



The closer you look, the less you see.

A **Stan.** ORIGINAL SERIES

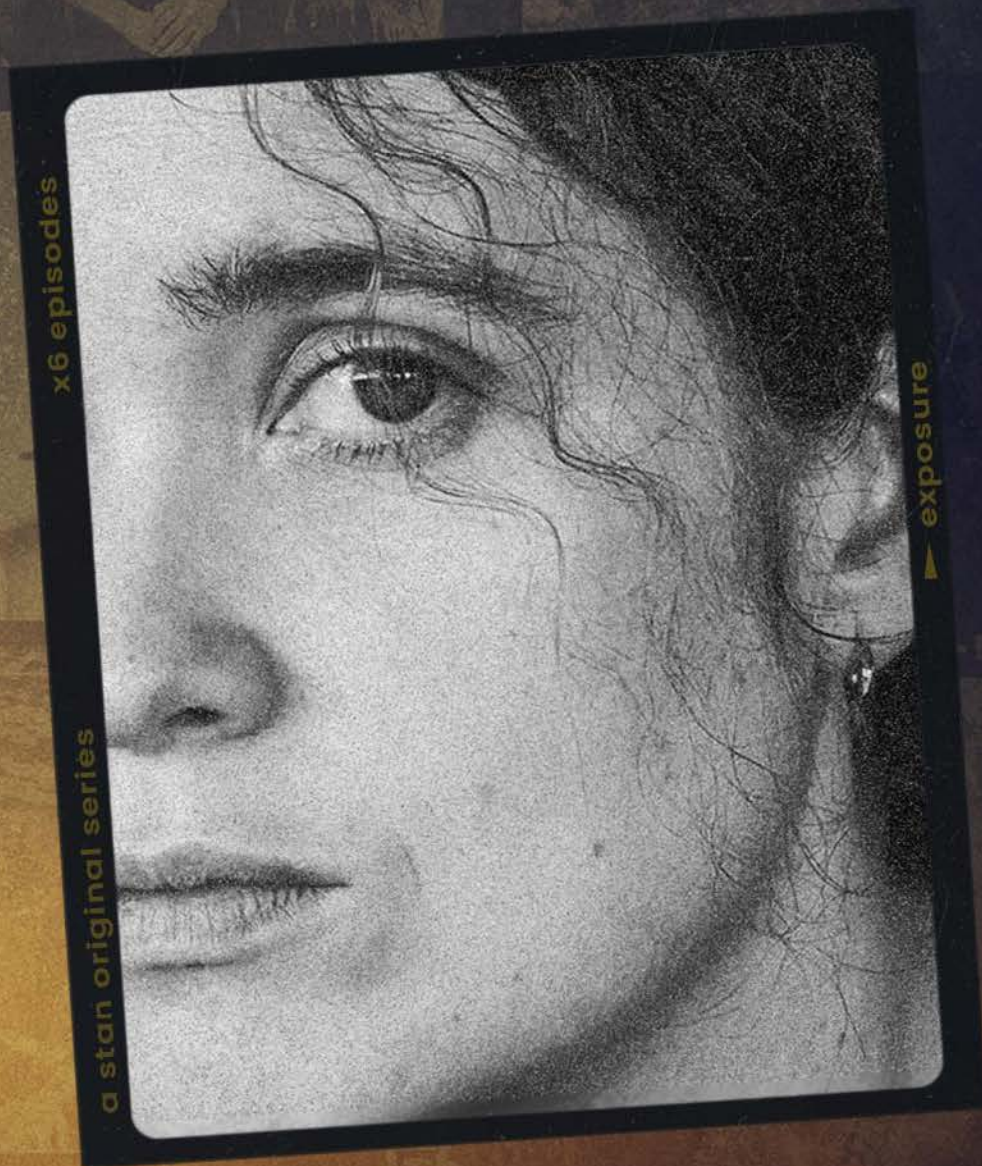
exposure

June 20

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A **Stan.** ORIGINAL SERIES

exposure



SCREEN AUSTRALIA AND STAN PRESENT A STAN ORIGINALS SERIES
IN ASSOCIATION WITH SCREEN NSW A THIRDBORN PRODUCTION
DIRECTED BY BONNIE MOIR WRITTEN AND CREATED BY LUCY COLEMAN
FEATURING ALICE ENGLERT THOMAS WEATHERALL
MIA ARTEMIS SEAN KEENAN AND ESSIE DAVIS

SHORT SYNOPSIS

EXPOSURE is a mystery-thriller following Jacs Gould, a 29 year old photographer, who is coming to terms with the death of her closest friend, Kel.

In the process of facing her grief she becomes consumed with the details surrounding Kel's death, convinced that Kel has suffered at the hands of a man. Jacs' search for the truth becomes a turbulent, unruly and at times confronting quest into the depths of processing present day grief whilst reckoning with the past.



LONG SYNOPSIS

EXPOSURE is a mystery-thriller following Jacs Gould, a 29 yr old photographer, who triggered by the death of her best friend, Kel, returns to her coastal hometown to deal with the tragedy's consequences.

When Jacs discovers Kel's phone and a series of calls to a mystery number on the night of her death she becomes determined to learn the truth of what happened to Kel, believing she has suffered at the hands of this mystery man. Jacs throws herself out as bait, beginning an investigation that becomes an obsessive, impulsive pursuit.

While searching for answers, Jacs is overwhelmed with both a rage at the opposite sex and a yearning to be loved by them, with her own buried trauma percolating to the surface.

Jacs' search for the truth soon becomes a turbulent, unruly and cathartic quest into the depths of processing present day grief, whilst reckoning with the past.



WRITER / CREATOR STATEMENT – LUCY COLEMAN

EXPOSURE was born from wanting to elevate a lived experience, an aching paradox, into a thrilling, propulsive, energetic and entertaining genre show - the mystery thriller. A show that could shine a light on this murky, confusing person I became for a large chapter of my life, that I know will be familiar to so many. My ethos as a filmmaker since day one has been to create raw and challenging stories that allow women to feel seen.

This buried trauma I had suppressed and denied for so long, a violent assault that took place at twenty-two while back-packing overseas, corrupted and corroded my youth. It was the end of my innocence and the beginning of a long chapter of maladaptive behaviors that sprung from the terror this trauma had inflicted.

For the rest of my twenties, I wanted a man to restore the validation in me that had been so brutally taken away. But I loved and hated in equal measures. I was as defensive as I was desperate. It was terribly humiliating and destroyed any sense of self-worth. I was incapable of loving, and incapable of being loved. God it was fucking lonely. At the time I was filled with such self-hatred - this young intellectual feminist, with such an emotionally desperate desire for a man's attention. I was paralyzed by such a confusing bind of anxiety. Now all I want to do is go back and give my younger self the giant hug she needed.

To say the development of the show was cathartic would be an understatement. It's changed me to my core. It's set me forward with a renewed strength, understanding, self-love and has created a greater sense of empathy for what my younger self had to endure.

It absolutely makes me nervous to be so unguarded with my work. But I wouldn't be sticking true to my ethos as a filmmaker if I wasn't willing to go to those challenging places and put myself out there.

