



*Love lives on
in unexpected ways*

Stan. ORIGINAL

Dear *Life*

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Stan.

CAST

Lillian Vandenberg	Brooke Satchwell
Mary Matsumoto	Eleanor Matsuura
Hamish Vandenberg	Ryan Johnson
Andrew Schneider	Ben Lawson
Kelly Schneider	Annie Maynard
Jack Gardener	Daniel Henshall
Michelle Vandenberg	Kerry Armstrong
Janet Dost	Linda Cropper
Phillip Vandenberg	Christopher Stollery
Susan Sinclair	Deborah Mailman
Taylor Parkinson	Megan Smart
Fiona Kitchener	Ra Champman
Caroline Langford	Marg Downey
Ash Dost	Krisraw Jones-Shukoor
Brooke Sorrenti	Coco Jack Gillies
Jordan Bancroft	Like J. Morgan
Brendan Parkinson	Reef Ireland
Geoff Barry	Steve Bastoni
Arlo	Andrew Sowry
Alice	Amelie Mendoza
Daniel Vandenberg	John Shearman
Sharon Natoli	Heidi Arena
Rick George	Kevin Hofbauer

PRODUCTION GRISTMILL

Created/Directed/Written/Produced by **Robyn Butler** and **Wayne Hope**

Producer: **MaryAnne Carroll** Executive Producers: **Robyn Butler, Wayne Hope, Greg Sitch**

Head of Production: **Louisa Kors** Line Producer: **Juanita Stroh**

Casting Directors: **Kristy McGregor** and **Stevie Ray** UK Casting Director: **Rachel Sheridan CDG**

Director of Photography: **Dan Maxwell ACS** Production Designer: **Ben Bangay**

Costume Designer: **Penny Dickinson** Makeup and Hair Designer: **Amanda Rowbottom**

Sound Recordist: **Roger van Wensveen** Editor: **Michael Melis**

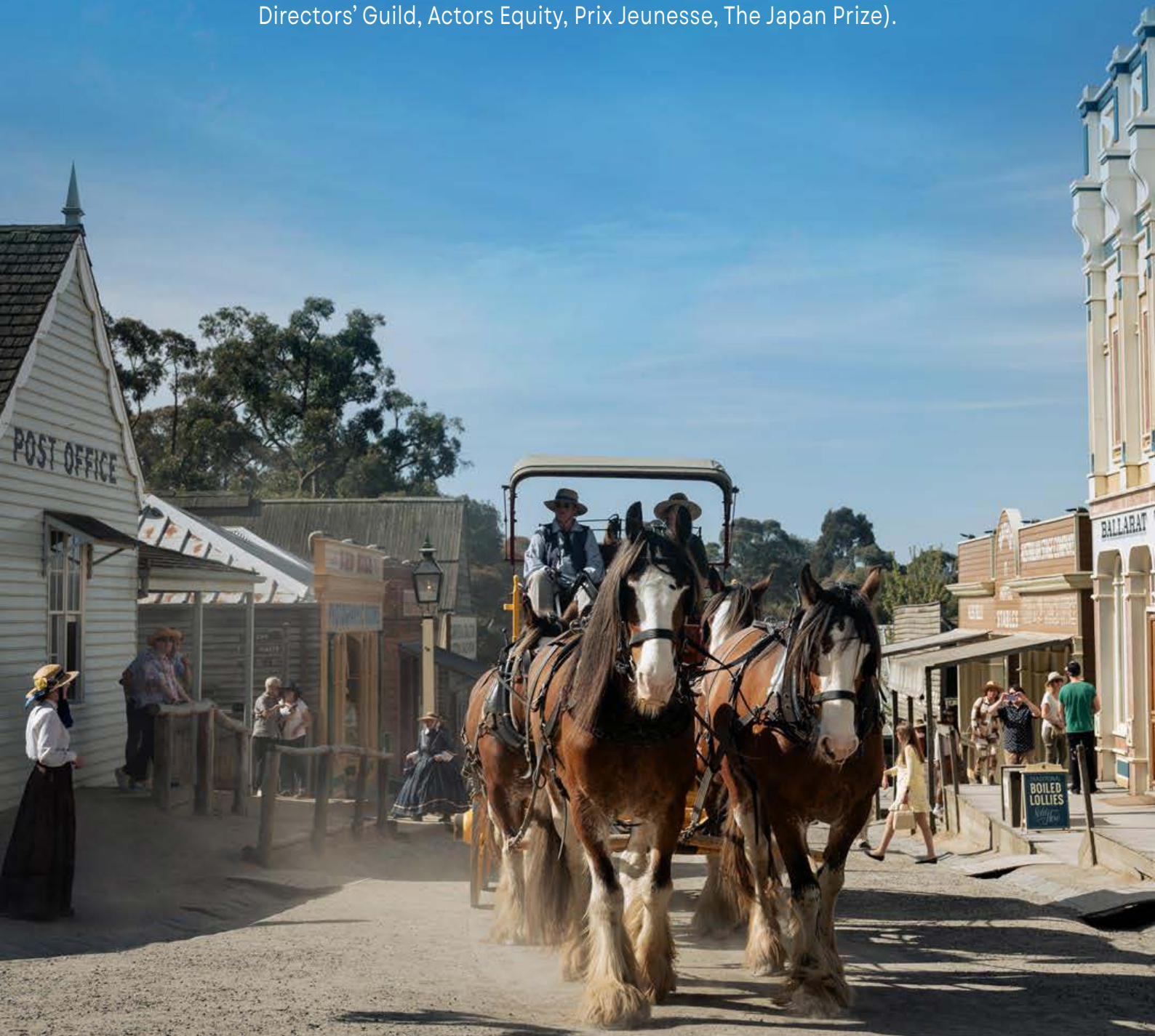
Post Production Supervisor: **Rachel McKellar**

STAN

Executive Producers: **Cailah Scobie** and **Amanda Duthie**

ABOUT GRISTMILL

Founded by Robyn Butler and Wayne Hope, Gristmill has been at the forefront of Australian narrative comedy for almost two decades, having created and produced hit shows such as *The Librarians*, *Upper Middle Bogan*, *Little Lunch* and *The Investigators*. Robyn and Wayne are known for creating stories that are funny, smart and anchored by a compelling emotional core, which has translated into domestic and international success. Gristmill shows both connect with audiences and garner critical acclaim and have been the recipient of multiple awards (Logie, AACTA, Directors' Guild, Actors Equity, Prix Jeunesse, The Japan Prize).



SEASON 1 OVERVIEW

After a young doctor is attacked by an ice addict, his fiancée turns off his life support. At the same time, a man crushed by a motorbike is told he's receiving a new heart, a mother living with Cystic Fibrosis is told she's receiving new lungs, a teenager who has lost his sight is told he's receiving new corneas. Months later, Lillian Vandenberg, the doctor's fiancée, is reeling in the aftermath of his death when she gets a letter. It's from the man crushed by a motorbike, saying thank you for his new heart. Suddenly, Lillian feels better. And she wants more of that feeling. She needs to find out who the people are that got to live because her fiancé died.

LOGLINE SYNOPSIS

A woman, struggling to get over the death of her fiancé, finds comfort in seeking out the recipients of his organs, triggering a tangled chain of connection.

ONE PARAGRAPH SYNOPSIS

After a young doctor is attacked by an ice addict, his fiancée turns off his life support. At the same time, a man crushed by a motorbike is told he's receiving a new heart, a mother living with Cystic Fibrosis is told she's receiving new lungs, a teenager who's lost his sight is told he's receiving new corneas. Months later, Lillian Vandenberg, the doctor's fiancée, is reeling in the aftermath of his death when she gets a letter. It's from the man crushed by a motorbike, saying thank you for his new heart. Suddenly, Lillian feels better. And she wants more of that feeling. She needs to find out who the people are that got to live.



LONG SYNOPSIS

In the emergency department of Ballarat Hospital, a young doctor treats a teenager who put her hand through a window pane while her boyfriend, high on ice, forgets where he is and why there's a guy holding his girlfriend's bloodied arm. He king hits the doctor.

Hours later, the young man is arrested and the doctor's fiancée turns off his life support.

Meanwhile, in the ICU of a big city hospital, a man who has been artificially ventilated for two months since being hit by a motorbike is told a heart has become available.

Meanwhile, in an outer suburb, a young woman living with Cystic Fibrosis and permanently attached to an oxygen tank is woken by a call offering her new lungs.

