with Chapter 2 and starring Melissa Barrera, Academy Award nominee Paul Mescal and Rossy de Palma. Her other screen credits include I Am Woman, the story of Australian international singing superstar Helen Reddy, directed by Unjoo Moon; Executive Producer on Universal's The Invisible Man, written and directed by Leigh Whannell and starring Elisabeth Moss, Producer of the critically acclaimed television series Cleverman for ABC TV, SundanceTV, BBC Three & TVNZ, Producer of the box office smash hit The Sapphires, which premiered at Cannes in 2012. Rosemary is a former member of the Screen Australia Board, the NSW Arts & Culture Advisory Committee and sits on the Board of Screenworks.



### **KYLIE DE FRESNE EXECUTIVE PRODUCER**

Kylie du Fresne is the Co-CEO of Goalpost Pictures and a multi-award-winning film and television producer. Kylie is the Producer of Five Blind Dates, directed by Shawn Seet, which is Australia's first original feature film for Amazon Prime. Kylie is Producer and Executive Producer of Goalpost Television's revisionist western New Gold Mountain for SBS and All3 Media, which was the most watched drama series ever on SBS on Demand in 2021. Kylie is Producer of Universal Pictures' box-office feature film The Invisible Man, for Blumhouse, written and directed by Leigh Whannell, starring Elisabeth Moss and Producer of Holding the Man directed by Neil Armfield. Other television credits include Executive Producer of Black Snow, a television series for Stan, Sundance Now and All3 Media and Executive Producer of the critically acclaimed television series Cleverman for ABC TV, SundanceTV, BBC Three & TVNZ, Kylie is on the Board of Directors for Screenwest.

### **BEN GRANT EXECUTIVE PRODUCER**

Ben Grant is one of the founding partners of Goalpost Pictures and is one of Australia's most experienced film and television executive producers. Ben is Executive Producer for television series Black Snow for Stan, Sundance Now and All3 Media. Screen credits include Executive Producer on Benjamin Millepied's Carmen, with original songs by Academy Award nominated composer Nicholas Britell, co-produced with Chapter 2, Executive Producer include four-part ratings hit for SBS and All3 Media New Gold Mountain, Leigh Whannell's The Invisible Man starring Elisabeth Moss; Wayne Blair's Top End Wedding, Unjoo Moon's I Am Woman, Neil Armfield's Holding The Man; Matthew Saville's Felony and the box office hit The Sapphires and directed by Wayne Blair. Ben is a past Board member of the Australian Directors' Guild, past Vice President and counsellor of Screen Producers Australia and is a past Deputy Chair and current Board member of Screenrights and a current member of the Film Certification Advisory Board. Ben is a current member of the Australian Institute of Company Directors.

### **LUCAS TAYLOR EXECUTIVE PRODUCER/ HEAD WRITER SHOWRUNNER**

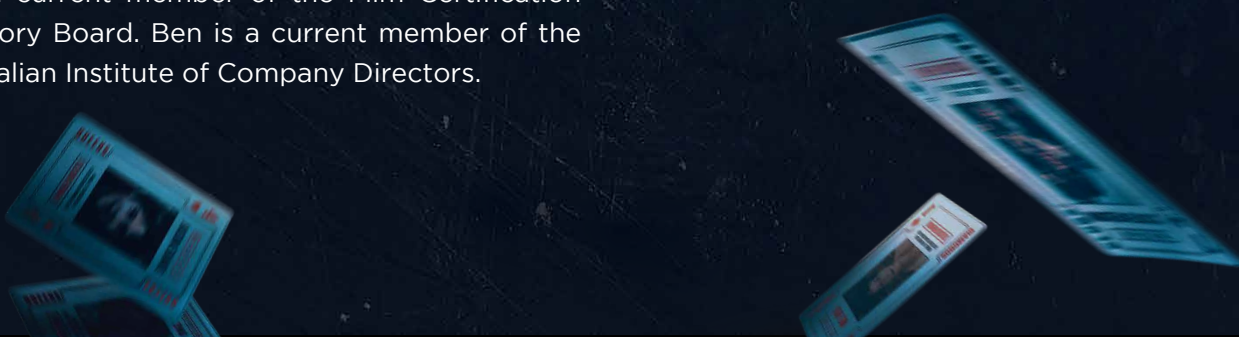
Lucas Taylor is a multiple AWGIE award-winning screenwriter and director. His television credits include: Harrow, Vikings: Athelstan's Journal, Secrets and Lie), Texas Rising: The Lost Soldier, The Strange Calls.