In the creation of "Jacs", EXPOSURE's protagonist, I

have fueled her with the same dueling paradox that sat at my core. A desperate love and an aching hate. An irreconcilable internal feud as she goes on this journey that forces her to truly look her demons in the face. To leave her denial. To so brazenly sit in that place of self-acceptance, as raw and naked as it is, but with the most cathartic sense of hope at its end.

In casting Alice Englert as Jacs, well, what an honour. She blew the absolute house down. Her performance was nothing short of primal. I sat in awe everyday on set watching Alice unfurl the most bold, painful, ecstatic, humane and emotionally elastic performance I have ever had the privilege of watching. She took the reigns of Jacs and rode the wild ride of her journey with incredible animalistic courage.

Fleshing out the support cast with the team was such a thrilling pleasure. To embody these characters we continued to strike upon the most wildly rich and dynamic young performers. Mia Artemis, Thomas Weatherall, Sean Keenan, George Mason, David Howell. WOW. An incredible ensemble of tremendously engaged, thoughtful, ferociously charismatic young talent. Plunging these actors and their characters into the story world of Port Kembla felt utterly visceral and entirely natural. This had always been their home. They had always inhabited this space. This was their music, their house parties, their story. It felt the most natural thing to hand the story over to them and say 'this is yours now. Go.'

Through this extraordinary journey and its extraordinary collaborations, I truly hope the creation of this show will meet its very initial candleflame of motivation. To give someone else going through what I went through a moment to not feel so alone. To feel seen by Jacs and her world. And to that person, to my younger self, to you. I say I love you. You are worthy, you are strong, I'm just so sorry and it will be okay.

PRODUCERS CHAMPION NEXT GEN

A shared desire to champion emerging voices and tell highly original and impactful stories was the genesis for the development and production company, Thirdborn.

Founded in 2021, Thirdborn is the collective vision of the award-winning and highly experienced trio of, writer Shaun Grant, director Justin Kurzel and producer Nicole O'Donohue.

Their exciting collaboration began with a phone call in 2020. Although Shaun and Justin had known Nicole for many years, it was this conversation which opened the opportunity for the trio to bond over their commitment to bolster Australia's screen industry via support of the next generation.

"We all felt we were on the same page" says Nicole O'Donohue. *"We were mid-career and had the opportunity to bring our skills as producer, writer and director together to really shepherd projects from emerging talent."*

The opportunity for EXPOSURE came shortly after THIRDBORN was established as Shaun had been working as a mentor for writer Lucy Coleman as she developed the pilot script.

"Exposure had a dangerous feel to it. There was a very clear and distinct voice and it was unlike anything I had read before."

As Lucy was close to the point of pitching to production companies, Shaun convinced her to share the pilot with Justin and Nicole and both were immediately intrigued.

"EXPOSURE felt so unique and there was this very strong voice in the character of Jacs. It was also at a place where there was a lot of story development to occur from that point and that's exactly what we wanted to do as producers; get in early with a project and help shape it," says O'Donohue.

The team's dedication to supporting emerging talent continued in development as a formidable group was assembled in front of and behind the camera. The first to be attached was the creative force of Director, Bonnie Moir.

Shaun continues, *"We wanted a female director as the script has such a strong*

female voice. We also liked the idea of pairing Lucy with someone of a similar age. She'd done some amazing short films Justin and I admired and Nicole had fostered a wonderful working relationship with her on season 2 of LOVE ME."

Nicole continues, *"Bonnie is such a special creative. She has a dynamic and authentic directing style which we all loved. She was our immediate first choice, so we sent her the scripts we had. Luckily for us, she fell in love with it."*

Finding the right team was essential to the producers considering the sensitivity of themes and vulnerability in EXPOSURE.

"We had a mixed group of men and women who came together to tell this very female experience story. It was important to us as producers, and also for Lucy, to have female creatives involved in Exposure. However, what has also been quite profound is the amount of men that have been involved and brought a real understanding of what this type of vulnerable female story needs. It's about having great creators, collaborators, filmmakers who know why we're all here and what we're doing," says O'Donohue.

The talent behind the lens continued on screen with an impressive ensemble of some of Australia's brightest young stars, led by actor, writer and director, Alice Englert.

"Alice leads you through this nuance of tragedy, heartache, humour and love that is incredibly moving and evocative." says Justin Kurzel.

Shaun adds, *"Every 2nd or 3rd day, another incredible actor like Mia Artemis or Sean Keenan appears to support Alice, which I think says a lot to the words and to the team that has been put together. The combination of seeing established actors like Essie Davis and Ewen Leslie work alongside emerging voices like Thomas Weatherall and George Mason has been very exciting to watch,"* comments Grant.

Commenting on the spirit of the piece, O'Donohue explains the difficult material the series depicts will *"hopefully get to audiences so everyone who has been through similar trauma feels seen and supported."*

A DIRECTOR'S VISION GROUNDED IN REALITY

Filmmaker Bonnie Moir was excited by the challenge and opportunity to build EXPOSURE tonally and visually from the ground up.

Being able to explore the nuance and psychology of characters in development with the creative producers from Thirdborn, allowed the exciting visionary to infuse her own instinctive ability for authentic and emotionally grounded performance.

Having received 2024 AACTA award nominations for her short film, NOT DARK YET and season 2 of LOVE ME, it was no surprise that the young director came onto the project with a distinct vision.

"EXPOSURE is a study of how the past will continue to persist until you're ready to look at it. It offers a psychological story with a unique character at its heart. I was instantly drawn to the opportunity of building a visual world that was dynamic and impulsive" Moir says.

For EXPOSURE, Moir wanted to collaborate on a series that dug deep into the psychology of a character, but also spoke to the culture and its relationship to the artistic expression of a young woman.

"I was instantly drawn to the opportunity to collaborate with an actor in bringing this nuanced character to life. For me, at its core this is a story about grief. It's about the lengths we go to hide from ourselves, from our pain but that ultimately we cannot run from forever. Interwoven is the idea of memory. How our memories are undermined by images of the past, and how we interact and identify with these fictional selves we create."

Not one to shy away from confronting stories, Moir was drawn to the complexity of capturing a mother daughter relationship that was embedded in shame, grief and love.

"In reality, these relationships can be turbulent and uncomfortable with each woman often reflecting back something the other doesn't want to see. Being able to explore this intimacy with actors like Alice and Essie who are so spontaneous and real was thrilling."

Identifying the location of Port Kembla was instrumental in ensuring the series had a unique and cinematic feel.

"Like the repressed memories stirring in Jacs, we crafted the visual world and specifically chose locations with spaces that had a real sense of memory and history to them. A constant reminder to Jacs of who she was and what has happened. As though the walls of her past were trying to communicate to her."