Meanwhile, in a modest two-bedroom apartment, a single mother tells her fifteen-year-old son that he's getting new corneas and he'll be able to see again.

Meanwhile, eleven surgical teams are leaving the Ballarat Base hospital, carrying small blue eskies, and getting in cars and planes and helicopters.

But our series begins eight months later.

Lillian was the fiancée of Ash, the doctor who died. Now, she's struggling to stay afloat.

It's not just the relentless ache of missing him. There's the very messy, very public court case with the ice addict. There's her mother-in-law, outraged by Lillian's decision to donate Ash's

organs, now out for revenge. There are her own over-achieving parents who hope that Ash's death means Lillian will come back to Melbourne and make something of her life. And there's her best friend Mary, who was Ash's boss and who witnessed his murder, and who now grapples with her own grief and her singular quest for justice.

Lillian can't cope. And then, she gets a letter...

From the guy in the ICU who received Ash's heart. Saying thank you. Suddenly, Lillian feels better. In the shitstorm of the last few months, she forgot that something good happened. The letter's de-identified - because that's the law - but Lillian needs to know who wrote it. Breaking all the rules, she tracks the author down.

Andrew, a winemaker from the Barossa Valley, is privileged, conservative, and never lost for words - except for when Lillian turns up on his doorstep. There's a reason why organ donation is anonymous: both the donor family and the recipient risk being disappointed. Which, right now, both of them appear to be.

Moral and ethical complexity permeates *Dear Life* across multiple characters and narratives. The series begins as one woman's path to healing and blossoms into a rich and rewarding relationship drama about life and death, crime and punishment, love and connection. Sharply told with humour and warmth, the story is utterly compelling as it follows the lives that are lost or saved or changed forever because a teenager put her hand through a window pane.

CREATIVE STATEMENT

by Robyn Butler and Wayne Hope, Creators

We began developing *Dear Life* several years ago. The series needed a long gestation period to explore the true depth of the core idea: someone has to die so someone else can live.

The series begins as one woman's path to healing blossoms into a rich relationship drama about life and death, crime and punishment, and - our favourite Gristmill themes - love and connection. In this time of us and them and hardline singular narratives we want to say that what unites us is stronger than what divides us in the most compelling and imaginative way we can.

The storytelling has to capture the ambition and the effect of organ donation, which is why we've chosen to sometimes have a non-linear narrative. We see the moment a young man made the fatal decision to take drugs before he killed a doctor or ten months later when we find him in jail. We tell the story from a plane transporting the heart in a cooler, or from when a fifteen year

old musical prodigy loses his sight, or the night a dying young woman gets new lungs.

Although *Dear Life* plays with time and form, the story is moored by what our characters are going through. Lillian's grief is real, human - recognisable. So is Mary's need for vengeance to arrest her trauma. Ordinary people in extraordinary circumstances. While this has been our first foray into drama, our immense experience in narrative comedy has helped us execute the tone of this show. We've used humour to navigate the sometimes very emotional subject matter across the series - just like we do in life.

We loved setting the series in Ballarat. Not only does it offer us exquisite scenery and the extraordinary Sovereign Hill, it also lets us showcase a large and thriving regional city. It affords us a unique vantage point to tell an original Australian story with truly universal



themes. The organs go everywhere and so do we. Across the series the story is told from a tranquil sunlit vineyard in the Barossa Valley, a bustling Melbourne city street at night, a thirteenth century church in Vienna.

Although the series is entirely fictitious, we've been keen to embed the story in authenticity, so in 2019 we began collaborating with DonateLife Victoria who have generously shared their wealth of knowledge and insights. Through DonateLife also, we've been introduced to the broader transplant community which has been equally generous. We understand that the very forthcoming response is hardly surprising, given the low uptake rates of organ donation in Australia. We're really excited that this series has the potential to raise awareness and have a meaningful social impact.

At first glance, *Dear Life* may seem to be a show about grief, but to us, it's about hope. And it's about the preciousness of life. There's something really beautiful that happens in every hospital in the world, in the moment between life and death as a dying patient is wheeled through the hospital to become a donor, and everyone stops what they are doing - all the nurses, doctors, orderlies, cleaners - form a silent guard of honour to acknowledge the donor's contribution.

And it's this contribution, this generosity, amidst absolute despair, that illustrates the hope that's central to *Dear Life*.



ORGAN DONATION

“We’ve always been drawn to stories about finding joy in unexpected connection. Organ donation is the epitome of an unexpected connection, one that is precipitated by a uniquely, deeply generous, decision. In troubling times, organ donation is a reassuring, beautiful display of humanity.” - Robyn Butler, Wayne Hope.

Robyn and Wayne began developing the show several years ago and, determined to embed the show in authenticity, as early as 2019 began collaborating with Donate Life Victoria who have generously shared their wealth of knowledge and insights. Through Donate Life also, Robyn and Wayne have been introduced to the broader transplant community which has been equally generous. The series is infused with the experiences shared by the many transplant recipients, donor families, medical practitioners and ethicists the creators have been fortunate enough to meet.

Having been immersed in the world of organ donation in the development of this show, Robyn and Wayne now understand that the very forthcoming response to *Dear Life* from the Organ and Tissue Donation Authority - and the transplant community at large - is hardly surprising, given the low uptake rates of organ donation in Australia. Gristmill is so excited that this series has the potential to raise awareness and have a meaningful social impact.

Australia has an “opt-in” system for organ donation, which means you need to give consent before donation can happen.

HOW TO REGISTER AS AN ORGAN DONOR IN AUSTRALIA

Call the Australian Organ Donor Register on **1800 777 203**

Fill out the online form at **donatelife.gov.au**

Visit **medicareaustralia.gov.au**

Register using your MyGov account

Register by mail - download and print the Australian Organ Donor Register form from the Services Australia website **<http://www.servicesaustralia.gov.au>**