From 2012-16, Lucas was Creative Director at Emmy and BAFTA award winning production company Hoodlum. His work at Hoodlum included multi platform campaigns for major film and television properties including SALT, The Bourne Legacy and Dance Academy. Lucas was also a key part of Hoodlum's in-house development team, which generated film and television hits including Tidelands, Harrow, Australia Day, Secrets and Lies, SLIDE and The Strange Calls.

### **SIAN DAVIES DIRECTOR**

Sian Davies is an award-winning writer and director whose impressive body of work over the past 15 years spans television and film. Her career began at Victorian College of the Arts where her graduate film Blackout successfully screened at Cannes and Clermont Ferrand. Her sequential short films Poetry and Pinata both had worldwide festival success & Sian was acclaimed as a director to watch.

Sian's recent high-end television includes Black Snow Season 1 as set-up director, where she received an ADG nomination, Surviving Summer for Netflix; the acclaimed supernatural thriller The Gloaming starring Emma Booth for Stan & Starz; Bloom starring Phoebe Tonkin and Jacki Weaver also for Starz and Stan and the International Emmy Award-winning series Nowhere Boys, for which she received an Australian Directors Guild nomination for Best Direction. Sian was also nominated for an Australian Director's Guild Award in a TV or SVOD Drama Series Episode for The Twelve, starring Sam Neill, Marta Dusseldorp, Brooke Satchwell, Kate Mulvany & Hazem Shammass.





## HELENA BROOKS DIRECTOR

Helena Brooks recently directed crime-comedy Population 11 starring Ben Feldman for Lionsgate/Jungle and was set-up director on Gold Diggers nominated for Best Director at the Australian Director's Guild Awards and Best Narrative Comedy at AACTA 2024.

She also directed Celeste Barber's Wellmania for Netflix, Rose Matafeo's Funny Girls, Drunk History: Australia and co-wrote and directed Palme d'Or and nominated short film Nothing Special. Dramas include set-up director for The Bad Seed, reviewed as the best New Zealand noir since Top of the Lake, Sundance Now's The Gulf, The Brokenwood Mysteries and ABC's The Messenger.

She holds a B.A in Film & Philosophy, an M.A in Screenwriting & Directing, studied Directing Actors with Judith Weston & Miranda Harcourt and British Film Institute masterclasses with Ridley Scott, Charlie Kaufman, and Jean-Pierre Jeunet in London while being signed by Ridley Scott Associates.

## TRAVIS FIMMELL DIRECTOR

\*see under Cast bios

## BEATRIX CHRISTIAN WRITER/SCRIPT EDITOR

Credits include Writer on Black Snow Season One; Lead Writer and Story Producer Picnic at Hanging Rock for Fremantle International; writer Hearts and Bones winner 2020 AWGIE Award; writer Jindabyne winner 2006 Film Critics Circle of Australia Awards, Best Adapted Screenplay Stockholm Film Festival, Best Manuscript FIPRESCI Prize for Best Film.

Miniseries A Dangerous Fortune and The Whiteout for Network Movie and Constantin Germany. Bea has film and TV projects in development with Australian and International producers. Before working in film and TV, Bea was an award-winning playwright.

## CONSULTANT LENINE BOURKE

Dr. Lenine Bourke (PhD) is an artist and researcher, producer and consultant who works with the public, creating new work together to explore ideas about the future we want. Lenine's work is interdisciplinary in artistic approach but always community-engaged in process and political in concept. She works in collaboration with community members who would otherwise not get their lived experiences seen on our screens and stages, in our cultural institutions or celebrated for our diversity.





## **CONSULTANT SARAH AYOUB**

Sarah Ayoub is a freelance journalist, bestselling author and academic based in Sydney, Australia. Her bylines have appeared in The Guardian, The Sydney Morning Herald, The Australian, Marie-Claire, ELLE, Sydney Review of Books, and more, and she regularly appears at many of Australia's major literary festivals.