Explaining the significant influence and consideration of photography when conceptualizing the story, Bonnie adds, *"It was really important that Jacs' photography felt reactive, energetic and process driven, rather than a perfect end product. My hope was that Jacs' photos show a different side of people, like her lens is capturing what she cannot yet see consciously."*

Commenting on the use of DV camcorder footage throughout, Bonnie says, *"Via a cinematic collage, Jacs' captured footage and photographs are an essential part of the visual storytelling. It enables deeper audience connection with the characters and informs the psychological confusion and chaos building in Jacs as she pursues the mystery surrounding her friend's death."*

Bonnie says, *"This character pushes herself and her art to the absolute limits in order to try and understand reality" - which is something I really related to. Using art as a vehicle to come to terms with grief is a powerful practice."*

CHARACTER BIOS

ALICE ENGLERT AS JACS - 27

Jacs Gould, 27, is a witty, intelligent young woman with a burgeoning career in art photography, specialising in portraiture. Raised in Port Kembla, Jacs' acerbic humour and veracity naturally draws people in.

However Jacs' youthful existence came crashing down five years ago on a trip with her best friend Kel to Bali when she was a victim of a violent assault at the hands of a man. Since then, Jacs' relationship with men has become more than a little complicated.

While still charismatic and compelling to men, the closer she gets to them the more Jacs feels a need to ascertain control in an attempt to claim back her power. Frustratingly Jacs' rage and anger at men is met with a desperate want to be loved by them.

We meet Jacs in the thick of another personal disaster - the sudden death of her best friend Kel from suicide. Jacs refuses to sit in the pain of the tragedy. Instead, Jacs drinks to escape the sorrow, jokes rather than cries, and journeys down a rabbit hole to find out exactly who was behind her friend's demise.



MIA ARTEMIS AS KEL - 27

Kel, 27, is a creative, intelligent young woman raised on the NSW coast by her single Mum, Val. Diagnosed with clinical depression as a teenager, Kel hates the idea of burdening other people with her problems and has always been averse to therapy. She has coped by turning inwards. Becoming a voracious reader, developing a dark sense of humor, and spending time alone with her hobbies.

Kel's guarded with other people, only holding very few close to her. Jacs is at the center of that. Their friendship, however, was never perfect. Tainted by secrets and scars of the past. Kel was the naturally attractive friend out of the pair. Men are innately drawn to her, with a sense that she was 'a challenge' but Kel rarely let them in. Only having recently connected to the first man she's ever let peel away her layers.



ESSIE DAVIS AS KATHY - 55

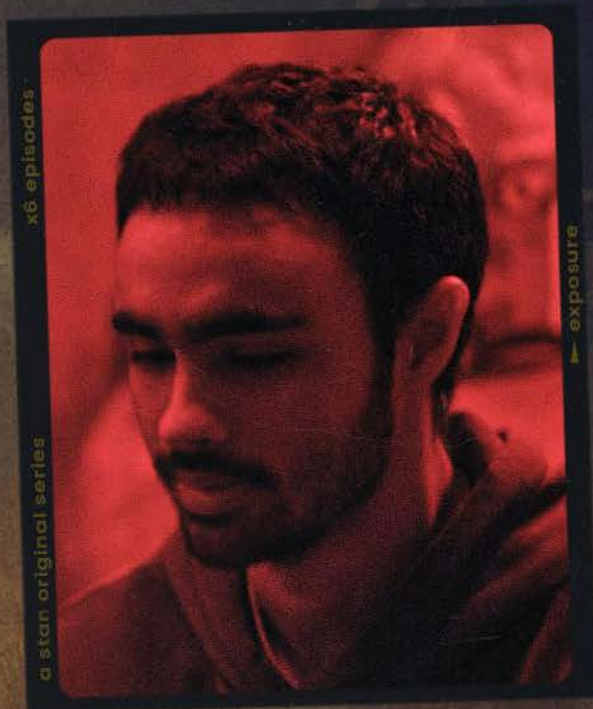
A respected nurse, Kathy raised Jacs, in Port Kembla separating from her husband, Jacs' father, when Jacs had finished highschool. A hard-worker, Kathy now, eight years on, has finally managed to relax and enjoy the fruits of her labor. Financially stable, with her child independent, Kathy's youthful side is peaking back out. A woman with a good humor and appetite for life, Kathy is back out dating and enjoying herself.

We meet Kathy when Jacs returns home after the death of her best friend. A deep wound for Kathy that Jacs has put such a guard up with her and has become such an angry and defensive young woman that Kathy can't seem to access or get close too. Jacs ardently rejects what she perceives to be Kathy's controlling nature. The two come head to head as Jacs' tensions rise.



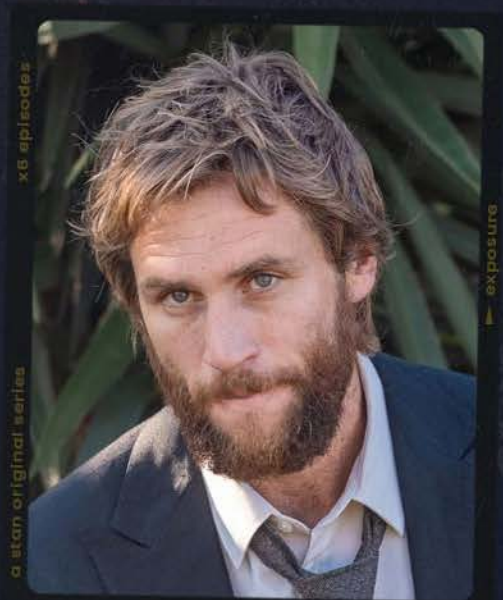
THOMAS WEATHERALL AS ANGUS - 25

Angus is a warm-hearted tradie keen on a practical and grounded life. He's stayed in Port Kembla and has started an electrician apprenticeship with his Dad's business. He formed close friendships with Jacs and Kel in highschool. Drawn to their offbeat humour, their creative wild sides. Softer in nature Angus felt more comfortable in the company of women. Angus however struggles with his capacity to communicate. With a tendency to shut down and remove himself when tensions get tricky. Added to that he has a complicated dating history with the two girls that has scarred his current relationship with Jacs. Angus and Kel having dated in their early-20's, during which Angus and Jacs hooked up and had a brief affair. Never having addressed this wound until now, as secrets from the past rise to the top, Jacs and Angus try to navigate a fraught love both have always harbored for each other.



GEORGE MASON AS MICK - 32

Mick looks like just another coastal-town hottie. But Mick's an avid traveler, intelligent artist, successful freelance architect; who's built a name and reputation for himself for his distinct sense of masculine style and design. He's cultured, quick witted and extremely self-assured. An unapologetic alpha male. A "boys-will-be-boys" type attitude sees Mick view women as conquests and challenges. Harboring a darker side in what has been a history of violence against his previous partner. Coupled with his trouble with the drink, Mick is a dangerous suspect that Jacs is drawn increasingly close to.



SEAN KEENAN AS RAFFA - 32

Raffa is a secondary school history teacher. He's newly married and has built a comfortable life for himself. But his history as a young man is checked. He grew up a boys-boy in a masculine coastal town. With anger issues he never processed. He violently assaulted Jacs after she refused him sex in a hostel in Bali five years ago and returned home to Australia burying in his past, an incident that he left behind in Bali. But Raffa is about to meet his reckoning.