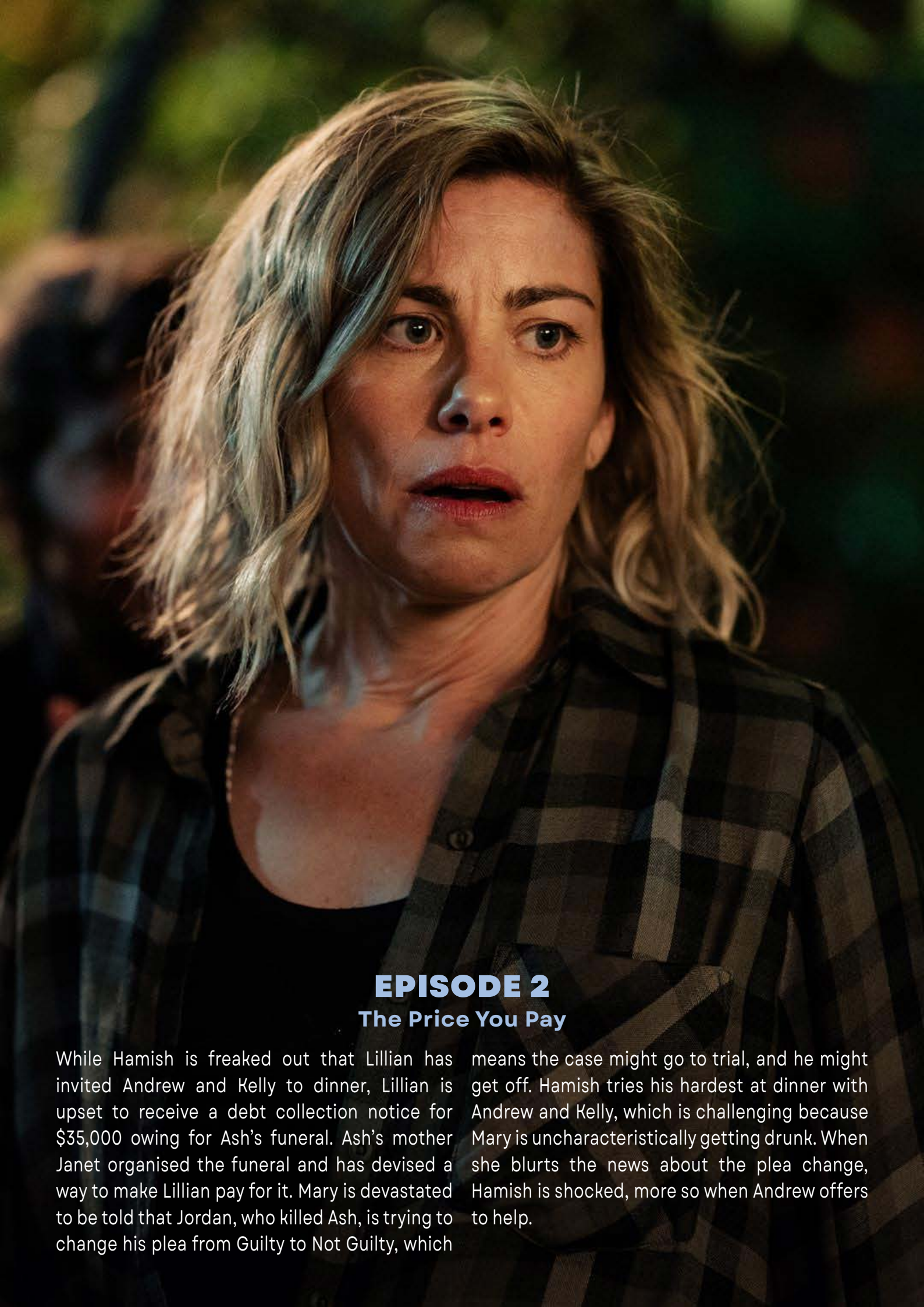


EPISODE 1

How Can You Mend A Broken Heart?

In Ballarat, a young doctor is attacked at work by an ice addict; hours later, his fiancée turns off his life support. At the same time, somewhere else, a man crushed by a motorbike is told he's receiving a new heart. Eight months on, Lillian Vandenberg is struggling to stay afloat after Ash's death. Her cousin Hamish and his wife Mary are rapidly losing patience because they're grieving too - especially Mary, who was working with Ash in the ED the night he died and is now

battling her own trauma. Lillian is at rock bottom when she receives an anonymous letter - from the man crushed by the motorbike, saying thank you for his new heart. Suddenly, Lillian feels better and unwisely tracks down the recipient. Her surprise visit to see Andrew Schneider, a winemaker from the Barossa Valley, doesn't go well. When she leaves in distress, Andrew's wife Kelly tries to convince him to make amends.



EPISODE 2

The Price You Pay

While Hamish is freaked out that Lillian has invited Andrew and Kelly to dinner, Lillian is upset to receive a debt collection notice for \$35,000 owing for Ash's funeral. Ash's mother Janet organised the funeral and has devised a way to make Lillian pay for it. Mary is devastated to be told that Jordan, who killed Ash, is trying to change his plea from Guilty to Not Guilty, which

means the case might go to trial, and he might get off. Hamish tries his hardest at dinner with Andrew and Kelly, which is challenging because Mary is uncharacteristically getting drunk. When she blurts the news about the plea change, Hamish is shocked, more so when Andrew offers to help.



EPISODE 3

Three Sentences

Lillian's parents, Michelle and Phillip, have agreed to cover the funeral debt if Lillian pays them back by working in their orthodontic clinic in Melbourne. Desperate to curb her panic attacks, Mary threatens Jordan's girlfriend. After the interaction is filmed, Mary is stood down from work. When Lillian discovers the recipient

of Ash's lungs is a young mother, Taylor, from the outer suburbs of Melbourne, she watches the house from her car. Terrified of a possible trial, Mary takes Andrew up on his offer to help. Lillian's consoling visits to Taylor's house come to an abrupt halt when she makes a terrible discovery.



EPISODE 4

Hearts and Minds

After Lillian takes Taylor to hospital, claiming to be her sister, she flees in distress. Hamish is hurt to discover that Mary is working with Andrew to try and get her job back. Michelle calls Hamish to find Lillian is missing and he finds her on a massive bender. He nurses her back to sobriety, but when Susan from the

Organ Donation Authority turns up demanding to know why Lillian has been stalking Taylor, his patience runs out. Lillian is deeply apologetic and reassures Susan she doesn't want to see Taylor again, which is unfortunate because now Taylor wants to meet her.



EPISODE 5

Grit

When Jordan's application for a plea change is denied, Mary is devastated to find that her panic attacks haven't abated. Andrew is thrilled with the outcome of his PR campaign but feels oddly at sea when he has to go home. Lillian

and her husband, Brendan. Taylor is desperate to please Lillian, but Brendan reveals his fury about Lillian stalking their family, making Lillian feel deeply ashamed. With Mary's PTSD spiralling, she is forced to admit to Hamish the trauma she's been suffering.



EPISODE 6

Circles

Ash's mother, Janet, still struggles with Lillian's decision to donate Ash's organs, so her sister, Caroline, turns to Lillian to try and make things right with her; Lillian refuses. In the Barossa, Kelly is shocked to learn that Andrew plans to open a winery in Ballarat. Mary has been

diagnosed with delayed onset PTSD and, while she and Hamish have been closer than ever, she struggles to confide in Lillian. Lillian receives an unusual thank you letter from another recipient, and it's a joyful, painful reminder that her journey to healing is not over.



BROOKE SATCHWELL

Is Lillian Vandenberg

Lillian Vandenberg spent most of her adult life looking for purpose, which she unexpectedly found in Ballarat. Moving there to be close to her cousin Hamish and his wife Mary, Lillian started working at Sovereign Hill, which she surprisingly loved, and then met Ash. She was smitten from the beginning. She finally found someone who loved her for who she was, yet also saw who she was destined to be. Lillian's life was finally on track. When Ash died, it crashed back off the rails.

Like someone who has nothing to lose, Lillian is reckless and makes dumb decisions. She's endlessly frustrating but she's also self-deprecating and honest – which makes her impossible not to love. She's always been someone who emanates light and alongside her grief, there are glimmers of that light. Of hope.

Brooke Satchwell has been working as an actor across film, television and theatre for three decades.

Her recent work includes WarnerBros/Easy Tiger series *The Twelve* (Foxtel), which earned her the

AACTA Award for Most Outstanding Supporting Actress and a Best Supporting Actress Logie; three seasons of *Mr Inbetween* (FX Network/Foxtel), Cannes series and AACTA award-winning *Over and Out*, *The End* (Foxtel/Sky UK/See-Saw Films), Nakkiah Lui's *Prepper's* (ABC), Rachel Griffiths' debut feature *Ride Like a Girl*, the revamped *Sea Change* (Channel 9) and *Live On The Reef* as a co-host for ABC's live broadcast of 'the largest orgy on the planet'.

Brooke can also be seen in *Thor: Love and Thunder* (2022) and Goal Post Pictures' *Black Snow* and has a role on the upcoming series *Top End Bub*. Brooke's career has spanned an eclectic trajectory across varied formats. 2023 saw her Sydney Theatre Company debut as May in Paige Rattray's acclaimed production of *OIL*. 2019 saw her earn her first producing credit alongside Team Captain duties on *Show Me the Movie* for Channel 10. Brooke also narrates the multi award-winning documentary series' *Employable Me* (ABC) and *Love On The Spectrum* (ABC) for Northern Pictures.



ELEANOR MATSUURA

Is Mary Matsumoto

Mary Matsumoto is ambitious, fearless, and diligent and never planned to be living in Australia except that she fell hopelessly in love with Hamish. Moving to Ballarat was obviously his idea but Mary loved heading up the ED in a big hospital - and working with Ash. His death has been unimaginably hard, but she's had to sideline her own grief to look after Lillian. In truth, she's deeply, secretly traumatised. Mary doesn't recognise this side of herself and she's terrified. Her armour's cracking and she's going to fight like crazy to stop it.

Eleanor Matsuura has built a diverse career across television, film, and theatre. Her

television credits include starring roles in high-profile productions such as *Day of the Jackal*, the long-running hit *The Walking Dead*, and the critically acclaimed comedy-drama *Feel Good*. She has also appeared in *This Time With Alan Partridge*, *Into the Badlands*, and the popular series *Sherlock*. Eleanor's work spans genres, with additional credits in *A Midsummer Night's Dream*, *Comic Strip Presents...Rebekah*, *Cuffs*, *Da Vinci's Demons*, *Silk*, *The Fades*, *Doctor Who*, and *Extras*. Her film work includes appearances in *I Used To Be Famous*, *The One and Only Ivan*, *Juliet*, *Naked*, *Lost in London*, *Justice League*, *Wonder Woman*, and *Spooks: The Greater Good*.