She is the author of three teen novels, including the best-selling, Inky-longlisted The Yearbook Committee, and three children's picture books, including The Love that Grew and How to be a friend. She has a PhD that examined representations of ethnic characters in teen fiction, is a lecturer at the University of Sydney and sits on the board of the Australian Society of Authors.

## **KATIE MILWRIGHT DIRECTOR OF PHOTOGRAPHY**

Katie Milwright is an ACS accredited and AACTA nominated cinematographer working across film, television, art and documentary. A storyteller at heart, Katie is known for creating cohesive and beautiful visual narratives.

Amazon TV series Deadloch for Director Ben Chessell along with feature film Sweet As for Director Jub Clerc both earned Katie recent AACTA award nominations in cinematography.

Katie's work on TV series includes The Clearing for Disney+ with Director Jeff Walker, Young Rock for NBC Universal, Upright for Foxtel/Sky UK, Netflix series Surviving Summer and Josh Thomas' critically acclaimed Please Like Me. Katie's work on documentary Gurrumul was also nominated for an AACTA for best cinematography.

Other feature credits include Looking for Grace for Director Sue Brooks, premiering in competition at Venice Film Festival, winning a Gold ACS award and a nomination for a Film Critics Award. Sweet As won the Crystal Bear at Berlin Film Festival and film Guilty was awarded an ACS Gold Tripod. Celeste, Three Summers, The Space Between, Sucker and Corroboree.

Katie was also nominated for 'Best Cinematography in a Music Video' for CocoRosie's Lemonade at Camerimage Cinematography festival in Poland.

## **MARK WAREHAM DIRECTOR OF PHOTOGRAPHY**

Mark Wareham ACS is an award-winning Australian director of photography with a passion for creative collaboration and storytelling. Known for films such as Clubland, The Second, Jasper Jones, Felony, and Leah Purcell's The Drover Wife, Mark's work has premiered at Sundance Film Festival, Toronto International Film Festival, SXSW, and the Australian Academy of Cinema & Television.

A highly skilled cinematographer for both features and series, Mark's episodic credits include the political thriller Secret City, the sci-fi series Cleverman, the forensic drama Harrow, the highly acclaimed miniseries Redfern Now, Netflix's hit Clickbait, and the final season of AMC's Preacher. His work on the first season of Mystery Road was in competition at Camerimage, the premiere film festival for cinematography in Poland, in 2018.

Mark shot the final block of the highly anticipated Boy Swallows Universe with Director Kim Mordaunt as well as all of NBC's La Brea with creator and executive producer David Applebaum.

## **HELEN O'LOAN PRODUCTION DESIGNER**

Helen O'Loan is a highly experienced production designer. Currently in production on the second season of the hit show Deadloch, Helen recently designed feature film Audrey which premiered locally at the Melbourne International Film Festival after its SXSW debut, and the Netflix rom-com smash hit Mother of the Bride starring Brooke Shields. Helen was production designer for Season 1 of Black Snow. She started her career in a variety of roles within art departments on large scale US productions including before stepping up to production design feature films including OtherLife and The Portal and television series such as Harrow for Hoodlum, ABC Studios International and ABC Television. Helen's formal training as a Set Designer and Concept Illustrator in the Art Departments of Oscar, BAFTA and ADG winning Art Departments (The Great Gatsby, Unbroken, Pirates of the Caribbean, Chronicles of Narnia, Peter Rabbit) elevates her craft and her in depth skill set strengthens her practice as a designer.





### **VANESSA LOH COSTUME DESIGNER**

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

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

Vanessa's recent television credits include Northern Pictures' Austin series, In Our Blood, Black Snow S1, Bad Behaviour, All My Friends Are Racist, The Unusual Suspects, Safe Harbour.

### **ANITA HOWELL-LOWE HAIR & MAKE UP DESIGNER**

Anita is a professional hair & makeup artist with decades of experience in the Australian and International film and television industry.

As a highly qualified hair and makeup designer, she has worked with many high-profile actors.