THOM GREEN AS BRONSON - 27

Bronson is a curious news reporter. He loves a provocative podcast and an opinion piece. He purports to be progressive modern man that votes Greens and believes in pay equality, but emotionally Bronson feels threatened by women and is finding it hard to find his place in contemporary culture. He mansplains, believes to be the most insightful voice in the room and his unconscious bias makes him a confused men's rights activist more than anything else. Bronson engages Jacs for an interview when he finds out he took a photo of her dead best friend, Kel, a woman Bronson knew. The two could not be more opposing in their ideals.





VICTORIA HARALABIDOU AS VAL - 55

Val is a kind, gentle, slightly anxious woman. A single Mum, Val's husband died of cancer when Kel was two. Val has a big heart. A hobby poet, an avid reader, Val's creative and open-minded. Her greatest worry in life has been her daughter Kel, who was diagnosed with clinical depression as a teenager. We meet Val when Kel has just taken her own life and is attempting to "cope", but truthfully she's in denial of the true grief she feels.

EWEN LESLIE AS JIM / DO NOT MESSAGE - 40

Jim is a creative director of a small advertising firm. A failed writer. Jim's wife and kids moved back to Port Kembla from Sydney three years ago, to be closer to Fay's family and for a better cost of living. Jim has a keen eye and interest in fine arts, he struggles with the demands and rigidity of family life. Missing the loss of his curious and exploratory youth. When he meets Kel at a Port Kembla pub, they strike up a special connection.

LING COOPER TANG AS SUZANNA - 50'S

Suzanna is an esteemed photographer. Someone who has lived deeply and boldly and translated it into her art. Not afraid to upset people with her provocative lens she'd rather speak to a truth, a paradox, an untold story no matter what controversy it meets. She sees incredible potential in Jacs when Jacs wins the Force photography award and Suzanna takes this as an opportunity to mentor the young artist to truly explore the depths of her creativity. What lies beneath shallow preconceived ideas. The deeper story to be told no matter how terrifying it is to tell it. What it truly means to be an artist.



EPISODE 1

JACS and KEL dance up a storm at a sweaty pub gig. Kel becomes distracted over the course of the night, stuck on her phone, while Jacs hooks up with a random. Fast forward to a month later, where Jacs' photographs are being featured in an exhibition. Much to Jacs' amazement and anxiety, she's declared the winner, thanks to a stunningly black and white portrait of Kel, eyes closed, hair slicked back. As Jacs hooks up with an attendee from the photography exhibition, she admits her friend in the photos died. Jacs travels to her hometown for Kel's funeral, determined to uncover the identity of DO NOT MESSAGE (DNM), the last person Kel contacted before she died.

Jacs' relationship with her mum, KATHY, and friends from her hometown is strained. Jacs reconnects with

her close friend ANGUS after Kel's wake, and shares her suspicions with him that Kel was dating someone from town. But Angus can neither confirm nor deny. Jacs learns from high school crush JAI that Kel was seeing a dark haired surfer. While getting hot and heavy with Jai, Jacs pictures herself being physically violent towards him. What becomes the first for Jacs of violent intrusive thoughts during sex.

Through flashback, we're taken back to the morning of Kel's death (the morning after the sweaty pub gig), where we discover that Jacs found Kel in the bath after she'd taken her own life. Jacs photographing Kel's death - the black and white photograph that became her award winning snap.

EPISODE 2

The search for DNM underway, Jacs surveys dark haired surfers at the beach. She's approached by journalist BRONSON, who knew Kel, and learns she was on a dating app. Bronson reveals he knows Jacs' winning photograph is of Kel's suicide and asks to do a puff piece on her, but Jacs abrasively declines. With a new lead, Jacs browses Kel's matches on the dating app, honing in on BENNY when she sees similarities between his messages and DNM's.

In DV Cam style footage, we see flashbacks of Jacs and Kel's trip to Bali five years ago. We're introduced to fellow Aussie traveller, RAFFA, who has almost finished studying to be a teacher.

Jacs is judged by her mum Kathy and high school friends, when Bronson's tell-all article (of Jacs photographing Kel's death) is released. At a houseparty, when Angus shows kindness and understanding towards what Jacs is going through, she kisses him, but, caught off guard, Angus doesn't reciprocate. Jacs' temper flares and she lashes out at him, before leaving to meet Benny, who she suspects is DNM. As she fishes for information on Kel, Jacs realises Benny had no idea Kel had passed away. As he breaks down in grief, Jacs receives conclusive proof that Benny isn't DNM. The two connect over their grief for Kel, and as things become intimate, Jacs experiences another violent outburst and we're left wondering has she killed Benny?





EPISODE 3

Jacs leaves an unscathed Benny behind, disturbed by yet another violent intrusive thought while hooking up with a guy. Jacs seeks comfort in Angus and apologises for, both, lashing out and kissing him at the party. Angus forgives her, he actually liked the kissing part.

The following day, at the beach, Jacs is approached by MICK, a handsome surfer, about a wedding photography gig. As Jacs stalks him on social media, she discovers that he has ties to Kel. Having accepted the wedding photography gig, as a means to stalk him, Jacs is caught in the middle of a drunken brawl instigated by Mick. Despite this Jacs, with her obsession for the identity of DNM growing, drives a drunk Mick back to his beachside

home. Once there, Mick invites Jacs inside for a drink and Jacs probes him on his latest relationships. When Jacs gets too close to a nerve, Mick admitting to having hit a partner, he ends the conversation. Desperate to get to the truth, Jacs compromises herself and allows Mick to take an intimate photo of her in order to get access to his phone, on which Jacs is horrified to find a nude photograph of Kel. Mick denies any wrong-doing and starts to become aggressive and volatile under Jacs' inquisition. His truth is soon revealed; the nude came from a group chat. From a man - Bronson, the journalist. Jacs leaves, knowing that Mick is not DNM, knowing her search must continue.

EPISODE 4

Jacs and DNM grow closer, connecting over text in their shared grief for Kel, but Jacs is no closer to discovering his identity, and with her solo exhibition fast approaching, Jacs is pushed by Suzanna to dig deeper within herself in order to make great art. Instead, struggling to cope with the emotional toll of her investigation into DNM, Jacs drinks herself into oblivion, which spirals us into Bali flashbacks of Jacs and Kel partying it up at the club with Raffa. Tension starts to divide them as Raffa is innately drawn to Kel and we see that Jacs is jealous Kel is the centre of attention again. Back in the current day, a drunk Jacs texts DNM, demanding they meet, and bashes on Angus' door in the middle of the night, breaking down about how blindsided she was by Kel's suicide. Jacs also goes onto express that she was once in love with Angus, around the time of the Bali trip. Dismissive, Angus drives Jacs home to Kathy. While caring for a drunk Jacs, Kathy is unsure what to make of her drunken ramblings about her and Kel's past trip to Bali.

The next day Jacs confronts Bronson at his office, grilling him about revenge porn and the nude of Kel in front of his colleagues. Bronson shows Jacs proof his relationship with Kel never amounted to anything. As Jacs leaves, defeated, her mind turns to Bali where we witness a burgeoning attraction between Kel and Raffa, leaving Jacs on the outer. Jacs soon films the couple kissing in a nightclub.