RYAN JOHNSON

Is Hamish Vandenberg

Hamish Vandenberg is funny, kind and generous and would describe himself as a very chill guy, which he's not. He can get razed and wound up pretty fast. A talented artist who runs a graphic design business from his home. Hamish does not see his role as primary caregiver to his children as emasculating, unlike his parents. Hamish is besotted with Mary and adores his life in Ballarat. It's not only an escape from tedious parental expectations, but it's also a great town to live in. Things have been terrible since Ash's death but when Mary begins to close off from him it feels like his orbital axis has tilted.

Ryan Johnson is an Australian actor who has been seen in over 200 hours of film and television over the past two decades. His first international break came when he was cast in the Australian/U.K. collaboration *Dossa and Joe*, written and directed by Caroline Ahern, for BBC1. Ryan has consistently returned to theatre, working with Belvoir St Theatre, The Sydney Theatre Company

and for independent companies, including performing at the prestigious Pleasance Dome Theatre for the Edinburgh Festival. In 2011, Ryan was cast in the US production, *Fairly Legal*, opposite Sarah Shahi, as series regular Ben Grogan. At home, he landed roles in the TV movie *Carlotta* (ABC) where he played the romantic lead and recurring roles in *House Husbands*, *Love Child* and the mini-series *INXS: Never Tear Us Apart*.

After a successful 5 year run as a main cast member in Channel Nine's hit *Doctor Doctor* (earning him an outstanding performance Silver Logie nomination 2017), Ryan's comedic talent was showcased in 2022's Box office Hit *How To Please a Woman*, where he was part of the leading ensemble. More recently, Ryan is best known as Tim in Stan's award-winning *Bump* and for his chilling turn in *The Claremont Murders* as one of the most notorious crime figures in Australian history.



BEN LAWSON

Is Andrew Schneider

Rich and conservative, Andrew is an excellent winemaker and a solid family man who always thought he had the perfect life. But that was before the accident. Receiving a heart from a donor ruptured feelings of fragility he didn't know he had. After months of recovery, Andrew felt his old resilience returning, but there was still something lurking beneath: an inability to process the complex feelings that come from being able to live because someone else died. When Lillian enters his life, Andrew sees an opportunity to ease his sense of obligation by being involved in the lives of the people who loved his donor.

Ben Lawson can be seen on the Netflix series *Firefly Lane* as the male lead opposite Katherine Heigl and Sarah Chalke, and in Jay Roach's acclaimed film *Bombshell*, where he portrayed the role of Lachlan Murdoch. He also starred as

John Walton Sr. in Lev L. Spiro's *The Walton's: Homecoming* alongside Bellamy Young and Logan Shroyer. Ben also appeared as Clay Fox in the Netflix series *Dolly Parton's Heartstrings*. He starred as MI-6 operative Damian Rennet on ABC's hit drama *Designated Survivor* and in season two of *13 Reasons Why* as Liberty High's Coach Rick.

Ben was cast as the lead in the ABC series *The Deep End* and then starred opposite Academy Award winner Natalie Portman and Ashton Kutcher in Paramount's *No Strings Attached*. Additional credits include featured and recurring roles on *Modern Family* (ABC), *Covert Affairs* (USA), *Rake* (Netflix), *Mulaney* (FOX), *Don't Trust the B-* in *Apt 23* (ABC), *2 Broke Girls* (CBS), *Bones* (TNT), and the Australian *Secrets & Lies*. He recently was featured as DA Peter Garret in the CBS series *Doubt*.



ANNIE MAYNARD

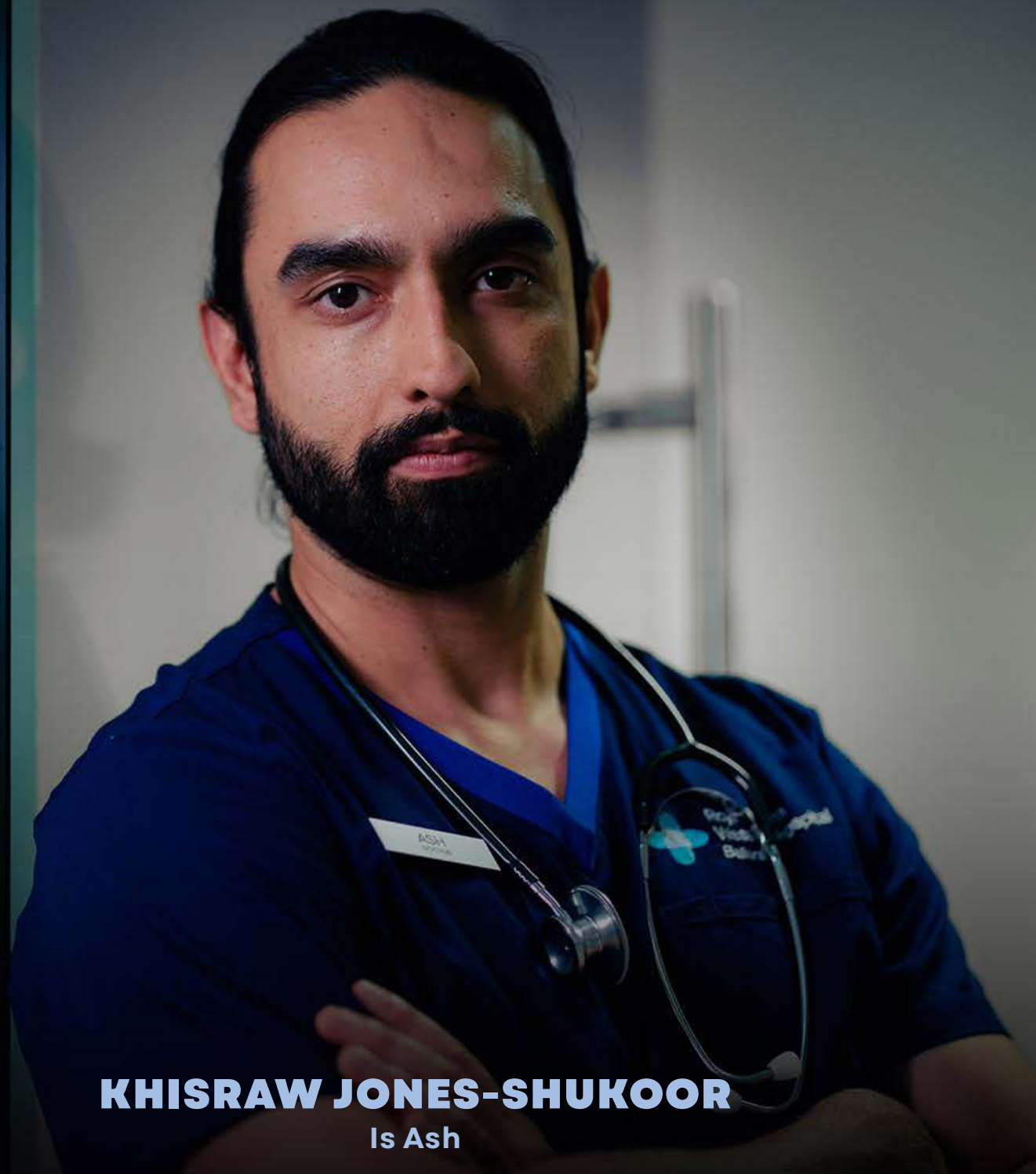
Is Kelly Schneider

While she's always been happy to be the wife of a man with a very healthy ego, Kelly is strong and determined. She adores her children and is able to attend to their needs, her husband's, and to the day-to-day running of the business. When Andrew pulled through after the transplant, she was delirious and grateful. Their life was back on track. Except it's a different track now. Andrew's never been good at expressing emotion, but now Kelly doesn't understand what's happening - all she knows is she's being left behind.

Annie Maynard's television credits have included the lead role of Bess in *Upper Middle Bogan* (Series 1-3), *Heartbreak High* S2, *Wellmania*, *Summer Love*, *Playing for Keeps*, *Black Comedy*, *Dead Lucky*, *Love Child*, *A Moody Christmas*, *Rake 3* and *Puberty Blues*.

Her theatre credits include *The Government Inspector* and *Noises Off* for STCSA, *Privates* with QTC and STCA, *Maralinga Project*, and *Capricornia*, both for Company B Belvoir, *Comedy Gala* with John Cleese at the Sydney Opera House, and *My First Time* also at the Sydney Opera House. *Midsummer Night's Dream* for Sydney Symphony Orchestra, *Stoning Mary*, *Orestes 2.0* for Griffin Theatre Company and the all-female version of *Accidental Death Of An Anarchist* for the Sydney Theatre Company, directed by Sarah Giles.