Anita is known for having a flair for calming down actors in extreme conditions. Her most recent works include - feature film Kandahar where she travelled to Saudi Arabia as personal hair and makeup artist to Gerard Butler. Also, hair and makeup designer for Black Snow S1, with Travis Fimmel and personal hair and makeup artist to Winston Duke for Fall Guy. Most recently, Anita was the hair and makeup designer for Swift Street TV Series for SBS.

### **PHILIP WATTS EDITOR**

Philip Watts has been editing for over 30 years, working on primetime television dramas, children's television and independent features. He was nominated by the Australian Screen Editors Guild for best editing on the critically acclaimed Wentworth for Foxtel and FremantleMedia.

Philip has embraced the visual story-telling medium from an early age, making his first films when he was 12 with a super-8 camera. He completed the three-year film course at Swinburne Film School (now VCA School of Film and Television) and his graduating film Fitting In screened on SBS Television and was distributed to schools throughout Australia. He is also an animator and has had films screened at festivals worldwide. In 2017 he wrote, directed and animated a segment for Sesame Street.



## **GRETCHEN PETERSON EDITOR**

Gretchen's 20+ year screen editing career has seen her hone her craft across film, feature documentary and television. This Australia-based Wellingtonian has worked on projects in Australia, Aotearoa New Zealand, London and LA. Highlights include ABC true crime series *The Black Hand*, NZ drama *The Gulf* and feature documentary *She Shears*.

Recent work includes the definitive *Midnight Oil* theatrical feature - *The Hardest Line* and the psychological thriller starring Geoffrey Rush and John Lithgow - *The Rule of Jenny Pen*.

## **JED PALMER COMPOSER**

Jed Palmer is an Australian born award - winning composer, musician and producer.

He studied audio engineering and began his working life as a recording engineer and producer, recording sound to analog tape. As well as being an accomplished composer he has worked across all departments of post-production sound for feature films, documentaries, and television. Jed brings together his vast musical experience, sound post-production craft and audio knowledge to create vivid, textured, fierce hybrid scores for film and television.

Jed has composed music for feature films *The Royal Hotel*, upcoming sci-fi feature *Subservience*, *Animals*, *OtherLife* and *The Infinite Man*. In 2018, Jed was nominated for an AACTA award for his score for *Upgrade*, Leigh Whannell's cult sci-fi action film. Jed has composed scores for feature documentaries *I Used to be Normal - A Boyband Fangirl Story* and *Ukraine Is Not a Brothel*. In 2019, Jed was awarded the best score award at the Flickerfest Awards for short film *Sleepwalking*.

## **ZIGGY RAMO COMPOSER**

Rapper and changemaker Ziggy Ramo knows his worth. An award-winning musician and producer of Wik and Solomon Islander heritage, Ziggy's artistry challenges the settler colonialism and institutional racism upon which Australia was built. Through speaking engagements,

music or directorial projects, his creativity channels perspectives that are often neglected or suppressed. Over the years, he has developed lyrical sensibility influenced by artists such as Kev Carmody, Lauryn Hill and Common, along with activists like Charlie Perkins, Gary Foley and Adam Goodes. He offers unique and salient commentary on race, masculinity and mental health.

With the release of his phenomenally important LP *Black Thoughts* in 2020, Ziggy floored the industry with his vital and powerful messages, commanding the attention of listeners and commentators around the country.

Ziggy made his directorial debut in 2021 with the music video for *Little Things*, filmed in collaboration with the Sydney Opera House. Following on from his highly lauded 2023 sophomore album *Sugar Coated Lies*, Ziggy Ramo's artistry has always served as a catalyst for change and a voice for the oppressed, seeing him deliver neglected truths by unpacking his own intergenerational trauma as the son of an Aboriginal and Solomon Islander father ■







# 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.

Stan's studio partnerships include Sony, Lionsgate, NBCUniversal, Paramount, AMC, Warner Bros Discovery, Disney, AmazonMGM, All3Media, BBC and more. Through these partnerships, Stan offers Australians unlimited access to thousands of hours of premium entertainment - with an outstanding lineup of exclusive premieres and blockbuster movies.

For more information, visit [stan.com.au](https://stan.com.au).