Back in town, Jacs discovers Val wandering the streets in her pyjamas, lost in grief. While tending to Val, Jacs is stunned when DNM texts her and finally agrees to meet her in person. Late that night, while Jacs waits in a car park for DNM to appear, Kathy comes across Jacs' tapes of Bali and presses play - she is horrified at what she finds. Meanwhile, DNM arrives to meet Jacs, only to panic and drive away before revealing himself, knocking Jacs with his car as he goes. Jacs is left bloodied and bereft.





EPISODE 5

Jacs' meeting with DNM doesn't go as planned when DNM gets cold feet and speeds away before Jacs can identify him. Jacs chasing his ute, crashes to the ground grazing her knee. Angus gently tends to an injured Jacs' wound and the two explore their sexual feelings for one another. Jacs' means for intimacy is hot and heavy, and although Angus tries to slow the pace, Jacs can't surrender her sexual control. Angus feels for Jacs and the immense disturbance Kel's death has placed on her. Feeling prior that it was none of Jacs' business, Angus breaks his promise to Kel and tells Jacs where DNM is.

When Jacs rocks up to DNM's door, she is stunned to discover he is a family man with two young children and a wife. Jacs pounds JIM (DNM) with questions about his relationship with Kel, but Jim's responses are nothing short of a tender, loving affair that got out of hand. Out of fear for his children, Jim called it off. He never wanted to hurt Kel, he loved her. Stunned and numb with grief,

Jacs can hardly reconcile this against the picture of the bad man she'd painted in her head.

Jacs returns home, exhausted, only to be confronted with a concerned Kathy, who has watched her Bali tapes, alarmed by Jacs' drunken ramblings the night before. Kathy pushes Jacs to awaken to the horrors of what she found on the tape. Jacs responds with denial, but takes the tape and watches it. After Kel leaves the club in Bali, Jacs hangs with Raffa back at his motel. They chat dirty fantasies, rescue fantasies and their inner psychologies. As it becomes sexual, Jacs' inexperience comes to the forefront. She freaks out and resists the sex progressing but Raffa keeps trying to push her into it. As the push and pull escalates, Raffa becomes violent and volatile, physically beating the shit out of Jacs. Present day Jacs mortified, unaware her assault from Bali was ever caught on camera.

EPISODE 6

In the DV flashbacks we see the aftermath of the assault. A concerned Kel convinces Jacs to document her injuries, when Jacs refuses to go to the police. After watching the tape, a shocked Jacs returns to Kathy, who thinks it isn't too late to go to the police, but Jacs shuts Kathy out - the reality of her trauma sinking in. A distraught and vulnerable Kathy reveals to Jacs that she went through a similar experience when she was younger - a boyfriend got her blackout drunk and had his way with her. Jacs is pained for her mum and Kathy reveals that she never told anyone. She doesn't want the same for Jacs. "Don't stay silent and suffer like she did". Jacs and Angus lay their truths out to each other with brutal honesty - they want to be together, but can they give each other what they need. Jacs and Angus come to terms with the fact that neither of them are in the space for a healthy relationship. Jacs actively chooses the path to be alone and heal.

As part of Jacs' long journey to recovery and acceptance, she displays a series of bold self-portraits documenting her assault at her solo photography exhibition. Kathy is immensely proud, the two finally taking first steps to a healthier relationship.

Tracking Raffa down at the high school where he works, Jacs faces her abuser. Raffa gives his old friend a warm welcome, but Jacs stays firm as she confronts Raffa. She knows he remembers exactly who she is and lays it out to him how irrevocably he changed her life. When Raffa stays in denial, Jacs gives him the tape, wanting him to face what he did and live with himself, telling him she's made copies. We see the final beats of Jacs' transformation into a self-possessed and in-control woman as she reminisces on the beautiful and lively woman her best friend Kel was, living in the treasured memory of the two swimming at their favourite beach spot in Port Kembla.



BIOGRAPHY

BONNIE MOIR - DIRECTOR

Bonnie Moir is a Melbourne based filmmaker who brings a unique sensitivity and insight to her work as a director and is driven to tell engrossing stories that explore the complexities of the human condition.

In 2023 Bonnie began production on the 6 part, television series EXPOSURE, commissioned by Stan and distributed by All3Media International. The series is produced through THIRDBORN by award-winning producers Nicole O'Donohue, Justin Kurzel and Shaun Grant.

In 2022 Bonnie directed all six episodes of season 2 of *Love Me*, starring Hugo Weaving, Bojana Novakovic and Heather Mitchell, for Warner Brothers Australia and Foxtel.

Bonnie's short film *Not Dark Yet*, was nominated for the 2024 AACTA Award for Best Short Film. The film stars Richard Moir (*Round The Twist*, *Heatwave*), as an elderly man with a debilitating disease, who is confined to his room in an aged care facility and struggles with his son's abrupt departure, played by Nick Denton (*Dangerous Liaisons*).

Bonnie's 2019 short film, *We're Not Here*, was shot in rural Mexico and executive produced by John Logan (*Alien: Covenant*, *Skyfall*, and *Gladiator*). The film screened at

the Melbourne International Film Festival and Outfest LA supported by HBO, as well as going on to win the Best Screenplay Award at the Melbourne Queer FF in 2020 and the Best Cinematography Award at The Reel Good Film Festival in 2021. Bonnie's other short film *Bridge*, screened internationally at festivals including the Palm Springs International Film Festival, Hollyshorts LA and The Maryland Film Festival, it was also awarded a Vimeo Staff Pick.

Bonnie assisted celebrated Australian director Garth Davis on his debut feature film *Lion*, starring Nicole Kidman and Dev Patel, and again on his sophomore film *Mary Magdalene* (2018), starring Rooney Mara and Joaquin Phoenix. In 2022 Bonnie worked alongside Garth for a third time, directing second unit on his feature film, *Foe*, starring Saoirse Ronan and Paul Mescal.

Bonnie was also the director's attachment on the critically acclaimed BBC One series *The Cry* (2018) under award-winning Australian director Glendyn Ivin, going on to be 2nd Unit Director for Ivin on his feature *Penguin Bloom* (2021), starring Naomi Watts.

In 2020 Bonnie commenced production with renowned director Mark Molloy, directing 2nd unit on his feature film debut *This Is Clickbait*, with production occurring between Romania, Ukraine and LA.

LUCY COLEMAN - WRITER

EXPOSURE is Lucy Coleman's first TV series as Writer & Creator. The series is produced by Justin Kurzel, Shaun Grant and Nicole O'Donohue, under their newly established production banner THIRDBORN. Lucy is the sole writer of the 6x30min series, commissioned by STAN and partnered with ALL3 Media.

Lucy's shoestring-budget debut feature film *Hot Mess*, became a worldwide festival hit, and was nominated for Best Indie Feature Film at the 2020 AACTA Awards and Best Direction at the 2020 Australian Directors Guild Awards. With Lucy being named "one of the most exciting new voices in Australian cinema". *Hot Mess* launched on Netflix and Binge and is now available on AMAZON PRIME worldwide.

Lucy's webseries *On The Fringe* made its online debut in 2018. It swept International Festivals and amassed over 10 million views of DailyMotion.