Most recently, Annie can be seen in the hit Australian comedy. *Colin From Accounts* as Yvette The Vet and is part of the cast of Curio Pictures' *Playing Gracie Darling* for Paramount+.



KHISRAW JONES-SHUKOOR

Is Ash

Ash took the job in Ballarat because it was a conveniently long distance from his mother - who he loved, but had little connection with. But he and Mary were kindred spirits, clever and kind adrenaline junkies who found their calling as emergency physicians. And when he met Hamish, they were instant friends. Everything changed after he met Lillian. The night he asked her to marry him was the happiest he'd ever been. Pure joy.

Khisraw Jones-Shukoor is an Australian actor of Afghan heritage from Melbourne. On stage, his

performances include Macbeth (An Undoing) and Because the Night with The Malthouse, as well as Macbeth for the Melbourne Theatre Company. At Red Stitch Actors' Theatre, Khisraw has appeared in productions including Selling Kabul, A Simple Act of Kindness, The Amateurs, OIL, and The Way Out. He has also performed in Twelfth Night and Romeo and Juliet with the Australian Shakespeare Company. On-screen, Khisraw has appeared in projects such as Fake, Swift St, and Why Are You Like This.

A portrait of actor Daniel Henshall, a man with dark, slightly messy hair and glasses, wearing a light blue button-down shirt. He is looking directly at the camera with a slight smile. The background is a soft-focus outdoor scene with water and trees under a bright sky.

DANIEL HENSHALL

Is Jack Gardener

Funny, kind and passionate, Jack was raised in Ballarat without any financial privilege but with acres of love, belief and encouragement. It surprised absolutely no one when Jack excelled at school and enrolled in law. Although he went to uni and worked for a time in Melbourne, Jack is not a fan of the city. He always planned to move back home and open his own practice. Which he did. Sure, it's not exactly Chambers with Chesterfields, but he would hate that anyway, he loathes anything pretentious. He knows that his clients - the people who really need his help - feel very at home on his Kmart chairs.

Daniel Henshall's upcoming credits include director Bong Joon Ho's sci-fi fantasy Mickey 17 opposite Robert Pattinson and Mark Ruffalo, Sophie Hyde's family drama Jimpa opposite Olivia Coleman and John Lithgow, and the third and final season of critically acclaimed series The Newsreader, directed by Emma Freeman and opposite Anna Torv.

He is a lead in the all-star cast alongside Hugo Weaving, Agathe Rousselle and Damon Herriman in Nick Waterman's debut feature How to Make Gravy; an adaptation of Australian music legend Paul Kelly's iconic song of the same name. Daniel won the AACTA award for Best Actor for his starring role in Justin Kurzel's acclaimed true crime drama Snowtown, a role which marked his film debut. He followed it up alongside Essie Davis in the internationally acclaimed horror film The Babadook, directed by Jennifer Kent.

His other credits include Bong Joon Ho's Okja with Tilda Swinton and Jake Gyllenhaal; Ghost in the Shell opposite Scarlett Johansson; Apple TV+ series Defending Jacob opposite Chris Evans; Catch The Fair One opposite Kali Reis, four seasons of AMC series TURN: Washington's Spies; and the Netflix series Clickbait alongside Zoe Kazan.



KERRY ARMSTRONG

Is Michelle Vandenberg

Michelle is made of tough stuff. The first of her family to attend university, Michelle was keen to eke out every opportunity that education afforded her. Highly motivated, Michelle was attracted to Phillip because he was driven and competitive like her. Although she's a kickass athlete and businesswoman, she's also the life of every party (and your go-to fundraiser host). Lillian was always the apple of Michelle's eye. She was so smart and adorable and good at everything, just like Michelle. But Lillian's lack of ambition has always driven Michelle crazy; she simply can't understand it. She'll never stop trying to bring her back home.

Kerry Armstrong's illustrious career spans theatre, television and film, with Kerry historically winning two AACTA awards in the same year; for her performance as Heather Jelly in the original ABC series of SeaChange and for the role of Sonja in acclaimed feature film, Lantana from director Ray Lawrence.

Kerry's many leading TV credits include The Wrong Girl, Halifax, Ocean Girl, Bed of Roses, Come in Spinner, Police Rescue, Neighbours, Spreadsheet, Grey Nomads, Darby & Joan and the comedy series Frayed.

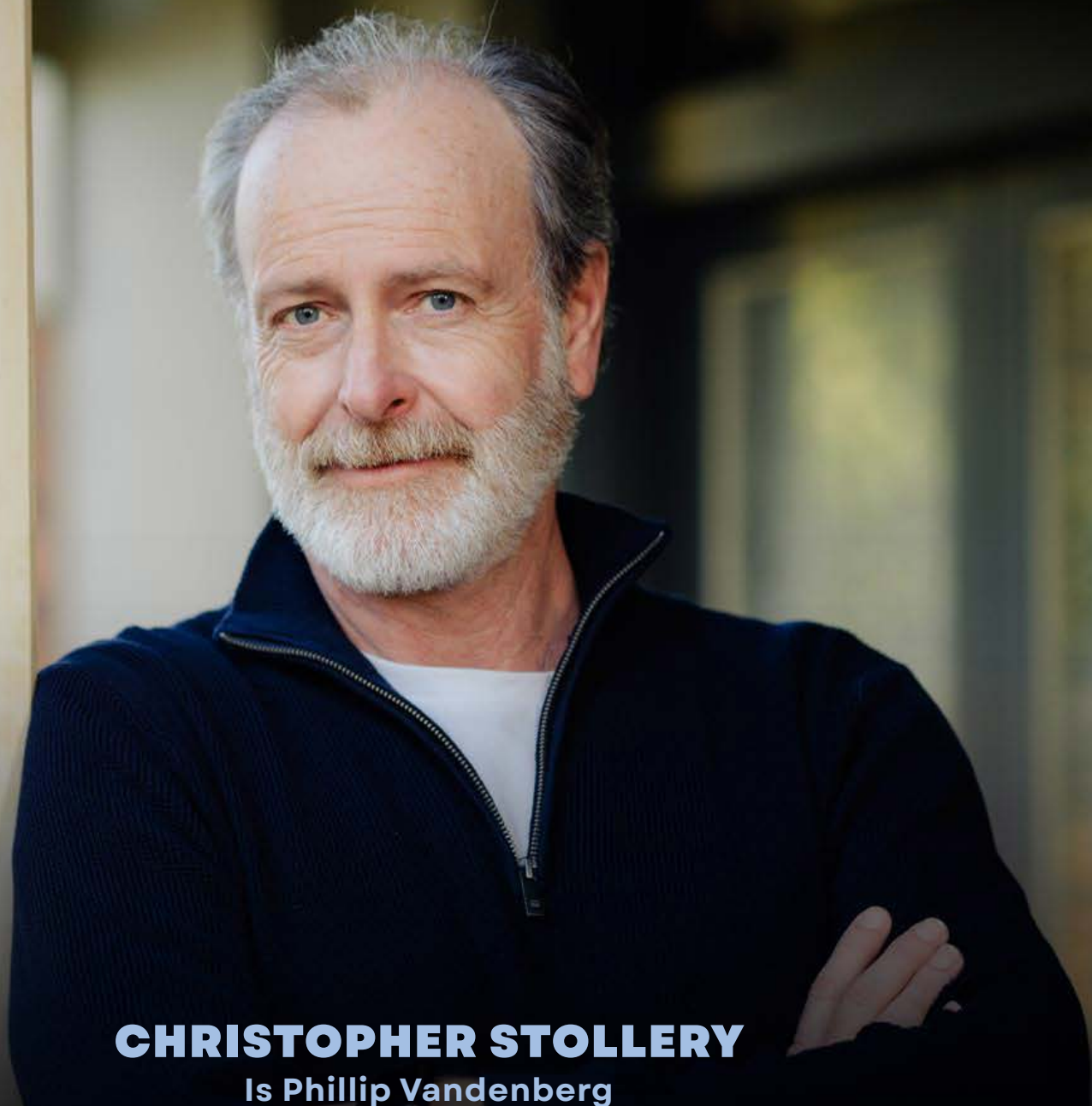
Kerry's US television lead role credits include Murder She Wrote for CBS, Aaron Spelling's Dynasty, the CBS telemovie Heart of Fire and ABC mini-series 20,000 Leagues Under the Sea and NBC Universal/Stam Australia series Joe Exotic. Kerry's film credits include director Paul Currie's two films 2:22 and One Perfect Day, director Paul Ireland's Pawno, Jesse O'Brien's Flesh and Blood and comedy horror Two Heads Creek, Jack Wareham's The Forgotten Men, Dean Murphy's The Very Excellent Mr Dundee opposite Paul Hogan and the Australian classic, Bruce Beresford's The Getting of Wisdom.

LINDA CROPPER
Is Janet

Janet Dost met Taj, a recent Afghani migrant and a hospital pharmacist and promptly fell in love. They got married and had Ash, but when Ash was 3, Taj developed leukemia and, within weeks, he died. While Ash found friends, Janet always felt like an outsider. She was a single mother with a biracial child and didn't feel like she belonged; she tried to keep Ash on a tight rein with her. Ash moved out the first chance he got. As an adult, they found a civil, comfortable path. But they weren't close. Lillian became an easy lightning rod for blame: she took Ash away from her. Now Janet's grief swirls in resentment, unable to find its way forward.

An extremely experienced and versatile actress, **Linda Cropper** played lead roles in the mystery

thriller *High Country* for Binge, and Director Zoe Pepper's first feature film *Birthright*. A graduate of NIDA, Linda is perhaps best known as Geraldine Proudman in Network Ten's hit television series *Offspring*. Linda has also had roles on *Pine Gap*, *Miss Fisher's Murder Mysteries*, *Old School*, *Children of the Dragon* and *Palace of Dreams*. She also appeared in HBO miniseries *The Pacific* and *The Leftovers*. Linda has worked on feature films both within Australia and the USA, with credits including *Upgrade* from director Leigh Whannell, *Little Fish* from director Rowan Woods, *The Seventh Floor* alongside Brooke Shields, *The Perfectionist* alongside Jacki Weaver, *Teesh* and *Trude*, *With or Without You*, *Envy*, *Passion* and the groundbreaking *Black Rock*, directed by Steven Fidler based on Nick Enright's play.



CHRISTOPHER STOLLERY

Is Phillip Vandenberg

Genial and warm, Phillip is very well liked. He's also competitive, what you'd expect from a former Olympic cyclist. Phillip met Michelle when they were both studying to be orthodontists. Contentedly married for over three decades, their union in latter years has been based on shared business goals and regimented fitness rather than heady romance. Maybe a bit softer than Michelle, Phillip still has high expectations for his son and daughter. It's been devastating for him to watch Lillian not reach her full potential - as he sees it - as an adult.

Christopher Stollery is an actor, writer and director and a graduate of NIDA and AFTRS. He has toured the stages of Europe with Cate Blanchett, performed sketch comedy with

John Cleese at the Sydney Opera House, sang in a musical with Tim Minchin and directed Steve Smith, the Australian Test Cricketer, in a television commercial.

As an actor, Christopher has been nominated for a Green Room Award twice, and a Sydney Theatre Award three times. He has been a regular character on several television series' - Wild Boys, Sea Patrol, State Coroner and The Flying Doctors. His film credits include Transfusion, The Rage in Placid Lake, Predestination and The Nightingale. His television credits include Dear Life, Return To Paradise, Good Cop Bad Cop, Last King of the Cross (Series 1 & 2), The Twelve (Series 2) and Thai Cave Rescue.

A portrait of actress Deborah Mailman. She is a woman with dark, curly hair, looking slightly off-camera with a gentle smile. She is wearing a white cardigan over a striped shirt and a multi-colored scarf in shades of red, brown, and grey. The background consists of vertical wooden planks on the left and a plain light-colored wall on the right.

DEBORAH MAILMAN

Is Susan Sinclair

Susan is intelligent, practical, lovely... exactly the kind of person you would hope to find dealing with people going through the worst time in their life. A psychologist who found her calling in the field of organ donation, Susan is deeply engaged in her job - in truth, it's more than a job, it gives her rich purpose and meaning. Susan has seen everything and everyone: grief wears many costumes, has many layers. Her vast experience has given her a profound understanding of hope. It's also helped develop her wry sense of humour. Susan navigates the myriad emotions she encounters on a daily basis with dignity, respect and compassion.

The multi award winning **Deborah Mailman AM** is one of Australia's most highly respected actors on stage and screen. Her feature credits include *The New Boy*, *Radiance*, *Rabbit Proof Fence*, *Three Summers*, *Bran Nue Dae*, *Oddball* and

the internationally acclaimed *The Sapphires*. On television, Deborah has created some of Australia's most enduring characters, including award-winning portrayals in *Mystery Road*, *Redfern Now*, *Mabo* and *The Secret Life of Us*, as well as voicing 'Big Cuz' in the successful animation *Little J and Big Cuz*. Deborah has also been seen in the much-loved series *Offspring*, *Cleverman* and *Jack Irish*. Deborah plays the lead Alex Irving in *Total Control* and received generous critical appraisal. She was most recently seen in the global hit series *Boy Swallows Universe*.

In 2017 Deborah received the Order of Australia medal for Services to the Arts and as a role model for Indigenous performers. Until recently she was a Trustee of the Sydney Opera House and was appointed to the board of Screen Australia in 2019.



JOHN SHEARMAN Is Daniel Vandenberg

Daniel was a natural maths and science wiz who worked hard to meet his ex-Olympian parents' goals: be good at business and sport. Although not an accomplished athlete, Daniel became an orthodontist and proudly works in the family business. Married to Tom, Daniel has now made a very contented life for himself. The thorn in his side is his big sister, Lillian. He can't quite understand why Michelle is always wanting Lillian - the total fuckup of the family - to be back in the fold. Daniel is amiable and sociable but he can be quick to take offence or feel jealous. Probably a hangover of always feeling like the overlooked sibling.

Originally hailing from Newcastle, **John Shearman** has been in demand performing on

Australian stages for the past 15 years and has not stopped working. An epic run of commercial theatre credits has seen him take centre stage in some of Australia's biggest theatrical productions. Notable career highlights include getting to learn from and work alongside John Cleese on the Australian production of *Fawlty Towers Live*, as well as being an original Australian cast member of the National Theatre of Great Britain's Australian tour of *War Horse*. John was also an original cast member of the Australian production of *Harry Potter and the Cursed Child*. In 2022, he took on the demanding role of Associate Movement Director until the production closed its Australian run.



MARG DOWNEY

Is Caroline Langford

Unlike her big sister, Janet, Caroline was born with a sunny disposition and relishes life. Caroline is very good natured, effusive and chatty, a little too much sometimes - but she'd rather be like that than be grumpy. Janet can be so grumpy. Caroline knows her bubbly personality can be grating for Janet, but she also knows that she sometimes has the power to lift Janet's spirits. Obviously, it was devastating when Ash died and she and her kids were heartbroken. She doesn't dwell on that with Janet though, because it just makes her cross.

As one of Australia's leading comedy actors **Marg Downey** is known for her character work

in countless Australian classics and has since garnered acclaim for her dramatic work in film, theatre, and television.

After starring in *The D-Generation*, *Fast Forward* and *Full Frontal* Marg went on to play Marion in the iconic series *Kath and Kim*. This was followed by roles in *Open Slather*, *The Other Guy*, *Get Krack'n*, *Back In Very Small Business*, *Fisk*, *Jones Family Christmas*, and *The Newsreader*. She has been nominated twice for Best Supporting Actress in a Drama at the AACTA awards for *The Newsreader*.

RA CHAPMAN
Is Fiona Kitchener

Fiona is switched on, pragmatic and easy going, a good disposition for a cop in a large regional city. Like her close friend Mary, Fiona likes the demands of her job and enjoys the diversity that each day offers up. It's not always easy. Fiona loved Ash; she was a vibrant and (very) vocal member of the famous mixed netball team. His death was insanely hard to process, but she's found strength in being there for Mary, Hamish and Lillian.

Ra Chapman is an Australian-Korean actress whose work spans across film, television, and theatre. Ra won the Best Actress Award at the 2011 Newport Beach Film Festival, U.S. for her role

as Therese in David Williamson's film adaptation of *Face to Face* and was also nominated for an IF Award for Best Actress.

In 2024 Ra created, wrote, and played the lead role in the ABC series *White Fever*. Ra's other television credits include *Neighbours*, *Five Bedrooms*, *Offspring*, *Why Are You Like This*, *City Homicide*, *Slide*, *Get Cracking*. She has also portrayed Kim Chang in the 5 seasons of the award-winning Foxtel Series *Wentworth*. Most recently Ra has filmed a main cast role of Joyce in *Sunny Nights*, a darkly comedic drama series for Jungle Entertainment, coming soon to Stan.