Lucy was selected for the prestigious TALENT USA 2019 run by Screen Australia, that sent 10 Aussie filmmakers to LA for a week of intensive workshops and networking.

Lucy has been nominated for two Australian Directors Guild nominations in 2020. Best Director for a Feature Film under \$1mil for *Hot Mess* and Best Director for Commercial Content for her work on the Koala Mattress Campaign: The Ex-(orcism).

In 2020, Lucy was a part of Ron Howard and Brian Grazer's IMAGINE-IMPACT script development program. Working with her Shaper Shaun Grant (*Snowtown*, *Mindhunters*), she has been developing her half-hour thriller, dark-comedy EXPOSURE.

Lucy shadowed director Justin Kurzel on his Cannes Award winning feature film *Nitram*. Lucy also completed an extensive shadow TV directing placement on SO4 of the Australian TV series *Five Bedrooms* with director Peter Templeman.

Lucy graduated with a Masters of Creative Writing from Sydney University in 2013, a Graduate Certificate in Screenwriting from AFTRS in 2014 and an undergraduate degree in Media (Screen and Sound) from UNSW in 2011. In her early late teens/early twenties Lucy was an active member of the Australian Theatre for Young People (ATYP) as an actor and writer, taking out their New Voices Competition in 2014 with her short film HOT KEBAB GUY.

Lucy's ethos as a filmmaker has always been to dive head first into the challenging and complicated narratives of the female experience. Never shying away from the brutal truths and shameful experiences, as a means to allow women to feel seen.

NICOLE O'DONOHUE – PRODUCER / EXECUTIVE PRODUCER

Nicole is an award-winning Sydney based film & TV producer with over 20 years experience. In 2021 she founded the production company Thirdborn alongside director Justin Kurzel and writer Shaun Grant. Their first production, drama series *Exposure*, written by Lucy Coleman and directed by Bonnie Moir will be released in 2024 by Stan.

Nicole also produced Gracie Otto's latest feature documentary about her actor father Barry Otto - *Otto By Otto* which will be released by Stan in 2024.

Prior to this, Nicole produced the second season of the highly acclaimed Foxtel/Binge drama series *Love Me* for Warner Brothers, which was nominated for an AACTA Award for Best Drama Series. As well as producing two seasons of the award winning comedy drama series *Frayed* (Sky One/ABC Australia/HBO Max) for UK production company Merman in association with Guesswork Television, written by and starring Sarah Kendall, both seasons were nominated for Best Comedy at the AACTA Awards.

Nicole produced the feature film *The Daughter* written and directed by Simon Stone, and starring Sam Neill,

Miranda Otto, Geoffrey Rush, Paul Schneider, Ewen Leslie and Odessa Young. The film premiered at the Venice and Toronto Film Festivals and was nominated for ten AACTA awards including Best Film.

Nicole also produced the feature film *Griff the Invisible* written and directed by Leon Ford, starring Maeve Dermody and Ryan Kwanten. The film premiered at the Berlin and Toronto film festivals and won the AACTA Award for Best Screenplay. She also produced the feature documentary *The Last Impresario* about UK theatre producer Michael White (*The Rocky Horror Show*) directed by Gracie Otto. The film premiered at the London Film Festival and was nominated for an AACTA award for Best Feature Documentary.

Nicole has produced award-winning short films including *Spider*, which won an Honourable Mention Award at the Sundance Film Festival, *The Mechanicals* which had its world premiere in competition at the Venice Film Festival and won Best Short at the Tokyo Film Festival and *Katoomba*, which won the Dendy Award for Best Australian Short Film at the Sydney Film Festival.

SHAUN GRANT – EXECUTIVE PRODUCER

Shaun Grant is a highly acclaimed, multi-award-winning screenwriter whose films have premiered at the world's most prestigious film festivals, including Cannes, Toronto and Sundance. In 2021, Shaun's sixth feature film NITRAM, had its world premiere 'In Competition' at the Cannes Film Festival, the first Australian film to do so in a decade, where it won the prize for Best Actor. Nitram went on to win 8 awards at the AACTA Awards (Australian Academy Awards) in 2022, including Best Film, Best Director and Best Original Screenplay. Shaun also won his 6th Australian Writers Guild Award (AWGIE) for Best Original Screenplay.

In 2020, Shaun won the AWGIE Award for Best Adapted Screenplay for *Penguin Bloom* (Made Up Stories). Prior to this, *True History of the Kelly Gang*, premiered at the 2019 Toronto International Film Festival and went on to win multiple awards. *True History of the Kelly Gang* reunited Shaun Grant and Justin Kurzel after their

critically acclaimed debut feature film, *Snowtown*, which was selected for Cannes' Critic Week in 2011 and went on to win multiple awards including the AACTA Award for Best Adapted Screenplay. Shaun's work on *Jasper Jones* and *Berlin Syndrome* gave him two further AACTA nominations and an AWGIE win for Best Adapted Screenplay again.

In television, Shaun has written for multiple series, securing another AWGIE win and AACTA nomination for his work on the mini-series, *Deadline Gallipoli*. Shaun wrote the finale of Netflix's *Mindhunter* for which he, and the show's writing team, received a collegiate Writer's Guild of America nomination for Best Drama. Shaun currently has several film and TV projects in development in Australia and the US. Shaun is a member of the WGA and the AWG and is represented by The Fleming Agency (Australia/NZ) and Paul Hastings (Attorney, USA).

JUSTIN KURZEL – EXECUTIVE PRODUCER

Justin's background as one of Australia's best theatrical designers informs his strong visual storytelling as a director.

His VCA graduating short, *Blue Tongue*, was screened in over 13 international films festivals including International Critic's Week at the Cannes Film Festival, New York Film Festival and won Best Short at Melbourne International Film Festival.

Justin's first feature film *Snowtown* premiered at Adelaide Film Festival in 2011, winning the Audience Award. Justin was awarded Best Director at the AACTA Awards and the film screened at numerous international festivals including Toronto in 2011 and International Critics Week Cannes in 2012, where it was awarded Special Distinction of the President.

Justin's other films include an adaptation he directed, *Boner McPharlin's Moll* which forms part of a feature film comprising the adaptations of all short stories in Tim Winton's novel, *The Turning*; *Macbeth* starring Michael Fassbender and Marion Cotillard for See-Saw

Films which premiered In Competition at Cannes Film Festival in 2015; *Assassins Creed* based on the video game franchise, produced by New Regency for 20th Century Fox starring Michael Fassbender and Marion Cotillard, released in 2016; an adaptation of Peter Carey's novel *The True History Of The Kelly Gang* produced by Daybreak Pictures and Porchlight Films, starring George McKay, Russell Crowe and Essie Davis which premiered in Gala Section Toronto International Film Festival in 2019; *Nitram* starring Caleb Landry Jones, Judy Davis, Anthony LaPaglia and Essie Davis which had its World Premiere in 2021 at Cannes Film Festival screening In Competition (Caleb Landry Jones won Best Actor) and an adaptation of *The Silent Brotherhood* by Kevin Flynn and Gary Gerhardt, *The Order* (2023) starring Jude Law and Nicholas Hoult, which is currently in post-production.