LUKE J. MORGAN

Is Jordan Bancroft

Jordan is an alpha male, tough but thin-skinned, and very emotionally immature. While Jordan can be fun, his infectious life-of-the-party energy can quickly deteriorate into aggression and toxicity. Especially when he takes ice. This is what he sees as so frustrating about the charges against him - it wasn't him acting that night - it was the drugs. And also, he didn't mean to hurt the doctor. He was just protecting his girlfriend. Jordan's deep insecurity, coupled with his lack of self-awareness, renders him incapable of empathy.

Luke J. Morgan is an Australian actor, writer, and filmmaker originally from Albany, Western Australia. Luke's screen credits include guest roles in *Neighbours* (2024) and *NCIS: Sydney*

(2024). He starred in the award-winning queer coming-of-age film *Sunflower* (2023), which premiered at the Melbourne and Sydney International Film Festivals and had an extensive international festival run.

As a filmmaker, Luke is currently developing *This Suburban Life*, a Screen Australia-funded feature film slated for production next year. He is also crafting a new feature film centred around the themes of long-distance relationships and the challenges of moving to a new city alone, in which he plans to star and direct. Luke's creativity extends to TikTok, where his short films have garnered over 40,000 followers and millions of views, allowing him to explore innovative storytelling and showcase his diverse talents.



COCO JACK GILLIES

Is Brooke Sorrenti

Brooke used to be a sweet and cheerful teenager before she started going out with Jordan. Impressionable and up for a good time in equal measure, she couldn't resist the lure of trying ice. Eight months later, there's not a day that goes by she wishes she hadn't. She feels so guilty and ashamed and she's really not sure there's a way out of this feeling.

At just 19 years old, **Coco Jack Gillies** is fast becoming one of Australia's most sought-after young actors.

In 2022 Coco had leading roles on three Australian TV series; Barons for the ABC, After The Verdict for Network Nine and The Twelve for Foxtel. Coco's other television credits include guest roles on the Nine Network's Doctor Doctor

and Here Come the Habibs!, the US NBC series Camp, and the role of Megan Davies in the critically acclaimed series Devil's Playground for Foxtel.

Coco has an impressive list of feature film credits, including the lead role of Tash in Ruby's Choice, opposite Jane Seymour, the lead role of Olivia in Oddball opposite Sarah Snook, the role of Kovak in two films in the horror trilogy Skinford, Skinford: Death Sentence and Skinford: Chapter 2 and the role of Glory in George Miller's Mad Max: Fury Road.

Coco is a proud young woman of Australian First Nations heritage, of Kamilaroi mob, from northwest New South Wales in Coonabarabran.



DANIELA FARINACCI

Is Naomi Sorrenti

Naomi and husband Steve run a successful white goods store in Ballarat and she used to think that running a small business and raising three kids was a headache. But that was before Brooke got into trouble. Now, Naomi longs for the days when all she had to worry about was packing lunches and the staff roster - and the whole town wasn't gossiping about them. What's that saying - 'you're only as happy as your least happy child'? That is the truest thing she's ever heard: this whole thing has cut her like a knife.

Daniela Farinacci was recently seen in the Nine Network drama series *Human Error*, the popular

Paramount+/Network 10 series *NCIS: Sydney* and the third season of the ABC political drama series *Total Control*. Television credits include the Stan mystery series *Black Snow*, alongside Travis Fimmel, Kitty Flanagan's ABC comedy series *Fisk*, *House Husbands*, multi-award winning series *Glitch S1*, *Redfern Now - Promise Me*, *Lowdown*, *Dangerous Remedy*, *Jack Irish: Black Tide*, *MDA*, *Carla Cametti P.D.*, *City Homicide*, *The Society Murders* for which she was nominated for a Most Outstanding Actress Silver Logie, *Blackjack-Ace*, *Point Game*, *Rush*, *The Secret Life of Us*, *Blue Heelers* and three seasons of the SBS series *East West 101*.



STEVE BASTONI

Is Geoff Barry

Geoff is a seasoned criminal lawyer from Melbourne who made the move to Ballarat after his second marriage went south. Geoff has seen and heard it all across his career and has no compunction pulling out all the stops to defend a client. That's his job and his client's right. Having said that, Geoff sees Jordan for exactly who he is and he isn't heartbroken when Jordan gets his comeuppance.

One of Australia's most versatile and accomplished actors, **Steve Bastoni** has a string of film and television credits including the Golden Globe nominated *On The Beach*. He became a household name as Angel in the television series *Police Rescue* and has starred in numerous TV productions including *Wentworth*, *Hawaii Five-O*, *The Wrong Girl*, *Underbelly - The Golden Mile*, *Upper Middle Bogan*, *Neighbours*,

Wildside, *The Magistrate*, *South Pacific*, *How to Stay Married*, *Australian Gangster*, *Darby & Joan* and most recently the critically acclaimed series *The Fires*, as well as the sixth series of the satiric comedy *Utopia*.

Steve's film credits include *Truth*, *Broke*, *The Water Diviner*, *Drift*, *Heartbreak Kid*, *15 Amore*, *South Pacific*, *Matrix Reloaded*, *Man Thing*, *Macbeth (M)*, *Suburban Mayhem*, the Australian/Chinese coproduction *The Whistleblower* and the sporting drama *Streamline*. More recently Steve worked on the feature *Bang*, shot in Thailand and the feature *Take My Hand*. Steve is the Director and Founder of the Peninsula Short Film Festival, now in its fourteenth year and Broken Hill's First Light Film Festival which has been running for seven years.



MEGAN SMART

Is Taylor Parkinson

Taylor is strong, determined, proud and stubborn. Despite living with Cystic Fibrosis since birth, Taylor always saw CF as a part of her life to manage, not to get maudlin about. Raised by down-to-earth parents, self-pity was neither tolerated nor sought out. Ambitious and pragmatic, Taylor married Brendan, became an excellent Real Estate Agent and gave birth to Jet at 28. At 30, Taylor contracted an acute lung infection and eventually was put on the lung transplant waiting list. Her new lungs have made her double down in her determination but also - because she's been so close to death herself - acutely feel her donor family's loss.

From the age of five it was **Megan Smart's** dream to act and so she set her sights on drama school. At 19, she was accepted into the bachelor

program at WAAPA and moved from Brisbane to the other side of Australia to spend the next three years learning to release, support and dream.

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 the Toronto International Film Festival. Megan has worked extensively in both TV and film and has been an esteemed ambassador for Melbourne International Film Festival (MIFF) and special guest of Sydney Film Festival (SFF) and CinefestOz. Most recently, she starred as Samara in the highly anticipated second season of *Black Snow* alongside Travis Fimmel.

KEY CREATIVES

ROBYN BUTLER

**Creator, Director,
Executive Producer, Writer**

Robyn Butler is an actor, writer, director and producer who runs the Australian Production Company, Gristmill, with her husband, Wayne Hope. A prolific content creator, Robyn co-created and produced the award-winning *The Librarians* (in which she also starred), *Very Small Business* and *Upper Middle Bogan*.

Robyn also wrote, produced and starred in the feature film, *Now Add Honey*, for which she earned an AACTA nomination for Best Actress.

Robyn co-created and produced the smash hit series, *Little Lunch*, and made her directing debut on *Little Lunch: The Nightmare before Graduation*, for which she won a 2017 Australian Directors Guild award.

WAYNE HOPE

**Creator, Director,
Executive Producer, Writer**

Wayne Hope is an actor, writer, director and producer at Gristmill, the acclaimed Australian Production Company he founded with his wife, Robyn Butler.

Wayne has appeared in iconic comedies, *The Castle*, *The Micallef Program*, and *Very Small Business*, which he also co-created and produced. Wayne co-created, wrote, produced and directed the award-winning *The Librarians* and *Upper Middle Bogan* for ABC TV.

One of Australia's most prolific comedy directors, Wayne also directed and produced Gristmill's first feature film, *Now Add Honey*, after which

The special also won the 2017 Logie award for Most Outstanding Children's Series, the 2017 AACTA award for Most Outstanding Children's Series, and was nominated for an International Emmy Award in 2018.