Justin is about to start shooting a 6 x 47 minute miniseries based on Richard Flanagan's book *The Narrow Road To The Deep North* for Curio Pictures, starring Jacob Elordi.

AARON McLISKY – CINEMATOGRAPHER

Aaron McLisky is an award-winning cinematographer working across narrative and commercial projects. Some of his most notable projects are the second and third seasons of acclaimed television drama *Mr. Inbetween* (dir. Nash Edgerton, 2019) for Blue Tongue Films, Jungle Entertainment, Foxtel and FX. Aaron's bold and distinctive visual style is exhibited in a number of short films, including the award-winning *Nursey Rhymes* (dir. Tom Noakes, 2018) for which Aaron received the Flickerfest Award for Best Cinematography. Most recently, Aaron shot the A24 global box office smash, teen horror film, *Talk to Me*, for directors Danny and Michael Philippou and Causeway Films.

ALICE ENGLERT

Alice is an Australian-born actor, writer, director and musician.

In 2012 she was nominated for Best Supporting Actress at the British Independent Film awards for her performance opposite Elle Fanning in the Sally Potter film *Ginger & Rosa*. The following year she was nominated for the Choice Movie Breakout award at the Teen Choice Awards for her performance in the supernatural romance film, *Beautiful Creatures*.

Alice's other film credits include director Roland Joffe's time travel adventure film *The Lovers*, the British psychological horror film *The Fear* which premiered at the 2013 Sundance Film Festival, and the New Zealand film *The Rehearsal*, based on Eleanor Catton's book of the same name and directed by Alison Maclean. The film screened in the Contemporary World Cinema section at the 2016 Toronto International Film Festival.

Alice appeared in the horror fantasy *You Won't Be Alone*, produced by Australian production company Causeway Films, and written and directed by Goran Stolevski. The film premiered at the 2022 Sundance Film Festival in the World Cinema Dramatic Competition. She starred

in the American feature film *Body Brokers*, written and directed by John Swab, and played the lead role in the independent American religious cult drama, *Them That Follow*, which premiered in competition at the Sundance Film Festival in 2019.

Alice's television credits include the period drama series *Dangerous Liaisons*, in which she played the lead role of Marquise de Merteuil, the role famously played by Glenn Close in the 1988 film of the same name, and Ryan Murphy's Netflix hit series *Ratched*, a prequel story to the film *One Flew Over The Cuckoo's Nest*. The series stars Sarah Paulson, Sharon Stone, Judy Davis and Cynthia Nixon.

Previous television credits include the second instalment of Jane Campion's award-winning series *Top Of The Lake: China Girl*, the BBC One/Netflix crime drama series *The Serpent*, the British Channel 4 drama series *New World*, and the BBC historical fantasy series *Jonathan Strange & Mr. Norrell* which was nominated for several BAFTA awards and recognized by the British Film Institute as one of the most important television programs of 2015.

Alice wrote, directed and composed the music on her

first short film, *The Boyfriend Game* which premiered at the Toronto International Film Festival in 2015 and the screened at Berlin and Melbourne International Film Festivals in 2016, at Flickerfest 2017, and won Best Screenplay at St Kilda Film Festival 2017. She also wrote and directed her second short film, *Family Happiness* which starred Ben Wishaw and premiered at the Sydney Film Festival 2017. The film also screened at the BFI London Film Festival in 2017, the Melbourne International

Film Festival 2017 and the St Kilda Film Festival 2018.

Alice wrote, directed and composed her original debut feature film, *Bad Behaviour*, which was shot in New Zealand and had its world premiere in the World Cinema Dramatic Competition at the Sundance Film Festival 2023. Alice also stars in the film, alongside Jennifer Connolly and Ben Wishaw.



ESSIE DAVIS

Throughout Essie Davies' illustrious career she has won two Australian Academy of Cinema and Television Arts Awards, garnered seven further nominations, been nominated for a Tony Award and won an Olivier award for Best Actress. She can now be seen in Netflix's 'exquisite' adaptation of David Nicholl's worldwide bestselling romance novel *One Day*, where she stars alongside Leo Woodall and Ambika Mod playing Dexter Mayhew (Woodall)'s mother Alison 'to absolute perfection' (Glamour).

Recently, it was announced that Essie will join Sydney Chandler and Alex Lawther in Noah Hawley's *Alien* Series, as Dame Silvia. Produced by the director of the original sci-fi franchise, Ridley Scott, this new series will serve as a prequel set three decades before the events of the first *Alien* film, and will take place on Earth. Essie also joins Jacob Elordi and Odessa Young in the upcoming Amazon Prime Video miniseries *The Narrow Road To The Deep North*. The sweeping love story spanning decades, that has completed production in New South Wales, Australia, is based on Richard Flanagan's Booker Prize-winning novel and has been adapted for the screen by writer Shaun Grant and directed by Justin Kurzel (*Nitram*, *Assassin's Creed*, *Macbeth*). Additionally, premiering this year is the Stan Original Series *EXPOSURE* an Australian six-episode raw psychological thriller that features Essie alongside Alice Englert.

Essie won an AACTA award for Best Supporting Actress and was nominated for Best Supporting Actress of the Year at the London Critics Circle Award for her 'masterclass' and 'reliably excellent' performance in

Babyteeth alongside Eliza Scanlen and Ben Mendelsohn (Vanity Fair). In 2021, she was seen in the title role in *The Justice Of Bunny King*, alongside Thomasin Mackenzie. Certified Fresh on Rotten Tomatoes, the film follows Bunny, a homeless squeegee queen who must break the law to keep her word after making a desperate promise to throw a birthday party for her children but, in doing so, risks losing her children altogether. Robert Ebert wrote 'there are two scenes, in particular, that took my breath away. One involved a phone call by Davis to her little girl... It's the sort of tour de force Oscars were meant for' and The Guardian quoted Essie's performance as 'sensational'.

Essie is known for her versatility, from her 'unforgettable' and 'bottomless lead performance' in *The Babadook* - 'the best horror movie of the 21st century' (Indiewire) - and her starring role opposite Andrew Lincoln in Guillermo del Toro's *Cabinet Of Curiosities*, a horror collection, in a special episode titled THE MURMURING; to her key role of 'Lady Crane' in series six of the HBO phenomenon *Game Of Thrones*. Additionally Essie had an internationally-loved turn as 'Phyrne Fisher' in ABC's *Miss Fisher's Murder Mysteries* (Indiewire), for which she has been AACTA nominated five times, and subsequent feature film *Miss Fisher And The Crypt Of Tears*. Throughout her illustrious career she has won two Australian Academy of Cinema and Television Arts Awards, garnered seven further nominations, been nominated for a Tony Award and won an Olivier award for Best Actress.

THOMAS WEATHERALL

Thomas graduated in Bachelor of Fine Arts in Acting at Queensland University of Technology (QUT) in 2021. From the age of six, he trained professionally as a dancer in styles across musical theatre, contemporary dance, tap, ballet, jazz and hip hop. He trained in singing with Kirri Adams, and is also a trained acrobat.

Thomas's first professional on-screen role was in the AACTA Award-winning ABC iview teenage drama series, *Deadlock*. He went on to appear in the Network Seven drama series *RFDS* alongside Stephen Peacocke, Rob Collins and Justine Clarke, and the ABC crime series *Tropo*.

In 2021 Thomas made his professional stage debut in the Australian Theatre for Young People (ATYP) production of *Follow Me Home*, staged at the Griffin Theatre.

Thomas has most recently seen in the hit Netflix series, *Heartbreak High*, inspired by the original 1990's series and reimagined for a new generation. His performance won him the 2022 AACTA Award for Best Supporting Actor in a Drama, followed by a nomination for the AACTA International Award for Best Actor in a Series.

In 2023 he won the TV WEEK Silver Logie nomination for Most Outstanding Supporting Actor. In 2020 Thomas was also named as one of the Casting Guild of Australia's Rising Stars.

In 2021 Thomas was the recipient of the Balnaves Fellowship which funds the creative development of Australian talent, bringing new work to theatre audiences. This award enabled him to further develop his writing talent and to complete his one-man play *Blue*, which went on to play a critically acclaimed season at Belvoir Theatre in early 2023. Thomas also performed this heartbreaking monologue, receiving overwhelmingly positive reviews for both his writing and performance. In November 2023, *Blue* was invited to the Australian Theatre Festival in New York where he performed on stage for the first time for a U.S. audience.

Thomas recently completed shooting on the Australian drama series *The Last Days Of The Space Age* for Disney+, the Stan mystery thriller series *EXPOSURE*, and the Australian drama series *The Narrow Road To The Deep North*, alongside Jacob Elordi and directed by Justin Kurzel.

MIA ARTEMIS

Mia Artemis is a multi-talented actor and model best known for playing 'Tiger' on the Netflix television production *Sweet Tooth* Series 1 & 2. Recent screen credits include *Safe Home* (SBS), *The Secrets She Keeps* (Lingo), *The Longest Weekend* (Breathless Films), *Wakefield* (BBC / Showtime), *Pieces Of Her* (Netflix), *Les Norton* (Roadshow) and *Black B*tch* (BB Productions). Mia has appeared in many stage productions for the Australian Theatre For Young People, including *Oedipus Doesn't Live Here Anymore* and *The Bitter Tears of Petra Von Kant* (National Play Writing Festival).

SEAN KEENAN

Sean Keenan made his screen debut at the age of fourteen in *Lockie Leonard*, playing the title role of the 26-part children's series based on Tim Winton's novels. He then starred in the award-winning Australian drama series *Puberty Blues* (Season 1 and 2), opposite Dan Wyllie and Claudia Karvan. Sean's other television credits include *Cloudstreet*, *Dance Academy*, *Glitch* (Series 1, 2 and 3), *Hunters*, *Hoges*, *Newton's Law*, *Wake in Fright*, *Barons* and *Bali 2002*.

Sean's film credits include *Strangerland* opposite Nicole Kidman and Hugo Weaving, *Australia Day*, *Hard Target 2*, *Is This the Real World*, *Drift*, *Nim's Island*, *The True History of the Kelly Gang*, alongside Thomasin McKenzie, Essie Davis and Nicholas Hoult, and most recently in Jane

Campion's *The Power of the Dog* and Justin Kurzel's *Nitram*.

For his performance in *Wake in Fright*, Sean was nominated for an AACTA award for Best Lead Actor in a Television Drama. Sean's other accolades include a Logie Award Nomination for Most Outstanding New Talent, an AFI Nomination for the Young Actor's Award and was an AIF Heath Ledger Scholarship Finalist in 2016.

Sean made his stage debut as 'Lewis' in *Cosi* for Sydney Theatre Company and Melbourne Theatre Company, directed by Sarah Goode and most recently in *Death of a Salesman* for GWB, directed by Neil Armfield.

Sean will next be seen in *No Escape* on Paramount+.

GEORGE MASON

George Mason is a New Zealand actor building a strong ascending career in film and television in both New Zealand and Australia. Most recently, George appeared in New Zealand's *My Life is Murder* and the ABC surfing drama series *Barons*, set in Australia in the 1970's. He will soon be seen in Princess Pictures' *Space Princess* and currently appears in *One Night* for Paramount +. In film George has been seen in the New Zealand feature *3 Mile Limit*, 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*.

DAVID HOWELL

David is one of Australia's exciting young talents who is a recent graduate of Australia's leading drama school, NIDA. Upon graduation, he immediately secured a role in the 8-part dramedy series, *Last Days Of The Space Age* on Disney+. This was followed by landing the younger version of the lead character JOEY CALLEY in the limited series *One Night* on Paramount+ His most recent role is playing the character of JAI in mystery thriller, *EXPOSURE* on STAN.



STARRING

ALICE ENGLERT JACS / YOUNG JACS
THOMAS WEATHERALL ANGUS / YOUNG ANGUS
ESSIE DAVIS KATHY
DAVID HOWELL JAI
MIA ARTEMIS KEL / YOUNG KEL
VICTORIA HARALABIDOU VAL
FABIAN MCCALLUM TOM
CHRISTIAN BYERS BENNY
GEORGE MASON MICK
DOMINO MCCATHRION ABBY
EZEKIEL SIMAT CJ
LING COOPER TANG SUZANNA
THOM GREEN BRONSON
DANIEL FREDERIKSEN BARRY
ANGELA TRAN INTERN
SEAN KEENAN RAFFA / YOUNG RAFFA
SASKIA HAMPELE FAY
EWEN LESLIE JIM
NATALIE DRENOVAC JOURNALIST
KOKO WALES COCO
ALEE SCARFONE AMANDA
CARLOS HABLITSCHKEK WEATHER BEATEN OLD SURFER
ARIEL NORRIS BRIDE
SEBASTIAN DIAZ GROOM
GINTARE SIMANAUSKAITE BRIDESMAID
SAMMIE BAILEY BRIDESMAID
LUCY CARPENTER BRIDESMAID
DANIEL BOULTON GROOMSMAN
CHRISTIAN ELDERFIELD GROOMSMAN
JESSIE MORRIS YOUNG WOMAN
KIKI WALES LOLA
LOGAN ANDREWS MALE STUDENT
EADIE MAY YOUNG GIRL
ISLA CHIARA MAZOR YOUNG GIRL
INGE SILDNIK JACS STUNT DBL
XANTHIA MARINELLI KATHY STUNT DBL
NEAL HORTON MICK STUNT DBL
TIMOTHY PARSONS STUNT BEST MAN
RILEY SUTER DALE - STUNT
PHILIP PATRIDGE ND DRIVER

A **Stan.** ORIGINAL SERIES
exposure

WRITTEN & CREATED BY
LUCY COLEMAN

DIRECTED BY
BONNIE MOIR

PRODUCED BY
NICOLE O'DONOHUE

EXECUTIVE PRODUCERS
SHAUN GRANT
JUSTIN KURZEL
NICOLE O'DONOHUE

DIRECTOR OF PHOTOGRAPHY
AARON MCLISKY

PRODUCTION DESIGNER
MARNI KORNHAUSER

COSTUME DESIGNER
EMILY SERESIN

CASTING
CASTING DIRECTOR - NIKKI BARRETT

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