In 2017 Robyn co-wrote and directed the AACTA nominated comedy television series *Back in Very Small Business* alongside creating *The Inbestigators* which was nominated for Best Children's Comedy in 2019 and 2020 AACTA awards. In 2020, Robyn co-wrote and produced *Love in Lockdown* which won the AACTA award for best Online Comedy.

Most recently Robyn co-created and directed *Summer Love*, an eight-part anthology series, for the ABC, and has also stepped outside the Gristmill world to direct series two of *Colin From Accounts*.

he then directed *Little Lunch*, which he also co-created and produced, and which has gone on to enjoy extraordinary success, including winning the 2016 Prix Jeunesse, the Japan Prize for Best Primary Series and a nomination for an International Emmy Award in 2018.

Wayne directed *True Story* for Hamish and Andy and both produced, co-wrote and starred in Gristmill's AACTA nominated comedy series *Back in Very Small Business* for the ABC. Wayne also created and directed the AACTA nominated children's series *The Inbestigators* for Netflix, and the AACTA award-winning online comedy series *Love in Lockdown* in 2020. Wayne most recently co-created and directed *Summer Love*, an eight-part anthology series, for the ABC, and also stepped outside the Gristmill world to direct series two of *Colin From Accounts*.

GREG SITCH

Executive Producer

Greg Sitch is one of Australia's most prominent Executive Producers. Greg has worked with clients in the financing and production of large-budget television drama and comedy projects, internationally successful feature films and changed format deals. Greg is often involved in working with US and European financing and distribution and handles the sales of several successful television projects in the local and international markets.

MARYANNE CARROLL

Producer

MaryAnne has over two decades of development and production experience as producer, creator and network executive across television drama and comedy. She produced *All Saints*, *City Homicide*, and *Winners & Losers* for Channel Seven, and as Network Executive Producer of Channel Seven and 7Mate's comedy slates, she developed, produced and supervised *KINNE*, *Bogan Hunters*, *The Unbelievable Truth*, and *Slide Show*. As Scripted Development Executive for Seven West Media's production arm, Seven Studios, MaryAnne developed and produced a slate of scripted projects including *Secret Bridesmaids' Business*, currently being adapted by NBC. Recently, MaryAnne was Consulting Producer on *Last Days of the Space Age* (Disney+) for Princess Pictures and Executive Producer on *Friends Like Her* (WBD/TV3) in New Zealand for GSTV.

Greg works as an Executive Producer across all genres of television production. His television credits in 2024 as an Executive Producer include *The Front Bar*, *Bay of Fires*, *Fisk* and *Do Not Watch This Show*.

Previously, Greg has also worked as an Executive Producer on feature films, including *The Dressmaker* (starring Kate Winslet, Liam Hemsworth and Sarah Snook) and *Crackerjack* (one of Australia's highest-grossing feature films of the last 25 years).



DAN MAXWELL

Director Of Photography ACS

Dan Maxwell ACS is an award-winning Melbourne-based Director of Photography with over 30 years of set experience. His camera department credits include international and local projects ranging from feature films to television dramas, documentaries and commercials. He takes pride in his reputation for combining good creative vision with a calm and professional demeanour, making him an excellent collaborating cinematographer. He is an Accredited Member of The Australian Cinematographers Society.

BEN BANGAY

Production Designer

Ben Bangay is a highly sought-after Film, TV, and Advertising Art Director and Production Designer with over 25 years of experience. Ben's television production design work has appeared across STAN, Channel Seven, Channel Ten, the Nine Network and ABC Kids with credits including Winners & Losers, Human Error, All Saints, Playing for Keeps, Secret Bridesmaids Business, Australian Epic, Swift Street and most recently, Bad Behaviour

and Turn Up The Volume. Ben also received a 2021 AACTA nomination for Best Production Designer for his work on Ms Fisher's Modern Murder Mysteries.

Film credits include Darklands, The Rooster and Ben's TVC work spans fashion, lifestyle, automotive and corporate brands including Nintendo, Bonds, I-Select, William Hill, Dare, Lexus, Infiniti, ANZ and NAB.

PENNY DICKINSON

Costume Designer

Penny Dickinson is an Australian based costume designer of television, film and commercials. Penny has a diverse list of credits to her name, including a 2021 ACCTA nomination for her costume design on Ms Fisher's Modern Murder Mysteries. Credits include the award-winning ABC series Time of Our Lives, the Children's Emmy-nominated ABC Me series Mustangs FC, Seven Studios series Secret Bridesmaid Business, ABC Me series Turn Up The Volume, Stan series Bad Behaviour, and Binge/Foxtel's High Country. Penny was thrilled to be a part of Windcatcher, a Stan original film in partnership with the Australian Children's Television Foundation.





AMANDA ROWBOTTOM

Make-Up & Hair Designer

With decades in the industry, Amanda is one of the most experienced and respected makeup/hair designers in the country. When make-up/hair consisted of one person, Amanda designed for iconic films like *Moving Out*, *Proof* and *The Big Steal*. It led to many varied films, *Brilliant Lies*, *Gross Misconduct*, *Amy*, *Bushfire Moon*, and *Zeus and Roxanne*, just to name a few. Recently, she was a personal artist to Liam Neeson on *Blacklight*.

Amanda's television credits are vast and varied with many successful shows including *City Homicide*, *Good Guys Bad Guys*, *The Great Bookie Robbery*, *Nancy Wake*, *Journey to the Centre of the Earth*, *Fast Forward*, *Laid*, *Spooky Files*, *Turn Up The Volume*, *Summer Love* and most recently *Windcatcher* and *High Country*.

KRISTY MCGREGOR

Casting Director

Kirsty McGregor brings over two decades of experience as a Casting Director to her role. Her career in the industry began with an extensive background as an actor, also spanning over 20 years. She leads the award-winning Casting Consultancy, McGregor Casting.

Kirsty's many film credits include *Animal Kingdom*, *Lion*, *Babyteeth*, *The Fall Guy*, *The Royal Hotel*, *Runt* and *The Deb*. Her Television credits include multi-award-winning *Colin From Accounts*, *The Twelve*, *Fisk*, *Top Of The Lake* and *Mr Inbetween*.

Kirsty is the recipient of two Australian Academy Awards for Best Casting and 13 Casting Guild of Australia awards. She has been nominated twice at the Casting Society of America Awards for *Animal Kingdom* and *Top of the Lake*, the latter of which earned her an Emmy nomination.

STEVIE RAY

Casting Director

Stevie Ray has worked in casting for over 17 years with McGregor Casting across all performance platforms - theatre, TV commercials, TV and web series, short and feature films. He was casting director on the feature films Transfusion, Spiderhead and The Fall Guy, Danger Close: The Battle of Long Tan, Little Monsters, Penguin Bloom, 6 Days, Down Under and Babyteeth.

His web and TV series work include Colin From Accounts, Wolf Like Me, The Last King of the Cross S1, The Moodys, The Let Down, Diary of an Uber Driver and Troppo. His short film work includes the AACTA nominated film, You and Me Before and After, the AACTA winning and Oscar nominated film, The Eleven O'Clock, and he was awarded the Casting Guild of Australia award for Best Casting for a Short Film for Strangers.

Stevie has won 5 Casting Guild of Australia awards including Best Casting in a Feature Film for both Down Under and Babyteeth - for which he also won an AACTA award for Best Casting.

MICHAEL MELIS

Editor

Michael Melis has been working in editorial for 15 years. Beginning his career in various post houses in Melbourne before going freelance to work on some of Australia's most iconic dramas, including Wentworth (Fremantle/Foxtel), Deadloch (Amazon/Guesswork TV), Picnic at Hanging Rock (Fremantle/Amazon) and Seven Types of Ambiguity (Matchbox/ABC).

Michael made his debut as Editor on season 6 of critically acclaimed, Wentworth, and returned as Editor until its ninth and final season. Michael has gone on to edit much loved Australian television shows Five Bedrooms, Frayed, Turn Up The Volume, Spooky Files and High Country.

Michael also had the pleasure of editing Arj Barker's delightful comedy feature, The Nut Farm.

Michael has embraced the wave of US productions in Australia, working on Patrick Hughes' feature, The Hitman's Wife's Bodyguard. Michael was a returning Editor for La Brea as well as co-editor on the recent Liam Neeson action feature, Ice Road 2: Road to the Sky.

INVESTOR ACKNOWLEDGEMENTS

Dear Life is produced by Gristmill with major production investment from Screen Australia and Stan. In association with Hat Trick International and VicScreen.



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

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

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

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